

The Third Russian-Finnish Scientific and Practical Conference
 "Russian and Finnish summer residents and homeowners on the Karelian Isthmus.
 The history of good-neighborly relations. 1900-1939. "

**Historical dachas and resorts of the Gulf of Finland:
 problems of conservation and use**
 25-26 August 2018, Helsinki

**Исторические дачные поселения и курорты Финского
 залива: проблемы сохранения и использования**
 25-26 августа 2018, Хельсинки

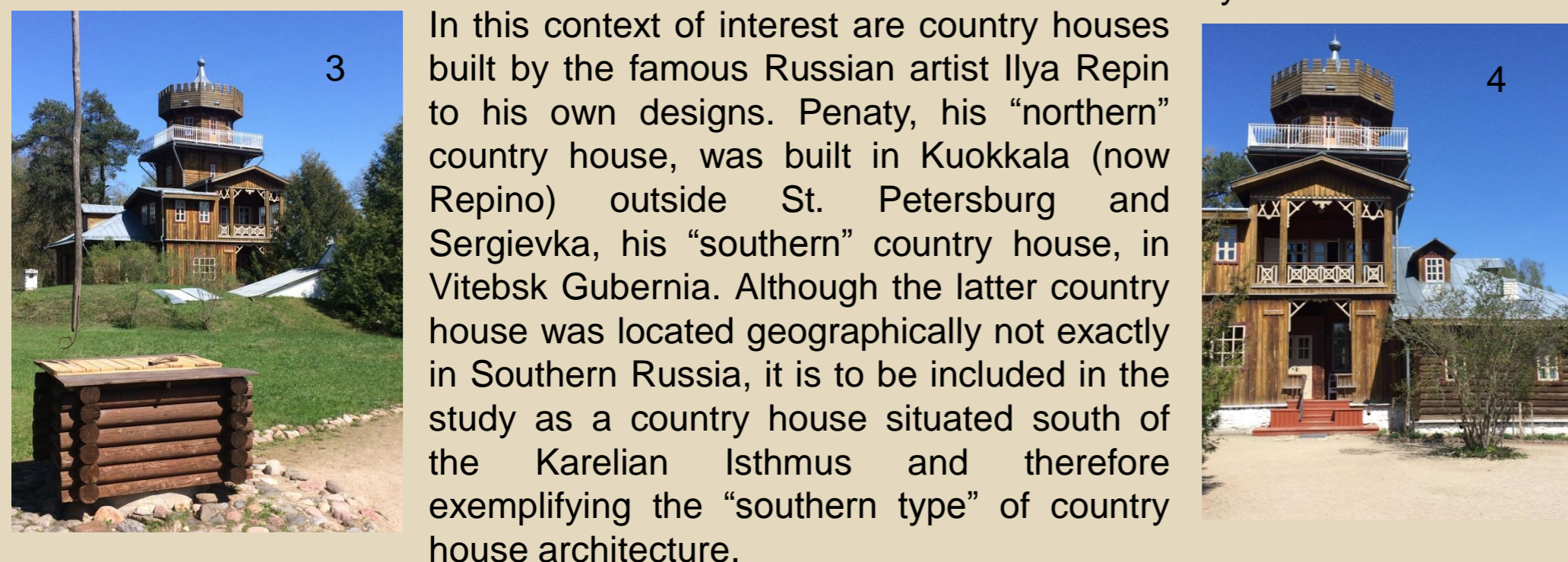
**Summer cottage of the North and summer cottages of the
 South. Comparative analysis**

**«Дачи Севера» и «Дачи Юга». Сравнительный
 анализ**

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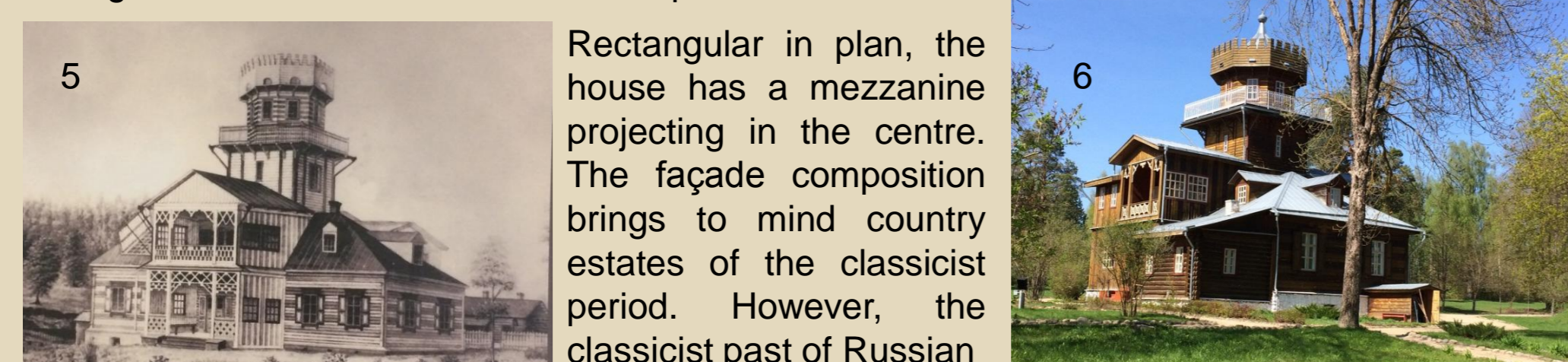


Country house construction came into fashion at the turn of the twentieth century. The Karelian Isthmus was actively developed. Designs ranging from standard to custom-made were on offer. Country house architecture became common in the professional community and found reflection in the process of training future architects as students' design assignments. One example is the country house designs of A. Nikolsky (1,2), a student of the Emperor Nicholas I Institute of Civil Engineering, who worked under the supervision of the architect S.P. Galenzovsky. Under the programme, wood was the construction material, and the site area, the steepness of the terrain, the number of rooms and their type characteristics were specified in detail. The main feature he assigned was the need to create two different images: one country house of "Southern Russia" and another of "Northern Russia". This polarity specified in the programme suggests the existence of a canon in the architecture of "southern" and "northern" country houses.



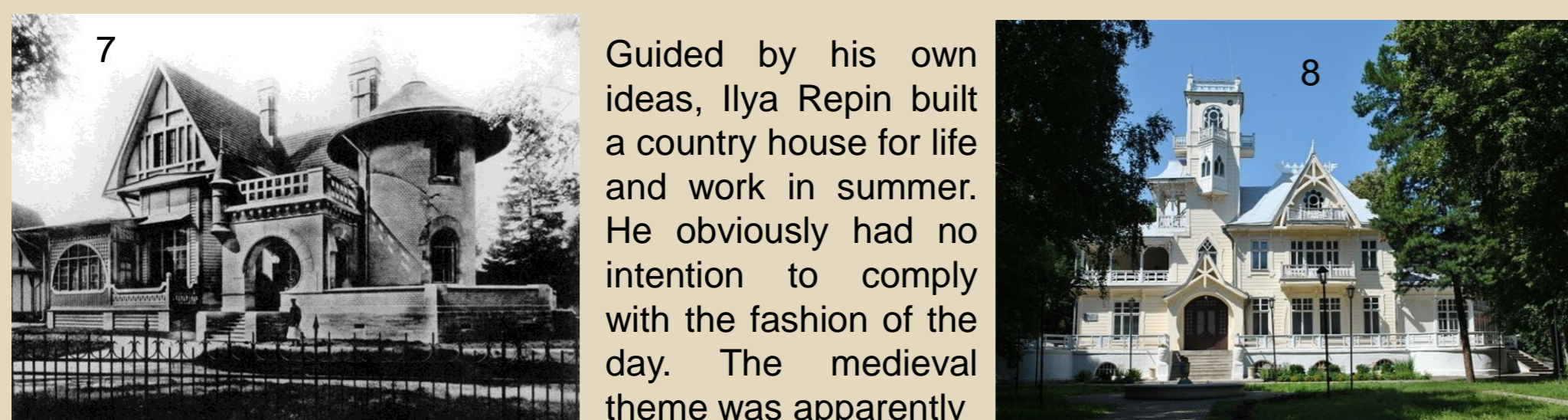
In this context of interest are country houses built by the famous Russian artist Ilya Repin to his own designs. Penaty, his "northern" country house, was built in Kuokkala (now Repino) outside St. Petersburg and Sergievka, his "southern" country house, in Vitebsk Gubernia. Although the latter country house was located geographically not exactly in Southern Russia, it is to be included in the study as a country house situated south of the Karelian Isthmus and therefore exemplifying the "southern type" of country house architecture.

Repin purchased the Sergievka estate (3,4,6) 15 versts (16 km) away from Vitebsk in 1892 with the receipts from the sale of his painting *Reply of the Zaporozhian Cossacks to Sultan Mehmed IV of the Ottoman Empire*. The estate had a total area of 108 desiatins (296 acres) of ploughland, woods, meadows, garden, outbuildings and a one-storey manor house. In 1893-1895, Repin had the estate developed and the house rebuilt to his own drawings. We only have watercolours by the artist A.I. Shevtsov to get an idea of Repin's house (5), which was badly damaged in the Second World War. The present manor house was rebuilt in 1988.



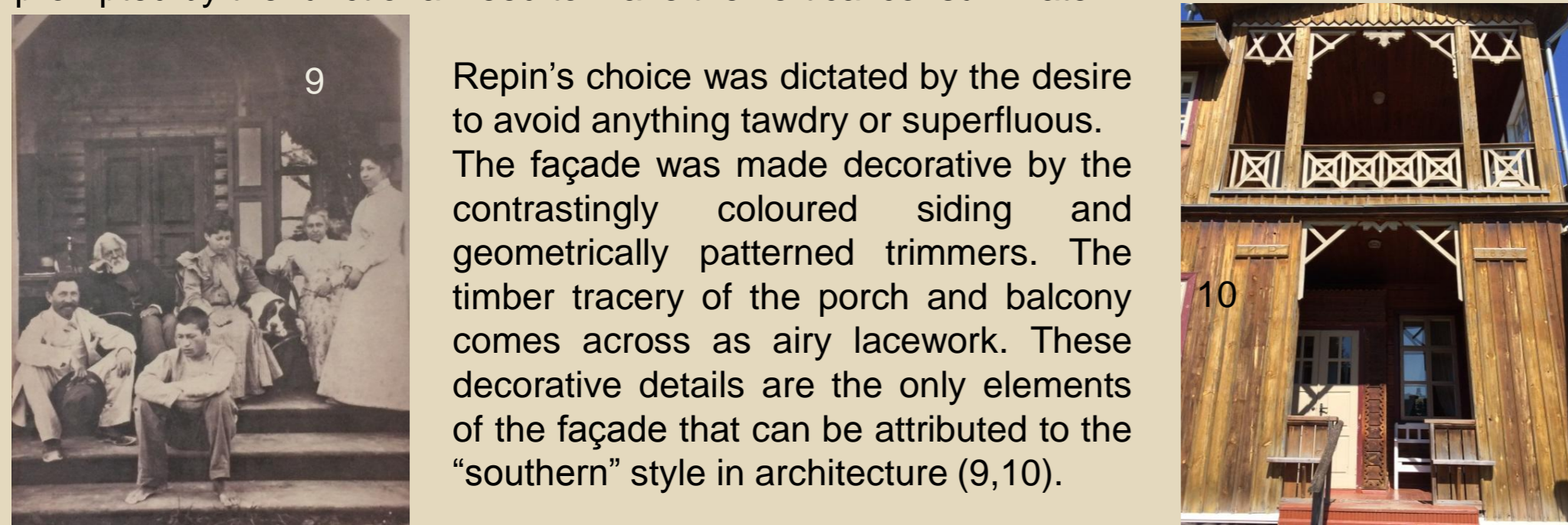
Rectangular in plan, the house has a mezzanine projecting in the centre. The façade composition brings to mind country estates of the classicist period. However, the classicist past of Russian

country estate architecture of the early nineteenth century was not the only recognizable source. The building is topped by a tall tower, whose body and crenellation reference the fin-de-siècle fad for the Middle Ages. In this connection it is worth recalling the Hauswald country house (7) built in 1898 on Kamenny Ostrov (Saint Petersburg), which has medieval features for all its pronounced Art Nouveau style. The country house of Bashenin (Sarapul), built by the architect I.A. Charushin in 1909 (8), is one of the later examples of medieval motifs in country house architecture.



Guided by his own ideas, Ilya Repin built a country house for life and work in summer. He obviously had no intention to comply with the fashion of the day. The medieval theme was apparently

prompted by the functional need to make the vertical consummate.



Repin's choice was dictated by the desire to avoid anything tawdry or superfluous. The façade was made decorative by the contrastingly coloured siding and geometrically patterned trimmers. The timber tracery of the porch and balcony comes across as airy lacework. These decorative details are the only elements of the façade that can be attributed to the "southern" style in architecture (9,10).

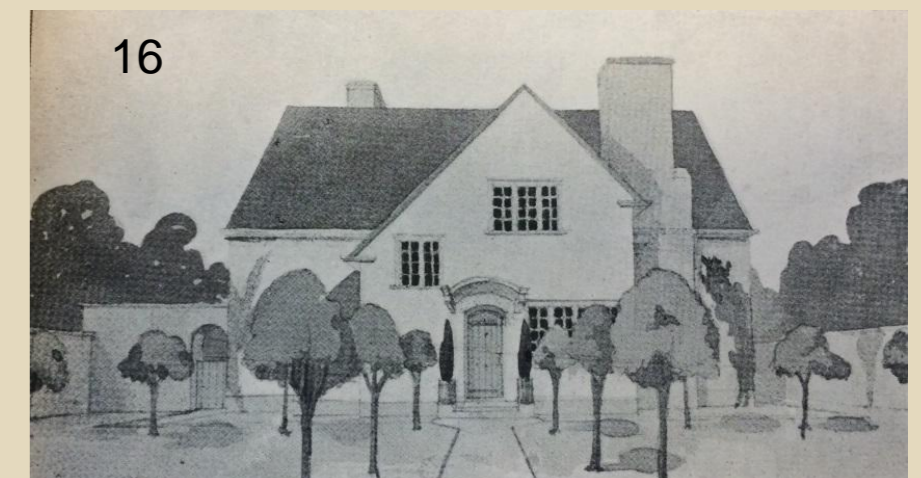
A. Nikolsky's "southern" country house (2) is full of barrel-shaped volumes, decorative carved trimmers and rounded apertures, that is, elements characteristic of the early twentieth century neo-Russian style. The design was strongly influenced by Sergei Maliutin's work for Talashkino (18-20) (Smolensk Gubernia). Parallels with the Teremok built in 1902 are especially obvious.



Repin's house in Kuokkala (Repino) is singular stylistically (11-13). Numerous structures, each with its own roof, were brought together in an integrated free floor plan, producing an overall scenic picture. The image of the North is in details, which breed associations with creations of Finnish architects (14,17) of the early twentieth century.

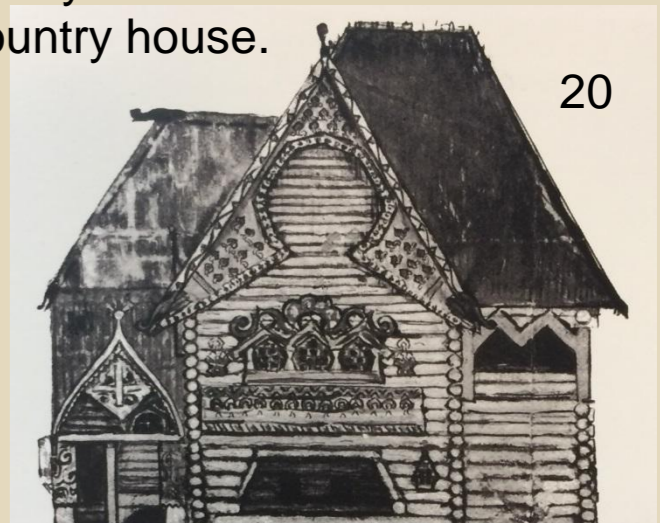


The idea of building a house with a free floor plan had come from British architects of the late nineteenth century. Baillie Scott (15,16), the better-known architect of English country houses, designed free floor plan cottages integrated in the surrounding landscape. Free floor plan not only made the building look picturesque in space, but enabled experiments with the form of façades, roofs and gables. Frequent insets of gable roofs had a highly decorative effect and were reinterpreted by Finnish and Russian architects in their designs.



One feels the impact of contemporaneous Finnish architects in Nikolsky's design (1) and at the same time sees in it elements typical of Russian architecture.

This recourse to the national past, history and art found reflection in the evolution of country house architectural imagery. The conventional differentiation between "southern" and "northern" designs is explained by the impact of national romantic tendencies. The image of a "southern" country house largely emulated early twentieth century Russian architecture in neo-Russian style. Meanwhile, samples of national Finnish romanticism served as stylistic sources of the "northern" country house.



In their designs architects were free from the commonly accepted standards and could build country houses in keeping with their own objectives and ideas. That was why the development of country house architecture did not always fully go along with the general evolution of the artistic process but followed its own laws, ensuring the singularity of country house architecture, as Ilya Repin's country house graphically illustrated.