

The All-embracing Fabric of Architecture: Moscow Urban Amphitheater in the Age of N.M. Karamzin

A Study on the Possibility of the Historiological Tradition Summation in the Contemporary National History of Architecture*

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Abstract—This article observes one of the main informative units in the summation of the hisoriological tradition in the Contemporary national history of architecture. The main attention is focused on the methodological synthesis in the activity of the Commission on the problems of Renaissance culture at the Scientific Council of the world culture history of the Academy of Sciences in the 1970. There were problems in the dialog between the historiology and the historiography in the architectonics of historical knowledge. These issues appeared to be in the Commission's field of research. In this case it is shown how Karamzin's history methodology was formed in the context of urban culture of that time. Such methodology combines both the artistic and the research (intellectual) beginning.

Keywords—*architecture; Renaissance; historiological tradition; architectonic synthesis; typology of culture; history of the Contemporary times; inner dialogue; an urban amphitheater; urban space; urban development*

I. INTRODUCTION

Nowadays the historical knowledge is gaining rather detailed typology. Strong interest in the problematics referred to modern history of architecture is in the limelight due to the methodological problems of formation new, volumetric and spatial configuration and organization of the understanding the Contemporary history.

Reconstruction of the staged formation of architecturecentric beginning in the crystallization of the historical knowledge of the modern time, especially through the national interpretation, seems to be well-timed issue for the humanitarian-oriented science. Nowadays it is based not only on the increasing the historiographical potential of historical knowledge but also on setting up the dialogue between such potential and historiological processes. This approach allows to explore new opportunities for the

construction of detailed and complex acknowledgment of the contemporary history of architecture. As this method is based on architectonic approaches to its configuration.

In this part of work, one of the meaningful units of historiological tradition is observed in the context of understanding the architectural history of Contemporary times. The attention is drawn to the revealing of the interrelation between architecture, city, theater, painting, natural-science knowledge and literature in the methodology addition of the historical knowledge the way it shaped in the artwork of N.M. Karamzin (1766-1826). In case of full development and evolution of his approach to understanding the construction of historical knowledge, it is possible to realize such approach in the construction of methodology of modern architecture history, which we draw our attention to. Y.M. Lotman was strongly interested in the multifaceted creative work of N.M. Karamzin since the 1950s.

In the early 1960s, he took part in the preparation for the publication of the complete collection of poems by N. M. Karamzin and wrote a detailed introductory article for it [1]. Later he was turning back to the scientific and creative heritage of the historian for many times.

In this case, to appeal for the poetic work of the scientist is quite natural for the understanding of the methodology of historiological- oriented mindset. (Just as V. Windelband. While he was working on the biography of I. Kant, it was very important for him, that in 1762 the first Department at the University of Koenigsberg, which the philosopher was offered to be the head of - was the Department of the theory of poetry) [2].

II. THEORETICAL BACKGROUND TO RESEARCH

The period of 1960-70s became outstanding not only because of the Y.M. Lotman's creative work [3]. It was also meaningful for the whole stage of understanding the problematics of synthesis formation. From the Renaissance point of view, that synthesis is understood as the system of integral knowledge, which includes the development of the architectonic dialogue between culture and civilization. In this case I would like to mention the book of P.P. Gaidenko

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"The tragedy of the aesthetics. The experience of Soren Kierkegaard's worldview" (first published in 1970 year) [4] and one of the early works by A. A. Zinoviev "Fundamentals of logical theory in the scientific knowledge" (1967) [5]. The German philosopher Horst Wessel, who was one of his pupils, was focused on the fact that Zinoviev's logical constructions were based on syntax, but not on semantics. Following on from our conversation, we should pay attention to this.

In the 1975, the Commission on the problems of Renaissance culture at the Scientific Council of the world culture history of the USSR Academy of Science run the conference, the main topic of which was periodization of Western European Renaissance culture [6]. During the formation of the commission, V.N. Lazarev (1897-1976) invited various scientists for the collaboration. All of them were individually thinking in different fields of humane (and not only humane) science. In the annual "System studies" dated 1975 (finished to be published in 1976) [7] many articles are tied up conceptually with the conference reports, thus forming a single space of personality-oriented methodology of humanitarian knowledge. The collection of those materials was managed to be published only in 1978.

Here it is appropriate to mention that the mathematician L. V. Kantorovich received the Nobel Prize in Economics in 1975. Mathematician I. M. Gelfand, considering Economics as a humane science, described the basis of the laureate's creative methodology in this way: "Where do I notice the genius of Leonid Vitalievich (Kantorovich — Y. V.)? In a rather simple thing — he combines humanitarian and mathematical culture... However, my assertion is based not only on these two separate parts of [his] work. There are many Nobel Laureates and wonderful mathematicians. However, the merging of cultures is the essential thing necessity of which is very urgent nowadays... In the XX century, just the ones were capable of this synthesis of mathematical and humanitarian culture... Such synthesis was carried out by L. V. Kantorovich in the field of social science, purely humane studies. Speaking about synthesis, I would like to say, that two halves of the Leonid Vitalievich's creative work are not two different sides of his personality, not the independent parts of his profession — as if sometimes he is mathematician, sometimes he is a humanitarian. We are talking about the uniform internal spirituality which affects his creative work in equal way." [8]. The words about "the uniform internal spirituality" can be completely applied to the creation work of N.M. Karamzin which was formed in the way of historiological tradition.

In the 1979 the fundamental monograph "The beginning of the early Renaissance in the Italian art" by V.N. Lazarev was published, but he had written it 16 years earlier. Y.M. Lotman's work "About the problem of the culture's typology" was published in 1967 [9] and his book "The creation of Karamzin" was published later in 1987 [10]. The combined consideration of these (and not only) studies in the context of the time movement allows to make sure that there is a necessity to collect all the factors in a whole. These factors unites logical constructions and separate chronological

events with the help of which historical reality is being created.

The bridges between culture and civilization are set up around the interrelation of spatiotemporal relationship, while the opportunities connected with interdisciplinary research work on "mechanisms of motion in time" are being realized. According to these studies, it is possible to return the architecture its regular mesial place, because exactly architecture is professionally ready for the formation of the spatial-time structures. The mesial place in the dialogue between the requirements of culture and the possibilities of civilization. It is important to realize that we are talking about a dialogue in the time movement.

A. Psychodiagnostics Methodology

The formation of the history methodology of N. M. Karamzin in the context of urban culture combined artistic and research origins. The transitional moment from the chronicle writing to the cause-effect construction of the integrated knowledge about the historical process was unique. That led to the qualitatively different interpretation of the concept — "New" exactly in his creative work. Later, under the influence of Karamzin, the attention to the "New" was transferred to the participants of the friendly association "Arzamas". That way, the reform of literary language was caused. Also that attention predetermined the formation of the "Russian historical school" methodology, which was focused on the study of Western Europe history.

Formation of close attention to the city as a place in space can be connected with the name of N.M. Karamzin. First of all, this refers to Moscow. Exactly with this city he experienced a sense of modernity...

In the aggregate, the author's interpretation of the concepts of "new", "place", "length of time" allowed him to develop a three-dimensional method of constructing historical knowledge.

Karamzin was a historiographer by profession and vocation. This, apparently, showed the strength of his professionalism as a historian. What do I mean? He combined the creative efforts of both the chronicler and the "weaver", forming the fabric of history with the help of inseparable unification of -present-future.

How it was manifested in his work?

Practically all the studies on the creative heritage of the Karamzin are began with the analysis of the novella "Poor Liza". It was written in 1972. Exactly in that year, he also created and edited "Moscow magazine". (We are just expected to read "Poor Liza" through the eyes of modern architectural historians).

- "Letters of a Russian traveler" were written later and based on results and impressions described in his travel diaries from Europe. The work on them began also in the 1792 and "Letters..." were published at the same time in "Moscow journal".

- In the period of 1802-1803 years Karamzin created a new magazine and again it had existed not for a long time — "Herald of Europe".
- The work on the "History of the Russian state" was also started in 1803. It was lasting until 1826, i.e. until the death of the researcher...

In my opinion, it is important to mention that Karamzin was comfortable to feel like a historian without breaking away from understanding and feeling the dynamics of his epoch. Due to his research interests, he expanded the boundaries of historical knowledge's chronotope. Herewith he did not forget about the necessity to record all the changes in the current time and, as a consequence, in the constantly changing, transforming picture of the "world order". Said otherwise, he was able and keenly aware of when and how to do it. By changing the point of view, he found a new "historical picture". With different perspectives, such picture was treated like renewed that allowed him to edit the content of the chronotope. Due to this, the concept of "New" was included and grown into the fabric of historical knowledge.

Hence, it follows the things, which are related to the name of Karamzin:

- Succession and "inner dialogue" with Voltaire and the Enlightenment.
- Relationship with the young (new generation) — friendly Association "Arzamas". Exactly Karamzin is perceived as a reformer of the Russian language. A.S. Pushkin was interested in this due to him.
- It was he who introduced into the Russian language such concepts as "industry", "impression", "influence", "concentration", "moral", "era", "aesthetic", "scene", "harmony", "catastrophe", "future".

This is not the whole list of new words created by Karamzin in the stock of the Russian language. All of them are still in active use, for architectural professionalism as well.

In this text it is necessary to begin a conversation about the works of Karamzin, starting with "Letters...". They created an unprecedented type of narrative — personal, "autobiographic", which combined the emotional (sensitive) and the rational. (Here for the theorists of literature is the beginning of conversation about sentimentalism in Russian literature and the art culture).

For us it is more important to focus on the different layer of Karamzin's creative heritage realized in "Letters..." where the concept of "configuration" is being analyzed.

Karamzin's journey took quite a long time. However, he did it extremely professionally. He visited not only countries, cities, theaters and museums, but he also found a way to communicate practically with all the outstanding European "names" of that time. I.Kant, I. K. Lafater, C. M. Wieland, J. G. Herder ... He went to the addresses of Voltaire and J.-J. Rousseau. Of course, he did not find them alive, both of them were dead in 1778. However, Rousseau made the greatest impression on him. As far as I understood, he visited

also that places which were described in "The New Heloise" by Rousseau.

What had attracted Karamzin in Rousseau's legacy and why had he preferred it: Rousseau became interesting in equal for intellectual elite of Europe and for ordinary peasants, who also were acquainted with "The New Heloise". He was also interested in leaders, what role they played in the Contemporary history. In this context, he singled out Peter the Great. His actuality was provoked for Karamzin by the represented play on the drama of J.-N. Bouilly "Peter the Great". Karamzin saw that play in Italy. In this drama there was the catalyst for all the actions of Peter the Great, it was the concept of "heart". Hence, the most important thing is not personification, but the possibility of creating a sensual space.

What is to be learned from reading and analyzing the "Letters..."? Not for nothing theorists of literature, who are working on this material, call "Letters..." the European life encyclopedia of the times during which the author was living. The author feels himself not like a visitor, but a part of Europe, a part of the whole. "Letters..." — is a result of a serious work based on the immediateness of the impressions gained while travelling. This work aroused great interest in Europe, it was in the center of attention for long enough. In German language it was published twice (in 1800 and in 1804), in French (fragmentarily — in 1815, complete edition in 1866), in English (1803), in Polish (1802), in Dutch (1804). No wonder that "History of the Russian state" was also published in different European languages. It is also not a surprise how these "Letters..." are made. Their poetics becomes the object of careful and deep monographic research for many authors.

What does the analysis of "Letters ..." give to architectural studies? It is important to record this before we come to the overview the novella "Poor Lisa".

First of all, it is important, because in our opinion it is rather an "encyclopedia" than the "travel diary", "letters from afar". What is useful here for the history of modern architecture?

- Spatial nature of narrative.
- The system of "constantly changing points of view" in the analysis.
- The plot construction: to "complete plots" as a meaningful, often artistically complete whole. Here is the basis of what is called now (is used to be called) "intellectual prose".
- The culture of place description is topographically accurate. Hence, there is a completely new principle of building a Dialogue with the reader. Like this dialogue is just from the place settings.
- From here, it follows the dramatic construction of the text. Text = theater. This leads to the maximal visualization of the construction, not the plot, but exactly the construction of the text. So hence, there is such dialogue engaged in the poetics.

- To this, it is appropriate to draw our attention to the fact that Karamzin's "Notes" were especially valuable for Pushkin. What does this actually mean? Notes to "History..." — Comments. The beginning of this genre is to be found in the "Letters..." in their polyhistory.

Comments preserved the integrity of the overall narrative, without destroying the overall plot of the text. This way the text was equipped with a lot of additional information. Basically, this is what made the text spatial.

It is interesting here to pay attention to how Karamzin built his methodology of historical research. He based it on the dialogue. On the one hand, it was a severe interpretation of the fact, on the other hand — construction (spatially meaningful) of the artistic whole in the narration process.

Construction, in fact, was close to the content of the artistic "description and analysis" while creating a piece of art: architecture, sculpture, painting.

It is important to focus on the fact that such Karamzin's methodology met serious rejection, criticism from contemporaries. First of all, in the Masonic world. Karamzin even had to withdraw from the Order of Masons. What did not they like? It was considered that the author made the process of constructing the whole generally available... Nowadays such kind of criticism can be interpreted as a compliment or the dignity evidence of author's efforts. But in that time (unlikely for Karamzin also) it hardly could be the consolation.

The sense of Karamzin's new discoveries generally meant that the methodology of historical knowledge was as adequate as possible to that time. It was able to change in the rhythm of the time movement along the "tunnel" (scientific tunnel) of modernity.

III. CONCLUSION

Now we have a kind of a basis for architectural analysis of the novella "Poor Liza" by N.M. Karamzin. There is great amount of literature about this rather short work. The most famous persons of cultural studies, philosophy, philology, literary studies, etc. addressed to this novella. Just as important the fact that explosion of interest in "Poor Liza" more often occurred in the crisis times for the dialogue between culture and civilization, and for the urban culture, and for the city architecture.

It is about time for us to read attentively this Karamzin's work, which has become a landmark.

The story begins with the description of the city view from the bottom of the Simonov Monastery: "Perhaps no inhabitant of Moscow knows as well as I the environs of this city. For no one is out as often in the fields; no one has wandered more on foot, aimlessly and without plan ... through meadows and glades, over hill and dale. Each summer I find new, pleasant locales, or find new beauties in the old. But the most pleasant place for me is there by the gloomy, Gothic towers of the Simonov Monastery. Standing on the hill, to the right, you can see almost all Moscow, that

frightful mass of houses and churches that strikes the eye as a mighty **amphitheatre** (highlighted by N. M. Karamzin-Y.V.): a magnificent picture, especially when lit by the sun, when its evening rays ignite the innumerable gilded cupolas and the innumerable crosses rising up to the sky! Misty, dark-green, flowering meadows spread out below. And beyond them, over yellow sand flows the clear river, ruffled by the light oars of fishing skiffs or gurgling under the rudder of freight barges, which sail from the most bountiful parts of the Russian Empire and supply hungry Moscow with grain. On the far side of the river you can see an oak grove, along which numerous herds graze. There young shepherds, sitting in the shade of the trees, sing simple, doleful songs and thus hasten along the summer days, so monotonous for them. Farther out, the gold-capped Danilov Monastery shines in the thick green of ancient elms. Still farther, almost on the horizon's edge, the Sparrow Hills turn blue. To the left appear vast, grain-laden fields, woods, and three or four small villages, and in the distance, the village of Kolomensk with its tall castle." [11].

The first thing I would like to pay attention to: I refer to the text of the 1964 edition. Of course, at that time hardly anyone connected the Moscow's urban border in the late 18-th century with the problematics of the city — a suburb in the new Moscow of the sixties, almost two centuries later. Interestingly, how practically two centuries formed the perception of city, which was set by Karamzin. For Moscow, he understood this perception as a "cultural norm".

Moreover, one line that is more essential connects the plans of the beginning of XVII-XVIII centuries with the characteristics of Moscow in XX century. The author of "Sigismund's plan", in particular, carefully captures the features of the urban structure and appearance of Moscow, but at the same time he tries to emphasize those features of the city urban structure that characterize Moscow as a European city. As he manages to identify "common-European" features in Moscow realities and then he pictures them in his designs.

The way of general plan's presentation is especially noteworthy from the methodological point of view. It is shown from the bird's view. In this edition, we see the projection into the space of the city planning solution. Due to such method, it reveals to us its volumetric and spatial composition in a whole, embracing in one drawing the structure of the urban "frame". This frame consists of the street network, the development pattern, the heights correlation and any other concise information that undoubtedly enriches our knowledge about the city in one of the most important time "slice" of its historical development. In our opinion, axonometric presentation of Moscow early plans, shown from a high point of view, is very important for understanding the autobiography of the city up to the present days. Especially in the situation of global transformation in the structure and size of the urban area, which the city has started today! "Petrov drawing" and the following plans shows precisely the logic and regularities of the formation of the Moscow radial-ring urban structure.

Yu. M. Lotman read the "Poor Lisa" in another way, which was important for understanding of regularities in the urban development evolution. His article on this work is called "About one reader's perception of "Poor Lisa" N. M. Karamzin" [12]. It is dedicated to the structure of collective consciousness, which was fixed due to the transformation ("subconscious", according to Lotman) of the concept "amphitheater" into the concept "audience".

"Audience" is the concept of visual and auditory perception. Hence, the city gained another function, very important for its life order. The city becomes a theater in the literal sense of the word "theater".

Theatre as a low farce, a spectacle. Theater as an internal perception, whether inside the theater building or in urban space. Perhaps, the main research problems of interrelation between the city — text — theater are summarized here. It is appropriate to mention the crucial thing: both the amphitheater and the audience — is the concept of equally dual content. The viewers and the actions are inseparable. At the same time, they are inextricably involved in the dialogue (communication) between the author (actor, poet) and the audience. An architect and a citizen. They act as partners. The interactive pair of interaction provides this partnership, because of that theater becomes an active tool for a model of life order and for the organization of space. Nowadays, we are interested in the spatial organization. It is exactly what we are fascinated by as in theatre (set design S. M. Barkhin in the play "Kant", V. V. Mayakovsky theater), as in the expanded concept of "border", which is related to the state border, talking about the spatial organization of a country in a whole.

Of course, in this case not only B. Fuller's experiments with spatial modules become essential. Wide range of experiments and theoretical research in this area of architectural shaping and urban art is on the front burner.

Yu. M. Lotman analyzed the specificity of the reader's text perception. One deeper layer of novella's reading is connected with that analysis. Mass consciousness is focused on the external impression and descriptiveness. Nevertheless, it derives satisfaction from the sense of what motivates the relation of events and how the event, which is created and provoked by reader's imagination, looks like. Thus, he thinks it up and perceives as a whole. It is important for the reader to understand why Lisa drowned herself exactly in this pond. Why is it so special? If as the rumor says, girls from all over the city come to this pond to make their last wish come true...

Lotman changes the subject of conversation: from the city amphitheater to the interpretation of it as an audience. He redirects the further way of thoughts about the plot of the text: from the "horizontal" (wide) way to the "vertical". In Lotman's opinion, it is one of the most significant aspects of Karamzin's talent. His role as a popularizer is able to expand the boundaries of the "cultural norm". Due to this, general public is involved in understanding of the main idea of the text. At the same time, for them it is possible not only to read the text, but also to understand how readers of a wide variety of social strata will interpret it at different times. The artistry

of the work is a crucial thing here. It is just as important for the city. In this sense, the concepts of "city" and "text" are combined in the inseparable dialogue very actively and quite successfully ... Hence, the attention of the reader = researcher switches to the "vertical" analysis of the work. This leads to a significant redesign of how the text or the view of the city is perceived (in this case, it is equal to one another).

There is the conversation in the foreground, but is not just about the narrative, which is somehow retold by the reader, but the poetics of the work, i.e., how it is organized.

A talk about the poetics of Karamzin — a separate big matter. Modern literature gives pride of place to it. The problems discussed in these works could directly become a matter of interest for modern urban planning science. It equally focuses on the historical dynamics of ideas about urban development and on the solutions of the design problems, aimed to the "prediction" of the city's fate and concepts in the future.

Only one example. V.N. Toporov also dug into reading the novella, which was very compact in book size and had a quite banal (according to V. V. Nabokov) plot. He published the results of his thoughts in the book "Poor Liza" N.M. Karamzin: reading experience." [13] in 1995. The book size was 512 pages in a whole. The author focuses on which role the narrator (author) plays in the organization of "life order" in the novella. This organization perceived as the relation of "historical" and "landscape" (in the words of V. N. Toporov). We assume for the sake of our interests that it is representation of interrelation between historical and modern. The author of this truly fundamental study shows Karamzin's presentation, how the fate of the "beautiful" Lisa is built into the perspective of the pan-European historical-cultural-literary perspective.

V. N. Toropov cites the fate of the "Poor Lisa" publications in his book. He shows what textual problems of the text understanding readers and researchers consistently from another time and another cultural range face.

In fact, this Karamzin's novella plays the role of "keystone" in the "synthetic" theory of the creative evolution — from the end of the 18th century to the present day. L.N. Tolstoy explained the organization integrity of the novel "Anna Karenina" exactly in the meaning of the concept "keystone": "I am proud of... the architecture [of the novel] — the vaults are reduced in a way that it is impossible to figure out where the keystone is." [14].

In this text, it was important to link together the ideas of modernity and Contemporary history. In addition, to make sure that these concepts are inseparable from the architecture (amphitheater) which is touted as theoretical problem in the modern methodology of science. This problem is a coded message in the scientific and artistic methodology of the history by N. M. Karamzin.

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