



okhrany naslediya [Architectural heritage at the turn of the XX and XXI centuries. Problems of restoration and heritage protection]. Rossiyskaya akademiya arkhitektury i stroitelnykh nauk. Nauchno-issledovatel'skiy institut teorii i istorii arkhitektury i gradostroitelstva. Pod red. A.S. Schenkova. Izd. 2-e. Moscow, 2014, 144 p.

3. Matveev B. M. Dekonstruksiya arkhitekturnogo naslediya [Deconstruction of architectural heritage]. Saint-Petersburg, Politekhnik-a-servise, 2012, 423 p., il. – ISBN 978-5-905687-63-1.

4. Shvidkovsky D. O. Prostranstvo mirovogo zodchestva [The space of world architecture]. Moscow, Arkhitektura-S, 2017, 560 p., il. – ISBN: 978-5-9647-0305-1.

5. Shumilkin A. S. Shukhovskaya bashnya v g. Vykse Nizhegorodskoy oblasti. Restavratsiya pamyatnika federalnogo znacheniya [Shukhov tower in Vyksa of Nizhny Novgorod region. Restoration of the monument of federal importance] // Privolzhskiy nauchny zhurnal [Privolzhsky Scientific Journal]. Nizhegorod. gos. arkhitektur.- stroit. un-t. Nizhny Novgorod. 2018. № 3. P. 151–156.

© А. С. Шумилкин, 2022

Получено: 10.09.2022 г.

УДК 728.83

A. A. KACHEMTSEVA, associate professor of the chair of landscape architecture; O. P. LAVROVA, candidate of biological sciences, associate professor, holder of the chair of landscape architecture; T. V. SHUMILKINA, candidate of architecture, associate professor of the chair of history of architecture and fundamentals of architectural design

THE NIZHNY NOVGOROD ESTATE OF V. M. BURMISTROVA IN GRAPHIC SOURCES

Nizhny Novgorod State University of Architecture and Civil Engineering
65, Iljinskaya St., Nizhny Novgorod, 603950, Russia. Tel.: +7 (831) 433-93-92;
e-mail: kachemtseva@yandex.ru, olg.lavrv2010@yandex.ru, tais27nn@yandex.ru

Key words: graphic source, heritage restoration, theory and history of architecture, the Nizhny Novgorod estate of V. M. Burmistrova.

The article is devoted to identification of the role of graphic sources to recreate the historical image of the cultural heritage object – the Nizhny Novgorod estate of V. M. Burmistrova (now the Museum of A. M. Gorky). The basis of the analysis was the source study work with graphic materials of various time periods.

Interest to the problems of working with graphic sources has significantly increased due to the «visual turn» in many historical sciences that occurred at the turn of the XX–XXI centuries [1]. Historical and architectural research in this regard is no exception, although the collection and analysis of graphic sources has always been considered the first stage of the pre-project work of a restorer. E. V. Mikhaylovsky noted that even a full-scale study of an architectural monument could be made only after studying its history from written and graphic archival sources [2]. At the present stage of the architectural science development, when the role of source studies in achieving an accurate and reliable version of reconstruction of historical and cultural monuments is



increasingly visible, the active introduction of historical graphic sources into scientific circulation is of particular importance.

The practical importance of graphic sources in restoration practice had especially increased during the restoration of architectural ensembles and palace-and-park complexes after the Great Patriotic War. At present, due to the continued loss of cultural monuments, the role of graphic sources is still great. Materials associated with the destructed or partially lost architectural and landscape objects are of particular relevance and enormous historical value. The mansion of Varvara Mikhaylovna Burmistrova, located in the historical part of Nizhny Novgorod, is considered an iconic element of the cultural space of the city, but, unfortunately, gets into this list. Historically, it was part of the city estate, only the main house of which has survived to this day. The study and restoration of the historical appearance of the entire estate complex, which was considered a pearl of Nizhny Novgorod architecture, became especially relevant due to the fire that occurred in the summer of 2020, which significantly damaged the building.

Like all old houses, the estate of V. M. Burmistrova had a mysterious and controversial history. It occupied part of the quarter within the boundaries of the old Zhukovskaya Street (now Minin Street), Spasskaya Street (now Frunze Street), Proviantskaya Street and Upper-Volga (Verkhne-Volzhsкая) Embankment. There is no doubt that a complex analysis of such an ensemble should be carried out on the basis of a comprehensive study of all preserved graphic materials.

The key source-study problem of working with this object is the fragmentary nature of sources and their chronological disunity. In particular, graphic materials covering the time period from 1829 to 2019 were used to conduct research on the development of the urban planning situation. The most valuable graphic source allowing to assess the urban development situation is the plan of the provincial city of Nizhny Novgorod in 1859, taken by topographer Lebedev in 1848-1849 [3]. Originally, the map consisted of 6 drawings. The scale of the source was 50 sazhen (350 feet) in one English inch. The degree of detailization of the plan and the "number of yard plots" given in the legend allow to imagine the configuration of the site of the future estate of V. M. Burmistrova and the nature of the surrounding built-up area.

The original owner of this site was Otto Albertovich von Mertenfeld. In 1874, the estate, which included "a wooden house on a stone half-floor with five windows on the face, of two floors", a wooden one-story wing "with three windows" and wooden services, changed its owner [4]. And only in 1879, the estate was acquired by the wife of the Nizhny Novgorod first-guild merchant Varvara Mikhaylovna Burmistrova (nee Rukavishnikova), sister of famous Nizhny Novgorod industrialist Sergey Mikhaylovich Rukavishnikov. The prestigious location was chosen not by chance: not far from that place, on the Volga embankment, the famous "palace" of S. M. Rukavishnikov himself was situated.

The location itself, as well as the time of construction of the main house (1870-1890s), determined its expressive appearance with the characteristic features of mature eclecticism. Judging by the surviving photos, part of the outbuildings of the estate by style was also close to the main house.

Significant changes took place in the estate after the Great October Revolution. V. M. Burmistrova voluntarily gave her house and collection of art treasures for organization of the museum, and remained living its back rooms until 1930. After the renovation made in 1927, the building housed the courses of the Gubkom (Province committee), the wings were adapted for a hostel. Since 1934, the mansion has housed the literary museum named after A. M. Gorky. After the Great Patriotic War, in 1946–



1948, a new renovation was carried out, after which the museum again occupied the building assigned to it, where it is located up to the present time.

Today, the former main house of the estate occupies a responsible urban planning position, fixing the intersection of two historical streets and forming their red lines by its facades. The facade on Minin street has eight axes of light. The right part of the building is accentuated by a risalite with a main entrance, above which there is a cast-iron canopy decorated with a flowerpot. The building is distinguished by the plasticity of the facade and a large number of stucco architectural details (stucco medallions; cartouche with monogram with the initials of the owner; pilasters with order composition; inter-floor belt decorated with figured brackets and stucco garlands).

The facade on Proviantnaya Street has two bay windows with mascarons and four female profiles in round frames above the first floor windows. The cornice belt of the risalites is complemented by a frieze with a number of figured brackets, and two low attics are placed above the risalites. The southern and western facades were joined by a wall of fencing, decorated with flowerpots on pedestals, between which metal openwork grilles were installed.

Unfortunately, the authorship of the buildings was not established, and the design or fixing drawings of the house of V. M. Burmistrova, which could act as the most informative materials, were not found. However, a significant number of historical photographs have survived to our time, so this type of source can be considered a priority in the process of graphic reconstruction. It became possible to present the historical appearance of the old manor as fully as possible on the basis of a design developed at the Nizhny Novgorod State University of Architecture and Civil Engineering (supervisor A. S. Shumilkin) [5].

As it is known, any monument-structure in its aesthetic quality is closely related to the architectural and spatial environment and cannot be considered outside the context of the landscape and urban planning situation in which it is located. Currently, the estate garden of V. M. Burmistrova is completely lost, and it is impossible to reconstruct its image or planning solution by full-scale surveys. Only available text and graphic data can serve as the only sources of reconstruction. However, the text information is very stingy, from open sources one can get information that "the garden was buried in flowers» [6]. A "three-desyatins (about 3 hectares) garden" overlooking the Volga and three glass greenhouses were mentioned.

It is not possible to restore entirely the artistic image on the basis of such schematic records, so graphic sources come to the fore. The main ones are the materials of the stock collection of the State Museum of A. M. Gorky – unique images of the city manor garden, made by famous Nizhny Novgorod photographer M. P. Dmitriev for his art album "Landscapes of the Nizhny Novgorod Volga Region" in 1894, which has already become a bibliographic rarity [7]. Dmitriev's grandiose work – a series of photos about the Volga and the Volga region – earned him an honorary membership in the Russian Geographical Society. Images from the series are used in many scientific publications on the history of the Nizhny Novgorod region and Russia of the XIX century.

Analyzing these photos, it can be noted that the planning solution of the garden reflected the trends typical for the landscape manor park of the first half of the XIX century: a combination of open glades with closed spaces and a perimeter casing of tree and shrub species. In the landscape composition of the estate complex, great importance was attached to the glades.

If the architectural solution of the manor house was relatively traditional for the development of the historical part of Nizhny Novgorod, the image of the manor garden



strongly contrasted with the surrounding natural and urban landscape. To a large extent, this was due to the fact that tropical and subtropical species were widely used in the design of the garden, which were not peculiar or typical for the local climate, and were undoubtedly grown in a greenhouse. The appearance of southern Mediterranean gardens was formed because in summer greenhouse plants were displayed outdoors in barrels and planted in vases.

The main manor house of the Burmistrovs opened towards the garden with a wide summer terrace, which served as a link between the building itself and the southern summer appearance of the garden. Right on the upper level of the terrace, bordered by a balustrade, fan palms, yuccas and dracaenas were displayed in barrels. The parapet of the grand marble staircase that descended from the terrace to the garden was made in the form of massive ledges that were used as flowerpots for seasonal planting.

Based on the materials of the analyzed graphic sources, it is possible to identify an approximate list of plants used to create a garden. Directly on the stairs cannas, young dracaenas, as well as sweet tobacco and other annual plants were planted. At the foot of the stairs, lush symmetrical decorative groups were created from large specimens of bananas, ficuses, dracaenas, cannas and beautiful flowering annuals. On the circular open area in front of the terrace, young palm trees and dracaenas were displayed, complementing the image of a southern landscape. A fountain, placed near the steps of the staircase, strengthened and completed the composition adjacent to the manor house. A recreation area was arranged in this corner of the garden, from which paths diverged, leading visitors deep into the estate territory.

The open space of the Burmistrovs' garden was represented by two adjacent glades of a rounded shape framed by a casing of local species of trees and shrubs. Flowerbeds with an eccentric pattern were arranged in the center of the glades. Date palms in barrels framed by a tuberous begonia, probably red in color, served as accents in them. The flowerbed was planted with traditional for regular flowerbeds santolina cypress, irezine linden, alternantera juvel, and violet wittroka, seedlings of which could be grown exclusively in greenhouses.

Preserved graphic sources depicting this part of the territory make it possible to trace not only the period of prosperity of the Burmistrovs' garden, but also the stage of its gradual degradation. Thus, in later photos, the estate fence disappears, and the garden plants are replaced by fast-growing weed species of trees. In 1933–1934, a new construction started nearby destroyed the beautiful gardens of the Burmistrovs.

In recent decades, virtual reconstructions of cultural heritage sites and architectural ensembles that have come down to us in a ruined state or were completely destroyed have become increasingly popular. This is confirmed by many Russian and foreign developments. The development of the latest computer technologies has created new opportunities for the study and popularization of historical and cultural heritage. A striking example is the educational project of the Literary Museum of A. M. Gorky "Nizhny Novgorod Versailles", based on the virtual reconstruction of the garden of merchants Burmistrovs. The developers of the project assume that application for the VR-helmet will allow to reestablish a unique garden-and-park landscape and to return one of the most beautiful man-made places of Nizhny Novgorod at the turn of the XIX–XX centuries to the citizens of the city.

Thus, the review of the graphic sources presented in the article has an undeniable historical, artistic and educational value. The selected sources are diverse in composition and give a clear idea of the changes that have occurred with the Burmistrova mansion, the garden-and-park ensemble and the entire historical appearance of Nizhny Novgorod



over the past century. Historical photos are of particular value as the only graphic evidence of a completely lost and irreplaceable urban landscape, and they open up new amazing pages of Nizhny Novgorod history for us.

REFERENCES

1. Mazur L. N. "Visual turn" in historical science at the turn of the XX-XXI centuries: in search of new research methods / L. N. Mazur. – Text : direct // Dialogue with time. – 2014. – № 46. – P. 95–108.
2. Methods of restoration of architectural monuments / A. S. Altukhov, G. V. Alfeyorova, V. I. Baldin [et al.] ; under the general editorship of E. V. Mikhaylovsky; State Committee for Civil Construction and Architecture under the State Construction Committee of the USSR, Central Scientific-Research Institute of Theory and History of Architecture. – Moscow : Stroyizdat, 1977. – 168 p. : il. – Text : direct.
3. NizhnyNovgorod, city (1859). Plan of the provincial city of Nizhny Novgorod of the Nizhny Novgorod province : [maps] / plotted by land surveyor I. Medvedev; topographer Lebedev; restored by S.M. Slenskaya. – [Reprod.]. – Moscow : VGTSMAGP, 1992. – 1 m. (6 p.):col.: add. map; 56×56 cm. – Image : direct.
4. Central Archive of the Nizhny Novgorod Region (TsANO). F. 27. Op. 638. D. 3888. – Text : direct.
5. About the merchant's mansion: the building of the literary Museum of A. M. Gorky / compiled by O. I. Naumova. – Nizhny Novgorod : Kvartz, 2017. – 175 p. : il. – ISBN 978-5-906698-70-4. – Text : direct.
6. Rukavishnikov, I. S. Cursed race: novel / I. S. Rukavishnikov. – Nizhny Novgorod : Nizhny Novgorod fair : Pokrovka, 1999. – 619 p. – ISBN 5-89259-020-8. – Text : direct.
7. Volga collection on the Volga River, 1894-1903: [album] / M. Dmitriev. – Nizhny Novgorod : DEKOM, 2013. – 198 p. : il. – ISBN 978-5-89533-300-6. – Text : direct.

КАЧЕМЦЕВА Анна Александровна, доц. кафедры ландшафтной архитектуры и садово-паркового строительства; ЛАВРОВА Ольга Петровна, канд. биол. наук, доц., зав. кафедрой ландшафтной архитектуры и садово-паркового строительства; ШУМИЛКИНА Таисия Васильевна, канд. архитектуры, доц. кафедры истории архитектуры и основ архитектурного проектирования

НИЖЕГОРОДСКАЯ УСАДЬБА В. М. БУРМИСТРОВОЙ В ГРАФИЧЕСКИХ ИСТОЧНИКАХ

ФГБОУ ВО «Нижегородский государственный архитектурно-строительный университет»
Россия, 603950, г. Н. Новгород, ул. Ильинская, д. 65. Тел.: (831) 433-93-92;
эл. почта: kachemtseva@yandex.ru, olg.lavrv2010@yandex.ru, tais27nn@yandex.ru
Ключевые слова: графический источник, реставрация наследия, теория и история архитектуры, нижегородская усадьба В. М. Бурмистровой.

Рассмотрена роль графических источников в воссоздании исторического образа объекта культурного наследия – нижегородской усадьбы В. М. Бурмистровой (ныне Государственный литературный музей А. М. Горького). Основой анализа послужила источниковедческая работа с графическими материалами различных временных периодов.

БИБЛИОГРАФИЧЕСКИЙ СПИСОК

1. Мазур, Л. Н. «Визуальный поворот» в исторической науке на рубеже XX–XXI вв.: в



поисках новых методов исследования / Л. Н. Мазур. – Текст : непосредственный // Диалог со временем. – 2014. – № 46. – С. 95–108.

2. Методика реставрации памятников архитектуры / А. С. Алтухов, Г. В. Алферова, В. И. Балдин [и др.] ; под общей редакцией Е. В. Михайловского ; Государственный комитет по гражданскому строительству и архитектуре при Госстрое СССР, Центральный научно-исследовательский институт теории и истории архитектуры. – Москва : Стройиздат, 1977. – 168 с. : ил. – Текст : непосредственный.

3. Нижний Новгород, город (1859). План губернского города Нижнего Новгорода Нижегородской губернии : [карты] / снят записным землемером И. Медведевым; классным топографом Лебедевым; восстановление карт С. М. Шленской. – [Репрод.]. – Москва : ВГЦ МАГП, 1992. – 1 к. (6 л.): цв.: доп. карта; 56×56 см. – Изображение : непосредственное.

4. Центральный архив Нижегородской области (ЦАНО). Фонд 27. Описание 638. Дело 3888. – Текст : непосредственный.

5. Вокруг купеческого особняка: здание литературного музея А. М. Горького / составитель О. И. Наумова. – Нижний Новгород : Кварц, 2017. – 175 с. : ил. – ISBN 978-5-906698-70-4. – Текст : непосредственный.

6. Рукавишников, И. С. Проклятый род : роман / И. С. Рукавишников. – Нижний Новгород : Нижегородская ярмарка : Покровка, 1999. – 619 с. – ISBN 5-89259-020-8. – Текст : непосредственный.

7. Волжская коллекция по Волге-реке, 1894–1903 : [альбом] / Максим Дмитриев. – Нижний Новгород : ДЕКОМ, 2013. – 198 с. : ил. – ISBN 978-5-89533-300-6. – Текст : непосредственный.

© А. А. Качемцева, О. П. Лаврова, Т. В. Шумилкина, 2022

Получено: 07.10.2022 г.

УДК 727.5.05

А. В. ПОЧТОВАЯ, аспирант кафедры архитектурного проектирования

ОБЩЕСТВЕННЫЕ ПРОСТРАНСТВА В СТРУКТУРЕ ИННОВАЦИОННЫХ ЦЕНТРОВ

ФГАОУ ВО Сибирский федеральный университет, Институт архитектуры и дизайна
Россия, 660041, г. Красноярск, пр. Свободный, д. 82, ст. 6. Тел.: +7(902) 965-22-22;
эл. почта: a9029652222@gmail.com

Ключевые слова: технопарк, инновационный центр, научный парк, типология, общественное пространство.

Определено понятие общественного пространства в структуре инновационного центра. На основе проектного и натурного исследований выделены и систематизированы его элементы, которые способствуют формированию научных сообществ, повышению эффективности инновационного процесса.

Инновационный центр представляет собой многофункциональный объект, предназначенный для разработки новых знаний, технологий, их внедрения в профессиональное и бизнес-сообщество. Сегодня в связи с возросшей востребованностью междисциплинарных контактов, потребностью в совместной деятельности, повышением значимости эксперимента при росте технической сложности опытной базы, эти объекты являются сосредоточием исследовательской мысли во взаимодействии с благоприятными условиями ее воплощения. Перед