



About Socialization of Restored Mansions in Russia

Zukhra N. Gaptraupova¹, Juliana G. Emanova², Rada I. Salakhova³

**1 Kazan Federal University Institute of Philology and Intercultural
Communication named after L. Tolstoy, zuhra.i.m@gmail.com**

**2 Kazan Federal University Institute of Philology and Intercultural
Communication named after L. Tolstoy**

**3 Kazan Federal University Institute of Philology and Intercultural
Communication named after L. Tolstoy**

ABSTRACT

The article is devoted to the socialization of the restored mansions in Russia. In the modern world the process of creation museums is happening widely. Not only interest to the past is developing, but searching the most effective forms of communication with artifacts takes place. This interest is stable and so versatile, as it is beginning to become attractive to the commercial sphere. Gathering and collecting becomes a specific form of activity and communication. Socialization of this direction requires new forms. Modern conditions allow to create not only gatherings or collections of individual art objects, but also to create large, coherent historical-subject objects - to reconstruct the estates and to establish private museums. The article traces the main stages of the study of the history of estates. The estate is considered as the center of culture and spirituality. The article refers to the identity of a Russian estate and its difference from similar forms of economy and way of life in other countries. The main part of the article is devoted to the combination of museum function of restored estates with their natural form of existence. Optimal form is an estate museum. An estate museum essentially is an environmental museum that harmoniously combines tangible – immovable and movable objects with the human, natural and intangible resources.

Key words. Estate, estate museum, environmental museum, museums creation, museum, landscape, architectural ensemble, cultural tourism.



1. INTRODUCTION

In the modern world the process of creation museums is happening widely. That is not only interest to the past is developed, to its artifacts, but also searching of the most effective forms of communication with artifacts takes place. This interest is stable and so versatile, that it is beginning to become attractive to the commercial sphere.

Gathering and collecting becomes a specific form of activity and communication (Yao et al,2012). Socialization in this direction requires new forms. Modern conditions allow to create not only gatherings or collections of individual art objects, but also to create private museums. However, this process is looking for new forms and one of such forms becomes a reconstruction of the estates. As a result of social upheaval that Russia has experienced in the twentieth century, on its territory there are very few holistic environmental and architectural ensembles. If many of the palace buildings have been restored, so small estates are still are in ruined condition. The change of legislation on private ownership and the Museum business now allow individuals to possess and to reconstruct the old estates. Currently in Russia, the work is underway to restore the estates. The question is how to socialize the renovated estate (Ahmetshina et al, 2016)?

2. METHODS

Analysis of the history of the issue, of current controversies and approaches to their resolution, as well as monitoring of the current state of the estates helped to identify the research problem. It is the need of the formation of the cultural concept of existence of restored estates in modern conditions.

3. RESULTS

In Russia not the aristocracy, but the nobles of middle class were the most active citizens. They spent all the warm months of the year in their houses, and in winter lived in the city. Leading an active life, they spoke to all the classes, differing from the majority of population in education, formed the culture of the country. According to the work of the Russian historian A. V. Romanovich – Slavatinsky, a middle-class nobility "gravitated to the people in its interests and to aristocracy in its claims " (The R. Slavatinskii,2016; 26). At the same time a famous Russian culturologist M. Yu. Lotman wrote that the estate space was not a "reserve" of exclusively high emotions and fine arts. It was a real space of life of the people – a "mirror" of the era (Lotman,2014).



The sunset of the "Golden age of the estate" is considered to be the reform of 1861, which abolished serfdom. Unable to adapt to new conditions, the nobles were ruined. The transition of noble's land ownership in the hands of representatives of other classes and the change of elites has happened. The merchants and intellectuals have become the most influential and socially active part of society, a brand new form of suburban life – the "estate- cottage" appears. There is a new type of estates, the estates of the art colonies that belonged to famous patrons. The estate made it possible to develop a variety of activities, both of rational and creative nature. Some estates became the centres of art, there was awareness and interpretation of Western cultural influence and of national traditions, new artistic trends and styles in literature, painting and architecture were formed.

At the end of XIX century there was a sense of complete of estate era, which aroused the interest of researchers to the estate. There was an understanding of the need to capture and describe the estate as a fulfilled cultural phenomenon. A significant cultural project was the foundation in 1907 by the famous art critic and bibliographer, V. A. Vereshchagin, together with the art historian P. P. Weiner of scientific art magazine "Old years". The journal one of the first raised the issues of conservation and preservation of works of art and other artifacts, and later the magazine "Capital and estate" appeared.

After the revolution of 1917 and the nationalization of private property, all of the art objects and utensils were noted in the estates and handed to the Soviet power. This time there was the loss of many objects. All significant cultural objects were transmitted to large cities, than they came to the appropriate museums. For expert evaluation and research of estate culture the Society for the study of Russian culture was organized in the 1920s. A lot of professional experts in art history worked in this organization, such art historians as B. R. Vipper, A. N. Grech, V. Y. Kurbatov, etc. However, the workload was not comparable with their physical capabilities. During the work of the Society they collected and published many documents and information about the estate life. Later, during the Stalinist repression the activity of the society was criticized in the style of his time, in which members of the Society for the study of Russian estate had been accused of plotting with the former owners who emigrated abroad, for which art historians



supposedly kept farmstead property. Despite the absurdity of the charges, the conclusions of the investigating authorities show understanding of the nature of the estate: it may not belong to society as a whole, it is of deeply personal nature and requires more resources and attention. Thus, research in the field of Russian estate culture has been discontinued for a long time. For many years the activities of estate historians was reduced to concerns for the conservation of those Museum estate complexes that escaped the devastation.

By calculations of experts "by the year 2000 in Russia there are not more than 5% of the landed estates from the number that existed at the time of 1917, i.e., about 2-2,5 thousand" (Krasnobaev,2013). Among this half a million of the estates there were no two identical to each other. Each estate kept both common features of successful existence, making it an integral part of a lifestyle, and carried a unique features, peculiar only to it. In the wake of increased interest in the history of the nobility and estate culture, the "Society for the study of Russian estate" (Moscow) was recreated in 1992 at the Russian Research Institute for cultural and natural heritage named after D. S. Likhachev. Over the years of existence of the reconstituted society numerous compilations of "Russian manor" were issued. Basically they are publication on the history of separate estates and their famous owners. However there is no a complete picture of the ability and necessity to restore the estates in the works of the Society, as well as in other studies yet. But is it possible to integrate such different in nature concepts as a museum and an estate? The exhibition involves the transfer of objects to the status of a museum, i.e., not residential, but an estate, opposite, is a living, evolving, universal system. Currently, the legislation in the form of ownership in Russia provides both public and private museums, including the museums– estates, although experts note a number of problems of a legal matter.

4. DISCUSSION

What status can have a museum – estate? By its nature it is a comprehensive museum - it naturally combines multiple profiles - historical, artistic, literary, architectural, etc. The museum – estate may present a more narrow gradation, within the house only, or even its wings. In essence, the estate is not a single building but a complex architectural and landscape ensemble. These are architectural constructions, auxiliary facilities, a



variety of monuments, parks, and other architectural landscape solutions. The estate is at the same time a more holistic environmental phenomenon. Just environmental museums preserve and restore the relationships between the different elements as man-made and natural. This connection allows you to recreate the spiritual, the intangible component of the estate culture. Now we can state the fact of the evolution of different types of museums such as the museums-estates, museums-reserves, museums-monasteries and environmental museums. Characteristic and important feature are the people living in this area, working here and supporting traditions, their involvement in spiritual activities. Important components of the environmental museum are also movable objects, to create an interior – works of decorative crafts – furniture (Akhmetova,2015), tapestries, porcelain, earthenware, metal products, watches, unique editions, albums, art (Darya V. Konkova et al,2015) notes and the music itself. Organic connection of all components in environmental museums recreates the intangible heritage.

Now I would like to say about why the estate cannot be a museum in its pure form. Philosopher, art historian and theologian Pavel Florensky in his work "The temple action as synthesis of the arts" (1918)(Florensky,1918) in contrast to the various forms of preservation of the monument, by withdrawing it from the live environment, offers a functional method, which refers to the preservation or return the monument to its real destination and social existence, i.e. the creation of a living museum that preserves the Genius of the place. The specificity of the museum is that it contains the items plucked from their natural environment and stylistic context, as vividly told by P. A. Florensky - thing taken out of the aesthetic context is similar to "Aphrodite in the farthingale, which would be as intolerable as the Marquis of the XVIII century on the airplane. The acquisition of the museums taken out of the environment by monuments, the scientist described as the easiest way of killing and heartless collecting. "Today, to maintain a viable collection is not enough just to refill it – you must constantly shuffle the objects, finding new and unexpected ways to reveal their countless value. This transition from a monolithic and static to changeable and dynamic museum has occurred in the last two decades. Instead of thinking of the museum as a repository of cultural prototypes with the authority and normative power, this concept assumes that the museum is involved in



bilateral dialogue with its audience. It relies more on interpretation, than on absolute truth" (Schubert Karsten,2009). In the estate the objects of collecting to be used for the purpose, can be viewed in different lighting and in different situations, and thus be able to reveal its symbolic, aesthetic and tactile potential. The problem of perception of the Museum institutionality and of the museum's objects is studied by a specialist in innovation management in the field of art Yahama Idema. He describes the issue of the museum visitor very accurately: "Excessive sterility harms the museum. Art acquires meaning only when it is connected with the real world... It is ironic, but the clarity and rigor of most of the museums hardly allows the interpretation or contextualization of art" (Idema Johan,2014). Thus, the meaning of the restoration of the estate is not the museumification of it, but the restoration of the entire complex mechanism of its adaptation to modern conditions. The museum function is only one of the components of the estate life style and it is in a close harmony with others. The main feature of the estate is that it is a living organism, which elements are not mummified with museum showcases, but live in a single life with the modern environment (Vedenin,1994). In a traditional museum the introduction to the collection ends after viewing the latest exhibition hall, in the estate the visitor is not even a tourist, but a guest, he sees not an exhibition but a residential interior, where objects and people that use them, exist and interact in the real world. A visitor becomes their guest, as the travelers became the guests in early time, finding shelter at friendly hosts of estates. It seems like everyone who visited the estate gradually immersed in her life: meeting with an art gallery flows seamlessly into the dining room with the inspection of conveniently located china in the same old cupboards. Next, leaving the house, the visitor as if moves into another living museum. Getting acquainted with the inhabitants of the barnyard or poultry-yard, where he is surely shown their unique inhabitants, who have been grown here. No less this can be seen in the greenhouse, or even in the garden. It's the same museum, but live and under the open sky. Life in the estate is measured, it is subjected to existing way. And coming back from a walk in the park, the visitor is again in the dining room, but now not as a storage of the collection of porcelain, but the room with the dinner table, where, on a white tablecloth, an estate, unique dish is waiting for him in a large soup bowl. In the evening he is invited into the living room to listen to Chopin in a live performance



on the old clavichord. I would like to mention one important point, removing the problem of social irritation to the possession of a cultural object. As paradoxical as it may sound, but this approach to art, "as to the sphere of human relationships, with its social context," is in tune with contemporary art. "Pseudo-aristocratic concept of owning works of art, associated with a sense of expansion of their territory is crumbling before our eyes, and modern art is impossible to consider as a space for walks or excursions under the guidance of the collector, vividly reminiscent of the "tour host" for his possessions). Now the work of art is presented rather as the period of time that we are invited to experience, as an initiative to endless discussions" (Bourriaud ,2004; Bourriaud ,1998).

5. CONCLUSION

The choice of form and methods of museum work is determined by the type of the monument, its historical and cultural value and status, as a rule, this "museumification" applies to the monuments. To ensure that the estate is not turned into a frozen exhibition, the estate as a cultural phenomenon requires a "soft" or partial museum work without removing the object from the environment of existence, preserving its original features, preserving the intangible environment. An important trend in the development of the contemporary Museum world is steadily increasing proportion of the ensemble museums and environmental museums, established on the basis of monuments-museums, which are becoming more numerous and popular among the total number of museums. It is clear why the estate should become a museum - because in the world of model homes and mass culture, in fact, any estate which remains to this day will be one of a kind, original and unique, of very artistic, scientific and historical value. And even if it is a typical phenomenon, the number of the remaining estates is rare. And if not a memorial, then the local history value of the estate as a form of capitalization of the territory and incentive for development of tourism is quite obvious. The benefit of estate investment is not so much financial as socializing, allowing you to experience the organic connection of art and life. It is a tourist function is crucial to revitalize the universe of the manor. The specificity of this type of tourism is so unique that you can talk about the emergence of a new term – estate tourism. The main feature of this tourism is diving into the world of the estate. In all other forms the tourist always



remains on the other side from the history, as it always occurs with objects having museum nature; but an estate house, being a living organism, will allow you to feel the spirit of time. Restored estate not only can be designed for the owner's property or tourist hotels, but also to perform these functions simultaneously. The rhythm of estate gardens and parks, the scale of furniture and spatial harmony with nature will allow you to feel those live emotions, which the estate gave to its residents. Private ownership – perhaps is the main condition of revival the estate in the twenty-first century, because the estate needs the owner who will determine its identity and ensure its development and prosperity.

6. ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

7. LITERATURE

- Ahmetshina G. R., Kadyjrova L. H., Musina K. I. 2016. The use of virtual reconstruction technology to prepare designers intending in Kazan federal university// The Turkish Online Journal of Design, Art and Communication - TOJDAC November 2016 Special Edition.- P. 3131-3140.
- Akhmetova Lily R., Yao Mikhail K., Salakhov Rasih F. 2015.. Interpretation of Rococo style in the Products of Furniture Makers from Dubois Family// The SocialSciens.- 10(7).- 1822-1827.
- Bourriaud, Nicolas. 2004. Postproduction : La culture commescénario : comment l'artreprogramme le monde contemporain. - Dijon : Les Presses du reel.
- Bourriaud, Nicolas. 1998. L'esthétiquerelationnelle .- Dijon : Les Presses du réel, .
- Idema Johan. 2014. How to Visit an Art Museum: Tips for a truly rewarding visit.- Amsterdam: BisPublishers, 2014.- 100 p.
- Darya V. Konkova, Juliana G. Emanova, Rada I. Salakhova. 2015. Stylistic analysis of Jean Jacques Lagrenet works and his interpretation of Ovid "Metamorphoses"// Journal of Language and Literature.- Vol. 6. -No. 3. Iss.1, August, 2015. - 123-128 p.
- Florensky P. A. 1918. The temple action as synthesis of the arts // Museum.-№157.- p.71-79.



- Krasnobaev I. 2013. Preservation of rural estates: problems and prospects.- SPb: Publishing house Colo, 168 p.
- Lotman Yu. M. 2014. Conversations about Russian culture. The life and traditions of Russian nobility (XVIII — beginning of XIX century).- Moscow: Azbuka, 544 p.
- Schubert Karsten. 2009. The Curator's Egg The Evolution of the Museum Concept from the French Revolution to the Present Day.- London: Ridinghouse, 187 p.
- The R. Slavatinskii A. V. 2016. The Nobility in Russia from the early eighteenth century until the abolition of serfdom. — SPb., 1870. — 594 S. IDEMA. How to go to the Museum. Tips on how to make your visit truly memorable. - Moscow: Ad Marginem, 128.
- Vedenin. Ju. A. 1994. Russian estates and their role in survival of cultural landscape of Russia // Russian estate.- Iss. 1(17). . -240 p.
- Yao M. K., Heman G., Borodin S. D. 2012. collecting: issues of accumulation, updating and identification /K. M. Yao, J. G. Heman, S. D. Borodin [Text]// Philology and culture . -№3(29).- P. 202-206.