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Megaprojects of Moscow in the world cultural heritage system: on the restoration of the Romanov house and the Ostafyevo museum-estate

МЕГАПРОЕКТЫ Г. МОСКВЫ В СИСТЕМЕ МИРОВОГО КУЛЬТУРНОГО НАСЛЕДИЯ: К ВОПРОСАМ РЕСТАВРАЦИИ ДОМА РОМАНОВЫХ И МУЗЕЯ-УСАДЬБЫ «ОСТАФЬЕВО»

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Abstract


The relevance of the article is due to the problems of preserving the cultural heritage of regions, which is extremely important, since the loss of identity entails not only the disappearance of the historical appearance of cities, but also the loss of their economic and tourist potential. The uniqueness of the cultural heritage of Moscow as the capital of the Russian Federation has its own characteristics that distinguish it from other cities in the world. The author aims to trace the historical restoration of two architectural objects: the Romanov house and the Ostafyevo Museum-Estate, and to evaluate their historical and cultural potential. It is supposed to assess the historical significance of the objects in terms of restoring their original appearance, taking into account its authenticity (authenticity of the idea, material, architectural skill and environmental environment).


The conducted retrospective comparative analysis has shown the difference in the creative methods of restoration practice used in recreating the appearance of the estate house, depending on the preservation, restoration technique, accuracy of stylistic reconstruction and other parameters. If the

Аннотация

Актуальность статьи обусловлена проблемами сохранения культурного наследия регионов, являющейся крайне важной, т. к. утрата идентичности влечет не только к исчезновению исторического облика городов, но и к потере их экономического и туристического потенциала. Уникальность культурного наследия г. Москвы как столицы РФ имеет свои особенности, отличающие его от других городов мира. Автор предпринимает цель проследить историческую реставрацию двух архитектурных объектов: дома Романовых и музея-усадьбы «Остафьево», оценить их историко – культурный потенциал. Предполагается оценить историческую значимость объектов в аспекте восстановления их первоначального облика с учётом его аутентичности (подлинности замысла, материала, архитектурного мастерства и средового окружения). Проведенный ретроспективный сравнительный анализ показал различие творческих методов реставрационной практики, применяемой при воссоздании усадебного облика, зависящий от сохранности, техники восстановления, точности стиливого воссоздания и других параметров.

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restoration work of the Chambers of the Romanov boyars located in the Zaryadye district of Moscow, which began in the XVII century. had a step-by-step sequential principle of reconstruction over an extended time period, then one fundamental comprehensive modern restoration was undertaken at the Ostafyevo Museum -Estate, which lasted 16 years until 2017, including external and internal interior the space and its historical and documentary content. It is pointed out that the choice of methods is difficult, since due to numerous fires and alterations, the appearance of the Romanov house has repeatedly changed, and in the only preserved park estate of the XVIII century in Moscow in Ostafyevo, a public museum, a children's camp and a rest house were located in different years. Here it was possible to clarify a number of fundamental patterns of the visual interaction of the estate with the surrounding environmental context, which underwent a radical transformation at the final stage of its existence.

Based on archival documents, old photographs, drawings and extant graphic images dating back to that time, a conclusion is made about the relationship of restoration, conservation and reconstructive actions on such objects, showing their life in the context of changes and additions that preserve traces of time.

Keywords: Moscow, architectural objects, the House of the Romanov Boyars, the Ostafyevo Museum-Estate, restoration, reconstruction of the monument.

Introduction

Today, the protection of cultural heritage is a global problem of our time, along with environmental, demographic and other issues. Cultural heritage includes the spiritual, cultural, social and economic aspects of a unique value, which is the basis for national identity, self-respect, pride and recognition by the world community.

Today, issues related to the identity of peoples are especially "acute". Cultural and moral values are a certain component that connects the current generation with historical memory and contributes to the preservation of the spiritual unity of the entire society. Among other things, it helps to identify and preserve national-cultural identity as a security basis for the entire state. The scientific and pedagogical significance of our research topic is determined by the great contribution of the Russian Federation to the treasury of world culture, the centuries-old experience of the restoration school, the developed traditions of Russian architectural thought, and the significant expansion of cultural and scientific ties between Russia and other countries.

Cultural heritage sites occupy an important place in the space of modern cities. Cultural monuments are genuine witnesses of historical events, reflect the knowledge and skills of their creators, their aesthetic preferences, material wealth, style tastes, have undeniable significance for the development of society as a whole, are used for cultural, educational and educational purposes, the creation of tourist products and

Если реставрационные работы палат бояр Романовых, расположенных в районе «Зарядье» г. Москвы, начавшиеся еще XVII в. имели поэтапно-последовательный принцип воссоздания в течении протяженного временного периода, то в музее -усадьбе «Остафьево» была предпринята одна фундаментальная комплексная современная реставрация, длившаяся 16 лет до 2017 г., включающая внешнее и внутреннее интерьерное пространство и его историко-документальное наполнение. Указывается на сложности выбора методов, так как из-за многочисленных пожаров и перестроек внешний вид дома Романовых неоднократно менялся, а в единственно сохранившейся на территории г. Москвы парковой усадьбе XVIII в «Остафьево» располагались в разные годы общедоступный музей, детский лагерь и дом отдыха. Здесь удалось прояснить целый ряд основополагающих закономерностей визуального взаимодействия усадьбы с окружающим средовым контекстом, который на завершающей стадии своего существования подвергся радикальной трансформации.

На основании архивных документов, старых фотографий, чертежей и дошедшей до наших дней графических изображений, датированных тем временем, делается вывод о взаимосвязи реставрационных, консервационных и реконструктивных действий на таких объектах, показывающих их жизнь в контексте изменений и дополнений, сохраняющих следы времени.

Ключевые слова: архитектурные объекты, г. Москва, Дом бояр Романовых, музей-усадьба «Остафьево», реставрация, воссоздание памятников.

brands, and also act as objects of numerous scientific research. How and to what extent the past cultural heritage, the memory of the passing generations, their achievements and creative heritage will be preserved will depend on the sustainability and success of the development of society, the country and the world. Even modern "digital archiving" will be insufficient, because without subject classification and research by humans (and not digital technologies), archives will turn out to be a simple database, at best, for teaching artificial intelligence, and will not become part of the cultural heritage for future generations.

The material essence of heritage is cultural world values. The cultural and natural heritage of Russia is actively involved in the world cultural space. As a rule, a characteristic feature of historical and cultural objects is the period of their formation and the connection that they have with one or another significant historical event or personality (Kober, 2021). In this case, a large role is given to the planning volumetric-spatial base, the silhouette of the city and water spaces, the perspective of the main streets, as well as applied and architectural monuments of cultural heritage located on its territory (Levina, 2020; Krasnova, 2022).

Cultural heritage is influenced by a large number of phenomena and processes that occur in society. However, it also has an impact on the social spiritual atmosphere. Various architectural monuments, if considered in the form of objects, are carriers of aesthetic, historical, artistic and functional human values (Karpova, 2021).

So, we can say that the protection of cultural heritage is the most significant issue for the current period of time. This problem is on the same level as demographic, energy, raw materials and a large number of other important problems (Khakimov, 2019).

Within the framework of the state policy system, which is aimed at preserving cultural heritage, special importance is given to activities aimed at popularizing heritage, as well as the process of cultural enlightenment (Makarova, 2020). Considering that we are currently in the era of globalization, this is a fairly prompt measure. The Federal Law of the Russian Federation on Cultural Heritage Objects provides for methods of preserving the historical and cultural value of objects, providing for conservation, repair and restoration (Balikoev et al., 2023). At the same time, a huge number of cultural heritage sites are in disrepair. There are insufficient funds not only for the reconstruction, restoration and maintenance of cultural heritage sites, but even for their conservation. In projects for the restoration and development of such facilities, it is necessary to rely on the growth of self-awareness of residents of cities and settlements, their involvement in the development of the territory and the local community, ensuring employment of residents, educating young people a sense of responsibility to their small homeland (Povolskaya, 2023).

Despite the existence of international documents regulating the activities of States in the field of monument protection, many countries adhere to their traditional principles of preserving cultural heritage. Each country has unique traditional sites that are of particular value to its culture. The national principles of restoration always stem from the tasks that are put forward in a particular society in relation to its national heritage (Brendousova, 2020). The state protection of cultural heritage objects is understood as a system of legal, organizational, financial, logistical, informational and other measures aimed at identifying, recording, studying cultural heritage objects, preventing their destruction or harm to them.

Methods of preservation of cultural heritage objects are recognized:

- Restoration: restoration of damaged or ruined cultural heritage sites using carefully selected authentic techniques and materials to preserve the original appearance and structure;
- Photo and video recording: creation of documentation using modern technologies for archiving details or other architectural elements and the condition of the object at the time of conservation or restoration;
- Monitoring: monitoring systems for storage conditions that prevent unauthorized changes in condition and parameters that may negatively affect the preservation of the cultural heritage site;
- Preventive measures: development of strategies to prevent possible threats that could damage the cultural heritage site;
- Integrated approach: the joint use of various methods of restoration and conservation, providing comprehensive protection of cultural heritage sites from various types of destructive influences.

In modern conditions, the value of an architectural monument is not limited solely to its aesthetic qualities, but is complemented by its historical and semiotic significance. In this regard, at the present stage, cultural heritage objects of value are recognized not only individual masterpieces, but also structures reflecting the

flavor of a certain era or a certain historical architectural style, including ordinary buildings that cannot be torn out of the architectural context of the environment.

Recently, the question of preserving and sometimes recreating the estate culture has been increasingly raised (Trubetskaya, 2020; Krasnova, 2022).

In this regard, this article examined two cultural megaprojects for the restoration of extremely important national cultural heritage sites of the Russian Federation in Moscow - the House of the Romanov Boyars and the Ostafyevo Museum-Estate. The unflagging interest of researchers in this issue throughout its history at the transnational level and at the level of a single country determines the undoubted relevance of this study.

The purpose of the research is to study and analyze the cultural mega projects of Moscow as historical monuments in the field of cultural heritage preservation.

Research objectives:

- Analyze cultural megaprojects for the restoration of cultural heritage sites in Moscow the House of the Romanov Boyars and the Ostafyevo Museum-Estate;
- Trace the evolution and systematize the stages of recreating their historical appearance;
- Conduct a comparative analysis of the restoration work of these objects, identifying the features of the application of methods necessary for the specifics of the estate image and style;
- Assess the historical, cultural and tourist potential of the monuments under consideration.

Literature review

The current level of knowledge of problems related to the restoration and reconstruction of cultural heritage, the formation and development of such practices in the world is determined by a number of studies devoted to both general aspects and individual links of the system of restoration of the appearance of structures.

The issues of the organization of the restoration work system and the history of its scientific development were studied in the works (Chernysheva, 2006; Chernyavskaya, 2020, Bulavina, 2022; Karapetyan, 2022).

New technologies and methods for the restoration of historical objects are analyzed in studies (Rizayeva, 2020; Vittorini, 2022).

Works are devoted to the cultural direction of restoration of objects of artistic and historical heritage (Mukhin & Mohamed, 2020; Podverbny, 2023).

The conceptual aspect of the content of programs for the restoration of landscape architecture monuments was studied by the authors (Anagnostopoulos, 1988; Francis, 2001; Tai, & Kuper, 2010; Weller, 2014).

Landscape design issues and aesthetic categories of restoration were considered in the works (Meyer, 2008; Tourbier, 1988; Liefoghe, 2020).

Studies have been devoted to the integration problems of the city and historical architectural megaprojects in the modern world (Roosevelt, 1995; Rohr, Bernhardt, Cadotte, & Clements, 2018).

There is a constant interest in the domestic theory of restoration in the study of foreign methods and techniques. There are many publications on the current state of individual historical, cultural and artistic sites, including those protected by UNESCO (Logan, 1997; Mikhailovskii, 2011; Buckler, 2015; Thapa, 2020).

There are scientific papers examining the building of the Romanov Chambers from a historical perspective, including information on the historical use of the museum building, on the formation of the memorial complex of the Romanov dynasty in the XIX century and on the current state of the museum (Shutskaya, 2017). A similar edition in book format tells about one of the most interesting monuments of the Moscow region - the history of the Chambers and their owners, as well as the history of the museum created here in the middle of the XIX century (Shchutskaya, Tregublva, 2007). From the standpoint of Russian tile

research, the article is devoted to S. I. Baranova, which analyzes the activities of architect F. F. Richter, his role in the discovery of the national tiled heritage and in the interpretation of the plot and symbolic line on the example of the restoration of the Romanov Boyars' Chambers in Moscow (Baranova, 2011).

Regarding the profile studies of the Ostafyevo Estate, one can mention an article written in a cultural direction, describing a successful place near Podolsk, named by A.S. Pushkin's "Russian Parnassus", where you can not only plunge into the atmosphere of Russian estate life of the 19th century and enjoy the surrounding landscape (Krasavin, 2014).

In the study by V.M. Chekmarev emphasizes the due to multiple reconstruction by the beginning of the 21st century. The estate was largely lost its original volumetric-spatial structure, architecture and planning organization, and interior design; only individual decorative elements on the facades have been preserved. The periods and causes of partial and even complete degradation of the original natural environment, which was stably preserved in the territory under consideration until the first third of the 20th century, have also been identified (Chekmarev, 2023).

However, there are very few works based on a comparative analysis of two monuments of the same city, showing the distinctive techniques of their restoration and together forming the status of megaprojects, and there are none in our comparison. This format allowed us to highlight the questions that determined the formulation and formulation of the main research problem.

Methods and materials

A systematic, structural, historical and logical approach is used as the basic components of a system of methodological approaches that have a general scientific character. Statistical analysis as a process of collecting and analyzing existing and already published information about various historical pages telling about the material and cultural life of the chambers of the Romanov boyars and the Ostafyevo Estate led to content analysis of disparate text printed, handwritten and online materials collected together, which allowed draw up a systematic, consistent picture of the restorations of two architectural objects.

The special source base of the research was the visual analysis of natural monuments, the study and analysis of information about their restoration (trips to their locations), photo fixation, work with literary and archival sources Vyazemsky. RGALI; Old postcards. The house of the Romanov boyars, 1857; Ostafyevo Manor, archival photographs), analysis of statistical data.

This study was conducted through accurate art historical methods of understanding the material and author's stages in the process of collecting them according to the principle of systematic scientific information and building concepts, objective analytical reflection of reality in the form of physically existing architectural monuments. Thus, historical specifics are here the main area of application of all analysis tools and the possibility of their reproduction. If the new study uses the same tools as the original study, the same research protocol, and the study consists of the same group of researchers, then the results will be similar, but not necessarily identical, since we are dealing with a humanitarian field of research.

Results and discussions

The restoration of a historical building is not only the restoration of its appearance, but also the filling of historical spaces with an actual function, because the building fully exists not in the form of walls, but in the totality of social processes taking place inside and around it. Modern restoration of architectural monuments is a set of measures for the restoration, finishing and decoration of the interiors and exteriors of building.

The most relevant issue in scientific restoration is the authenticity of the work. It is worth noting that the possibilities of modern construction equipment and new building materials are almost limitless (Yuzbashyan, 2022). Thus, in the process of restoration of an architectural monument, it is important to maintain a balance between the preservation of historical heritage and the modern functionality of the building.

The theory of restoration of architectural monuments is based on several basic principles: authenticity, inviolability, readability. Karpova E. S. identifies evaluation criteria that determine the success of a restored

reconstruction, where the level of comfort, economic efficiency, respect for history, aesthetic value and significance for further development are of decisive importance (Karpova, 2021).

Today, work is being actively carried out to preserve cultural heritage sites in all cities of Russia, including the capital. Between 2013 and 2023, more than 2,000 cultural heritage sites were restored in the capital. Due to the fact that the city is actively working to maintain and restore cultural heritage sites, the city has its own unique appearance (Mos.ru, 2023).

Let's consider how the restoration of one of the most significant cultural heritage sites of Moscow took place - the House of the Romanov Boyars. The chambers of the Romanov Boyars are the only surviving building of the large estate of the Romanov Boyars (Figure 1).

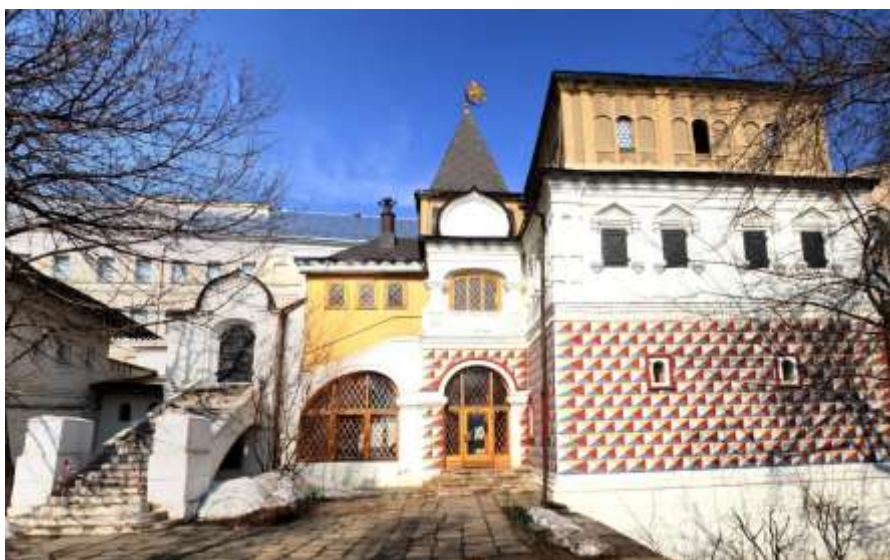


Figure 1. The House of the Romanov Boyars. Photo: Vladimir d'AR (n/d).

The house, which later became known as the House of the Romanov Boyars, passed into the possession of Nikita Romanovich Yuriev in the 1540s, when he married Varvara Ivanovna Khovrina. Nikita Romanovich Yuryev was the grandfather of Mikhail Fedorovich Romanov, the future Tsar of the Russian Empire. The house of the Romanov Boyars is the house in which Tsar Mikhail Fedorovich Romanov was probably born. The building represents the oldest building in Moscow, and the very first inhabitants of this house were the Khovrin merchants. They settled in this house in the 15th century. Unfortunately, from that time (from the 15th century) only a white stone basement remained here.

Most of the house was restored and redone in the XVI-XVII centuries, which led to the loss of the original appearance of the House. At that time, two clans competed with each other - the Romanov family and the Godunov family. The Godunov family in power was very afraid that the Romanovs might "displace" them from the throne. In this regard, Boris Godunov arrested all the Romanov brothers in 1600, then they were expelled from Moscow, but in the end, the Romanov dynasty won and in 1613 Mikhail Fedorovich Romanov became the Tsar of the Russian Empire. The house of the Romanov boyars was named the Old Sovereign's Court. Then the house was transferred to the Znamensky Monastery. The house has been in the possession of the Znamensky Monastery for more than 200 years. In 1856, Alexander II ordered that the House of the Romanov Boyars be made a museum.

Throughout its existence, the House of the Romanov Boyars has been rebuilt many times. The original appearance of the House was restored by restorer Fyodor Richter. Thanks to this specialist, who carefully examined the House and all the documents related to the House, it was possible to establish that only two floors remained from the original House of the Romanov Boyars – these are the white stone and brick basements of the late XV century – early XVI century, the basement and the middle floor of the XVII century.

Fyodor Richter carried out the first restoration of the House in the XVIII century, restoring the original appearance of the House, which he possessed in the XVI-XVII centuries. Then almost the entire architecture of the house was completely restored, as well as the interior. Thus, a wooden upper room was erected, tiled stoves were installed, the so-called boyar's office, refectory and other rooms were decorated, which since 1859 began to be exhibited as part of the Romanov Boyars House Museum (Figure 2).



Figure 2. The initial restoration project.

Source: F. F. Richter. (n/f)

The second restoration took place from 1984 to 1991, during which an interesting painting was restored inside the building, stairs, passages, reproduction of the appearance of ancient boyar life. The third restoration took place not so long ago - in 2017. The main task of the restoration was to correct the composition and design of the facades, but without making special changes in order to preserve exactly the appearance of the facade, which was recreated in 1856-1859 by architect Fyodor Richter. During the third restoration, the facades of the outbuilding, the brickwork of the walls, the white stone floors and vaults, the plastering and plaster coating of the ceilings, as well as the colorful coating of the walls were restored. Then the plank and parquet floors, windows and doors, wooden interior decoration were restored, heating and water supply systems, electrical networks were replaced and new ventilation system devices were installed. When restoring the House of the Romanov Boyars, it was necessary to take into account the preservation of the unique diamond rust of the House - a type of painting that creates a visual volume. The restorers had to work hard to accurately replicate the ideas of the old masters. As a result, the Chambers of the Romanov Boyars were restored to their historical appearance.

During the landscaping of the courtyard of the House, a historical stone was used, which has been preserved since the time when this object was built. The stone has a special texture: flat surface on top and a convex surface on the back. The masters of that time polished only the upper part, and the reverse side was "sunk" into the ground. Therefore, laying this stone was not an easy task, since it was necessary to achieve a smooth masonry.

The house of the Romanov Boyars belongs to the territory of Zaryadye Park in Moscow. Restoration work was also carried out in Zaryadye, as part of which other cultural heritage sites were restored - the Old English Courtyard, the building of the services of the Znamensky Monastery and the Temples of the Patriarchal Compound in Zaryadye and on Varvarka. Thus, we examined the number of restorations of the House of Romanov Boyars and how they were carried out. Now let's analyze the chronology and features of the restoration of another significant object of Moscow's cultural heritage – the Ostafyevo Museum-Estate (Figure 3)



Figure 3. Ostafyevo Museum-Estate. Photo by Yu. Makarov (2020).

The architectural and park ensemble of the estate is located on an area of almost 38 hectares. This estate is an example of a Russian estate in Moscow at the turn of the XVIII century and XIX century.

The territory of the estate is presented as follows – the route leads through the main entrance, followed by a dam across the Lyubuch River, then the place where the estate itself is located. The estate has an extension on the right (east) and an extension on the left (west). The outbuildings and the estate are connected by two colonnades. The roof of the palace is decorated with a belvedere, which is the dominant axis of the main facade.

Today, the Ostafyevo Museum-Estate is considered the most beautiful estate in Moscow and the most famous estate in the territory of the Troitskiy and Novomoskovsky administrative districts, annexed to the city of Moscow in 2012, its unique calling card. The restoration of the Ostafyevo Museum- Estate is recognized as one of the best. Documents indicate that the estate was built at the end of the XVIII century. The exact data have not been preserved, but there are suggestions that the estate was built either by the Matvey Kazakov school of architects or by architects Nikolai Lvov and Ivan Starov (Figure 4).

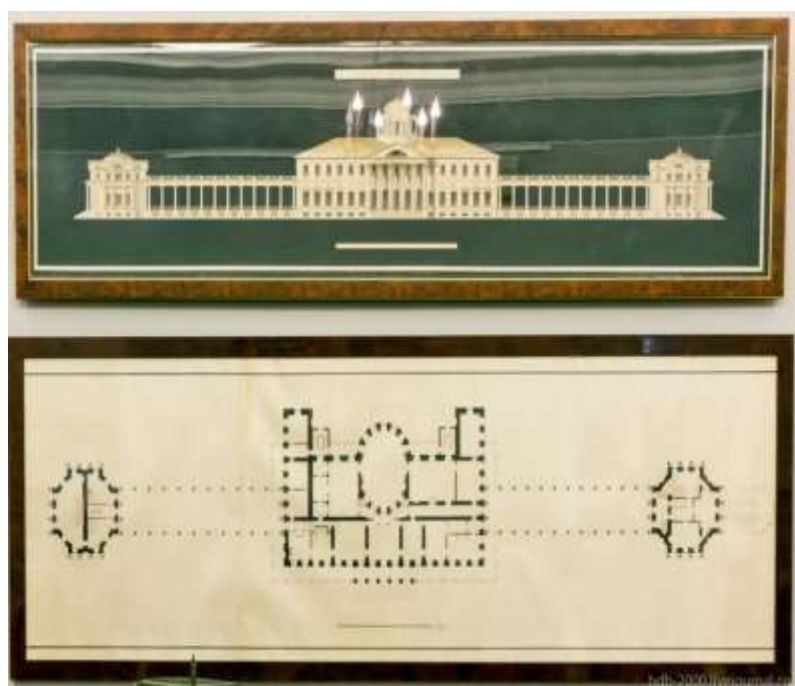


Figure 4. Ostafyevo. Project of a estate house of the 18th century.

Source: Drawing by E. I. Starov. (n/f)

Ostafyevo Estate is a estate with a rich cultural history. In the 19th century, literary figures of various popularity met here. Even such popular personalities as Alexander Pushkin, Nikolai Gogol, Alexander Griboyedov, Vasily Zhukovsky, Adam Mickiewicz, Wilhelm Kuchelbecker and many others visited here. The estate was then considered the literary center of Moscow. It is worth noting that Alexander Sergeevich Pushkin often visited the estate.

Later, the historiographer Nikolai Karamzin lived in the Ostafyevo estate (from 1804 to 1815). Nikolai Karamzin's wife was the daughter of the owner of the estate, Prince Andrei Vyazemsky. Here Nikolai Karamzin wrote all eight volumes of *The History of the Russian State*.

The estate has significantly changed its appearance after it was bought by Andrey Vyazemsky. He made a palace here and landscaped the park. Until the end of the 19th century, the estate remained in the possession of the Vyazemskys (Vyazemskys, 1879). Then the estate was bought by Count Sergei Sheremetev at the end of the XIX century. In 1899, Sergei Sheremetev decided to organize a museum in the building dedicated to the historical and literary heritage of the estate. So it became the first publicly accessible museum in Russia associated with the name of Alexander Pushkin (Ostafyevo Museum- Estate).

In the period from the revolution to 1988, the object underwent a number of changes, since its purpose changed several times during this period. Initially, it was transformed into a pioneer camp, then into a rest home for top officials of the Central Communist Party of the Soviet Union. During this time, a lot changed in the internal and external structure of the estate. Many elements in the classicism style were violated. In 1988, the estate was finally turned into a museum. From 1988 to 1994, the estate was a branch of the State Pushkin Museum, which in 1994 it received federal status.

Since 1995, the estate has become an object of cultural heritage, which has federal significance. At the end of the last century, a whole list of works was carried out to restore and strengthen the estate. As part of the restoration, the area surrounding the palace was also transformed. In addition, as many as five monuments around the estate were repaired, landscaping of the glades and meadows that surround the estate and many other works were carried out. Later, the historical birch, or Karamzin, grove was restored. It is located on the territory of the estate's forest park, and is also classified as a cultural heritage site of regional significance.

Of all the halls that exist in the estate, only the oval hall has reached us in its original form. In the oval hall, instead of the window openings of the 30s of the last century, six doors leading to the park were restored again. Afterwards, the ceiling cornice with stucco molding was restored, the capitals and bases of the semi-columns were restored.

The basis for the restoration work was field studies of the estate, as well as its historical documents. So, during the restoration process, the following work was carried out: the belvedere was recreated; the facades were recreated; the old layout was returned; the entire interior of the estate was completely restored (Figure 5)

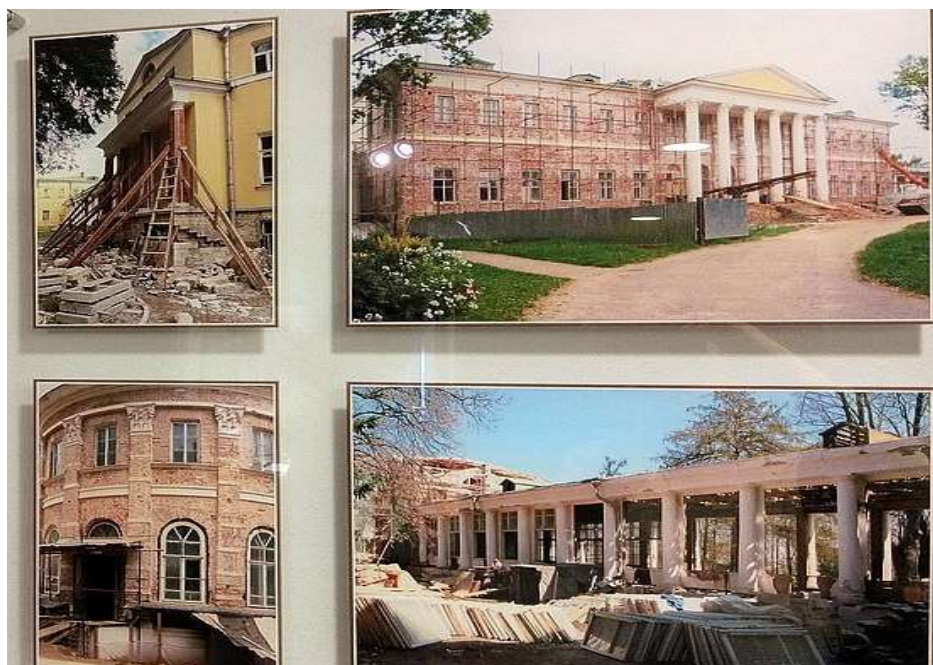


Figure 5. Fragments of the restoration of the Ostafyevo estate. Photo by Pamsik (n/f)

Another equally important part of the restoration of the museum-estate is the reconstruction of the historical and household environment of the estate, which it had in the first third of the XIX century. Most of all, this part suffered in the front halls on the ground floor. The historical and household environment consists of furniture that was in the house when the princes Vyazemsky lived, books, paintings, graphics, decorative and applied arts. A lot of historical and household objects were kept for a long time in the Museum's Fund Collection and in the Moscow Ostankino Museum-Estate.

In 2017, the project under study was a laureate in a competition called "Moscow Restoration". For sixteen years, various specialists have been engaged in recreating the facade, as well as the interior, based on archival documentation, photos and watercolors that have survived to this day.

Today, the Ostafyevo Museum-Estate has four permanent exhibitions and several temporary exhibitions. At the beginning of the main exhibition, you can see one of the very first exhibits of the museum - a bust of an Amazon. Also interesting exhibits of the museum-estate are wooden angels, which are more than 400 years old. Pavel Vyazemsky also bought these angels at one time. Initially, the angels were supposed to hold crosses in their hands, according to researchers, these crosses were from the Catholic Church in Germany, but now they have made candlesticks. Fragments of antique sculpture can be seen in the library. These fragments were formed during the I-II century AD.

In turn, there is an exposition on the second floor, which was dedicated directly to N. Karamzin. Guests can visit his office, where a large number of works were created.

The medal's office is located in another building. It is worth noting that it is the only one in our country. There are about 20 thousand medals on which there are images of the rulers of Russia, as well as poets, historians and other famous figures. The most ancient of them are more than three centuries old.

The estate complexes originally contained a museum function. The landowners collected a wide variety of collections, which allows them to recreate the decoration of the estate and, using the preserved exhibits, transform it into a museum. Attracting both domestic and foreign visitors makes it possible to raise tourism activities to a new level (Luzyanina, 2022). Numerous advertising campaigns, ongoing events, the revival of former enterprises on the territory of the estates, allow maintaining the functionality of the reconstructed facilities.

A comparative analysis of the House of Romanov Boyars and the Ostafyevo Museum- Estate is presented in Figure 6.

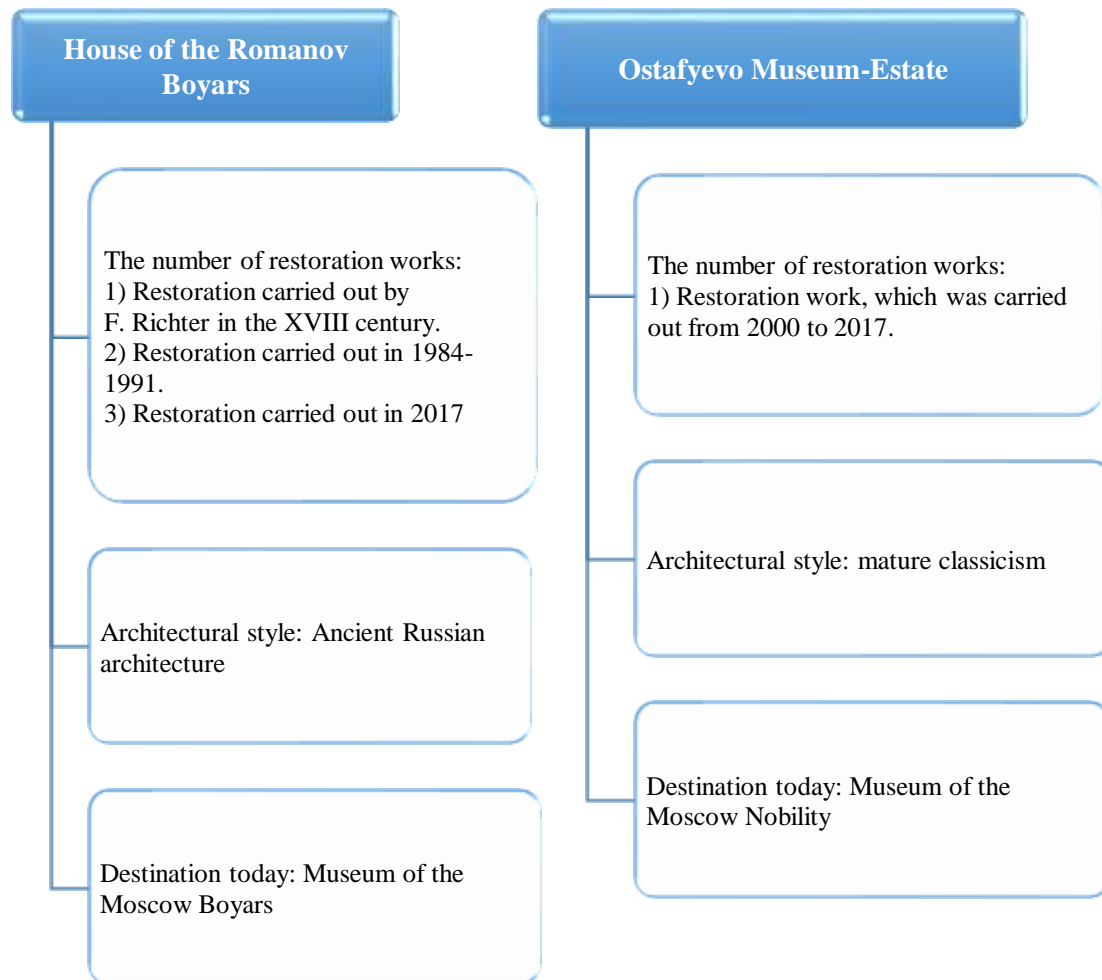


Figure 6. Comparative analysis of the restoration work of the House of Romanov Boyars and the Ostafyevo Museum-Estate.

A comparative analysis of the restoration activities of Moscow megaprojects in the world cultural heritage system shows their similar and distinctive features. Based on the results of the analysis of literary and archival original data for two projects, it was possible to:

The comparative analysis of restoration activities of Moscow megaprojects in the system of world cultural heritage shows their similar and distinctive features. Based on the results of the analysis of literary and archival original data for two projects, it was possible to:

- Clarify and complete the evolution of the interpretation of existing approaches to the concept of "estate restoration";
- Compose a periodization of the history of the restoration work carried out on two estates, taking into account scientific approaches to the problem in recent decades;
- Systematize the stages of the implementation of the concept of rational use of architectural monuments in terms of their museification and popularization in the world community and identify the specific features of its development in the Russian Federation.

The analysis of the historical stages of the Russian estate restoration system gives grounds to assert that the study of the concept of continuous restoration of the stylistic architectural appearance of the monument and its further museum use as an experience of its implementation in modern Russia can be useful for other countries.

The practical significance of the research lies in the fact that analytical work with estate architecture and its associated environment makes a significant contribution to the comprehensive study of the problem of

creating an optimal system for the preservation of cultural heritage objects and their popularization both in our country and around the world, as well as to expand and strengthen scientific and cultural cooperation.

Conclusion

In the course of our research, we identified and characterized the following structural components of the Moscow megaproject restoration system, each of which performs its own specific tasks, united by a common goal:

- The principle of historicism, which assumes minimal interference with the historical material of an architectural object with maximum preservation. The estates existing in our time with their losses, later layering and established links with the architectural and spatial environment should preserve through restoration the historical correspondence to the original appearance of the monument, including distorting alterations, but this is not always possible due to the surviving documentary material;
- The principle of stylistic restoration, which requires taking into account the authenticity of the architectural style, differs from the usual repair and construction practice. The advantage in estate restoration, as examples have shown, was given to special methods of strengthening, and only in extreme cases it was allowed to replace the original material in artistically active elements of the monument — carved details, paintings, masonry walls or structures. The more historical and artistic information one or another element of the monument carries, the more clearly the requirement to preserve its authenticity becomes;
- The principle of differentiation, focused on creating the necessary conditions for the most complete manifestation of the restoration methods chosen for each estate project, and providing the opportunity and freedom to choose an individual way to solve restoration tasks, taking into account scientific interests and values. A group of factors for the preservation of the estate has been identified (the fact of the preservation of the core of the estate, the presence of the use of the main house or only fragments, or the inclusion of the layout of the landscape environment).

Thus, it can be concluded that the importance of historical and cultural heritage in the XX-XXI centuries is one of the priorities of world culture and politics. The analysis of the state of the monuments of the manor culture of Moscow, the Romanov House and the Ostafyev Museum- Estate showed:

- The feasibility of certain functions depends on the characteristics of the estate itself and its context, expressed in the factors of historical, cultural and investment attractiveness, indicates the expediency of the restoration and museumification.
- The study of the estate, its restoration and museumification are necessary conditions for the preservation of cultural heritage. The manor is understood as a sign of Russia, a symbol of Russian culture.
- Thanks to the restoration, and in certain cases, the museumification of estates, it is possible to preserve a whole layer of cultural and historical heritage of entire cities.
- Activities in the field of preservation of cultural heritage sites require a lot of effort and professionalism on the part of restorers.

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