

pattern it's better to use illumination with lights similar to natural. Red floodlight strongly covers all tones of the surface with red shade, leaving only brightness differences seen. Therefore, the use of red lightings should be limited, except of cases where it is necessary for artistic impression.

Normative standards for external illumination also state that for objects with "cold" color tones and plantations it is better to use discharge lamp with color temperature higher than 4000 C. Lights with the temperature below 3500 C can be used for illumination of objects colored in "warm" tones. For illumination of polychromic objects, especially decorative elements of the facades (mosaics, panel pictures, scratch-works etc.) it is better to use sources of white light with general color rendering index R_{\square} not less than 80. Sources of coloured lights are allowed for decorative illumination of objects of landscape architecture [3].

Light accents should be disposed along the pedestrian paths and transport ways. For the first, it provides safety and psychological comfort, for the second, leads to a certain destination. The position of light fixtures should be checked for avoidance of blinding lights in the central field of view of drivers and pedestrians on the main traffic directions. Otherwise, direct lights should be shielded by light-protective equipment [3].

In summary, it could be said that together with utilitarian necessity of external lighting of the city there is a developing tendency of raising the role of artistic issues in organization of urban environment at nighttime.

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ESTATE OF THE LANDLORD GLAZKO

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The following question are under analysis in the article: the history of land ownership and the formation of the old manor in Rossony, the peculiarities of its planning decisions, the characteristics of its architectural structure, the Manor Park, the water systems; the estate culture, art and heirlooms, the nature of farming and lifestyle of the owners. The article describes the present state of the estate, the importance of its conservation and new functional use.

Manors for centuries have been an integral part of the history and culture of Belarus. These complexes are the custodians of the traditions and customs. Libraries, art galleries, collections of rare things that have been preserved by several generations of owners have a great not only material but also cultural and historical value. Pan Glazko's estate in Rossony, Vitebsk region, is a unique architectural monument that dates from 1900.

The owner of the estate, the landlord Glazko, lived in the early twentieth century. The complex did not appear by accident. The landowner fell in love with the first beauty in Poland. She set a fan of the condition: «Build a castle like my father's one. It should be by the lake and there should be an island in the middle of the lake. In front of the building I want to see the waves of a round pond». Glazko made his beloved's wish come true. He had the good luck to win the money for the palace at the casino.

"The house with a hundred windows" is the nickname given by the locals to the picturesque house, built in 1900. The castle was built in the estate of Stanislavovo in accordance with the project by the architect Edmund Frick.

It should be noted that modern information sources call the magnificent building erected on the shore of Rossony Lake in many various ways. This building, in appearance resembling a gothic castle, got a lot of definitions - a palace, a palace complex, a manor, a manor house. An analysis of the terms leads to the conclusion that the most appropriate term is "manor". However, taking into account the enigma of the architectural composition, picturesqueness and majesty of the building, it's sometimes still appropriate to call the estate of Pan Glazko a palace and a castle (Pict.1).

It is difficult to determine the stylistic direction of the architecture of the manor. Some sources attribute it to the Gothic and neo-Gothic style, while romanticism is mentioned in the others. This is due to the fact that the estate was built at the crossroads of epochs.

On either side this masterpiece of architecture is perceived differently. The faceted towers on the roof and the tall narrow arched windows evoke associations with the London Westminster [1].



Fig. 1. Homestead, 1940

The monument of manor architecture is built of brick on a plinth of rubble. This fantastically beautiful castle is hoisted on a strong foundation of stone. The monumental structure attracts your attention with a saturated color solution, which combines the polychrome masonry cap, the red high-quality masonry facade and the light gray encircling decorative elements. Some items are made of sandstone for a variety of monotypes of dark tones of the walls. In accordance with the plan the spatial composition of the castle gains its active-dynamic and asymmetrical treatment with extraordinary novel rhythms, line and step increase of the volume diagonal: the southern part is one-storied, the central one is two-storied, the northern one is a three-storied tower with a hipped roof and a chapel (not preserved, blown by partisans during World War II). The central part is in the form of bay trihedral windows and completes the main facade with a stepped shield. On the right side there is a three-storied tower square in shape that dominates the entire building. On the left there is a low octagonal cupola decorated with teeth. Both towers once crowned the hipped roof. The rest of the roof of the castle is flat. The one-storied side has a stepped gable. The diversity of composition enhances the variety of plastic fronts: there are stepped panels, decorative cut-glass towers, architectural zones, different in shape and size window openings [2]. The facades are covered with rustication and false arches. The plan of the castle has a complex configuration because of many turns of long corridors and hidden stairs, various halls and intimate rooms.

Despite the massive external architecture the interior had rooms in the style of "Empire" and "Louis Philippe." The dining room was made in the "Gdansk" style. There was old mahogany furniture inlaid with ivory in the boudoir. There was an "oak" room, hung with tapestries. There was crystal and the china kept in the "Gdansk" cupboards. The walls were decorated with brocade, shawls, and paintings by artists of the Italian school. The two paintings "Madonna" and "Saint Sebastian" by unknown masters represented great value.

The basement of the castle has spacious rooms with vaulted ceilings. In this area there was a kitchen where products were stored. Once there were barrels of cheese drenched with butter. From the basement the stairs lead to the room on the ground floor.

The castle was surrounded by the park with lime avenues. Roses were grown there not only to decorate the garden, but the entire park. Behind the castle there is a lake, with an artificial island. In winter farmers by order of the pan Stanislav drove land on horsebacks to build the island.

On the territory of the estate there were buildings made of red brick. They were called Moors. One building had an elongated rectangular shape; it was divided into separate rooms. In each of them there was an entrance from the yard, the landlord's workers lived there. There was one more building built of large stones, it was called the "frozen room" and served as a cellar or pantry.

After the Revolution Stanislav Glazko went abroad with just one bag. Extensive damage was inflicted upon the inner chambers during the Great October Revolution, when the "malachite" was destroyed with axes, the furniture and excellent dishes were smashed. Nowadays the landowner's relatives live in the Baltic States. They have never been here.

Today the building hosts the extracurricular activities. There was not enough space available for all the clubs in the building and a silicate extension was built (Pict.2). Having rebuilt the whole village the contemporaries cannot find funds for the restoration of this first-class attraction [3].

Nowadays in Belarus much attention is paid to the sites of great historical and architectural value. Much attention is paid to the preservation and restoration of cultural heritage and cultural potential for the development of tourism and recreation. There exist plans of the reconstruction of the landowner Glazko's manor house, although no attempt to recreate the estate has been taken so far.



Fig. 2. View of the estate now

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CHURCH OF HOLY ASCENTION

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The study established that such an architectural monument holds a special place in the cultural and historical heritage of Belarus. It should be noted that the temple was built of the material that was not typical of the time. The cathedral was founded and existed at the crossroads of epochs, which naturally left its mark on the formation of its structure.

The history of Orthodox architecture is deeply connected with the canonical and dogmatic teachings; it keeps a philosophical significance, not only in doctrine but also in architecture.

Practically the entire second half of the XIX century architects speculated on the problem of formation of style in Russian architecture. The so-called pseudo-Russian style gained ground and took the greatest development in that era.