

УДК 711.4(571.51)

Dynamics of Krasnoyarsk Urban Space in the Early 21st Century

**Yuliya N. Avdeeva, Kseniya A. Degtyarenko,
Svetlana V. Metlyaeva, Daria S. Pchelkina,
Antonina I. Fil'ko, Natalia P. Koptseva*
and Anna A. Shpak**
*Siberian Federal University
79 Svobodny, Krasnoyarsk, 660041, Russia*

Received 24.05.2019, received in revised form 04.06.2019, accepted 07.06.2019

The results of analysis of urban space symbols that facilitated the change and formation of Krasnoyarsk urban environment in the early 21st century are presented in this article. The purpose of this analysis was to determine the transformation of material, behavioral and iconographic symbols of urban environment as characteristics of the rationally organized territory of Krasnoyarsk in the period from 2000 to 2019. The method of urban symbolic ecology, which allows to consider the properties of the iconic objects of urban environment in a comprehensive manner was chosen for the analytical review of the urban environment. Based on the conducted research, conclusions about urban space transformation connected with the new development of the previous iconic symbols and appearance of new material and behavioral ones were made. The study results indicate of the appearance of the increasing number of objects and events aimed at the development of leisure activities in Krasnoyarsk. The data obtained can be applied for further comprehensive analysis of Krasnoyarsk, as well as other Russian cities' urban environment.

Keywords: city, urban space, Krasnoyarsk, urban symbolic ecology, material symbols, behavioral symbols, iconic symbols.

The reported study was funded by Russian Foundation for Basic Research, the Government of Krasnoyarsk Krai, Krasnoyarsk Regional Fund of Science within the framework of the research project "Transformation of Krasnoyarsk Urban Environment in 1991–2017".

Research area: culturology.

Citation: Avdeeva, Yu.N., Degtyarenko, K.A., Metlyaeva, S.V., Pchelkina, D.S., Fil'ko, A.I., Koptseva, N.P., Shpak, A.A. (2019). Dynamics of Krasnoyarsk urban space in the early 21st century. J. Sib. Fed. Univ. Humanit. soc. sci., 12(6), 953–974. DOI: 10.17516/1997–1370–0434.

© Siberian Federal University. All rights reserved

* Corresponding author E-mail address: decanka@mail.ru

ORCID: 0000-0002-0049-9417 (Metlyaeva); 0000-0003-3910-7991 (Koptseva); 0000-0002-2787-423X (Fil'ko)

This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License (CC BY-NC4.0).

Introduction

Krasnoyarsk is a developing city, the capital of the region that is undergoing a process of transition from an industrial to post-industrial city. These changes are taking place due to a new status of the city as the main center of relations with Asia and hosting the 29th World Winter Universiade 2019.

Urban symbolic ecology approach that allows considering the signs-symbols in urban space at its various levels give an opportunity to trace the dynamics of these changes in the space of Krasnoyarsk comprehensively.

Nowadays, urban space dynamics analysis is a comprehensive study of its technological, physical and symbolic components. In addition to that, great attention is paid to the study of urban environment as a communicative space, where intensive communication zones are formed under the influence of different socio-cultural factors. The subject of the study is also the image of the city, which researchers perceive as a kind of cultural memory of humanity, where all old and new sociocultural processes are expressed and recorded.

Analysis of city districts and areas attracted the attention of many researchers. Thus, F. Ferdous (Ferdous, 2013), J. Kruse and T. Shortell (Kruse, Shortell, 2011) studied public spaces of various global cities. S. Angel, J. Parent and D. Civco (Angel, Parent, Civco, 2012) were interested in fragmentation of urban landscapes, the ratio of empty and built-up places in urban space, as well as interpenetration of areas and spatial structure of the city. N.S. Diagileva and L.A. Zhuravleva (Diagileva, Zhuravleva, 2012) studied the influence of iconic places on the general image of the city.

I.N. Stas' (Stas', 2012), Z.I. Rezanova (Rezanova, 2012), E.A. Yurenkova (Yurenkova, 2014) used semiotic analysis in their works. M.F. Sihlongonyane (Sihlongonyane, 2015), Ch. Weina (Weina, 2009) and N. Utaberta with colleagues (Utaberta, et al., 2012) studied elements that make up urban space.

S. Dembski, L.R. Mijatović, P.J. Nas, M. DeGroot, M. Schut, H.D. Evers, E. Bakker, K. Saentaweesoek, M. Stijweg, P. De Giosa, R.A. Vermeer, S. Hettige, B. Bossak-Herbst, R. Van Leeuwen, J. Luo, E. Durr, G. Kay, L.A. Hirfan and B.B. Momani (Nas, 2011; Mijatović, 2014) consider the issues of urban environment symbolism in their studies. M. Johansson (Johansson, 2012) and J. Monnet (Monnet, 2011) talk about the symbol, the symbolic place and the process of its creation.

Studies of the visual image of a city based on photographs, brochures, postcards, magazines and information sites for comparing the real image of the city and its

representation are relevant (Milman, 2012; Soboleva, 2011; Michaelidou, 2013; Lindner, 2013; Lomova, 2013; Hunter, 2012; Bachin, 2015; Camprubi, 2012).

Event space was studied by M. Johansson (Johansson, 2012) and P. Simpson (Simpson, 2011). D. Daou (Daou, 2016) studied the influence of historic events on the image of the place and its personalization and considered the place as a repository of events. D. Gelders and B. van Zuilen (Gelders, van Zuilen, 2013) studied events in the city, their influence on the city image and interrelation of events and the material image of the city.

Studies by M.V. Tarasova, A.A. Sitnikova, M.I. Ilbeykina, N.N. Pimenova, A.V. Kistova, E.A. Sertakova, M.A. Kolesnik and N.A. Bakhova are devoted to the visual image of Krasnoyarsk and its perception, with the use of philosophical and artistic analysis of the works of art (Sertakova, Koptseva, 2015; Mirkes, Sergeeva, 2011; Koptseva, 2015; Karlova, Koptseva, 2013; Kolesnik, Mirkes, 2011). E.N. Logunova (Logunova, 2012) considered the visual image of the city in terms of panoramas and silhouettes of Krasnoyarsk. A number of studies are devoted to identifying the values of the residents of cities and towns of the Krasnoyarsk Krai, including the values of some ethnic groups (Reznikova, et al., 2016; Kistova, et al., 2016; Koptseva & Reznikova, 2015, etc.).

The studies review evidence of the fact that a lot of attention, both in foreign and in domestic science, is paid to the study of urban space. However, it can be noted that quite common in foreign practice approach of urban symbolic ecology with its understanding of various types of symbols carriers is not applied by Russian researchers. The main focus in the studies of Krasnoyarsk urban space is made on representative architectural and art works, as well as their interaction with the audience. The perception of the material basis of the symbolic urban space in its everyday life as a whole is poorly studied, as well as there is no attention paid to the discursive, iconic and behavioral symbols in the urban space of Krasnoyarsk.

Methods

Urban symbolic ecology deals with the study of symbols and rituals in their connection with the environment (Nas, 2011). The specific attention in this approach is paid to social production and consumption of symbols.

Urban symbolic ecology perceives symbolic urban space as a kind of a code or a text endowed with specific characteristics created by the city dwellers in the process of their socially, historically and culturally determined interaction with material urban environment.

Various phenomena (or symbols carriers, as defined within the framework of urban symbolic ecology) may be city symbols. Researchers identify four types of symbols: material, discursive, iconic and behavioral (Nas, 2011). Material symbols are a traditional area of urban symbolic ecology. These are most commonly static structures, such as buildings or landmarks. Discursive symbols reflect urban images and narratives, and most often represent some verbal texts. Iconic symbols are eminent personalities or groups of people associated with a city. Researchers consider behavioral symbols as rituals, public celebrations, repetitive activities, festivals and demonstrations.

Material symbols of Krasnoyarsk

There are various material symbols of Krasnoyarsk of the early 21st century: these are religious and office buildings, recreational zones, shopping malls, hotels, sports facilities, educational buildings, bridges, monuments, airports, train stations, orphanages, medical centers and residential complexes.

It should be noted that in the early 21st century religious buildings construction was carried out in accordance with specific religious canons. It is possible to distinguish the following significant religious buildings of the 21st century constructed in Krasnoyarsk: the Church of the New Martyrs and Confessors of Russia (2001–2017), the Church of Archangel Michael and His Miracle at Chonae (1998–2003), the Three Saints Church (2011), the Church of the Holy Apostle and Evangelist Luke, the Church of the Nativity of Jesus Christ (2006–2012), the Church of St. Sarkis (1998–2003), the church in *honor of the icon of the Mother of God “Vsetsaritsa”* in the territory of the Holy Dormition Monastery (2012–2015) and the Chapel of the Holy Great Martyr *Demetrius* of Thessalonica (2001–2002). All religious buildings are canonical, constructed in Russian or neo-Russian style, they are five-domed or single-domed churches with four internal piers. There are bell towers built in the main body of a religious building. The building of the Church of St. Sarkis is constructed in accordance with the Armenian Church canons. There are also classical features in religious works, for example in the Chapel of the Holy Great Martyr *Demetrius* of Thessalonica.

Office buildings are rather global constructions and stand out among other buildings due to their originality. A distinctive features of office buildings are a lot of floors, stained glass glazing of a building or partial accentuation of some elements using stained glass, large volumes and favorable location in developed city districts.

Such buildings include the building of KATEKNIIUgol that was modified in 2010 and is fully glazed with dark blue panels, the building of business center Balance

(2017) on Maerchaka street, business center Sirius (2010), shopping and office complex Atrium (2004) and business center Vertikali (2014).

Utilization of the KATEKNIIUgol tower traditions the with a helicopter pad can be traced on the top of the business center Pervaia Bashnia (2009) and the business center Vesna (2008), which are the buildings constructed by Monolitholding. There are viewing platforms in the buildings. The buildings have a clear, elongated volume and weighting with additional elements at the bottom of the building.

Interesting forms of architectural structures can be seen in the shopping and office complex Atrium (2004), business center Balance (2017), office center Metropol (2005) and office center Eurasia (2007). All the aforementioned office buildings have an unusual architectural form and stand out from the general ensemble of architectural works. Thus, for instance, the office center Metropol has a pyramidal, stepped, symmetric structure, and its clear structure is emphasized by decorative white and black lines. The business center Balance has an unusual layout and placement of architectural volumes, there are both rectangular and semi-oval shapes in its layout, the two volumes have different number of floors — one of them 17 and another one 23 floors. The office center Eurasia is of a rectangular volume at its bottom with a sloping roof and a tower-clock as a separate architectural volume. The shopping and office complex Atrium is an attempt to reproduce the volume of atrium in the traditions of ancient Roman architecture, where atrium was designed to connect all the spaces together by a central part, what is partially represented in the shopping and office complex.

It is worth noting that most office buildings and business centers are located in certain districts: Sovetsky and Tsentral'ny, with the most developed infrastructure in the city. Other buildings are scattered in various areas of the city and are the only buildings in certain residential areas.

There are many buildings of universities that were constructed or modified in the 21st century. First, it is necessary to mention the new building H of *Siberian State University of Science and Technology* (2004), which is a large cubic volume divided into several volumes and fully decorated with stained glass panels. The Congress Hall of Siberian Federal University (2016, architect Irina Krylova) is worth noting as well. Its style can be defined as constructivism, it is a large volume building implemented in heavy volumes, decorated with white panels that correlate with stained glass glazing.

The main building volume of School of Petroleum and Gas Engineering of Siberian Federal University (2010) is represented by a stylized oil rig and was designed by the

institute KrasnoyarskGorProekt. The stylized oil rig penetrates the five-storey volume and acts as a support for console floors, and a support for satellite dishes above the roof.

The building of “Pyramid” of Siberian Federal University (2008), was named in this way due to the pyramidal top above the main entrance into the building — a transparent glass pyramid. The volume of the building is asymmetric and elongated along Svobodny Prospekt.

The Scientific Library of Siberian Federal University (2010) is a project implemented by the institute Krasnoyarskgrazhdanproekt. It is a cubic volume of the main building with structural elements around it. The volume of the building visually diminishes from its top to the bottom.

Buildings of Siberian Federal University are constructed as a single structure, they are organically connected to each other, each building has an internal space that connects the entire volume of the building.

The dome of *Krasnoyarsk State Medical University* named after *Professor V.F. Voyno-Yasenetsky* is also a construction of recent years. Its main part was built in 2012, the top of the dome is a chalice with snakes as a symbol of medicine. The dome was officially commissioned in 2017.

It is worth focusing on the most visited shopping malls in Krasnoyarsk, such as: retail and entertainment centre Planeta (2006–2008), retail and entertainment centre Iiun’ (2003–2006), retail and entertainment centre Komsomoll (2013), shopping mall Vzletka Plaza (2007), shopping and office center N’iuton (2015), retail and entertainment centre Torgovyi Kvartal na Svobodnom, shopping mall Kvant (2001), shopping mall Optima (2008), Galereiia Yenisei (2004–2015), shopping mall Pokrovsky (2016), shopping mall Avenue (2008), shopping mall Komsomolsky (2012) and shopping mall Chameleon (2002).

All shopping malls are characterized by small number of storeys, large areas, surface and underground parking, presence of some elements of glazing and the use of bright color range in architectural volumes. Sometimes there is full glazing as in the shopping mall Chameleon on Perensona street. Sometimes the selection of a shopping mall’s name in the exterior takes place due to the logo, the use of objects from its name or a color solution. Such a technique is, for example, used in the retail and entertainment centre Planeta and the retail and entertainment centre Iiun’. Large volumes of shopping mall buildings are located in the areas of large residential complexes and are a kind of microdistricts centers.

Hotel complexes have become more developed over the past few years than in the past decade. There are following hotels among its prominent representatives: Sibir’

(2006), Hilton Garden Inn (2013), Ibis (2015) and Novotel (2015). All hotels have many floors, except for the hotel Sibir', partial or full stained-glass glazing of volumes, that is, the use of glazing as a decorative technique. The location of these buildings in the business center of the city near Vzletnaya street, or in the historic center of the city indicates a better level of infrastructure development in these areas of Krasnoyarsk.

Closed type residential complexes have been actively developed only in the last decade. The first large complex was Iuzhnyi Bereg built by the construction group SM.CITY, it is a closed residential space with its own infrastructure. It stands out from the entire mass of the city buildings due to its color scheme, as the high-rise buildings are orange and located on the riverbank. Residential complex Gorodok constructed by the group of companies Monolitholding is located in microdistrict Vzletka and is distinguished by bright blue roofs and white decorative elements in the upper part of the buildings. Square structure of the houses allows to make a conclusion that the volumes are of closed type. Such residential space becomes separated from the rest, more dynamic part of the city.

Fregat NEO is a closed type residential complex commissioned in 2017 by Siblider and is a representation of some elements of a ship — a frigate. The complex consists of three houses with elements of ship sails, the color scheme of the houses consists of blue, white and red elements. The presence of a large number of intersecting white lines creates a feeling of lightness of these buildings.

Residential complex Orbita is not of closed type but is of interest due to its location. This complex is located on a slope near the junction of the Nikolaevsky bridge and there are many floors in the buildings. When people leave it (moving towards Karatanova street), they can see that these high-rise buildings are in the space of the sky.

It can be noted that different contrasting color solutions are used in the construction of multi-storey residential buildings or the emphasis is made on the form of the residential space.

Other buildings were constructed in the 21st century as well. The project of Medical Center Bionika was developed in Alexey Myakota's workshop in 2006. The building is glazed with stained glass panels, has an elongated volume, as well as many floors. The space of the diagonal roof, which completes the whole street, is organically presented.

The Arbitration Court (2008–2009) was built by Monolitholding group of companies. There is partial stained glass glazing and partial panel siding in the building. It is organically included into surrounding buildings and is not higher than Big Concert Hall.

The Railway Station (2004). The building was designed by Design and Survey Institute Sibzheldorproekt, the chief engineer of the project was A.V. Rozumenko and the authors of the project were architects I.M. Bashkirov, V.A. Grigoriev and V.V. Egorov.

The building of Krasnoyarsk Airport (2018) that was completely reconstructed before the Universiade 2019 retained its previous look, but its volumes were greatly increased.

Orphanage-Lyceum named after Hazret Sovmen (2001–2003) is a square volume of the main building with a glazed pyramidal top and classic decoration of its exterior.

Sports facilities, such as Arena Sever (2011), Crystal Arena (2018) and others, are multifunctional sports and entertainment complexes for various public events. Oval or absolutely round contours dominate in these buildings.

Thus, it should be noted that public buildings of Krasnoyarsk perfectly fit into the surrounding space without disturbing it.

Krasnoyarsk monuments

A separate group is represented by monuments dedicated to the events of the Great Patriotic War of 1941–1945, which are of particular importance for Russian people. It is crowned by the Victory Memorial on Pokrovskaya Hill, the construction of which started in 1973 according to the project of A. Demirkhanov, A. Brusyanin and V. Ul'yanov. The Memorial acquired its present look in 2000. Within the frames of the reconstruction of the building and the square, that was carried out by A. Demirkhanov, a new facade and the dome top appeared. A Monument to the Unknown Soldier and a sculptural composition Front and Rear by K. Zinich, as well as tanks and artillery weapons of war time were installed on the square.

In the 21st century, the heroes of the war A. Matrosov (bust, 2005); V. Miroshnichenko (bust, 2014); the polar pilot, the Major General of the Air Force V.S. Molokov (stele, 2012) as well as some others, were set in stone. The monument Children of War (sculptor K. Zinich, architect A. Kasatkin, 2005) dedicated to the children of besieged Leningrad who were evacuated to Krasnoyarsk during the period of war, the monument to Children-Prisoners of the Fascist Camps 1941–1945 (Yuri Akulov, 2018), as well as some others were created. The sculptural composition Cranes of Our Memory (D. Shavlygin, 2017) symbolizing the memory of Krasnoyarsk residents who fought during the Great Patriotic War of 1941–1945, was erected sponsored by the residents of Krasnoyarsk, enterprises and organizations of the city.

In 2019, a monument to Special Forces Units Fighters Who Perished in Local Conflicts (K. Zinich, 2019), dedicated to those people who performed their military duty in military actions of the late 20th — early 21st centuries was erected.

Symbolic load in such monuments is implemented by the images of the children of besieged Leningrad and the children of concentration camps, exhausted by hunger and inhuman torment, indicating the limits of cruelty and close death of everything alive. The image of the Russian soldier, as a symbol of courage, perseverance and the struggle for life, as well as images of the Heroes of War as a result of this struggle, the personification of victory over the deadly threat to humanity.

Another defining vector of Krasnoyarsk monuments of the 21st century is monuments to the people well-known not only in their region, but also beyond its borders. Painter Andrei Pozdeev, whose monument was erected in 2000 (architects M. Merkulov and A. Demirkhanov, sculptor Yu. Zlotia) in the center of Krasnoyarsk and painter Vasily Surikov, whose bronze sculpture sitting on a chair, sculptured by Yu. Zlotia, appeared in 2003 in the Estate Museum of the master; an outstanding surgeon and clergyman Archbishop Luka, in secular world V.F. Voyno-Yasenetsky, whose monument is placed in the small park of the bishop's house (Boris Musat, 2002); two-time Olympic champion Ivan Yarygin (the monument to I.S. Yarygin is located on Otdykha island, sculptor V. Usov, 2002) and a famous mountaineer, the first summiteer of Stalin's peak (later called the peak of Communism, nowadays the peak of Ismail Samani), a student of the Soviet sculptor V.I. Mukhina Evgeny Abalakov (a bust of E.M. Abalakov, sculptor A. Abalakov, 2004); writer Victor Astafyev (sculptor I. Linevich-Yavorsky, architect A. Demirkhanov, 2006); the statesman, one of the founders of the Russian-American Company, Nikolai Rezanov, whose monument was erected on Mira Square (sculptor K. Zinich, architect A. Demirkhanov, 2007), etc. are among them.

Such monuments are mainly characterized by classical forms of a standing or sitting sculpture, there are some differences in the works by Yuri Zlotia, who embodied the images of two famous painters of Krasnoyarsk Vasily Surikov and Andrei Pozdeev, that are characterized by certain dynamics. The monument to A. Pozdeev on a small pedestal rising above people passing by, creates an impression of unity with the surrounding reality and involvement into the process that is taking place here and now. A hand that gently holds a sketchbook hanging from his shoulder, an open umbrella that leisurely and gently lies on his shoulder. The painter is about to make a step towards and flow into a stream of people passing by. As well as the monument to V.I. Surikov, located in the painter's Estate Museum, on the one hand loosely sitting on a chair

ruminating master in a relaxed pose, slightly holding the brims of his hat at the knee with his fingertips, and on the other hand looking tensely, ready to rise energetically from his seat at any moment.

Sculptural compositions devoted to scientists, research and development areas and scientific activities. This group of monuments includes wooden monuments to a famous zoologist Elena Krutovskaya (2003–2004, the Stolby Reserve, Cordon Laletino), who devoted her life to the Stolby Nature Reserve and founded the Nature Study Corner in the Reserve, which in 2000 formed the basis for Flora and Fauna Park Roev Ruchei. In 2002, a monument to Leonid Cherepnin, a botanist, a researcher of the flora of the south of the Krasnoyarsk Krai, Tuva and Khakassia and the creator of the Yenisei flora herbarium, appeared in the northwest of the Oktyabrsky district of Krasnoyarsk. The sculptural composition Mammoth Tusks on the embankment of the Kacha River brings viewers to the archaeological values and importance of such a science as archeology (A. Zaitsev, 2017).

Such monumental objects reflect the specific features of the Krasnoyarsk region, the importance of unique archaeological artifacts, historical discoveries and the value of the surrounding natural space and scientific achievements.

Thus, most city monuments of the 21st century are devoted to military topics, in particular to the tragic events of World War II, honoring the fallen heroes who gave life to subsequent generations. A large number of such monuments, erected not even on the occasion of the anniversary date, but when the necessary funds for their construction were raised, indicate not of a compulsory memory, but of the intention of people to be involved in preserving the memory of terrible historic events, about people who survived and won, thereby giving life to a new generation. There are a lot of monuments to the eminent persons of Krasnoyarsk known far beyond the borders of the Krasnoyarsk region that manifest high achievements, level of excellence and uniqueness. There are much less monuments associated with research activities, but the fates of scientists and the value of their achievements, scientific areas and discoveries are of interest as well.

City infrastructure

The most significant transport infrastructure facilities constructed in the 21st century include: Krasnoyarsk remote transport ring road (32 km) commissioned in 2008 with four traffic interchanges and a bridge over the Yenisei River (814 m.) with the project name Yermolaevsky and unofficial one Putin's; overhead crossing from Aviatorov street to Severnoe Highway commissioned in 2014, which became one of the significant parts of the first transport ring road in Krasnoyarsk; a two-level

interchange at the intersection of Kalinina, Bryanskaya and Vtoraya Bryanskaya streets, commissioned in 2016; and an automobile-pedestrian bridge over the Yenisei River (1562 m.) commissioned in 2015 that is named Nikolaevsky since 2018, as well as its left-bank and right-bank junctions which completed the first transport ring of Krasnoyarsk.

All these changes make significant adjustments to traffic, give an opportunity to reduce travel time and relieve traffic in the historic center of the city, as well as enable residents of the right and left banks to reach the highway towards the Krasnoyarsk airport and further to the west and east directions faster and more comfortable.

Speaking of urban infrastructure, it is necessary to note extensive changes in the image of Krasnoyarsk in 2018, connected with the new architectural and city lighting landscape, which presented bridges, buildings, residential complexes, city streets and recreational areas in a completely different way. As well as transformation of the left bank embankment of the Yenisei River, which was in the top 10 best public spaces in Russia in 2018, according to the magazine *Strelka Mag*.

Important recreation areas of Krasnoyarsk of the 21st century include Tatyshev Island, eco-park Gremiachaia Griva, renovated Revolution Square and Surikov Square, Pokrovsky Park at the Paraskeva Pyatnitsa Chapel, etc.

Iconographic symbols of urban space

Siberia, and Krasnoyarsk in particular, can rightly be called a culturally significant center of Russia. It increasingly attracts attention of foreigners. Every year various festivals are held, and urban and international projects are implemented in the city. Most projects are associated with the names of people who made the city well-known not only nationally, but internationally as well.

For a lot of people Krasnoyarsk is associated with the name of the great painter V.I. Surikov, and there is a reason for that. Vasily Ivanovich was born and raised in Siberia, and magnificent nature of Krasnoyarsk and its surrounding areas, the old city architecture and the images of Krasnoyarsk residents were reflected in his paintings. As if an invisible spiritual thread had always connected him with his birthplace. Today, a lot of phenomena and events in the cultural life of the city are associated with the painter's name. Cultural events associated with Surikov are annually held in Krasnoyarsk: scientific conferences, Surikov Readings, various quizzes for children, as well as quests for tourists and city dwellers, which aim to popularize the artistic heritage of V.I. Surikov. It should be noted that Winter Surikov Festival, which combines all

types of art: musical, performing and aesthetic has been held in Krasnoyarsk for many years. As a rule, the event is very popular among the city residents.

In addition to the city events and festivals, museums, a school, an art school and a street are named after the painter. The house where Surikov lived and worked is one of the local city landmarks nowadays.

In this way, every year V.I. Surikov's creative work influences cultural growth and development of not only Krasnoyarsk, but Siberia as a whole.

Another significant name in the history of Russian art belongs to the 20th century Siberian avant-garde artist who made Krasnoyarsk famous, Andrei Pozdeev. His works are distinguished by openness and sincerity of his own artistic perception. The main character in many paintings is the city as a kind of an animate creature responding to the artist's mood. New discoveries in painting (sign, symbols, forms, image and color), spiritual enthusiasm and artistic knowledge give an opportunity to consider the painter as the founder of the Siberian avant-garde school.

The Russian nature of his art and color schemes distinguish his paintings from those of Western artists. This, in turn, gives an opportunity to speak of creating a unique individual style, based on mythological thinking and traditional Siberian folklore.

The name of Viktor Petrovich Astafyev became a part of history of not only Siberia, but of all Russian literature as well. The writer in his books reflects the Russian character, the national mentality and generous Siberian spirit with special affection.

The memory of the great countryman has not died away even today. Several educational institutions and museums are named after him: Krasnoyarsk State Pedagogical University named after V.P. Astafyev; Krasnoyarsk Literary Museum named after V.P. Astafyev and Krasnoyarsk Multidisciplinary College named after V.P. Astafyev.

The world of classical music is closely connected with the name of the Krasnoyarsk baritone Dmitri Hvorostovsky. For many years, his voice won the hearts of both sophisticated audience of the leading opera scenes and numerous listeners of his concerts. Having started on the stage of the Krasnoyarsk Opera Theater, the singer's career had been rapidly developing. In 1988 he received the Grand Prix at the International Singing Competition in Toulouse (France), and soon won the Grand Prix of BBC Cardiff Singer of the World competition (Wales). After the victory in Cardiff the doors of the best opera scenes and concert halls: The Metropolitan Opera (New York), Covent Garden (London) and Teatro *alla Scala* (Milan) opened for him.

He had always strived for victory, for his goals and the best of vocal skill. Until his last days the singer was full of creative plans and new ideas.

On June 2, 2017, the long-awaited concert of Hvorostovsky took place in Krasnoyarsk. The spectators greeted the singer with a loud round of applause. In his interview, the singer said: “Krasnoyarsk is my hometown. I had to come and give a concert. And I came despite everything! And I could perform for my countrymen, whose love for me is incredible and very dear to my heart. I have not experienced such a commotion and such grandiose feelings on the limits of human capabilities for a long time” (Yaroshevskaya, 2018).

In his testament the singer expressed the desire for his body to be cremated and his ashes buried in two capitals — Moscow and his hometown Krasnoyarsk, where he was born and received music education. Having bequeathed this, the singer acted like a real son of his homeland and his Krai.

In 2018, the Krasnoyarsk State Opera and Ballet Theater and the Institute of Arts were named after the great singer, the hero of our time, Dmitri Alexandrovich Hvorostovsky.

Festivals

Festivals are genetically linked to ceremonial and festive folk culture, but at the same time they are a product of globalization and urbanization. They originated in European cities of the early 18th century, so festivals, above all, are the practices of urban culture. Such events are of specific significance for the life and functioning of a city. Arising from ritual practices, they become a kind of a ritual in the life of city residents, they are cyclical in nature, maintaining continuity and revival of the meanings and significance of the event; perform a socio-communicative function (overcome the lack of communication and attention, overcome the lack of professional connections (for instance, among festivals organizers) or social connections in general (for instance, establishing contacts between representatives of different districts of a city, including distant ones).

The need to consider festival practices of Krasnoyarsk in their historical dynamics is determined by the fact that local urban material is a source of information for studying urban culture, and a festival as sociocultural practice is one of the important information resources for studying the specific features of urban life in various aspects, typical standards of behavior for different social groups of residents, specific features of local customs, etc.

As well as in a lot of large Russian cities, such festivals as Museum Night, A Night at The Theater, etc. take place in Krasnoyarsk. However, this article refers to the

current original events of Krasnoyarsk festival life over the past twenty years, since they give an opportunity to trace the dynamics of the city development. The festival life of Krasnoyarsk can be described as saturated one. Festivals of various ranks — from local to international events — are held in its territory. Most Krasnoyarsk festivals are connected with culture and have been held for not more than twenty years.

Krasnoyarsk festivals of the last twenty years have been chronologically developed in accordance with the following stages: a) started in the 80s-90s, underwent rebranding and are still being held or have relatively recently ceased their existence; b) started in the 2000s and are still being held; c) the flourishing of the festival culture — the 2010s.

Festivals with a long history of existence are Jazz Over the Yenisei (held since 1980), Krasnoyarsk Museum Biennale of Contemporary Art (since 1995) and Krasnoyarsk International Music Festival of the Asia-Pacific Region (since 1992). However, their history is different: the Biennale and International Music Festival of the Asia-Pacific Region are still popular among the city residents, and the jazz festival ceased its existence in 2016, having survived transformation into YeniJazz and having received the support from the Siberian Federal University, Regional Philharmonic Hall and the government of the Krai. Having appeared in 1992, International Music Festival of the Asia-Pacific Region went into oblivion after a couple of seasons to its international demand in the format of biennale. These are four international festivals. Krasnoyarsk Museum Biennale of Contemporary Art is one of the main art festivals organized by the Krasnoyarsk Museum Center, the Ministry of Culture of the Krasnoyarsk Krai and the Mikhail Prokhorov Foundation. It is important to note that the works of Russian and foreign authors are assessed by three groups of juries: international expert council, viewers and the media. Thus, different groups of residents are involved into such a large-scale project and visitors become not only spectators, but also take part in this event.

The festivals of the 2000s remain relevant, acquiring a higher status. The International Festival of Chamber and Orchestral Music “Asia-Siberia-Europe” (held since 2012), that was known as “Siberia-Italy” since 2001, has significantly expanded the geography of its participants. And Krasnoyarsk Book Culture Fair has currently acquired federal status. With the support of the Mikhail Prokhorov Foundation and the regional government, it has been annually presenting products from about 200 publishing houses, dozens of educational and interactive platforms for children and adults for almost 15 years. KRYAKK facilitates the development of reading culture,

the establishment of contacts between publishing houses of different regions of the country and integration of the cultural community of Siberian and Far Eastern regions.

The period of the emergence of a large number of festivals is associated with the 2010s: in addition to the traditionally culture-related festivals, family, gastronomic and biker festivals were established and became popular. It was during this period when the family festival Zelenyi, art festivals The Parade of Stars at the Opera, Ballet 21st Century, ART-Krasnoyarsk and Magic Ice of Siberia, gastronomic festivals Restoday, The Big Picnic on Kamenka and Siberian Maslenitsa appeared. International Music Festival of the Asia-Pacific Region was restarted in this period.

B.V. Peril' notes that "Holding festivals is of great importance to preserve a single cultural space of the country under conditions of a massive reduction in touring activities of performing arts organizations in our country. These are festivals that give a necessary impulse to support a minimum level of artistic exchange between Russian regions. For provincial theaters and musical groups this is currently probably the only opportunity to perform outside their region." His words are confirmed by the international festival The Parade of Stars at the Opera, which started in 2010. It popularizes opera, and for many residents of the city it is the only opportunity to hear the performance of world-famous opera singers. In 2010, festival Zelenyi became the first family mass festival of Krasnoyarsk in the format of a city-wide picnic with about 50 interactive sites, including music concerts, sport events and creative master classes. Every year the festival is visited by almost a tenth of the city population.

In general, it can be stated that such festivals as KRYAKK (Krasnoyarsk Book Culture Fair), Krasnoyarsk Biennale and other festivals, existing due to financial support from the state or a large non-local investor, are likely to be held for more than a decade. However, the majority of Krasnoyarsk festivals of the recent years are held due to the funds provided by private investors of the regional or city levels (or with minimal support from the district administration of the city). But these festivals are important for local businesses due to the opportunity to get advertising support at a mass festival. And one can observe that first being a festival's sponsors, investors become full partners of that festival, making decisions about its program. Local companies become organizers of original festivals. Thus, the local branch of STS-Prima TV channel became the main ideologist and organizer of Zelenyi. And finishing the topic of festivals organization it should be noted that the role played by cross founding is important, since it increases the significance of festivals for the city business —

as means of attracting both workforce and new customers, as well as expanding the network of partner contacts.

City-level festivals are integrated into the city life, while international festivals, due to their global orientation, are featured in the media as the events that change lives and give an opportunity to get a unique experience (for example, to hear an outstanding world-famous opera singer).

Each Krasnoyarsk festival has its venue and time (for example, Zelenyi opens a series of summer festivals in June and is held on Tatyshev Island, and The Big Picnic on Kamenka closes the summer season at the end of August on Kamenka) and, as a rule, is a significant event. A festival as a cultural event implies the presence of its own audience, which its concept is focused on: Restoday is mostly focused on young audience and young families, it offers a more modern and youth format, and Krasnoyarsk Biennale will, first of all, attract lovers of modern art.

It is worth noting a certain territorial limitation of Krasnoyarsk festivals. Most of them, with rare exceptions, are concentrated in the central district of the city. Meanwhile, few festivals in remote areas start changing the event location. For example, Restoday 2019 is to be held on Tatyshev Island in the city center, instead of traditional Kamenka. Thematic differentiation of local festivals is rather limited, and new festivals appear not every year, however, the interest of citizens in such a pastime is stable.

Conclusion

A comprehensive study of the dynamics of Krasnoyarsk urban space which, above all, includes an analytical review of the symbolic environment based on specific symbols carriers, has given an opportunity to conclude that Krasnoyarsk symbolic space is an integral part of everyday life, unique to this particular city. In the course of its daily life activity (historical, socio-cultural, economic and political) a society creates a specific symbolic space, a kind of a text, which, as a result, ensures continuous interaction of a person and urban space, the formation of cultural memory and the ability of each person to join a communication site he/she likes the most. The analysis of the dynamics of Krasnoyarsk urban space is provided in this article exemplified by specific symbols carriers, based on the most common typology of symbols in the scientific community: material, iconic and behavioral. The analysis of the material symbols of Krasnoyarsk urban space, which are represented by numerous manifestations of material culture: buildings and constructions of various kinds and purposes, recreation zones, residential complexes, bridges, monuments, etc. has demonstrated that trade and education, as

well as those areas that are closely related to recreation and tourism (recreational areas and hotels) are being actively developed in the city. In addition to that, there is a large number of monuments honouring the memory of military events, as well as demonstrating eminent personalities of the region. Eminent personalities, that are somehow associated with this city and have greatly influenced the modern urban space, having given their names to various institutions and festivals, are considered as iconic symbols. Festivals, mass celebrations and demonstrations that are mostly focused on family recreation and giving development to private business has been among the most common behavioral symbols in Krasnoyarsk in the recent years. All of the above may indicate of the fact that in the early 21st century Krasnoyarsk urban space has been actively transformed towards the development of public spaces and events that could present the city in the most favorable light not only for its guests, but for the residents as well. More sites and opportunities for the development of local entrepreneurship have appeared, and a lot of attention is paid to recreation in general.

References

Angel, S., Parent, J., Civco, D.L. (2012). The Fragmentation of Urban Landscapes: Global Evidence of a Key Attribute of the Spatial Structure of Cities, 1990–2000. In: *Environment and Urbanization*, 24 (1), 249–283.

Asorina, E. (2006). Andrei Pozdeev — filosofia zhizni v kraskakh [Andrei Pozdeev — the Philosophy of Life in Colors]. In: *Izvestnyi: obshchestvenno-poleznyi zhurnal [Famous: Socially Useful Magazine]*. Krasnoyarsk, 15 p.

Bachin, R.F. (2015). City Stories: Place-Making Narratives in the Rise and Fall of Urban America. In: *Journal of Urban History*, 41 (6), 1073–1076.

Bol'shoi piknik Kamenki [Big Picnic on Kamenka]. Available at: <https://vk.com/kamenkapicnic>

Bykonya, G.F. (2018). *Vasilii Surikov — velikii syn zemli sibirskoi [Vasily Surikov — the Great Son of the Siberian Land]*. Krasnoyarsk, Rastr, 216 p.

Camprubi, R. (2012). Tourism Image Fragmentation: The case of Perpignan. In: *Tourism and Hospitality Research*, 12 (1), 43–49.

Daou, D. (2016). Sahat al-Borj: A Feminine City Square as a Container of Events. In: *Journal of Urban History*. 16.

Diagileva, N.S., Zhuravleva, L.A. (2012). Gorodskaya identichnost': poniatie, struktura, osnovy formirovaniia [Urban Identity: Concept, Structure, Basis of Formation]. In: *Sotsiologiya goroda [Sociology of City]*, (1), 46–61.

Ferdous, F. (2013). Examining the Relationship Between Key Visual Characteristics of Urban Plazas and Aesthetic Response. In: *SAGE Open*. April-June, 1–10.

Gelders, D., van Zuilen, B. (2013). City Events: Short and Serial Reproduction Effects on the City's Image? In: *Corporate Communications: An International Journal*, 18 (1), 110–18.

Gritsenko, V.P. (2016). Gorod kak sotsial'naia pamiat' [City as Social Memory]. In: *Kul'tura i vremia peremen [Culture and Time for Change]*. 4 (15).

Gritsenko, V.P. (2016). Vzaimodeistvie tendencii regionalizatsii i globalizatsii na Yuge Rossii [Interaction Trends of Regionalization and Globalization in the South of Russia]. In: *Kul'turnaia zhizn' YUga Rossii [Cultural Life of the South of Russia]*, 2 (61), 34–38.

Hunter, W.C. (2012). Projected Destination Image: A Visual Analysis of Seoul. In: *Tourism Geographies: An International Journal of Tourism Space, Place and Environment*, 14 (3), 419–433.

Yurenkova, E.A. (2014). Rerezentatsiia vizual'nykh obrazov goroda Ivanovo v vidovykh otkrytkakh [Ivanovo Urban Space and Visual Representation in Picture Postcards]. In: *Izvestiia vuzov. Seriiia "Gumanitarnye nauki" [News of Higher School. Series "Humanities"]*, 5 (2), 151–156.

Johansson, M. (2012). Place Branding and the Imaginary: The Politics of Re-imagining a Garden City. In: *Urban Studies*, 49 (16), 3611–3626.

Karlova, O.A., Koptseva, N.P. (2013). *Novoe budushchee Sibiri: ozhidaniia, vyzovy, resheniia: monografiia [New Future of Siberia: Expectations, Challenges, Solutions: Monograph]*. Krasnoyarsk, 508 p.

Kistova, A.V., Zamaraeva, J.S., Pimenova, N.N., Reznikova, K.V., Koptseva, N.P., & Serechkina, N.N. (2016). Regional Peculiarities in Modernization Processes within the Territories of Central Siberia. In: *International Review of Management and Marketing*, 6(4), 857–865.

Kolesnik, M.A., Mirkes, M.M. (2011). Principles of Symmetry in the Krasnoyarsk City Space and Processes of the Regional Identity. In: *Journal of Siberian Federal University. Humanities & Social Sciences*. 4 (12), 1727–1742.

Koptseva, N.P. (2015). *Novaia art-kritika na beregakh Eniseia: monografiia [New Art Criticism on the Banks of the Yenisei: Monograph]*, 90 p.

Koptseva, N.P., Reznikova, K.V. (2015). Refinement of the Causes of Ethnic Migration North Selkups Based on the Historical Memory of indigenous Ethnic Groups Turukhansk District of Krasnoyarsk Krai. In: *Bylye gody. Rossiiskii istoricheskii zhurnal [Bylye Gody. Russian Historical Journal]*, (38), 1028–1038.

Kovaleva, A.M. (2017). Fenomen V.P. Astaf'eva kak regional'no-natsional'noe samosoznanie epokhi [The Phenomenon of V.P. Astafyev as a Regional-National Identity of the Era]. In: *Mezhdunarodnaia konferentsiia, posviashchennaia 85-letiiu Krasnoyarskogo gosudarstvennogo pedagogicheskogo universiteta im. V.P. Astaf'eva* [International Conference dedicated to the 85th anniversary of the Krasnoyarsk State Pedagogical University named after V.P. Astafyev]. Krasnoyarsk, 280 p.

Krase, J., Shortell, T. (2011). On the Spatial Semiotics of Vernacular Landscapes in Global Cities. In: *Visual Communication*, 10 (3), 367–400.

Krasnoyarskaia muzeinaia Biennale [Krasnoyarsk Museum Biennale]. Available at: www.biennale.ru

Krasnoyarskii gosudarstvennyi teatr opery i baleta [Krasnoyarsk State Opera and Ballet Theater]. In: *Festival' "Parad zvezd v Opernom"* [Festival "Parade of Stars at the Opera"]. Available at: <http://krasopera.ru/festival/view/18>

Krasnoyarskii kamernyi orkestr [Krasnoyarsk Chamber Orchestra]. In: *XVI Mezhdunarodnyi festival' kamerno-orkestrovoi muzyki "Aziia-Sibir'-Evropa"* [XVI International Festival of Chamber and Orchestra Music "Asia-Siberia-Europe"]. Available at: <http://siberia-europe.ru/>

Krasnoyarskii muzykal'nyi festival' stran ATR [Krasnoyarsk Music Festival of the Asia-Pacific Countries]. Available at: <https://vk.com/apfest>

Lindner, C. (2013). Amsterdam — New York: Transnational Photographic Exchange in the Era of Globalization. In: *International Journal of Cultural Studies*, 16 (2), 151–168.

Logunova, E.N. (2012). Osobennosti formirovaniia vizual'nogo obraza krupnogo goroda (na primere Krasnoiarska) [Features of the Formation of a Visual Image of A Large City (For Example, Krasnoyarsk)]. In: *Molodezh' i nauka: Sbornik materialov VIII Vserossiiskoi nauchno-tekhniceskoi konferentsii studentov, aspirantov i molodykh uchenykhkh, posviashchennoi 155-letiiu so dnia rozhdeniia K.E. Tsiolkovskogo* [Youth and Science: Collection of 8th All-Russian Scientific and Technical Conference of Students, Postgraduates and Young Scientists dedicated to the 155th anniversary of the birth of K.E. Tsiolkovsky]. Krasnoyarsk: SFU. Available at: <http://conf.sfu-kras.ru/sites/mn2012/section02.html>

Lomova, T.E. (2013). Modus vospriiatiia goroda v liubitel'skikh fotografiakh Vladivostoka (na primere sobranii fotografii M. Khaskella i E. Prei) [Modus Perception of Vladivostok in Amateur Photos from the Collections of M. Haskell and E. Prey]. In: *Vestnik DVO RAN* [Bulletin of the Far East Branch of the Russian Academy of Sciences], (4), 58–69.

Mediagruppa “Prima” [Media Group “Prima”]. In: *Festival’ Zelenyi* [*Festival Zelenyi*]. Available at: http://prima_events.tilda.ws/

Michaelidou, N. (2013). Do Marketers Use Visual Representations of Destinations That Tourists Value? Comparing Visitors’ Image of a Destination with Marketer-Controlled Images Online. In: *Journal of Travel Research*, 52 (6), 789–804.

Mijatović, L.R. (2014). Imagining and Remembering City: Memory, Space and Symbolism of Belgrade. In: *Culture*, (6), 97–106.

Milman, A. (2012). Postcards as Representation of a Destination Image: The Case of Berlin. In: *Journal of Vacation Marketing*, 18 (2), 157–170.

Mirkes, M.M., Sergeyeva, N.A. (2011). Kodifikatsiia kul’turnykh znachenii v ornamentakh ulits goroda Krasnoyarska [Codification of the Cultural Meanings of the Krasnoyarsk Street Ornaments]. In: *Journal of Siberian Federal University. Humanities & Social Sciences*, 4 (12), 1794–1806.

Monnet, J. (2011). The Symbolism of Place: a Geography of Relationships Between Space, Power and Identity. In: *Cybergeo European Journal of Geography*. Available at: <https://cybergeo.revues.org/24747>

Nas, P.J.M. (2011). *Cities Full of Symbols: A Theory of Urban Space and Culture*. Leiden University Press, 305 p.

Nikolina, T.S. (2018). Kommunikativnaia dinamika gorodskogo prostranstva [Communicative Dynamics of Urban Space]. In: *Zhurnal “Trudy BGTU”* [*Journal Proceedings of BSTU*], 4 (2), 50–55.

Peril’, B.V. (2002). Festival’naia praktika: opyt case studies [Festival Practice: Case Studies Experience]. In: *Ekologiya kul’tury* [*Ecology of Culture*], 3. Arhangel’sk, 24 p.

Restodei. Festival’ edy i napitkov [Restoday. Food and Drink Festival]. Available at: <https://vk.com/restoranday>

Rezanova, Z.I. (2012). Semioticheskaia reprezentatsiia national’no-kul’turnoi identichnosti v tekste goroda [Semiotic Representation of National-Cultural Identity in the City Text]. In: *Vestnik Tomskogo gosudarstvennogo universiteta. Kul’turologiia i iskusstvovedenie* [*Tomsk State University Journal of Cultural Studies and Art History*], (3), 19–26.

Reznikova, K., Serechkina, N., Koptseva, N., Zamaraeva, J. (2016). Regional Specifics of Social Values and Their Impact on Central Siberian Territories’ Modernization (Based on Research of Krasnoyarsk Region). In: *Economic Annals-XXI*, 160(7–8), 92–95.

Sertakova, E.A., Koptseva, N.P. (2015). *Sotsiokul'turnoe prostranstvo sovremennogo rossiiskogo goroda (na materiale analiza g. Krasnoyarska)* [Socio-Cultural Space of Modern Russian City (Based on the Analysis of the City of Krasnoyarsk)]. Krasnoyarsk, 128 p.

Sihlongonyane, M.F. (2015). The Rhetorical Devices for Marketing and Branding Johannesburg as a City: A Critical Review. In: *Environment and Planning A*. 47 (10), 2134–2152.

Simpson, P. (2011). Street Performance and the City: Public Space, Sociality, and Intervening in the Everyday. In: *Space and Culture*. September 22.

Soboleva, K.V. (2011). Rakursy Peterburga: sotsiologicheskaiia interpretatsiia vizual'nykh obrazov [Views of St. Petersburg: a Sociological Interpretation of Visual Images]. In: *Izvestiia Sankt-Peterburgskogo gosudarstvennogo elektrotekhnicheskogo universiteta LETI* [Proceedings of Saint Petersburg Electrotechnical University LETI], (6), 126–133.

Stas', I.N. (2012). Kontsept "gorod" v postmodernistskoi istoriografii [The Concept of "City" in Postmodern Historiography]. In: *Vestnik Chelyabinskogo gosudarstvennogo universiteta* [Chelyabinsk State University Bulletin], 11 (265), History, 50, 154–159.

Stepanova, S.A. (2006). *Dinamika vizual'nogo obraza goroda: na primere goroda Khabarovska: avtoref. dis. ... kand. arhitektury. 18.00.01* [The Dynamics of The Visual Image of The City: Case Study the City of Khabarovsk: author's abstract of dis. cand. architecture. 18.00.01]. Moscow, 256 p.

Strelka Magazine. Available at: <https://strelkamag.com/ru/article/khorosho-i-zimoi-i-letom-luchshie-obshchestvennye-prostranstva-rossii-2018>

Utaberta, N., Jalali, A., Johar, S., Surat, M., Che-Ani, A.I. (2012). Building Facade Study in Lahijan City, Iran: The Impact of Façade's Visual Elements on Historical Image. In: *International Journal of Social, Behavioral, Educational, Economic, Business and Industrial Engineering*, 6 (7), 1839–1844.

Vystavochnaia kompaniia "Krasnoyarskaya yarmarka" [Exhibition Company "Krasnoyarsk Fair"]. Available at: <https://krasfair.ru/>

Weina, Ch. (2009). *Decode the City: A Methodological Study Responding to the New Trend of City "Re-image" Montreal as a Case*. School of Urban Planning, McGill University, Montreal, 75 p.

Yaroshevskaya, V.M. (2018). *Dmitrii Hvorostovskii. Golos, pokorivshii mir: al'bom iz sobraniia Krasnoyarskogo kraevedcheskogo muzeia* [Dmitry Hvorostovsky. The

Voice That Conquered the World: An Album From the Collection of the Krasnoyarsk Museum of Regional Studies]. Krasnoyarsk, Polikor, 312 p.

Динамика городского пространства Красноярска в начале XXI века

**Ю. Н. Авдеева, К. А. Дегтяренко,
С. В. Метляева, Д. С. Пчелкина,
А. И. Филько, Н. П. Копцева, А. А. Шпак**
Сибирский федеральный университет
Россия, 660041, Красноярск, пр. Свободный, 79

В настоящей статье представлены результаты анализа символов городского пространства, которые участвовали в изменении и формировании городской среды Красноярска в начале XXI века. Целью данного анализа было определить трансформацию материальных, поведенческих и иконографических символов городской среды как характеристики рационально организованной территории Красноярска в период с 2000 по 2019 год. Для аналитического обзора городской среды выбран метод городской символической экологии, позволяющий разносторонне рассматривать свойства знаковых объектов городской среды. На основании проведенного исследования сделаны выводы о трансформации городского пространства в связи с новым развитием прежних иконических символов и появлением новых материальных и поведенческих. Результаты исследования говорят о появлении в Красноярске все большего количества объектов и мероприятий, направленных на развитие досуговой деятельности. Полученные данные могут быть применены для дальнейшего комплексного анализа городской среды Красноярска, а также других городов России.

Ключевые слова: город, городское пространство, Красноярск, городская символическая экология, материальные символы, поведенческие символы, иконические символы.

Исследование выполнено при финансовой поддержке Российского фонда фундаментальных исследований, Правительства Красноярского края, Красноярского краевого фонда науки в рамках научного проекта «Трансформация городской среды Красноярска в 1991–2017 гг.».

Научная специальность: 24.00.00 — культурология.
