

WATER AS A TYPICAL COMPONENT OF HISTORICAL MANOR PARKS OF THE POLTAVA REGION (UKRAINE)

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Abstract. The article highlights the issue of formation of manor parks of Poltava Region in the 18th-19th centuries, one of the left-bank territories of Ukraine. The water elements of such parks, their functional role, aesthetic and artistic significance and influence on the formation of the landscape and compositional structure of manor parks are the main focus of this study. A number of methods used in the work – historical-theoretical, field survey, complex analysis – became important assistants in the research. Four stages of the development of courtyard parks have been identified. The first, early stage, is characterized by a combined compositional scheme based on regular and landscape methods of territory organization. The second stage is characterized by a gradual departure from clear regularity. Techniques of free landscape planning prevailed in the compositional solution of park areas. This extended not only to the palace territory, but also to the front of the palace. The third stage of manor park construction demonstrates the further improvement of the style of classicism, architectural and spatial composition of manor and park complexes and landscape compositional solutions. The fourth, final stage is characterized by the formation of manor and park complexes on small territories, a departure from external splendor and pomp. The relationship between reservoirs and manor-park complexes was revealed, depending on the landscape and hydrological characteristics of the territory, the size of the complexes, and the compositional idea of the authors of these objects. The aesthetic characteristics of manor parks with water features are revealed. These data are confirmed by the memories of visitors to the estates, given in the article. The role and place of water elements in the compositional and architectural and planning decision of manor parks is clarified. The significant importance of the reservoir was emphasized due to its inclusion in the representative part of the manor park, its location on the main compositional axis, and the use of various landscape techniques. They either opened the reservoir for the owners and visitors of the estates, or hid it in the thickets of woody vegetation, providing a visual view through the so-called “backstage”. The arrangement of artificial islands on these reservoirs served as an additional compositional technique. Green plantations on the islands created picturesque volumes against the surface of calm mirror water, the reflection of which emphasized its deep characteristics. This attitude to water and water elements has been inherited from those distant times and is actively used in modern riverside parks. Here, the best park landscapes are always focused on a mirror of water, which significantly enriches the landscape composition and the overall impression of the object.
Keywords: manor park, water element, relationship, landscape organization, aesthetic and artistic expressiveness

Introduction

Water charms and attracts a person. It evokes a large number of positive emotions in him – from peace and relaxation to lifting the mood with its dynamics and active movements. Water is a symbol of purity and new life. But at the same time, it has incredible power, capable of flooding and destroying everything in its path. Thanks to water, landscape objects have a pleasant microclimate with refreshing coolness, expressive aesthetic landscapes, exquisite water and landscape compositions with light and shadow effects, and reflections. The use of water, its transformation in case of need, enriches park landscapes, saturates them with new emotions. At the same time, it creates the impression of the necessity of such a decision in each specific situation. The best park landscapes are always focused on a mirror of water, which significantly enriches the composition.

In historical objects, water is primarily a source of aesthetic and artistic pleasure. This is reflected in waterfalls, canal systems, various fountains with the inclusion of sculptural compositions, comfortable grottoes with waterfalls, artificial islands with gazebos and other small architectural forms, etc. This is characteristic of both foreign and domestic riverside parks and is explained by the historical and stylistic development of landscape objects as a whole. Such parks were preserved in the former palace and park objects of wealthy owners, where the water body was generally included in the structure of their main compositional axis (as in the palace and park complexes of Versailles and Vaux-le-

Vicomte in France, the villas Lante and Dieste in Italy, the Taj Mahal garden in India).

The historical experience of creating objects of garden and park art shows the active use of water and water devices in private gardens and parks regardless of time and territorial boundaries. Initially, it was justified by utilitarian needs – taking baths, storing water for economic needs, breeding fish and medicinal aquatic plants (estates of a noble Egyptians, villas of Ancient Rome, etc.). Later – religious aspects (for Islamic countries, water is sacred and symbolizes life, soul, wealth), as in palace and fortress complexes Alhambra and Generalife in Spain. And, finally, due to its decorative characteristics, water was used to satisfy aesthetic needs. According to its physical properties, water is the most rich and diverse natural material. Water elements make a significant impression when visiting landscape objects. The physical qualities of water (transparency and fluidity, the ability to take any shape, change color, sound, reflect the surrounding environment) can cause a variety of emotions – from sadness, peace, dreaminess to joy and cheerfulness.

The historical manor complexes of the Poltava Region are a significant part of the region's rich manor and park, and architectural heritage. Among them are palace and park complexes in Dykanka, Berezova Rudka, Khomutets, Sokyryntsi, and others. Their architectural and landscape organization, long-term functioning over several centuries testify to the high professionalism of their park builders –

architects, gardeners. According to their design, the ideas of various combinations of the main landscape components – relief, water, vegetation, architectural structures and small architectural forms were implemented. Manor parks were not only a reflection of the aesthetic preferences of the then upper class of society and examples of garden and park art. They were an example of a unique form of synthesis of the arts – painting, architecture, music, poetry, philosophy. The study of the experience of architects of the past centuries in solving issues of landscape organization of the territory and the identification of characteristic compositional techniques determine the relevance of this work. The results of this research can become a scientific basis for the reproduction of the lost, restoration and reconstruction of the still existing manor parks not only of Poltava Region, but also of Ukraine.

Materials and Methods

The purpose of this work is to reveal the role of one of the typical components of landscape objects – water elements – in the formation of the subject and spatial environment of the historical manor parks of the Poltava region of the 18th-19th centuries.

The object of the study is water in the structure of the manor park, in its various forms and manifestations. The following tasks are outlined to achieve the purpose:

- to reveal the degree of interconnection of reservoirs and manor and park complexes;
- to find out the role of water in manorial parks of Poltava region;
- to reveal the place of water elements in the compositional, architectural and planning solution of manor parks.

When preparing the scientific article, the authors used the historical-theoretical method in the analysis of scientific sources on the topic of the work. Until the beginning of the 19th century, any information about manor and park complexes was stored in the vast majority in the personal private archives of their owners. Almost none of them have survived to this day. Significant objects known far beyond the borders of Poltava Region and even Ukraine (manor and park complexes in Dykanka, Berezova Rudka, Sokyryntsi) are an exception. Information sources of that period, deeds of sale for acquired lands, hetman orders and universals for land grants are almost the only ones. They are kept in small quantities in state archives. Therefore, the documented memories of the then residents of Poltava region, next generations of estate owners, and travel notes of researchers of the region are valuable materials. Information on similar objects in other regions of Ukraine was also useful. The comparative-historical method made it possible to compare these objects, find common features and, most importantly, identify regional landscape and planning solutions.

The discovery of manor and park complexes that have survived in Poltava Region to this day gave an impetus to their visual survey. Some objects stand desolate, overgrown... Their condition does not give an opportunity to reveal a clear picture of the planning, compositional and landscape solution. But together with the theoretical base, documentary materials, it is possible to reproduce it in general terms. In some manor and park complexes, there are currently public facilities – educational institutions, museums, etc. This situation makes it possible to maintain not only the buildings, but also, most importantly, the park territory in more or less proper condition, without fundamentally violating the established decisions. Using the method of complex analysis, it is possible to give answers to questions related to the functional and spatial organization of estates, the landscape and dendrological solution of their parks, and

their compositional solution. It is even possible to find certain areas of the park based on ancient descriptions – alleys, certain types of plants (such as old oaks), groups of green spaces. There is an opportunity to record their current state in serial visions, graphic sketches, watercolors.

Historiographical materials from the manor and park construction of the Poltava region in the 18th-19th centuries became a significant basis for the research. V. Timofienko [30], V. Vecherskyi [6], I. Ignatkin and L. Vaingort [11], Yu. Nelgovskyi [19], N. Novakovska [20], K. Cherkasova [34], O. Tyschchenko [31], O. Rodychkina, and I. Rodychkin [24] worked on these objects in Ukraine. Young researchers joined the team of scientists. At present, a number of dissertation works have been developed in our country, which directly relate to manor and park complexes of specific regions of Ukraine. These are the works of O. Mykhaylyshyn – on Volyn and Podillia [18], N. Sosnovai and N. Levkovych – on Halychyna, V. Malanyuk – on Kyiv Region and the author's – on Poltava Region [27; 28]. Such a comprehensive approach makes it possible to reproduce a complete picture of the development of estate and park construction in Ukraine as a whole. And Kosarevskyi [15; 16], the aforementioned I. and O. Rodychkin, scientists and local historians O. Bayrak, V. Samorodov, T. Panasenko [1], V. Hanko [33] and V. Kishik [13; 14] made a significant contribution to the study of manor parks in Ukraine. The authors of this article also have a number of important studies that are related to these issues [3; 29]. The latter applies to urbanized and recreational areas [5; 21; 22; 26; 32]. Their previous publications testify to this.

A reservoir in landscape objects is considered their soul. Therefore, in manor parks, it adds even more expressiveness to the landscape composition. The reservoir is a decoration of landscapes. The authors developed materials that highlight the artistic and aesthetic component of the architectural and landscape environment. These questions are presented in the works of K. Belyaeva, H. Osychenko, A. Sychova and N. Titova, S. Tsyhyhko, A. Zhirnov, and the authors' works. It is difficult to talk about various aspects of the formation of a landscape object, especially with the inclusion of a water element, without touching on its aesthetic characteristics. Therefore, most of the presented scientists in their writings to one degree or other touch on the issues of the aesthetics of the landscape environment, its beautiful landscapes and species.

In the course of this study, the authors also used literary sources, which to one degree or another have descriptions of estates (both in prose and poetry), memories of travelers, visitors to manor-park complexes [2; 12].

The main milestones of the development of manor parks of the Poltava Region

The development of manor parks took place in stages. Based on previous works in the field of park art development in Ukraine (by Kosarevskyi, Rodychkin and other authors), the stages of the evolution of courtyard parks and their peculiarities are determined. According to [Kosarevskyi, 16], the first stage of the park development took place in the second half of the 18th century. The active development of baroque in the landscape architecture of that time, which was gradually replaced by classicism, also affected the Poltava Region. New fragments of classicism from the time of Catherine II began to be superimposed on the not yet completed palace and park ensembles of the Peter's and Elizabeth's times [16]. At that time, a combined composition scheme was characteristic of manor parks in the region. It was based on regular and landscape methods of territory organization. Regular compositional techniques were



Fig. 1. The landscape solution of the manor park in Khomutets [from the stock of L. Shevchenko]

1 - view of the park in front of the palace; 2 - park alley; 3 - scheme of the manor park; 4 - three oaks that have grown into one (in honor of the estate owners' sons); 5 - reservoir of the park

manifested in the decision of the central representative territory in front of the main house of the owners – the palace. Such a solution is characteristic of the manor and park complex in the village of Khomutets. There, this part of the park was divided into geometric squares and rectangles, along the perimeter of which trees were planted. But the natural appearance of trees, without trimmed forms, also indicates some departure from pure regularity.

Landscape composition techniques are typical for the palace territories of all manor and park complexes in the region of this period. The landscape solution manifested itself not only in the layout of roads, but also in the free placement of plants, landscape outlines of water bodies, and the creation of picturesque groups of trees. Despite the more or less flat nature of the park topography of the estate in Khomutets, there is not a single straight path here. I. Kosarevskiy noted at the time: “they smoothly curve around the reservoir and dense arrays of trees, in the middle of the glades, without violating the integrity of the natural environment” [16]. The authors of the article had the opportunity to see for themselves when they visited the territory of the palace and park complex (see estates' photos in Fig. 1). This part of the park is characterized by the lack of clear boundaries between the territory of the estate and the forest massif. They are interconnected by paths. The park and palace territories were also emphasized by the free arrangement of the main array of trees: linden, birch, maple, willow, chestnut, and birch. A characteristic feature of the Khomutets complex was the high artistic expressiveness of park landscapes. It was achieved by simple combinations of large massifs of trees, detection of color spots, highlights, open spaces.

The second stage of manor park construction in the Poltava Region is characterized by a gradual departure from clear regularity. The compositional solution of park areas was dominated by techniques of free landscape planning. They extended to the territory not only behind the palace, but also to the front of the palace. Even with the rectilinear solution

of the main alley (Berezova Rudka), its design (plantation of plants) was carried out according to landscape techniques. In such cases, great attention was paid to the placement of plants, the creation of small and large groups of plants taking into account their decorative characteristics: crown shape, color. The authors of the parks acted not only as park builders, but as painters. They created pictures of living nature, connecting them with perception from the corresponding points (such as in the estates in Berezova Rudka, Yagotyn). The planning decision of the manor park in Berezova Rudka was made taking into account the dominant value of the central rectilinear axis. All the main elements of this manor and park complex are strung on the main axis: the entrance, the main alley, the front yard, the palace and the lawn behind it. The peculiarity of this complex is the presence of clear straight roads in the territory far beyond the palace, which divide it into rectangles of various sizes. The typical use of only one type of tree when laying the alleys and roads of this park: chestnut, linden, birch, pine, etc. (according to [16] and the author's own field surveys). Large lawns of the park (up to 100 hectares) were covered with grass or wild flowers. In general, all the landscapes of the meadows are included in the perspectives that open from the park area.

Yagotyn Park was founded at the beginning of the 18th century. on the site of a small estate with a clear regular planning composition. In the second half of the 18th century the main construction of the park began on the territory of more than 4 km along the Supoi River. Here, taking into account the local flora, the first plantings of plants were carried out: oaks, conifers, tall ash trees, poplars, wild peach and chestnuts, acacia, rowan, walnut, birch [17]. A vineyard was created. Work on the creation of the park was especially intensive at the end of the 18th century, when the construction of the palace began, the main compositional core of the manor and park complex. “The palace was separated from the lake by a flower garden and stands opposite an island covered with dense forest, and the wings, consisting of individual houses, jut out into the green area of the courtyard, from them alleys are led through the park, directed to the same island” [17]. Foreign experts also worked on the construction of the park – gardeners Peltz (he created parks in Paris and London), Omelyanskyi from Warsaw, who laid the foundations of the park in Yagotyn. Local talented masters refined the landscapes to a high artistic expressiveness, but without violating the laid foundations. Among them were Dyrkach, Lavrenenko, Komisar (according to [16]). Thanks to them, manor parks had their own features and each of them became unique.

The third stage of manor park construction in the Poltava Region is characterized by the further improvement of the style of classicism and landscape compositional solutions. This was reflected in the decision of the architectural and spatial composition of manor and park complexes. The location of the palace on the territory of the complexes bears the imprint of the last century, which is clearly demonstrated by the palace and park ensembles in Sokyryntsi, Digtyari, and Dykanka. It should be noted the characteristic combination of regular, clear straight lines, characteristic of classicism urban planning, and natural outlines of existing landscapes. I. Kosarevskiy noted “the park builders of this period, forming the landscapes of the park, borrowed the laconicism of the past and at the same time showed great skill in detailing large forms and, no less important, were able to show the beautiful in the most spectacular color and volumetric combination of plants” [16]. The manor park in Digtyari was created with similar methods. Regarding the palace and park ensemble in Dykanka, some techniques borrowed from baroque

complexes can be traced. Photographs preserved to this day [20] make it possible to confirm the presence of a clear, regular heraldic flower garden in the palace territory of the park.

The fourth stage of development of manor parks was in the 50s and 60s of the 19th century. During this period, the connection with the 18th century can be traced. According to the researchers, this was typical of the estate and park ensembles of Ukraine in general. A characteristic feature of this period was the formation of park complexes on small territories, not the use of strict forms of classicism, external splendor and grandeur, but the desire for an asymmetrical arrangement of buildings, creating a picturesque silhouette. The parks formed in this period in the Poltava Region are distinguished by their planning composition and the character of the landscape design. For example, in the manor and park complex in Zgurivka [17], the planning decision of the park area was based on mixed composition techniques – characteristic of the end of the 18th century and the 19th century. This is the use of a regular style when deciding the central part of the complex and a landscape style when planning the organization of alleys, roads, placing plants in groups.

Water as a typical component of historic manor parks of Poltava Region of the 18th-19th centuries

Interconnection of reservoirs and manor-park complexes

Water elements were an important formative factor in the landscape composition of manor parks. Poltava Region was characterized by the use of the horizontal plane of water surfaces of ponds and the calm flow of rivers against the background of plastic, curvilinear and undulating landforms. The degree of interconnection of reservoirs and estate-park complexes was determined by the landscape and hydrological characteristics of the territory, the size of the complexes, and the compositional idea of the authors. The landscape-spatial organization of the territory of the estates was based on the compositional unity of the main components – relief, water elements, plant groups, small architectural forms, and the block of main buildings. Preserved archival materials made it possible to identify the most characteristic inclusions of reservoirs in the spatial structure of manor complexes (Fig. 2). With one-sided adjacency to the territory of the estate, the reservoir determined the boundaries of its territory. It served as the final element, the last compositional link on the longitudinal axis of the manor complex. On the territory of significant estates, the reservoir demarcated the main recreational area with the palace complex and the forest park zone (the reservoir adjoins the territory on two sides).

In the manor parks of the region, water was used mainly in a static state (calm, mirror-like), less often – in a dynamic state (mobility, gurgling). The emotional and decorative qualities of water pushed the owners to build artificial reservoirs on the territory of their estates (Yagotyn, Kybyntsi, and others). The calm horizontal surface of the water is a significant open space that provides the opportunity to view the coastal landscape from any distance. The water pool makes it possible to create both deep multi-dimensional perspectives and closed landscape views from more local corners of the park. This provides a variety of species pictures. It is possible to combine landscapes and architectural structures compositionally and spatially with the help of revealing perspectives through a calm mirror of the water.

The size and configuration of water bodies, the nature of their natural environment significantly affect the perception of water and surrounding landscapes. The emotional

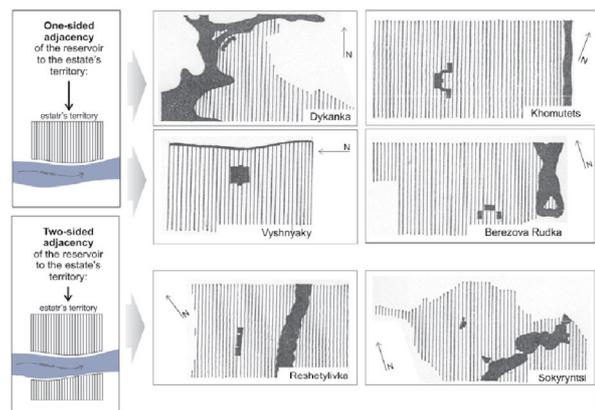


Fig. 2. Inclusion of reservoirs in the architectural and landscape composition of manor parks of the Poltava Region [from L. Shevchenko scheme]

component is significantly enhanced by water objects, rich in content and artistic images. It was this that formed the general impression of what the visitors of the estates saw. We will cite some memories that confirm this:

- "But the special beauty was provided by the Supoi River with its bays and backwaters, which, with the help of a whole series of dams, formed a lake here about 10 versts long with two high islands densely planted with trees" (Memoirs of Georgievskiy about the reservoirs of the estate in Yagotyn, [7]);
- "Painted boats for skating stood on the water channels that cut through the entire garden and park. On the main canal stood a glass booth in which a 40-member horn choir played during the folk festival... Most of the park is cut by canals that create a whole system and feed a whole series of ponds. These ponds have the most diverse forms, sometimes they are cut by dams, etc. In the river part of the park there is a huge pond with undulating irregular outlines of the banks and an island-slide in the middle. This island and the banks of the pond are guarded by hundred-year-old balsam poplars. Only memories remain of the swans swimming here" (Memories of V. Buchnevych about the reservoirs of the estate in Reshetylivka, [4, p. 15-16]);
- "When the river enters its banks, the meadows are covered with tall grass, sown with flowers, trees and groves turn green, the wheels of the mills make noise with their waterfall noise and every time they remind me of my father's poems, where he says:
 - And the quiet, silent noise
 - Swift waterfall
 - Induces sleep amidst sweet thoughts.
 - Suddenly twenty wheels are spinning there,
 - Hurrying circle after circle,
 - Diamonds from shining arcs,
 - Opals and yachts are pouring like rain,
 - Pearls are beating all around them" (Memories of S. Kapnist-Skalon about the area of the estate in Velyka Obukhivka, [12, p. 262, 573]);
- "In the center of the park was the so-called "Khivryn Sea" - a tributary of the Supoi River. This reservoir was cleared, deepened and turned into a wonderful pond... Next to the first pond, a second, lower one was made, and an artificial island was poured on it. Various willows, vines and poplars are planted along the banks of the ponds and on the island" (Memories of O. Lypa about the reservoirs of the estate in Zgurivka, [17, p.168-169]);
- "I will not describe the wonderful situation that nature has prepared for this place, but I cannot remain silent

about the impressions I received here: the species of this area argue with each other about their advantages, and the impressions that remain in me will always represent in my imagination this pleasant picture" (Memories of Prince Kurakin about the estate in Dykanka, [8, p. 86]).

Water has a comprehensive effect on a person. She is able to attract, enchant with the play of light reflections, shadows, different states. Therefore, its inclusion in the composition of manor historical parks guaranteed the creation of interesting sophisticated landscape compositions.

The role and place of water elements in the compositional, architectural and planning decision of manor parks

Until the last quarter of the 18th century, reservoirs performed an important protective function. This is about water objects of both natural and artificial origin. Later, with the loss of the protective function, the presence of natural water objects (lakes, rivers, etc.) on the territory of the manor and park complex was determined mainly by aesthetic, economic and useful qualities. In general, Poltava Region had favourable conditions for settlement and the development of estate construction. Among them are the climatic conditions, the fertility of the land, as well as the existence of an extensive network of small rivers in the mid-latitude part of the then Poltava province. The economic situation of that time contributed to giving water arteries not only a transport function. And these were the most optimal transport routes of that time. Water objects had the status of the main source of energy, which was used for economic and utilitarian purposes. The presence of water mills in manor and park complexes of the region testifies to this (according to the historical descriptions and photos found) [12].

Water nourishes the natural landscape, gives deep content to the composition of landscape objects. Water has a special importance in different cultures of the world. It is connected with traditions and beliefs, imagery and symbolism. Reservoirs are a means of aesthetic enrichment of the landscape, giving it deep meaning, imagery, and emotionality. As a rule, the reservoir was an integral element of manor parks of the Poltava Region, often playing a leading role in their composition. Here, reservoirs were given one of the prominent places in their architectural and planning structure of the manor. Sometimes the reservoir was considered as the initial planning element of the estate (Khomutets). Most often, the reservoir was located in the landscape part of the manor park behind its main building (Dykanka, Sokyryntsi). In some estates, the reservoir demarcated the main part of the estate park with the main complex of buildings, a recreation area, etc. (the so-called zone of intensive intervention) from the secondary, forest park area. The territory behind the reservoir was a forest massif transformed into a forest park by changing closed (massifs and groups of trees) and open areas (lawns, meadows), with wide curvilinear roads and sometimes small architectural forms. The forest massif for walking and hunting in the estate in Sokyryntsi, the dormant forest "Stinka" in the estate in Reshetylivka, the hill "Ararat" with coniferous plants in the estate in Zguriivka are well-known.

Most often, the reservoir was included in the central representative part of the estates. Two main trends in the placement of reservoirs in relation to the main compositional elements of estates were revealed (Fig. 3):

1. placement of reservoirs on the main compositional axis (Dykanka, Reshetylivka, Sokyryntsi, Yagotyń), which is confirmed in the works of scientists [9; 10; 15; 16; 17; 23];
2. placement of the reservoir on the secondary composite axis (Berezova Rudka, Khomutets).

Water objects acquired such a significant importance not

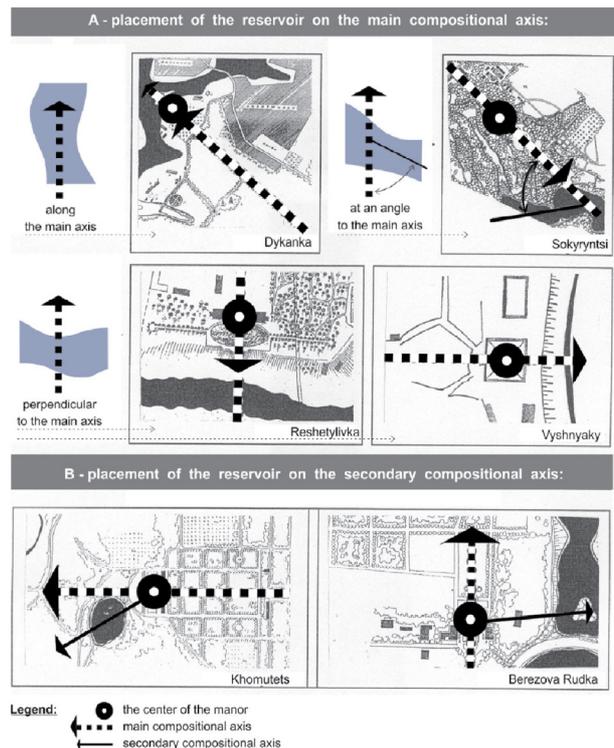


Fig. 3. The connection of manor and park complexes with reservoirs [from L. Shevchenko scheme]

only due to their own decorative characteristics, but also due to their spatial qualities.

The floodplain in the form of ponds, lakes and bays has a calm character and its own characteristics. First, such a static composition determines their main advantage – a smooth water surface. It was this completely horizontal water surface that was most often used in manor parks. She created a distance between the viewer and the landscape outline of the coastline, creating panoramic views and deep perspectives. Secondly, a static reservoir has reflective properties. In the studied manor parks, this quality of water objects was interpreted in several ways. On the one hand, during the formation of the coastline, shrubs and grasses were involved, without tall trees. This made it possible to form a more planar nature of the banks and reveal the reservoir, to demonstrate it as a wide visible space illuminated by the sun's rays. This effect was significantly enhanced when the reservoir was located along a secondary axis, perpendicular to the main axis (latitudinal location, Fig. 3, A). Sun reflections on the water surface created a playful pattern. On the other hand, park builders used tall tree stands in succession along the shoreline, thereby forming a "backstage" (or backstage system). The reservoir gradually opened up through them. In this way, a deep perspective was created, which was further strengthened when the reservoir was located along the compositional axis. And sometimes, in order to change and enliven the flat, monotonous character of the area, small mounds with plant plantations were piled up near the banks of reservoirs (Zguriivka). The reflective properties of water objects contribute to the visual approximation of reflected objects. Along with enhancing the contrast of light and shadow, the mirroring process created an environment rich in colors and their tones. Real landscapes were supplemented with water reflections under new light, shadow and weather conditions. The latter factor also contributed to changes in the colors and texture of the water surface.

An interesting technique is the opening of the space in front of the reservoir, which prepares the audience for new visual



Fig. 4. A pond with artificial islands of the manor and park complex in Khomutets [from L. Shevchenko scheme]

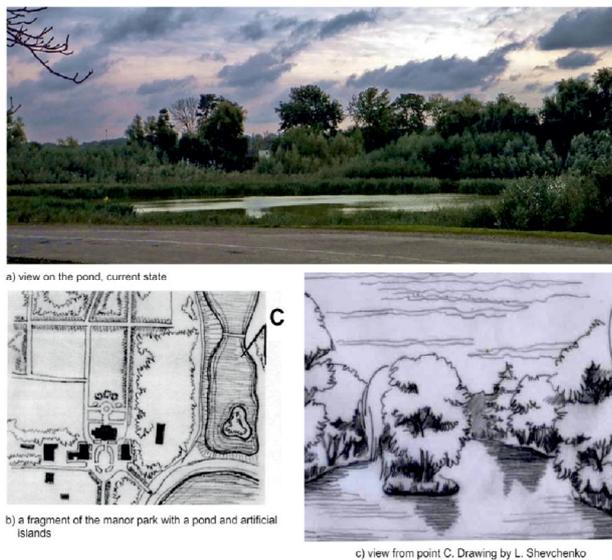


Fig. 5. A pond with artificial islands of the manor and park complex in Berezova Rudka [from L. Shevchenko scheme]

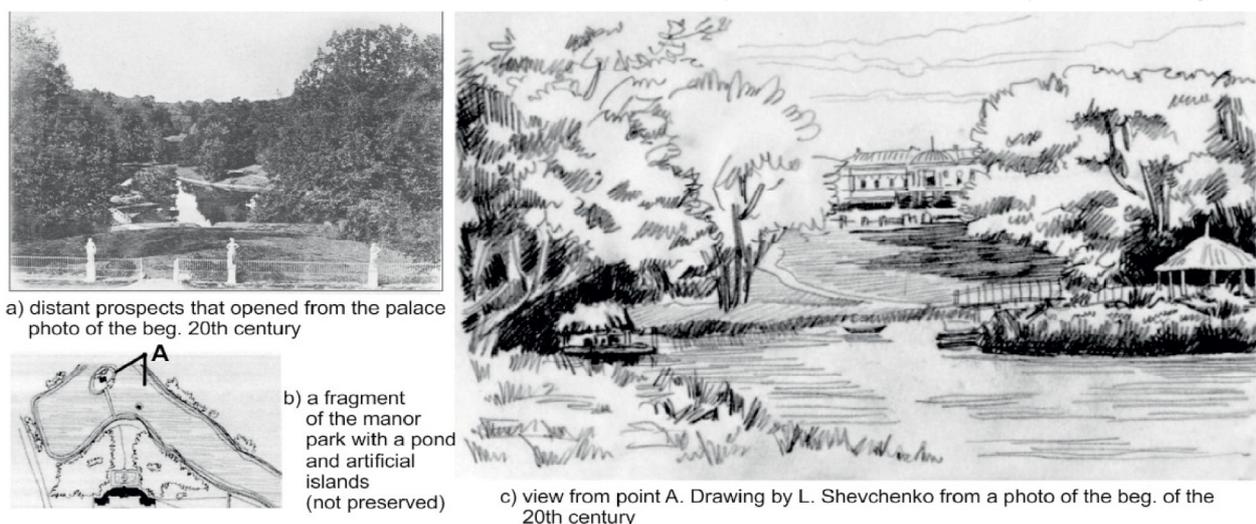


Fig. 6. A pond with artificial islands of the manor and park complex in Dykanka [from L. Shevchenko scheme]

pictures and emotional impressions. The most used was the formation of a system of lawns in the part of the palace along the main compositional axis. Each meadow had its own boundaries ("backstage"), therefore, as you approached the reservoir, a number of landscape paintings focused on the water surface were revealed.

Artificial islands on reservoirs in manor parks of Poltava Region

The effect of a calm water mirror, created by certain sizes and shapes of the water surface, was enhanced by such specific elements as floodplains, capes, peninsulas and islands. This was noted by the landscape architect John Symonds at the time: "with the sky playing the role of the upper plane, and the water being the plane of the base, attention is concentrated on the vertical plane, where the cape and the bay create the depth of the plan" [25, p.139]. In the presence of such intermediate plans, formed by the protrusions of the shores and islands, when viewing the landscapes, it is possible to achieve the illusion of a significant spatiality of the water surface.

Artificial islands on the water surface in manor parks were not only original compositional accents. They played a special role in shaping the volumetric and spatial composition of the landscape of the reservoir and significantly expanded the aesthetic and decorative qualities of the park environment. Fragments of the landscape seem to be detached from the bank and float on the water surface. Several principles of the organization of artificial islands in regional manor parks are traced:

- as an independent park zone with the introduction of plant components and small architectural forms – gazebos, bridges, benches for rest (Dykanka; Khomutets (Fig. 4); Berezova Rudka (Fig. 5); Yagotyn; Zgurivka);
- as a decorative element on the water (a house for storks in the Dykanka estate, Fig. 6).

The islands had landscape outlines and perfectly fit into the natural environment. In Yagotyn's manor park on the Supoi River, "two high islands densely planted with trees" were formed, opposite one of them, across the parade flower garden, the prince's house was located (Capital and estate). In the manor park in Reshetylivka, a large artificial pond was created in the river territory. It was distinguished by irregular outlines and an island-mountain in the middle (Buchevich, Reshetylivka artist). An artificial reservoir in the part of the manor park in Khomutets behind the palace was arranged at

the tributary of the Khorol River and intensive ground water. It had natural outlines with single stands of trees. Two small artificial islands with gazebos connected by bridges were arranged in the eastern part of the reservoir. These gazebos served as stage platforms for the performance of kobzars with Ukrainian folk songs.

In both cases, plantations and small architectural forms on the islands formed picturesque volumes on the background of the water surface, the reflection of which emphasized its deep characteristics. Such compositional elements contributed to the spatial versatility of water perspectives and ensured their great artistic expressiveness.

Natural rivers in some manors were also used for economic purposes, but in the end they became a decoration of the manor park. Thus, water mills were created on the Psel River in the Obukhivka estate. "20 wheels were spinning, scattering iridescent sprays of greenish village water in all directions. The melody created by splashes of water was enchanting and gave additional charm to the manor park. A water mill was built on the large artificial pond of the manor in Gogolevo" [2].

In some cases, artificial water channels (Reshetylivka) or cascades of ponds (Kybyntsi) were created next to natural water object for entertainment events. This was also facilitated by the surface groundwater. Most of the manor park in Reshetylivka was cut by channels, which created a whole system, including for feeding ponds. The ponds had various shapes, sometimes with dams. These channels were intended for boating. A glass booth was set up on the main channel for a choir of horn music. One can only imagine the beauty of this event, where beautiful musical works sounded in the picturesque area among the water objects and vegetation.

Conclusions

In the historic manor parks of the Poltava Region of the 18th and mid-19th centuries, water pools were their integral elements. They were coordinated with the spatial, subject, landscape and planning organizations of the territory. The basis for this was the landscape and hydrological characteristics of the area. The decorative and aesthetic qualities of the water contributed to their inclusion in the central representative part of the estates and to their leading role in the compositional organization of the park territory. As well as relief, plants and small architectural forms, they were equal compositional components of parks, united by a common architectural and landscape solution of the entire manor complex. Thanks to the water, the manor parks had a pleasant microclimate with refreshing coolness, expressive aesthetic landscapes, exquisite water-landscape compositions with light and shadow effects, and reflection.

A reservoir in modern landscape objects is considered their soul. This attitude towards it, among other things, was inherited from the time of the formation of palace and park complexes, highly aesthetic landscape culture. Just as in those times, in modern riverside parks, water acts as an "artistic palette" and adds even more expressiveness to the landscape composition. The use of water, its transformation when necessary, enriches park landscapes, saturates them with new emotions and, at the same time, creates the impression of the need for exactly such a solution in each specific situation. The best park landscapes are always focused on a mirror of water, which significantly enriches the composition. Just as in the past, from the open terraces of exquisite palaces, picturesque distant perspectives on the water objects with artificial islands were revealed

The aim of the study is to reflect the processes of transformation in the outer urban area in the post-war years

and today, where agricultural areas have been replaced by industrial zones and workers' villages. Objectives of the study:

- to study the character of the construction of residential buildings or barracks in workers' villages in the 1940s and 1950s;
- evaluation of the aesthetic quality of the exterior of the housing estates in the workers' villages in the 20th century 1970s and 1990s.
- characteristics of residential development in the 1950s next to industrial areas;
- transformation of the village open space as a result of the change in national economic policy at the beginning of the 21st century.

The methodology includes a multidimensional approach based on:

- the study of literature and archival material and comparison with the contemporary situation in Latvia;
- the use of photographic material reflecting the evidence of the historical heritage preserved in the brickworks villages;
- architectural and spatial research of the construction of workers' villages in the period from the 1950s to the 1920s and the transformation processes in the changing identity of the cultural space.

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Kopsavilkums

Zinātniskajā rakstā tiek akcentēts jautājums par muižu parku veidošanu Poltavas apgabalā 18.-19. gadsimtā, kas ir viena no Ukrainas kreisā krasta teritorijām. Pētījuma galvenais akcents ir muižas parka ainava, tā ūdens elementi, funkcionālā loma, estētiskā un mākslinieciskā nozīme un ietekme uz kompozicionālās struktūras veidošanos. Izpētes procesā tika izmantotas vairākas metodes: vēsturiski teorētiskā, lauka izpēte un kompleksā analīze. Apzināti četri pagalmu parku attīstības posmi. Pirmajam, agrīnajam posmam ir raksturīga kombinēta kompozīcijas shēma, kas balstīta uz regulārām un ainaviskām teritorijas organizēšanas metodēm. Otrā posmā raksturo pakāpeniska atkāpšanās no skaidras regularitātes. Parka teritoriju kompozicionālajā risinājumā dominēja brīvas ainavas plānošanas pieejas. Tas attiecās ne tikai uz pils teritoriju, bet arī uz pils priekšpusi. Muižas parka apbūves trešā kārtā demonstrē klasicisma stila tālāku pilnveidošanu, muižu un parku kompleksu arhitektoniski telpisko kompozīciju un ainaviskos kompozīcijas risinājumus. Ceturto, pēdējo posmu raksturo muižu un parku kompleksu veidošanās nelielās teritorijās, atkāpšanās no ārējā krāšņuma un pompozitātes.