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Transformation of the Krasnoyarsk Urban Space in the 90s of the 20th Century

**Vladimir S. Lusan, Natalia N. Pimenova,
Mikhail Ya. Khrebtov, Anastasia E. Khudonogova,
Ekaterina A. Sertakova and Kseniya I. Shimanskaya***
*Siberian Federal University
79 Svobodny, Krasnoyarsk, 660041, Russia*

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The article attempts to uncover the transformation of the urban environment of Krasnoyarsk, starting from the moment of its foundation until the end of the 20th century, as well as the influence of certain spheres of life (culture, industry, transport infrastructure, administrative and territorial position, etc.) and the environment on its formation.

The article notes that the analysis of domestic and foreign studies of urban space confirms the validity of an appeal to an interdisciplinary type of research. The object of the research is the city of Krasnoyarsk as an actively developing metropolis with a rich history and its own administrative and cultural characteristics. The subject of research is the urban space of Krasnoyarsk.

Observation and analytical and descriptive methods, which include the analysis of individual elements of the development of urban space in the specified period, followed by a generalization of the data, as well as comparative historical and dialectical methods, are used to solve the problems of the study. In addition, the main research methods include the analysis of architectural objects constructed in various years.

In conclusion, the general conclusions and trends that characterize the specifics of the urban space of Krasnoyarsk, formed by the end of the 20th century and largely predetermined its development in the third millennium, are indicated.

Keywords: urban space, city, architecture, culture, transformation, Krasnoyarsk.

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* Corresponding author E-mail address: kseniya-shimanskaya@yandex.ru

ORCID: 0000–0002–0049–9417 (Lusan); 0000–0002–0622–4465 (Pimenova)

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1. Introduction

The 90s of the 20th century was the time of radical socio-economic and cultural transformations in Russia. The transition to market economy and democracy, the formation of a civil society led to profound changes in all spheres, affecting the development of the spatial environment of human settlements, and Krasnoyarsk was no exception.

The purpose of the study is to describe the nature of the changes affecting the urban environment of Krasnoyarsk in the 90s of the 20th century, for which the authors have analyzed the history of changes in the city since its founding.

The complex of theoretical and methodological foundations used in the study includes both classical and modern approaches, which allows for a comprehensive review of the object and subject of the study. Methodologically, the concept of A. Lefevre is of particular importance for describing the features and patterns of transformation of the city spatial structure. He regarded urban space as a sociocultural one, which explains its constructive nature, figurativeness and symbolism, which are a combination of ideas expressed in representations — architectural structures.

The changes in the urban space of Krasnoyarsk more than once attracted the attention of researchers, who studied both theoretical and empirical issues relating to its urban space, as well as methodological issues (Sertakova, Koptseva, 2015). Scientists have studied the concept of “city” (Sertakova, 2014), using the example of Krasnoyarsk to identify features of the formation of the city’s environment as a global visual code (Baikova, 2013) and to simulate its visual image (Logunova, 2012). Studies defining global and local development trends of Krasnoyarsk (Ilbeykina et al., 2015), its sociocultural space (Sertakova, 2014) and the cultural needs of residents (Koptseva, Zamaraeva, Sertakova, 2011, Koptseva & Reznikova, 2015, Reznikova et al., 2016, Kistova et al., 2016, & others) have been undertaken. The methods of semiotic-symbolic and philosophical-art-historical analysis have been applied to the key monuments of the city; the architectural space of Krasnoyarsk is considered by researchers as a factor of regional cultural identity (Pimenova, Marysheva, 2011; Kolesnik, Mirkes, 2011; Sertakova, 2014; Kistova, Tamarovskaia, 2015).

Nevertheless, the study of the complex dynamics of changes at different stages affecting the urban space of Krasnoyarsk is not only worth research interest, but also possesses the necessary novelty for this.

2. Methodology

The descriptive method was chosen as the main method for studying the transformation of the urban environment of Krasnoyarsk in the 90s of the 20th century. The method includes the following elements:

- Collection and analysis of information from various sources. The most important sources addressed by this study are: monographs, encyclopedias, scientific articles, journalistic notes and online sources. These resources make it possible to analyze with high confidence how the urban space of Krasnoyarsk had been changing up to the end of the 20th century.

- Analysis of the architectural space of the city of Krasnoyarsk: the most representative historical and cultural sites, educational and administrative institutions, etc. have been considered as defining elements of the urban environment.

- Generalized methods: synthesis, induction and deduction. After the individual buildings of the city of Krasnoyarsk were analyzed, they were combined into a general idea of the appearance of the Krasnoyarsk urban space. Thus, it broadens the idea about the study's object and subject.

3. Discussion

The periods of construction of Krasnoyarsk as the stages of acquiring a unique visual appearance make it possible to see its gradual development by the 1990s through getting new functions by the city and expanding social life, shifting or creating new accents in the urban environment. The periodization can be represented as follows: 1) 17th-18th century — the stage of the founding of the city; 2) 19th century and the beginning of the 20th century; 3) the 1930s; 4) the 1940s-1960s; 5) 1970s-1980s; 6) 1990s.

Krasnoyarsk was founded as a military boarder fort in 1628 during the development of Eastern Siberia, and during the 18th century it gradually transformed into an ordinary Siberian city. Its role changed greatly in the 19th century, namely in 1822, when the Yenisei province was created by imperial decree, and Krasnoyarsk became its center. The oldest architectural monument of Krasnoyarsk in the modern appearance of the city is the Pokrovskaya Church, which was built in 1785–95 to replace the previous

one, burned down in a fire in 1773, by the Yenisei brigade of masters of stone construction (Shumov). A systematic approach to building Krasnoyarsk appeared only in the 19th century, the architecture started to develop dynamically: style preferences changed, approaches to the construction of buildings for various purposes changed as well, leading to some changes in the compositional dominants of the city, the range of structures expanded. Researchers identify three significant stages of the 19th century, distinguished by style dominants: classicism of 1800–1850s, eclecticism of 1860–1890s, modern of 1890–1910s. The last period characterizes the peak of this development and acts both as its result and a prerequisite for architectural dynamics in the 20th century (Merkulova, 2005). By the beginning of the 19th century, Krasnoyarsk had turned into a small county town, performing administrative functions; the style of the city's construction was wooden manor, since a large proportion of the inhabitants made their living due to subsistence farming. Religious buildings traditionally acted as dominants in the architectural appearance of the city, being distinguished by scale, style of facades and open spaces.

By the end of the 19th century, Krasnoyarsk had also acquired the status of an economic and cultural center of the province (construction of the Trans-Siberian Railway from 1895, industrial growth and increased economic activity), which affected the increase in construction volumes. Nodal elements are partially formed ensembles of Starobornaya and Novosobornaya squares at the temples. The manor principle is replaced by building a solid facade. The general street was also allocated, which contributed to the formation of the linear structure of the city center: Voskresenskaya (today Mira Prospect) was the center of key administrative and public buildings, large private houses. The number of multi-storey buildings with a well-developed planning structure was growing, which also included the novelties of that time, namely, trading houses. As the researchers note, at this time “new features of urban development ... are determined by the buildings of trading houses and educational institutions. Being located in the main streets of the city, they stand out from the ordinary, mostly wooden buildings not only in size but also in novelty of stylistic characteristics” (Merkulova, 2005). The church as an organizing element changes its position: churches dominate in a broad perspective of streets and views from high ground (from Karaulnaya Mountain, where at that time the wooden Paraskeva Pyatnitsa Chapel was replaced by a stone one), while new centers of social life that pretend to the scale and individuality of decisions become such accents in the condensing building of the center.

The changes in the socio-economic life of the city (including the rapid population growth: from 1897 to 1911 it increased by 2.9 times and reached 73,482 people) (Turchaninov, 1914: 294) led to an increase in the need for public and residential buildings and, as a result, the emergence of their new types of other purposes (apartment buildings, hotels, cinemas). This is also the time when construction is approved as a purely professional sphere: leading architects of the time, including L. A. Chernyshev, V. A. Sokolovsky, A. A. Folbaum, passed vocational training in Moscow and St. Petersburg. The architectural environment of the center of Krasnoyarsk changes significantly: the building continues to thicken, the manor type of housing (the fenced plot with the manor house or the store house) is gradually replaced by private houses, profitable houses are spreading, the height of the erected buildings is growing, often these are individual projects that stand out from the mass building, professional architects are constructing residential buildings in the central part of the city (Merkulova, 2005). Krasnoyarsk was a multifunctional city and the administrative, commercial and industrial center of the Yenisei province (Gimelshtein et al., 2008: 40), public institutions of Krasnoyarsk were erected due to the investment of patronizing gold producers (Potanin, 1995). Specially organized public spaces appear, including pleasure areas: a fragment of taiga near the left bank in the city center was transformed into an urban public garden; Adeksandrovsky Boulevard was organized on the embankment. By the beginning of the 1910s, only one street had been paved in Krasnoyarsk — Bolshaya Street (Turchaninov, 1914: 307).

The dominant public buildings, which appeared in the previous stage in the visual appearance of the city, are affirmed; the main accents are buildings of educational institutions (Museum of Local Lore, House of Education, Public Theater, cinemas, etc.), highlighting them is based on the opposition to mass building with materials, height, composition and design of facades of buildings. The development of the city center is becoming more and more urban (high-altitude, solid facade, displayed on the red line of the street, the individual appearance of buildings). The city acquires the features of a unique, recognizable one in a series of Siberian cities, which is also promoted by the emergence of architects who gained wide popularity and formed a holistic visual image of Krasnoyarsk (V. A. Sokolovsky, L. A. Chernyshev).

The 20th century for Krasnoyarsk became a time of dynamic changes. 1920s-1930s was the stage of development of Krasnoyarsk as a large industrial city and expansion of urban development: from 1928 to 1937, 33 new enterprises (Medvedeva) were introduced in the city, they were located on the right bank of the Cossack villages

(Ladeiskaya, which in the 18th century, was crossed by the Moscow highway, Torgashinskaya street and Bazikha (“The birth of the right bank: the story of a half of Krasnoyarsk”). In the 1940s, some factories were evacuated to Krasnoyarsk; enterprises continued to be built on the right bank. Besides, in the early 1930s, Krasnoyarsk became the main aviation base of the Main Directorate of the Northern Sea Route (Plotnikova et al., 2012), which ultimately asserts the role of the regional center as one of the most significant transport hubs in Eastern Siberia. This period is characterized mainly by industrial and economical residential construction. The new state order makes significant adjustments to building the image of the city as a system, and the elements that hold its integrity, such as temples, are replaced by key administrative functions: for example, the Cathedral of the Nativity, which had no equal in scale, starting from 1935, was destroyed in view of the construction plans for the House of Soviets instead of it.

In the 1950s-1970s, Krasnoyarsk became one of the largest industrial centers in the country. The population of the city was growing rapidly: from 1959 to 1970 it was increasing by almost 21 thousand people annually (Plotnikova, 2012: 189). In the 1950s, symbolic zones of the “Stalin Empire” (buildings of the Central District Committee of the CPSU, city cinema, State Bank, Krasmash House of Culture) (Ledovsky) appeared, the architectural ensemble of Revolution Square was built, and all transport hubs of Krasnoyarsk received their weighty design: the river station building in 1952, the air terminal in 1954 (“Photostory: From Vzlekta district up to the sky!”), the new building of the railway station in 1961 (Encyclopedia of the Krasnoyarsk Territory). In 1961, the Communal Bridge was erected, which connected the left and right banks of the Yenisei and the Otdyha Isle for the first time and became the hallmark of Krasnoyarsk (Encyclopedia of the Krasnoyarsk Territory).

The 1870s-1980s was a period of active formation of Krasnoyarsk ensembles as key foci of urban architectural development. At this time, such famous architects as V.V. Orekhov, A.S. Demirkhanov, V.K. Shadrin worked, while one of the central urban planning tasks was the introduction of a unique order and the formation or further definition of historically established urban ensembles as public spaces. Much attention is paid to the projects of squares, which are the main ones in the city for today: Revolution Square, Red Square, Theater Square, Bridgehead Square. A single ensemble that makes up the Strelka sight is formed. The ensemble is understood by architects broadly — architectural structures take into account not only the neighboring buildings, but also natural views and landmarks in particular (the river, hills, rocks of

the Stolby reserve, as well as in the case of the ensemble at the Strelka). The buildings of the Krasnoyarsk Regional Philharmonic, Krasnoyarsk Museum Center (originally V.I. Lenin's Museum), Opera and Ballet Theatre, which are still clearly dominant in the urban fabric and carry the cultural and educational function, became the significant objects built into the existing ensembles and forming new spaces of the city. Much attention is paid to historically and architecturally significant monuments of the past: works to create restoration projects and to master the functions relevant to the current situation for historical buildings started. As a result, for example, the mansion of V.N. Gadalova was restored in 1982–1983 and transferred to the Krasnoyarsk Art Museum (History of Architecture of the Krasnoyarsk Territory). The 1980s summarize the preceding stages by the ensemble stitching of the architectural and spatial fabric of the city, as well as shifting the emphasis to historically and culturally significant dominants.

Thus, in the epoch of the seventy-year Soviet system, Krasnoyarsk was brought to be the center of the state ideology of the USSR in Siberia, while at the same time it also embodied many cultural peculiarities of the inhabitants of the Siberian region (Bazhan, 2003).

Starting from the 90s of the last century up to the present, Krasnoyarsk has been formed as one of the control points of international business and business cooperation in Russia. In the 1990s, Krasnoyarsk, as well as other cities in Russia, experienced many events that left their indelible typos in the formation of urban space.

On the one hand, in the period of Perestroika, in the construction process, such phenomena as space standardization, architectural unification, commercialization of the construction process began to occur. The focus, as well as in Russia as a whole, shifted to projects that would bring quick commercial benefits in the near future (housing, shopping malls, etc.). A new approach to urban planning in Krasnoyarsk turned towards the actualization of Western capitalism commercial trends in the urban design.

On the other hand, in the first years of the last decade of the 20th century, construction in Krasnoyarsk gained momentum. The modern Ogni Yeniseia Hotel was built. For the first time in 1990, builders managed to hand over 500 thousand square meters of housing (about 1000 apartments). A number of residential areas were developed, namely, Pokrovka, Vzletka, Severny, Yastynskoe pole, etc. Meanwhile, the areas were not ready for intensive multi-storey building at that time, the roads and engineering networks were not sufficiently developed, social institutions were not designed for new

visitors. As a result, high-rise buildings appeared much earlier than kindergartens, schools, clinics, highways, which deprived residents of comfort (Zykov, 1986).

Over time, the extensive “consumption” of space, the prevailing standardization of spaces and the loss of natural originality of Krasnoyarsk began to lead to the fact that one of the forms of manifestation of the irrational use of the territories surrounding the city was the so-called “urban erosion”, namely “dispersion” of individual buildings in the suburban space, not related functionally and by design. It also ensures the fact that the level of landscape planning, which regulates the spatial interaction of urban structures (residential buildings, economic and communal areas, engineering structures, forests, production areas), with all the conceptual validity of the proposed solutions is not sufficient to achieve the figurative individuality of the mastered spaces (Bunich, 2012). As a result, many ideal models for creating a single natural-ecological framework of the city and its immediate environment in the 90s did not fit the individual fragments in the form of expressive landscape compositions. Therefore, the development of detailed projects that would balance housing and parks, kindergartens, schools, polyclinics, road objects, etc. became one of the main tasks of the new town planning policy.

The socio-economic crisis of the 1990s also hit hard on the cultural sphere of Krasnoyarsk. Theaters, philharmonic halls, galleries started to hold the events less often. Libraries and museums could not replenish funds with new publications, exhibits. Cultural institutions themselves began to look for ways to survive, which lead to their commercialization. In the 90s, artists, designers, employees of the V.I. Surikov Art Museum and other representatives of creative professions created the partnership called Mitra. The first art salons named Artist and Diana, which were the place of sale of the artists’ creative products, were also opened.

The transformation of the urban environment in this period also occurred under the influence of business development, namely enterprises oriented towards new consumption trends. Thus, the Krasnoyarsk brewery began producing Pepsi-Cola, unprecedented for many people. Pikra, closed in 2004, appeared, whose technologists were very creative and produced dozens of their own beers, soft drinks, including Flash; CrazyCola replaced Pepsi later. One of the undoubted foremost performers is the Krasnoyarsk Pulp and Paper Mill. The enterprise then produced more than 300 thousand tons of paper and cardboard. It employed more than 5 thousand people and a lot of young people. In 1999, 800 new workplaces were created at the mill, and the enterprise took care of the social sphere, namely they ran their own camp and two kindergartens (Zadereev, 2013). Another business card of the city and a source of pride

is the Biriusa Krasnoyarsk refrigerator factory, whose products was highly rated not only in the country, but in the world.

A special place in the 90s was occupied by Restavratsiia company. It was the first institution in the Krasnoyarsk Territory to be engaged in the restoration of old buildings. Restavratsiia was formed in 1990 and for 6 years of work, the specialists of the company restored almost all the familiar architectural monuments of the center of Krasnoyarsk. Then, 800 employees worked in the company: foundry workers, sculptors, furniture restorers and others. In the 90s, the company was, in fact, a monopolist in its field and related to all repaired old buildings in the center of Krasnoyarsk: the Church of the Annunciation, the building of the teachers' college in Uritsky Street, House of Education Workers in Kirov Street, the Museum of Local Lore.

The rapid growth of the population (people from other territories of the region actively came to Krasnoyarsk for training and earnings) and the incredible pace of construction at the end of the 20th century led to the emergence of a large number of cars (Veselov, 2013). Of all the many urban problems in the mid-90s, the organization of traffic was one of the main ones. The transformation of the transport infrastructure is primarily associated with such an ambiguous history as the construction of the underground, which began in 1993 (Yareshchenko, 2009), although by 1999 the construction situation had entered into a solid crisis (Pimashkov, 2003). Nevertheless, in the 90s, two lines were designed and examined: from Vysotnaya Street through the center, Severny district and Zelenaya Roshcha district to the Aluminum Plant and from Solnechny district through the city center to the right bank with the construction of a tunnel under the Yenisei; they planned to build a third line later from the Drokino village to the right bank (Kuimov, 2013).

Thus, in the 1990s, there was a shift in the development of the urban environment of Krasnoyarsk from public spaces and structures to residential construction, resulting in the emergence of entire large residential complexes and housing estates. Decorating tools ("eclecticism of the 90s") often find a place in the new mass-residential architecture, designed to distinguish these residential areas from standardized minimalist ones, built from the 60s to 80s on the wave of the unification and approval of typical architecture after the adoption of the resolution *On the elimination of excesses in design and construction* in 1955. In the 1990s, the city was expanding due to the growth in residential areas and the active development of enterprises. At the same time, the trend to restore the historical urban environment continued, which was associated with the growing restoration movement, thanks to which a number of historical architectural

dominants of the city (including the Krasnoyarsk Regional Museum of Local Lore) received a new life. Thus, some of the buildings received a new function, while such constructions as temples returned the original one. For example, the most ancient cathedral that is Svyato-Pokrovsky Cathedral located in the very center, which since 1961 had served as sculptural workshops, and in the late 1970s was restored (roof, brick decor, gilding of cupboards and crosses) and adapted to the exhibition hall, in 1989 was returned to the church, and in the 1990s it acquired temple paintings, the iconostasis and other traditional decoration.

It is worth noting that it was in the 1990s that the foundation of the modern image of Krasnoyarsk was laid, which still undergoes various large-scale changes, its positive and negative aspects. At that moment, the city began to form in a new way and determine its path of development. The end of the 20th century can be considered a push to change the spatial structure of the city, and, consequently, the lifestyle of its citizens.

4. Conclusion

The analysis of the specificity of the Krasnoyarsk urban space transformation in the 90s of the 20th century showed how radical changes that largely determined its current position and level of development had affected it, particularly the loss of the status of a closed city, the cessation of activities of a substantial part of industrial enterprises (especially on the right bank) and the emergence of new industries, the revitalization of housing construction and construction of commercial real estate, which resulted in the emergence of a shortage of free land, intended for construction, active development of services and trade, the resumption of the construction of places of worship, playing the dominant role in shaping the architectural appearance of the city in the past, etc.

There are several main factors that determined the formation of the Krasnoyarsk urban space by the end of the 20th century considered in the article:

1. Continuous change of the administrative and economic status of Krasnoyarsk — from a military settlement to the administrative, economic and cultural center of the Yenisei province in the 19th century and to the capital of one of the largest constituent entities of the Russian Federation in the 20th and 21st centuries.

2. Relatively late introduction of a systematic approach to the implementation of the urban planning policy of Krasnoyarsk (19th century), which is connected, first of all, with the dynamics of changes in the socio-economic situation, as well as with the spread of the practices of centralization of architecture and urban planning in Siberia.

3. Formation of Krasnoyarsk, beginning from the 19th century, as one of the most significant transportation hubs.

4. The active development of industry in the city throughout the 20th century and especially during the Great Patriotic War and the post-war period on the one hand, and the emergence of huge unused industrial territories as a result of the closure of production at the end of the 20th century on the other hand.

5. The rapid growth of industry marked the disproportion between the level of the industrial potential of the city and the degree of its socio-cultural development. It was obviously necessary to develop mechanisms to eliminate this imbalance, which led to the official proclamation of *Let's turn Siberia into the land of high culture!* movement in the 1970s and 80s. As part of this movement, several important social and cultural institutions were built in Krasnoyarsk (the Krasnoyarsk Regional Philharmonic Society, the Square of the World Museum Center and others), which are still an integral part of the urban space.

By the end of the 20th century, the urban space of Krasnoyarsk had become extremely heterogeneous, and to some extent it was developing chaotically, which was caused by implementing point building, the development of vacant industrial spaces and new municipal urban lands. Such phenomena as space standardization, architectural unification, commercialization of the construction process began to emerge in the urban planning policy, which was very clearly correlated with the problems of modern global urbanism as a whole. By the end of the 20th century, it had become obvious that the extensive “consumption” of space, the prevailing standardization of spaces and the loss of the natural originality of Krasnoyarsk began to lead to the fact that one of the forms of manifestation of the irrational use of natural areas surrounding the city was the so-called “urban erosion”, namely it was “dispersion” in the suburban space of individual buildings that were not connected functionally and by design.

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Трансформация городской среды Красноярска в 90-е гг. XX в.

**В.С. Лузан, Н.Н. Пименова, М.Я. Хребтов,
А.Е. Худоногова, Е.А. Сертакова,
К.И. Шиманская**
*Сибирский федеральный университет
Россия, 660041, Красноярск, пр. Свободный, 79*

В статье предпринята попытка раскрыть трансформацию городского пространства Красноярска, начиная с момента его основания и вплоть до конца XX в., а также влияние на его формирование отдельных сфер жизнедеятельности (культура, промышленность, транспортная инфраструктура, административно-территориальное положение и т. д.) и окружающей среды.

В статье отмечается, что анализ отечественных и зарубежных исследований городского пространства подтверждает обоснованность обращения к междисциплинарному типу исследования. В качестве объекта исследования выступает город Красноярск как активно развивающийся мегаполис с богатой историей и собственными административно-культурными особенностями, предмет исследования — городское пространство Красноярска.

Для решения задач исследования применяются наблюдение, аналитико-описательный метод, включающий анализ отдельных элементов развития городского пространства в указанный период с последующим обобщением полученных данных, а также сравнительно-исторический и диалектический методы. Кроме того, в числе основных методов исследования активно используется анализ архитектурных объектов различных годов постройки.

В заключении обозначены общие выводы и тенденции, характеризующие специфику городского пространства Красноярска, сформированного к концу XX в. и во многом предопределившего его развитие в третьем тысячелетии.

Ключевые слова: городское пространство, город, архитектура, культура, трансформация, Красноярск.

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