

Lost Heritage: the Destroyed Temples of Orenburg in the Second Half of the 18th Century

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Abstract. The article outlines the results of scientific research, which is the result of the author's research project on studying the architectural heritage of the city of Orenburg from the mid-18th century to the beginning of the 19th century. The city-fortress, founded in 1743, was designed on the basis of the new principles of urban planning and architecture laid by Emperor Peter I, which causes a keen interest. To date, several architectural monuments of the city of the period, related to the style of the Petrine Baroque, are lost. Since this style is represented by a few architectural structures, their study is of particular interest in the context of the history of Russian architecture. The architectural appearance of the first major temples of the city - the Cathedral of the Transfiguration of the Lord and the Vvedensky Cathedral - is captured by artists and photographers. The search and detailed study of these iconographic materials form part of the retrospective method of reconstructing the cathedrals and constructing its orthogonal projections. Such a method may be of interest for working with historical and architectural heritage in the face of a lack of information.

1. Introduction

This study is part of the author's research work on the reconstruction and study of the architecture of the city of Orenburg from the mid-18th century to the beginning of the 20th century. The main problem in this activity is the lack of many design materials related to construction for this period, as well as the destruction of a number of architecture monuments for political or economic reasons. As a result of this, when trying to recreate an objective picture of the historical environment of the city, there is a lot of doubt about the shape of the object. To clarify the situation, to solve the problems posed at the beginning of the study, it is necessary to penetrate into the particularities of the epoch, to clarify the prerequisites for the creation and destruction of objects, and also, if possible, their modifications. On the basis of this retrospective method, not only a specific object is studied, but the entire logic of the formation of the city is revealed on the basis of historical continuity, which must be preserved and continued in the framework of modern design. Thus, the main problem of the research is the identification of the characteristic features of the development of the architecture of the city as a whole on the basis of the characteristic features of local buildings and structures, their analysis, comparison and comparison, to create a more harmonious, kind.



2. Goal, tasks, methods of study

The goal of this work is graphic reconstruction of lost architectural monuments of the city of Orenburg, revealing the characteristic features inherent in each of them and the formation of the basic principles laid down by the designers in this architectural system. The results of the study of the architectural development of the city are important for predicting its further structural and territorial development as a unique phenomenon of Russian architecture.

To achieve these goals, the following tasks were set: collection, analysis and systematization of information on the historical context of architecture and retrospective analysis of the historical development of Orenburg.

The main research method is a retrospective analysis based on the existing cartographic material. The method involves collecting information, drawing up drawings and comparing the resulting models with each other. This allows you to visually track the development process and establish the characteristic features of the architecture of the city.

3. Experimental part

The main stages of the architectural development of the city of Orenburg were investigated by the author with the help of the systematization of historical and local lore materials to identify periodicals and collect information. The beginning of the time frame for the study is the mid-18th century, a bright stage in the architecture of the Russian Empire, associated with the main reforms of Peter I in absolutely all spheres of the country's life. At this time, cities are being designed and built, according to an absolutely atypical regular planning system, the architecture shows the basic principles of the newest building style - the so-called Petrine Baroque. This image touched absolutely all types of buildings: the newest public, religious, defensive buildings. The structure of the Petrine style is characterized by the clarity and simplicity of voluminous decisions, the clarity and geometricity of the divisions and the restraint of the exterior. In contrast to the Naryshkin style prevailing at this time in the capital, the Petrine baroque was radically inconsistent with the Byzantine canons that prevailed in Russian architecture for that period [1]. Orenburg was founded in 1743, so its creators have a platform for transforming the ideas of the emperor into reality. Therefore, the city is unique and requires study.

This study is accompanied by the implementation of architectural drawings (if possible plans and facades) and their compositional analysis. Within the framework of this article, two historical cathedrals of the city will be considered - the Cathedral of the Transfiguration of the Lord and the Vvedensky Cathedral, which are one of the first capital structures of Orenburg. The retrospective method is used in work in the conditions of information deficit: when the dimensions of the destroyed object are not known, the foundations are hidden under new constructions, historical drawings and documents that directly and in detail describe the architecture of churches are destroyed by fires.

Within the framework of historical analysis, based on the literature of the period under study, containing verbal descriptions of architectural monuments and capturing certain reliable facts, it was possible to restore events in the construction of cathedrals, the prerequisites for this and for their destruction. Thus, the Church of the Transfiguration of the Lord as an analogue of the first Transfiguration church in the city of Orsk, where Orenburg was originally founded by Kirillov in 1735, who appeared there with a military expedition on the day of the "Transfiguration of the Lord." As a tribute to the decisions of the first chief of the Orenburg expedition, the first Orenburg church was also named "Preobrazhenskaya".

The initiator of the construction was the governor of the Orenburg region, Ivan Ivanovich Neplyuev, whose money the building was erected with the permission of Empress Elizabeth Petrovna. In urban planning the place of the future cathedral church of the Orenburg diocese was chosen near the governor's house, on the embankment of the main river of the city - the Urals. Thus, one of the dominant points of the coastline is formed, which gives the silhouette of the shore picturesqueness and sets the benchmark for river transport. In addition, the main facade of the church becomes one of the crowns for the central square of the city. The location of the structure was first shown on the city map of 1825.

Originally the cathedral was cold (without stoves) and was used mainly in the summer. Based on the analysis of archival data, it is established that IV. Miller (Müller) is the author of several important buildings of Orenburg. Unfortunately, detailed information on other works of this architect for today in the archives of the city was not found. But it can be assumed that he was the author of the Vvedensky Cathedral project, which was founded in 1755 for a public account at the request of Governor Neplyuev in 1750 to the Kazan spiritual consistory [1]. Already at the time of the beginning of its construction in the city there were 3 parish and one merchant church (gatehouse). Built and consecrated by His Grace Bishop Gabriel, Bishop of Kazan, July 12, 1758. In 1859, with the opening of the Bishops' Chapel in Orenburg, the church was turned to the Cathedral. [2] Both churches were destroyed to the ground in the 1930s under the decree of the Soviet authorities [3].

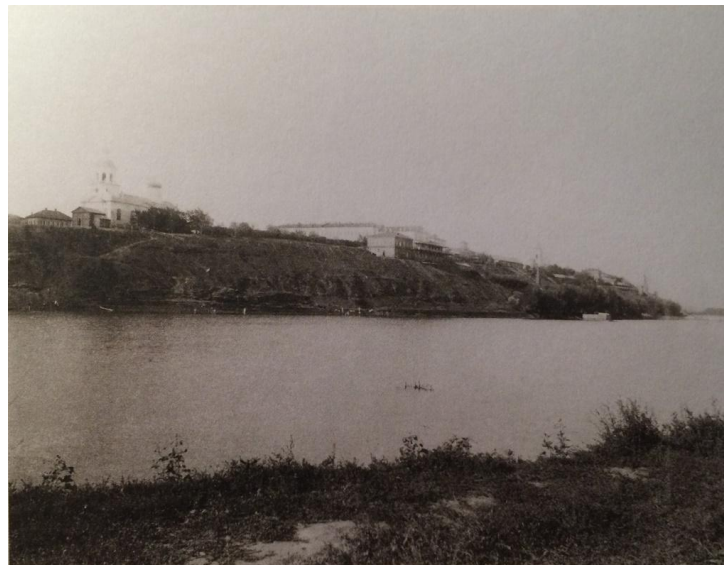


Figure 1 Photo by Karl Fischer - a view from the left bank of the Ural River, roughly 1882-1888

This photo illustrates the urban importance of these cathedrals. The buildings were a picturesque ensemble with the surrounding landscape, formed the urban development and the coastline, being their dominants. It can be concluded that several factors influenced the formation of the architectural and spatial composition of the city: an aesthetic attitude towards choosing a place, sensitivity to the beauty and grandeur of the landscape, a sense of spaciousness inherent in the Russian soul. The architectural appearance of the ensemble of temples of stone architecture in the period of XVIII-XIX was improved - the tent-shaped completion of the bell-towers, arisen as an interpretation of Russian wooden architecture, came the rhythms of tiered bells under the spire - an obvious influence of classicism.

Thus, the description left by the historian and geographer Vasily Nikitich Tatishchev shows that the planning decision of the Cathedral of the Transfiguration of the Lord is a one-colored basilica construction, with a small dome over the eastern part and a three-tier bell tower [2]. Judging by the historical photographs shown in Figure 2, the composition scheme of the cathedral is traditional - it is a rectangular structure of 3 naves, the central one is wider and taller. To date, two historical photographs have been preserved, on which the church is imprinted, on the basis of which, in the framework of this scientific work, the author reconstructed the main facade, presented in Figure 3. As an external facade of the building, a metal sheet, painted white, was gilded, for which the temple in the people was called "golden". The interior of the cathedral, as well as its planning structure, can be judged solely by descriptions and photographs, since the drawings of the structure did not survive. According to Tatishchev, the church "is decorated with a beautiful iconostasis and rich utensils" [3].

Unlike the Cathedral of the Transfiguration, in the archives of the city, a historical project of the Vvedensky Cathedral (shown in Figure 4) was found, from which it can be concluded that the cathedral was basilic, with the main dome set above the altar. The project foresees the belltower - the octagon on the quadrilateral is completed with a dome built in the style of the Ukrainian baroque [5]. The bell tower is the main volume, bigger than the church. Most likely this image was formed under the influence of Peter and Paul Cathedral in St. Petersburg. This is indicated by the currencies of the main facade, which determine the belonging of this structure to the Baroque style. But, unlike Spaso-Preobrazhensky, this is not a modest and ascetic Petrine Baroque, but a smart Elizabethan one.



Figure 2 Historical photos of the Transfiguration Cathedral



Figure 3 - Author's reconstruction of the main facades of Preobrazhensky and Vvedensky cathedrals

When comparing archival materials with historical photographs, a number of discrepancies were found. The height of the rectangular volume of the temple on the project is 2 times less than the actual constructed, the shape of the windows and especially their assurances differ - instead of the

semicircular arches with the protruding castle stone, the completions similar to kokoshnik were built, which gave the volume greater splendor. The lateral rustle becomes more frequent, which reduces the massiveness of the church, achieved by increasing the height. Just in time, from the front entrance, wooden canopies were added. In connection with such differences, the authors of the article adopted an attempt to restore the appearance of the temple on the basis of existing archival material and historical photographs, presented in Figure 5.

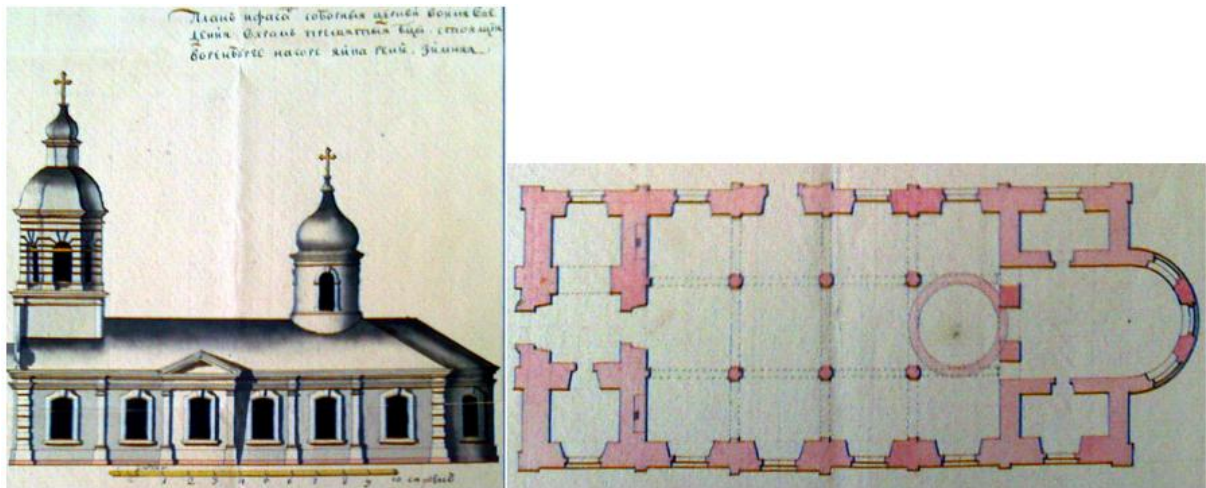


Figure 4 Archives Project Vvedensky church

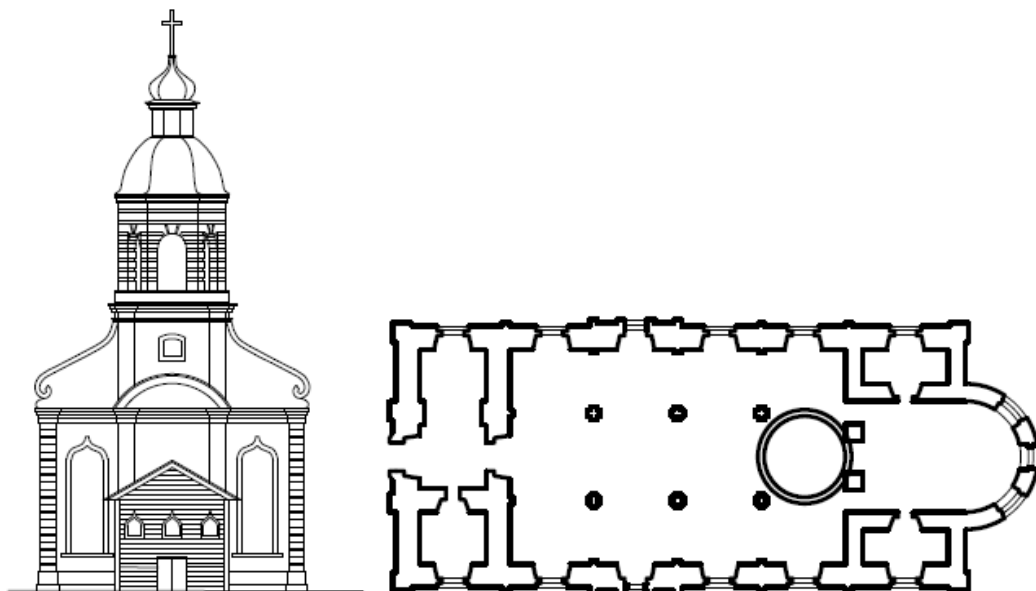


Figure 5 - Author's reconstruction of the Vvedensky Cathedral

Based on the reconstruction, you can determine the main features of the cathedrals, such as a pronounced verticality of the main facade; tieredness; gradual decrease of each tier; rustication; clear symmetry of the facade relative to the main axis; the presence of currencies in the decor. The listed features of the cathedral architecture are more in line with the style of the early Baroque. To the

distinctive features of architecture (in contrast to appearing throughout the country's temples in the classical manner), one should attribute the absence of a spire; traditional completion of the facade with a dome with a cross; great asceticism in the decor.

4. Summary

Studying the stylistic continuity in architecture is an important stage in the scientific study of lost temples. Comprehension of the pattern of development of style, which manifests itself in all parts and details of the architecture of the city, is accompanied by the reconstruction of drawings of buildings and structures. In the process of research, unique and typical decor elements are identified, common elements with the lost object are selected and regularities of the constructions are clarified.

This article presents the work of the author with a new vision of the tasks posed, when the object under study is viewed in time and space, being an inseparable part of the national history and architectural culture. The proposed retrospective method helps to restore the missing information in the reconstruction of the lost heritage. Reliance on the graphic embodiment of an object as a general scientific method of research makes it possible to clarify the important components of the interrelated processes of evolution.

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