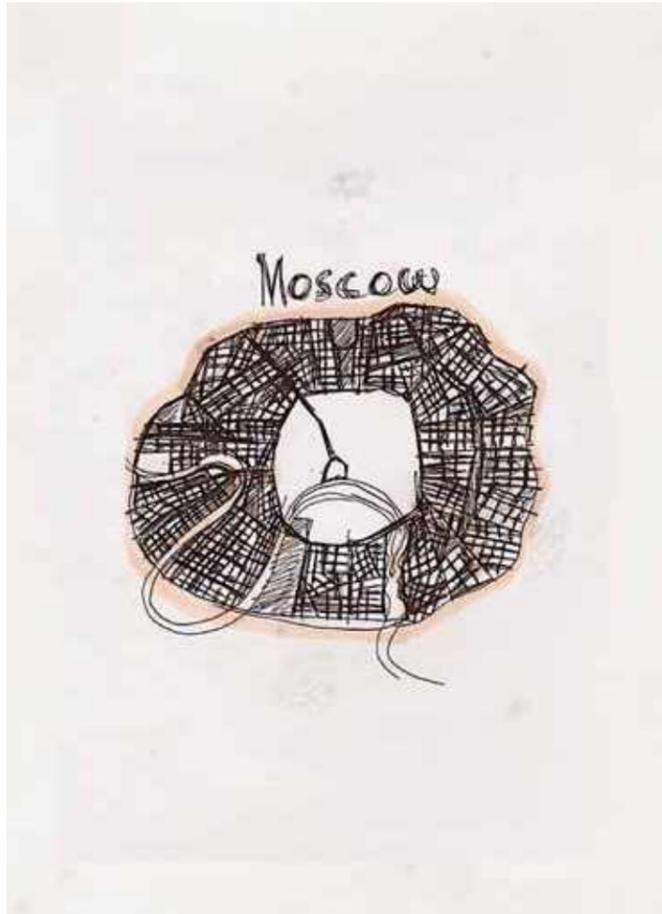


# ARCHI TEXTURES

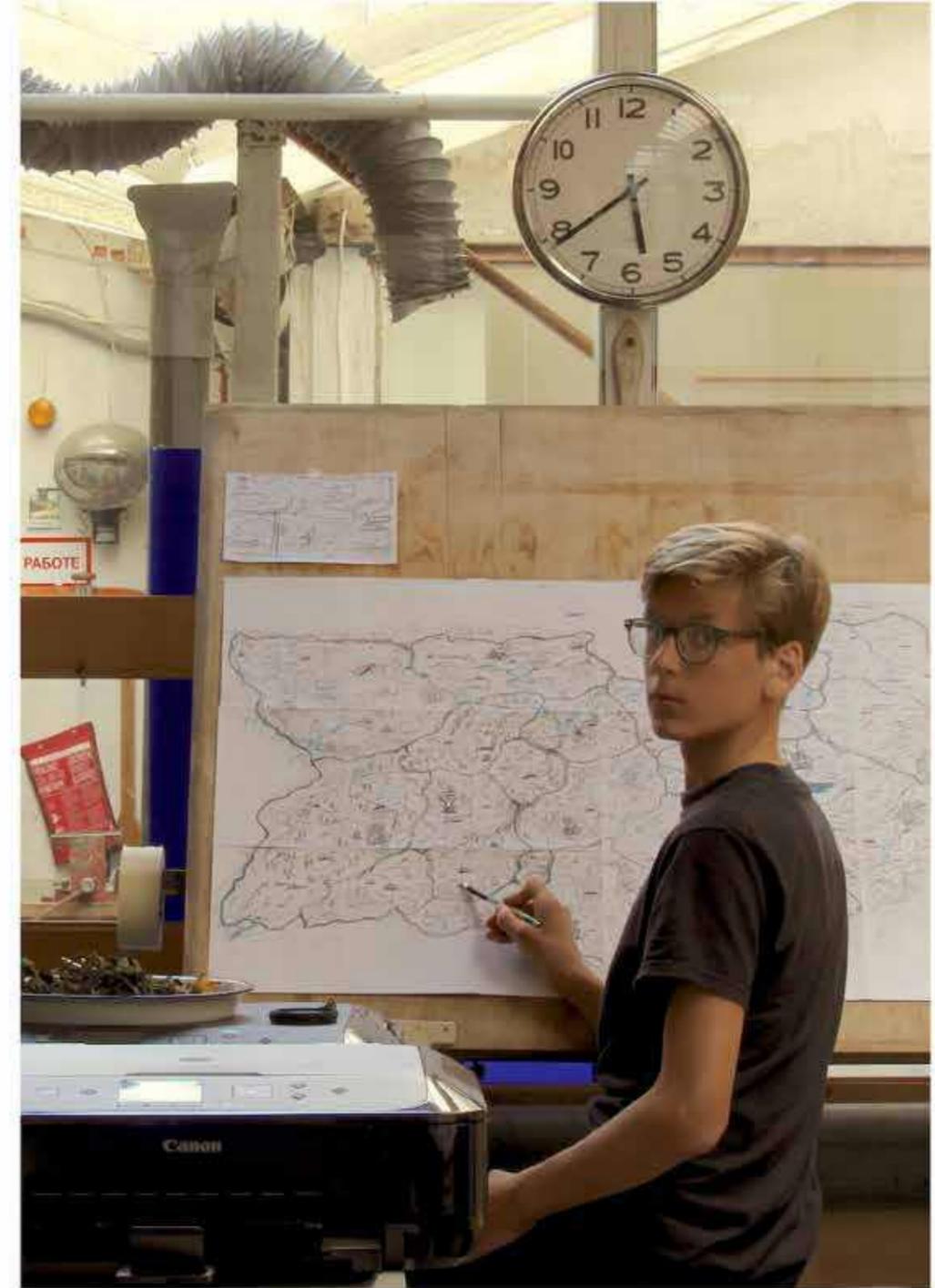
ARCHITECTURE ILLUSTRATIONS



PAUL  
OSTRO  
VERHY  
2021



At the age of ten, in 2017, while living on the French Riviera and studying from home, I discovered architecture as both refuge and revelation. The harmony of our small villa provençale, set between the red rocks and pines of the Massif de l'Esterel, awakened in me the desire to draw. Wandering the coastline, I began sketching villas and imagined cities - more than six hundred drawings inspired by my travels across Google Earth. Though I had to pause these explorations when I returned to school, my passion never faded. This portfolio, while born in childhood, reflects a lasting curiosity about how architecture shapes human life and memory. It remains the foundation of my ambition - to continue studying architecture and urbanism with renewed depth and vision at Princeton.







# ARCHITECTURE PROJECT

2018



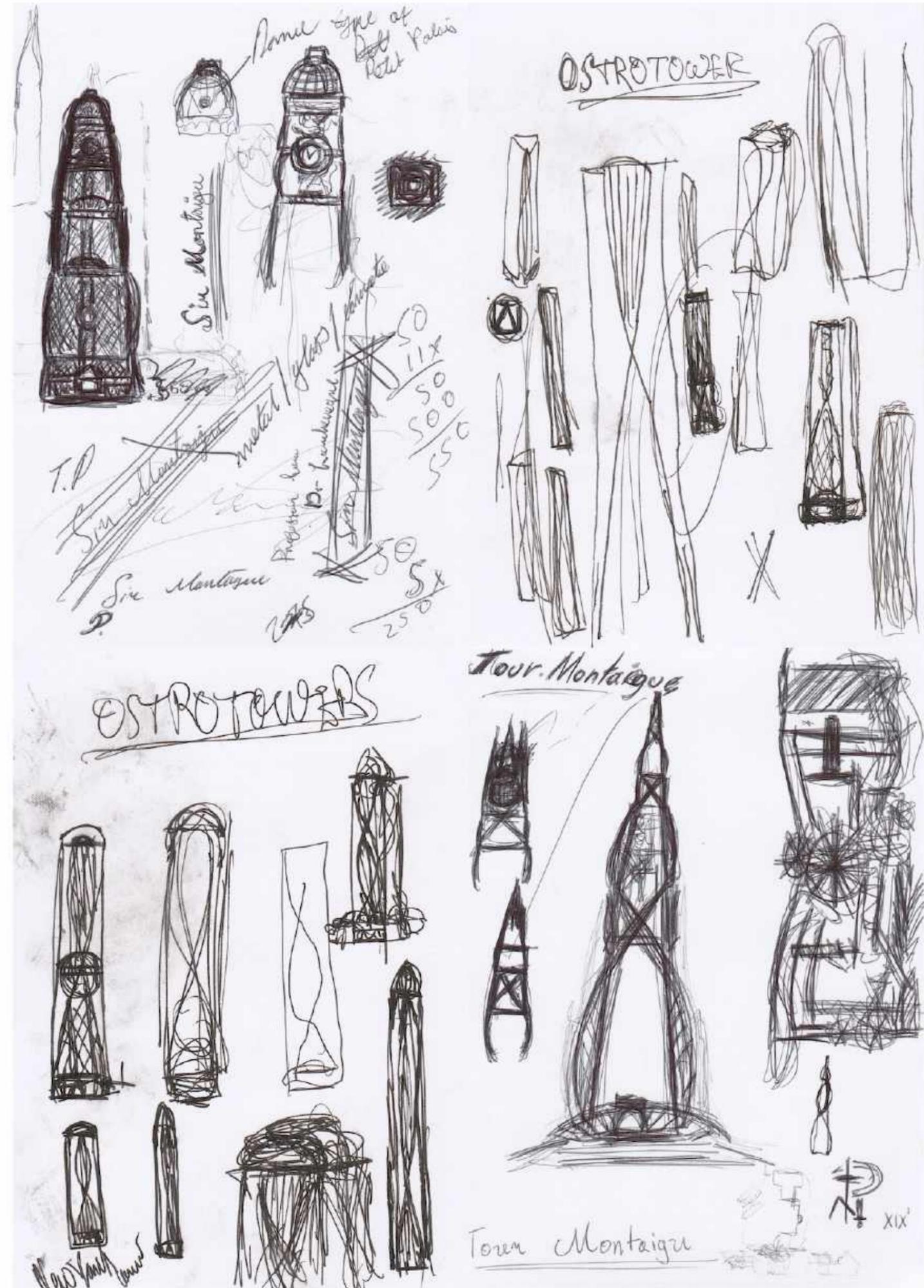
## Villa Antheor

With my family, I often visit the South of France, in particular the French Riviera. We go to a place by the Azure sea, with red, volcanic rocks that eject themselves out of the waters. It is a beautiful place. Imagine first the blue sea, then the red rocks, with the beige sand beaches, the rolling hills full of dark, greenish hills dotted with villas, and in the background, volcanic rock mountains of about 50 metres. It is a picturesque sight, henceforth the many artists that are lured in by this place. This is why I had the idea to construct a villa, which would be situated in that magical place. It would be situated by the sea, behind those red rocks, and inside a magical, Italian-like garden, full of statues. The villa itself would be of an Italian and Provençal style, with a large terrace and balcony. It will be quite large, and will also include a large swimming pool situated amongst the rocks, semi-surrounded by Classical porticos.



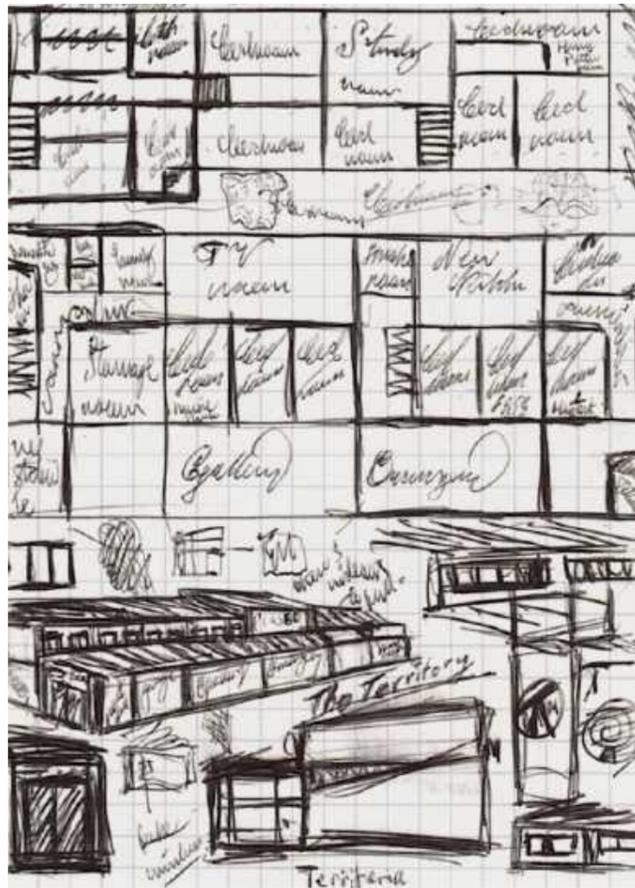
# ARCHITECTURE PROJECT

2018



## Ostro - Tower

The Ostro-tower, or Tour Montaigne, is a project that I have produced after studying the architecture of high-rise buildings. At the time, I was really fascinated the whole concept of American Skyscrapers, henceforth my desire to create a monumental project. Some of my inspirations were 70 Pine Street, Empire State Building, Kotelnicheskaya Embankment Building, and the Hotel Ukraina. The style would mostly consist of an early 20th century aesthetic, and the tower will have a dome with a spire on it, and the building will be around two hundred meters in height. It will have two adjacent buildings that will be about forty meters, and both will have a glass roof. The tower will house a bank at the central building's ground floor and the first couples of floors, whilst the the higher floors will consist of offices, a hotel and space for a company's headquarters. Meanwhile, the adjacent buildings will house private apartments and apartments for workers who would have the choice to reside in the building. There will be two private member's clubs, one for the employees and the other one for non-staff. Those two adjacent buildings will – or at least one of them – have a five star restaurant, whilst the other will have a museum.



# ARCHITECTURE PROJECT

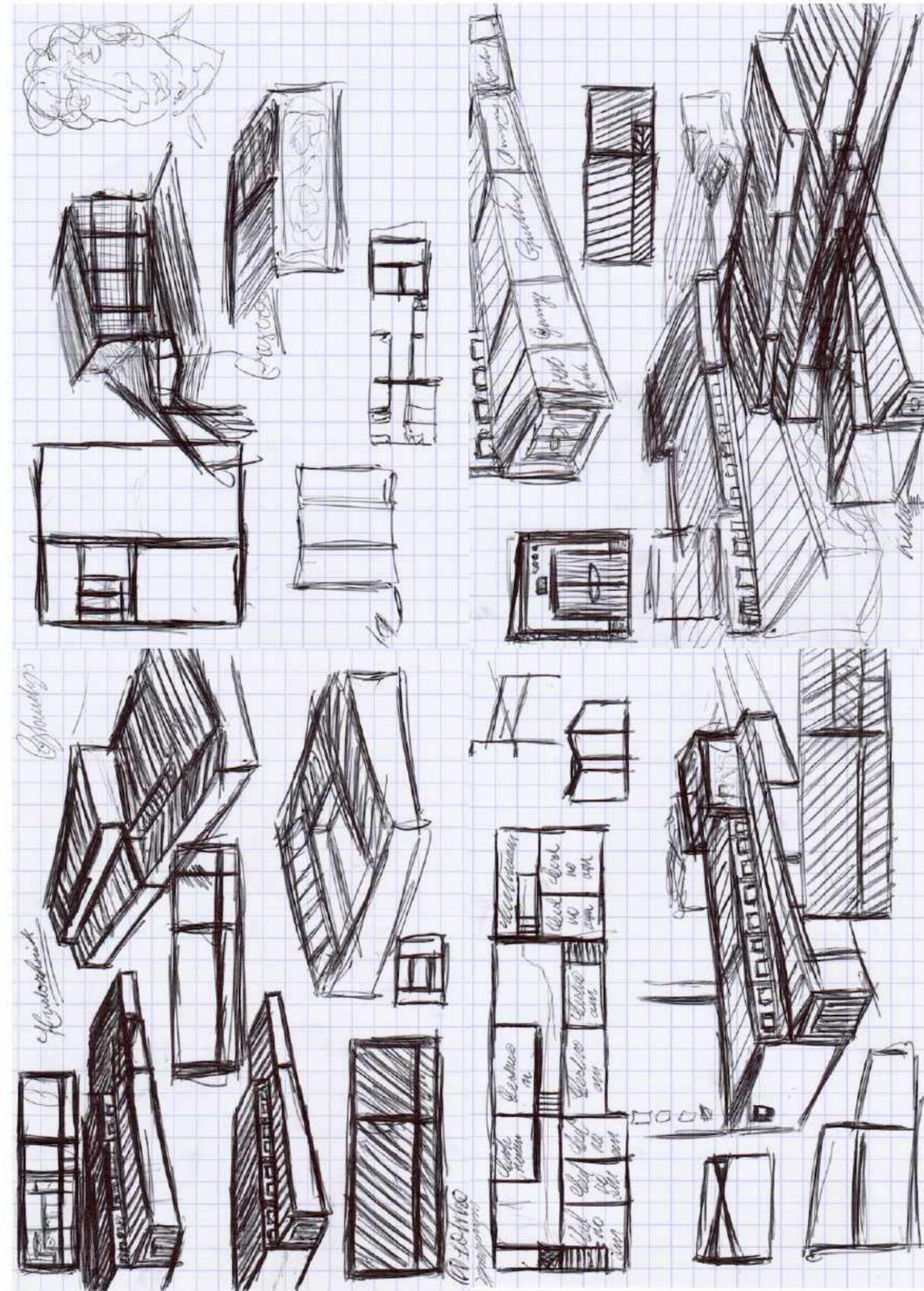
2019

## Paris Art Coop

My home in Paris is linked to an art studio complex where I have spent my entire childhood roaming incredible spaces. There, I met all kinds of interesting people from around the world that been art students or art assistants of my father. Most of them were English speakers, but there were also Chileans, Japanese, South-Africans and people from many other countries, who were enthusiastic globetrotters, artists, or even Oxbridge Graduates. They became my acquaintances and warm friends, and some of them even my tutors.

With this in mind, you can readily imagine why it was that I have developed an interest in architectural planning. I immediately had an idea how to make those art studios better, for they are highly irregular and not at all symmetrical. This is why I thought of perfecting the place by changing some parts, modernising and rationalizing the whole complex, so that it becomes a superb art studio.

Although it was quite modest, and not the design of skyscrapers and remaking cities, it was a project based on a real place which I had visited often and knew every last nook of. So I really enjoyed making this project, as some of the plans I designed could be realised one day.





# STOWE ARCHES

3D DIGITAL DESIGN

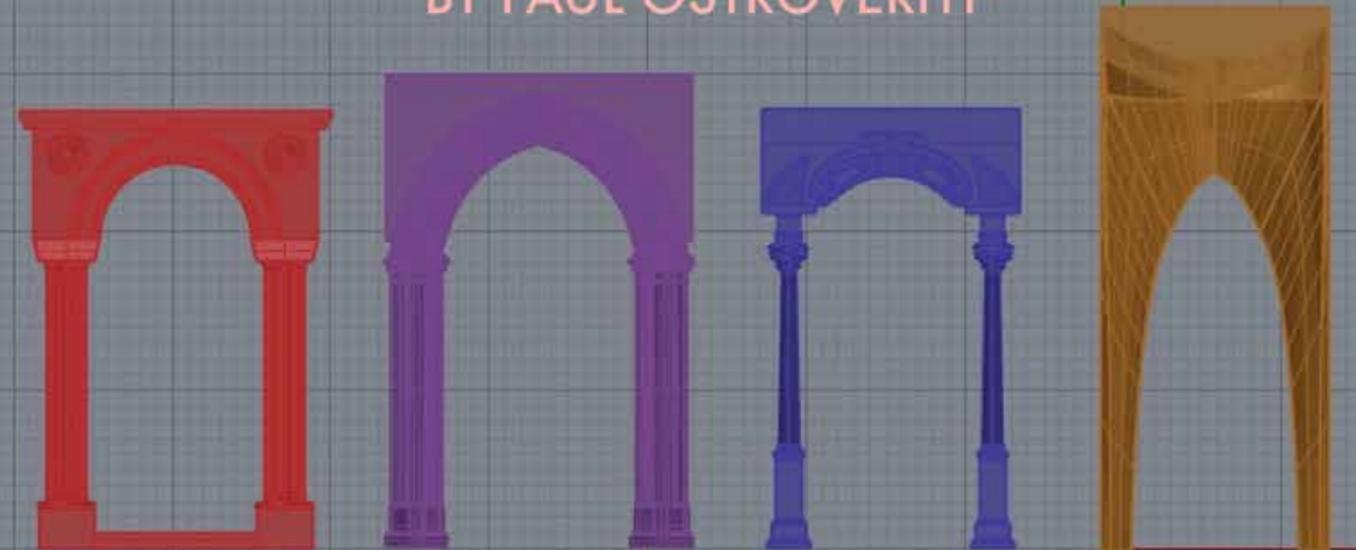


PAUL  
OSTRO  
VERHY  
2021

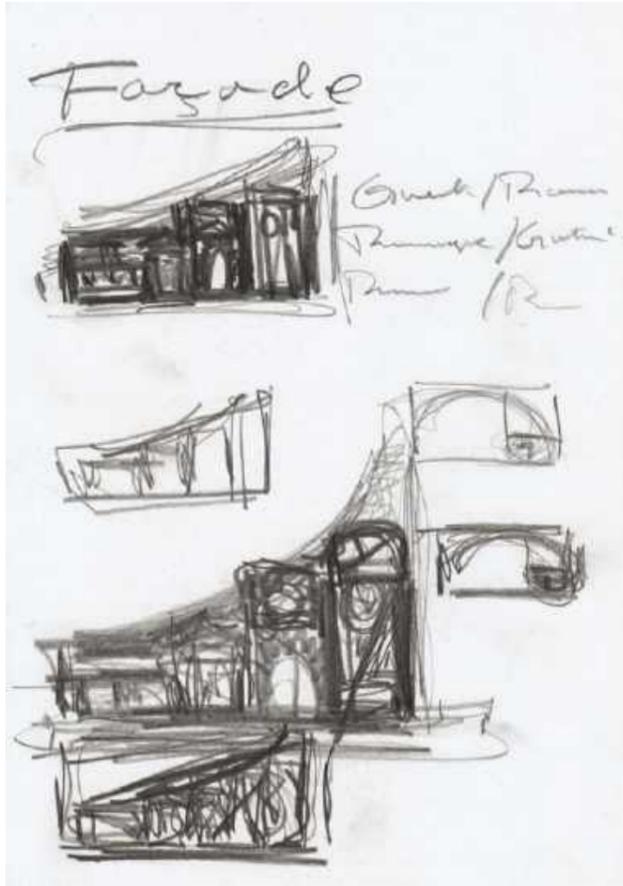


# STOWE DESIGN

BY PAUL OSTROVERHY



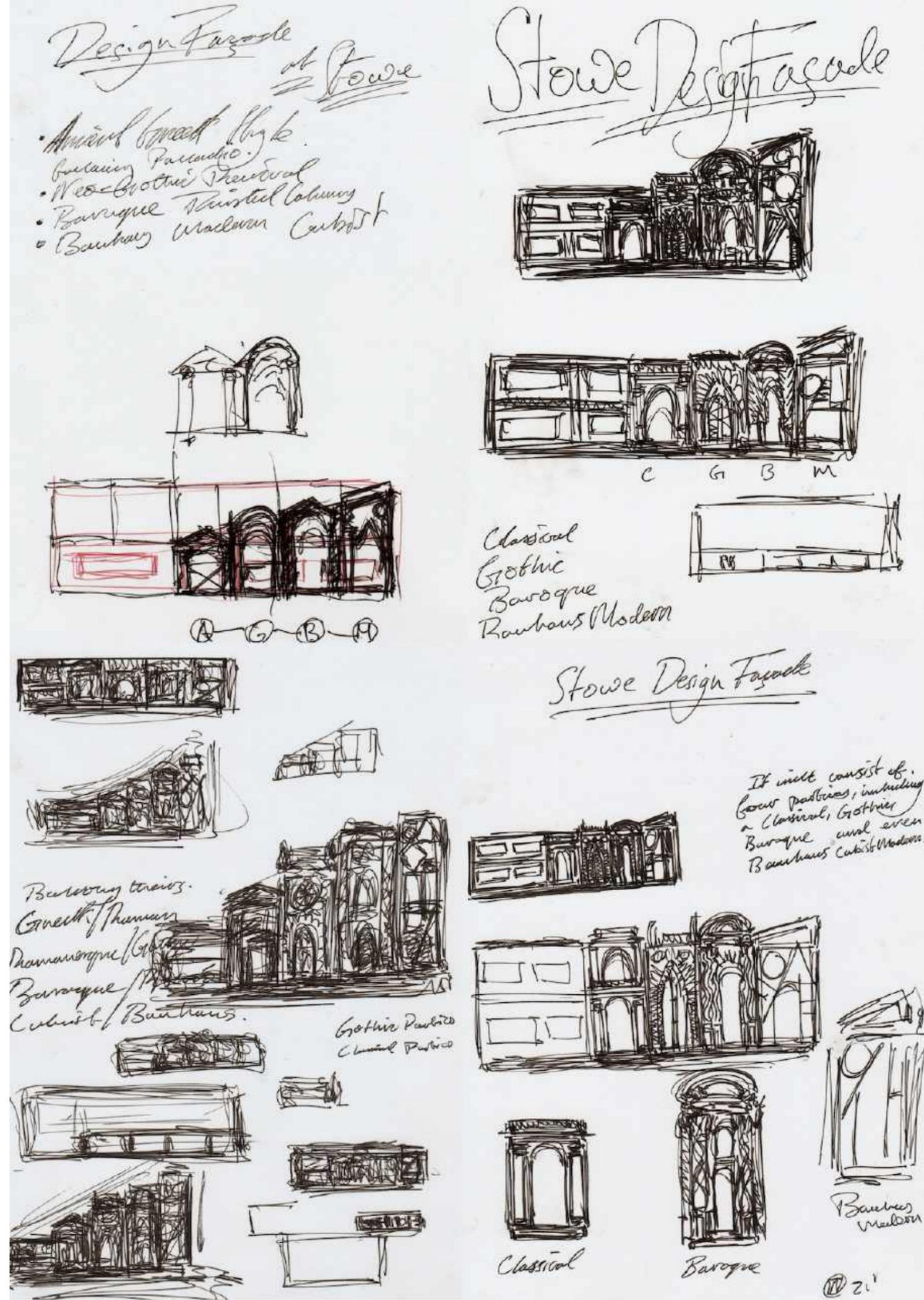
# BUILDING



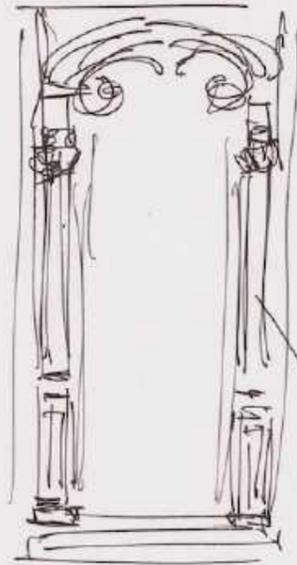
2021

**Stowe Arches:  
a facade for the new  
Design & Technology  
Building at Stowe School**

The Stowe Design Building is an architectural project in which I take the current proposition for a new building for the center of the Design and Technology Department and innovate it to create a façade which will reflect the various architectural styles of the ages, including the Classical, Baroque, Bauhaus and even Gothic. They will be put in a certain order according to the timeline, to have an overall impression of a façade which will gradually rise, from the left starting with the early classical to end with the late modern Bauhaus. It will be rather eclectic, allowing the casual observer to grasp the gradual development of European architecture and its changes over time. My brother Max, who is an architecture student, was so kind to prepare some drawings in Rhino based on my sketches and conceptual ideas. I am in the process of realizing a 3D-printed model, using the facilities of UCL.



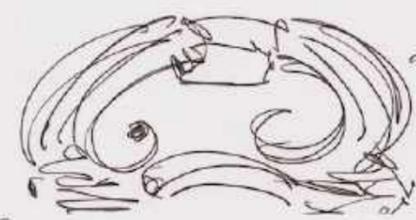
# Baroque Portico



It will be quite flamboyant with much exuberant motifs and ornaments extended columns overbolded appearance, Corinthian

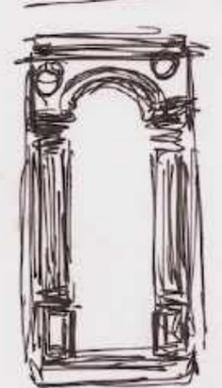
Corinthian Column, slightly overbroad maybe fluted.

Baroque

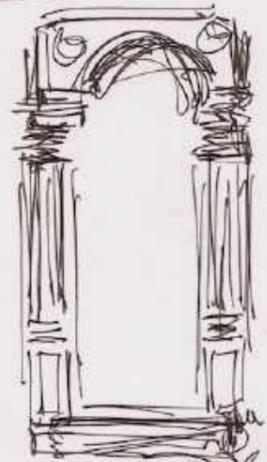


exuberant! top with a lot of scrolls and curls and twists, motifs

# Stowe Design Building Classical Portico



Neoclassical



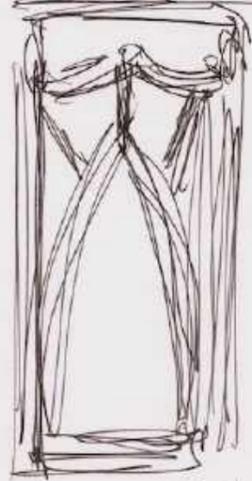
Neoclassical Classical

Roman Doric



A classical portico with Roman Doric and an arch.

# Modern Portico

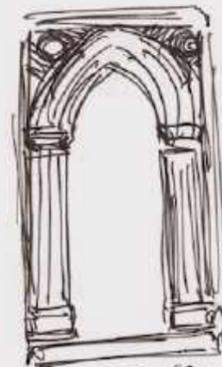


Baroque style, smart, artistic composition, expressive, vivid, intense. Intense!

Really artistic like faint ground in its lower part really



# Gothic Portico - Stowe

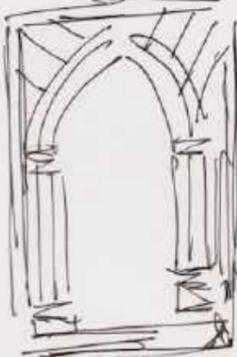


Gothic Portico



Gothic Revival

It will rather resemble that of the Notre-Dame's entrance gate.



# Design Façade

Ancient Greek portico will be fairly an parallel

Neo-Gothic Revival It will be like in an style of Notre Dame

Baroque

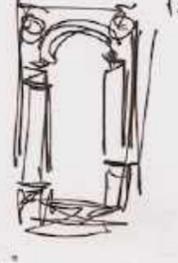
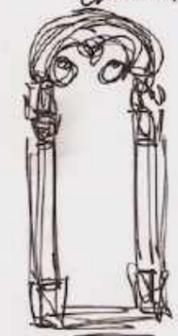
Baroque



# Stowe Design Building



Classical Gothic Baroque Museum



later Baroque

Baroque with Corinthian columns, exuberant and details and motifs

over getting like in style of Notre-Dame de Paris

Neo-Gothic Revival

# Design Façade of Stowe

- Ancient Greek style
- Baroque
- Neo-Gothic Revival
- Baroque twisted columns
- Baroque wall-on Corinth



Stowe, the Temple which will be a masterpiece some innovation

For Museum, in the center building gaps or modern building and develop an exterior.

Have in center a building which houses the lower & upper parts rather like the Senate & Synod. connected by an arch

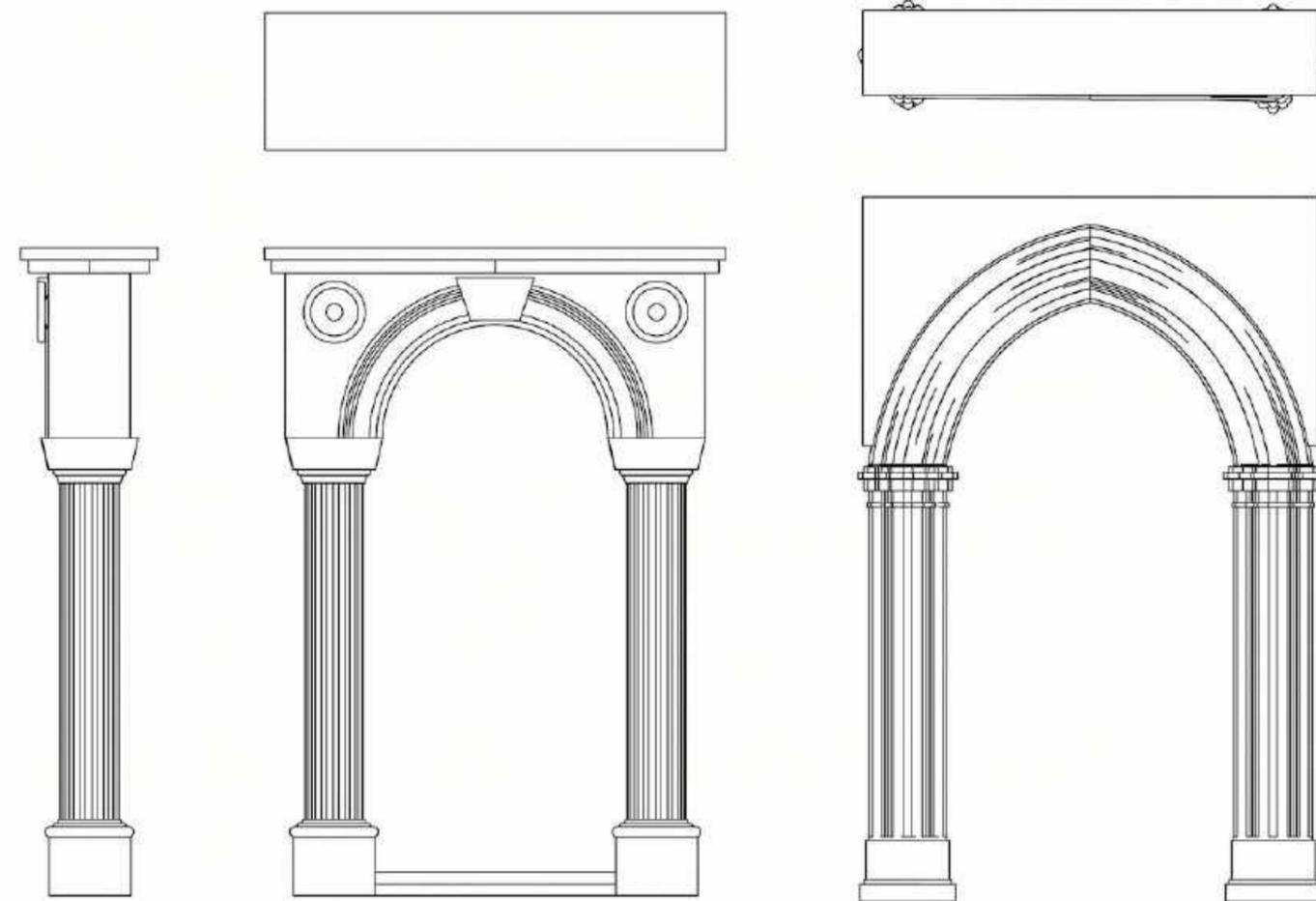
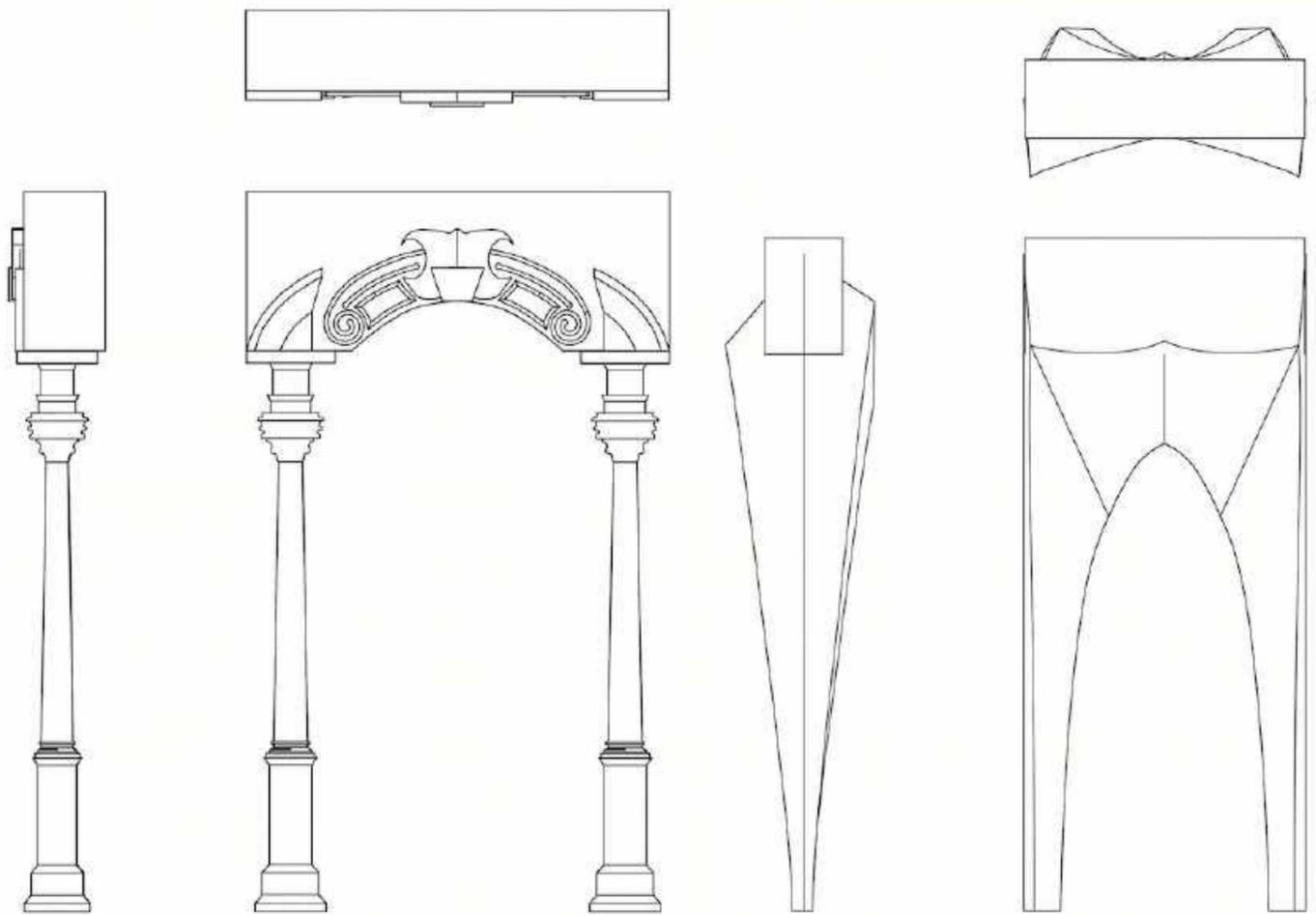


# Stowe Design



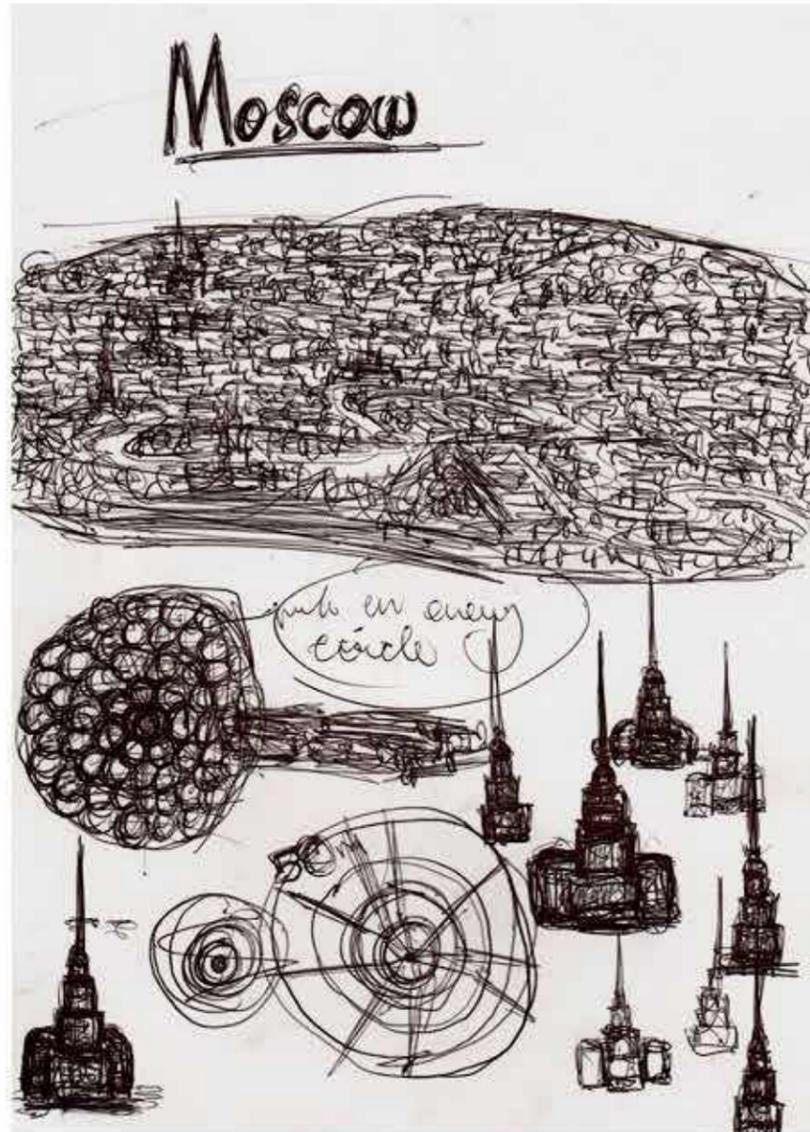
Classical Gothic Baroque Museum

It will be a contemporary street building with the architectural character of the various diverse historical European styles

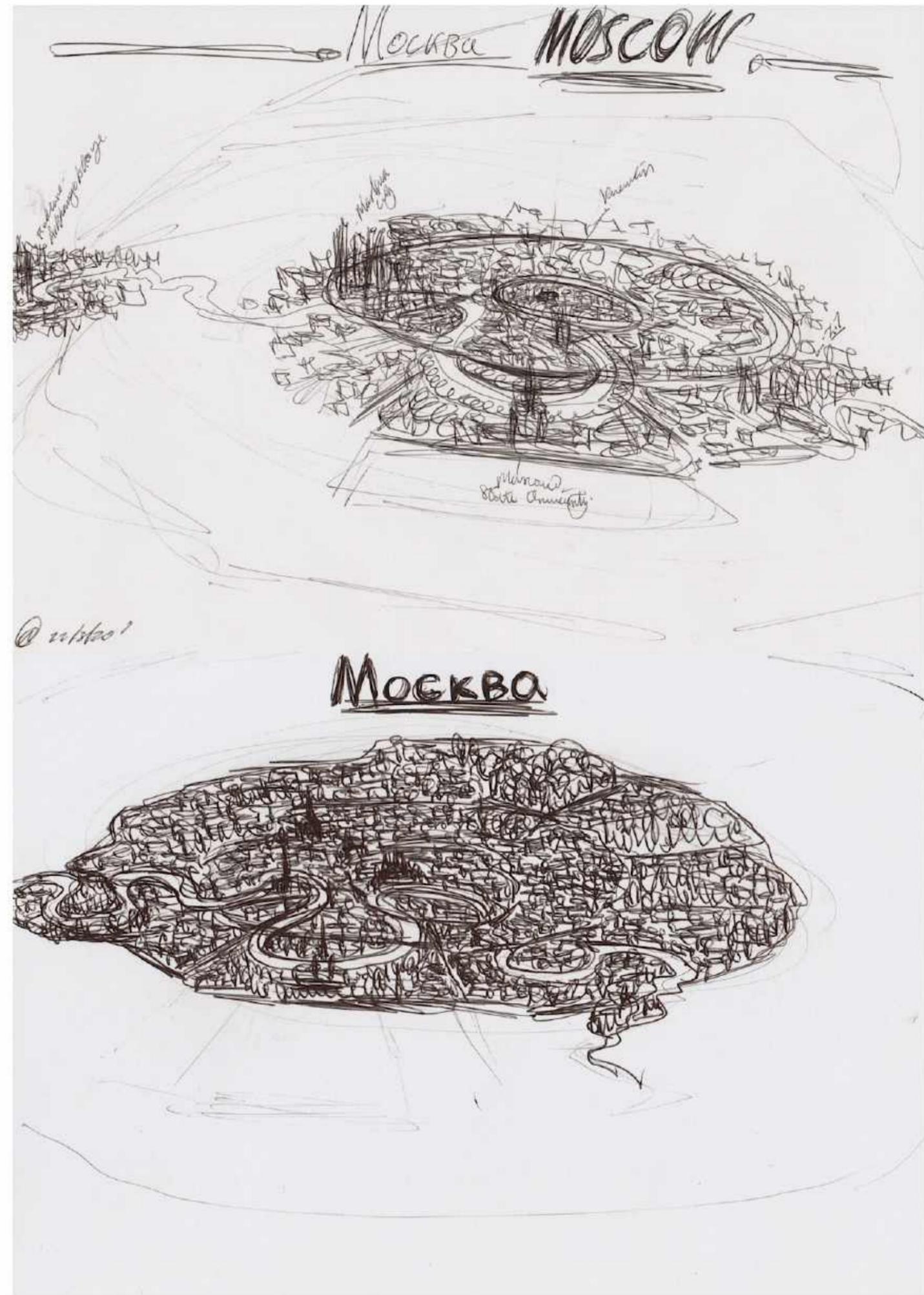


# URBAN PLANNING

TOPOGRAPHIC ILLUSTRATIONS



PAUL  
OSTRO  
VERHY  
2021



# AN URBAN PLANNING PROJECT

## Moscow

Moscow once housed the whole History of the Russian Culture. It was a city of fairy dreams, with onion-domed churches, spectacular palaces and incredible life. The Soviets had destroyed that, and with the little remaining part of pre-revolutionary architecture that had crawled out, the architecture since then had not been that great. Moscow is now an urbanistic catastrophe, with constant urban sprawl expansion as renovating in the center is considered to costly.

It is why I have come up with a plan to bring Moscow back into its lost splendour. For this, I have made studies which involved a lot of maps. My plan will involve the stop of the rapid urban sprawl, and densify the center, which will be as big as Paris. The historical center will be preserved, including the street structures, with only building architectural houses of a Russian style, may it be Classical, Folklore or any other.

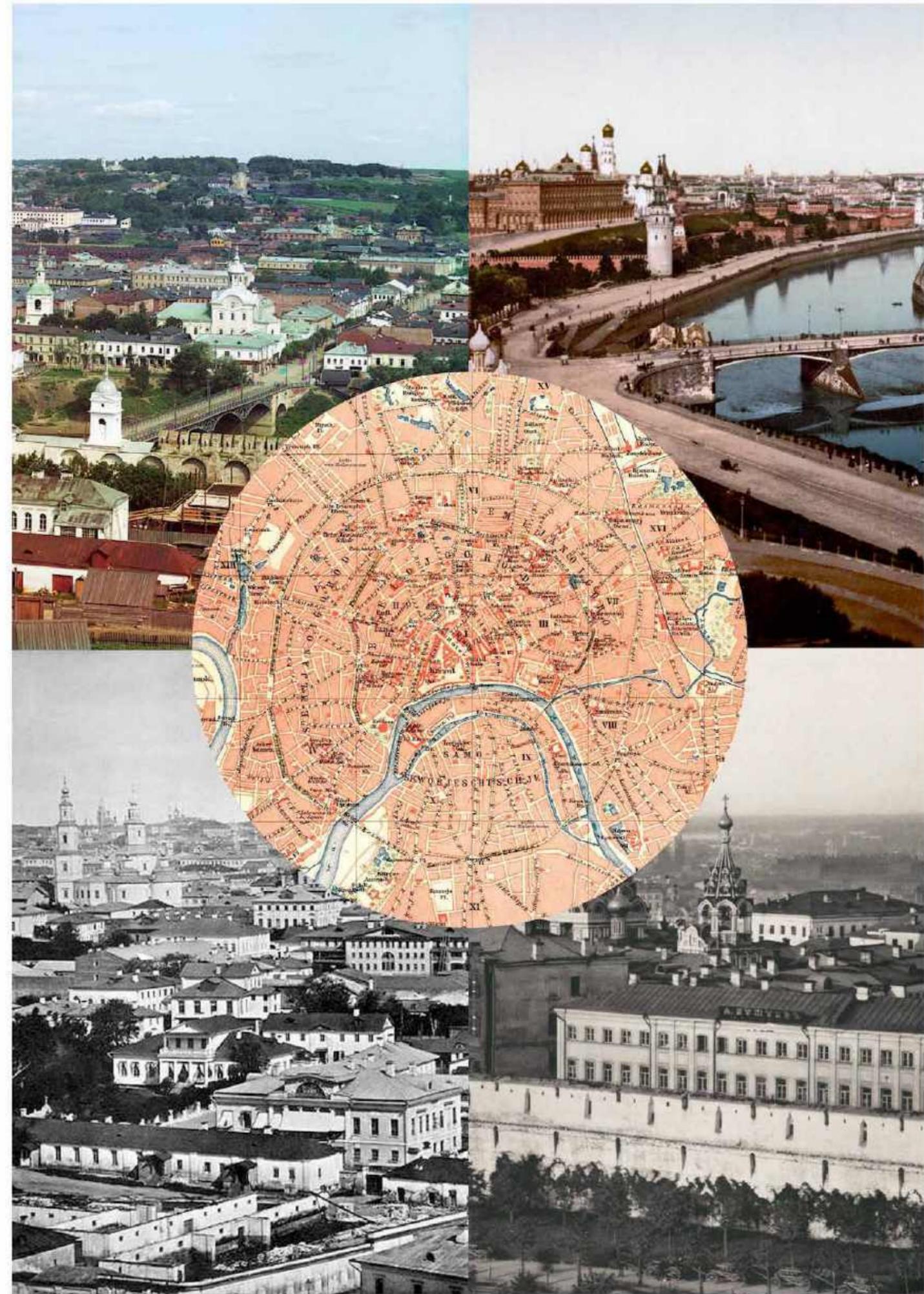
There will be renovation of old buildings, and the 300 churches that had been destroyed could be rebuild with, for the Russian church buildings are architectural wonders. The surrounding of the historical center will have a new urbanistic plan and will be situated inside the Moscow Third Ring (as big as the Parisian Peripherique). In a sense, it will resemble to the city of Vienna – the center will contain its historical labyrinth street, whilst the surrounding of the center will be already urbanly planned out and of a good architecture. By the way, the Moscow architecture will resemble to the Russian Classical architecture, St Petersburg architecture, as well as Central European late 19th century architecture.

The large roads of about eight lanes made by the Soviets will be reduced to the size of boulevards, whilst Moscow will have newly built parks. And talking of roads and parks, the Moscow Garden Ring, surrounding the historical region, which is actually a large six lane street, will be transformed into two large boulevards, which in the center will house either parks or buildings, which could be University campuses, Embassies, theatre buildings or even museums – it will be rather like the Ringstrasse in Vienna, that replaced the fortified walls around the centre for 19th century buildings, parks and boulevards.

Between the Moscow Third Ring and the MKAD, which is rather like the London Highway surrounding Greater London, there will be countryside, and the forests which are there will be turned into leisure parks, like Richmond and Kew, and the Manor Estates there will also be turned into large parks for leisure.

Most importantly, in the very central heart of the city, the Kitay Gorod, which is situated east of the Kremlin, historically had a fortified wall surrounding it rather like the Kremlin, though it was destroyed in the thirties. I want that wall to be rebuilt, as it is a national heritage, and finally, there is the Moscow Kremlin. A quarter of the Historical Kitay Gorod district situated by the Riverside, was destroyed in the 20th century for an ugly Soviet Hotel, which was recently destroyed. Now there is an ugly park. I want to built there some Russian Classical buildings and by Red Square – situated north of the district – the Russian Duma Building in also a Russian Empire Style, as found in St Petersburg.

Such is my grand plan for Moscow, in which I try to restore Moscow into what it had been, with its traditional architecture.





# AN URBAN PLANNING PROJECT



## The Moscow Kremlin

The Moscow Kremlin is a treasure, it is a building that represents the Russian Culture. There are many Kremains in Russia, which are fortified complexes at the heart of each city, yet the Moscow Kremlin is the most famous. I would like to make some changes to it, such as paint the walls white, as it was done for hundred of years, replace the red stars installed by the Soviets with golden, double-headed eagles, as was the custom. There is a large part of the Kremlin in the east, which before the Communist Regime housed the Chudov Monastery, a small palace, many more incredible churches and oldest church building in the whole Kremlin. This part was destroyed by the Soviets in exchange of a building, which was recently dismantled, and now there is a large part of the Kremlin just blank! I want to fill that blank with traditional Russian style buildings of white colour and in a Russian Traditional Classical Architecture. There will be some palace buildings and some destroyed churches will be restored.

There is also now a Soviet building which destroyed a large part of the Kremlin in the west part, called the State Kremlin Palace, extremely ugly in style, which is unfortunately still standing. I would like that replaced by a Russian Style Building like before.





Russian Renaissance

- Restore and renovate Russian Imperial mansions and castles.
- Best Russian literature and music.
- Create a grand image of Russia: literature, music, architecture, get rid of this "Soviet" stereotype.
- Create this Russian Country with historical monuments, like the Cathedral of Christ the Saviour, the Tsvetnoy Boulevard.
- Re-build a little.
- Create cities of beauty and comfort. City of academe, high-rise buildings and grand ensembles (St. Paul's example).
- Get it to be part of Europe and not an island. Kommunist and make our people better and free.

# AN URBAN PLANNING PROJECT

## The Russian Neo-Renaissance

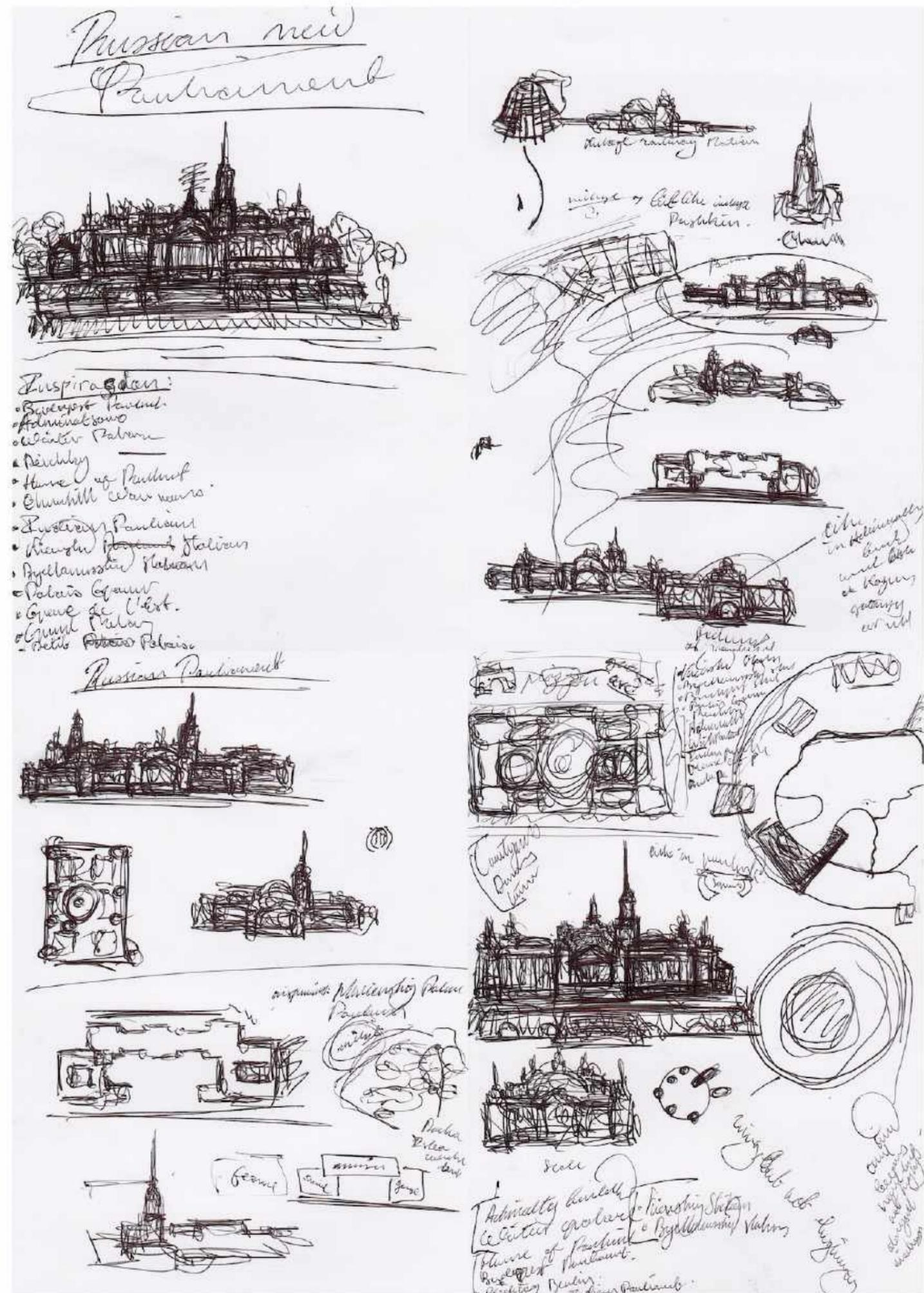
For me, the Russian Neo-Renaissance is a project in which I try to gather back the traditional architecture of the Russian culture, and not the Soviet Grim, Ugly Buildings in which we now associate with Russian Architecture. This project made me research the pre-revolutionary architecture, in which I was surprised to find of how much classicism there was in the Russian Empire. In nearly every photos of cities, there was some classical buildings.

This project is to create a new architectural movement combining the Russian Empire Style that can be found in St Petersburg, Classicism and the Russian traditional wooden elements such as the Window Decoration. Mix this all up and it will create a Russian Architectural style in which the skeleton is of classical value and the decoration simple, and of a Russian Folklore touch.

St Petersburg and Helsinki is my prime example for the architecture and modern urbanism of the Russian City, though what I would like to do is that those buildings put a traditional touch to it, as I have said, so that it can be recognised as part of the New Russian Architectural style.

I also studied many Russian Churches, and in particular those which are of Russian Architecture. Yet I looked at the ones which has put Classical elements, yet twisted those classical elements round to look like Folklore style.

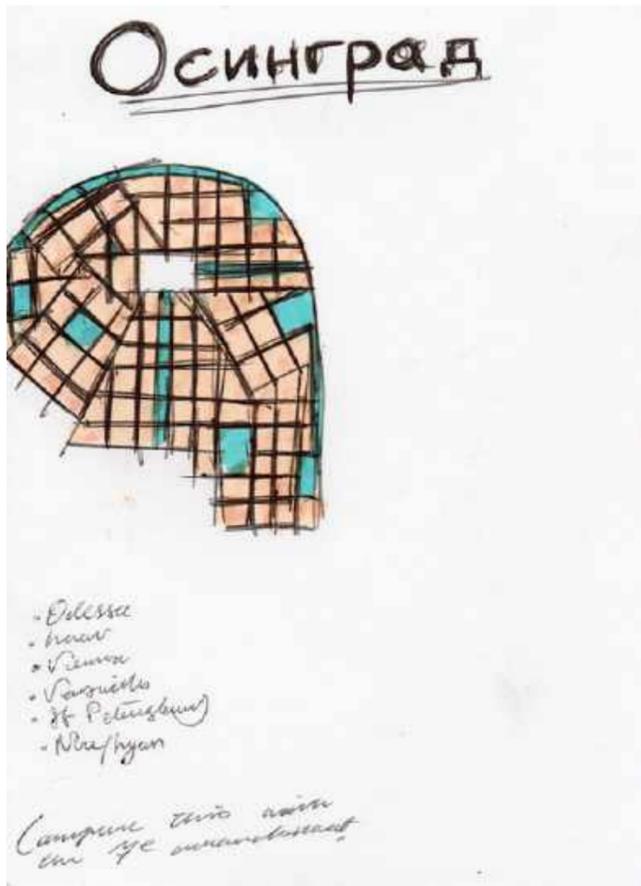
With the help of the Photos of Prokudin-Gorsky of Russian cities done in the early 20th century, I have been able to gather the architecture of Pre-Revolutionary Russia, and many of his photos of city panoramas and buildings have inspired me for the so-called Russian Renaissance.











# AN URBAN PLANNING PROJECT

## Osaburg - Osagrad

Having studied the Architecture of St Petersburg, Odessa, Helsinki, Vienna and many other Central-Eastern cities, and having dwelled into architecture and urbanism, I have decided to design a city. That city will be situated by the Ural Mountains, on the large River Kama in a currently small town name Osa.

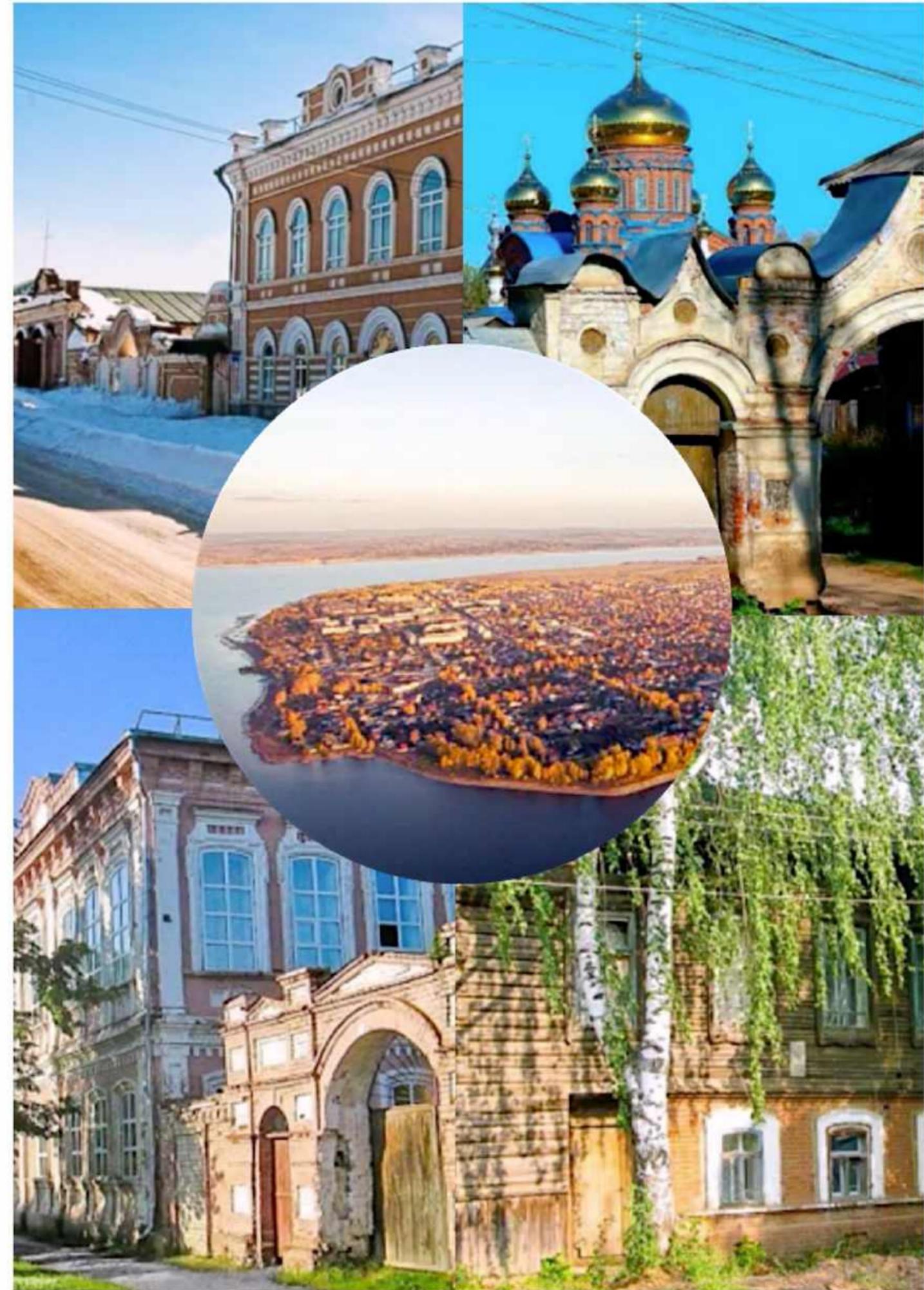
I plan to make that 20,000 populated town of wooden huts into a town of about 250,000 inhabitants. The town will be transformed into this architectural and urbanist project. It has been greatly inspired from Helsinki and St Petersburg in architecture, and urbanistically it is inspired from many Russian towns designed in the late 19th century during the Tsar's reign, such as Saratov and Rostov-on-Don.

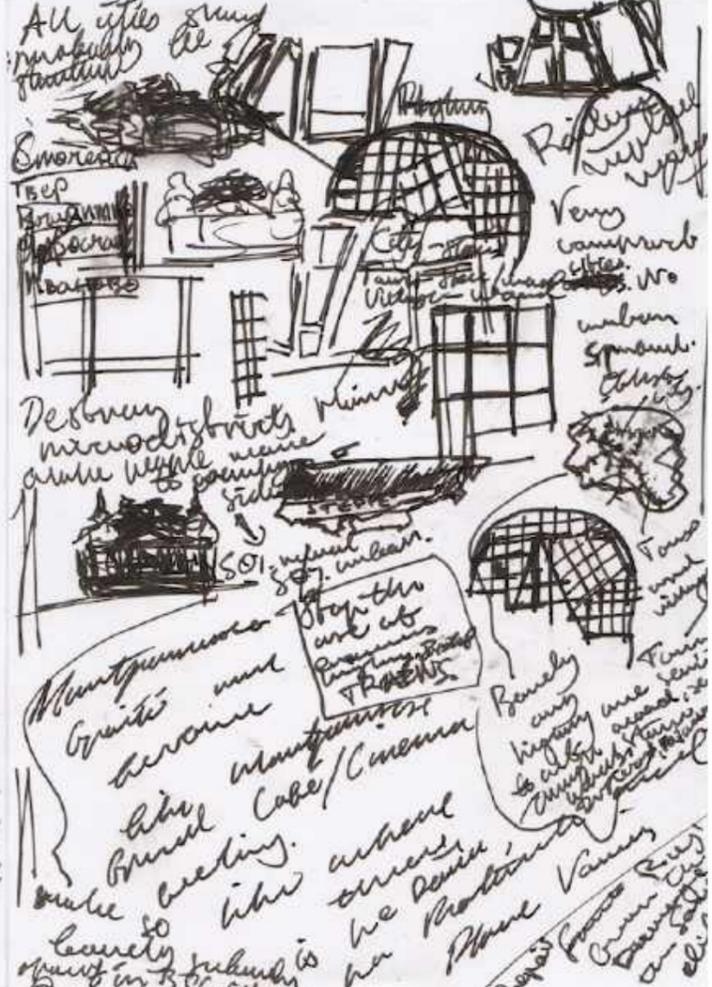
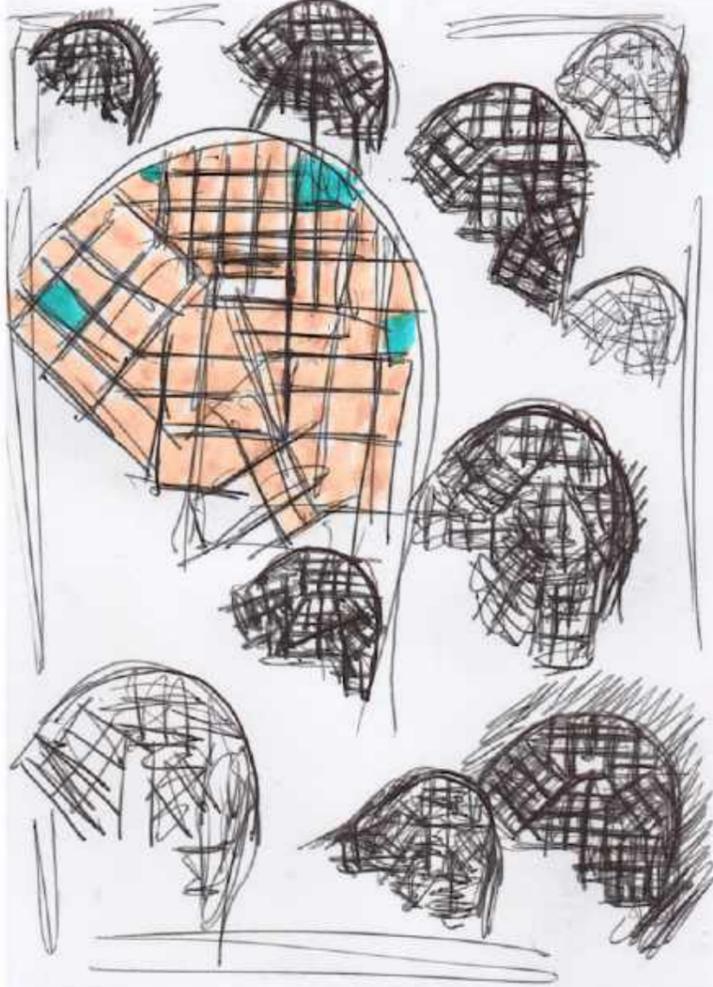
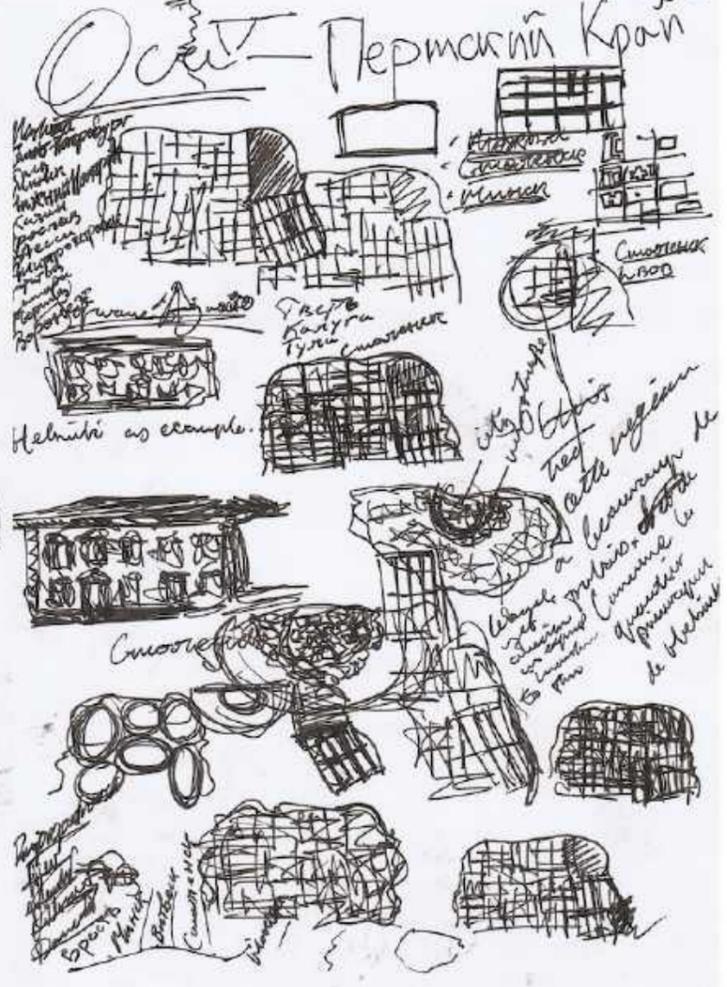
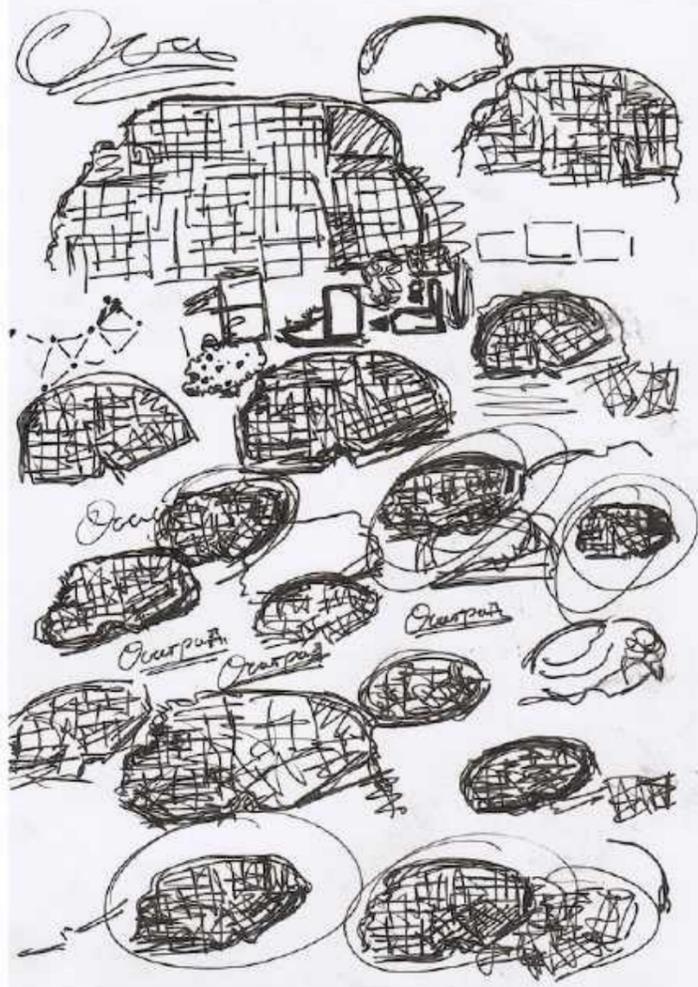
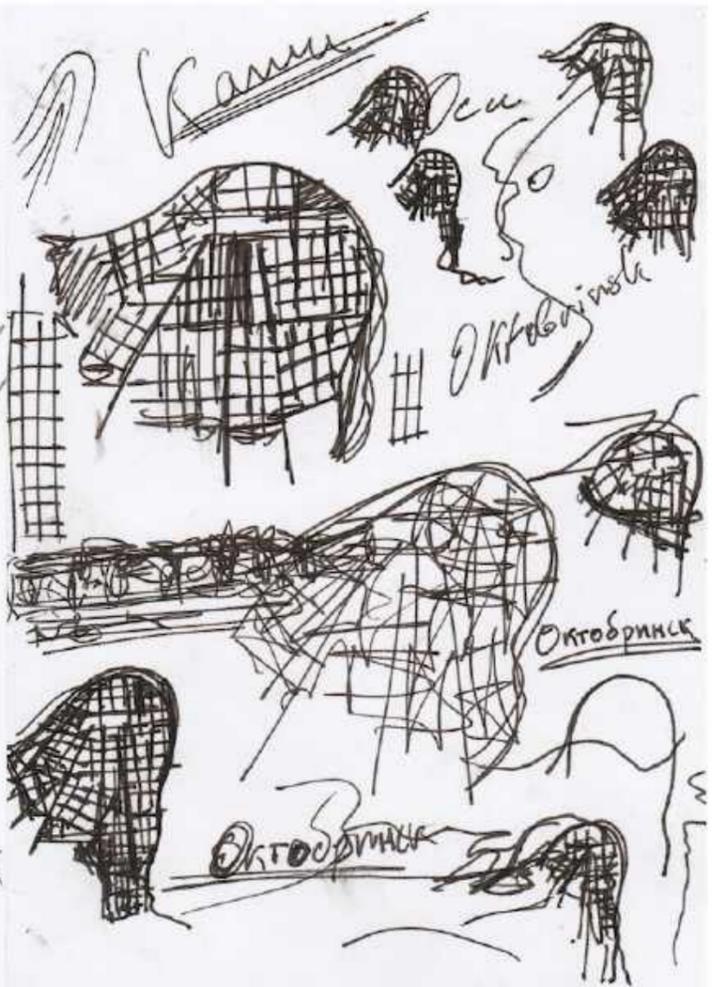
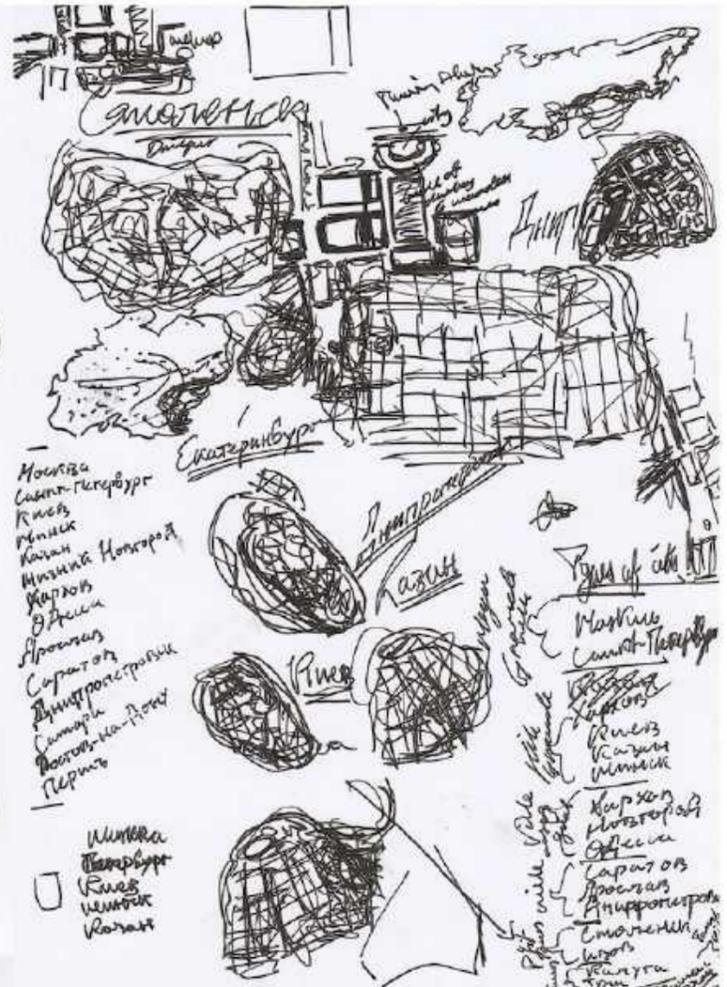
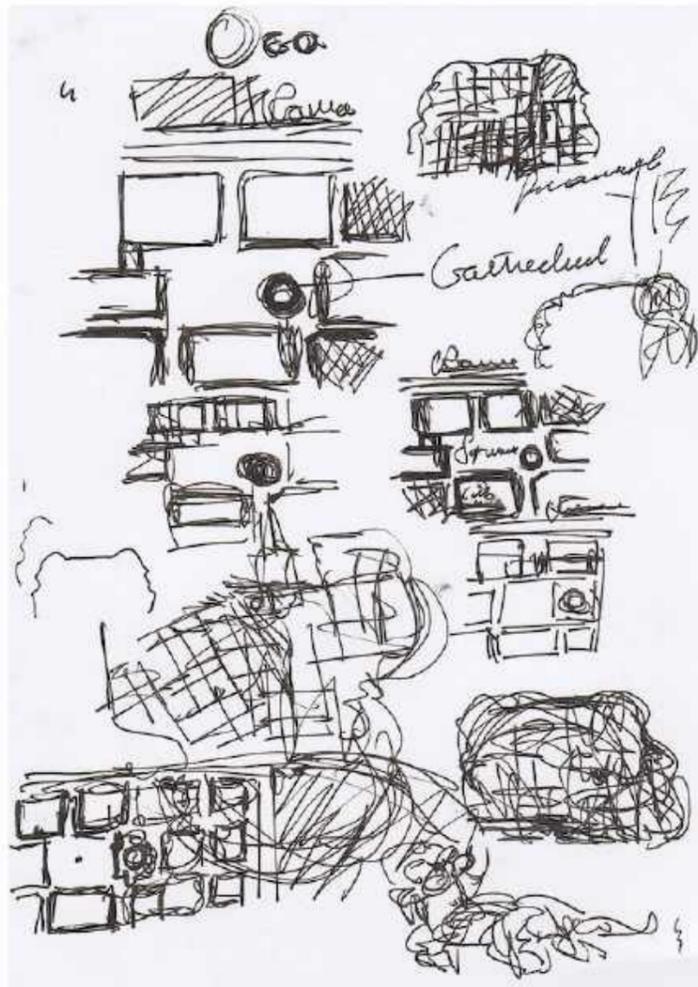
Osa will mostly have Classical Architecture, especially what I call the Russian Style Architecture, the streets will be paved, they will have trees and the city will have a beautiful embankment in which people will be able to have promenades by the Kama River. There will be parks, of an English style, such as Battersea Park and Regent's Park in London. Yet there would also be garden squares in the city like the ones you find in West London.

There will also be public squares with monuments, and talking of monuments the town will have Churches – for the region is mostly Christian – that would be architectural monuments. The Town will not have metros – the underground – and mostly the transport will be trams. Not those long, serpent-like trams, but those that have only one or two wagons like those you see Lisbon.

Sky-rise buildings will not be in the city, apart from the towers of the churches, which are not that high, and so there will be a strong height-limit in order to maintain the urbanist order.

There will be architectural buildings for public building such as museums, university campuses, institutes, the Town Hall and every other possible buildings. Helsinki's public buildings and squares are one of my strongest influences over the project, and so the New Osa will have similar architecture to Helsinki.



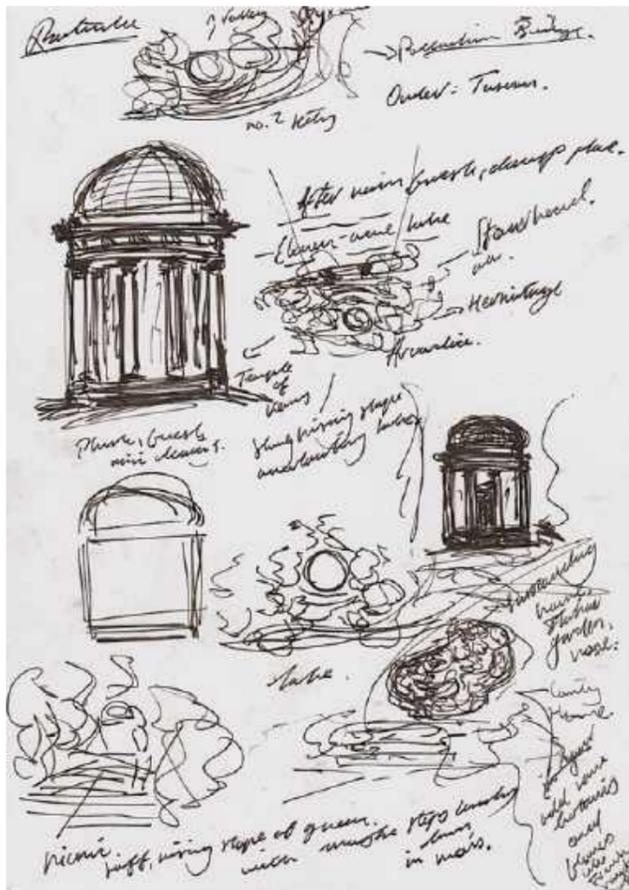






# ARCHITECTURE PROJECT

2020



## The Ost-Rotunda

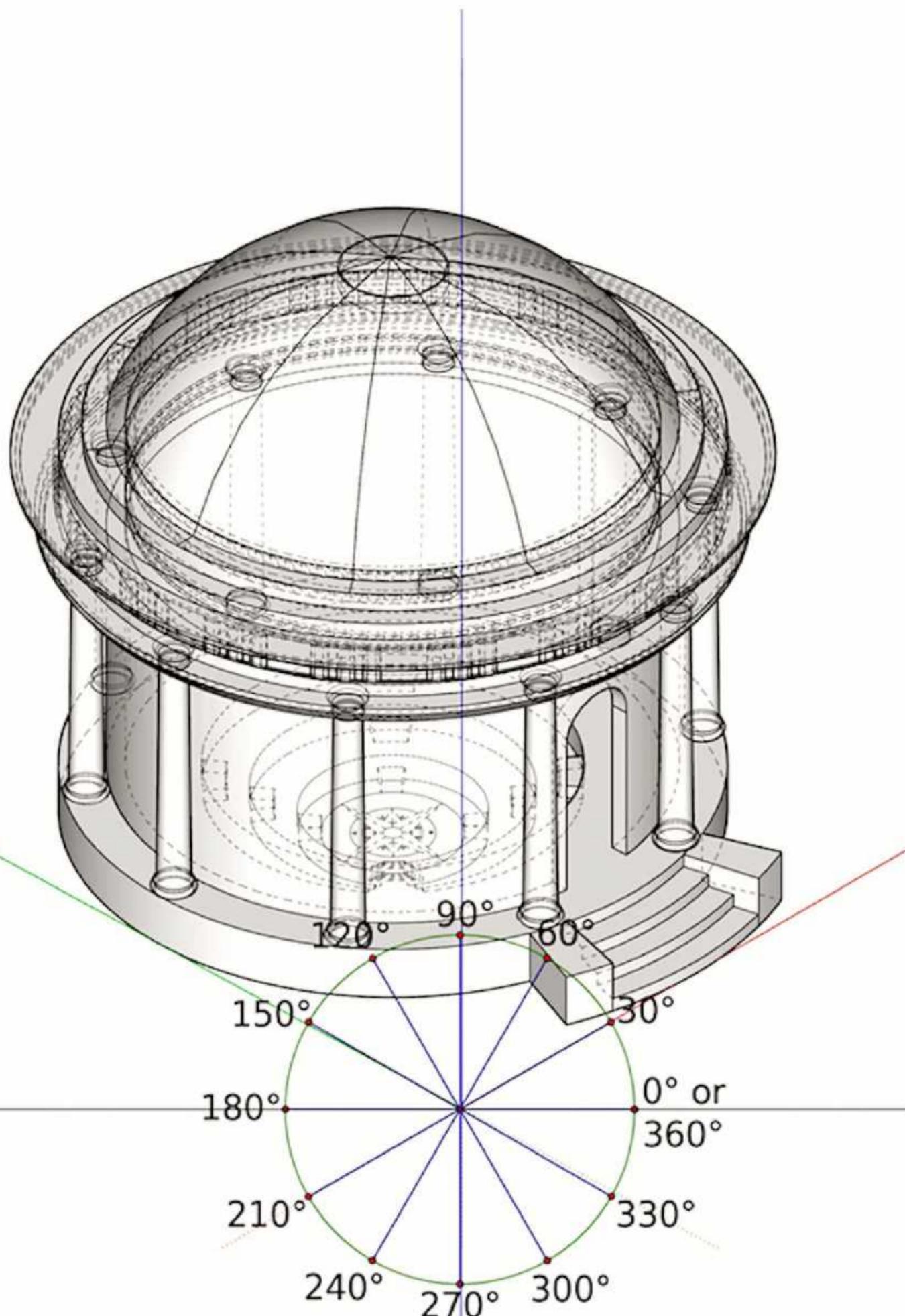
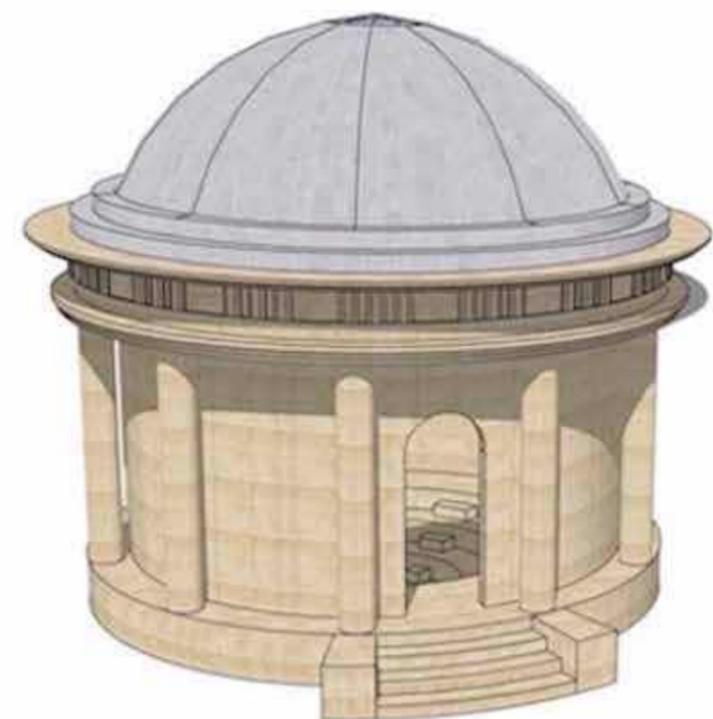
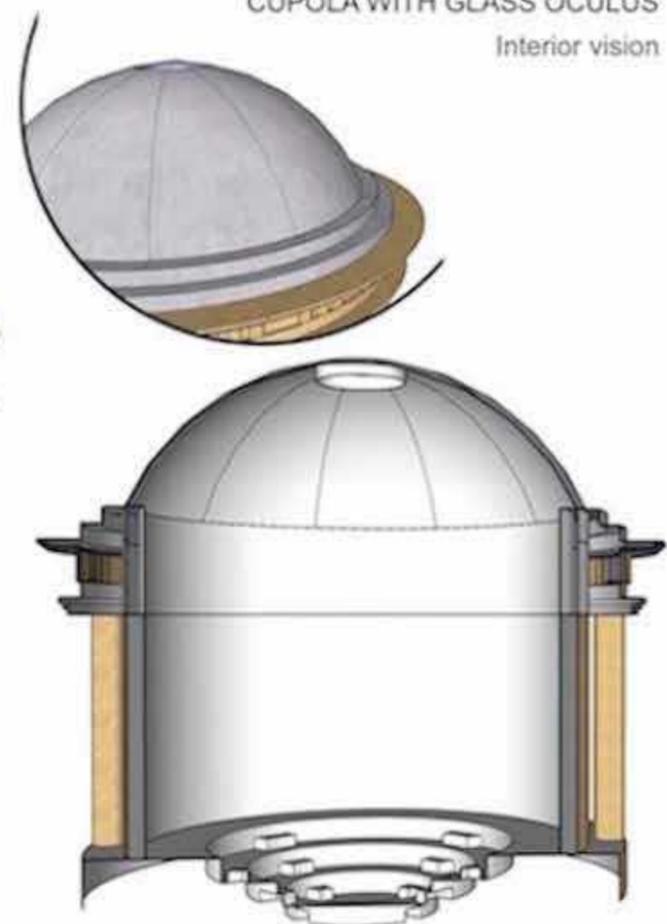
I have recently watched a four-episode-series on classical architecture, and I had found it so fascinating that I started to submerge myself in the world of Classicism. It had captivated me so much that I finally decided to create my own project. That project is the design of a rotunda in the classical style. The rotunda is a circular building that can be considered a folly. I have studied the classical orders, and the rotunda itself will contain roman doric on its surrounding, with a circular colonnade, whilst the interior will have flattened roman doric, and will have a dome. That dome will sprinkle light into the interior. The interior will be a semi-circular stage in which one would be able to express oneself, which is why possible names for the Rotunda have been dedicated to Apollo, God of the Arts. The Rotunda can be used in any English Style Garden that can be found in the UK, and my original idea was that the building was to be situated by a lake, with descending steps into the water, with those steps having two statues of sphinxes on either sides. The project is still unfinished and is a work-in-progress, so for now there are only sketches of the final architectural project.





CUPOLA WITH GLASS OCULUS

Interior vision



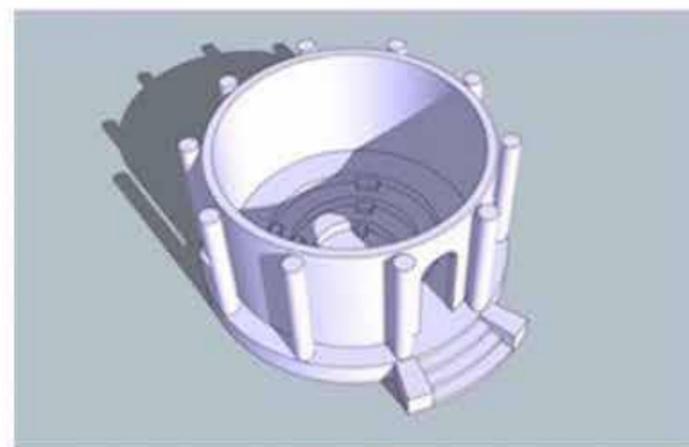
### CUPOLA OPTIONS

Triglyph frieze +  
architrave with different measures

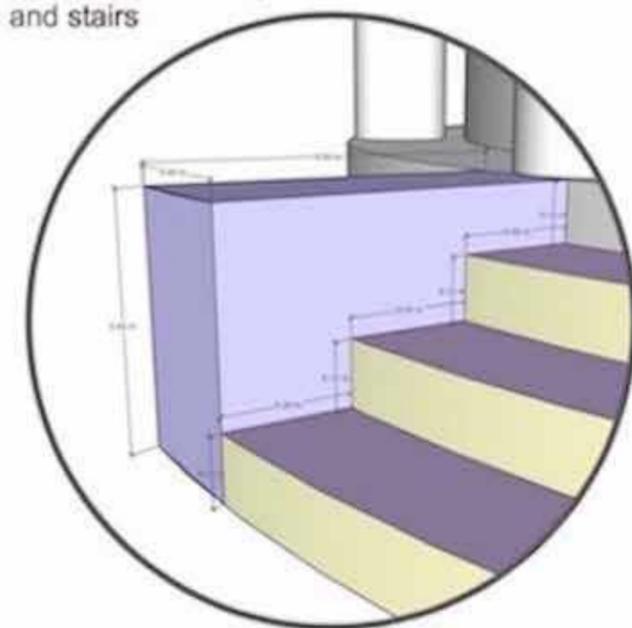
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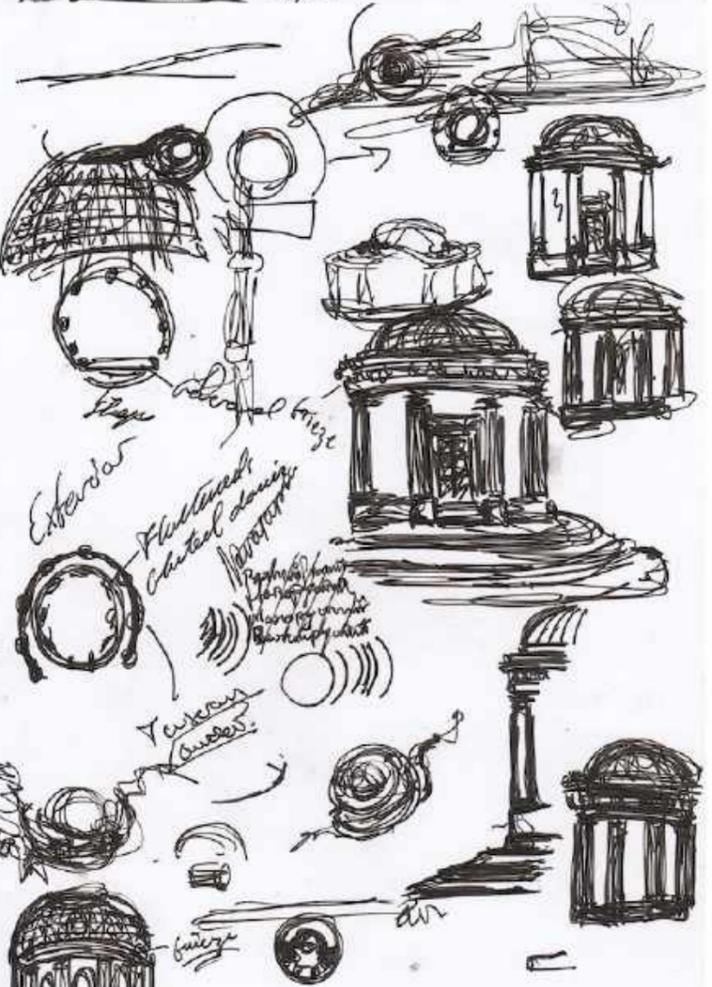
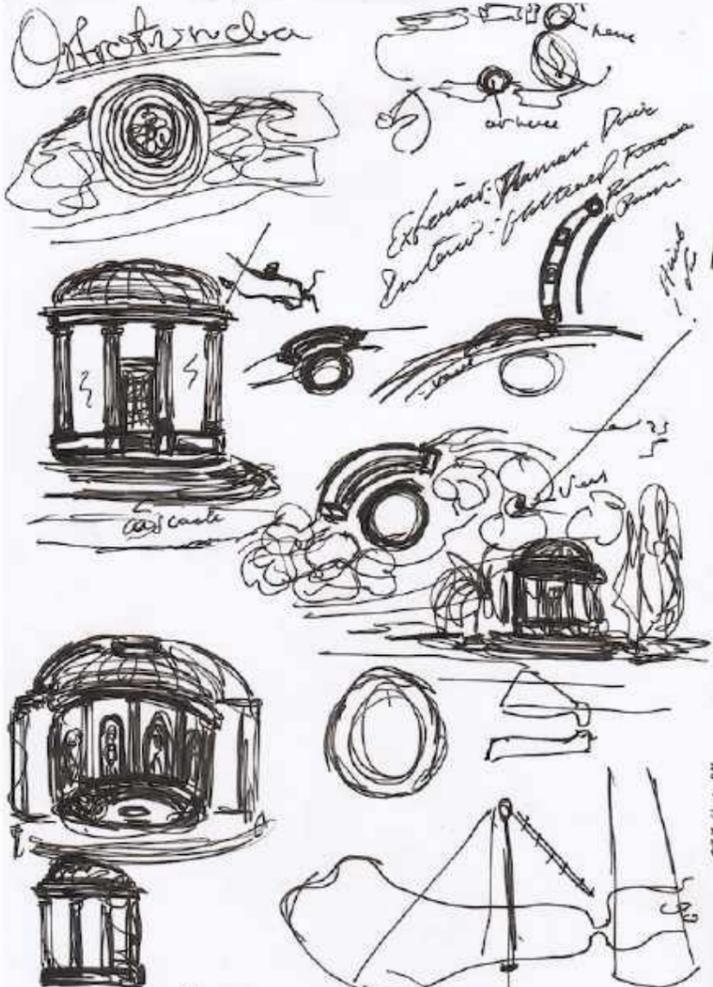
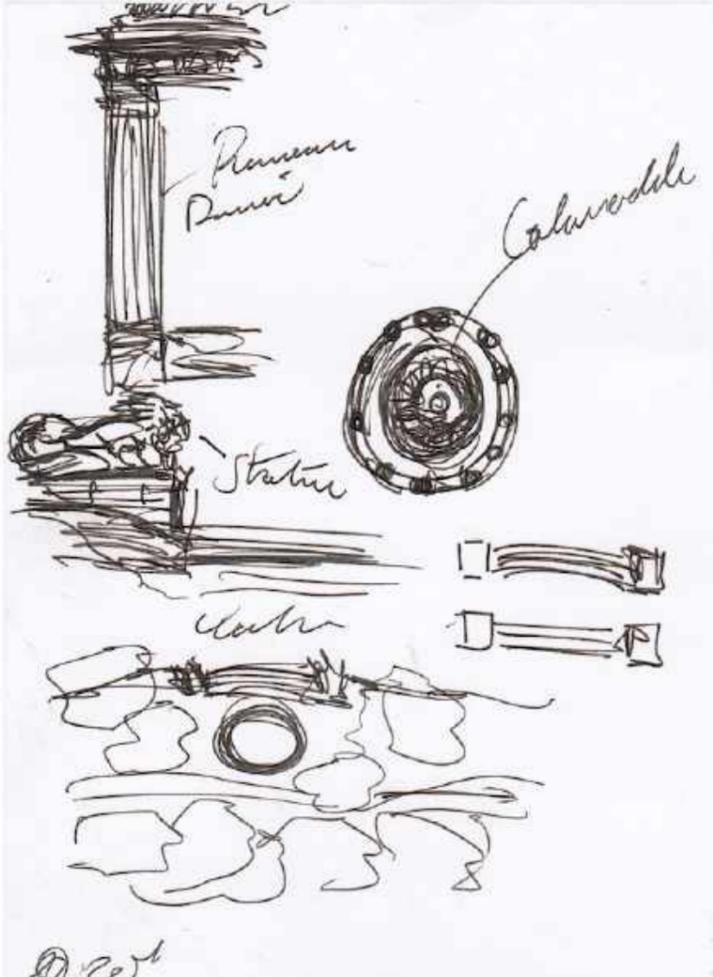
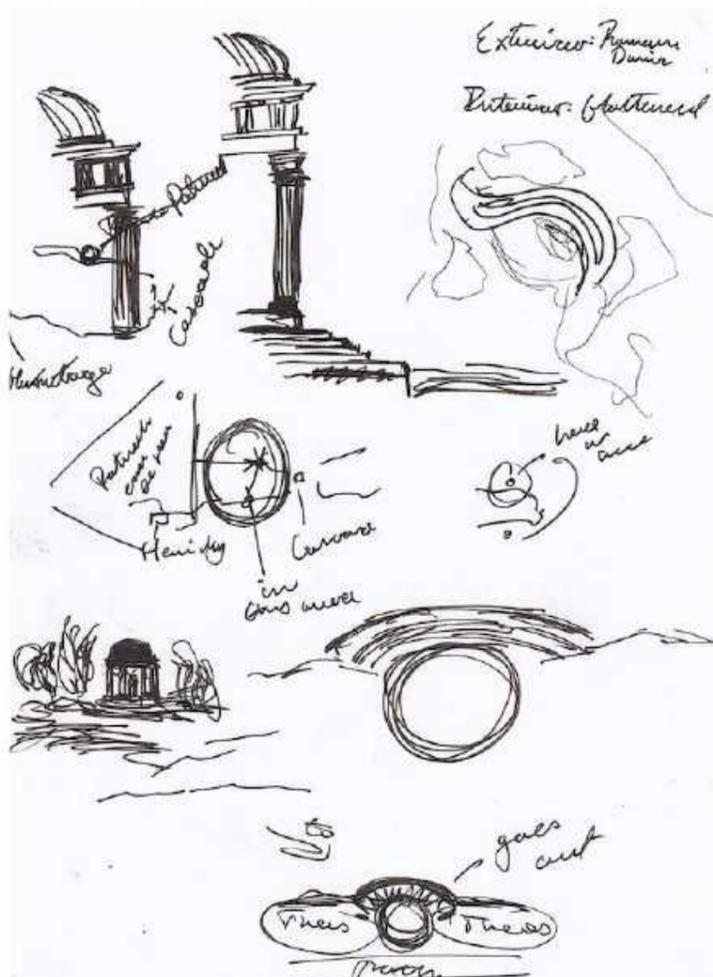
n.3



### DIMENSIONS of the entrance step and stairs



Paul Ostroverhy 2020





PaulOstroverhy 2020



Paul Ostroverhy 2020

Paris, 9 December 2020

To whom may concern,

I am writing regarding Paul Ostroverhy to recommend him to your school.

I had the pleasure to work with Paul since the beginning September and very quickly, thanks to his enthusiasm and cleverness he has understood and improved his architectural and design skills at an extraordinary pace since then.

He is an outstanding student, hard-working and has always shown a positive attitude, which made every lesson joyful. Paul is not only passionate about architectural and art history topics but also has a really mature process thinking approach, which has allowed us to work on high level projects without any issues for such a young age.

I was also quite impressed by his Urban planning and Neo-Classical Architecture portfolio, which at the time already contained more than 600 sketches. It was almost natural for him the transition from the handmade sketches to the digital model design which culminated in the 3D print of his chef d'oeuvre: The Ostrotunda. A neoclassical pavilion planned to be placed in an English landscape garden. A topic which Paul is passionate about endlessly researching online about the Italian Renaissance gardens design.

Under my supervision working in his free time, on the basis of 1-2h per day after his secondary school, he mastered SketchUp (3D modeling program) using tools such as:

- Draw lines, circles, polygons, arches, move, rotate, push/pull, follow-me, scale-offsets\
- Use the section cuts and planes, orbit, pan, zoom in/out and measure dimensions
- Make/explode groups, download from the online 3D Warehouse\
- Importing pictures/files, adding colors, materials, textures, shadows and fog\
- Changing camera views and background, edges and face styles

Having seen the short time required to acquire these skills, I'm more than confident to affirm that he will be able to accomplish his next project "A Neo-Palladian didactic architectural facade", without my help using AutoCAD.

Besides the architecture accomplishments Paul has also had an intensive Italian language introduction and absorbed the true Italian culture splendidly. In this time he has learnt by heart the Italian medieval sonnet "S'i fosse foco" by Cecco Angiolieri mastering the different pronunciations and sounds.

I have no hesitation recommending Paul Ostroverhy for your school. His phenomenal performance shown during my tutoring is an indication that if the right institution would properly provide him with all the necessary tools and creative environment, we would be witnessing the birth of a future Michelangelo.



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Graduated in Architecture and Design  
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2017

# THE OSTROTONDA



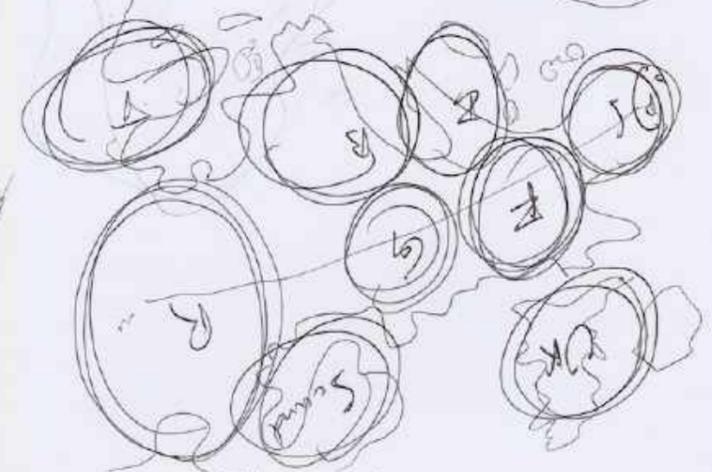
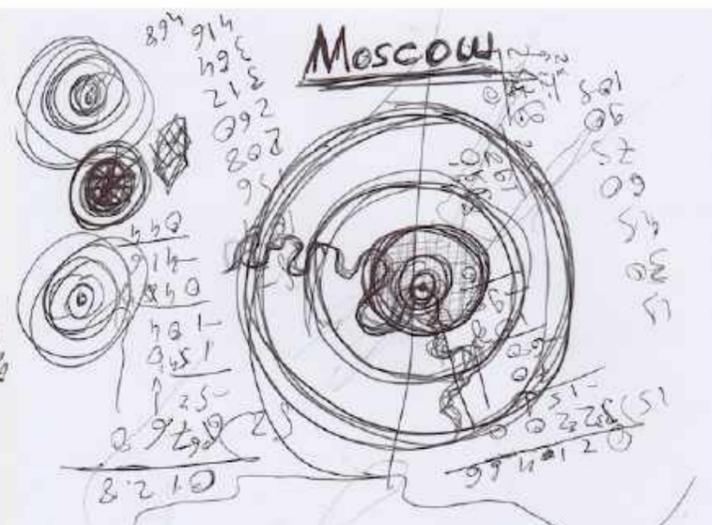
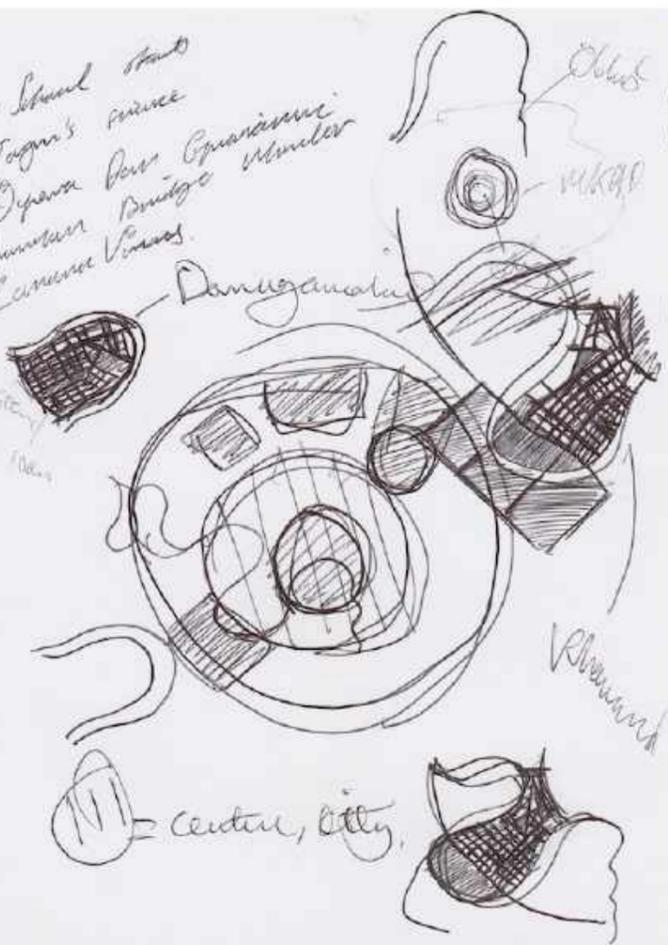
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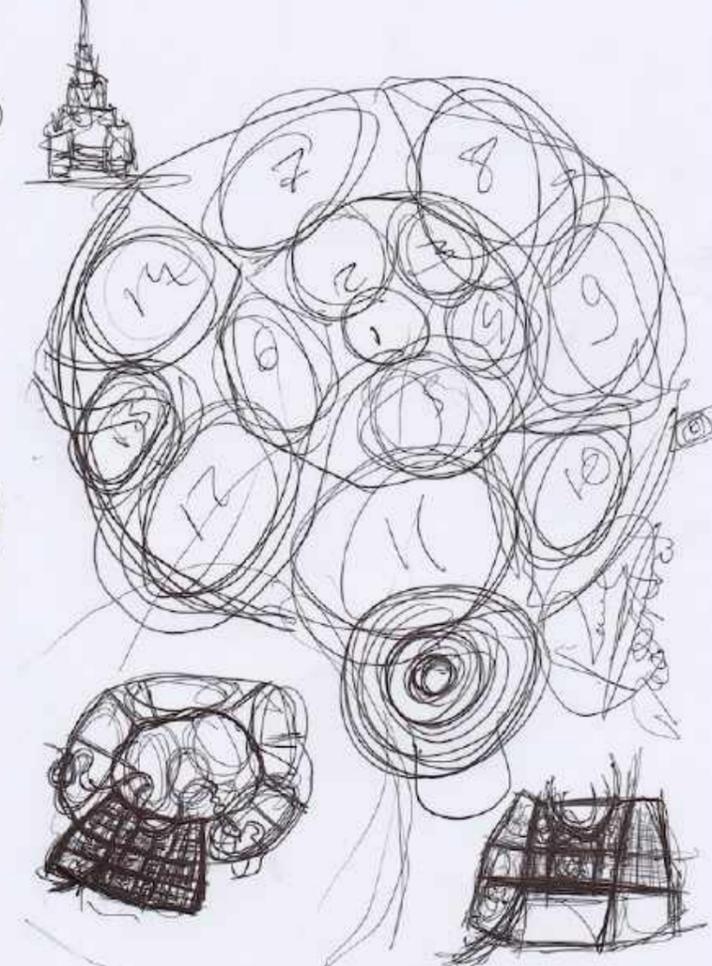
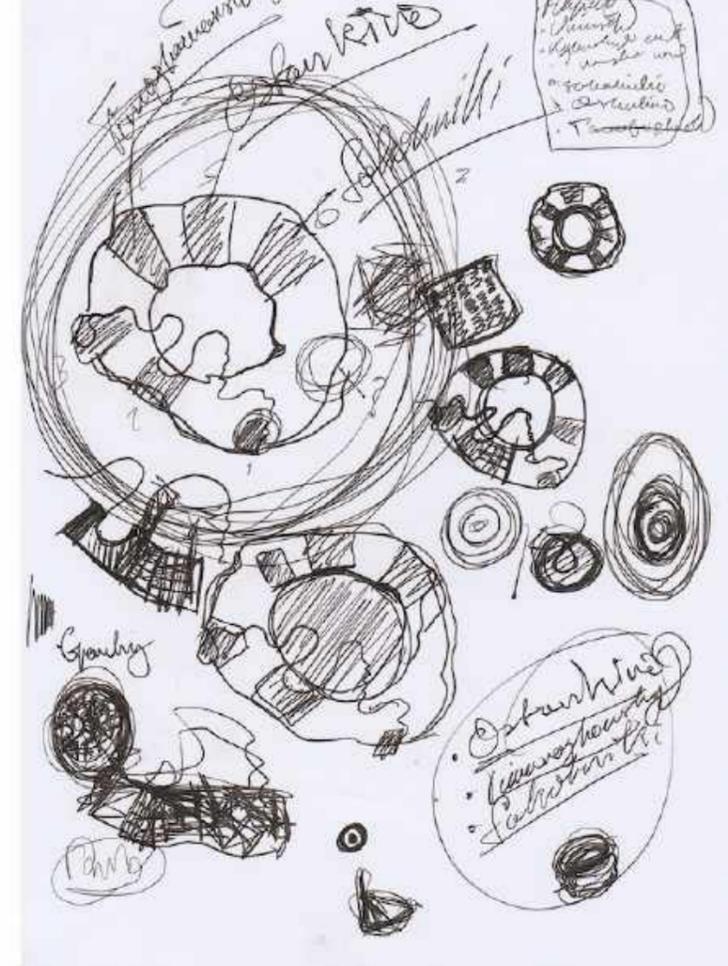
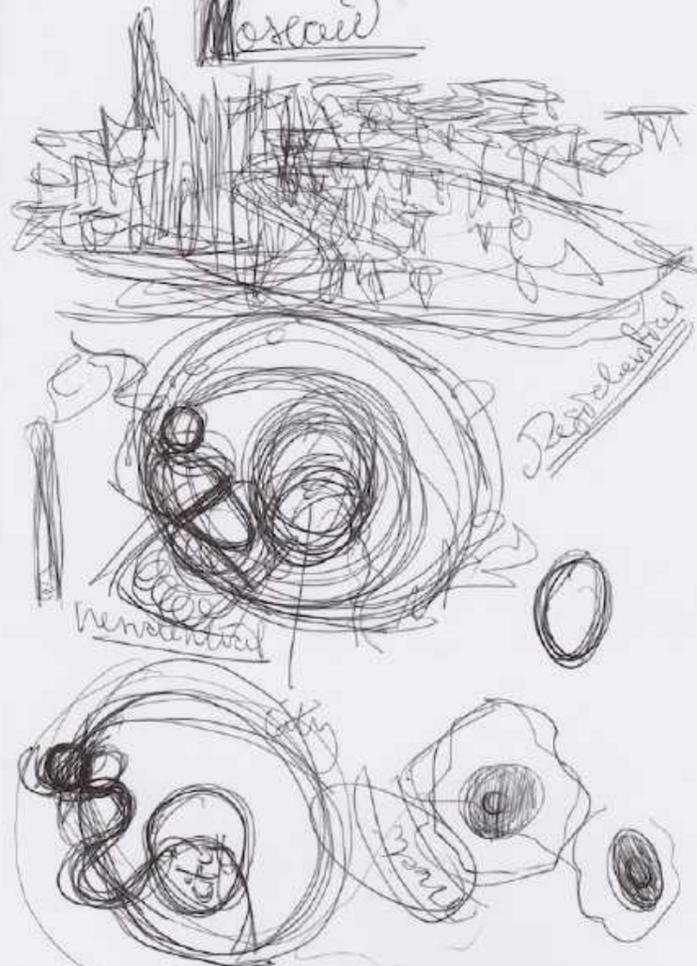
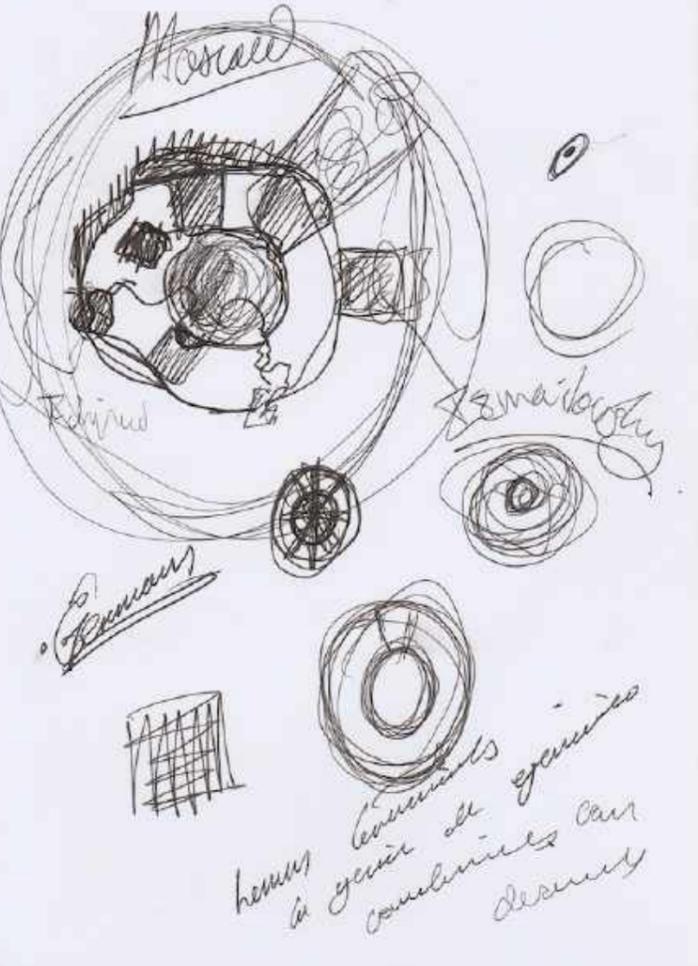
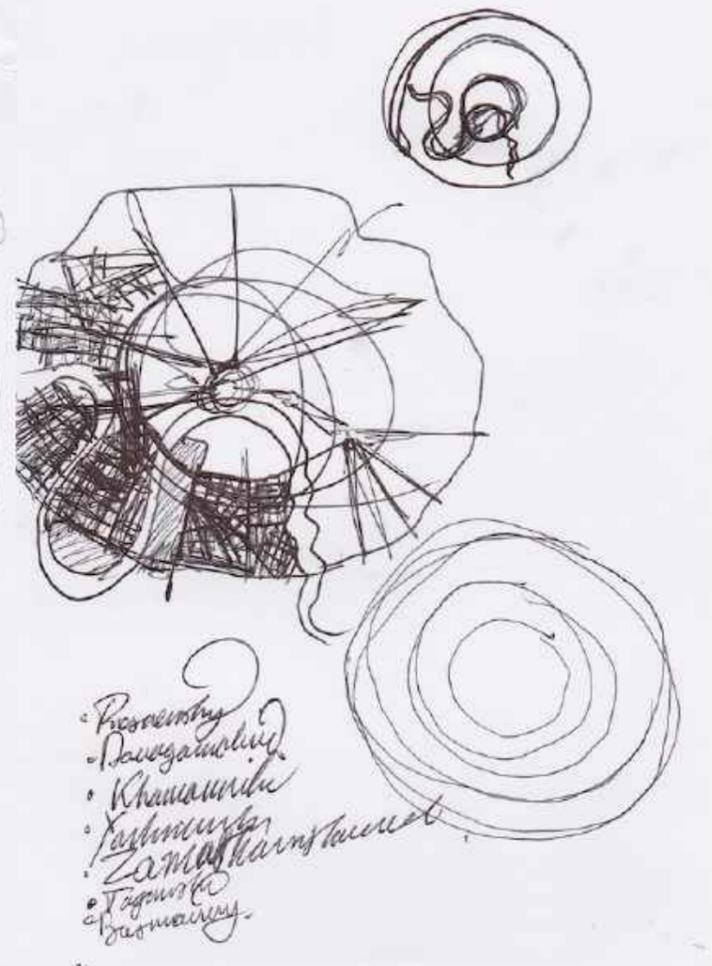
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THE OSTROTONDA

School street  
 Togni's office  
 Opera House  
 Krasnaya Bridge  
 Central Library



# Moscow





# PAUL OSTROVERHY

LOWER SIXTH  
STOWE SCHOOL, UNITED KINGDOM

**SCHOOL ESSAY IN HISTORY OF ART**

**“Exploring the ideology of Nikolay Lvov's Palladian church architecture  
and its influence on the identity formation of the Russian élite  
during the reign of Empress Catherine II.”**

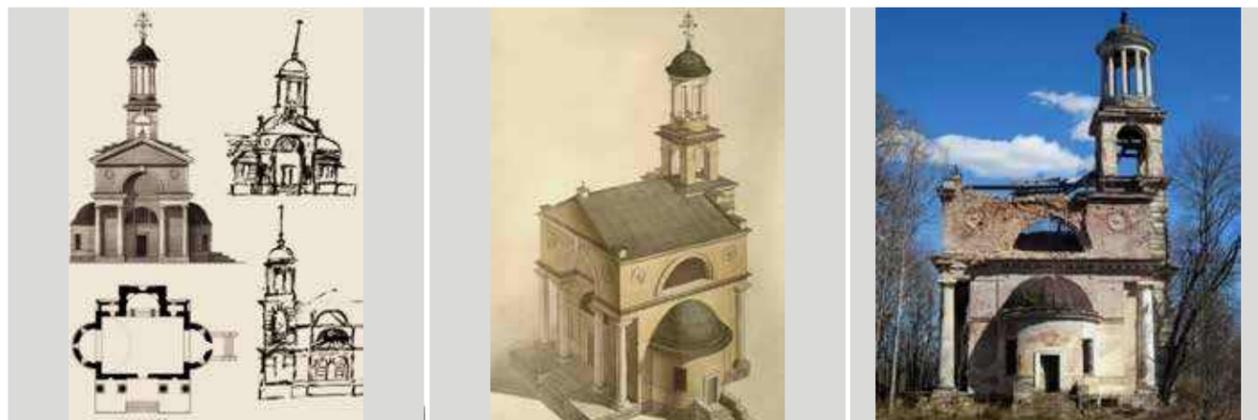


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**PAUL OSTROVERHY**  
Multidisciplinary Artist and Scholar  
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## Exploring the ideology of Nikolay Lvov's Palladian church architecture and its influence on the identity formation of the Russian élite during the reign of empress Catherine II

This essay argues that the Palladian style found in the religious works of Nikolay Lvov was used as an ideological tool to project a new vision of Russia, one that fundamentally aligned with the state's effort to westernise both the country and its élite on a cultural level. If we are to take Umberto Eco's semiotics of architecture, each building communicates meaning, and therefore, even buildings that were not consciously envisioned as buildings that emanate ideology, nonetheless, once placed within the sociopolitical context, reflect certain trends in the formation of Russian identities. Many of Nikolay Lvov's works in fact did serve as ideological platforms that redefined the relationship between Russia and Europe, and further reflected the Russian élite's desire to westernise and associate themselves with Europe. Nikolay Lvov's estate architecture is omitted from this study, for lack of space, but it is nonetheless important to note that Lvov has arguably been called the key factor in popularising the form of the usadba primarily thanks to the significant amount of country estates that he built throughout his lifetime.<sup>1</sup> This essay will primarily cover Lvov's church architecture. The Church of Vladimir in Gornitsy, St Catherine's Church in Murino, the Church of St Peter and Paul in Pereslegino, the Rotundal Church at Nikolskoye-Cherenchitsy, are intimately tied to the unique phenomenon of the Russian usadba, as much as they were built on Russian country estates. The usadba significantly influenced the formation of a new Russian noble identity, a pattern explored by Priscilla Roosevelt in her chapter "Russian Estate Architecture and Noble Identity." Therefore, if we are to attribute Lvov as being the key factor in popularising the Palladian villa, which in turn generated the usadba phenomenon, then without realising, he is arguably a very important figure that influenced the identity formation of the Russian nobility.

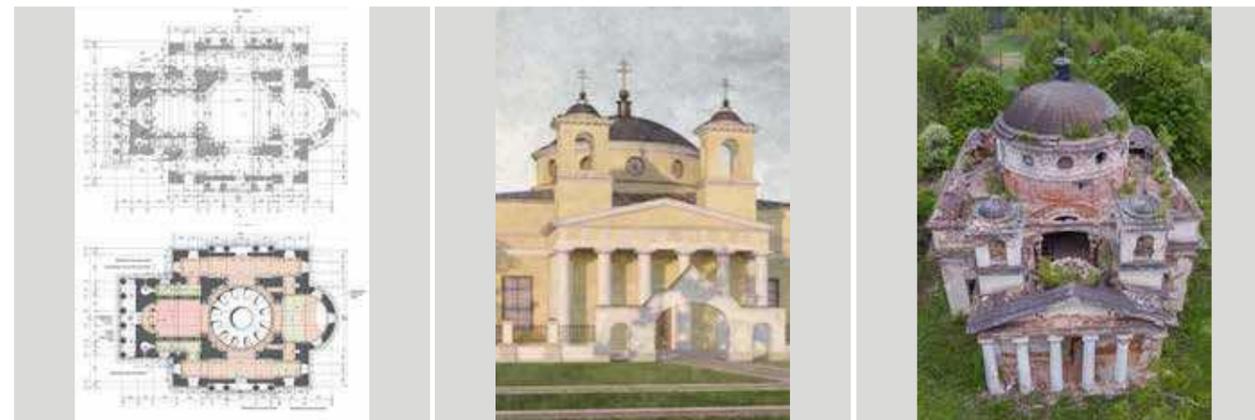


The Church of Vladimir in Gornitsy, (1790-95), by N.A. Lvov

The aim of this study is to fill a gap in existing scholarship surrounding the architectural works of Nikolay Lvov. The aesthetic and functional aspects of his neo-Palladian architecture have been already researched, with Federica Rossi's monograph on Nikolay Lvov worth reading for a

<sup>1</sup> Ревзина, Ю., & Швидковский, Д. (2016). Палладианство в России при Екатерине Великой и Александре I. Часть II. Искусствознание, (1-2), 358-377.

general overview of the man's architectural ensemble, yet many have failed to analyse the ideological and symbolic dimension that manifested itself, whether implicitly or explicitly, in his architecture. Whilst Ilya Putyatin has published many works exploring the Christian symbolism of Lvov's church architecture, he has not touched upon the way Lvov's church architecture reflects broader cultural and secular patterns during that period. As such, this essay wishes to link Catherine the Great's nationalistic propaganda, and the Russian élite's westernisation within a broader cultural context of the Russian Enlightenment, and how these ideas reflect themselves in Nikolay Lvov's church architecture.



The Church of Saint Peter and Paul in the village of Pereslegino, (1785-1802), by N.A. Lvov

Scholarship, notably Roosevelt, has acknowledged the importance of the rural estate post-1762 in the formation of a group identity for the Russian élite, by which estate ownership conveyed membership in a privileged group, along individuals' adoption of Western cultural norms.<sup>2</sup> The study was a general overview of Russian estates, and this essay, rather than focusing on Nikolay Lvov's estate architecture to reinforce Roosevelt's hypothesis, wishes to analyze the architect's provincial church architecture, notably examples in Mogilev, Pereslegino, Murino, Gornitsy, and Nikolskoye-Cherenchitsy. As many were built on estates, adjacent to the main mansion, for each nobleman had to have access to a church by virtue of being a member of the established Russian Orthodox Church, this essay argues that Roosevelt's view can equally be applied to religious architecture. In other words, Lvov's provincial church architecture is also reflective of if not membership to the élite per se, very much still embodying Enlightenment ideals and acting as a visual platform by which the nobility could visually associate themselves with the West, in itself another factor key to being a member of the Russian élite.

Dmitry Shvidkovsky traces the arrival of Palladianism in Russia under Catherine the Great in his book "Russian Architecture and the West". Whilst art historians have identified earlier traces of Palladianism in Russian architecture, notably in Petrine Russia, Palladianism became popular under Catherine the Great after she started to take preference on a Palladian-inspired classicism that, in Shvidkovsky's words, showed a sensual appreciation of ancient forms. Eager to appear as an enlightened sovereign, the empress was not afraid of adopting the latest architectural trends

<sup>2</sup> Roosevelt, P. (2003). *Russian Estate Architecture and Noble Identity*. In J. Cracraft & D. Rowland (Eds.), *Architectures of Russian Identity, 1500 to the Present: 1500 to the Present* (pp. 66-79). Cornell University Press. <http://www.jstor.org/stable/10.7591/j.ctv3s8r1n.9>

that were popular in Europe and replicating them at home. Shvidkovsky argues that the popularity of Palladianism in Russia can be attributed to Catherine the Great, who saw in Palladianism the best architectural embodiment of Russian enlightenment values. Whatever the empress built was by extension replicated by her courtiers and later on by most of the Russian aristocracy. Whilst questions are raised to what extent Russian aristocrats shared Catherine II's passionate love for the architectural style, one of them, Nikolay Lvov, can certainly be called the most avid native follower of Palladio in Russia during the 1770s, 1780s and 1790s.<sup>3</sup> Tired of French architects, Catherine the Great invited Charles Cameron and Giacomo Quarenghi, two avid Palladianists, to Russia. The aforementioned architects were pivotal in influencing Nikolay Lvov's architectural worldview.<sup>4</sup> Nikolay Lvov became the first native Russian to actively call himself a follower of Palladio. Ilya Putyatin suggests that it was Quarenghi who instilled in Lvov a greater appreciation for classical antiquity, and that it was he who advised Lvov on his 1781 trip to Italy.<sup>5</sup> However, Lvov also discovered Palladio for himself after he acquired a rare 1616 copy of Palladio's *I Quattro Architettura* at an auction house in Venice whilst on his Italian "grand tour." and being fluent in Italian, was able to study the sources in the original.<sup>6</sup>

Sergey Kavtaradze mentions that whilst an important style, Palladianism should be considered as part of a broader cultural trend. It arrived through multiple channels to Russia, and thereby emerged not as a rigid doctrine but as a flexible, evolving language. This led to the emergence of what Kavtaradze dubbed "Romantic Palladianism", embodied by Lvov rather than Cameron and Quarenghi, due to the new emotional and cultural contexts that it was placed in.<sup>7</sup> Furthermore, Nikolay Lvov was a true dilettante, an amateur enthusiast which enabled him to innovate freely, thereby following the English Palladian tradition exemplified by Inigo Jones who passed his skills down to such gentlemen-artists as Kent and Burlington. In her insightful article about problems scholars face when researching about Nikolay Lvov's architecture, Miliugina puts forward the proposition that Lvov was not an art theorist. His aesthetics are, in her own words, of a living, spontaneous, moving nature, and therefore does not correspond to the ideas about traditional theories and treaties. This, according to Miliugina, reveals itself in the Italian Diaries and other published works by the "Russian Leonardo".<sup>8</sup> This corresponds to Palladio's own architectural treatise, which lacks heavy dogmatism and instructs its readers to creatively interpret the classical tradition, adapting it to modern needs if necessary.

<sup>3</sup> Shvidkovsky, D. (2003). *Catherine the Great's Field of Dreams: Architecture and Landscape in the Russian Enlightenment*. In J. Cracraft & D. Rowland (Eds.), *Architectures of Russian Identity, 1500 to the Present: 1500 to the Present* (pp. 51–65). Cornell University Press.

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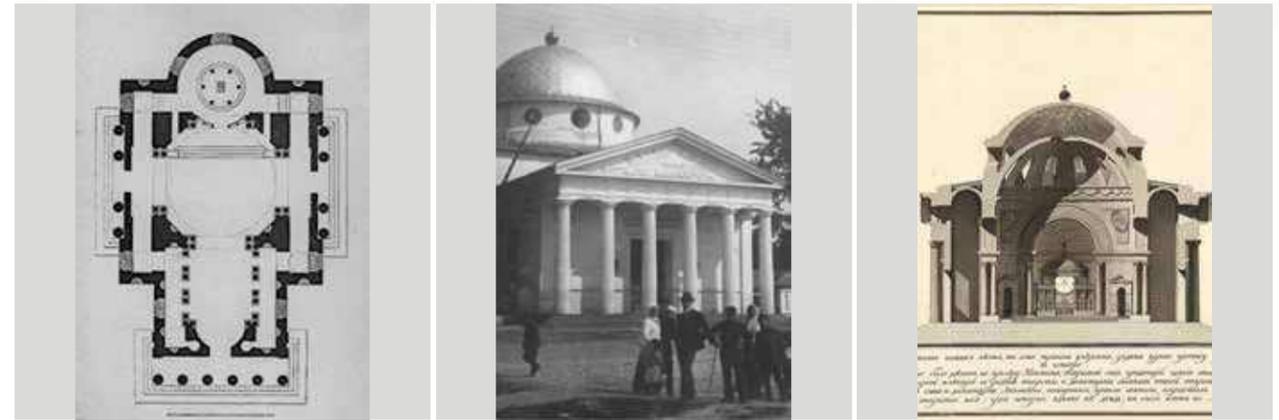
<sup>4</sup> Глумов А. Н. Львов. М., 1980, с. 37

<sup>5</sup> Путятин И. Е. Кваренги и Львов: «Паломничество к италийским святыням», или Рождение образа храма русского ампира. Часть 2 // *Искусствознание*. № 1-2/10. М., 2010. С. 275-309. (1,7 а.л.)

<sup>6</sup> Ревзина, Ю., & Швидковский, Д. (2016). *Палладианство в России при Екатерине Великой и Александре I. Часть II. Искусствознание*, (1-2), 358-377.

<sup>7</sup> *Палладианство в России*. Сергей Кавтарадзе. Лекция. (2022, January 27). [Video]. YouTube. Retrieved May 12, 2025, from <https://www.youtube.com/watch?v=FMba1t36vIg>

<sup>8</sup> Милюгина, Е. Г., & Строганов, М. В. (2008). *Гений вкуса: НА Львов. Итоги и проблемы изучения*.



St Joseph's Cathedral, Mogilev, (1785-1796), by N.A. Lvov

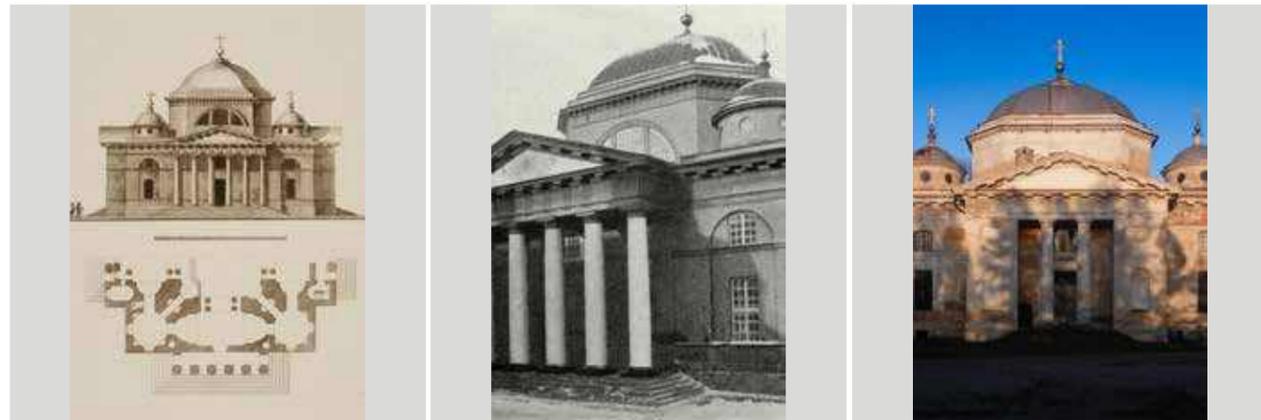
Lvov's first major commission happened to be St Joseph's Cathedral (1780), built in Mogilev, present-day Belarus, named after the Austrian Emperor Joseph to commemorate the military alliance made between Russia and Austria against the Ottoman Empire. Built between 1785-1798, the cathedral embodied the geopolitical "Greek Project" that Catherine II had vis-à-vis Ottoman Turkey, in which Russia dreamt of conquering Constantinople and establishing a new Russian-ruled Byzantine Empire. Greek architecture, as seen with the use of the Greek Doric, coupled with a dome inspired from the Hagia Sophia in Constantinople, reflected Catherine's desire to visually showcase her geopolitical ambitions to cultured viewers. Hence, the architectural motifs acquired a specific function: nationalistic propaganda.<sup>9</sup> Nikolay Lvov was a true interpreter to the classical tradition. Inspired by the Roman pantheon yet unable to replicate a dome open to the sky, Lvov adapts the architecture to the Russian climate, creating an innovative "double-oculus" system design.<sup>10</sup> As Nashokina rightfully points out, Nikolay Lvov was the most consistent Palladian of the 18th century. Most of his works have Palladian associations, yet in her view, the end result of almost each case is highly original. Nashokina has summarised the essence of Lvov's creative method, which can be summarised as follows: employing the typical techniques inherent in Palladio, yet innovating by creating his own solutions, mostly tied around the need to reconcile Palladian architecture with the Russian climate and local tradition.<sup>11</sup> Nikolay Lvov created another architectural work, the Church of Saint Peter and Paul in the village of Pereslegino (1785-1802), which Alter and Petrov, in their study for UNESCO, concisely analyzed. They have stated Pereslegino as a revisitation of St Joseph's cathedral, yet in my opinion the ideological function has been lost for the fact that the building has been replicated for its aesthetic value and not for the political symbolism that the Mogilev church represented. Nonetheless, Pereslegino is described as more refined in form, with a number of "remarkable and unique features" reflecting the architect's innovative treatment of form and surface: "a façade with two bell towers; a canteen with a half-cylinder arched roof and

<sup>9</sup> Shvidkovsky D. *The Empress and the Architect. British Architecture and Gardens at the Court of Catherine the Great*. New Haven & London, 1997.

<sup>10</sup> Глумов А. Н. Львов. М., 1980, с. 39.

<sup>11</sup> Нащокина М.В. *Палладианские виллы в русских усадебных интерпретациях: Конец XVIII - первая треть XIX века.. Искусствознание*, N. 1-2 /2010:

double-filed colonnades along the sides; and, most notably, a double dome where the outer layer bears frescoes of the apostles that can be seen through the inner layer."



Borisoglebsky Cathedral, Torzhok, (1785-1796), by N.A. Lvov

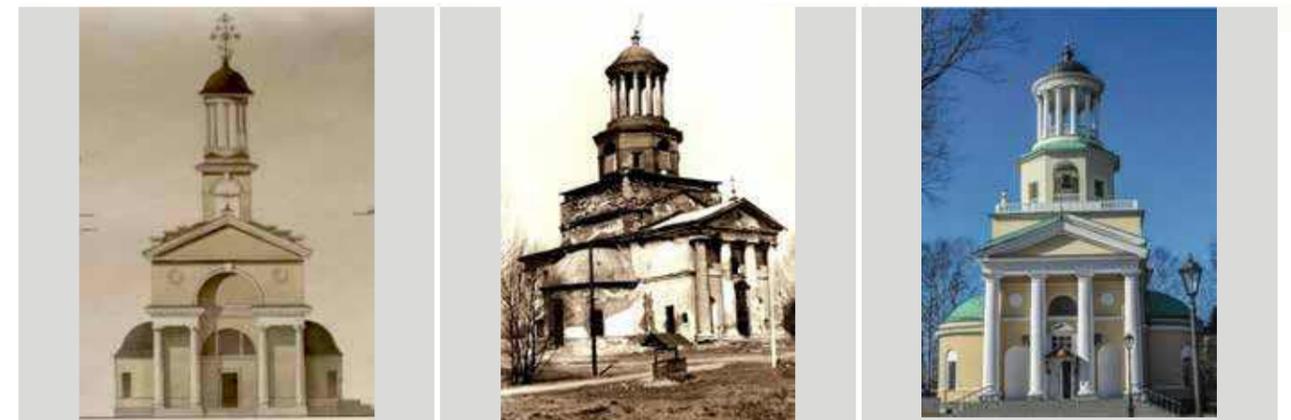
Arguably the architectural chef d'œuvre of Nikolay Lvov, the Borisoglebsky Cathedral is stylistically anchored in a neo-Palladian and strict classical style, revealed by its compact, laconic form, with well-found proportions, strict Doric porticos, which all influence in creating an overall sense of completeness and harmony.<sup>12</sup> According to the art historian Vasily Uspensky, the Borisoglebsky Cathedral, arguably Lvov's architectural masterpiece, reconciled Rus' with Europe under the Palladian portico and marks the definite entry of Palladianism in Russian culture.<sup>13</sup> Built within the walls of an ancient monastery, the cathedral, directly inspired by Palladio's iconic Villa Capra, as well as layouts by Sebastiano Serliano, imposed itself on the town landscape. Palladio praised the Villa Capra for its location atop of a hill, rendering it visually pleasant, which is what we have here with the Borisoglebsky Cathedral.<sup>14</sup> It has all the characteristics of a Palladian building, marked by the symmetrical, cubic layout, with four porticos and a centric dome. The central dome shares many similarities with Lord Burlington's house in Chiswick: octagonally-shaped, with Diocletian windows on the sides. The porticos have Roman Doric columns, probably chosen for their elegant simplicity. The first two, faced opposite each other, have six columns, whilst the remaining two porticos only have two, as it is built inward, similar to the façade of Palladio's Villa Nanni Mocenigo, although this design is also reminiscent of the Athenian Treasury in Delphi. Personally, the choice for such a design over an open loggia is potentially due to the fact that it shields the faithful from the harsh Russian winters. The Borisoglebsky Cathedral has several elements of traditional Byzantine-inspired Russian church architecture. Firstly, the building has five domes, four low cylindrical drums adorning the central dome, typical of Orthodox architecture, with the Orthodox Christian crosses atop the domes rendering the religious connotations very clear. Here, the fusion of neo-Palladianism with traditional Russian church architecture by Nikolay Lvov arguably serves as an

<sup>12</sup> Никулина Н. И. Николай Львов. Л.: Лениздат, 1971. с. 89

<sup>13</sup> Успенский, Василий Михайлович. Палладианская Россия. Николай Львов и миф русской усадьбы / Василий Успенский. - (Художник). - Текст : непосредственный // Русское искусство. - 2015. - № 2. - С. 74-83 : ил. - Примеч. - ISSN 1729-9063.

<sup>14</sup> Tavernor, R. (2005). *Palladio and palladianism*. Thames and Hudson, p. 78.

implicit message in which Russia wanted to become more European yet retain its distinct identity, most obvious on a religious dimension in which Russia's Orthodox Christianity sets it apart from Western Europe. As Uspensky suggests, symbolically this stylistic syncretism sends a clear message to the viewer: aspects of European culture, in this instance reflected in the cathedral's resemblance to the Villa Capra, can co-exist with traditional Russian culture. In a sense, the choice of Palladianism here also reflects the state's westernising, and by extension modernising, efforts, in that arguably the building's geometry, symmetry and laconic form, personifies the values of the Russian Enlightenment: reason triumphant and divine order. Hence, the Borisoglebsky Cathedral embodies the successful assimilation of Palladianism into Russian culture, serving as a visual platform to project state ideology. Whilst Russia has had a long tradition of absorbing Western influences to formulate a native architectural idiom, the choice of Palladianism sends a clear ideological message: both the state and the Russian noble élite desired to culturally associate themselves with Europe, by imposing in the heart of an ancient monastery, arguably the quintessence of Russianness, a monumental monument built in pure Palladian style.



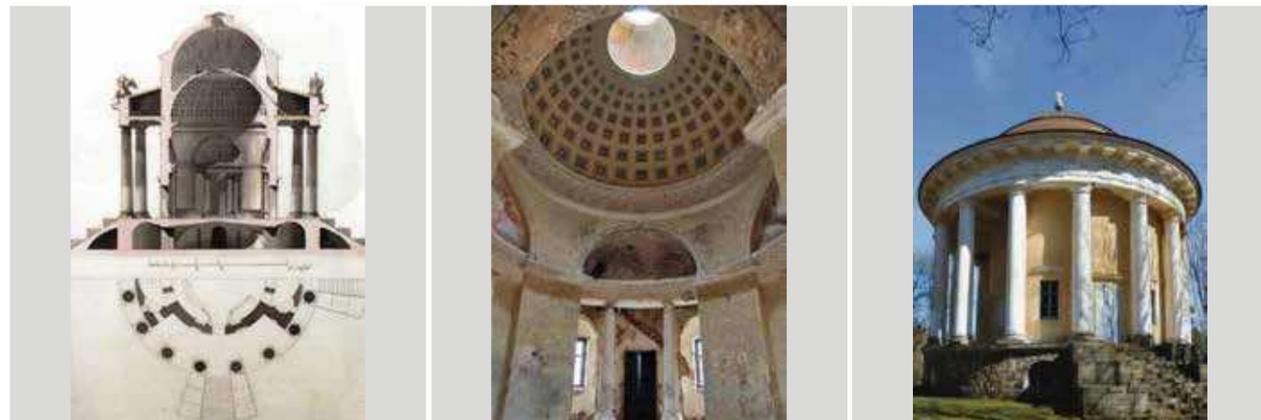
Church of Saint Catherine's, Murino (1786-1790), by N.A. Lvov

Situated in the suburbs of St-Petersburg, the Murino Church built on the Vorontsov's estate, exemplifies the distinctiveness of Russian Palladianism. Firstly, Lvov differs from Palladianism in that he experiments with pure geometric forms.<sup>15</sup> As Uspensky explains, the compositional layout was initially designed to become a private church, but in the process it was decided that it would become a parish church. Therefore, an octagonal belfry topped by a rotundal belvedere was added, placed directly above the building. This echoes typical traits of XVII-XVIII Russian religious architecture, called "иже под колоколы" (under the bells).<sup>16</sup> This tradition stipulates that the belltower must be placed directly on top of the church, contrary to the usual church layouts found in the West. The Murino church thus exemplifies the skillful, innovative approach employed by Nikolay Lvov, in which a typical Russian parish church's functionality remains in place, whilst being rebranded with a European neoclassical façade. The religious essence

<sup>15</sup> Shvidkovsky, D. O. (2007). *Russian architecture and the West*. Yale University Press. (pp. 263-265)

<sup>16</sup> Успенский, Василий Михайлович. Палладианская Россия. Николай Львов и миф русской усадьбы / Василий Успенский. - (Художник). - Текст : непосредственный // Русское искусство. - 2015. - № 2. - С. 74-83 : ил. - Примеч. - ISSN 1729-9063.

remains intact, yet in appearance it has seemingly become more westernised, which in turn reflects the contradictions in Russia's westernisation processes. On the surface, it became more European, yet the extent to which it truly became European remains contested. Finally, it is worth stating the Murino church served as a prototype, centric church with bell tower on one vertical axis, for other religious monuments constructed by Lvov, notably the Church of the Vladimir Icon of the Mother of God, in the village of Gornitsy (1789-1795), and the Gate Tower in the Borisoglebsky monastery situated in Torzhok. The former is another church built on a former noble estate, in this instance it was commissioned by the estate owner Pyotr Beklemishev. Per Alter, another example of Lvov's bold experimentation with composition., as seen with Lvov's willingness to not only fuse western classical architecture with Orthodox architecture, but simultaneously alter traditional church architecture. For example, the apse, traditionally reserved for the altar, has been placed on both sides. Palladian, the entryway is a four-column portico, with the "иже под колоколы" motif reappearing, essentially a bell tower that is topped by a belvedere right above the altar area.<sup>17</sup>



Rotunda Church-Mausoleum, Nikolskoye-Cherenchitsy, (1789-1802), by N.A. Lvov

Finally, the last prototype worth visiting is the Rotunda Church-Mausoleum that Nikolay Lvov constructed at Nikolskoye-Cherenchitsy, his home estate in the Tver province. As a mausoleum, the Church is the site where the architect was buried following his death in 1804. The architectural influences of the design are several, from Cameron's Temple of Friendship at Pavlovsk, itself inspired by William Chambers' Temple of Pan at Stowe, to, inevitably, Bramante's Tempietto, and by extension, the ancient temple at Tivoli. Proportionally, it fulfills Vitruvian requirements.<sup>18</sup> The rotunda form was considered as the ideal for a Christian Church during the Renaissance, both from its sacred meaning, and from the point of view of its strength and durability. Notably, Palladio supported this view, calling for churches to be built in the forms of rotundas.<sup>19</sup> According to Putyatin, the Rotunda Church at Nikolskoye-Cherenchitsy embodied

<sup>17</sup> Альтер, О. С., & Петров, А. С. (2022). Новая номинация UNESCO "Исторический центр Торжка и усадебная архитектура Николая Львова". Первоочередные задачи и пути решения. Журнал Института Наследия.

<sup>18</sup> Брайтцева О.И., Будылина М.В., Харламова А.М. Архитектор Н.А. Львов. М., 1961

<sup>19</sup> Tereshina, O. B. (2018, November). Rotunda temple in Russia: European roots and Russian traditions. In IOP Conference Series: Materials Science and Engineering (Vol. 451, No. 1, p. 012127). IOP Publishing.

the concept of "sacralization" of secular buildings, in which churches did not become secularised but on the contrary secularised forms, borrowed from villas or pavilions, suddenly become imbued with spiritual meaning.<sup>20</sup> This reflects Palladio's own approach and the broader trend in Russian Palladianism to connect secular life with Christian faith through architecture. The Rotunda Church in Nikolskoye is also reflective of the Romanticism found in not only Lvov's architecture but also his poetry, in which the building is, in Ilyin's words, simple in composition, perfect and complete in form. Ilyin further traces the influence the belief of the "natural man" had upon Lvov. Striving to achieve an overall architectural harmony in the ensemble, Lvov strived, very much as Palladio did, to have a built environment, placed in a nature, that enabled the inhabitant, in this case the Russian nobleman, to reveal his inner feelings and bring out the best qualities in man.<sup>21</sup> Such lofty ideals reflect the influence of the Enlightenment upon the architect, and to a lesser extent, implicitly shows the extent to which Lvov's was westernised in as much as he was fully immersed in exploring the ideals of the European enlightenment. Hence, the Rotunda Church definitely serves as another example in which the Palladian-inspired Rotunda Church-Mausoleum shaped the noble identity. As a sentimentalist poet, Lvov was involved in an artistic group of poets associated with the cultural phenomena of the Russian Enlightenment. His love for nature and belief in the ideal of private life is arguably reflected in his provincial architecture.<sup>22</sup>



The Church of the Great Martyr Catherine, Valdai, (1786-1793), by N.A. Lvov

Following the charter of the nobility signed by Peter III in 1762, most of the Russian nobility was freed from military service, causing the mass influx of noblemen to return to their native estates, to live with their families and domestics.<sup>23</sup> Many were small and dilapidated, and hence the

<sup>20</sup> Путятин И. Е. Кваренги и Львов: «Паломничество к итальяским святыням», или Рождение образа храма русского ампира. Часть 2 // Искусствознание. № 1-2/10. М., 2010. С. 275-309. (1,7 а.л.)

<sup>21</sup> Ильин М. А. О палладианстве в творчестве Д. Кваренги и Н. Львова // Русское искусство XVIII в. М., 1973. С. 103-108.

<sup>22</sup> Альтер, О. С., & Петров, А. С. (2022). Новая номинация UNESCO "Исторический центр Торжка и усадебная архитектура Николая Львова". Первоочередные задачи и пути решения. Журнал Института Наследия.

<sup>23</sup> SHVIDKOVSKY, D. (2005). The Founding of Saint Petersburg and the History of Russian Architecture. Studies in the History of Art, 66, 78-97. <http://www.jstor.org/stable/42622378>

1760s onwards saw the emergence of the *usadba*, the Russian word for country estate, in which Russian noblemen built for themselves a country house to retire to, essentially acting as an antithesis to work in the urban capital. The *usadba*, in other words the Russian country estate, as a cultural phenomenon was primarily influenced from the Palladian works of Nikolay Lvov, and inevitably the landscape gardens associated with the country estates. In as much as it was destined to be a place visited by the Russian nobility, the church itself is reflective of broader, cultural trends in Russian elite society, in which, appropriating western architecture to their own environments, the Russian aristocracy imbued their domestic environment with a new, distinctly European flavour. Embedded in their homes was the influence of Palladianism. The Church Mausoleum symbolically reflects that Lvov's ideals were inevitably closely aligned with those of the Russian Enlightenment.

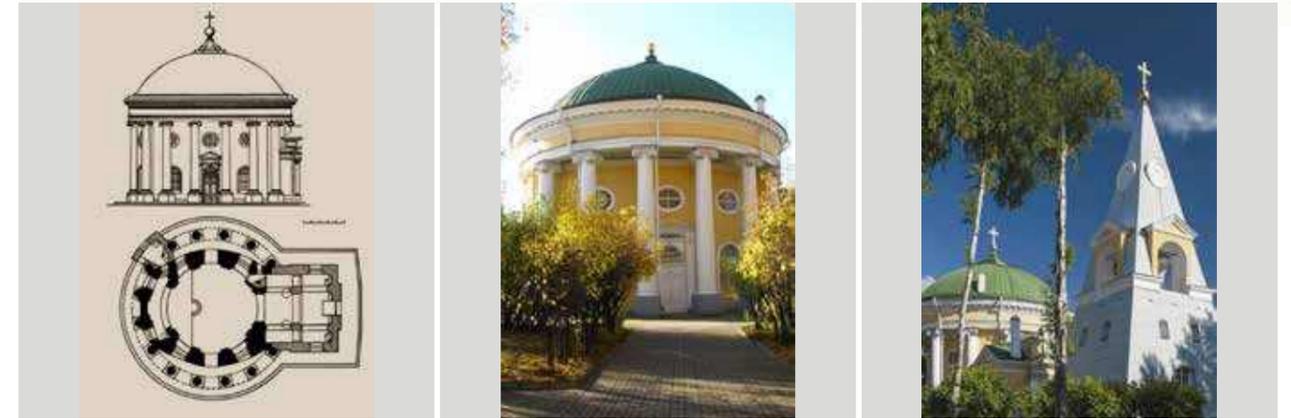


The Transfiguration Cathedral, Vyborg (1781), by N.A. Lvov

To conclude, this paper explored the way in which Nikolay Lvov's architecture represents a unique fusion of Enlightenment ideals and imperial aspirations, all instrumental in shaping a new Europeanised identity amongst the Russian nobility. While prior scholarship has emphasised his stylistic innovations and sources of architectural inspirations, this study has highlighted the implicit, ideological functions and state propaganda, found in Lvov's architecture, positioning him as a pivotal figure whose architectural works helped influence the changing identities of the Russian noble elite. Future research in this yet understudied aspect of Russian architectural history should consider tracing the exact sources of inspiration, whether French classical architecture, Piranesi's engravings or specific Palladian buildings, and identifying them with Lvov's various, architectural works.

\* \* \*

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The Church of the Holy Trinity (Kulich & Paskha), (1785-87), by N.A. Lvov

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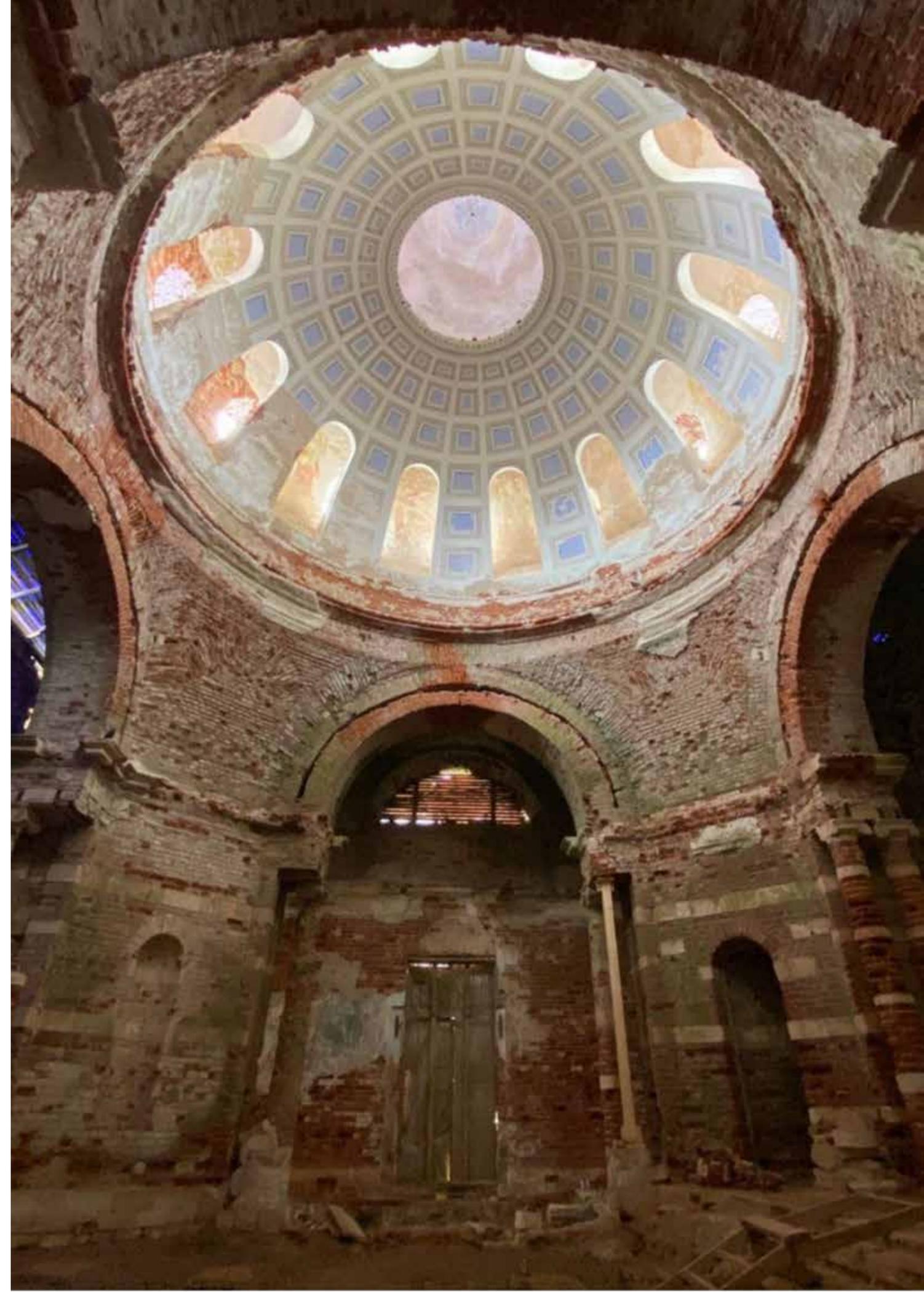
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Church of the Holy Mandylion (Spassky Church), Torzhok, (1804-11), by N.A. Lvov



**Church of the Holy Mandylion (Spassky Church) with Bell Tower**  
Borisoglebsky Monastery, Torzhok, Tver region, Russia

