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Specifics of Artistic Culture of the Krasnoyarsk Territory (Krai) Based on Artwork Analysis

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The purpose of the present research is to explore regional architectural peculiarities in order to determine cultural and historical value of certain pieces of architecture in the regions. Philosophic and artistic review of the Zuckerman house in the city of Krasnoyarsk reveals the way local culture preserves historically developed individual images and the way it transforms under the global cultural influence. First of all, this fact satisfies the tasks of the current cultural policy connected with the preservation of cultural heritage, and, on the other hand, it reflects the changing needs and lifestyle of the urban society. It proves that regional architecture is not isolated from the outer world; it accepts new stylistic trends actual for the urban and sociocultural space. The novelty of the research lies in the introduction of empirical data on artistic and aesthetic qualities of historical and cultural value of some public architecture objects from the periphery into a scientific context. Regional objects of cultural heritage may represent local artistic and sociocultural phenomena as well as the all-Russian and universal ones.

Keywords: regionalism in architecture, regional identity, contextualism, urban society, aesthetic portrait of the city, city of Krasnoyarsk, the Zuckerman house, "Genius loci".

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Research area: culturology.

Introduction

With the accelerating growth of development and spreading innovative technologies, more and more attention is paid to the uniqueness of some certain areas, originality of the regions. Regional identity may be expressed, for instance, in some

pieces of architecture. Reflection of regional uniqueness in architecture was first noticed at the turn of the 19th-20th centuries (Norbert-Schulz, 2004), when Art Nouveau style was "invading" the area, though some national styles were revived. In the early 20th century, local

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Krasnoyarsk architects, such as V.A. Sokolovsky and his mansion projects, introduced the “new style” into the community’s everyday life. One of these projects is the known Zuckerman house (currently, the building of the Literature Museum named after V.P. Astafiev).

Methodology

The present research is based on the comparative analysis method as well as philosophical and artistic review method developed by V.I. Zhukovskiy (2004, 2007), N.P. Koptseva (2004, 2007, 2015), and K.V. Reznikova (2015) for the detection of general and unique characteristics in local regional architecture.

Literature review

The up-to-date problems of interaction between architecture and the surrounding medium, society and personality are studied in multiple works by modern researchers. Studying architectural pieces from the point of view of perception is associated with the term of visual thinking, which reflects the process of interaction with art. Such authors as R. Arnheim (2000), A. Binet (1894), S. Freud (2016), B.F. Skinner (1957) and others assign the major role in interaction with art, and architecture in particular, to perception, thinking and visual image.

Communicative capacity of art, principles and peculiarities of such communication have been researched by the following authors: H.G. Gadamer (1991), H. Sedlmayr (1999), M. Heidegger (1993, 1989), Iu.M. Lotman (1994), S. Lagner (2000), A.F. Eremeeva (1987), M.M. Bakhtin (1987) and others.

In the 20th century, at the intersection of art criticism and cultural studies a new branch of visual anthropology appears, to study pieces of art in the aspect of social values’ representation. The first place in the social values representation

system is undoubtedly occupied by architecture (Bukova, 2014; Kolesnik, 2016; Seredkina, 2016; Sitnikova, 2014; Sitnikova, 2015). As such representatives, pieces of art are studied in the context of urban science (Sertakova, Gerasimova, 2015).

M.S. Tarasova studied urban architecture of Krasnoyarsk as an intermediary between person and society, a connecting link able to recreate well-balanced co-existence, unity of human and nature, as well as the space of people’s self-identification, understanding their place in the world (2015). A special role in the development of Krasnoyarsk urban space is played by its “heroes”, the main of which in the world of art is Vasily Ivanovich Surikov (Kistova et al., 2016).

In her studies, N.N. Pimenova also turns to wooden architecture of Krasnoyarsk as a means of forming personal self-identification, inter alia, in the social and ethnic aspect (2015). Sociocultural researches of the urban space have been also carried out by E.A. Sertakova and N.P. Koptseva (2015).

“Krasnoyarsk architecture of the 19th-early 20th centuries. Stylistic peculiarities” by M.E. Merkulova is dedicated to the study of architectural heritage, history, and search for the general tendencies in Russian architecture development (2005). Issues of development from the 17th to the 20th centuries, as well as historical and archive data, biographies of the architects are presented in works by A.V. Slabukha (2004).

Siberian wooden architecture of the late 19th-early 20th centuries was studied by V. Cherepanov (1986). Some buildings of the same period were also analyzed by V.I. Tsariov, V.I. Krushlinskiy, including analysis in the aspect of architectural environment development (2001). The specificity of the stylistic forms of the Krasnoyarsk architecture of the early 20th century including the Zuckerman house was the object of research by Iu.I. Grinberg and I.L. Rodnianskaia (1989).

A brief description of the Zuckerman house can be found in an article by E.Z. Goncharova (2015). Articles by K.Iu. Shumov draw attention to the history and reconstruction of the architecture of Krasnoyarsk and the Krasnoyarsk Territory (Krai) (2002).

Regional architecture

As a term, *regionalism* (from Latin *regionalis*: local, provincial) is defined as a form of identification with a certain territorial area, manifesting itself through ideas, activity and products of activity, intended to preserve and determine cultural originality of a region. The term may be also applied to the 20th century architecture, which typically “turns to the traditions of local (ancient or folk) architecture and strives to use local natural and climatic conditions in the most efficient way” (1973).

Architecture determines the aesthetic portrait of a city, reflecting the history of styles of all historical periods. A piece of architecture is a child of its age with its aesthetic needs and tastes, ideas and lifestyle of the urban community. A piece of architecture demanded by the society is a result of both design and construction of modern buildings, as well as of reconstruction of the existing architectural objects. Therefore, the aesthetic portrait of a city is a dynamic phenomenon which constantly transforms and completes itself under the influence of politics, economy, and ideology.

Currently there are two main trends in the world architecture: regional and global. Speaking of regionalism, it is worth mentioning that modern architecture of certain regions develops not only under the influence of its traditional forms, but also as a result of interaction between cultures and various stylistic trends. In modern architecture, regionalism manifests itself in such stylistic trend as contextualism, which also turns to some individual images of the regional

motives and is oriented toward local culture. This trend was developed, to some extent, through the attempts to revive and adapt some old pieces of architecture for new purposes. For contextualism, it is typical to turn to the past experience, use some fragments of historical architecture, reproduce its general “key”, i.e. to indorse the object of architecture into the historically developed environment as much as possible.

Turning to regionalism, some modern architects stick to the “genius loci” concept (spirit of the place). For the first time, the term was introduced and popularized by the Norwegian architect Christian Norberg Schultz (2004). The “genius loci” motive is especially topical in the context of development of the regions with a historically developed appearance, serving as an important designing tool. Any architectural object should be perceived where it is and how it matches the surroundings in the way that makes it impossible to imagine it in a different place. Only in this situation architecture can be harmonically combined with the environment. “Genius loci” may be both an existing or acquired category. Modern experts (2014) list the following universal criteria for the *genius loci* detection:

- 1) history of the region;
- 2) terrain and nature conditions. Possibility of using local construction materials;
- 3) tools of construction and volume configuration;
- 4) traditions of the design area.

Regional way of development does not mean isolation from the surrounding world. Regionalism helps revealing local originality, at the same time, under the influence of global culture. This architecture is often eclectic, born in the interaction of styles, succession and connection to tradition.

An example of such eclectic architecture of Krasnoyarsk are the mansions created by

V.A. Sokolovsky in the early 20th century, presenting the architectural style of the new era, harmonically intertwined with some exquisite historical shapes. It is impossible to take your eyes off the mansions by Sokolovsky. The intensiveness of complementary decorative elements, delicate carved details attract and tempt the viewer with their fairy-tale character and unusualness to take a closer look.

This is what Sevastyanov estate, the corner building at the junction of Gorky and Karl Marx streets is like (Fig.1). It was reconstructed by V.A. Sokolovsky in 1908. During the works, the second floor was built, changing the appearance of the building and bringing it to the condition we know today. The mansion of merchant Sevastyanov is one of the regional objects of cultural heritage with rich and plastic architectural elements. The originality of decorations, tent-roofed turrets with spires, bear the tendencies of the new age, determining the architectural specificity of the region, can be also found in other buildings of Krasnoyarsk, such as the Zuckerman house we will analyze below.

The Kozlovskaya estate (Fig. 2) located in Dzerzhinskogo St., combines the traditional structure of a 19th century urban house with some Art Nouveau elements in its decorations. It is a two-storey log house with a rectangular foundation and a hipped roof. At the end wall of the main seven-axis façade, there is a protruding uniaxial avant-corps crowned with a gable with a carved tympanum decorated with a small arch, over which there is a tetrahedral tent with a spire and some ornamental metal elements. The grand entrance in the avant-corps has a massive roof overhang resting on heavy carriers. The groovy pilasters are similar on all the three facades of the building. Some features of Art Nouveau are found in the carving of the window trims and the entrance console, as well as in the floral pattern on the front door.

The internal longitudinal wall divides the house into two parts, the front and the back. Some dog-legged stairs side with the north end of the wall.

The Zuckerman house (Fig. 3) was built in the late 19th century and renovated by Sokolovsky in the year 1911. Being an example of the typical



Fig. 1. Mansion of merchant Sevastyanov¹



Fig. 2. The Kozlovskaya mansion²



Fig. 3. The Zuckerman house³

eclectics of the turn of centuries, it is a picture of its time as the age of innovations. The building combines various styles and architectural trends. Let us take a closer look at it. In the Zuckerman house, we can find the features of the following styles: Art Nouveau, Eclectic, Flamboyant, as well as strong influence of typical Russian

wooden architecture. Being a popular trend both in Russia and abroad, in the late 19th-early 20th century Art Nouveau encompassed some of the preceding trends, such as Gothic Revival, Eclectic, brick style buildings. Eclectic allowed making free layouts of houses and apply asymmetric solutions to the compositions. One

of the brightest representatives of the epoch is a piece of Northern Art Nouveau, the mansion of Maria Eduardovna Kleinmichel (Fig. 4) built in Art Nouveau style with some Gothic Revival elements. In the exterior, we may find lots of similarities with the Zuckerman house: the protruding *avants-corps*, a square gallery, as well as floral and zoological motives in the façade and decorative ironwork.

Such piece of Gothic Revival architecture as Novopetergofsky railway station (Fig. 5) allows us to compare some of the decorative elements. As a piece of Gothic Revival, the Zuckerman house has some lock arched windows, bulbous and spired domes. Round Gothic stained-glass windows, four-leaved decorations.

Based on the example of a Russian style building (Fig. 6) we may study some peculiarities of traditional Russian architecture, and tower building in particular.



Fig. 4. Mansion of M.E. Kleinmichel⁴

Philosophic and artistic analysis of the Zuckerman house

The Zuckerman house is a survived element of a large merchant estate reconstructed in the year 1911. Besides the house, the premises included a two-storey stone house with iron roof, two wooden outhouses, a stable, a barn, a two-storey stone farmery (2014). The house is located in Lenin Street, in the historical centre of Krasnoyarsk.

The central façade overlooks Lenin Street; it is symmetric. The building used to be surrounded with a fence with an entrance gate, but due to the high density of the modern city the fence remains only on the central façade side in Lenin Street. The wooden fence had a floral ornament in the year 1913 (Fig. 7), interrupted with the central façade and then the gate. Today, the fence is interrupted with the modern buildings, but the entrance gate still exists.

The wooden minter gate (Fig. 8) has chiselled decorative elements, and on the sides from the gate there are two galleries; the whole face of the gate is richly decorated with a natural ornament. Over the gallery entrance doors, there is a trefoil, a Christian symbol for the Holy Trinity. The gate is divided into straight horizontals with mouldings and crowned with some bulbous elements. The floral ornament is interpreted in the Ancient Russian symbolism; it represents a solar sign, an averter (Ladinets symbol or Virgin Lada's Cross is a very ancient Slavic Vedic solar symbol believed to bring family happiness, love and harmony). Despite the clear horizontal division, a vertical one is seen in the columns and the gate lined with parallel vertical wooden elements equally apart from each other. The vertical division of the gate dominates of the vertical, which symbolizes outward motion.

Let us take a look at the peculiarities of the central façade. As it has been mentioned above, it is quite symmetric; on the sides from the central

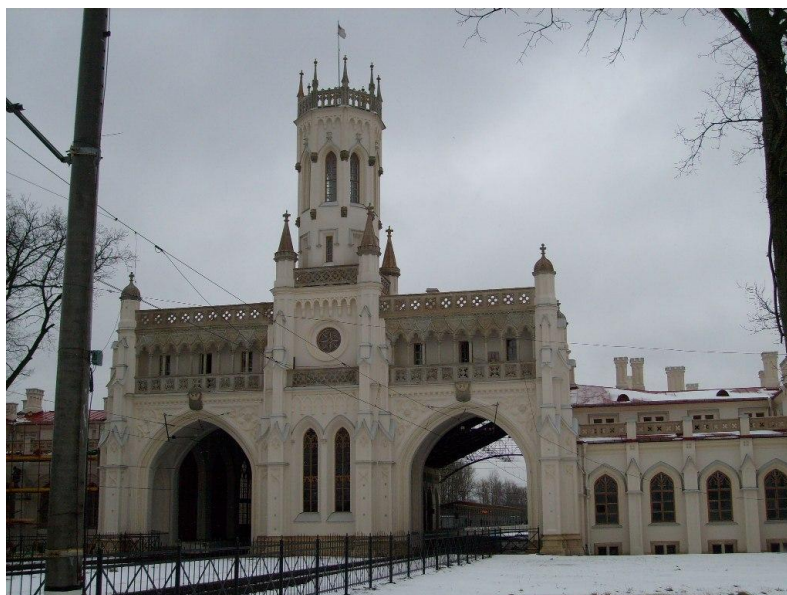


Fig. 5. Novopetersgofsky railway station. Photo by Sasha Krotov



Fig. 6. Tower by Ivan Ropet. Astashevo⁵

axis, there are two avants-corps marked with the tall protruding pediments decorated with a natural ornament and some round windows reminding of the Gothic style. The central entrance is the symmetry axis of the façade. It has heavy minter doors repeating the trefoil ornament previously found over the entrance gate. Remarkably, this ornament is repeated all over the façade.

The house has multiple tall arched windows, creating the illusion of the vertical orientedness of the building (Fig. 9) (2009). On the façade, the windows are cut in groups; each avant-corps unites four windows in the central façade into two groups. On all the facades, the lower floor windows are rectangular. The detail that hits the eye is that all the pediments are similar



Fig. 7. The Zuckerman estate after reconstruction by A. Sokolovsky, 19116



Fig. 8. Gate of the Zuckerman house. Photo by Ivan Hafizov

in decorations and the windows are equally apart from each other. The length of the street-overlooking façade is 26 metres; for the western it is 21 metres and for the eastern it is 25 metres.

The gallery breaking the symmetry on the right brings more dynamics to the piece. The lower part of the gallery remains closed, it is glass-sided and boarded. The upper part lays on

a cubic foundation, four squares in the base of the pillar. As for the lower part, this volume lays across the lower base. It is necessary to remark that the upper part of the gallery is through and framed with carved ornament. The gallery roof has four facets, as well as a hexagonal tent roof with a spire covered with red scale tiles. The logs of the house are decorated with pilasters.



Fig. 9. Façade project⁷

The principal shape of the building is almost a cube. The pedestal of the building is made of brick, though the rest of the two-storey house is wooden. The roof is multileveled. The cubic volume is hardly visible in the layout due to the multiple crossing and transforming lines; it is broken with the sophisticated rhythm of architecture.

The next stage of the research is the description of the interior of the Zuckerman house. According to the layout, the entrance section is rectangular; the front enfilades in the entrance part of the house create a through view

(Fig. 10, Fig. 11). This part of the house contains some grand halls and study rooms.

The grand staircase is seen from the central, multifaceted hall (Fig. 12), which may refer to the Art Nouveau influence on the interior. The lobbies have large doors decorated with a natural ornament. The grand staircase always acts as a communicative element; due to the interinfluence of styles, Art Nouveau does not have any sharp edges. On the opposite, the plains look smooth, framed with the decorative railing with carved quadrifolios.

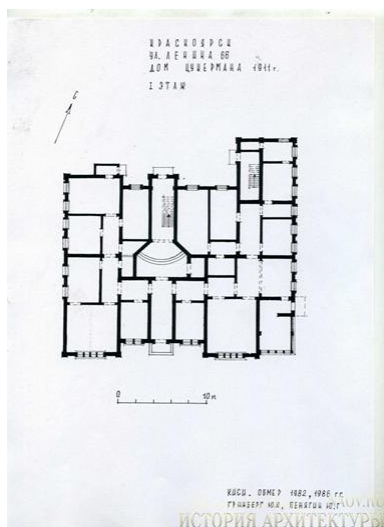


Fig. 10. 1st floor layout⁸

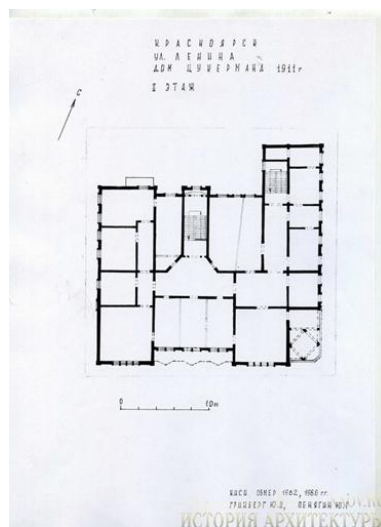


Fig. 11. 2nd floor layout⁹



Fig. 12. Grand staircase¹⁰



Fig. 13. Stained-glass lancet window¹¹

The peculiar aspect of Art Nouveau style in this piece is the correspondence of the interior to the external appearance of the building. A stained-glass lancet window overlooks the staircase, being a Gothic element in the interior. As for the side parts of the premises, they include residential apartments and service facilities. The house also holds such elements as screens that separate a space with benches near the stained-glass lancet window in the staircase zone (Fig. 13). The carved doors and such decorative elements as quirks, rosaces, and carving survived through the time.

Though the furniture of the interior is not original, it is selected in accordance with the style. The chandeliers and bracket lamps also correspond to the period of construction.

Architecture interacts with the viewer both by means of interior and exterior. Communication between the piece of architecture and the person begins, when the he discovers the appearance of the building. This mansion is located in such a way that it is accessible through different ways.

First of all, it is possible to enter from the south-east side of the building; then the first

thing that hits the eye is the gallery. It attracts the viewer with its non-standard location and solution, domination of vertical shapes with a light ornament that tempts the visitor to look up.

Secondly, approaching the building from its south-western side, the viewer faces the gate. Like the gallery, they have dominating vertical orientation. Despite the difference in the first external impression, it enhances closer to the main façade. It is maximally vertical due to the avants-corps, upstretched pediments and rhythmically located arch-like window apertures.

Thirdly, studying the communication of the viewer with the building exterior, it should be noted that the first room he enters is the lobby. The first thing he pays his attention to is the enfilade and the grand staircase. The smooth volumes of the staircase, the screen and the stained-glass lancet window tune the viewer to trusting attitude. In the area, he feels freedom of movement; he may visit the halls and studies of the literature museum.

As the mansion has multiple halls and reception rooms, the literature museum enters the urban medium as an enlightening and educating

component of local life. Various literature conferences and disputes let the visitor enter the world of literature or take part in solving social issues. Looking at the museum from the exposition point of view, we see that it does not provide a logical order of walkthrough, therefore, letting the audience study the exhibits in a random order.

So, the communication between the viewer and the studied piece of architecture bears enthusiastic character, it opens the way to mystery, gradual plunge into the sophisticated architectural forms and decorations, lets the person escape from the everyday reality, relax the mind, and, relieved of the mundane burden, touch the Beauty as it is.

Conclusions

The comparative analysis has demonstrated how, being representative of the Eclectic Art

Nouveau, some Krasnoyarsk objects of cultural heritage may reflect both the tendencies of the 19th-20th century's Russian architecture in its regional aspect, and the historically developed phenomena of Russian and universal architecture and culture (Art Nouveau, Eclectic, Gothic, Russian styles), retaining, at the same time, its regional identity.

The philosophic and artistic analysis of the Zuckerman house revealed how a piece of architecture fits the surrounding environment, how it may influence the local society, satisfying its cultural and spiritual needs. The object of architecture begins its contact with the viewer by attracting him with its original appearance, tempting the onlooker to take a closer look at its architectural forms and to enter the house, where he may find the opportunity to communicate with the world and his own self through the works of art.

¹ Available at: Naov.ru

² Ibid.

³ Ibid.

⁴ Available at: www.bezphoto.net

⁵ Available at: <http://deadokey.livejournal.com/201125.html>

⁶ Available at: KKKM.O /ф. 10681 – 14

⁷ Available at: Krasplace.ru

⁸ Naov.ru

⁹ Ibid.

¹⁰ Available at: Krasplace.ru

¹¹ Ibid.

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Специфика художественной культуры Красноярского края на материале анализа произведений искусства

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Предметом исследования стало выявление региональных особенностей архитектуры для определения культурно-исторического значения архитектурных объектов конкретных регионов. На примере философско-искусствоведческого анализа дома Цукерман в городе Красноярске прослеживается то, как местная культура сохраняет исторически сложившиеся индивидуальные образы и вместе с тем видоизменяется под воздействием глобальной культуры. Данный факт удовлетворяет, с одной стороны, задачам культурной политики, связанным с сохранением объектов культурного наследия, а с другой – меняющимся потребностям и образу жизни городского социума. Это свидетельствует о том, что региональное зодчество не изолировано от внешнего мира, оно принимает новые стилистические направления, актуальные для городского и социокультурного пространства. Новизна исследования заключается в том, что в научный оборот вводятся эмпирические данные о художественно-эстетических качествах историко-культурной значимости публичных объектов зодчества в периферийных регионах России. Региональные объекты культурного наследия способны репрезентировать не только местные художественные и социокультурные явления, но и общероссийские и мировые.

Ключевые слова: регионализм в архитектуре, региональная идентичность, контекстуализм, городское пространство, культурное пространство, городской социум, эстетический портрет города, Красноярск, Дом Цукерман, «Дух места».

Исследование выполнено при поддержке краевого государственного автономного учреждения «Красноярский краевой фонд поддержки научной и научно-технической деятельности» в рамках реализации проекта: «Декоративно-прикладное искусство коренных малочисленных народов Красноярского края: современное состояние, перспективы развития».

Научная специальность: 24.00.00 – культурология.
