

On Conservation and Restoration of Cultural Heritage of Perm Krai

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Abstract: Restoration of the historical heritage of Perm krai is highlighted, in particular the famous Pyskorsky Transfiguration stavropegic monastery, 2nd class is considered which is one of the oldest monasteries in Perm krai. Foundation of this monastery dates back to the mid -16th century and is connected with the name of the ancient family Stroganoff. Historical data and information on the current state of this architectural monument is provided. According to historians and clerics there are no holistic studies available that take into account all the data on the Pyskorsky monastery. It makes this study relevant and valuable. The Orthodox Churches are the best in the architectural heritage of our fathers.

Key words: Authenticity • Restoration • Conservation • Monastery • Fortress • «Spirit of place» • Stavropegic • Perm diocese

INTRODUCTION

The aim of our research is to restore historic and cultural heritage of Perm krai, in particular, Holy-Transfiguration (Spaso-Preobrazhensky) stavropegic male monastery which has undergone a number of transformations. Today it is a complex of Holy-Transfiguration cathedral of the city Perm, which was housing a local lore museum for a long time. On the territory of the complex there is also an art gallery and a zoo. Nowadays restoration of the Holy-Transfiguration cathedral is an urgent issue as the complex is given back to the Perm diocese [1].

Conservation of historical buildings and conservation of cultural heritage is one of priority directions of public space development for Perm krai. Stable urban development is based on the policy of growth limiting of cities and towns and conservation of urban heritage. To protect the historic centre of the city and urban territories persistent monitoring is necessary, as well as measures to support the environment.[2]

While conserving architectural monuments the original has the highest value that gives the deeper understanding of the era. The problem of authenticity is the most important one in conservation of cultural heritage. This is the main criterion determining the conservation of an architectural monument.

Authenticity of architectural monuments is their compliance with original appearance. Authenticity means accuracy of proportions, details, style, materials, special techniques and the author's style of the original appearance of the building. Opposition of authenticity is a copy or a replica.

The charter of ICOMOS offers the following classification:

- Authenticity of forms
- Authenticity of materials
- Authenticity of techniques
- Authenticity of functions
- Authenticity of place and context [3]

As for the Federal Law of the Russian Federation it contains such terms as recreation, rehabilitation, restoration, but has no notion of authenticity of architectural heritage, nor of the working materials.

On the basis of monitoring of history and architecture of Perm the Master-plan of the city includes six key heritage ensembles, five architectural dominants in the panoramic complex of the city and nine architectural dominants in the context of the key public spaces.

Architectural dominants in the panoramic complex of the city include:

- Holy Trinity cathedral, situated in 95, Monastyrskaya str., Perm.
- Perm cathedral mosque, situated in 5, Osinskaya str., Perm.
- Holy-Transfiguration cathedral, situated in 4, Komsomolsky pr., Perm.
- Saints Peter and Paul cathedral, situated in 1/1, Sovetskaya str., Perm.
- Internal Affairs department, situated in 74, Komsomolsky pr., Perm.

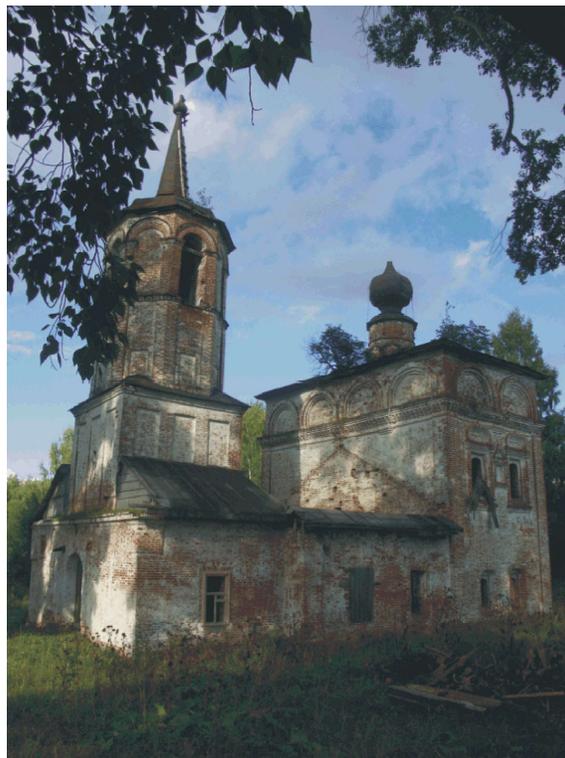
The formed urban ensembles of Perm are unusual for the Urals and depict main formation stages of Russian architecture. The houses built at the end of the 18th and the beginning of the 19th century have features of the regional style known as Russian provincial classicism [2].

Let us consider the Holy-Transfiguration monastery. In 1558, Ivan the Terrible granted with a special diploma Anika Fyodorovich Stroganoff a vast territory in Perm krai. Stroganoff began to build military camps - Kankor (1558), Kergedan (1564); Chusovoy Townships (1568-1570) to protect against attacks. In these fortified towns there were built churches. The first to be erected by the Stroganoffs was the Pyskorsky Transfiguration, 2nd class, monastery. Foundation of the monastery dates back to the years 1558-1560. The monastery was built under a mountain on the river Pyskorka Nizhnyaya. In 1570, the monastery was moved into a fortified castle of the Kankor town to protect it from attacks of the Siberian, Nogai and other Tatar hordes. During this period the monastery was a well-fortified fortress surrounded on four sides by a wooden wall.

In 1623, 50 years after the foundation of the monastery there were already two churches, a bell tower with a clock and bells, eighteen brother cells, as well as other buildings: a stable, a cattle yard, granaries, stone arcades, several mills and ten villages. In 1626 the king Michael Theodorovich gave the monastery the Tarkhan letter. With this letter the monastery peasants were freed from all public duties.

In June 20, 1645 fire from lightning incinerated all the monastic buildings. In 1755, the monastery was transferred to the third place, 10 versts upstream the Kama to the river Lysva.

In 1755 by the Supreme Decree the monastery was excluded from the jurisdiction of the Vyatka bishops but it still remained a stavropegic one. In April, 28 1757 the hospital Predtechensky Church was consecrated. The monastery on the Lysva was built on the area of 800 fth and formed a square. In the corners of the walls there



Pic. 1: St. Nicholas Church of the Pyskorsky Monastery today. (Photo by author)

towered churches connected with stone buildings.[4] (Pic.1 St. Nicholas Church of the Pyskorsky Monastery today.)

In 1764, by orders of the Emperor Peter III and Empress Catherine II, all the property was seized from the monastery to the treasury. It was allocated a salary according to the 2nd class stavropegic monastery.

By the decree dated April 3, 1781 of the Holy Synod Governor-General E.P. Kashkin transferred the Pyskorsky monastery to the town of Perm renaming it Perm Transfiguration (Spaso-Preobrazhensky) monastery.

The successor of Kashkin general-lieutenant Volkov took another location, in an elevated area of ??the Kama coast, on the hill Sludka between the Kama and the Medvedka rivers. Two abbots were engaged in the construction of the monastery in Perm: archimandrite Juvenal and archimandrite Nicanor. Before the arrival of Nicanor the monastery was managed by the abbot of the Vyatka Verkhnechepetsky monastery Eusebius who laid the first stone of the monastery church of Transfiguration, the current Perm Cathedral.[5] (Pic.2. Perm view from the southwest).



Pic. 2: Perm view from the southwest

In 1789, on Mount Sludka the construction of the Transfiguration monastery was started. At first, the bishops' rooms were built two-storeyed, with a house church of St. Stephen, as well as rooms for "monastic brotherhood." The cathedral of the Spaso-Preobrazhensky monastery was built in 1793-1832 designed by the studio of M.F.Kazakov. The bell-tower was designed by I.I.Sviyazev.

In 1794 the monastery in Lysva was destroyed and the construction in Perm was completed. The monks were transferred to Perm and all the church plate, vestments and bells were brought there, too. In 1799 in connection with the opening of the Perm eparchy the monastery was converted into the Perm bishop's house. So the famous Pyskorsky Transfiguration stavropegic 2nd class Monastery ended its existence.

In 1836 a cross or house church was founded at the bishop's house renamed by Archbishop Arcady in honor of the saint Mitrophan of Voronezh, as the name of Stephen of Perm was given to a warm chapel of the Cathedral.

In 1846-1848 the dome and the walls of the summer temple were decorated with paintings produced by masters Dimitriev and Orlov. The decoration of the cathedral church was also made by N. Kazakov and P. Ladeyshikov. Several church icons were painted by V.P. Vereshchagin. In the 1850-s according to the design of a provincial architect Letuchy the Transfiguration Cathedral was connected with covered passage galleries in a single complex with the bishop's house and the bell-tower.

In 1889 an architect R.O. Karvovsky developed the plan of rearrangement in the Perm Bishops' house (the plan of the lower and the upper floor, where there was a church of the Cross).

In 1892 the Cross church in the name of Mitrophan of Voronezh was fully renovated. The iconostasis from the upper floor was lowered to the ground floor. The suspended ceiling between the upper and lower decks was dismantled, so that "the church was made double-light and high» to eliminate stuffiness.

On October 13, 1896 the church was consecrated. According to A.B. Turchevich's design the cathedral was enlarged with north and south side attachments and a transition gallery (between the cathedral and the bell-tower). The bell-tower was connected with the winter Cathedral forming its western part.

Since March, 1922 the entire building of the Bishop's house was transferred to the possession of the Perm museum. During the Civil War, the bell-tower and the upper floor of the monastery cathedral were destroyed. The building was not fully restored, it was simply made a one-storeyed building.

By the order of the Council of Ministers of the RSFSR #624 from 04.12.1974 the Holy Transfiguration cathedral complex of buildings was included in the list of cultural heritage of federal importance. Till 2007, the Perm museum, art gallery and zoo were located in the former bishop's house [1].



Pic. 3: Spaso-Preobrazhensky Cathedral, 2013 (Photo by author).

Since 2008, it was again returned to Perm diocese of the Russian Orthodox Church and the cathedral under Article 8 of Federal Law # 73 dated 25.06.2002. And the building, as before, is a part of the ensemble the Perm Holy Transfiguration Cathedral. On August 19, 2010 on the bell-tower of the Ílyy Transfiguration cathedral a spire was installed with a cross, restored to historical drawings and the project of reconstruction of the central dome and installing the main cross was started. On December 3, 2011 a new dome with a cross was erected. [6,7]

The old dome was made in a wooden performance in the post-war period in 1958. In 2011, a survey was carried out, which showed that the dome was in disrepair. The new structure is made of lightweight materials (LMC) and the dome is covered with titanium nitrite.

In December 6, 2011 the Holy Transfiguration cathedral was officially handed over to the Perm diocese of the Russian Orthodox Church. (pic.3 Spaso-Preobrazhensky Cathedral)

Despite the fact that the appearance is restored the authenticity of architectural heritage has been lost because applied modern materials violate "spirit of place" [8,9].

In this connection there is an urgent question of elaboration of amendments to the Federal Law ("On cultural heritage (monuments of history and culture) of the Russian Federation"), as it is discussed in the legislative acts abroad.

The Holy Transfiguration cathedral in Perm has a memorable and instantly recognizable silhouette.

Newly designed buildings should not block views from the street and the river on the main architectural dominants of the city as main urban planning accents.

One of the objectives of preservation of historical and cultural heritage is a revival of religious roots, the religious principle of Russian culture and restoration of the Orthodox Church. Monasteries used to be important centers of spiritual life. They had a special charisma [10]. Hence preservation and restoration of the complex of the Holy Transfiguration Cathedral is one of the priorities of the Orthodox Diocese of Perm.

CONCLUSIONS

- Holy-Transfiguration Cathedral is one of the architectural landmarks of the city requiring preservation and restoration;
- Restoration of the appearance only leads to a loss of authenticity (materials, technology, function);
- Modern technologies violate "Spirit of Place";
- There is a need to amend the Federal Law "On Cultural Heritage (monuments of history and culture) of the Russian Federation" in the part of restoration of monuments.

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