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## National Artistic Traditions in the Formation of a Model of Architectural Development of City Limits

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**Abstract.** The study considers the planning of Russian estates from both architectural and social perspectives, as well as their influence on the modern construction of urban outskirts, which is necessary for the development of city limits. The article examines the planning and organization of socio-cultural space as exemplified by the Russian estate at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries. By analyzing the architectural complexes of the Russian estate and developing surroundings in this period, the authors propose a model for organizing the socio-cultural space of city limits. The article dwells on the historical architectural ensembles of Arkhangelskoye and Abramtsevo, as well as various types of Russian estates, whose territories are being developed as city outskirts. The study considers modern opinions and assessments of planning territories bordering historical architectural monuments through various research methods. The obtained results allow the authors to develop a model of a socially sustainable architectural ensemble, including its socio-cultural, artistic, and educational functions.

**Keywords:** socio-cultural environment, architectural ensembles, estate territory, cultural heritage, reasonable inheritance

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### 1. INTRODUCTION

An artistic legacy has a major impact on various spheres of life, especially on the development of modern architecture [1]. Cultural trends in national art are expressed in literature and architecture. A notable example of planning and organizing socio-cultural space is the residential architecture of a Russian estate at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries [2].

The architectural ensembles of Russian estates and their surroundings of this historical period serve as the basis for studying the aesthetic and social foundations of planning urban development [3]. Due to the scientific research of national culture and traditions, a comprehensive structure of cultural organizations is created, covering the entire spectrum of artistic expressions [4]. This phenomenon not

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only emphasizes the influence of national culture on the evolution of art, public education, and creative activity [5] but also demonstrates a plan for the organization of socio-cultural spaces in urban landscapes [6].

Since this study aims to determine a sustainable planning system for city outskirts, preserving the historical heritage of city limits, we will analyze the main aspects related to this sphere. The research subject is the Russian estate at the turn of the 18<sup>th</sup> and 19<sup>th</sup> centuries. Throughout the 19<sup>th</sup> century, the Russian estate demonstrated magnificent collections of painting, sculpture, decorative and applied art, graphics, theatrical arts, museum arts, and literary works. These estates preserved the unique concept of the territory while combining all types of fine art [7]. The basis of planning was architectural decoration according to the classic rules of symmetry and stylistic features of the ensemble museum. When deciding on the layout of the estate and its park landscape, architects adhered to the principles of symmetry and axial construction.

A stellar cast of serf masters, as well as schools of painting, sculpture, and architecture, were involved in the construction of palace ensemble museums. The creation of craft workshops and the production of decorative art objects ensured the employment of the local population and its training in various crafts. Based on art workshops, manufactories were formed together with the development of ceramics [8], sculpture workshops, porcelain manufactories, and private collections.

An important indicator of the effective restoration of architectural heritage is the completed work. Over the last decade, significant growth has been noted in restoration and reconstruction [9]. In 2010, 1,325 historical monuments in Moscow and the Moscow Region were in unsatisfactory condition. By 2017, this figure had dropped to 248 unrestored monuments. Moscow has launched the most ambitious program to restore and reconstruct its architectural heritage. Since then, the number of historical objects in unsatisfactory condition has decreased by more than five times. Given the large territories of the Russian Federation and the scale of restoration work, the situation is more complicated in city outskirts. Currently, restoration is conducted in three main categories:

1. Restoration at the expense of the Moscow budget;
2. Restoration at the expense of the federal budget;
3. Restoration at the expense of private investors.

A striking example of restoration work in the Podolsky District, the Moscow Region, is the Ostafyevo State Museum Estate. This monument, including the park area, was completely restored in three years. By 2018, the work on the historical site, the Ostafyevo Estate, had been finished. The list of restored museums and architectural ensembles in Russia corresponds to the tasks set.

In our opinion, there is no clear model for organizing a comfortable and productive environment. This model is necessary for peripheral areas bordering historical and cultural complexes. This research material will help organize the socio-cultural environment. There will be an opportunity to bring architectural ensembles to a new level with various functionalities.

Thus, this article aims to analyze the architectural and social features of planning the ensembles of Russian estates and determine their influence on the modern construction of city outskirts.

## 2. METHODS AND MATERIALS

To attain the objectives of the study, we used the following methods.

A historical method was used to trace the emergence of Russian estates. In the field of architecture, we dwelled on fundamental works by S.V. Bezsonov, V.L. Rapoport [10], I.G. Semenova, L.V. Tydman, L. Bulagina, O.I. Arzumanova [11], A.G. Kuznetsov, T.N. Makarov, V.A. Nevskii, A.V. Efimov [12, 13], I.V. Aksenova [14], A.R. Klochko [15], A.V. Frolova, and V.A. Leonova [16].

The systematic method allowed us to analyze several theoretical issues. In the field of history and sociology, we referred to fundamental works by E.N. Gritsak [17], E.N. Dmitrochenkova [18], Giovanni Battista Piranesi [19], N.Yu. Fedotov, E.N. Mitrofanova, E.N. Safronova, V.I. Ivanova, and A.V. Frolov. Due to the systematization and analysis of historical scientific works and the connection of the issue under study with modern reality, we drew some conclusions.

An experiment revealed patterns in the results of practical research. At the practical level of research, the methods used included creative analysis, subject analysis, and field research in the sphere of art history and pedagogy. We considered scientific works by N.L. Berezhnaya, N.L. Nechay, A.I.

Ivanov, V.E. Markov, V. Maksimovich, N.B. Ulyanov, O.M. Frolov, A.V. Frolov, N.S. Furazhev, V.A. Leonov, S. Hodzh, H. Christoph, and V.D. Uvarov [20].

In addition, we studied documents in the historical fund of the State Arkhangelskoye Estate Museum, as well as its archival documents [21, 22].

The analysis of the relevant regulatory documents, in particular, the Federal Law “On Items of Cultural Heritage (Monuments of History and Culture) of Peoples of the Russian Federation”, substantiated the study of the regulatory framework. Article 43 states the need to conduct scientific research in this direction. Currently, large-scale projects of the Ministry of Culture of the Russian Federation are being presented, many of which have already been noted at the beginning of their implementation or upon the complete restoration of the country’s historical and cultural values. The formation of cultural policy is closely related to the state economy and proves that the restoration of heritage is based on specific programs. At the moment, several cultural and social programs for heritage restoration are open and operating in the Russian Federation.

Using this set of methods, we drew conclusions about the influence of the historical architectural complexes of Russian estates on the planning of modern city limits.

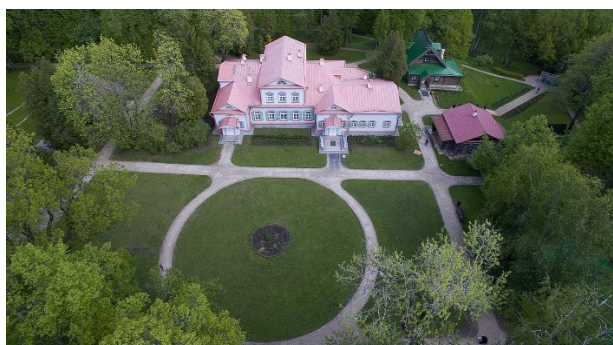
### 3. RESULTS AND DISCUSSION

Through the analysis of modern architectural and urban planning studies, it can be assumed that historical trends are often overlooked. Based on historical materials, archival and museum samples, and other sources, it is possible to draw conclusions about artistic and design decisions that are crucial in their social development. We can also focus on the educational system of that period as an integral part of public life.

Based on the analysis of historical documents and the history of Russian estate architecture, we identified a concept that was the basis for the creation of architectural and park ensembles. This concept was examined using two architectural monuments: the Arkhangelskoye Estate State Museum (Fig. 1) and the Abramtsevo Estate State Museum (Fig. 2).

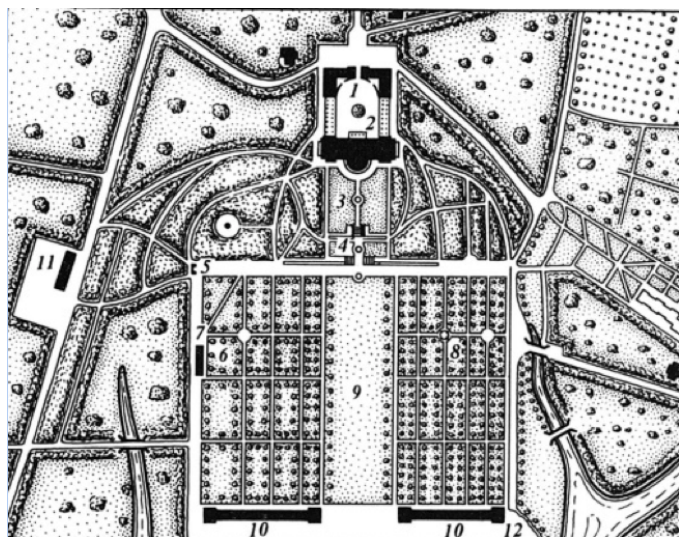


**Fig. 1.** The Arkhangelskoye Estate State Museum, modern photo.



**Fig. 2.** The Abramtsevo Estate State Museum, panorama, modern photo.

S.V. Bezsonov, an outstanding architect and researcher, characterized the compositional and artistic merits of the Arkhangelskoye ensemble in the following manner: “Its successful layout and artistic design show the organic connection between the Arkhangelskoye architecture and painting, which the masters who worked on the building and its interior design sought to achieve” [23, p. 137]. A theater was organized, its troupe was trained, and art workshops were created, including educational institutions. The numerous functions of the museum were combined into a single unity for the educational system with classrooms (Fig. 3).



**The Arkhangelskoye estate is an outstanding achievement of the Russian park construction in the Moscow Region**

- 1 – front yard
- 2 – palace
- 3 – high terrace
- 4 – low terrace
- 5 – temple-stele with a monument to Catherine II
- 6 – tea pavilion
- 7 – folly
- 8 – fountain kiosk
- 9 – parterre
- 10 – greenhouse
- 11 – theater
- 12 – rune gate

**Fig. 3.** The planning system of the Arkhangelskoye Estate.

World celebrities were invited to perform there and participated in theatrical productions. Thus, Prince N.B. Yusupov invited the outstanding Italian master P. di Gottardo Gonzaga to Russia. “Using the laws of architectural perspective in the limited space of the stage, Pietro Gonzaga created picturesque scenery” [18, p. 48] (Fig. 4).



**Fig. 4.** Theater in the Arkhangelskoye Estate, Scenery by P. di Gottardo Gonzaga.

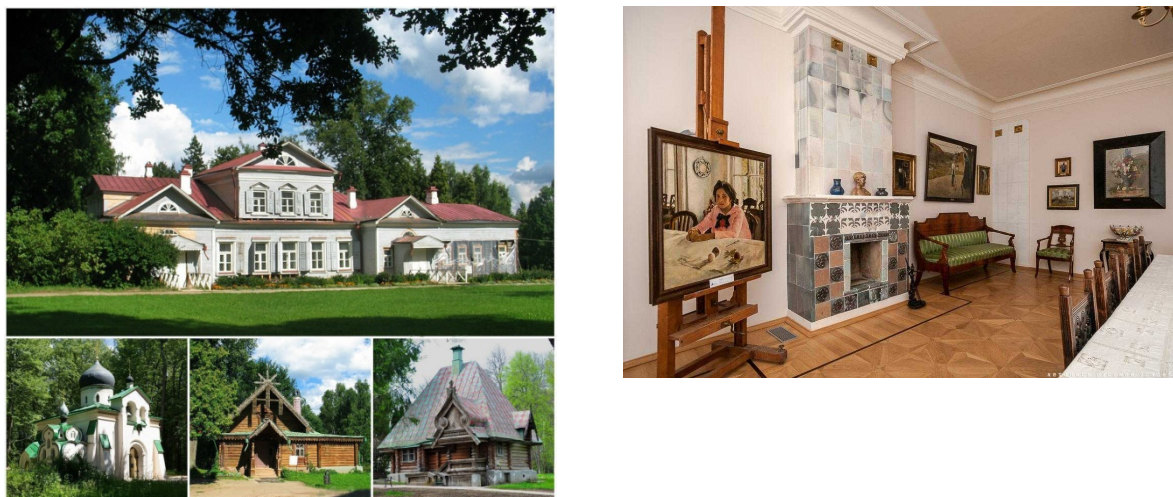
In our opinion, the Abramtsevo Estate became a unique phenomenon of the 19<sup>th</sup> century. Throughout the 19<sup>th</sup> century, a collection of paintings, sculptures, decorative and applied arts, and graphics was organized in the estate; crafts and theatrics were also developed. These architectural monuments retain both social and artistic functions. Consequently, the general scheme of the socio-cultural space is determined by the distribution of functions that create a comfortable environment for the development of the territory. This system is expressed in Table 1.

**Table 1.** Content and distribution of functions within the socio-cultural development of the Russian estate.

The estate complex included:
<p><b>Artistic community</b></p> <ol style="list-style-type: none"> <li>1. Association of cultural and artistic figures</li> <li>2. Creation of an architectural environment. Park and landscape architecture</li> <li>3. Creation of a living and working environment</li> <li>4. Work in the educational sphere</li> <li>5. Creation of educational schools</li> <li>6. Charity activities</li> <li>7. International activities</li> </ol>
<p><b>Art workshops</b></p> <ol style="list-style-type: none"> <li>1. Development of crafts</li> <li>2. Artistic production of architectural ceramics, including majolica, architectural plastic, sculpture and indoor sculpture</li> <li>3. Artistic production of decorative arts</li> <li>4. Creation of painting and graphic workshops with a creative focus</li> <li>5. Product sales</li> </ol>
<p><b>Museum</b></p> <ol style="list-style-type: none"> <li>1. Organization of art exhibitions</li> <li>2. Creation of art collections</li> <li>3. Generation of art collections of all types of fine arts</li> <li>4. Organization of an educational art gallery</li> </ol>
<p><b>Library</b></p> <ol style="list-style-type: none"> <li>1. Organization of the library collection</li> <li>2. Creation of literary collections</li> <li>3. Collection of books on all types of fine arts</li> <li>4. Organization of a literary lounge</li> </ol>
<p><b>Theater</b></p> <ol style="list-style-type: none"> <li>1. Organization of a theater troupe</li> <li>2. Creation of theatrical scenery</li> <li>3. Creation of theater and vocal schools</li> <li>4. Organization of a theater lounge</li> <li>5. International cooperation</li> </ol>

Considering the functions of the socio-cultural development of the Russian estate, we believe that the consistent combination of these components can create socially sustainable architectural ensembles. In our opinion, this model exemplified by the Arkhangelskoye and Abramtsevo ensembles has the potential for modern urban development, promoting a harmonious combination of cultural heritage, artistic endeavors, and functional urban spaces.

The activities of the Russian estate comprised the organization of artistic projects, with the involvement of many artists, composers, writers, and playwrights. The longevity of the Russian estate, which has retained its functionality and development system to this day, lies in the fact that there are analogs of the Arkhangelskoye Estate in the architectural and artistic world. The principle of symmetry is laid in the foundation of many Russian and foreign reserve museums and architectural monuments. However, it is more difficult with the analogues of Abramtsevo, whose system is based on a small-scale noble estate [24, 25] (Fig. 5).



**Fig. 5.** Architectural sites and museum rooms of the Abramtsevo estate.

The idea of creating an artistic community is common to the world practice, for example, the transformation of a once-working enterprise into a museum. Abramtsevo is not only a museum; it has preserved art workshops, creative and production symposiums, and most importantly art schools and the Abramtsevo College of Art and Industry. Another example of an artistic association that went down in history as a museum with a collection of art pieces is C. Monet's House in Giverny, France [26, 27]. The concept of this historical place was a picturesque natural garden with Monet's house and apartment storing a collection of paintings by the artist himself and his associates (Fig. 6).



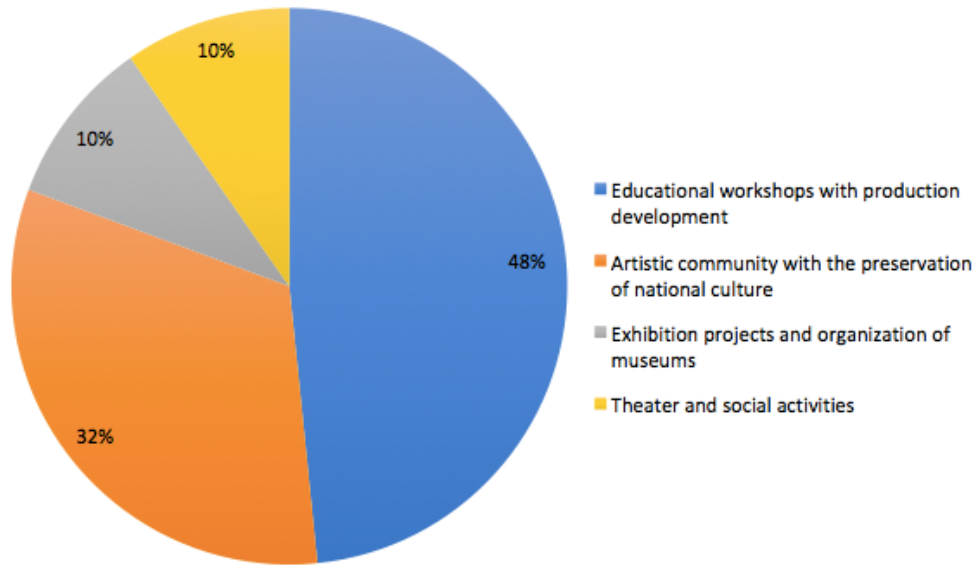
**Fig. 6.** C. Monet's House in Giverny, panorama.

However, the creative workshop of Monet's associates in Giverny has not survived to this day. The art association has become a museum and a popular tourist spot.

Thus, we conclude that the main components of the success of joint creative meetings are as follows:

1. Educational workshops with production development;
2. Artistic community with the preservation of national culture;
3. Exhibition projects and organization of museums;
4. Theater and social activities.

According to the importance of the listed functions in organizing the estate, the following can be determined in percentage terms (Fig. 7).



**Fig. 7.** Results of assessing the social and cultural significance of the functions conditioning the socio-cultural development of the Russian estate

#### 4. CONCLUSIONS

The Russian estate is not only a magnificent collection of various artistic works; it is also an integral system of design and landscape planning solutions and the unity of plastic arts and small architectural forms. However, the main feature of the Russian estate is its educational component. Education becomes a national monument. Based on the results of this study, we reached the following conclusions:

- To increase socio-cultural development and improve city outskirts, it is necessary to preserve national schools;
- When eliminating dilapidated housing in city outskirts, it is required to evaluate the cultural value of such houses and preserve the national arts;
- When restoring and reconstructing architectural heritage and monuments, it is recommended to preserve murals which are an integral part of historical architecture;
- The identity of the architectural environment should be preserved despite the integration of new buildings;
- A balance in organizing landscape spaces is achieved through the placement of such types of art as sculpture, ceramics, and majolica;
- One of the goals is to preserve national industries related to decorative and applied arts (folk crafts, weaving, wooden architecture, wood carving);
- It is necessary to preserve and develop national and local art schools and associations;
- Local museums and theaters are encouraged to participate in the education of younger generations.

The research can be implemented into general and additional educational programs in the fields of architecture, design, restoration, and ecology. It is also of great importance for local committees.

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