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Principles of Symmetry in the Krasnoyarsk City Space and Processes of the Regional Identity

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The article concerns the impact of the principles of symmetry in construction of the squares of Krasnoyarsk on formation of the regional identity of the residents. The theoretical part of the article is devoted to the definitions of the basic concepts (identity, symmetry), the main characteristics of symmetry and connection of the different types of symmetry and the processes of identity formation. The second part of the article is devoted to the consistent analysis of the three squares of the city from the point of view of symmetry, the effect of symmetry on the residents of the city in the process of their self-identification is studied, the specific traits of the main aspects in formation of the regional identity in Krasnoyarsk are defined. The objects of the analysis are three squares of the city: square near the Cultural Centre n. a. 1 May, square near the building of the Regional court and Mira square. Studying the squares, we can see the dynamics of the renewal of the squares (their symmetry), old and new features of identity formation, problems and goals in development of the city identity. The conclusions are made in the final part of the article.

Keywords: identity, regional identity, identification, self-identification, symmetry, principles of symmetry, mirror symmetry, turning symmetry, transferred symmetry, squares of the Krasnoyarsk city, Demirkhanov A.S., Koptseva N.P.

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Point

*Role of the principles
of symmetry in the processes
of formation of the regional identity*

Recently we can notice a large interest of the researches to the problem of formation of the different types of identity: national, regional, ethnical, etc. Many researches are held in Siberian Federal University, articles, devoted to the

questions of human identity and self-identity are published, particularly articles by N.P. Kopseva, N.A. Bakhova, A.A. Semenova, U.S. Zamaraeva, V.A. Luzan (1 – 10, 16), and the researches as part of the grant devoted to “Social development of all-Russian national identity in Central Siberia”.

The relevance of the research, devoted to the processes of identity has emerged recently due to the different events, which happen in the world

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and determined by the multicultural societies. Nowadays there are lots of conflict situations in different countries, up to terrorist attacks, which happen because of the cultural differences in societies. There are also groups of people who live according to their internal rules and regulations and do not want to obey the rules and norms of behaviour, common for all the citizens. In such a way states within states appear, which conflict with each other.

Talking the language of identity, this situation may be described as multiplicity and diversity, conflict of identities, their disagreement, absence of global identities, which help people to identify themselves with big social groups, for example – citizens of the country.

The problem of identity is linked to the fact that in the modern society identity is not determined by the origin of a person and his/her social class, but connected with person's conscious choice in the process of understanding of his/her place and behaviour in the social life. Making this choice, people relate themselves to a definite social group, way of life and values. In the modern social societies with complicated organization, identity has multiple characters. In the process of socialization an individual learns to perform different tasks, thus, has many "identities". Besides, in the modern world, identity on the basis of the race and ethnical similarities is no longer relevant, claim of such similarities is dangerous for a society as a unity.

A large number of researches in the world are devoted to the study of peculiarities of the regional identity. Researches' attention is concentrated on theoretical and methodological aspects of the problem, comparison of the federal and regional identities, factors that determine their evolution, the role of ethnicity, social and economic characteristics. Many researches are devoted to the study of the political identity of the definite Russian regions.

Russian researches are especially interested in the regional identity. One of the definitions of the *regional identity* is based on the self-understanding and self-identification of a person as a representative of an "imaginative society", where unity is based on the same territory of dwelling, sociocultural experience, the same values and way of life. According to the other definition it is "systematic unity of cultural relationships, connected with the concept of "small motherland" (Krilov 2010: 13).

"Regional identity" – is "the will to live and progress on the definite territory". If energy is capability to work, than identity is capability to sociocultural, civil and economical activeness". (Krilov 2010: 20).

The scientific interpretation of this difficult phenomenon is on its initial stage. To the present period there were very little information, devoted to the attempts to explain and understand the mechanisms, which influence the formation of the regional identity, what now generates big interest among government institutions and the society.

Factors that influence the formation of the regional identity are numerous, and some of them mostly determine special features of identity of the dwellers of the region. But most likely, the formation of the identity, to some extent, depends on many factors. That is why it is important to study different objects and phenomenon, which influence the process, in order to analyze the present situation in the definite region.

In this study, the city space of Krasnoyarsk is chosen as the factor which forms the regional identity. City space has special influence on a person, and architecture has a leading role in this process. Architecture is considered as a "text" which a person creates and reads; it sets a definite form of human behaviour, his/her activeness and energetics. Every resident of the city has his/her image of the city, which is formed according to the person's traffic routes. The study

of the Krasnoyarsk city squares is considered to be relevant as these very places are the centres of attraction for the city residents, where they spend their leisure time and where social events are organized. Consequently, if we consider identity of the Krasnoyarsk residents, it is possible to say that squares of the city are objects, studying which we can see the peculiarities of the identity formation. Squares of the city are the places, which contain signs that indicate the peculiarities of the mechanisms which influence the self-identification of a person – resident of Krasnoyarsk or Krasnoyarsk region.

The structural basis of any square is symmetry and its principles determine the special features of the residents' identity. The definition of "symmetry" (from the Greek "symmetria" – "adequacy") means a principle which concerns conservation, repetitiveness, "invariant character" of the definite features of the object of study under the conditions of its transformation. The principles of symmetry are universal, they are everywhere, symmetrical objects are all around us, we deal with symmetry everywhere, where there is any kind of regularity. Symmetry is opposed to chaos and disorder. Consequently – symmetry is balance, order, beauty and perfection.

In the basis of every type of symmetry lies certain transformation (mirror reflection, rotation, shift, strain, etc.), thus, every type of symmetry sets motion in the world – dominating and, probably, submissive. Every transformation creates special points, where the main signs are kept.

According to the modern mathematical theories, symmetry has an idea of conservation, highlights similarities in objects and phenomena, limits the number of the possible variants of the structures and the possible variants of the systems behaviour. This is the nature of the principles of symmetry. Symmetry helps to define the

invariants in the changing world – special "points of support". Symmetry is connected with the ideas of conservation, similarity, equality and necessity.

Thus, the definite type of symmetry of the object of art (in this article – the squares of the city) defines the type of human progress in the complex, established points (backbones, guidelines) and conjugated points.

Because symmetry has all these characteristics, it is expected to be studied in the context of the problem of formation of the identity of the Krasnoyarsk residents.

There are different types of symmetry and each type conveys its own message. In the table below there are three main types of symmetry and messages they convey. It should be mentioned, that information, given in the table is relevant only for the objects with "pure" symmetry, without principles of the other types.

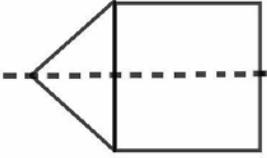
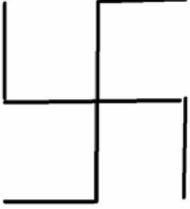
The messages of the "pure" types of symmetry, represented in the table are supposed to be used as a basis for the analysis of more complicated objects, as a combination of the different types of symmetry in one object introduces new messages, unique for each object.

In the process of analysis the degree of severity in the following of the definite principles of symmetry (dissymmetry, antisymmetry) and presence of the dominating and subjective symmetries should be considered.

Example

The impact of the principles of symmetry on formation of the identity of the residents of Krasnoyarsk (on the example of organization of the space of the city squares)

The three squares of Krasnoyarsk were chosen as objects for the analysis. The choice and order of their analysis are determined by the following reasons:

Parameters of comparison	Mirror reflection symmetry	Rotation symmetry	Shift symmetry
Example objects			
1. Type of transformation	Mirror reflection	N-fold rotation	Parallel shift
2. Conjugated points	Two points – “left” and “right”	N – according to the number of “beams”	∞ There is finite number of conjugated points in the architectural monuments.
3. Dynamism	In the case, if axis (plane) of symmetry is vertical it is correlated with the axis of standing person. It means balance in the world, statics.	Objects which have “pure” rotation symmetry (without “mirror reflection” dynamics). Type of movement – rotation.	Dynamic steady (“front”) movement into certain direction.
4. Presence /absence of unique and identical points	Unique points are the points, all the rest are similar to its pair – left or right. The important signs are on the symmetry axis.	The unique point is situated in the centre, other points have identical points. The important signs are situated in the centre of rotation.	There are no unique points. There is eternal identity which symbolizes universal equality of all the elements, democratization (“social unit”).
5. Correlation with a human being	Symmetry of the human type corresponds with the symmetry of a human body. That is why this type of symmetry has enormous dictate power – it may subject, “organize” a person.	Has no close correspondence with a human, that is why objects with “pure” rotation symmetry signify something superhuman (Sun, for example). It is associated with a dancing man, a man who suffers, lashes, and is used in the art of the romantic styles (symmetry of “enthusiastic” type).	Symmetry with large rapport (for example, window rows or pit stalls) corresponds not with a single human being, but with arranged group of people – it symbolizes society, citizenship. If rapport is small (for example, paving stones of a square) it sets the dynamics of a human pace – rhythm. It may have dictate and enthusiastic origin, depending on involvement of the other symmetries.

1. First of all we should consider the squares, which from the symmetrical point of view are organized clear and simple. Such is the square near the Cultural Centre n. a. 1 May, which is situated in the industrial district of Krasnoyarsk, on the right bank of the Yenisey river.

2. Than we should consider the squares, which had the large number of transformations, and in the result of transformations their design have changed and became more complicated. In this instance we analyze the square near the building of the Regional court, which became a leisure area for the residents of the city not so long ago.

3. After this we are going to analyze the square of Krasnoyarsk with the most difficult design – Mira square, which structure initially has difficult symmetrical composition, and recently it had been subjected to a large number of transformations.

We are going to analyze the chosen objects in the following order: in the beginning we give historical information about the objects – the time of their construction and a name of the author; than we are going to describe the square design and single out the principles of symmetry, used in their design. It is also necessary to consider the dynamics of appearance or state the absence of the new objects in the square. During the analysis of the squares, concerning the principles of symmetry used in their construction, we are supposed to highlight the signs which can indicate the special features of the identity formation of the residents of Krasnoyarsk.

*Square near the Cultural Centre
n. a. 1 May (Fig. 1)*

The square is one of the most well-known and popular squares among the residents of Krasnoyarsk on the right bank of the Yenisey river.



Fig. 1. Square near the Cultural Centre n. a. 1 May

The building of the Cultural Centre was built in 1943 by Ural workers, in 1946 it was damaged by fire, and it got its final design in the beginning of 1960th. All the buildings around the square were constructed in 1950th in “Stalin’s era Empire style”. The square has not changed between the beginning of 1960th and the beginning of the 21st century.

The design of the square was basically done according to the principles of the mirror reflection symmetry, with clearly defined extended axis, which goes to the front façade of the Cultural Centre. The building itself has the same principles. Shift symmetry, expressed by the repetitions of the same elements, and is fully compliant with the dictate principle of the building of the Cultural Centre. The dominating principle of symmetry in the square design is a principle of the mirror reflection symmetry, where the way from one object to the other is defined according to the exact scheme, and there is no opportunity to deviate from given scheme. In comparison with the central squares there are more similar and repeated components such as blocks of the paving stones, rectangular lawns, lanterns, benches, window apertures of the Cultural Centre and nearby houses. Multiple shift symmetry with small rapports assists to the dominating mirror reflection symmetry, as if supporting steps of a person who goes according to the dictate.

This square was convenient and clear for the person, as in the process of moving he/she could always see a clearly defined orienting point. Movement to the dominance of the axis, due to the elements of the shift symmetry, was constant. The world, designed with the help of symmetries, in this case is stable and in the steady movement to the single orienting point. The identity of the society was based upon submission to one universal target, which is clear and understandable to everyone. This is an identity of the united type,

as the large space of the square is subjected to the single and clear orienting point.

In the recent decades there were some changes in the appearance and design of the square. The central alley had been paved by the paving stone with small curvilinear rapports and made the movement to the dictate more complicated— curvilinear and fractional, what opposes to the principle of the dictate movement. Further, from the entrance of the square appears a sculpture “The Musicians of Bremen” (authors: A. Tkachuk and A. Kasatkin, Fig. 2) and a fountain in the form of the bridge. Thus, on the axis of the mirror reflection symmetry appears the second orienting point, which is in conflict with the first orienting point – the building of the Cultural Centre. The second orienting point appeared on the axis, and principles of symmetry are different. The building of the Cultural Centre is designed according to the principles of the mirror reflection symmetry, with clearly marked the central wing and shift symmetry, as the entire square in front of it. Thus, the square and the building are in unity. The sculpture, which is situated at the entrance of the square and even blocks it, is asymmetrical with the elements built according to the principles of the rotation symmetry: the wheel in the sculpture and pedestal that provides a circular path around the sculpture. The rotation symmetry is also indicated by the turn of the heads of the heroes of the sculpture to different directions and reduction of size from the ground to the sky, what provides the more complicated type of symmetry – “rotation symmetry with the strain” with the large amount of dissymmetry, “abnormality”.

The described above symmetry of the sculpture at the entrance and curved lines of the paving stones slows down and complicates movement of the people according to the dictate line, thus, movement of the crowd appears – curvilinear, whirling, multiple,



Fig. 1. The sculpture “The Musicians of Bremen” (authors: A. Tkachuk and A. Kasatkin)

almost spontaneous – enthusiastic symmetry appears. The sculpture represents the idea of freedom, free movement in the space and constant change. It is what competes and draws attention in comparison with the ideals, which are expressed by the principles of symmetry of the Cultural Centre building, and the square: eternal distinct movement into well-defined movement.

N-principle of the rotation symmetry also presents in a decorative arrangement of the square: there are round elements of the evening light on

the light poles. Thus, dynamics is introduced in the air space of the square.

On the basis of the above observations we can define, that principles of symmetry, used in the square design represent a conflict. There are elements, which form the identity on the basis of submission of all the equal parts to one orienting point (dictate), and it is expressed in the building of the Cultural Centre. But there is more efficient point, which may give evidence about formation of a new identity on the basis of free and more complicated movement, which points out about

the presence of many different individuals, about multivariate free movement of the enthusiastic way.

Every resident, who comes to this square faces with following choice: to accept the modern ideal of freedom or to be submissive to the dictate basis which is connected to the historic past. It is worth noticing that the authors of the sculpture and the fountain supposed, that their work will be the bridge that connects people, who see their work as the sphere of art, represented by the building of the cultural centre, but the principles of symmetry indicate the conflict of these two objects. There is opposition of the official art, represented by the building of the Cultural Centre and “popular art”, represented by the sculpture.

We should also pay our attention to the fact that the sculpture of the fountain as the unique point, bears evidence that identity of the residents is being formed on the basis of the European ideals of freedom and commitment to the principles of the European identity is important, as characters of the European fairytale were chosen as a theme for the sculpture.

As a result, the square symmetry analysis lets us discover a change from dictate to free identity, which is made as an introduction into the more complicated idea of dictate of the elements of the enthusiastic activity, and, in this regard, a conflict of two ways of life and movement.

*The square near the building
of the Regional court (Fig. 3)*

Initially, the building of the Regional court was designed for the Congress of People’s Deputies, and became the building of the Regional court in 1995 r. In the beginning there was one object on the square, which subjected everything – the building of the Congress of People’s Deputies. The building almost hasn’t changed. The square is a narrow rectangle, which is constrained by the traffic way of Mira

Avenue from the one side, and the building of the court from the other side. The square is designed according to the principle of the mirror reflection symmetry, where on the central axis, which divides the square into two parts, there is the entrance to the building of the Cultural Centre. A couple of ears ago it was the only marked orienting point (dictate). The principle of the shift symmetry definitely dominates in the design of the building and defines the total equality of all the elements (components) of one big unity. The absence of fronton or other emphasis on the central axis makes it possible to say that the shift (balance) symmetry in this case dominates over the mirror reflection symmetry.

In 2003 on the right from the entrance to the building the fountain “Themis” (authors – A. Tkachuk and A. Kasatkin) appeared. Some time later on the left from the entrance appeared a clock in the shape of a little tower.

The fountain is designed according to the principle of the mirror reflection symmetry, where the sculpture of the goddess is the main orienting point and the central element. In such a way, the important place of the ancient and world ideals in the sphere of justice are emphasized (all-European identity).

On the other side there are clock in the shape of the little tower, similar to the tower of the main city clock of Krasnoyarsk, on the theatre square. One can easily walk around the clock and get a complete idea about this object. The fourfold rotation symmetry which is the basis of the object and determines the movement of the person around can only signify a kind of a change, turn in time, new cycle of development which concerns all the spheres of the city life, connected with this territory (similarity with the main clock of the city).

It is interesting that on the one hand, each object on the square has a distinct axial landmark, but on the other – these axes do not



Fig. 3. The square near the building of the Regional court

match (fountain symmetry axis is shifted a lot from the building symmetry axis). Moreover, the building symmetry axis, which is supposed to be dominating in the orienting points system, didn't become dominating, because in the design of the building the axis wasn't accentuated by the architectural markers, and in the fountain group the axis is marked by the vertical figure of the goddess.

If we study the square as a whole, we may say about the impossibility to identify the single orienting point. The building is no longer a dominant, which determines the behaviour of a resident who came here. Some time ago a resident, likely, wouldn't stay in the square for long, he would continue his way, as he could only identify himself as a little particle in the stream of the same particles, directed to the eternity. Today on the square there are objects which focus

attention, There are always a lot of people near them, and, especially, near the fountain. There are benches around the fountain (an element of the rotation symmetry), which encourage to "turn" to them and around the fountain. On the one side, these new elements point out the square for the people who pass by, but on the other hand – determine another (different from the prior) type of movement and activity.

Because of the large number of cars, which are always parked at the entrance of the square, it is more difficult to find the single orienting point. The identity of the dictate, which was once clear is getting blurred and disappears in multiplicity and diversity.

In such a manner, on the basis of the analysis of this square we can see the logics of the change of the city identity, but, in comparison with the previous square, multiplicity is distinctly marked

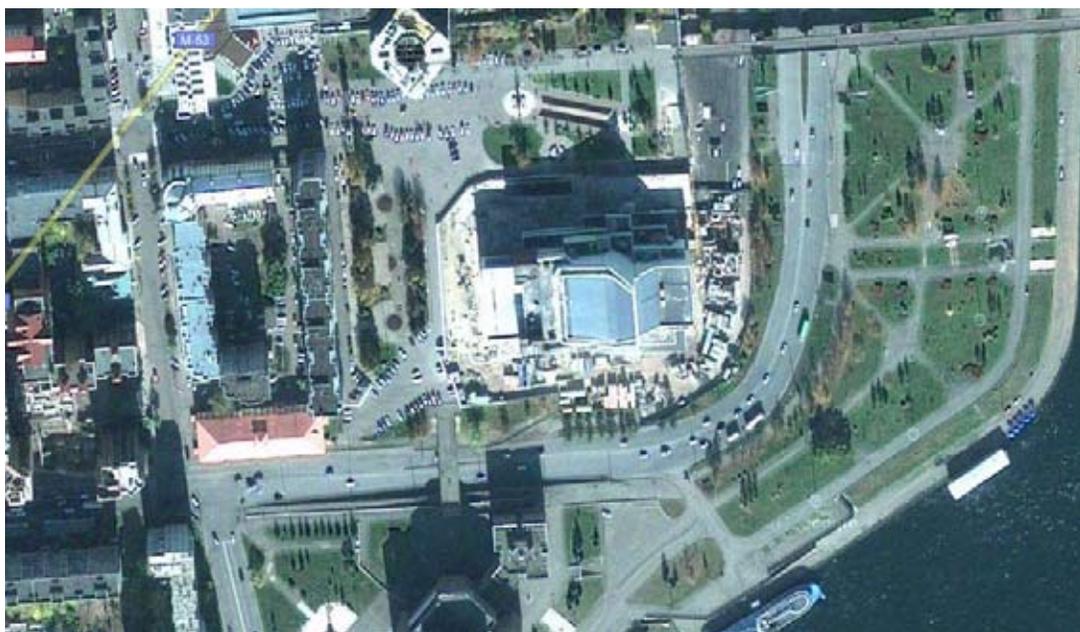


Fig. 4. The Mira square

and distinct subordination of the secondary to the main disappears.

The Mira square (Fig. 4)

The territory of the Mira square was the initial point for the development of the settlement, which later became a large city. Centres of the social life of the residents, such as churches, market and trading establishments had always been located here.

The modern square was designed in 1980th by the architectural workshop under the direction of Areg Sarkisovich Demirkhanov. The complex consists of the Philharmonic Hall building, business centre “Metropol”, high-rise building (remarkable by the fact, that it is the most notable unfinished building on the left bank of the Yenisey river), and building of the Historic and Cultural Centre of Krasnoyarsk. One side of the square is build-up with apartment blocks. From the side of the Yenisey river the square is framed by the building of the Cultural and Historic Centre, former V.I. Lenin’s museum.

The square initially didn’t have a distinct geometrical form and was asymmetrical, and this fact makes this square different from the other squares, studied in the article. The most notable object on the square was the building of the Philharmonic Hall. Opposite the face of the Philharmonic Hall, near the apartment block, there was a little park, with symmetric design and a clearly defined centre. But the symmetry axis of the apartment block and the park was parallel and didn’t coincide with the Philharmonic Hall symmetry axis. This principle of multiplicity of the mirror reflection axes was repeatedly used in the further development of the square.

The dominating principles, which were used in the design of the square at the end of the XX century, were the principles of the shift and mirror reflection symmetry along with intensively explicit asymmetry of the central space.

In the beginning of 2000 appeared the arch, which is situated at the entrance of the square from the side of the Mira Street and marks the place, where the gates of the Spasskaya tower of

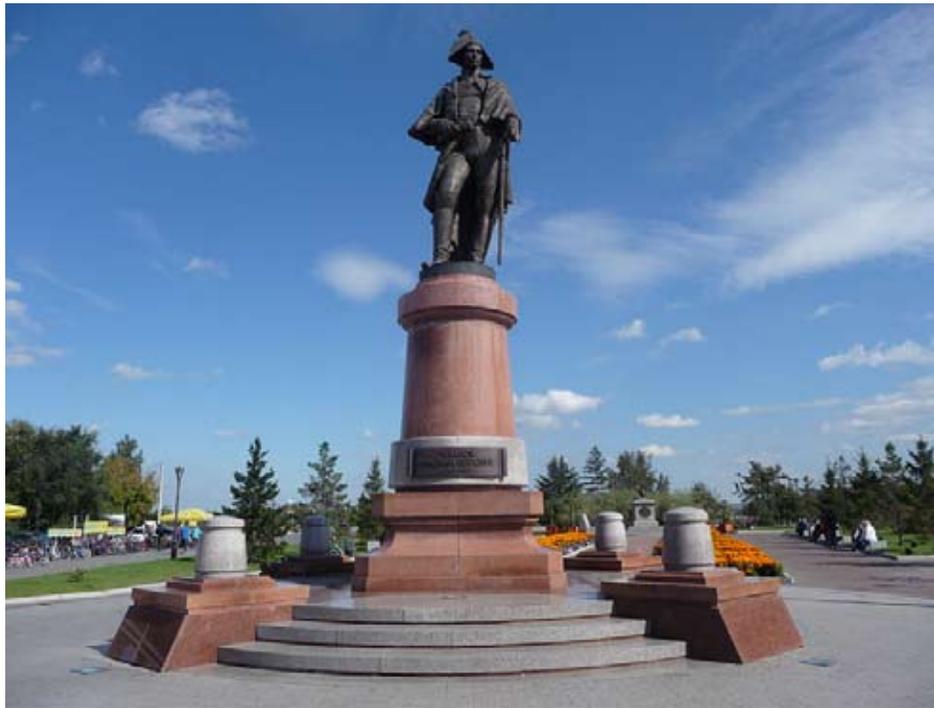


Fig. 5. The monument to Commander Ryazanov (2007, authors: A. Kasatkin and K. Zinich)

the Krasnoyarsk dungeon were. The author of the arch project is also A.S. Demirkhanov. This construction is one of the latest objects on the square (built in 2003) and it introduces mirror reflection symmetry to the part of the square from the Mira Street, as if prolonging it. The symmetry axis is accentuated by the embossment of the city coat of arms and high fronton. Shift symmetry of the arch is obviously submitted to the mirror reflection symmetry and manifested in the blocks of the cladding material and triplicity of the arches.

Monument to Commander Ryazanov (2007, authors: A. Kasatkin and K. Zinich), which stands on the axis and seen from the Mira Street (Fig. 5), continues mirror reflection symmetry, introduced by the arch.

It is noteworthy, that the object, situated on the symmetry axis and thus becoming significant, is devoted not to the founder of the city or the famous resident, but to the man, whose life is

connected with the city only by the fact, that he died here and his grave is situated in Krasnoyarsk. But if we take into account his personality and why he become famous it is would be possible to say what is so important for the Krasnoyarsk residents. Nickolai Petrovich Ryazanov was the head of the Russian-American campaign, performed diplomatic activity, established contacts with Japan and America, was the head of the first Russian around the world expedition in 1803-1806 and, what is of no little interest, the man whose name is connected with the wonderful story about love and fidelity, which was taken as a plot for the famous rock opera.

The monument stands on the circular base, so we can see the rotation symmetry of the fourth level, which, for the resident who came to the square, sets the movement around the monument. The rotation symmetry is also emphasized by the pleats of the cape. Thus the combination of symmetries, which we could

see during the analysis of the square near the Cultural Centre n. a. 1 May appears: the strong object, which provides the dictate of the mirror reflection symmetry and situated on the same axis as another orienting point, which determines another type of movement (helical rotation) which is in a conflict with the first orienting point. However, opposite configuration to the square near the Cultural Centre n. a. 1 May the order is different – at the entrance there is the dictate of the arch mirror reflection symmetry which is “whirled” by the second element, situated on the same axis. By that, the change of symmetries and corresponding types of movement looks not like a conflict, but as a development, suggesting “to change the movement”.

At the end of the analysis of this part of the square we should emphasize some peculiarities, which also present in the design of the two other squares:

- in the symmetry point, as an important sign, appears element of not Krasnoyarsk, but of Russian and even world scale, thus attaching the residents to the wider identity;
- the large number of cars at the entrance to the square makes the vision of symmetry and orienting points not clear, thus making the vision of the identity quite difficult. It has double meaning: from the one side it makes the mirror reflection dictate of the arch less significant, from the other side – “troubles” and makes any understanding difficult.

Hereafter, the mirror reflection symmetry axis as if doubles: if we look straight from the arch to the monument, to the left of the monument the way is continued by the bridge, which connects the square with Tatishev Island. But the monument is linked with an alley, which although curves the symmetry axis, but prolongs the “arch-monument” complex. The principles

of the mirror reflection symmetry in the space design are not violated, as they are supported by the two long rectangular flower beds and the road between them, which goes to the symbolic grave of Ryazanov (reconstructed monument, which image is known only according to the photos). Thus, the present and the past of Krasnoyarsk are connected on the symmetry axis. It is worth mentioning that the monument, the reminder about the burial place of the Commander, was erected a little bit curvy and stands at some distance from the symmetry axis, what determines a little dynamics of movement.

Now we can analyze the building of the Philharmonic Hall, which image had also changed. Thus, not only on the plan, but also in the real space the statement about the fact, that the building of the Philharmonic Hall had lost its importance as the only object on the square, that determines the dictate orienting point, is correct.

The principle of the shift symmetry plays dominating role in the external character of the central façade of the building: vertically and horizontally three and four times, correspondingly, continues one and the same element – rectangular window aperture. Mirror reflection symmetry also presents, although not evidently marked, because there are no unique elements on its axis and large screen takes the central place on the front of the building. The dominance of the shift symmetry is also supported by the configuration of the paving stone of the square.

Another important element of the square is incomplete high-rise building which is one of the most notable buildings near the Mira square. This long-delayed construction on the main historic city square stands not on the symmetry axis and because it is not finished, situated over the borders of the square. The building's dominating size make the discussion about the element of the mirror reflection anti-symmetry

possible, when high but incomplete building is opposed to the main axis, and – on the other size – the open space of the Yenisey River and loaf mountains on the other bank of the river and even massive building of the Cultural and Historic Centre doesn't overlap it. This anti-symmetry can be interpreted as insignificance of the man-constructed buildings in comparison with eternity of the Siberian nature and cast some doubt on the human signs, including mentioned earlier dictate of the arch and monument to the Commander.

It is important to say, that this element is one of the few, which mark Siberian or even specifically-Krasnoyarsk identity (the most part of the analyzed material is connected with all-Russian tendencies).

And the last: despite the appearance of many large and small elements, which locally attribute to the symmetry of different types, the total size of the square is visibly asymmetric. But this asymmetry happened not because of the sporadic development (it happens sometimes), the asymmetry, due to the fact that the square is situated on the turn of the big river and the creek of the minor river, has nature influenced character. This trait can also be referred to specifically-Krasnoyarsk identity and unites a person and Siberian nature.

On the basis of the conducted analysis we can say, that the principles of symmetry, which organize the space of this square, prove the following:

- the square has many spaces of the local symmetry. Mirror reflection, rotation and shift symmetry are among them;
- the symmetry axes and local orders connect the future and the past, Krasnoyarsk and all-Russian;
- there is no general symmetry, which unites, gathers, dominates or subjects all the little spaces or symmetries. Even

several axes of the mirror reflection symmetry which could have been put in order are not coordinated and contain whirling or distracting elements;

- anti-symmetry of the long-delayed construction and open view to the river gives correlation of the immensity and eternity of the Siberian nature and human arrogance against the latter;
- the only universal is organic asymmetry of the general space of the square, which is situated on the point of confluence of the two rivers. We can even state, that the basis of this square is anti-symmetry of the symmetric (correct, organized) and asymmetric (organically incorrect).

Resume

On the basis of the results of the analysis of the Krasnoyarsk city squares, several conclusions, which characterize the regional identity of the Krasnoyarsk residents, can be made.

1. The transformation of the old square makes it possible to state that the following changes are happening:

- from the dictate identity (a person is subjected to the visible orienting point) to the enthusiastic one (stimulate expression of the individual free human movement);
- from the mono-world – to the multiple diverse world;
- from direct and obvious movement – to curvilinear, fractional, and, respectively, less clear;
- from the single orienting point – to the combination of multiplicity of the orienting points and a loss of the single orienting point;
- from the single type of movement (direct movement to the target) to appearance of difference types of movement (rotation, spiral rotation, bifurcation of the direct

movement, “fractional” and “massive fractional” movement and so on – movements of “dancing” and “in-crowd” character);

- the clarity of the symmetry (and, correspondingly, orienting points, which determine identity) is becoming blurred because of the large number of cars – and this is also a characteristic of the recent decades;

- elements, which emphasize belonging to the European culture (all-European identity) appear.

2. Appeared structures, more complicated from the symmetrical point of view, do not form the unity – complicated, but whole. From this point of view the collecting identity is still on the

level of establishment – this is one of targets of the city space development.

3. The logic of the development of the city squares doesn't let us detect specifically Krasnoyarsk identity. The described above changes are characteristic for Russia in general. On the one hand, it is explained by the choice of the instrument of study (symmetry determines basic, and more often, general world view). On the other hand, it can also be signified as the target of the city's development.

The only detected cases of the specifically Krasnoyarsk identity are connected with integration of life and work of a person into Siberian nature, and even dependance of a person on power of the unkind nature.

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Принципы симметрии в пространстве города Красноярска и процессы региональной идентичности

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В статье рассматривается влияние принципов симметрии в организации городских площадей Красноярска на формирование региональной идентичности жителей. В теоретической части приведены определения основных понятий (идентичность, симметрия), даны основные характеристики симметрии, смысловая взаимосвязь различных типов симметрии с процессами формирования идентичности. Во второй части проведен последовательный

анализ трех площадей города с точки зрения симметрии, исследовано действие симметрии на жителей города в процессе их самоидентификации, определены специфические черты основных моментов в формировании региональной идентичности в Красноярске. В качестве объектов для анализа выбраны три городские площади: площадь у Дома Культуры имени 1 Мая, у здания Краевого суда и площадь Мира. На материале этих площадей становится видна динамика обновления площадей (симметрии площадей), старые и новые ориентиры в выстраивании идентичности, проблемы и задачи в развитии городской идентичности. В заключительной части сделаны выводы.

Ключевые слова: идентичность, региональная идентичность, идентификация, самоидентификация, симметрия, принципы симметрии, зеркальная симметрия, поворотная симметрия, переносная симметрия, площади Красноярска, Демирханов А.С., Копцева Н.П.

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