Aspects of preserving historic landscapes of palace and park ensembles of the Romantic period

E T Cherkasova, A A Zavorina

Department of Reconstruction, Restoration architectural objects, Kharkiv National University of Civil Engineering and Architecture. 61002, Kharkov, Ukraine

Cherkasova168@gmail.com

Annotation. Using the example of historical palace and park ensembles in the north-eastern region of Ukraine, the article clarifies the methodology for identifying complex monuments. The relevance of the research topic is due to: the need to reevaluate complex monuments on the basis of clarifying the substantive aspects of the concept of authenticity. In the work, on the example of the most studied palace and park ensembles of the Kharkov region, the characteristic features of the formation of the mansion culture are described and the most striking examples of ensembles that determine the historical and cultural value and regional features of the development of architecture and urban planning of this typological group of objects are presented. The criteria for assessing the specific components of palace and park ensembles, as well as the degree of their physical preservation established at the stage of identifying the monument, affect the level of historical and cultural value and the integrity of the architectural-planning and spatial composition of the ensemble At the stage of registration of the monument, the database is filled with detailed information that ensures the completeness of the external and internal factors influencing the design object, for optimal adaptation of the monument to modern use.

1. Introduction
The palace and park ensembles of the Romantic period are complex objects of cultural and natural heritage. A change in architectural ideology, the impact of natural and historical factors in the development of the historical environment of cities and populated areas led to multiple transformations of the physical structure and functional use of architectural ensembles, a change in the spatial composition of landscape gardening, and in some cases to significant losses in the material component of the architecture of ensembles and vegetation of mansion parks. Statistical information about the suburban ensembles of the Romantic period preserved in the north-eastern region of Ukraine indicates a significant number of lost objects. According to the literature sources of the beginning of the twentieth century the number of mansions examined and studied, the former Kharkov province counted about 70 objects. In the second half of the twentieth century, according to the results of an on-site examination, in preparation for the publication of the Code of Monuments of History and Culture of Ukraine, about 40 objects with different degrees of physical safety and authenticity were recorded. Among those, at the beginning of the 19th century, only 17 complexes were classified as protected objects of local and national value. The relevance of the study is based on the necessity for a detailed fixation and reassessment of the architectural and urban planning heritage, the identification of ensembles in the modern structure of the residential landscape, the identification of complex objects of cultural heritage
to compile an information database on cultural heritage sites, and the clarification of a number of provisions for identifying classification features and areas of modern use.

2. Materials substantiating historical and cultural values
The history of creation, the features of the formation and development trends of palace and park ensembles in the history of architecture of Ukraine are considered at the stages of the formation of secular educational ideology and culture of the New Time. The period of the creation of palace and park ensembles has historically been associated with the stages of the formation of classicism in architecture (1770s - 1 third of the 19th century) and the implementation of administrative-territorial reform in a vast region of the north-eastern regions of Ukraine. The term “mansion culture” characterizes an important phenomenon for the era of classicism, which for a long time determined the sustainable development of the state, the formation of its economic, social and cultural space. Manor estates were widespread throughout the territory of the former Russian Empire, and appeared as centers of educational culture, points of dissemination science, art, literature and poetry.

2.1. The degree of knowledge of the palace and park ensembles of the period of classicism
Manor culture, as a phenomenon associated with the formation of the architecture of the palace and park ensembles in large and medium-sized estates of the Kharkov nobility, developed chronologically in the 1770-1780s. The creation of palace and park ensembles was a common phenomenon and the main type of suburban manor construction until the middle of the 19th century.

Suburban mansions were built according to the well-known scheme, based on the including religious buildings, residential buildings, service and household courtyards in a single complex, surrounded by rural nature and the artificially created landscape park. The significance of the landscape park in the compositional structure of the suburban mansion consisted of expressing the artistic ideas that the enlightened literature preached in its own language. The beginning of the study of the architecture of nobles’ mansions dates back to the end of the 19th century.

In the famous monograph of the architect-artist G.K. Lukomsky "The elder mansions of the Kharkov province" was studied in detail and presented in the photographs, the historical picture of the formation of the ancestral mansions of the Kharkov nobility. Among periodicals of the late 19th - early 20th centuries the most widely popular publications were “The Capital and the Estate”, “Among Collectors”, “The Old Years”, which contained numerous articles of a historical and literary content about rich noble mansions (G. K. Lukomsky, N. N. Wrangel, Y. I. Shamurin). Architect and artist G.K. Lukomsky, a well-known researcher of the cultural life of the province, has repeatedly noted the high level of development of the estate culture in Slobozhanshchyna. This was confirmed by references to works of art and architecture of a high artistic level, owned by famous representatives of the capital’s school and their students.

Of great importance in the development of suburban manor construction was the activity of A.A. Palitsin (1749-1816), a well-known translator and writer, head of the educational group "Popov Academy" in Slobozhanshchyna. The main directions of literary activity of A.A. Palitsin were translations of works of Western European literature [1]. During 1802-1816 he published seven works of educational literature in Kharkov, St. Petersburg and Moscow, which hold the main place in understanding the poetics of the romantic art culture. Poetic symbols of literature at the beginning of the 19th century received reflection in associative images of the natural environment of country estates when creating landscape-style parks, in artistic images of paintings that adorned the interiors of palace buildings.

The poem "Gardens or the Art of Decorating Rural Views" by Jacques Delil's first appeared in print in the Russian Empire in 1803 translated by A.A. Palitsin, which in 1814 was reprinted by the printing house of Kharkov University. Translated by A.F. Voeikova, this poem was distributed in Russia only in 1816 [2]. The popularity of this publication in Russia by the famous writer, academician D.S. Likhachev explains that the new principles of gardening described in the poem did not require complex philosophical rethinking. Having familiarized with the poem by J. Delil, one could immediately begin
to create a landscape park. The most important thing for him was the perceived spectacular essence, reflecting the aesthetic principles of creating a natural environment [3]. This poem can be considered a practical guide to creating landscapes of manor parks [4].

Figure 1. The palace of the estate ensemble in the Old Merchik, 1776-778.
arch. V. Bazhenov, P. Yaroslavsky. North and south facades. Photo of 1910. Current state.

A.A. Palitsin owns the idea of creating a landscape park in the palace ensemble of Old Merchik - the estate of the leader of the nobility of the Kharkov province G.R. Szydlowski (Figure 1). The two-story palace on a high basement in the style of early classicism was built by the governorate architect P.A. Yaroslavsky, whose project, in the opinion of I.E. Grabar, performed by the famous architect V.I. Bazhenov. [5]. A. Palitsin built outbuildings in the Old Merchik, located by the kurdoner along the axis of the palace, a temple; in the landscape park - “stone arena, altanka, reservoir, rotunda in the form of a round temple with arches” [6]. The park was created simultaneously with the construction of the palace. This is mentioned by V.I. Yaroslavsky in his notes, naming the date of the main work, - not earlier than 1776-1778. Old Merchik was a place frequented by lovers of art and nature. In the estate lived and worked as a French teacher, a famous writer Jean Vernet; during the last years of his life, a well-known landscape painter, founder of a watercolor portrait, academician of the Imperial Academy of Arts P.F. Sokolov (1787-1848) often visited Old Merchik [7].

Researchers of the estate ensemble in the Old Merchik of the post-war period (1946-1947) first presented measurements of the complex of manor buildings stored in the funds of the Gosstroy of the Ukrainian SSR. In 1968, A. Ryabushin measurements of the manor house in Stary Merchik were first published [8].

For the period 1969 - 1979 all objects accessible for study were identified, and the territorial parts of the park were studied in detail, preserving the layouts, small architectural forms and landscape groups of vegetation [9]. The compositional space of the estate in Old Merchik is formed in the vast visual basin of the Mokry Merchik river valley. The palace occupies the highest place in the area of the main streets built in one-story residential buildings. The composition of the landscape includes all objects that are natural and natural objects of a landscape park, a water mirror of ponds, and rural buildings. Production areas that appeared in the structure of the estate in the 19th century, were situated outside the manors’ boundaries aside from the main visual disclosures of the palace buildings. The individuality and originality of the park areas were determined by natural features, the skill of the gardener and the tastes of the owner. In small-scale estates, special importance was attached to the use of the local assortment of vegetation of trees and shrubs, and to the techniques of arranging landscape groups.

Among the landscape parks of the palace estates in Slobozhanshchyna, the Old Merchik estate park was most famous. In contrast to the large palace and park ensembles, the manor - park complexes of Kharkiv oblast occupied relatively small territories. The area of the park of the Old Merchik estate was 69 hectares, in the Osnovyantsy park - 46 hectares, in the Sharovka estate - 70 hectares, Natalievka - 55 hectares, in Kiyanitsa - 55 hectares.

The complex of manor buildings dominated in the space of the estate and was the center of the composition, from which the storyline of the perception of the park’s landscapes unfolded on the ground. In the system of organizing the territory of the estate, one can see the three-layer scheme traditional for classicism: a regular stall, pond or river, the natural environment of the estate. The regularity zone of the estate complex was continued in the composition of the stalls in front of the southern facade of the
palace, which became the transitional zone to the landscape park. The planning system of park roads arranged along terraced slopes fixed the location of the “moving point of view” on the system of park landscapes, views and panoramas of different levels of perception being revealed to the viewer. The water surface of artificial ponds stretched along the slopes was a necessary spatial zone, which provided the depth and multifaceted nature of the perception of landscapes. The conditions for orienting the open space determine the favorable conditions for the black-and-white composition and color of individual landscape groups throughout the daylight hours, especially expressive in the morning and evening hours. By the middle of the 19th century changes in the composition of the space of the central part of the estate can be traced back from the old central-axial planning with the location of the palace on the edge of the terrace and the layout of the park on two levels.

Figure 2. Panorama of the central part of the estate in Sharovka, 19th - early 20th century. Photo 1915

2.2. Historical transformations of the architectural imagery and structure of the park and garden landscape

At the second stage of the development of the estate culture in the period from the 1880s to the beginning of the 20th century, in the practice of suburban construction, a new typology of suburban residential estates is formed. The traditions of the suburban manor building of the classic period received a peculiar development in the complexes of romantic country cottages and eclectic mansions, which were created using the architecture of historical styles: neo-Renaissance, false Gothic, stylization in the spirit of national architecture and wooden architecture. The layout of the estates of the second half of the 19th - early 20th centuries is based on the zoning system, with the leading importance of the ornamental garden, to which subordinate geographically separate working villages, household yards, complexes of service buildings, technical structures and workshops, combined into an integral architectural composition (ensembles Sharovka, "Natalievka" Figure 2).

The new era has changed the attitude to the aesthetics of landscape gardening, enriching the gardens with a variety of natural forms of vegetation introduced in botanical gardens throughout the 19th century. Collecting of art works, usual for the romantic era, in landscape gardening art was expressed in the creation of a variety of landscapes based on exotic and local species of vegetation, in the enrichment of the typology and forms of garden buildings that form the architectural accents of the landscape gardening landscape. The architectural and spatial composition was based on the maximum consideration of the natural features of the area, the organic relationship of architectural structures and the natural environment. Mandatory was the orientation of the palace buildings on the natural landscape, free planning techniques, a variety of historical forms and architectural solutions of ceremonial and utilitarian buildings, small architectural forms.

A special stylistic and symbolic meaning was borne by green spaces, which were distinguished by the decorative diversity of vegetation of local and exotic species, their layout, taking into account the biological and decorative characteristics of plants, which changed significantly compared to the landscape parks of classicism. The new aesthetics of the park and garden landscape was aimed at
revealing the decorative possibilities of plants from different regions and countries, following the example of using techniques and forms of historical styles in architecture. In the Kharkov region this became possible thanks to the efforts of I.N. Karazin and I.I. Karazin, their work on the introduction and acclimatization of new plant forms. Planting material grown in the nursery of Osnovyantsy Park in the Kharkov region was distributed to other regions of Ukraine. Decorative dendrology, as a scientific direction in landscape gardening art, gave impetus to the development of architecturally eclectic landscape gardens in suburban palace and park ensembles.

3. Identification of complex monuments of architectural and urban planning heritage

In the methodology for the preservation of cultural heritage objects in the process of studying, evaluating, adapting and identifying the direction of modern use, the basic stage is the identification of a historical object. At the stage of preliminary field studies and subsequent comprehensive studies with the use of reliable sources of information, the value characteristics of the studied objects are established. The main in assessing the monument as an object of urban development, are the historical, cultural and urban value of the territory, which determine the protection subject of the complex monument [10]. The heterogeneity of the assessment criteria for the species components of the complex monument (objects of history, architecture, park and garden art, landscape), the degree of their physical preservation, to varying degrees, affect the integrated assessment of the consistency of the architectural and spatial composition of the ensemble.

At the stage of urban planning analysis, the definition of authenticity is replaced by a substantiation of the identity of documentary information about the monument based on a comparison with the results of field survey and visual assessment of the qualities of the architectural and spatial composition. In the theoretical literature and normative recommendations on the preservation and restoration of the architectural and urban planning heritage that have appeared in recent years, a number of changes have been outlined in the interpretation of the significance of the authenticity of the urban heritage.

When analyzing regulatory documents of an international level, changes are observed in the criteria for assessing heritage in connection with the rethinking of the concept of protecting a monument as a single object, awareness of the principles of heritage conservation, based on the criteria of diversity and value of heritage objects, the need to maintain interconnection with the traditional environment of the monument.

A number of sources question the position on the universality of the category of authenticity recommended by the Venice Charter of Restoration (1964); the provision on the conformity of authenticity indicators for the restoration of individual monuments, including for objects that have retained their original appearance, features of historical morphology, traditional functional use [11]. Due to the expansion of the range of protected objects of cultural heritage and the urgency of the problem of preserving the historical urban environment, the historical context and traditions of urban culture, the idea of authenticity is shifting towards revealing the identity of information confirming the authenticity of the values of individual and territorial objects of cultural heritage.

In article 9 of the “Nara Document on Authenticity”, adopted in 1994, the meaning of authenticity is considered in the context of awareness of the values of heritage, and, as stated in the document, “the ability to recognize them largely depends on the sources of information about these values, their veracity and reliability. Knowledge, understanding and interpretation of information sources, in relation to the initial and subsequent characteristics of cultural heritage, are a necessary basis for determining all aspects of authenticity.” Sources of information contain information: “about the form and design, materials and substance, the use of the monument and its functions, traditions and technologies, the location and surroundings of the monument, its spirit and expressiveness, as well as other internal and external factors” [12]. Thus, the criterion of authenticity, as an indicator of the authenticity of information, confirms the assessment levels of the monument according to certain criteria: historical, archaeological, artistic, scientific, utilitarian (typological), and also substantiates the level of the integral historical and cultural value of the object of cultural heritage.
The semantic emphasis characterizing the authenticity of information sources was enshrined in the international document published in 1996, “Principles for the Registration of Monuments, Groups of Buildings and Landmarks” [13], which aims to ensure the collection of information on the physical configuration, condition and use of monuments, groups of buildings and places of interest at different times. The content of the document indicates that the registration procedure is an essential part of the conservation process. Registers of monuments, groups of buildings and places of interest - may include tangible and intangible certificates, which are an integral part of the documentation that helps to understand the heritage and its inherent values. Detailed information placed in the registers of monuments is aimed at ensuring the completeness of information that cannot be obtained from a direct study of the monument, a group of buildings or a landmark itself. Registries should include partial or complete information about the state of the monument, its external and internal parameters, including groups of monuments located on the site; the external design, structures and their condition, maintenance services and equipment, topographic and natural features of the site; the construction history of the conservation of the structure, its maintenance and repair; assessment of risk and possible damage as a result of human activities, natural phenomena, environmental pollution and land use in adjacent areas [13].

The form of the proposed register of documentation on the object of world cultural heritage requires detailing for its exercising at the national level, in accordance with applicable legal documents. The accumulation of the necessary information and the creation of a database of heritage objects are aimed at optimizing scientific and design work and improving all areas of monuments and conservation activities. [15]. The country palace and park ensembles, as complex monuments of history, architecture, urban planning, landscape gardening art and landscape, in the architectural heritage of Ukraine are adjacent to the typology of territorial objects of cultural heritage and are considered as monuments of urban planning. In the methodology for identifying complex monuments, the most crucial stage in their study is a component-wise analysis of the components of the ensemble, aimed at maintaining the integrity of the compositional structure and spatial organization of the entire ensemble.

4. Conclusions
In the architecture of suburban palace and park ensembles of romanticism, two stages of historical development can be traced, indicating a change in the style of architecture from classicism to historicism, the continuous development of the structure and spatial organization of ensembles, a change in the natural forms of vegetation and the aesthetics of landscape gardening. The artistic level of manor architecture and garden art in Slobozhanshchyna became possible thanks to the joint activities of Kharkov architects, artists, writers, botanists and their students under the influence of Western European cultural ties and traditions of the capital's architectural schools.

Regional features of the architecture of suburban palace and park ensembles manifested themselves in the planning decision - when choosing the location of the estates; in the typology of manor buildings; in the stylistic features of the architecture of classicism, pseudo-Gothic and "wooden classicism"; in the composition of the garden and park landscape, focused on the use of vegetation of local origin. Elements of historical ensembles that are most subjected to temporary transformations, to varying degrees, have preserved the stylistic and compositional integrity of the architectural space and artificial natural environment. Based on the attraction of genuine documents and materials of historical research, the authors substantiate the level of historical and cultural value of the territory of the most studied palace and park ensembles: Old Merchik (1770-1780s) with a landscape park of the late 18th - early 19th centuries; Sharovka (19th- early 20th centuries); "Natalievka" in the village Vladimirovka (beginning of the 20th century).

An important aspect of the complex urban planning studies, preceding the development of scientific and design documentation for the conservation and restoration of the monument, is to find a balance between the architectural environment and the natural environment, the inclusion of historical landscapes of palace and park ensembles in the natural framework and recreational areas of regional resettlement systems. The optimal direction of the modern use of these ensembles is museumification,
which determines the conditions for a complex of works on the conservation, restoration and adaptation of objects for tourist use.

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