Journal of Siberian Federal University. Humanities & Social Sciences 12 (2011 4) 1705-1718
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УДК 7.072 (571.51)

The Architecture of Krasnoyarsk as a Space of Social Identification. Correlation of Cosmocentric and Sociocentric Ideals[1]

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Received 24.04.2011, received in revised form 30.08.2011, accepted 16.11.2011

The article describes the specifics of the formation of social identity of a person through the architectural space organization of the city. Some of the most significant architectural structures of the city are revealed in their ability to be the ideals of the world view of sociocentric and cosmocentric orientations. We analyze the ratio of a socio- and cosmocentric ideal-forming potential of key sites that form the city on the Yenisei River. The relevance of this work is provided by the indissoluble connection of identity formation and the whole society through architecture that organizes the entire community as an integral organism. The article reveals the potential of urban planning as a way of organizing the worldview of society, the value orientation of a person. The underlying idea is that the architecture provides development for the human community in unity with the natural world, while preserving the historical significance and features of the formation of Krasnoyarsk.

Keywords: architecture, Krasnoyarsk, social identification, sociocentric ideal, cosmocentric ideal.

The research is done as a part of the grant of the Federal Target Programme "Social construction of all-Russian identity in the Central Siberia".

Point of view

Urban architecture is one of the main mediators in the organization of a human's world view. It creates a bond between the two parties – an individual and society and between a human and a natural space, seeking to create a coherent whole.

A city is a synthetic medium based on the interaction between works of the first and the second nature. At the founding of the city and the subsequent development of the selected area one can observe a multistage development of a close and, as a rule, complex relationship between natural and artificial landscapes. For a human the development of these relations is not unnoticed and becomes the embodiment of a conflict of self-assertion and complicity. The dominance of the artificial beginning of the second nature occurs at the total suppression of the natural environment that loses the "voice" in urban development. In the opposite case, nature can prevail in the urban environment. But the latter phenomenon is an

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absolute rarity in the modern urban planning of the totally urban civilization of our time.

What is the place of Krasnoyarsk in the distribution of influence forces of the ideals of natural and artificial being on the value orientation of a person living in this city? Can Krasnoyarsk arrange the balance of a human's self-assertion and complicity in the fullness of being through its monuments?

The urban Environment of Krasnoyarsk is a space that forms a person's relationship with the world with the help of architectural and natural means. The formation of the worldview is based on certain values – spiritual, social values that the architecture is capable of forming – civil and religious. Architecture serves as a space of social identity of a personality. A human's comprehension of his place in the structure of a particular community is an integral component of the identity of the individual.

Among the levels of social identification the defining ones are: a level of the formation of values of belonging to a specific macro-national unity (on a national scale), and a formation level of values of micro-national unity (on the scale of the city). Only in terms of consistency with the values of global, universal unity and with the value of intrapersonal harmony, the social identity contributes to the harmonization of a personality. Architectural monuments of Krasnoyarsk demonstrate an understanding of the existence of the internal dependence between the cosmocentric, sociocentric and egocentric values of a person.

Monuments of architecture participating in the holistic urban development project operate with both categories of "townsman" and "citizen" and "man" and "citizen of the world". In the concept of "townsman" the characteristic of territorial belonging dominates, while "citizen" is a new stage of development of the townsman's personality that suggests a qualitative participation in the life of the city, region, country – a kind of responsibility not only for oneself but also for the development of the territory that is home.

Architecture of Krasnoyarsk is mainly based on the ideals of the cosmocentric and sociocentric orientation. The concept of "sociocentric ideal" is a way of the relationship between a person and society. The term "cosmocentric ideal" carries the understanding of the relationship between a person and nature.

This study aims to determine the ratio of sociocentric and cosmocentric ideals acting in the architecture of Krasnoyarsk – the capital of the Krasnoyarsk Territory.

According to the historical facts, the city of Krasnoyarsk was founded in 1628 by Andrey Dubensky: then a "small" stockaded town was built and named Krasny Yar after the red color of marl constituting the thickness of the left high bank of the Kacha River down Krasnoyarsk, opposite the Tatysheva Island. We know the words of Andrey Dubensky: "In the ravine the place is good, high and red, and the forest is near, and there are a lot of plowed fields and hay meadows, so the state town can be placed there" (Tsarev, 2011).

The very name of the city – Krasnoyarsk – demonstrates a combination of two notions: Krasny Yar. One of the meanings of "krasny" color is its interpretation as something "fine", "bright" and "beautiful" that attaches beauty to the objects it paints. Thus, the idea of not just a "red" but a "beautiful" and elevated land lies at the foundation of the city's name Krasny Yar.

One of the defining characteristics of Siberia is its natural beauty and wealth showing that it was chosen by God. Vast forests, waterways that are interspersed with mountains. Thus, we observe the initial connection, or rather, the insertion of the site of the future city of Krasnoyarsk into the bosom of nature – the bordering mountain ranges

and rivers. The idea of creating the city itself is inextricably linked with the introduction of the human community into the abundant and blessed natural world.

As noted above, one of the fundamental ways of the personality formation, the quality of citizenship and the direct involvement in the part of such community as the city is the architecture. We need to consider architectural monuments as representants since they are important from a historical and cultural point of view. In Krasnoyarsk, those are: the Paraskeva Pyatnitsa Chapel on Karaulnaya Mountain, Krasnoyarsk Regional Local History Museum, Krasnoyarsk Museum Center, as well as structures that make a unified urban planning composition with them. These sites together comprise three key points – some meaningful support that builds and "holds" Krasnoyarsk. They are supporting because these places are historically defined as "the beginning" of the city –the first significant building were built in these areas. The example is the town itself that was a point of growth and development of the city, or a cross on Kum-Tigei Mountain (later Karaulnaya Mountain) where processions were made and the service was held.

Therefore, these buildings can also be called the reference points of Krasnoyarsk, that they show the city as a human community that is in constant contact with the world of mountainous and hilly uplands and the world of waters of Siberian rivers. He elements of air, fire, water and earth are in relationship with the space of the city through these architectural structures.

Example

The Paraskeva Pyatnitsa Chapel (Fig. 1) was built on the left bank of Krasnoyarsk – now the Central District, Pokrovka district – on the spot of a dilapidated wooden chapel in 1852-1855 by the architects Ya. Alfeev and Ya. Nabalov. It has the shape of the octagon crowned by the hip roof. This form is adapted from the Old Russian wooden architecture. Temples that

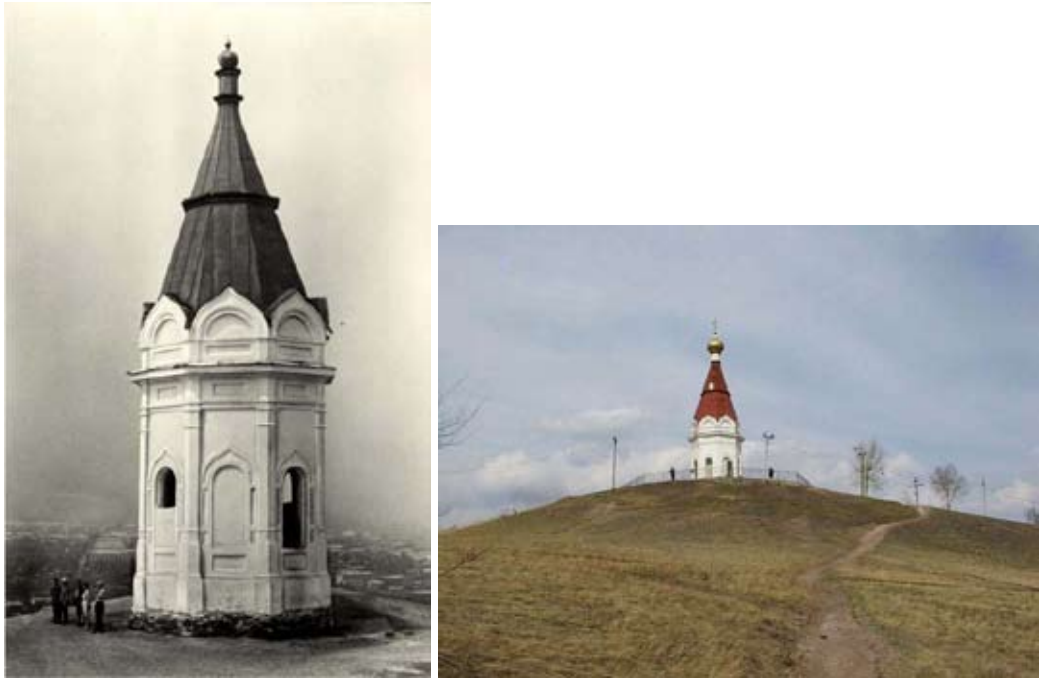

Fig. 1. Ya. Alfeev, Ya. Nabalov, the Paraskeva Pyatnitsa Chapel

are the bases of the octagon were built across Russia. This underscores the spatio-temporal connection between this structure and other religious buildings. The city's architecture seeks to reconstruct the successive connection with the whole – the state – through similar building solutions. At the same time the number "eight" that lies in the basis of the octagon has a symbol of the infinite quality of the beginning, the universe that has the quality of order, peace and harmony. The choice of the base of the chapel in the octagonal shape has a semantic characteristic of a person's embedding in a particular system of religious quality, seeking to recreate the whole structure of order of existence.

The chapel has three windows covered with wrought iron railings and a false window opening. Framing of openings follows the shape of corbel arches that the transition from the walls to the marquee of the chapel is decorated with. The chapel is a religious building of compact dimensions designed for a limited number of people. Height – 15 meters, diameter – 7 m, height of the walls – 7 m, length of each of the faces – 2.4 m. Thus, the chapel due to its parameters has a chamber character of a personal communication with God, sets up a path of individual relationship of each person with a higher power. The shape of the octagon and as the location on top of a hill together give the extension of the effect of the sacredness on all sides of the world, the whole Krasnoyarsk.

Saint Paraskeva is a martyr of the Orthodox religion; she is a healer of people from the most severe mental and bodily ailments. The chapel is a reference point for a connection with the orthodox God through an intermediary – the saint image. Consequently, the city lives under the protection of the great martyr and, accordingly, under the protection of the great powers. The chapel is located on a hilltop, echoes her – and as if forms some kind of an invisible dome-cover over the city, thus ensuring the quality of protection. At the same time, the location on a hill – on the natural upland – provides the dominant of a vertical that becomes even stronger culminating in the construction of religious architecture. Thus, the chapel is also a pillar – the axis connecting the celestial and terrestrial world that in this case is the Krasnoyarsk land. The stone work captures the characteristic of hardness, support – the chapel as a stronghold that puts the city together is a point of concentration of the religious quality.

The chapel is located in an open area; no other architectural structures do not obstruct or hinder its full overview which again echoes the idea of free and all-embracing cover.

Originally the town was built only on the left bank and the location of the chapel was on Karaulnaya Mountain – a rising point of the city where in the middle of the 17th century a wooden observation tower was built, through which the Cossacks carried the guard – defines the chapel, on the one hand, as the observation post – the general view is visible – demonstrates its openness. On the other hand, as some all-seeing eye of a higher power, that makes it possible to see the world of the city in all its diversity. So Krasnoyarsk itself is under the constant supervision of the Guardian.

The eminence of a building above the ground allows a townsman to rise, to ascend to himself and through himself, to the sacredness, the symbol of the divine principle – to overcome the narrow physical limits, to leave the ordinary, to appear in his potential ease and airiness.

In Soviet times, the chapel was abandoned for years, it had decayed in years. But starting from the 1990s, there was a need to restore the temple area again – in 1996, the internal and external appearances of the chapel have been seriously altered: walls painted with frescoes, heating system installed, onion dome replaced by a larger one (Tsarev, 2001). All of this suggests that the city needed to restore the sacred place –

the desire to communicate and reconnect the religious link, as opposed to Soviet atheism. Consequently, a Krasnoyarsk citizen is a person who seeks spiritual interaction with the cosmic forces in the guise of orthodox God, and the chapel serves as a guide to spiritual formation.

The chapel has a close relationship with the elements of air and fire – this is, first of all, proved by its location – being in the highest point of the city, in a kind of a "flight" and open to all winds and sun lights.

The Paraskeva Pyatnitsa Chapel is the only such temple building in Krasnoyarsk. Due to its location it is a unique nodal point of attraction and gathering of the surrounding area of the city. Regardless of urban development plans of the regional center, this religious building remained the reference point for the Krasnoyarsk citizens for the past several centuries – here in the aspect of the sociocentric ideal the return to basics of the history of the city and its spiritual potential occurs. The cosmocentric beginning is disclosed in the ability to represent the natural, sacred patronage through the architectural forms.

Thus, the city is permeated with the invisible currents coming from the top of the urban space organized by the chapel, carrying the energy of the heavenly powers, linking the celestial and terrestrial worlds anywhere in Krasnoyarsk. This leads to an understanding of a religious principle necessary as the air that gives life and the possibility of the existence and full development of everyone. The chapel of Saint Paraskeva serves as the ideal expressed in the sensory-manifested form, which allows any person to enter into relation with the supersensible principle.

The space of the religious construction as a part of the social identity of a citizen offers value benchmarks of faith in a higher power that is consistently and firmly present everywhere – which provides an understanding of the importance of spiritual life and the need for incorporation of human life in the general structure of the universe.

The city continues the architectural dialogue with the Chapel in modern times. In the first decade of the 21st century by the prominent architect Areg S. Demirkhanov's project a clock tower in the buildings of the city administration was built in Krasnoyarsk. This tower with its structure reproduces the shape of the Paraskeva Pyatnitsa Chapel, which proves the consonance of urban governance with the supreme law. Moreover, it shows the consistency of the clockwork, time of the city and time of the city's history. At the Clock Tower the viewer can directly observe the visual-spatial interaction of two architectural volumes, forming together the silhouette of the city of Krasnoyarsk on the background of the sky.

Having examined the sense-forming axis point in the development of Krasnoyarsk, we need to refer to the historic city center, one of whom acts as a representant of the cultural-historical museum complex.

The Krasnoyarsk Cultural Historical Museum Complex (Fig. 2) was designed by an honored architect in Russia, a Corresponding Member of the Russian Academy of Arts and the Russian Academy of Architecture and Civil Engineering A.S. Demirkhanov in 1979-87 years initially as a branch of the Central Lenin Museum.

The Museum Center is located on the site of the Krasnoyarsk fortress of the 17th century, it is recorded by the desire to fix the places of the city foundation in a stone – where the city grew later – fixing the spatial and historical reference points through the construction that has a significant function of preserving the traditions and culture.

Located in the area of the city of Krasnoyarsk – on Strelka – the protruding part of the land, bordered by the intersection of the rivers Yenisei and Kacha – the building of the museum occupies a strategic place in terms of

Fig. 2. A.S. Demirkhanov, Krasnoyarsk Cultural Historical Museum Complex

urban composition. Clearly distinguishable from very distant spots the sealed museum volume is a dominant of the vast waters of the Yenisei River, which is emphasized by the author's idea of raising the volume, "which is seen well even from the most distant bridge" (Tarasova et al, 2008).

The museum complex is formed in terms of the two natural spots – the Yenisei River and the mountain ensemble of the Stolby and Tak-Mak. So maybe the initial involvement in the integrated structure of the space conditioned by nature was fixed. The creator of the complex A. Demirkhanov emphasizes the primacy of the landscape with respect to the architecture that frames pristine bases, gives a definite outline to the natural elements. A. Demirkhanov said, "An artistic conception of the building is an association with the Krasnoyarsk Stolby. Some blocks, but only processed ones – a man came with the tool and refined them. The windows are focused on Tak-Mak" (Tarasova et al, 2008). An effect of organic forms, as noted by Areg Sarkisovich, is seen in a building envelope itself, its contours – they seem to echo the mountain ranges of the Krasnoyarsk Stolby and Tak-Mak. This underlines the desire to create a harmonious blend of natural and man-made objects – to include the architecture of Krasnoyarsk in the natural world.

Consideration should be given to the design of window frames – they are like the eyes of the building – wide, open to the mountains and forests. This thought echoes the main stained glass windows located in the atrium with views of the Yenisei. Thus, the landscape becomes an integral part of the interior. The architectural structure appears as the aspiration to always see the natural and living things – the openness of the building to the space of harmony of nature and the desire to include a human into the structure of pristine natural being.

A. Demirkhanov said, "Architecture should enable to look at yourself from all sides – each facade is interesting, entertaining and not like the other" (Tarasova et al, 2008). This idea focuses on the uniqueness of the city, its built up

nature. Architecture of the complex is designed as a complex spatial body full of both large and multifaceted external volumes and complicated interior design moves, but at the same time the exterior is rather austere and devoid of decorative delights. Thus, the multifaceted world of the external appearance of the building finds its reflection in the interior of the rich and profound forms.

The complex combines two massive volumes – the smaller and larger ones in their sizes connected by the passages, which organizes a significant number of diverse exhibition grounds contributing to modern art in the terms of presentation areas – the focus is not so much on the preservation, but on how to develop the new contemporary at that provides a purposeful move forward – towards a promising and unusual solutions in the field of art. Now the museum complex fully justifies this idea becoming a platform for various experiments in the field of artistic culture – in the vast center the museum nights and biannual exhibitions are being held.

The complex discloses spaces connected to each other by staircases of unusual design that are visible at the entrance to the building. Thereby the process of moving activates through the architectural method of invitation – an offer to the visitor to go a certain path passing through a larger volume to the small one. One of the important considerations is the availability of high-quality acoustics in the Museum Center. In this respect it is akin to the space of temple architecture.

Interaction of the building with a quay is organized by the staircase that forms the shape of an amphitheater, which likens the whole space of the building of the civil architecture to the the construction of the religious character.

The space of the cultural and exhibition center as an object of forming a social identity of Krasnoyarsk carries an understanding of embeddedness of the world of the second nature created by a human into the world of the first nature that is fundamental in the life of the townsman. In the aspect of the cosmocentric ideal formation the building is the junction of a townsman with the natural laws of being. Assignment of the location for this monument of the cultural and religious character bears a sociocentric aspect of the connection significance of people's generations who came to this land with society developing Krasny Yar as a civil society based on the principles of constant movement forward and purposeful striving for self-improvement.

The building of the cultural and historical museum complex is not isolated – it is associated with the Mira square through a small bridge across Karl Marx Street (Fig. 3). Together they form an architectural ensemble of the central part of Krasnoyarsk – the place from which to town began. Both were established in accordance with the existing landscape without distorting the natural space but echoing it. The Strelka ensemble was formed in the 1980s by the architectural workshop under the supervision of A. Demirhanov. The complex consists of the museum complex, Philharmonic Hall, shopping arcade, business center "Metropole" and KATEKNIIugol towers. The spatial environment of the Strelka public center also includes the Academy of Music and Theatre.

The building of the Philharmonic Hall is directly related to the exhibition complex. It was built in 1983 and includes two concert halls, a small and a large one. A. Demirkhanov said, "The slopes of the roofs of the two halls as if copy the contours of the two hills gradually falling to the Yenisei, and the audience wandering in the hall will observe a great panorama. Thus, the landscape is introduced into the interior of the building" (Tuchnin, 1982). Just like in the space of the exhibition complex we can see the similar ideas of the dominant of the natural origin over

Fig. 3. A. Demirkhanov, Mira square

the architectural thought manifested in the form of assimilation of the roof slopes to the mountain ranges, the division into two volumes, the large and the small ones, thereby giving the person a choice to stay in the chamber space or be included into something more – the universal. A. Demirkhanov says the following: "The face of the city is the people's attitude towards nature, the ability to understand the world around them. We strive to create such ensembles that have a particular Siberian character of the city so that the glass and concrete do not dominate over wildlife, but harmonize with the Yenisei banks" (Dmitrienko, 1982).

The notion of connectedness of urban planning forms with natural elements finds a striking confirmation in such architectural structures as the bridges of Krasnoyarsk. Thus, the Kommunalny Bridge over the Yenisei area unites the Theatre square and the Regional Studies Museum on the left bank with the Predmostnaya square on the right bank. The Krasnoyarsk Museum Center is connected to the Mira square with a small bridge; the square, in turn, comes across the Vantovy bridge to the Tatyshev island that through the Octyabrsky bridge also leads to the right bank of the city. Thus, the bridges create the idea of connectedness of the city built on the two banks of the Yenisey, trying to create a single space without disturbing the natural features of the territory formation.

The architectural ensemble of Strelka potentially designs a model of an ideal city that arises from the fundamental historical principles of the city with the active inclusion of sociocentric and cosmocentric religious qualities, and subsequently develops into a powerful cultural core that has a profound potential of spiritual development.

Determination of the Krasnoyarsk Regional Studies Museum as a third joint point of the city is formed by the characteristics of the monument as a historical object and by its special significance in terms of development of Krasnoyarsk as a great city on the great river.

In the 1910s, the architect-artist L.A. Chernyshev began the construction of cultural and educational center – now the Krasnoyarsk

Fig. 4. L.A. Chernyshev, Krasnoyarsk Regional Studies Museum

Regional Studies Museum (Fig. 4). The building was designed as a three-story building made in the Egyptian style. The reason for the location of the museum – on the bank of the Yenisei River – was that the building built at the intersection of Dubrovinskogo and Weinbauma Streets was to stand out from the side of the Yenisei River and the railway line. During construction of the museum the Kommunalny Bridge was not there, it only appeared in 1961 connecting the right and left bank. The bridge was built in the immediate vicinity of the museum blocking and suppressing it. But at the beginning of the 20th century this urban element was not there yet, so the building was visible and open.

The idea of creating an "Egyptian" temple in the Siberian city was borrowed by A.L. Chernyshev from the description of a similar building built at the Paris World Exhibition in 1878. The construction of the museum was part of a long-term plan of the city government for improvement of the embankment along the Yenisei, the implementation of which began in 1911 (Tsarev, 2001).

At first glance, the construction of the building in the style of ancient Egyptian architecture at the heart of Siberia is strange and inexplicable. But closer analysis reveals not only the idea of the architect, but also shows the enormous idea-forming opportunities that create such an architectural step for Krasnoyarsk.

The location of the museum on the bank of the Yenisei River creates an equivalent location of the Egyptian temple on the Nile. It may be noted that Krasnoyarsk is on the most affluent river in Russia. But there are only two such waterways in the world – the Yenisei and the Nile. They are similar in many ways: they flow only in the North almost exactly along the meridians. Both rivers are roughly equal in size of the water basin. They carry the qualities of tranquility and grandeur. Here, the element of water in the general context has a life giving quality that supplies the city. All of this speaks not only of the similarity and likeness,

but also the assimilation of not only rivers, but also the cities that surround them. Krasnoyarsk in this case is a great city on the mighty river. The trend of aspiration of Krasnoyarsk to Egypt bears the notion of an ideal formation – an ideal of the statehood, the grandeur and the power, as well as a high spiritual and cultural potential that is laid in the formation of the city through this architectural solution.

Construction of the museum center as an "Egyptian" temple is a desire to bring closer the building to the quality of temple buildings, similarity to a godly place under the protection of the higher powers.

The facade of the museum faced to the Yenisei is a three-part structure – the main hall – and two parts protruding forward looking like towers decorated with murals and frescoes imitating ancient Egypt.

Every corner of the building is designed as a truncated tower – a ziggurat that is a little raised above the main volume. Thus, the points of support are fixed, and the construction is a dense, stable, monumental structure. The entrance is designed as a portico with four powerful columns having a cross section of a square shape. Since this is a museum, such a characteristic of density and stability can be interpreted as standing on "strong legs" of the past, tradition, hence the appeal to the Egyptian style as bringing together the Siberian city with a country with great, rich and fertile culture. Hence the desire to create the unity of the cultural space at least at the level of analogy – both the temporary and spatial one, as the museum serves as a meeting point of different traditions and eras. Furthermore, the establishment of such an object represents the statehood aspect of Krasnoyarsk – formation of a powerful, advanced, culturally-rich city.

Thus, the Krasnoyarsk Regional Studies Museum organizes a sociocentric ideal of the world view by including a person in the city of the unique character based on the continuity of traditions in terms of Krasnoyarsk becoming a mighty and great city. The Cosmoc ideal-formation of the architectural constructure is ensured through the involvement in the panorama of the city, but mostly through its immediate coalescence with the main water artery – the Yenisei that forms the city itself. Krasnoyarsk is modeled as a place absorbing primary sources for its development and improvement.

The building of the Regional Studies Museum is directly connected with the Teatralnaya Square on the left bank of Krasnoyarsk. The design and construction of a two-tier architectural ensemble including the "Krasnoyarsk" hotel, Opera and Ballet Theatre, Yenisey Shipping Company and the complex of office buildings was started in 1967 by the architect A. Demirkhanov. As with planning of the Mira square here in the general ensemble the two cultural institutions are joined – a museum in the lower tier near the Yenisei River, Opera and Ballet Theater on the top. Thus, there is a systemacy of urban planning ideas uniting in a single ensemble of the construction both of the nature of the exhibition – the museum and the exhibition center, and of the performing purpose – the Philharmonic Hall and Opera and Ballet Theatre. Consequently, the architecture creates an ideal model of a townsman through a high significance of cultural institutions as spaces for a person's education, the need for spiritual development through the introduction to the world of art.

Conclusion

The analyzed historical monuments of the city of Krasnoyarsk represent three main, meaningful points of the city supported by the additional urban planning decisions which altogether form an ideal model of the city. The model shows, on the one hand, the link with the historical past of the city. On the other hand,

the architecture determines the aspiration of the city on the Yenisei for the future. These aspects are related to the timeless religious landmarks that always give an incentive to the spiritual development, both for the territorial space and each Krasnoyarsk citizen. Consequently, the architecture defines the model of a townsman – a person actively developing in accordance with the epoch, while not forgetting their roots, with a strong spiritual core organizing his existence.

The connection with nature, the essence of being is very important for Krasnoyarsk and Siberia. This explains the trend of embedding the architecture of the city in the space of nature. Each of the analyzed architectural contractions underlines the growth of the city as a natural city. Through the analogies with natural forms of the Sayans, Stolby, the Yenisei the architectural points of the holistic urban ensemble are built. As a result, one can observe a kind of coordinate system where the axis of the river is placed giving the living movement. The vertical axis is formed by the mountain slopes and peaks, as well as by forests. Both civil and religious architecture monuments ties these axes together. And a human, a townsman, as well as the whole society of Krasnoyarsk becomes harmoniously woven into the context of nature.

Thus, the model of ideal relations of natural and human worlds is formed in the space of the city. They do not just interact with each other, but the architecture of society grow from the space of Siberian nature. Natural forms are underlined, faceted by the urban planning forms forming the integrity of both natural and artificial origins. The growth of self-consciousness as an individual townsman and the community as a whole is provided by the appropriate architectural organization of urban space. The organization of the unity of people is dictated according to the principles of dominance of the cosmocentric ideal-forming origin.

[1] The paper was written in the framework of participation in the grant of the Federal Target Program "The Social Construction of Russian identity in Central Siberia".

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Архитектура города Красноярска как пространство социальной идентификации. Соотношение космоцентрических и социоцентрических идеалов

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Статья посвящена специфике формирования социальной идентификации человека посредством архитектурной организации пространства города. Несколько наиболее значимых архитектурных сооружений города раскрываются в их способности выступить идеалами мироотношения социоцентрической и космоцентрической направленности. Проводится анализ соотношения социо- и космоцентрического идеалообразующего потенциала ключевых памятников, формирующих город на Енисее. Актуальность данной работы обеспечивается неразрывной связью формирования личности и всего общества через архитектуру, которая организует все сообщество как целостный организм. В статье раскрывается потенциал градостроительных решений как способ организации мировоззренческой позиции социума, ценностной ориентации человека. Основополагающей идеей является представление архитектуры в качестве дающей развитие человеческому сообществу в единстве с природным миром, при сохранении исторической значимости и особенностей формирования Красноярска.

Ключевые понятия: архитектура, Красноярск, социальная идентификация, социоцентрический идеал, космоцентрический идеал.

Работа выполнена в рамках участия в гранте ФЦП «Социальное конструирование общероссийской идентичности в Центральной Сибири».