

УДК 069

Museum of Architecture and Ethnography “Angara Village”: Yesterday, Today, Tomorrow

Anastasia M. Selivanenko*

*Siberian Federal University
79 Svobodny, Krasnoyarsk, 660041, Russia*

Received 16.11.2015, received in revised form 04.12.2015, accepted 28.12.2015

The All-Union scientific-practical conference on the development of the Angara-Yenisei watershed by building several large hydroelectric power plants for subsequent construction of territorial-industrial complexes was held in Irkutsk in 1932. This conception has been implemented since the 50-s of the XX century. Such hyper-industrialization of the region resulted in change of a settlement structure, disappearance of historically rural settlements which are regarded the monuments of wooden architecture, history and culture. The article summarizes the unique experience of rural settlements (the Evenks and the Russian settlers in the XVII – XXI centuries). There is no similar museum in the world, the museum displaying everyday life of the Evenk family. This is viewed as a scientific and practical significance of the museum of architecture and ethnography “Angara village”. The museum also shows the life of the Russian settlers in the XVII – XX centuries. Similar settlements in East Siberia are presented in “Tal’tsy” and “Shushenskoe” outdoor historic museums.

Keywords: cultural heritage preservation, wooden architecture, outdoor historic museum, museum of architecture and ethnography, architecture, ethnography.

DOI: 10.17516/1997-1370-2016-9-2-419-429.

Research area: culture studies.

More than three hundred villages were in the flood zone in the 50-s – early 60-s of the XX century, the period of the construction of hydroelectric power station on the Angara river. This caused disappearance of residential, economic, religious and defensive buildings of the Russian settlers and autochthonous ethnic groups. It was decided to found the museum of architecture and ethnography “Angara village” (hereinafter referred to as the “Angara village” museum), located 12 km from Bratsk, in order to

preserve the monuments of wooden architecture of the ethno-cultural environment of the XVII – XX centuries.

The “Angara village” museum is a one-way street which is 260 meters long. It houses seven farmsteads with their facades to the South. At the end of the village there is a shop barn (mangazeya) and a rebuilt Bratsk Stockage Tower (the Bratsk Ostrog Tower) along with the two towers that survived. The ostrog was built in 1654 (Nikitin, 1961). The ancient part of

Podyelanki village with its stylistically unified architectural and spatial ensemble of farmsteads served the basis for the "Angara village" layout (Opolovnikov, 2004). The village was a natural part of the natural environment. The space of a farmstead traditionally served everyday needs to its fullest. Houses and steadings were located along the perimeter of the quadrangle, forming the farmstead's courtyard.

The "Angara village" museum was built according to the ethnic and local principle. It has rich exhibition sectors devoted to the Russian settlers and the Evenks.

There are several stages in the history of the museum.

The years of 1970 – 1979 were the years of preparation for the construction and work on finding and getting the exhibits for the museum.

Bratsk Executive Committee took the decision to found the museum of architecture and ethnography "Angara village" in May 1973. The expedition on finding and transportation of the monuments was headed by V.A. Opolovnikov, an architect. Eighteen villages were visited, the monuments of wooden architecture were found, measured and marked, and 61 buildings (including 7 peasant houses (izbas), 21 barns, 7 cotes, 8 sheds, 4 winter quarters and 2 detached barns) were removed to the museum. 5 whole farmsteads were removed, 2 ones were formed from two separate buildings taken from other farmsteads. All the buildings of the farmstead ensemble answer the traditional wooden architecture of Angarski district, the examples being S.E. Govorin's farmstead from Padyelanka and A.A. Nepomilueva's one from Nizhniaia Shamanka.

In 1976-1977 the group of the authors, consisting of O.M. Leonov, a project manager, and B.P. Chulasov, M.S. Galai, I.A. Tupeev, A.V. Opolovnikov, the architects, worked out a sketch draft of a master plan for the "Angara

village" museum in the form of an outdoor museum of architecture and ethnography, that was agreed on with the Ministry of Culture of the RSFSR (Tikhonov, 2005).

The number of farmsteads in the "Angara village" museum was determined by the fact that the Angara settlements of the XIX century consisted of "ten or fewer yards, the volost' villages being the exceptions (250 yards)" (Saburova, 1967). According to A.V. Opolovnikov, "due to scarcity of suitable land useful for agriculture the villages are generally small here: from five to seven yards, or even two or three ones. If the number of yards is more than a dozen, and there is a church nearby, then it is a village already" (Opolovnikov, 1983a).

On May 20, 1979 the Ministry of Culture of the RSFSR issued order № 321 "On the foundation of the "Angara village" museum of folk wooden architecture in Bratsk on the rights of a branch of the museum of history and local lore". The sources of financing the museum were also defined, the sources being "centralized funds with the largest enterprises' partnership in the construction" (Salakhova, 2005).

September 30, 1979 was the date of the government resolution on the construction of the "Angarsk village" museum.

However, in 1980 the unique structures burned down. Only a barn and a cote were saved. They started collecting the exhibits and searching for the building structures in the Middle and Lower Angara districts, the North of Irkutsk region, including Katangsky district and Prilenye.

The church, brought from Nizhnee Karelineo village, was placed near the Bratsk Ostrog Tower. The restoration project was designed by the architect S.M. Kolesnikov. The wooden building was built in 1873. It was a house of worship registered at Kirensk Spassky Cathedral. In 1875 it was dedicated in the name of Archangel

Michael. In the Russian Orthodox tradition his mission was not only that of a militant defender. He was also a teacher, an angel of mercy, a prayer for people, a culture hero teaching people farming, grain farming and crafts. He was considered a patron of warrior host, military glory, kings and princes.

The years of 1982 – 1986 were spent on opening the Evenk sector and construction of the Russian sector.

The Evenk sector was opened on June 10, 1982. There were no Russian farmsteads yet. G.M. Saunina conducted the first excursion for the citizens of Bratsk, guests from other regions, tourists from abroad.

By the opening of the museum A.K. Shubina and G.S. Utkin, the researchers of the museum of local lore, studied the Evenk culture, bibliographical sources, dwellings and outbuildings of the Evenks in Katangsky district of Irkutsk region. They collected more than 500 exhibits, including tools and objects of hunting and fishing, reindeer breeding and household, means of transport, clothes, footwear, items of shaman cult. Ethnographic exhibits, collected in the course of 10 years, were unique and provided good information content and expressiveness of the exposition.

On the basis of measurements and photographs two types of the Evenk settlements were re-created in the sector. These are a permanent camp and a temporary (summer) camp as well as a cult complex with a shaman's tent and various types of tombs.

Small architectural forms of a summer camp area (tents, smudge fires, structures for tanning hides and a field forge) give a full picture of what the Evenks were engaged with, and namely reindeer breeding, forging, drying rawhide (reindeer suede). Plates and dishes from birch bark and wood, footwear from rawhide, pack bags for carrying things when roaming from place to

place, blacksmith tools, and tools for tanning hides were genuine.

A permanent camp consisted of three types of dwellings: a raw-hide tent covered with reindeer suede, a raw-hide tent and a booth built from thin pole frames covered with strips of larch bark.

The interior of an Evenk dwelling was reconstructed in a raw-hide tent covered with reindeer suede: there is a hearth in the middle, a boiler hanging over it, and skins and fur mats along the walls. At the entrance there are birch bark and wooden utensils, bags and boxes for needlework, baby cots. Behind a fireplace there was a mannequin of the Evenk family in their traditional clothes. Near a raw-hide tent there is a low shed in the form of a deck on four pillars. It was a place for the deer saddles and pack bags as well as other things (Turov, 1990).

A bow, a gun, a poniaga (a sort of a sack for carrying hunters' things), a hunting bag, climbing skis and skis from debarked wood (golitsy skis), a palm and a spear near a raw-hide tent introduce hunting, the Evenks' main occupation, to the visitors. As for the household outbuildings at the camp, two types of lean-tos (labaz sheds) are reconstructed: for keeping clothes and storing products. Under one of these lean-tos (labaz) one can see winter clothing: parkas (for kids and adults), mukluks (high fur boots), mittens, hats.

For temporary (summer) camps there are two raw-hide tents covered with birch bark, a shed for a forge, tools for tanning hides, a pen for reindeer calves.

A birch tree boat, spears, nets made of horsehair, forging tools, tools for tanning hides and leather, footwear made of reindeer skin, devices for fettering deer and lassos for catching them introduce the Evenks' traditional occupations such as fishing, home production, reindeer husbandry to the visitors.

There are granaries of different construction between a camping ground and a summer camp.

They are for the storage of meat, utensils, food and clothes.

The cult complex includes a shaman's tent and two types of burials (an "air" one and a ground one) (Utkin, 1991).

According to the Evenks' worldview, the universe was divided into three worlds: the upper world is inhabited by the spirits, the middle world is the earth, the lower one is the world of the dead, inhabited by the ancestors' spirits. Shamanism is known to be a well-developed system of world perception, involving communication of the three worlds through a shaman's mediation. A shaman's tent was constructed for performing various rites, a treatment rite in particular. Sometimes a rite was held for several days. During it they searched for a sick man's soul kidnapped by evil spirits. A shaman had some knowledge of traditional medicine, could treat mental disorders by hypnosis. His profession was usually inherited (Utkin, 1986).

A shaman's tent is analogous to the ones from the Lower Tunguska River. Anthropomorphic and zoomorphic figures of the spirits assisting to a shaman were made according to the materials of the Bratsk museum's funds.

A traditional way of air burial of the dead (a burial on wooden blocks on piles) is associated with the Evenks' views on spirits and soul, a coffin being a crushed wooden block of a dead tree. A platform on four piles was daubed with reindeer blood. The dead were dressed in richly decorated clothes; their personal belongings were also put. The Evenks killed a deer, ate its meat and then left moving back.

Underground burials appeared with the adoption of Christianity. In these cases they put a cross by the bed-side, as it was done in Russian villages.

All works on the sector reconstruction were carried out under the supervision of G.S. Utkin, A.I. Mungalov, S.N. Krasnoshtanov, who lived

among the Evenks for many years (Pavlov, 1998).

The "Angara village" museum enjoyed great success (up to 26 excursions a day) in the first half of the 80-s of the XX century. The staff lacked welfare building. Thus, they worked in an Evenk raw-hide tent with an oven in the centre instead of a hearth. The museum workers, standing around it on elk fur coats, welcomed the visitors. There was a telephone on the stump. This made a lasting impression on the foreigners (Monakhov, 1989).

The Evenk sector is considered to be unique and having no analogues in the world. Firstly, this part of the architectural-ethnographic complex was erected according to the exact drawings. It was a copy of the Evenk buildings, whereas most of the exhibits, reflecting the Evenks' life, are original. Secondly, there was no need to change the landscape the way it was in the museum of architecture and ethnography "Tal'tsy" where the landscape was artificial. Thirdly, the Evenk sector of the "Angara village" museum reflects the life of the Evenks better than it is presented in the Museum of Yakutia (Opolovnikov, 1983b).

1986 -1989 years were the years spent on the opening and development of the Russian sector of the museum.

The Russian sector was opened to the visitors in 1986.

The traffic road leads to Skripov's farmstead in Podyelanka village, conventionally named "№ 1". This one-gate farmstead with the pasture for the cattle is of a rectangular form. It is an example of a small peasant family's economy and everyday life. There are courtyard buildings along the perimeter. These are a house, a barn, a shed, a winter hut, a cattle housing structure with a hayloft. The house was built in 1909. Opposite the house, on its western side a two-chamber one storied barn is located. It was brought from Chervianka village which is on the Mura River in Chunsky district. The barn wall is divided

into two chambers. The main function of the barn is storing a year's supply of grain, flour. The number of barns in a peasant's farm household depended on the number of family members. A shed was used to store various tools and vehicles. A wintering hut was used for various accessory works.

There is "An Angara peasant's hunting equipment" exhibition on the territory of this farmstead. The income from a commercial trade on the Angara was for the payment of various taxes and duties as well as the internal needs of a peasant household. The hunters used sleds on which they put devices for traps and products. The equipment included skis, a rifle, a knife, a poniaga with commercial goods.

The farmstead presents a range of objects associated with hemp processing and weaving in the peasant housekeeping.

Farmstead "№ 2" is an analog of a farmstead belonging to S.B. Pogodaev, a Hero of the Soviet Union, from Garmenka village in Ust'-Ilimsk district. A narrow alley separates it from the first farmstead.

This farmstead is of a trapezoidal form with a stockyard and a shed for a large flat-bottomed boat (zavoznia). To the east of the house there is a stockyard with a two-chamber cattle housing structure, to the left of it there is a clean yard roofed with half-beams, a two-levelled barn, a shed, two one-chamber barns, another shed, and a detached barn for clothes.

In the museum this is the only farmstead with a clean planked front courtyard. The house for the farmstead was brought from Savino village in Kezhemsk district. The farmstead has two courtyards. It shows the economy and everyday life of a large non-separated middle-class family. Farming, the main mode of production, and fishing, an ancillary craft, are widely presented. The interior of a peasant family in the late XIX – early XX centuries is displayed in the house.

The project is the architect B.P. Chulasov's one.

Farmstead "№ 3" was completed after the opening of the museum. A narrow passage separates it from the second farmstead, a lane with a carriageway road – from the fourth one. Its territory is larger than that of the first two farmsteads. Beside a clean courtyard there is also a stockyard. The restoration project was carried out under the architect S.M. Kolesnikova's guidance. V.V. Pastukhov's house (a house with two parts connected by the inner porch) was brought from Staroe-Balturino village in Chunsky district in 1986. It was built in Potap Pastukhov's days in the first quarter of the XIX century. In the 50-s of the XIX century Iakov, Potap's son and the last owner of the house, built the second half of the house with a decorative balcony facing the street, which was a rare phenomenon in the folk architecture. Two stands are connected through the inner porch. The interior displays restored benches, polati (a planking board fixed between the ceiling and an oven in order to be used as a sleeping place). In both parts there are clay adobe ovens. In the street part of the house, behind the oven there is a "goblets", the entrance to the cellar.

A south-western side of a clean courtyard is formed by a four-chamber single-storied granary, which was built at the beginning of the XX century in Padyelanka village. It was transported to Bratsk in 1974.

There is a three-span shed in its northern side. Under the shed there are objects of peasant brush painting: boardings and their fragments, details of opechye (foundation for an oven), matitsa (a ceiling beam), carved and painted frames.

Between a clean yard and the stables there is a two-levelled four-roomed barn for clothes with a carriageway arch at the bottom to connect the courtyards. It was brought from Chervianka village in Chunsky district. The number of doors

in the barn for clothes was a sign of the number of married sons in the family: daughters-in-law kept their possessions in them separately and also slept on them in summer. It was built in the late XIX century.

Behind the house in the northern corner there was an old Russian-style "black banya" (a bath-house in which the smoke and steam escapes through a narrow hole in the ceiling thus darkening the interior wood). It was made from new wood, measured on the basis of the Kulakovs' banyas, built in the 20-s of the XX century in Chadobets village in Kezhemsky district. In the late XIX century the banyas were often built inside the fence that does not correspond to a typical layout of the Angara villages: banyas were mostly located on the river bank, close to the water.

One of the objects, reflecting a stylistic tendency of the outbuildings, is a cattle housing construction structure. A single-span "zavoznia" shed is located in one line with a two-storied housing construction structure. Transportation means such as carts, sleighs, koshovka-sleds was kept here as a rule. The museum displays carts, drags, wheels and a large number of degtiarnitsas of various forms (barrels with tar and honey).

A large stable, limiting a shed to shelter horses from the wind, is the last in the farmstead's northern side. It was built mainly in wealthy families where there were many horses. The third farmstead characterizes the economy and everyday life of a large non-separated family, the "artel" (farm) at the turn of the XX century. In both halves there are built-in benches, polaty. On the "voronets" there are clay, wood, and bark utensils. On the benches and floors there are homespun carpet strips. A large table is decorated with a linen tablecloth. In the inner porch there are tubs for water, buckets from prefabricated wood – staves (Shtele, 2007).

In 1989 the state commission accepted the first phase of the museum, and namely three

farmsteads: one farmstead with one yard and two ones with two yards, as well as grain and trade barns, a church, a smithy, the Bratsk Ostrog Tower, banyas, a samolovnya (a place for fishing) on the river bank and the Evenk camp with a lean-to (labaz) standing apart. A lean-on was personally brought to the museum by the artist S. Arbatsky.

In the "Angara village" museum they planned to exhibit the farmsteads reflecting a "social stratification of a village", expressed in the size of yards and their number. It was also necessary to recreate a three-yard farmstead which was quite rare compared to the other two. However, presumed farmsteads were flooded.

It was decided to recreate a three-yard farmstead which is similar to A.A. Nepomiluev's one from Nizhniaia Shamanka village (Shtele, 2005). Analogous monuments found in Kirensky district had to be its constituent units: A.T Kropotova's izba, built in 1891 by her father, T.I. Tarakanov. It was a long stand with a butt joint. It was like A.A. Nepomiluev's house with two parts. It was transported together with several outbuildings from Petropavlovka village located over 1600 km away from Bratsk.

The monuments for the "Angara village" museum were found in different places of the Irkutsk land. In 1985 under the direction of N.F. Lukankina, a researcher from the Bratsk history and local lore museum, a trade barn was transported from Klimino village, a public shop barn (mangazeia) – from Tushama village. The following year they transported a house with two parts for the third farmstead from Staro-Balturino village in Chunsky district, a two-levelled barn from Kirensky district, a forge and a mill – from Zhigailovsky district. Most of the monuments were removed by a winter road.

In 1986 – 1990 the museum held field works and research of archive sources to collect the

materials, describing various architectural and household traditions of the Evenks from the upper reaches of the Nizhniaia Tunguska. They were supposed to enlarge the existing exposition of the Evenk sector.

The museum reconstruction and construction have been carried out since 1990-s. They also began the monuments restoration. However, in 1996 the funding of the museum was stopped. The funds for restoration and development were provided only in 1997, 1998, 2005 and 2006.

The fourth farmstead, opened on July 24, 2002, is the only one having original monuments (Shtele, 2007). The only replicas are a gate, sheds, and fences. A rectangular farmstead is divided into three yards: clean, commercial and stock yards. During the restoration they used the method of "pulling" the buildings from different places, the method being recommended by A.V. Opolovnikov.

Izba (a peasant's hut), a long stand with a butt joint, is brought from Petropavlovka village in Kirensky district, a cattle housing construction structure and a two-chamber barn – from Ancherikovo village. The residential part of the izba house was reconstructed during the replanning: an oven is turned its front from the door, a bedroom is turned into a kitchen, a kitchen – into a "hall".

The farmstead houses "The Way of Life of the Population of the Angara Area in the Middle of the XX Century" exhibition. There are a lot of embroidered napkins, purchase curtains, drapes, new furniture (a buffet, a chest of drawers, a wardrobe, a book-stand, a bed with iron headboards) in the izba. New dishes from glass, porcelain, metal appeared together with the traditional ones made of wood, bark, clay and existing right up the resettlement. Under a shed of a clean yard there is a net going down into a boat. There are ploughs in the construction structures joining the barns.

On the opposite side of the street, closer to the reservoir there is a trading barn brought from Klimino village in Nizhne-Ilimsk district. The barns belonged to the merchants who kept imported goods (salt, sugar, matches, cotton, samovars) in them. The researchers of the Angara area notice the merchant farmsteads in the next but one or two villages. The restoration project was by the architect S.M. Kolesnikov.

The museum also exhibits a forge from Khristoforovo village in Zhigalovo district. It is placed with its main facade to the west, towards the entrance to the museum. It was built in the late XIX century. On the earth floor, opposite the door there is an open fireplace from a rectangular blockhouse, filled with sand. The walls of the hearth are daubed with clay. Original forge bellows and an anvil were restored. Along the southern wall there is a wide shelf with wrought exhibits: scythes, rakes, forks, poker, tongs, hoops, crates, hoes, etc. In the course of years simple rational constructions improved the nature of a forge that made it possible to attribute it to the category of the monuments of wooden architecture.

The coastal complex, following the contours of the shore, is located on the bank of the reservoir, to the south of the residential buildings. Three "black banyas", a samalovnia, and a mill form the first and the most natural line of the museum development. The restoration project is by the architect S.M. Kolesnikov.

The samolovnia is reconstructed from new wood, the reconstruction being based on similar drawings of A.P. Kulakov's buildings from Chadobets village in Kezhemsk district. A traditional construction was used for drying tackles, which are most often used for catching red fish. Samolovnias were located in farmsteads, but most often they were located on the river bank, in one line with the banyas. At

stoking "black banyas" the fire burns between the stones, making them red-hot, the smoke curls under the ceiling and runs out through an open door and windows. They pour water on hot stones to generate steam, the stones being thrown in a boiler, a bucket of water to make it warm. After dry stoking the air is dry, the heat lasts for a long time. A "black banya" is best preserved in its original quality: the smoke dissolves in the bath, accumulating on the walls and a ceiling. The soot to some extent preserves wood from moisture. A "black banya" inside a farmstead was rare. For fire safety reasons it could be stoked only in winter.

A watermill, which is under restoration, completes a coastal complex on the western side. It is from Khristoforovo village in Zhigalovsky district. It was built in the late XIX century and was located on the creek. In the villages of the Angara area they sometimes built a cascade of water mills on the creeks (for example, Zakurdaevo mills in the flooding zone of Ust'-Ilim hydroelectric station).

In 1991 they introduced some changes and additions to the structure of the Evenk sector. A raw-hide tent covered with reindeer suede was moved from a permanent camp, built in 1981, and was located together with a shed for saddles and pack bags on a temporary camp of reindeer-breeders and hunters. In addition to these they built a summer camp for the Evenks, having a few reindeer, with a cow skin tent and a reindeer shed as well as a winter camp of the Evenks, having no reindeer, with a skin tent covered with half-beams.

On August 1, 1998 the museum introduced a new route "Ecological path" with a live exposition (plants, insects, birds) aimed at ecological culture education (Iashchenko, 1998).

In 2004 the Evenk sector got a new look. G. Utkin restored the sector of signs and symbols,

which the Evenks who had no written language used to communicate with each other. There appeared a new exhibit – "a deceased shaman's face" – in the museum.

The structure of the Evenk sector currently includes winter and summer camps of reindeer-breeders and hunters, a permanent (winter) camp of reindeer-breeders and hunters, a summer camp of reindeer-breeders and hunters, a winter camp of the Evenks, having no reindeer, as well as a cult complex, characterizing various domestic and architectural traditions of hunting and fishing deer-breeders, typical inhabitants of the upper reaches of the Nizhniaia Tunguska at the beginning of the XX century.

Currently the "Angara village" museum is a branch of Bratsk Museum of the History of the Development of the Angara River.

The Museum is open all year round.

According to Federal Law № 54 "On the museum fund of the Russian Federation and the museums in the Russian Federation" dated 26.05.1996, one of the objectives to found the museums in the Russian Federation is to carry out educational, research and educational activities. Therefore, the staff prepared such new forms of work as organizing and conducting the exhibitions together with the institutions involved in exhibition activities; organizing and conducting the exhibitions together with enterprises and individuals; celebrating the name days, Christmas parties, weddings, family evenings in a peasant's farm on a contract basis.

In the XXI century such holidays as "the Trinity", "the Easter", "Maslenitsa (Shrovetide) festival", "the day of the city", "the day of a young family", "Razguliai (Thursday of Maslenitsa week)", "Amateur concert parties", Christmas programs for children, Christmas parties and holidays, festival of crafts, entertaining programs in a peasant's house, "Days of Farewell Bells"

for school-leavers with entertaining programs have become traditional.

Since 2010 the museum has been hosting the artists' and decorative-and-applied art specialists' master classes, interactive exhibitions, rituals and games. It rents out tea-houses for the holidays and children's matinees to be held.

The income has significantly increased as a result of paid events, sale of tickets, souvenirs, booklets, payments for photos and videos. However, material and financial resources are insufficient for the monuments restoration and the museum development, although in 2009 the museum of architecture and ethnography

"Angara village" was ranked fifth as per the number of original monuments.

The museum's further development is possible with the participation of not only the museum's staff and the public, but also the authorities and business structures.

The tasks to improve research and educational activities, to develop the museum's communication system and partnership, to provide a complex protection of a unique architectural ensemble, to keep the territory of the outdoor museum available for the visitors, to form sightseeing-and-tourist infrastructure and to beautify the surrounding areas still remain of current importance.

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Архитектурно-этнографический музей

«Ангарская деревня»: вчера, сегодня, завтра

А.М. Селиваненко

*Сибирский федеральный университет
Россия, 660041, Красноярск, пр. Свободный, 79*

В 1932 г. в Иркутске прошла Всесоюзная научно-практическая конференция по освоению Ангаро-Енисейского бассейна путем строительства на реках нескольких крупных ГЭС для возведения в последующем территориально-промышленных комплексов. Начиная с 50-х гг. XX в. и по настоящее время эта концепция реализовывается в жизнь. В результате гипериндустриализации региона в нем изменилась поселенческая структура, исчезли исторически сложившиеся сельские поселения как памятники деревянного зодчества архитектуры, истории и культуры. В данной статье обобщается уникальный опыт сельских поселений (эвенков и русских поселенцев XVII – XXI вв.). В мире нет подобного музея, посвященного эвенкам, в котором рассматривались бы жизнь и быт эвенкийской семьи. В этом и состоит научно-практическая значимость архитектурно-этнографического музея «Ангарская деревня». Кроме того, представлен быт русских поселенцев XVII–XX вв. В Восточной Сибири аналогичные поселения представлены в музеях-заповедниках «Тальцы» и «Шушенское».

Ключевые слова: сохранение культурного наследия, деревянное зодчество, музей-заповедник, архитектурно-этнографический музей, архитектура, этнография.

Научная специальность: 24.00.00 – культурология.
