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## WOODEN MODERN STYLE IN ARCHITECTURE OF THE URAL REGION

### ДЕРЕВЯННЫЙ МОДЕРН В АРХИТЕКТУРЕ УРАЛЬСКОГО РЕГИОНА

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*Abstract:* The main task for architecture of end XIX<sup>th</sup> to begin XX<sup>th</sup> century became searching of a new plastic language, new ideas, technologies and devices which could satisfy challenges of time and harmonize surroundings that had changed with influence of technocratic world. The result of the searching was appearance of modern style, with its main point is internationality; modern's program was based on developing universal principles of architecture planning. Modern style in Russia, which was formed in Moscow and Saint Petersburg, in a limited time, became very popular in remote provinces developing its unique characteristics with the prevailing in provincial town building. Thus regional modern style always got new unexpected embodiment.

Аннотация. Главной целью данной статьи является публикация результатов исследования по выявлению объектов деревянного модерна на Урале и дальнейший анализ развития этого специфического явления. Проведенное исследование позволило не только уточнить характер взаимосвязи региональной архитектуры с общероссийской строительной практикой конца XIX-начала XX века, но и установить основные этапы развития нового стиля, формы которого чаще встречались в каменном зодчестве. Несомненно, в архитектурной практике Урала, со свойственной региону консервативностью, новаторская архитектура интерпретировалась весьма осторожно, а при строительстве деревянных домов это усиливалось и зависимостью от технологических требований (например, планировка могла быть обусловлена доступной длиной бревен — «модулем»). Однако мы видим здесь и примеры абсолютно новаторского подхода к решению строительных задач, что становится особенно очевидным при разделении всего массива памятников на группу основных, где модерн приобрел стилеобразующий характер, и вспомогательных, где черты нового стиля проявились в основном в рядовой застройке и крайне ограниченно. И если вторая группа демонстрирует, скорее, количественные характеристики, то первая, становясь базовой частью исследования, дает достаточно целостное представление о качестве нового стиля в этом регионе. Например, наиболее часто встречающимися деревянными постройками является жилая архитектура (дома, особняки и дачи), а общественная, за редким исключением, практически не встречается (школы, электро- и кинотеатры). Также анализ позволил выделить наиболее распространенные принципы объемно-пространственной планировочной схемы, особенности применения фасадной композиции и элементов декоративного убранства, что позволяет утвердить своеобразие уральского модерна.

*Keywords:* wooden architecture, architecture of the Urals, provincial architecture, modern style, residential architecture.

*Ключевые слова:* деревянное зодчество, архитектура Урала, провинциальная архитектура, стиль модерн, жилая архитектура.

Geographical boards of the research is defined with the territory so-called the Ural region which included provinces of Ufa, Perm, Orenburg and Vyatka. This region system is offered by P. P. Semyonov-Tyan-Shanskiy in “Statistic of land property and populated areas of Europe Russia” and was accepted in the last quarter of XIX<sup>th</sup> century. It was considered not only geographical unity but historical economy tradition and relation of regions in this work.

Because different reasons it was difficult to define chronological boards of the research. The main problem was authorship because the most of buildings were civil and were created by folk craftsmen. During planning and construction on-professional architects used defined limited devices which influenced on formation conservative, cautions type of regional architecture that had no inclination to experiments. Moreover it was used practice of “dressing” of facade in region architecture. The sense of the device is wedding traditional solution of space composition to elements of setting with clearly seen attribute of modern style. Due to this widespread device many buildings that had been built in the second half of XIX<sup>th</sup> century acquired feature of modern style [4; p. 86]. Thus, considering all special characteristics of provincial architecture, the research is based on samples of wooden architecture, which are related to the last decade of XIX<sup>th</sup> to beginning XX<sup>th</sup> century.

Collected documents allow to group objects based on the level of appearance of modern style features in wooden architecture of the Ural. We can divided them into two groups in the frame of our research: the main group (the main part of research, items with well demonstrated modern style features – Table 1) and secondary (routine buildings with limited using vivid features of new style – Table 2)

The way of spreading of modern ideas was evolutionary. Early stage characterized perception of external features of style, which we can admire in the system of facade settings, using new technology and materials in decoration of buildings. Constructive and plastic changes are seen in inferior buildings that are commonly concentrated in big provincial cities. Stone architecture was an experimental field to shape the main style principles, but wood was more traditional material for the Ural than for central region of Russia, that’s why modern style found its way in wooden architecture. One of the art mediums in stone architecture was combination several materials in facing, this artistic effect in wooden architecture was succeeded with combination of plank lagging and open logs of a framework. Rude log and glib plank facades were complemented with decoration embodied nature lines and forms of modern style, as a result a building became especially picturesque because of contrast of handle.

Built by folk craftsmen residence buildings was the most widespread type of architecture. There is several reasons for that. First of all professionals who was able to built buildings considered recent trends of world and Russian architecture and embody author’s idea had appeared in regions by the end of XIX<sup>th</sup> century [3; p. 422-452]. Consequently the most of buildings in remote provinces are items of folk architecture. Secondary the construction of wooden house has been changed due to dependence technology decision on materials and practicability of enclosure pattern. By the end of XIX<sup>th</sup> century it was obvious that wooden architecture could adapt to new

conditions of urban development: formed in the country type of a residence building matched the city landscape, besides style forms of eclecticism and modern were perfectly embodied in wood.

The second half of XIX<sup>th</sup> century was a main stage of evolution of wooden house development (both construction level and decoration). Influx of country dwellers in cities in post-reform time promote spreading wooden building, from the other side professional architect were encouraged to use wood as a material [8; p. 45]. However when stone architecture of modern has different functional types (residential and public buildings, industrial objects), wooden architecture has developed in residence type (houses, mansions, dachas). This type was the most advantageous for modern style with its aspiration to individualization of house and author decisions [10]. But we can find small quantity of examples of wooden modern public buildings, e.g. school in village Mugai of Verhoturskiy county of Perm province [3; p. 110].

A specific feature of Ural architecture of XIX<sup>th</sup> century is symmetrical composition of façade that is tradition for the region and asymmetrical one which is usual for capital examples. There was regularity in appliance these types of composition. Symmetrical composition of façade is common for public or multifunctional buildings, e.g. house of Dr. Syano in Ekaterinburg former Perm province (K. Libkneht str., 2) combined residence and public functions (shop, hospital, tenement building) [10; p. 194]. This two-storied, corner house with semi-basement has two flank facades with equal length which front Malysheva and K. Libkneht str. Corner of space is cut and emphasized with risalit with high roof decorated attic windows under gable. Flank facades have two risalits with different type of rooftop: the central risalit culminates frustum of pyramidal roof with fastigia, side risalits have partial hip roofs. The ground floor is brick- built, the first floor is wooden and has no lagging due to it can be seen handle of walls. Window's archway of the ground floor and narrow high windows of the first floor have divisional lights of sash and form rhythmmed range. Window surrounds of the first floor are decorated ornamental pattern with heliciform elements and meandr [9].

Variant of the same plan was applied in building of a wooden cinema the "Furor" in city Troitsk (former Orenburg province). According to the words of contemporaries the building burnt not long after opening, it couldn't stand competition with cinema "Mars". But using photos we can imagine its face [8; p. 38-44]. There was a gazebo formed as an onion-shaped dome on the one-storied orthogonal faced to the crossroad with cut corner. The cinema's name was on the basis of gazebo. Narrow, uniform divided with pilaster strips parts of a wall demonstrate regular pattern of façade. Huge, planted rings used as décor on the glib vertical lagging, the rings grasped top part of the aperture and ran near the final cornice. Flank facades had wooden fine parapet.

Usual city buildings which were commonly included log houses aspired to symmetry, but style features were hardly seen at the early stage, there were planted décor and shape of door's and window's aperture. As example we can name a residence building in Ekaterinburg, Tatiscsheva str. [10; c 457]. It is one-storied orthogonal building, log cabin joint with remains, cornice and fronton pitch are decorated traditional carved ornament. There is only one modern style element, this is lattices of huge window apertures, which are regularly located on façade. Lattices imitate lancet arch surrounded with divisional lights of sash.

Symmetrical composition can be created with risalits or some kind of decorative element in the centre or on the wings of space. For example symmetry of the principle front of mansion on the Sheinkman str., 83, Ekaterinburg was formed with risalits, decorated hipped scaled roof, topped with laced crest. The semi-stone, T-shaped building develops space into a residential quarter, creating asymmetrical flank facades. The first wooden floor with risalits hangs over the ground bricks floor forming porte-cochere. Door apertures and windows ornamented door's sides play a

main part in stylistic composition of the ground floor. Sashes of door light and windows have bars shaped as small squares. Three windows with flat bow lintels are located in middle part of façade and decorated brick semi-architrave. Three-part windows of risalits with more frequent bars are decorated with architraves in their central part of apertures. High arch architraves are decorated with ornament, which matches edging of the cornice and plated décor in top friso. The flank facades are supporting, but have different composition: regularity of north one is emphasized with cadent rhythm of windows and façade line of south one is sophisticated as a result of risalits' brow, which reflects internal plan.

Asymmetrical composition was extremely popular for building private houses and mansions. It was succeeded with different ways, e. g. different ways of decoration of flank facades. The Mishins' house in Ekaterinburg (February Revolution str., 9) is a log cabin joint squared off logs, six-walls without lagging. The asymmetry of the principle front is emphasized with different composition of flank facades: there is a front entrance in the left part and formed with going beyond the red line hall risalit in the right part. The composition centre of the left part is decorated an architrave with semi-column an aperture with panel framed door and light. There is a window shaped as truncated ellipse under the door, the façade is topped with attic decorated original wooden geometrical trellis-work. Façade of the right risalit has huge square-alike window with flat lintel, the window is surrounded with carving architrave. A huge tree-parts window with flat bow lintel in the middle part varies the same forms. Differently shaped apertures with typical modern sophisticated linear bars that imitate floral motive and edging which sings the second part to a sash of the attic's trellis-work actively create architectural-artistic appearance of the building.

Glushkov's house in Kungur former Perm province (Lenin str., 43) has original façade décor arrangement. This is anchored town quarter's corner one-storied building with semi-basement and hipped gable roof. Window apertures with different type of decoration is significant façade elements too. Variation of handle is succeeded with combination of three types of lagging: there are horizontal one in the central part, vertical ones under and below windows and herring-bone ones in the fronton tympan. But plated carving gives the house especial artistic beauty. Hall space on the left flank façade were lightened with tree large near located windows, that were stitched together with separated with open circle architrave, its sides enlarged downwards. Top of the architrave imitates twiddly band with dramatic contour against vertical ledge inspired by modern style. Tympan of fronton has dormer window with "gutter" architrave. Other windows' architraves have the same contour as the hall window – their enlarged downwards sides and crossed their top part circles.

Internal location of rooms could influence on choice of asymmetry composition, e. g. residential building in February Revolution str., 27 in Ekaterinburg. Building with flank risalits topped offset rounded frontal is situated near the crossroad and its corner side is emphasized with raised space of a hall. Frontons and different shaped windows play an essential part in composition. The hall is lightened from sides of both streets with three windows' apertures: central arcuate one and two narrow orthogonal ones on the sides. All of them decorated beautiful architraves with plated geometrical elements. Asymmetry of the east and south façade illustrates principle "inside-out" peculiar for modern style but rare for provincial architecture. According to the principle external view if building reflects inner structure. In this case brows of facades answer surrounded the central hall living rooms and maintenance with kitchen and rooms for servants in yard-part of the building. The residence building is extremely rare example of a new style, it embodied not only external ideas, but inner planning decisions of modern style too.

The principle "inside-out" was usually used to build mansions of wealthy owner it demanded

free location on the land. At the same time it wasn't use to build traditional town buildings of province where at after-reform time house property was small and according to strict fire regulations houses were built wide of each other or were divided with fire wall.

Table 1.

THE MAIN MONUMENTS OF WOODEN MODERN ARCHITECTURE

<i>№</i>	<i>Title of a monument</i>	<i>Address</i>	<i>Architect, client</i>	<i>Remarks</i>
1.	House of D.F. Bashurova (1900s)	Ekaterinburg former Perm province, Hohryakowa str., 68	client – D.F. Bashurova	Lost
2.	House of Dr. Syano (1910)	Ekaterinburg former Perm province, K.Libkneht str., 2	Arch. I.K. Yankovskiy (?)	The item of cultural inheritance of regional significance
3.	the Mishins' house (1900s)	Ekaterinburg former Perm province, February Revolution str., 9	Owners the Sokolovs (1904)	
4.	House of A.E. Shubina (beginning of XX <sup>th</sup> century)	Ekaterinburg former Perm province, Roza Luksemburg str., 43-a	Owner A.E. Shubina	
5.	Residence building (1905)	Ekaterinburg former Perm province, February Revolution str., 27		
6.	Tenement building (1880, 1900s)	Ekaterinburg former Perm province, Gogol str., 20/5	Owner Syrchin V.G.	The item of cultural inheritance of regional significance
7.	Shveitser's house	Kungur former Perm province, Bachurin str., 19	Arch. F.E. Volsov	Lost
8.	Glushkov's house (1910s)	Kungur former Perm province, Lenin str., 43		
9.	Vorobiev's house (1900s)	Chelyabinsk, former Orenburg province, crossroads of Elkina and Komunny str.		Lost
10.	Cinema the "Furor" (beginning of XX <sup>th</sup> century)	Troitsk, former Orenburg province		Lost
11.	Nochvin's house	Shadrinsk, former Orenburg province, Lenina str., 102		
12.	House of F.P. Kondakov (1914)	Shadrinsk, former Orenburg province, K. Libknehta str., 14	Arch. A.A. Fyodorov (?)	
13.	Manor of notary D. Ardashev	Shadrinsk, former Orenburg province, Lenina str., 94		

Nevertheless by the end of XIX<sup>th</sup> century typical wooden house planning has been losing its features of unification. Mutual disposition of rooms changed because of location and form of a ground as well as client's fancy. Strict geometry of the main space is changed due to adding stairs, verandas, maintenance or accretion. Along with that number of stories in a building increases: in conditions of development of entrepreneurship it is preferred two-storied houses with commercial or maintenance space on the ground floor and rooms for rent on the first one. The skyline of

buildings becomes more sophisticated: balconies, bay windows, pinnacle apexes appear. Especial attention is given to houses with cut corner which fix a quarter crossroads. Plank lagging becomes popular again, it has appeared in the period of classicism due to aim to make a house looks like stone one, now reason of its popularity is aspiration to vary external view of a façade combining different types of lagging.

Table 2.

SECONDARY MONUMENTS OF WOODEN MODERN ARCHITECTURE

<i>№</i>	<i>Title of a monument</i>	<i>Address</i>	<i>Architect, client</i>	<i>Remarks</i>
1.	Dachas of management department of park and garden's enterprise (beginning of XX <sup>th</sup> century)	Ekaterinburg former Perm province, Otdyha str., 14		
2.	Residence building (1895)	Ekaterinburg former Perm province, Karl Marx str., 20	Owner - E.V. Filits, merchant, owner portrait and beer shops	The item of cultural inheritance of regional significance
3.	Residence building (beginning of XX <sup>th</sup> century)	Ekaterinburg former Perm province, Tatischeva str., 57		
4.	Manor of P.M. Utyakov (1990s)	Ekaterinburg former Perm province, Klara Tsetkin str., 1	Owner - mine overseer P.M. Utyakov	The item of cultural inheritance of regional significance
5.	Residence building with gazebos (beginning of XX <sup>th</sup> century)	Ekaterinburg former Perm province, Sheinkman str., 83	Ground Owner – craftsman I.S. Korepin	
6.	Building of school (1909-1911)	village Mugai of Verhoturskiy county of Perm province, Otyabrskaya str., 93		Monument of regional significance
7.	Residence building (beginning of XX <sup>th</sup> century)	Sarapul, former Vyatka province, Gorkogo str., 23		
8.	House of miller Stepanov (beginning of XX <sup>th</sup> century)	Troitsk, former Orenburg province, Krasnoarmeiskaya str.		
9.	Brewery of A.F. Fon-Vakano (plant office) (1912-1913)	Ufa, Zentsova str.		Complex of architecture monuments and urban development
10.	House and office of M.F. Valeev (1911 (?))	Chelyabinsk, former Orenburg province, Kommuny str., 60	Arch. A.A. Fyodorov (?)	
11.	Residence building (beginning of XX <sup>th</sup> century)	Chelyabinsk, former Orenburg province, Elkina str., 32		

This short survey of buildings allow us to say that differences which have appeared in wooden architecture between the end of XIX<sup>th</sup> – beginning XX<sup>th</sup> century isn't global but has limited mode that reflects specific character of whole regional architecture of the Ural. The explanation of it is

traditionalism of province architecture without inclination to great changes as well as specific materials. A wooden house isn't held to imply experiments: it is logical, its construction is time-honoured and length of a log shapes condition of planning.

However wooden modern style following stone architecture forms it own volume-space scheme and original devices façade decoration. Decoration of a wooden house based on using traditional carved décor – valances, cornices, architraves, but modern style has influenced on their lines, patterns, that demonstrate ability to keep up to date external view of a building according to architecture vogue. Applying of the principle “inside-out” in wooden architecture of the Ural between the end of XIX<sup>th</sup> – beginning XX<sup>th</sup> century is a unique thing, which has hardly been found in stone architecture of the Ural.

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