

# **The Architectonics of the Culture of the City of Yakutsk at the Turn of the 20th and 21st Centuries**

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## **ABSTRACT**

There are few works of culturological nature, despite the fact that there are many local history, historical, sociological, economic studies devoted to the history of the city of Yakutsk. One of the relevant methods of historical cultural studies at the beginning of the 21st century is the architectonic developed by I.V. Kondakov (1998). The architectonics of Russian culture proposed by the author consists of two levels of the mechanism of cycles: 1) cumulation / divergence and 2) selection / convergence, which is universal in nature and can be applied in the study of Yakutian culture. The relevance of this study is due to insufficient knowledge of the artistic culture of Yakutia as a whole. The aim of the article is an attempt to describe the architectonics of the culture of the city of Yakutsk.

**Keywords:** *architectonics of culture, civilizational approach, Yakutsk, cycles of architectonic structure, cumulation, divergence, synthesis, selection, convergence, modernity*

## **1. INTRODUCTION**

Modern science seeks to investigate any cultural phenomena in its integrity, using appropriate approaches and methods for this. There are two main approaches to the study of the history of culture in modern science: formational (K. Marx) and civilizational (A. Toynbee, I. Kondakov, etc.). The latter is the most relevant, emphasizing the unity and integrity of the cultural and historical process belonging to a particular civilization. I.V. Kondakov (1998) first introduced the architectonic method of cultural-historical and civilizational analysis into scientific circulation in Russian cultural science [1]. This is a non-linear, stepwise process in which higher and lower levels of meanings and meanings are born and differentiated, which simultaneously coexist with each other and interact with each other. According to the author, any history of culture, representing architectonically, implements the unity and struggle of opposites, the driving element of cultural and historical development, speaking in Hegelian language. At the same time, cultural and historical meanings and norms, trends in the development of culture and cultural traditions are organized as a whole not so much in the form of cultural history as historical cultural science [2].

The architectonics of Russian culture proposed by I. Kondakov consists of 5 levels — stages that are sequentially built up with each other: this chain of cultural mechanisms of the history of Russia (determining the change of types of civilizational identity) is built in the

following logical sequence: 1) cumulation; 2) divergence; 3) cultural synthesis; 4) selection; 5) convergence. [3].

Architectonics is universal in nature not only for Russian and other national cultures; therefore, we would like to apply this method in the study of the artistic culture of Yakutia. The Yakut art culture of Yakutia of the 20th and early 21st century is a kind of invariant of the Russian artistic heritage; and these same trends are manifested in the art of modern Yakutia, which must be investigated from the perspective of a civilizational paradigm. Despite the abundance of local history, historical, sociological, economic studies devoted to the history of the city of Yakutsk, there are few works of a cultural character. The relevance of this study is due to insufficient knowledge of the artistic culture of Yakutia as a whole.

The purpose of this article is to describe the architectonics of the city of Yakutsk, starting from the day the city was founded (1632) and until the formation of the cultural capital of the Arctic (the turn of the 20th and 21st centuries) [4].

## **2. METHODOLOGY**

The formation of urban civilization is a long process; this is a new human environment compared to other environments (nature and the village). New environment - the city has its stages of maturation; this can be traced in Yakutia on the material of the 17th and early 21st century. The stage of maturing of the artistic culture of Yakutsk should be identified by the example of a two-level cycle mechanism (according to Kondakov): 1) cumulation /

divergence (17th - early 20th century) and 2) selection / convergence (20-80s of the 20th century / from the 90s - the beginning of the 21st century).

The images of the city are formed gradually, with the expansion and development of the artificial environment by man. All civilizational and cultural processes are focused in the city of Yakutsk, which forms a certain environment for artistic activity.

The methodology developed by M.S. Kagan in the monograph "City of Petrov in the History of Russian Culture" (1996, 2006) [5, 6] is important in studying the culture of the city of Yakutsk; there are three modalities in this methodology that make up the city's culture: "human, activity-oriented and substantive" [7]. According to the philosopher, the cultural appearance of the city is born and formed in this spiral movement.

In our opinion, the images of the city of Yakutsk created by the subjects of urban culture (for almost four centuries of the city's existence) are changing the geography of the area, forming a new human environment, artificial and more ordered and organized than nature. At the same time, the real life of the artistic culture of Yakutia of the 20th century is a gradual transition from one to another, a transition of the process of objectifying and distributing human results of his activities. It follows that artistic culture as a subsystem originates in the urban environment and should be considered in the unity of the three facets of its integrity: human, active and objective. The first line refers to individuals who lived and live in this city, their world, or rather, this is the world of man in the broad sense. The second facet should be understood as the activity of people living in any environment (city, village, nature), the transformation of this environment with the help of people. This is a world transformed by people, culture. The third facet of this integrity is already distributed, by the new generation and independently existing objects themselves, their being, i.e. objects, meanings, ideas created by people as the results of material, spiritual and artistic activity. All these relationships, in general, reveal the deep essence of the city's culture, its difference and peculiarity.

Studies of the last decades on the history and culture of the city of Yakutsk, starting from the 17th - the beginning of the 21st century, give the right to distinguish several stages in the plans for the construction of the city: firstly, the city of Yakutsk appears typologically close to the East Siberian cities (prison - fortress) in 30-40s and until the end of the 17th century. Secondly, the city of Yakutsk from a fortified city, a city-settlement is transformed into a center of missionary activity in the North-East of the Russian Empire and finally takes the form of an Orthodox city from the second half of the 19th century due to the independence of the Yakut diocese (under St. Innocent). Thirdly, the city of Yakutsk at the beginning of the 20th century represents as a merchant, commercial and industrial center of Eastern Siberia. Fourth, starting from the 1920s through the 1980s (the Soviet stage of construction), Yakutsk was connected with the process of

industrialization of the region and the typification of the Soviet way of life. Meanwhile, the dynamic development and expansion of the city of Yakutsk already at the beginning of the 21st century allows it to be positioned as the "cultural capital of the circumpolar civilization (Arctic)" of the North-East of the Russian Federation and the Far Eastern subregion [8]. The need to form a new image of the city of Yakutsk of the 21st century has matured now, and it is associated with the search for a Russian civilizational identity, uniting indigenous ethnic groups and peoples of Northeast Asia. An attempt to justify a new image of the city of Yakutsk at the beginning of the 21st century is the result of the formation and activity of man in the urban environment [4].

### 3. RESULTS AND DISCUSSION

According to the architectonics of I. Kondakov's culture, historical changes in culture from the initial (archaic) stage are gradually built up by the later and highest levels of culture. This can be seen on the example of characteristics of the models of the artistic culture of Yakutia. Pokatilova I.V. first introduced a typological model of the region's artistic culture (from the Upper Paleolithic era to the end of the 20th century) in the monograph "Plastic Folklore in the Artistic Culture of Yakutia" (2013). To recreate this model, a systematic approach was used with the application of art history principles of comparative analysis [9]. In this regard, the author distinguishes the types of art culture that are different at the same time and are interconnected: 1) primitive, which begins from the Upper Paleolithic era until the 6th and 8th century, the formation of this type of culture in the region ends with the arrival of the first Turkic cattle-breeding groups in the Middle Lena. The formation of the ethnogenesis of the Yakuts takes place during one millennium (from the 6th to the 16th century), which ended with the formation of the foundations of traditional culture. 2) The folklore type of artistic culture of Yakutia develops from the 16th to the 19th century. 3) A complex and dynamic artistic culture of a creative type has been taking shape since the 20th century. The professional type of artistic culture of the European model of the 20th century originates precisely in the urban environment, in which the stage of formation (1920-mid-1960s) and the maturity stage of the formation of national art culture (mid-1960s-1990s) should be distinguished.

#### 3.1. About the main culture of the Yakutsk

Yakut traditional culture (15th and 16th centuries) is already considered to be the main one in the North-East of Siberia to the arrival of Russians in the 17th century [10, 11]. According to V. Ushnitsky, it was necessary to accumulate experience in the management and survival of cattle breeding in the Far North in order to turn the local

culture of cattle breeders into the main one .... The dissemination of this experience is the unique know-how of the Yakut culture, so that the term “Arctic cattle-breeding civilization” is quite applicable for it [11]. Moreover, the local culture of the 17th century Yakuts during the spread of Siberia in the North-East and its gradual transformation into the mainstream, incorporates vocabulary, cultural and economic life and the ethnic composition of the Tungus, Yukagirs and Russians of the North. Therefore, the introduction of Yakuts into these harsh conditions of a reproductive economy (cattle breeding) should really be considered a kind of breakthrough in the civilizational development of the Far North. Both the Russian-agricultural population of the region, and the hunting and reindeer herding nomadic farms calmly and quickly integrated into the Yakut culture. The Yakut ethnic group turns into a nation from a medieval nation in the era of the spread of capitalist relations already in the 19th century. So, the local cattle breeding culture of the Yakuts gradually, mastering the paths along the northern rivers, spread throughout the whole of Yakutia; turning into a mainstream culture and a huge taiga-tundra region, previously owned by the Tungus and Yukagirs, became ethnically Yakut [11].

Thus, it should be noted that the archaic layer of the regional culture of Yakutia consists of 2 stages: the primitive type and the traditional one. The first stage ends with the formation of the indigenous traditions of ancient hunters and fishermen. From ancient Paleolithic times to the early Middle Ages (6th and 8th centuries), the formation of common cultural traditions for many groups of ethnic groups (Yukagirs, Tungus tribes) had a natural character, since genetically related and stadially equal cultures entered into the relations of economic and cultural exchange [9]. At the second stage of existence of the regional type of traditional culture (Middle Ages, New time), its specificity was set by the conflict of stadially different types of cultures - autochthonous cultures of traditional ethnic groups (Yukagirs, Evenks, Evens of Yakutia); the culture of the newcomer cattle-breeding Turkic-speaking ethnos (Yakuts), which gradually became the main culture in the region and the culture of the new-born Russian-speaking population from the 17th century onwards.

Meanwhile, the two-level mechanism of cycles: 1) cumulation / divergence and 2) selection / convergence determines a change in the types of civilizational identity. Accordingly, the change of cultural mechanisms and the corresponding cultural and historical paradigms explains a lot in relation to the genesis and resolution of crises of civilizational identity in the history of Russia [3].

In our opinion, the 2nd cycle is convergent; it is most important in understanding modern processes in the culture of Yakutia at the end of the 20th century and manifested itself in the Yakut culture after the collapse of Soviet culture (from the end of 1980-1990).

### **3.2. The cultural modernity of Yakutia at the end of the 20th century**

According to Kondakov, any cultural modernity can be represented in the form of 3 levels: 1) in the “withdrawn” content (withdrawal into the cultural “past”), 2) in the actual “content” (still being formed, incomplete); 3) in the “potential” content (preparing the future of this modernity is new in culture, which is not yet obviously hypothetical), thereby coexisting simultaneously in any modernity: past, present and future.

Next, the cultural modernity of Yakutia of the post-Soviet culture of the 90s is considered. The first level is represented by the “removed” content and the active appeal of artists to the problem of eschatology in the painting of I. Kapitonov [12], in the prose of I. Innokentiev [13], in theatrical productions of A. Borisov [14]. From the 90s, the process of active appeal of creative personalities to historical names, first ancestors, mythological heroes, to archaic archetypes of the past began. This process united the “present with the past”, and not the past with the present, as a kind of rethinking, re-evaluation of the “present of the past” in the works of Yakut composers [15], in the works of the painter T. Stepanov [16], devoted to the theme of sacred: shamanism and blacksmithing. The phenomenon of T. Stepanov in the 90s is due to the fact that he touched on the pain points of the relationship, the outgoing traditional culture and civilization. Because he became popular in an urban environment, among the intelligentsia; he was supported by popular culture and journalists. Artists demanded professionalism from him (he was a restorer, not a painter), and journalists considered him “Yakut Michelangelo”, “being a painter of olonkho”. Thus, he became a popularizer of olonkho in visual art, using in his paintings not only symbols, signs, but also methods of the traditional oral transmission of information – *etitii*, forgotten in Soviet times. This method can be traced in cycles of paintings on shamanism and blacksmithing, which are stored in the school museum of the village of Kentik, Verkhne-Vilyui Ulus. The flow of sacred information swept the audience of the late Soviet culture.

The second level of architectonics of the Yakut culture of the 90s is represented by the “relevant content” of Augustina Filippova’s models, which tried to connect design with traditional modeling. The images of the Yakut taiga, the characters of Yakut mythology and costumes of pagan deities appeared as a result of painstaking work and manual work. This level still forms the style of the era, because it is still an unfinished process, while at the same time it accumulates the problems and semantics of the era of the 80-90s. Therefore, the actual content in the work of Yakut artists and figures is a return to the roots, a revival of the language and culture of the peoples of Yakutia, traditional beliefs and rituals. Personalities at critical moments of the transition of culture in the 90s rush to the sources (T. Stepanov), then to nostalgia for Soviet reality (N. Innokentyev), then to dreams (A. Yevstafiev), then to

dystopia (I. Innokentyev) , then to the socio-cultural utopias (K. Turalysov, project of the village of Pavlovsk). The leader in the morphological aspect of the 80-90s is the Yakut drama theater led by director Andrei Borisov. The Sakha theater with the production of Borisov's play "Kudanga the Great" (1989) became the actual content in the 90s. This performance gave impetus to the formation of the future olonkho theater. Perhaps a relevant understanding of the "present in the past" in the 90s led A. Borisov to the potential content of spectacular the opening shows of the International Games "Children of Asia" (2004, 2008, 2012) [14].

The problem of the interaction of professional theater with popular culture and show business and folk culture led to the search for civilizational identity in the early 21st century. Yakut olonkho becomes a masterpiece of UNESCO intangible heritage in 2005. As V. Chusovskaya observes, "an analysis of the performances staged by A. Borisov in the scenography of G. Sotnikov from 1982-2007 shows how the theater of a new aesthetics – the "Olonkho Theater" emerges in accordance with the public needs of the people in Yakutia" [17]. Thus, according to the director A. Borisov, the aesthetics of the Yakut lyropoetic theater was born, which began the path to a new form of classical theater.

The following ethnic symbols are filled with relevant content in the global process of reviving the languages and cultures of the peoples of Yakutia: *Ysyakh* (ritual) - National costume - Olonkho (epic) - Traditional beliefs (*itegel*). It is amazing that these ethnic markers were not connected with the culture of the North, but, on the contrary, were taken to the vast expanses of the Great Steppe, broadcasting a wide Turkic-Mongolian perspective. In the fair opinion of E.N. Romanova, the Yakuts, as a peripheral ethnic group of the Turkic world, found themselves in the conditions of the North and were able to create a unique model of open-type border culture [18].

*Ysyakh* has become a massive and ritual holiday since the 90s. Yakuts sew costumes specifically for *Ysyakh*. The revival of the national costume manifested itself in 3 directions: 1) as a reconstruction of the traditional costume according to the models of the 17th-19th centuries; 2) as a modern suit, using new technologies; 3) as a stage costume [19]. The potential content of the 90s during the revival of the national costume is the images and models of the designer Augustina Filippova, who received recognition and support among famous Russian fashion designers such as A. Zaitsev, T. Mikhalkova and others. The phenomenon of Augustina Filippova is a search for the synthesis of a traditional costume, fashion and design. The images of birds of the Yakut taiga, the images of mythical Yakut udagan, the image of the cold Chyngys Khaan and the images of the deities of Aiyyy were clearly revealed by the fashion designer in the 2000 and 2015 [20].

Level 3 of cultural modernity - "potential" content; it differs from the "actual" in that it outlines the boundaries

of relevance, the boundaries of the entire era of the transition period of 1990–2010; the potential of this culture, as it were, gropes for the limits of cultural identity, thereby preparing the future of this modernity and the new in culture, which is not yet obvious and hypothetical. All projects, reforms, plans, mystical searches, scientific forecasts, innovation in art - everything belongs to the layer of "potential" culture. A vivid example is the formation of cultural industries in the Republic of Sakha (Yakutia), which was interpreted from a cultural point of view by V.V. Levochkin (2018) [21].

### ***3.3. The modern culture of Yakutia at the turn of the 20th and 2010–2020s***

A potential content at the beginning of the 21st century is the search for the universe of harmony; searches for a model of post-Soviet mentality and a Sakha man in 3 dimensions: *teryut ej - ije ej - erken ej*, a rethinking of Olonkho's philosophy and traditional concepts: *etitii-anaaryy* [22].

Based on the concept of the ethno-futuristic art exhibition "Sakha World" (2005-2006), organized at the Museum of Archeology and Ethnography of Yakut State University, curator I.V. Pokatilova proposed a computer model for the evolution of Yakutian culture by the code name: "Script for the birth of the Sakha world". This model reveals: on the one hand, 7 levels of reality of objective and subjective physics; on the other hand, the 7 higher functions of the objective consciousness of man; thirdly, 9 levels of the mechanism: consciousness - subconsciousness - superconsciousness "*Erken ej ulete*" (olonkho). As a result of comprehension of this mechanism, the curator of the exhibition assumes that true knowledge, where everything is one, is access to the Creator and into subtle structures, into the space of "*Erken ej*" (olonkho).

Thus, the search for the universe of harmony led researchers of different sciences to a single field of openness of the postmodern era in Yakutia. In this context, the most free and open were creative individuals [22]. At the same time, the culturological concept of this exhibition was based on the principle of traditional masters – *Ytyk* (rod, whorl), the epicenter of which was the work of nameless blacksmiths, folk artists and contemporary artists. The authors of the project tried to call for self-coordination, dialogue and integration of various fields of science and art through the invisible energy core – *Ytyk* from the chaos of time and the kaleidoscope of cultures. This process has not yet been formed, but it gives a potential opportunity for the growth, understanding and development of the Sakha creative personality in the 21st century.

The potential content of the first decades of the 21st century is the formation of cultural industries in the Republic of Sakha (Yakutia), spontaneously and through targeted cultural policies that contribute to the intensive

integration of mass production of cultural goods and services into the commercial.

### **3.4. Cultural industries of the 2010s in the Republic of Sakha (Yakutia)**

The phenomenon of cultural industries in Russian science began to be actively studied in the last decades of the new millennium. This is due to the fact that the dynamism of sociocultural processes in the modern post-industrial society of Russia require new methods of integration. The spontaneous nature of market relations in the 1990s-2000s is being replaced by a focused cultural policy of using the commercialization of mass production. The search came for new approaches, integrations in the economy, culture, where creative potential contributes to the active growth of cultural industries at the present stage of development of the region thanks to the focused regional cultural policy of the Republic of Sakha (Yakutia) 2000-2010, expressed in preserving the cultural heritage and traditions of the Yakut and northern peoples of Yakutia, while supporting innovative forms of creativity. The cultural industries of Yakutia, as noted, are dedicated to a special dissertation by V.V. Levochkin (2018) [21]. Having revealed the classification of cultural industries in the region, and having analyzed individual segments of this reproduction, the author emphasized those objective circumstances and conditions conducive to the active growth of cultural industries in the region. He identified the following sociocultural factors: 1) firstly, this is a social need to preserve national identity, expressed in a unique cultural heritage; 2) secondly, the internal migration of the population from rural to urban, which forms the masses of people who need an average, artificial mass cultural product, since they are divorced from their roots and folk traditions that determine their cultural identity; 3) thirdly, An extensive republican network of state and municipal cultural institutions, the largest in the Far East, is one of the largest in the country, which massively produces highly qualified personnel and ensures the introduction of innovations and high technologies; 4) fourthly, a focused cultural policy that creates a favorable environment for the development of entrepreneurship in the field of culture and is focused both on the preservation of traditional, authentic cultural phenomena, and on supporting the search for innovative forms of creativity and expression [21]. At the same time, V. Levochkin, as a supporter of the economic efficiency aspect of cultural industries, believes that “the phenomena of provincial culture remain in demand within their region and are hardly applicable in others”, where “an unfilled market niche arises precisely in small cities, since they are of little interest to big business, here, as an alternative, opportunities arise for the growth of local cultural industries” [21]. Thus, entrepreneurship on a global scale becomes the dominant concept that permeates all urban development [23].

### **3.5. Mass culture as an intermediate compensatory formation**

Mass culture became relevant in the 2000-2010's because it goes beyond the boundaries of culture and performs a compassionate function (N.A. Khrenov). This neoplasm is psychological in nature and has not yet been studied by sociologists and art historians. In a broad cultural understanding, its meaning lies in "the loss by a huge number of people of the traditional collective identity, which has also caused tension at the level of individual identity" [3]. The basis of collective identity was culture, but its loss and change are associated with psychological processes and formations. Meanwhile, it is mass culture that compensates for such a loss, though not real, but illusory. According to N.A. Khrenov, compensation as a reaction to the loss of collective identity takes on a universal character, but it is especially actively manifested in aesthetic and artistic forms, more precisely, it is actualized in the forms of art, although its functions coincide only partially with the functions of art [3]. The mass actively participates in all events of a spectacular nature and in rituals; this is akin to mass communications. As a result, mass culture functions beyond the boundaries of culture and mass communication contributes to this. It is determined not by culture, but by civilization (material element), becoming self-valuable. Thus, it depersonalizes and unifies culture, being a mechanism contributing to the growth of globalization processes at the beginning of the 21st centuries [24]. To this remark, we can add that when large amounts of information are collected, “people suddenly begin to see patterns in random data”, and this happens “because a huge amount of data can offer connections that spread in all directions” (R. Saletsl “The Art of Big Data...”) [25].

If popular culture functions according to the laws of the market, then art in 2010-2020 is also considered as a commodity. The boundaries of mass culture and art are gradually starting to blur. This can be seen in the dramaturgy of S. Potapov, the modern director of Yakutia. The influence of the ideas of the surrealist A. Arto on the theater of A. Borisov has been repeatedly mentioned by researchers [14, 17]. So, at A. Borisov's sah, the olonkho theater is a ritual in which even spectators participate. Of course, the ideas of A. Arto return the modern viewer to an archaic state. This can be seen in the production of S. Potapov “My Friend Hamlet” (2019). He completely departed from the classical heritage, turning cries, gestures, sounds, poses into an absurdity theater, a theater of cruelty, in the center of which sacrifice means murder, cruelty as a way of transforming the profane into sacred. A lot of cruelty, screams, subconscious aggression in his performances, as in the films of Tarantino. We can see how the mature theater of A. Borisov turns into a “dying” theater by S. Potapov. There are no actors in the latter, but there are characters who moo, scream and make some moans, as if a person is returning to an animal state, and viewers, especially young people, to experience catharsis,

become “spiritual slaves”: without certain beacons (values) and reference points.

Interest in the unconscious and a return to the archaic state can, in general, lead to the degradation of contemporary art. The productions of S. Potapov on the example of D. Verdi's opera *Trubodur* (2019) are filled with the same cruelty and absurdity. After all, the main principle of the Verdi opera is the principle of vocals, which he was guided from the very beginning to the end of his work, i.e. the principle of sounding the voice, and not the orchestra (like R. Wagner). Constantly, D. Verdi has a voice, a sound that makes the viewer empathize, feel the depth and poetics of the composer's musical creation. However, the directorial “finds” of S. Potapov (women on crutches), in our opinion, prevent us from plunging into the world of the tragic music of D. Verdi.

So, the first decades of the beginning of the 21st century revealed ethnocentric and centrifugal tendencies in the artistic activity of leading masters in the contemporary art of Yakutia. These are opposite trends - centripetal and centrifugal. The first is related to a nationally oriented trend; the second is related to adaptation to Western culture, the triumph of global and cosmopolitan trends. They are manifested in the practice of contemporary art at the beginning of the 21st century.

The second decade is spent on the search, study and adoption of domestic and foreign experience in the culture of postmodernism and attempts to synthesize into “your own” Yakut style. In our opinion, the theater format is being decanonized in integration with popular culture (with vague criteria and values). There was a polarization of various trends in the art of the city of Yakutsk, on the one hand, the elite trend is focused on a closed audience, and on the other, on a mass phenomenon that is open in nature. The global monopolization of mass culture is turning into a “market commodity.” Thus, elitist culture (professional art) is increasingly interacting with the mass... The shift in contemporary art is manifested from the object to the process. The global integration of technologies in the creative process leaves an imprint on the psycho-mental structure of personality [26]. As a result, we get a reorientation of an individual with traditional civilizational-cultural experience to a radically different mass type of culture that has not yet been formed, but searches “through trial and error” can lead to further partnership. Thus, as noted by F. Urusima, the exchange of ideas, concepts and theories from the community, academics and practitioners from Kyoto with their colleagues in the rest of Asia will certainly be useful for supporting the innovative creation of cities not only in Asia ... [23], but also in the Arctic.

#### **4. CONCLUSION**

The author of the article tried to describe the architectonics of the culture of the city of Yakutsk using the architectonic method of historical cultural studies

developed by I.V. Kondakov. Certain shifts are taking place in the direction of blurring the boundaries between professional, folk and mass creativity as a result of comprehending the cultural modernity of the city of Yakutsk from the end of the 20th century as a result of comprehending the cultural modernity of the city of Yakutsk, which certainly affects the compilation, expansion, simplification and massification of the language of modern art, as well as the whole art process.

The architectonics of culture is the semantic core of cultural integrity at the cumulative stage - the stage of accumulation of experience, the birth and formation of Yakutsk, as an Orthodox city in the 17th-19th centuries. The city acts as an alternative to the natural elements, and the urban environment enhances the differentiation of traditional crafts, as a result of which the Yakut folk applied art reaches its peak (early to mid-19th century), as well as the foundations of artistic thinking originate in the urban environment (on the example of architecture and interior decoration of churches) ) 2) At the divergent level from the 2nd half of the 19th - the beginning of the 20th century - this core is gradually fragmenting, losing its integrity. 3) The beginning of the 20th century - the synthesizing level, the educational stage of the Yakut culture is associated with the emergence of the Yakut intelligentsia in the city of Yakutsk. It appears on the borderline of two cultures - the national Yakut and Russian. Representatives of the Yakut intelligentsia rely on archaic / oral folklore and the traditions of written culture as the foundation of the desire for a symbolic form of art (in the works of Kulakovsky) [27]. 4) The breeding level (1920–1980) is set to achieve cultural integrity and civilizational identity through violence, selection around the values of Soviet culture. Moreover, strict selection in relation to the culture of the “past”, where the criterion is the class approach, nationality and party affiliation, usefulness and harmfulness. The culture of the “past” turned out to be artificially cut off and emasculated, according to the model and model of the Soviet paradigm itself. Despite the detachment of Soviet culture as a whole from the world process, growth and accelerated development of young-written cultures took place in the national suburbs. The acceleration of the development of artistic activity in the Yakut Soviet culture also indicates a typological proximity to traditional culture; this supported the sustainability of traditions, the development of new forms of creative culture. It was a kind of “return to traditionalism”. 5) The convergent level presupposes a conditional synthesis - 1990–2020, one of the components of which is “reinterpretation and modernization of the archaic”, assuming a conditional and playful character (in the works of M. Starostin, S. Potapov and etc.). There is a “return to the one”, but this “one” is interpreted just differently.

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