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THE COLLECTION OF MINI MONOGRAPHS**

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CULTURAL HERITAGE IS INTENDED FOR THE MEMORY OF THE FUTURE

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Cultural heritage protection in the globalization context

Abstract:

The article actualizes the problem of national identity through the preservation of the basis of the cultural heritage of peoples and ethnic groups in the era of globalization and the emergence of a large number of ‘melting pots’ that erase the edges of the uniqueness of individual peoples of the world. The author argues that for any emerging nation, the cultural heritage, even if artificial, determines to a large extent the ‘core culture’ and is one of the basic foundations of national identity. Consequently, an important role is played by the adaptation of immigrants, who bring and lobby their culture and traditions in new territories for themselves. It forces some countries seeking to preserve their history and cultural heritage to actively hinder the immigration process, even sacrificing the development of their ethnic group, which does not tend to reduce the birth rate. However, on other way, multiculturalism only contributes to the rooting of specific customs and traditions among immigrant diasporas, which finally turn into separate communities leading to a close existence. The author concludes that in conditions, when one’s cultural heritage is withering and the core culture is disintegrating, new cultural values belonging to new minorities begin to arise.

Keywords:

national identity, cultural heritage, melting pot, globalization, culture, traditions, immigration.

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Защита культурного наследия в условиях глобализации

Аннотация:

В статье актуализируется проблема национальной идентичности через сохранение основ культурного наследия народов и этносов в эпоху глобализации и появления большого

количества «плавильных котлов», которые стирают грани уникальности отдельных народов мира. Автор утверждает, что для любой становящейся нации культурное наследие, пусть даже и искусственное, определяет в значительной степени «стержневую культуру» и является одним из базовых основ национальной идентичности. В связи с этим, большую роль играет адаптация иммигрантов, которые привносят и лоббируют на новых для себя территориях собственную культуру и традиции, что вынуждает некоторые страны, стремящиеся сохранить свою историю и культурное наследие, активно препятствовать иммиграционному процессу, даже жертвуя развитием собственного этноса, который части имеет тенденции к сокращению рождаемости. Однако, с другой стороны, мультикультурализм лишь способствует укоренению особых обычаев и традиций у иммигрантских диаспор, которые окончательно превращаются в отдельные, ведущие сепаратное существование, общины. Автор делает вывод, что в условиях, когда увядает свое культурное наследие и распадается стержневая культура, начинают возникать новые культурные ценности, принадлежащие уже новым меньшинствам.

Ключевые слова:

национальная идентичность, культурное наследие, плавильный котёл, глобализация, культура, традиции, иммиграция.

1.

One of the ‘eternal’ and ever topical problems of scientific thought is the problem to preserve cultural heritage. We can actually understand what the ‘present’ is only by comparing what was inherent in our ancestors. In general, we can assume that the cultural heritage is the totality of all the cultural achievements of society, both tangible and spiritual, and also, the historical society experience, which has been deposited and forever fixed in the national memory. According to modern researchers, it is “based on achievements of various ages, passing to new generations in new epochs” (Dobrynin, 2012). Most often, cultural heritage refers to ancient architectural monuments of the past, historical ruins, glorious military victories and the work of great poets, writers and composers.

Any country and people stand on a certain national identity based on religion, language, historical memory, historical traditions, and finally, on folklore and folk art. In other words, a person, who feels himself, e.g., a Frenchman, should not only speak and think in French. For him, the historical traditions of ancient epics, the memory of great ancestors (Joan of Arc, ancient kings, leaders of the French Revolution, heroes of the Resistance, great poets, writers and composers) should be sacred. At the same time, such elements of cultural heritage as folk cuisine and ancient costumes play an equally important role.

For countries and peoples experiencing problems with identity, it is the cultural heritage that largely underlies self-awareness. No less important part of

the cultural heritage of any ethnic group is also the historical tradition, which has become an integral part of the national cultural heritage. However, at the same time, it is a fairly new, artificially created tradition. Indeed, the historical tradition that has become part of the national identity is often reduced to the glorification of the exploits of the ancestors (which are extremely exaggerated or even invented much later), or to the ‘primordial’ rituals, customs and holidays created historically quite recently. At the same time, small ethnic groups that are just becoming nations have a specific need for the great traditions of the past. It is precisely to feel like ‘small but proud’ nations that the intellectual elite of these ethnic groups, especially, suffering from the complex of ‘ancient civilization’, is trying to create the heritage of their ancestors.

They are desperately trying to find in the past some evidence of the great kings and conquerors, also as ancient ruins that symbolize the glorious past, leftover from their ancestors. At the worst, if there were no medieval kings in history, there were no ancient ruins left, the language and ancient folklore traditions can form the basis of identity. The publication of the Finnish epic *Kalevala* by a Russian officer of Swedish origin Elias Lenrot in 1835 played a huge role in the formation of the Finns as a nation. In principle, *Kalevala* was an author’s work based on ancient legends. However, the source of Lenroth’s poetic inspiration was still the Finnish folk epic. So, the Finns, who did not have a great past, found the basis of national identity.

For the Baltic nations, Estonians and Latvians, the creativity of national poets played a similar role. Thanks to Friedrich Kreutzwald, who published the poem *Kalevipoeg* (son of Kalev), Estonians found a similar national epic. The publication of *Kalevipoeg* caused not so much literary as political disputes. Many critics denied the nationality and originality of the work, emphasizing that it is the author’s poem of one person and does not have high literary qualities. The Estonian intelligentsia strongly emphasized the antiquity of the *Kalevipoeg* and found many artistic advantages in it, comparing it with the *Iliad*. However, by the beginning of the 20th century, *Kalevipoeg* was accepted as a great folk epic, which still lies at the heart of Estonian identity. Many reworked motifs have entered the oral tradition of Estonians and, thus, *Kalevipoeg* has become a folk epic.

Similarly, the image of the hero Lachplexis (Lāčplēsis, translated as tearing a bear) plays in the Latvian self-consciousness. There is a holiday of Lachplexis and an order named after him. The image of Lachplexis is also the work of one author, but now it has become part of the national worldview. In 1888, Russian army staff

captain, participant of the Russian-Turkish war of 1877-78, Andrey Pumpur based on folk legends, created the poem *Lachplesiis*.

In addition to oral folklore (even if created by professional writers), national clothing plays a significant role in identity, especially when emphasizing its ‘specialness’ in front of strangers. And again, the ‘original’ outfit is very late in the historical sense quite often. It is necessary to give an example of the kilt history (a men’s skirt, which is the most important element of the Scots’ identity). Historically, the Scots, who did not yet form a single nation until the 19th century, were divided into numerous clans, English-speaking plainmen (Lowlanders), and Celtic-speaking Highlanders (Highlanders), also as professing various Protestantism branches. And they did not wear a kilt. After the Scottish king became the king of England in 1603 (e.g., it was Scotland that annexed England, and not vice versa), the Scots experienced a certain identity crisis. On one way, they were part of the British elite, giving the British Empire many administrators, generals, travellers, businessmen, and scientists. However, on other way, the Scots were increasingly losing their distinct features from the English. Such outstanding Scots of the 18th century, as the founding father of classical economics Adam Smith and the prominent idealist philosopher David Hume, felt themselves to be English. Following the intellectual elite, ordinary Scots began to join the ranks of the English. The processes among the Highlanders, who were increasingly losing their Celtic language and customs, were especially significant.

In such conditions, there was an urgent need to create something native, ancient and different. As the contemporary researcher Hugh Trevor-Roper notes, “The creation of an independent ‘Highland tradition’ and the transfer of this new tradition, with its identification marks on all the Scots, was the work of the late 18th and early 19th century” (Trevor-Roper, 2015). Initially, the ancient poetry of the Celts was ‘discovered’. Thus, the activity of the poet and forger James MacPherson, who allegedly discovered and translated the ancient Celtic bard Ossian legends in 1760-63, played a significant role in the formation of not only Scottish culture but also the literature of Romanticism in Europe. The result was the emergence of a whole literary ‘Ossianism’ that influenced European literature until almost the mid-19th century. However, ‘Ossian’ played a much significant role in the development of the self-consciousness of the Scots. As Trevor-Roper notes, “Previously equally despised by the lowland Scots as violent savages, and the Irish as illiterate poor relatives, they were now accepted by the whole of Europe as *Kulturvolk*, a people, who at the very time when England and Ireland were plunged into primitive barbarism, had already advanced from their ranks an

epic poet of exquisite refinement, equal to Homer or even superior to him” (Trevor-Roper, 2015). Since Ossian supposedly lived in the 3rd century, the artists, who illustrated the texts of the Ossian cycle, depicted their hero in pseudo-romantic clothing, which unexpectedly took the form of a skirt.

A little earlier, the kilt concept appeared. In one of the Scotland descriptions, the ‘quelt’ was mentioned. As it is said quite definitely, it was not a separate outfit but simply a specific way of wearing “a plaid gathered in folds and belted at the waist to make a short skirt that covers the hips to half; the rest is thrown over the shoulders and fastened there... so, it turns out very similar to the poor London women, when they lift the hem of their dress over their heads wanting to hide from the rain” (Trevor-Roper, 2015). However, entrepreneurs paid attention to the kilt. A certain Englishman Rawlinson began to produce a kilt to save time and materials that could spend on making pants. The Rawlinson factory’s products began to be purchased by the Scottish regiments of the British army. For convenience, kilts were divided by colour, depending on the clan, from which the soldiers, who made up the individual military units, came. In 1815, after the victory over Napoleon, Scottish regiments in kilts paraded through Paris. Thus, the outlook recognition of the kilt as a truly Scottish costume began.

Similarly, the Scottish national musical instrument, the bagpipe, was created. Strictly speaking, the bagpipe appeared in the 3rd millennium BC in the Middle East. However, in Europe, the bagpipe appeared only in the 13th century, originally in Spain. At the end of the next century, the bagpipe appeared in England. Among the Scots, bagpipes spread even later. However, due to circumstances, after the defeat of the 1745 uprising, bagpipes were banned by the British authorities. Of course, it was this circumstance that made the bagpipes popular among Scots. It is not surprising that in the next century, the bagpipe became an invariable attribute of the Scottish units of the British army.

Finally, there was also a ‘truly Scottish’ drink – whiskey. Strictly speaking, whiskey was first produced in Ireland where St Patrick, island Baptist, was considered the drink creator. However, at the beginning of the 19th century, the Scottish entrepreneur Robert Stein created an improved alembic and began to produce whiskey as a Scottish drink.

Nowadays, the very ‘Scotland’ concept is associated with kilt and whiskey. In all historical films about ancient Scotland, the characters wear skirts, play the bagpipes and drink whiskey, and also speak literary English. In present days, the Scottish identity is simply impossible without the kilt and whiskey, which historically have only recently appeared among the Scots. And thanks to them, the

Scots from disparate clans and social groups turned into a nation with virile self-consciousness.

There are many similar examples. If the Scots had their state since the 9th century, then such an ancient people as the Basques, who never had the traditions of their statehood, had to compose their cultural heritage, as they say, completely. The Basques played a prominent role in the Spanish Reconquista. However, at the same time, the Basque identity was characterized by loyalty to the Catholic religion, Spanish monarchy and a close connection with its province (Asturias, Alava, Navarre, Biscay, Gipuzkoa). At the end of the century before last, a certain journalist Sabino Arana created the National Basque Party. However, for the party that declared itself the Basque people defender, the main difficulty was precisely the lack of a common Basque identity. And Arana began to invent a specific ‘folk costume’ and ‘national traditions’. In his work on the need to Basque lands independence, Arana wrote about various ancient battles and the powerful leaders of his people. There was nothing like this in the ancient chronicles, but this did not bother the fanatics of the ‘national idea’ of the Basques. Arana learned the Basque language at an advanced age (a circumstance inherent in many figures of the nationalist movement at all times). Together with his brother Luis, Arana created the Basque flag. He also came up with his own name ‘Euskadi’ – the name for the entire territory of Spain and France, inhabited by the Basques. This fictional ‘cultural heritage’ formed the basis of Basque nationalism.

2.

As we can see, for any emerging nation, cultural heritage, even if artificial, is generally one of the basic foundations of national identity. It is the heritage that determines to a large extent the ‘core culture’. As the famous American philosopher and sociologist Samuel Huntington wrote, “Most countries have a core, otherwise the main culture, a mainstream culture to which all or almost all members of this society are more or less committed. This national culture is usually supplemented by ‘subordinate’ cultures that exist at the level of subnational or, less often, transnational groups connected by religion, race or ethnicity, territory, class status – in a word, by what gives these people a sense of community. In America, subcultures have always been in abundance. In addition, it initially had a core Anglo-Protestant culture to which, despite numerous subcultures, the majority of the population was committed. For almost four centuries, this culture of the First settlers remained the main element of American identity” (Huntington, 2004).

At the same time, the arrival of many immigrants, who were distinguished by cultural diversity, although it generated many problems, still did not call into question the core culture foundations. The rapid adaptation of migrants (acculturation) was the reason for this. In the 19th and the first half of the 20th centuries, there were (and to some extent continue to exist) national immigrant neighbourhoods in the cities of the USA, Canada, Australia, Argentina, e.g., 'Little Italy', 'New Ireland', Jewish, Polish, Greek, Armenian, etc. In these quarters, the acculturation of immigrants and their descendants took place. They gradually joined the values of the core culture of their new homeland there. The very existence of such neighbourhoods, the presence of many fellow citizens with connections and influence in the new country helped to be integrated into the local culture without any specific psychological frustrations.

However, gradually, due to many circumstances, acculturation slowed down sharply, and the core culture ceased to be the basis of the identity of the inhabitants of the country. Accordingly, the original cultural values began to lose their significance. Now it makes no sense for immigrants, also as representatives of all other minorities, to join the local society by introducing them to the core culture. On the contrary, it is precisely belonging to minorities that contribute to raising the society's status. Therefore, it is necessary to demonstrate and preserve its differences from the core culture in every possible way.

The core culture erosion did not lead to mutual enrichment of cultures but to the formation of many minorities each of which has its private culture that is not closely connected with the cultures of other societies of the country. The weakening of the core culture ultimately led to a crisis of national identity. Political correctness, which prevents us from calling things by their proper names, does not allow us to objectively assess the society state.

As there were more and more newcomers, 'political correctness' and the policy of 'multiculturalism' began in the 'host countries'. However, it is precisely the argument about respect for all cultures without exception that is iron proof that Western cultural values are now being rejected by the 'new' inhabitants of Europe. It means that Western culture no longer impresses many residents of the West itself. Verbal arguments about 'minority rights', 'universal equality', 'respect for diversity', and other slogans used by Western politicians cannot hide the fact that in the West, they are simply trying to make a virtue out of need.

However, when there are no spiritual bonds in a society, such a society crumbles. Nothing holds a country if there is no dominant core culture. When there is no common history, language, ethnic, and religious affiliation, then it is

the fragmentation of society. Even now, in many Western countries, there is no nation. There is only various minorities' collection – racial, ethnic, confessional, gender, corporate, sexual. At the same time, there is no incentive to change anything in rich countries. However, a numerous young generation of 'coloured' citizens comes into life, ready to fight for the legacy of European civilization. They do not identify themselves with the residence country, also as with the historical homeland from which their parents came. At the same time, the “traditions of a large family that supports a patriarchal way of life, cultivating the customs of tribal solidarity, preserved among the descendants of immigrants, were sharply manifested in their way in the diaspora, which became a kind of meta-family and had its hierarchy” (Demintseva, 2008).

Until recently, sociology and political science in the West held optimistic views on the problems caused by mass immigration to Western countries. It was believed that gradually immigrants would be fully integrated into the local society, and all the problems generated by immigration were only temporary problems of 'growing' immigrants from backward agrarian regions into a modern industrial and post-industrial society. After all, this is exactly what happened in the United States and Canada with millions of immigrants from Italy, the Balkan and Eastern European countries, who differed in religion, language and culture from the Anglo-Protestant culture. The first generation of children of immigrants already born in the country have fully assimilated the core culture and have become 'one hundred per cent' Americans.

It would seem that the appearance of a significant middle class among British Indians, French Vietnamese, German Turks indicates the imminent 'infusion' of diasporas into local society. However, now the integration processes do not work. Multiculturalism only contributes to the rooting of specific customs and traditions among diasporas. As a result, diasporas finally turn into separate communities leading to a close existence. Paradoxically, middle class representatives from among the diaspora representatives, who are personally fully integrated into the country life, themselves construct and restore the 'ethnicity' of their fellow countrymen and tribesmen. The reason is obvious because diaspora members for these figures are voters, producers, and consumers.

Now, many 'new' Americans and Europeans, very numerous and rooted in Western countries, who continue to feel like strangers in this society, are united by new myths. For example, an exalted perception of the history of slavery or the colonial past of the historical homeland is very characteristic of representatives of ethnic minorities. The traditional religion in a fundamentalist wrapper, which

sharply opposes its 'high morality' to the West, which has morally decomposed as a result of the 'sexual revolution', also unites minorities. And in these rapidly growing new racial, ethnic and confessional communities, their cultural heritage is gradually beginning to stand out. At the same time, the old core culture of Western countries is increasingly declining.

3.

For example, it is necessary to cite a prosperous country that has largely lost its identity – Canada. About this country, it was said that Canada has a lot of geographies but little history. Canada has always been a country of immigrants, and among the people, who moved to this sparsely populated British dominion, people of non-British origin predominated. Since the 1960s, most part of the immigrants in Canada has been non-Europeans, mostly of non-Christian faith, who grew up in a traditional tribal and clan society. At the same time, in Canada, unlike the United States, there was almost no 'melting pot', and the ethnic, racial and religious groups of the state did not merge into a single whole. It is significant that even during the 1991 census, only 2.8% of the country's residents called themselves simply 'Canadians'. The rest identified themselves as Canadians of British, French, German, Ukrainian and other origins. 26% of Canadians are classified by statistics as 'other' (Golovkina, 2004).

And it is no coincidence that the multiculturalism concept was introduced into social philosophy by the already mentioned Canadian scientist Will Kimlichka, professor of political philosophy at Queens University. His book *Multicultural Citizenship*, published in 1995, remains one of the most fundamental and often cited works on the multiculturalism issue.

From a philosophical concept that denoted a mosaic multi-component society of the country, Canadian multiculturalism quickly turned into a practical policy. The Government of Canada was forced to react to the state transforming into a collection of various minorities. In 1971, the Government adopted a specific *Act on Multiculturalism*. To implement the *Act* decisions, a specific federal ministry was created with a large budget and a large staff of employees, and the Canadian Council for Multiculturalism was formed. The Act officially recognized 'cultural diversity' and committed to a policy of 'integration without assimilation' concerning minorities. The multicultural population of the country was recognized as a supra-ethnic civil community. The main multiculturalism feature was the recognition of the rights of collective subjects – ethnic, racial, socio-class, religious and cultural groups, including the ability to direct the education and

upbringing of members of these groups. Currently, as noted by A. Cherkasov, a contemporary expert on the history and culture of the country, “Canada is a country of minorities connected by a national idea, ethnocultural groups, the majority of members of each of which considers themselves Canadians and at the same time proudly emphasizes their belonging to this ethnic group, without showing a conscious desire to assimilate with any other group” (Cherkasov, 2001). Thus, Canada can consider itself a country in which there is not and cannot be a state-forming nation. Accordingly, there is no defining core national culture. And there is almost no historical and cultural heritage.

Australia soon embarked on a similar policy. Until 1973, the authorities of the British dominion of Australia pursued a policy of ‘White Australia’. Immigrants of non-European origin were not allowed into the country. Also, the indigenous inhabitants of the continent were aborigines. They were not considered citizens at all and not even counted in the population censuses. However, since the 1970s, restrictions on racial grounds have been lifted. So, the full openness of the country has been proclaimed. Currently, approximately 9% of Australians are of non-European (mainly Asian) origin. It is significant that in Australia, social assistance is provided by the state not to immigrants in general, not to individuals, but certain ethnic groups.

In 1989, the Government adopted the *National Multicultural Australia Programme*, which guaranteed all citizens, regardless of racial, ethnic, gender and other preferences, free cultural realization in conditions of social guarantees of equality.

In the United States, the ‘melting pot’ that processed multilingual immigrants into a single nation stopped working already in the middle of the last century. The movement for the rights of the black population, which was subjected to severe discrimination until the 1960s, ended not only with the granting of equal rights to them but also with the granting of a certain status to the black population as an independent subject of cultural and social life, having its privileges. It already emphasized the ‘specialness’ of the African-American population. At the same time, the previous racist restrictions on immigration to the United States were lifted. In 1965, President Lyndon Johnson signed a new immigration law in a theatrical setting, right on the steps of the Statue of Liberty. This law opened the way to the United States for representatives of all races, ethnic groups and faiths. At the same time, based on many laws and regulations adopted in the United States in the 1960-70 years, all immigrants (with very rare exceptions) were fully covered by civil rights, social benefits and benefits. These laws, adopted from the noblest

motives, also had a downside: now immigrants did not have to look for a profession and a job in the United States at all. The most important thing was that now the immigrants, who settled in the country, had no reason to strive to integrate into American society. Significantly, immigration to the United States from Mexico (and Mexico is the general supplier of immigrants to the United States) is mainly immigration based on family ties (88%), and immigration based on employment is 12% (Bureiko, 2014). In other words, almost nine-tenths of Mexicans, who move to the United States, go on a call from relatives, who have already lived there and do not set themselves the task of getting a job and joining American society.

The results were not slow to affect as a giant immigration wave from all countries. At the same time, Europeans are an inconspicuous minority in this wave. The reasons are clear – Europe has long since exhausted its emigration potential and has itself become the second most important centre for the immigrants' influx from the most exotic regions of the world. The 2015 academic year was the first year in the United States history when the number of 'coloured' students in schools at all levels exceeded the number of students of European origin.

4.

However, Canada, Australia, and the United States are historically very young countries that originally emerged as immigrant' countries. However, countries with a truly great past, brilliant culture, and strong self-awareness are also gradually losing their identity based on cultural heritage.

However, since the second half of the 20th century, the leading European countries, such as Great Britain, France, Germany, Sweden, the Netherlands, etc., which experienced a massive influx of immigrants from former colonial countries, also switched to political multiculturalism. When large-scale labour immigration to Europe from developing countries only began in the 1960s, most leaders of Western European states proceeded from the fact that this immigration is a temporary phenomenon. Therefore, foreign workers themselves are some shift workers, who work several shifts and then return to their native land. It is significant that in German-language literature, foreign workers were called guest workers (from the German 'guest workers' – *Gastarbeiter*). From the German language, this concept has entered many European languages, including Russian. Politicians of Western European states believed that the 'guests-workers', having worked out the period prescribed by the labour contract, having received honestly

earned money, would return home, and new ones would come in their place, also for a while. Because of this, the official authorities of European countries preferred not to educate guest workers and did not try to integrate them into local life. However, in the conditions of the demographic crisis in Europe, also as the reluctance of many local residents to work in ‘dirty’ and dangerous industries, guest workers have become a constant factor in economic development. They stayed in Europe for decades, began to call their relatives and friends (as a rule, very numerous). In 2013, the total number of international migrants amounted to 232 million people, of which 31.3% were in the EU countries. In 2019, the number of international migrants reached 261 million of which 84 million lived in Europe, 59 million in the United States and Canada (United Nations, Department of Economic and Social Affairs. Population Division, 2019).

Since the vast labour immigrants’ majority have always been young people, moreover, who came from countries with the traditions of having many children, it is not surprising that in a short time it was immigrants, who began to provide almost all the natural population growth in many European countries. In general, in the leading countries of Western Europe (France, Germany, Belgium, etc.), the alien population makes up to 20% of all residents. In many major European cities (such as London, Paris, Frankfurt am Main, Brussels, Antwerp, etc.), indigenous Europeans have become an ethnic minority.

As in the United States, large-scale social and cultural changes have also taken place in European countries over the past half-century, which resulted in the fragmentation of European countries into many different minorities. Under such conditions, Western European leaders were forced to put multiculturalism at the basis of politics and countries of Western Europe with a thousand-year history and culture. Almost all the leading European countries have adopted specific laws on the equality of all cultures and implemented legislative measures’ systems aimed to support ethnic minorities. In addition, the legislation of most EU countries prohibited any form of discrimination on ethnic, religious or racial signs.

Systems of measures aimed at supporting ethnic minorities have been developed in European countries. Gradually, the very concept of a ‘national state’ began to be abandoned in Europe. For example, Germany, which traditionally called itself a ‘national state’ (Nationalstaat), is now considered an ‘immigration country’ (Einwanderungstaat).

However, there are two sides to every coin. Multiculturalism at the state level began to turn into a very rigid imposition of its identity on each of the groups in practice, as opposed to the core culture of the majority. This led to real racial and

ethnic segregation. In many cities of the leading countries of the West, completely closed settlements and urban quarters have appeared. Counter-societies have developed there with their schools, clubs, newspapers, cable TV, many social media sites and churches of all faiths. Since the middle of the last century, the immigrant quarters of European cities have developed their ‘ethnic economy’. It is the name of an economic system in which the producer, advertiser, seller and consumer belong to the same ethnic group, racial-ethnic or confessional group that are not indigenous to this country. At the same time, practically nothing comes to the state budget from this ‘ethnic economy’. In this counter-society, the whole life of a person can take place almost without intersecting with the local society. People are born in their ethnic hospitals, study in their schools, visit their doctors, buy from their sellers, marry representatives of their clan or caste, celebrate their ethnic (and sometimes tribal) holidays, and even find their last refuge in their cemeteries.

Alternative administrative institutions, almost unrelated to the official state authorities of the country, were formed there by a turnout order. The power over the residents of the neighbourhoods no longer belongs to elected municipal figures and mayors, but to ‘respected people’, among whom there may be tribal leaders, spiritual authorities, and often also leaders of the local ethnic mafia. Legal and illegal structures of such a counter-society effectively neutralize the activities of state authorities at the district level, turning them into purely decorative bodies that do not have real power. In such conditions, the protection of human rights is practically impossible. At the same time, self-defence detachments even appeared in many such quarters to ‘protect’ from right-wing radicals and police arbitrariness. Since the 1970s, there have been periodic riots in the immigrant quarters of European cities. In France, in October-November 2005, riots (‘revolution of the suburbs’) covered the whole country (Shmerlina, 2006). In August 2011, mass riots swept many cities in England, two years later in Sweden.

The main rioters’ demands were reduced to one thing – let the police and representatives of the official authorities not enter our neighbourhoods, because our power is there! Thus, the state is gradually losing its sovereignty over the blocks in which hundreds of thousands of people live together.

As a result, the former society from which the parents of the immigrants came is artificially preserved in these closed quarters. And this society not only preserves but also constantly reproduces its original culture.

In the immigrant quarters, there was “duplication of all institutions: post offices, leisure centres, shops, sports grounds, bus stops, letterboxes... bus routes

become tortuous to pass only through ‘one-colour’ neighbourhoods.” (Demidov, 2013)

As a practical politician, former French President V. Giscard d'Estaing, based on his extensive experience, recognized, “when the share of immigrants in the population reaches a certain level, their desire to integrate into this population weakens, and after crossing a certain threshold, this desire changes to the opposite. And then the newcomers tend to group themselves, lock themselves in their environment and protect their original identity, preserving their language, their culture, all the old habits of everyday life. From this moment on, the integration process is suspended.” (Giscard d'Estaing, 2004)

It has led to many negative consequences. There has been a deep erosion of the general institutions and communities – the national state, religion and the family. There was also a blurring of the boundaries of gender, race, and ethnicity. Economic and class macro-contradictions have been replaced by countless micro-conflicts of identities-gender, racial, confessional, subcultural, etc. In such conditions, the cultural heritage also loses its significance.

Here are some concrete examples from the state of Great Britain, which is experiencing an identity crisis, undermining the core culture and forgetting the cultural heritage of the past.

The United Kingdom, which until the second half of the 20th century did not belong to immigration countries (in the ordinary consciousness of ordinary Englishmen, Britain is still considered only the country of the British), also became the centre of attraction for immigrants from all over the former British Empire. When Britain turned into one of the most ‘capacious’ countries in terms of immigrants, who arrived (in terms of the proportion of people born abroad and permanently residing in the country, the UK surpassed the United States, and is second only to Australia and Israel), the authorities had to attend to the problem of integrating ‘new Britons’ into society. It is very significant that the second most popular name, which was received by male babies born in the British Isles in 2006, was the name Mohammed.

At the same time, the British authorities suppressed any manifestations of discontent among white Britons with the massive influx of immigrants into the country. Accusations of racial intolerance have become widely used against all native British citizens, who speak out against multiculturalism. However, at the same time, the authorities of the United Kingdom most often did not respond to the threatening sentiments from radical immigrants, who created ‘Sharia zones’ and ‘territories free of white people’ in British cities.

5.

However, if immigrants were a permanent element of society in these countries, then the ‘world cultural revolution’, which began with the student riots of 1968, became a specific character for the social and cultural development of the United States and several other countries. Unlike the ‘revolution’ of the same name in China, the Western revolution can be considered victorious. After the 1968 events, the leading Western establishment managed to neutralize the revolt of outsiders of the system, turning it into a game. The social protest was skillfully transferred to create many constantly changing youth subcultures, show business, pop art, etc. The movement for women’s rights degenerated into a feminist movement, instantly divided into many directions. Many feminist terms, such as ‘gender’ (social gender), ‘feminative’ (feminine nouns denoting women, formed from the same-root masculine nouns), ‘sexism’ (gender discrimination), etc., have become common since that time. The protest of a part of the politically active society was also transferred from the real world to the dream world with the help of drugs. Thanks to the planting of a wide variety of religious and mystical cults, the considerable society’s part interests were switched from changing reality to questions of the ‘next life’. Various social movements, such as the movement to protect the environment, have become not just mass but have also turned into peculiar subcultures. The results of this were to create a kind of ‘cultural ghettos’ consisting of representatives of a wide variety of subcultures.

At the same time, successive ‘reforms’ of education began in the West, when the primitivization of education began to be introduced under the guise of ‘democratization’, ‘political correctness’ and the ‘diversity’ promotion. Over the past half-century, three generations of people have grown up in the West, not stupid and quite educated in their way. They are excellent narrow specialists in certain areas. But they have a very mosaic, devoid of integrity, idea of the world and humanity.

Thus, in the policy of multiculturalism, one can see the desire of the authorities of Western states to create a certain mechanism for stabilizing a multi-ethnic multi-component society. It requires the preservation and further development of the cultural diversity of Western societies based on equal rights of both the majority and racial, ethnic and cultural minorities.

Almost all existing theories of multiculturalism recognize that all cultures are equal. Consequently, the national majority should not establish its cultural values

as general and obligatory for everyone. The majority should not promote any culture as a core one, which all minorities should accept as their own. And, based on these provisions, the policy in the field of education is implemented.

Measures to establish ‘positive discrimination’ or ‘affirmative action’ have become an integral part of the multiculturalism policy. It is the measures aimed at eliminating the consequences of all types of discrimination in hiring or studying. The main goal of this policy is that groups of people, who were previously discriminated against (women, African Americans, Indians, homosexuals, disabled people), should now be given additional rights and benefits comparing representatives of the majority. For example, in most Western countries, minorities have quotas to enter state universities and the civil service. Additional opportunities should be provided to study and work, move up the career ladder, receive a specific salary supplement, etc. However, the result was a restriction of the rights of the majority.

In Europe, the ideas of positive discrimination have spread not only in the form of protection of national minorities but also providing preferences based on gender, protecting women’s equality in rights with men, preventing the infringement of representatives of the LGBT community in all spheres (Kamenkova & Murashko, 2006).

Following the creation of specific benefits, a series of public repentance for past sins towards minorities began, automatically involving the payment of monetary compensation to minorities.

The creation of a quota system for representatives of minorities could not but affect both politics and business. So, on December 1, 2020, one of the leading American stock exchanges – Nasdaq-launched an initiative to “establish greater diversity and equality in the management of companies whose securities are listed on the exchange”. According to the Nasdaq proposal, listed companies should have at least one woman on their boards of directors in addition to the director from underrepresented minorities or a lesbian, gay, bisexual or transgender person. Foreign and medium-sized companies may limit the introduction of two women to the board of directors. Proponents of this approach note, “Their [minority] values will increasingly determine the market and the economy as a whole.” (Nasdaq Defends Its New Diversity Mandate, 2020)

However, the greatest danger from positive discrimination was the crisis of the education system in many Western countries. The promotion of cultural diversity has led to implementing educational reforms in most Western countries – a total revision of school and university disciplines in philosophy, history, and

culture. Now, it was necessary to reflect the historical and cultural contribution of all racial and ethnic groups and minorities, study their ethnocultural heritage.

According to researchers of national problems of the United States, I.A. Geevsky, S.A. Chervonnaya, “back in 1972, Congress passed a law on the study of the ethnic heritage of the US population. This law provided for the allocation of federal funds to establish ethnic studies faculties in higher educational institutions, also as the introduction of appropriate courses and programs in secondary educational institutions. By the beginning of the 80s, 250 specific courses on the study of the historical and cultural heritage of African Americans were operating in colleges and universities in the United States; numerous programs for studying the history and culture of Mexican Americans, Indians, Asian, Arab, and European ethnic groups. Special centres, faculties or departments of ethnic studies have appeared in several educational institutions.” (Geevsky, Chervonnaya, 1985) In the new century, there can hardly be a higher educational institution without similar faculties and departments.

These ‘positive actions’ included a departure from monolingualism, recognition of the multilingualism concept, which allowed representatives of ethnic and racial minorities to use their native language in education and public and political life. In the United States, where a significant mass of residents are ‘Latinos’ or, more politically correct, Hispanic (‘Spaniards’, that is, more correctly, ‘Hispanics’), there is a further spread and popularization of the Spanish language. It is also facilitated by the American media: the functioning of hundreds of federal and regional TV channels and radio stations with programs in Spanish, publication of more than 200 newspapers and 150 magazines (Garmash, 2010). In general, if current trends continue, by the middle of the 21st century, at least 60% of the US population will speak Spanish, according to experts.

When receiving an education with specific privileges for minorities, the overall level of academic performance decreases. The reason for this is not only that minorities’ representatives are poorer due to historical ‘oppression’. To a large extent, representatives of minorities lose the incentive to study well at all. In favour of minorities, the requirements for students have been significantly relaxed. As a result, schools produce a significant mass of people with inflated ambitions and lack of some qualifications. The requirement to maintain political correctness leads to the overflow of humanitarian disciplines with specific disciplines on Gender Theories and History of the LGBT Community.

The prominent American economist and sociologist Paul Craig Roberts, a former assistant for economic policy to the US Secretary of the Treasury, editor

of the most important business newspaper The Wall Street Journal, noted, “...Anti-white indoctrination (systemic racism), which is the main function of American university education, penetrates secondary and elementary schools. The United States is probably the first country that uses education to destroy its future. Of course, the United States is the first country that made multicultural existence impossible. The identity politics of the liberal-progressive-left divides the country into hostile identity groups, some of which successfully cultivate victim status, which they use to suppress those, who do not have it, primarily heterosexual white men. The anti-American, anti-white liberal-progressive left has succeeded in brainwashing a significant part of the American youth. In America, the best students in the country are no longer excellent students. The best students are C-students, who are distracted by indoctrination and just want to move on with their lives. It is the excellent students, who are susceptible to demonizing their country and themselves.” (America Is a Dead Man Walking because American Youth, or Their Minds, Have Been Stolen, 2020)

The consequences of multiculturalism in the education sphere are manifested not only in the general decrease in the amount of knowledge received by students. Many representatives of minorities, even after receiving diplomas, do not have sufficient qualifications for further careers, because, in many respects, their academic success was only the result of various benefits and preferences for them as representatives of minorities. As a result, representatives of minorities do not get into the elite but remain members of one of the minority groups. As a result, the system of multiple coexistences of minorities continues to be reproduced.

Conclusion

At the conditions, when their cultural heritage is withering and the core culture is disintegrating, new cultural values belonging to new minorities are beginning to emerge.

There is also a certain danger that the authorities in some countries will start pedalling the theme of ‘primordial traditions’ with embroidered shirts, painted clay pots and folk dances in every possible way during the crisis. A classic example of this can be some post-Soviet countries, e.g., Ukraine or the Baltic republics. In the conditions, when industry and science have been eliminated in these countries, the leading elites are beginning to actively extol the ‘spirituality’ of the subordinate country people and invent the great antiquity together with ‘folk culture’, ranting that industry and science are not needed at all by the people with the richest inner world and singing songs.

However, in general, the modern world is characterized by a gradual rejection of its cultural values. The future belongs to those countries that protect and develop their cultural heritage and core culture. It would be better, if Russia is one of these countries.

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Cultural and tourist cluster "EAEU&APEC Cooperation Park" as a model of harmonious development of Eurasia

Abstract:

The authors propose to discuss the image-idea of the concept of the International Cultural and Tourist Cluster "EAEU&APEC Co-operation Park" as a pilot minimally viable model of a new social and economic structure of international relations. The cultural and historical national model is proposed as an alternative one to the global and liberal non-national models of development. These models are the economic materialization of two opposite outlooks: spiritual and materialistic, respectively. The substantiation of the choice of the 'sobornost' category by the governing principle of modeling is given, its main spiritual and material effects are shown. Klironomy is accepted as the scientific basis of the model of spiritual outlook. The development of a practical model is carried out in the tradition of the conceptual theory of management. The results of the discussion will be used to promote the project and attract the scientific community to the design and study of cluster effects based on sobornost.

Keywords: sobornost, sobornyy, love, social and economic model, tourist cluster, klironomy, materialism, idealism, conceptual theory of management.

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Культурно-туристический кластер «Парк Сотрудничества ЕАЭС&АТЭС» как модель гармоничного развития Евразии

Аннотация:

Авторы предлагают к обсуждению образ-идею концепции Международного культурно-туристического кластера «Парк Сотрудничества ЕАЭС&АТЭС» в качестве пилотной минимально жизнеспособной модели нового социально-экономического уклада международных отношений. Культурно-историческая национальная модель предлагается в качестве альтернативы глобально-либеральной безнациональной модели развития. Данные модели являются экономической материализацией двух противоположных мировоззрений: духовного и материалистического соответственно. Дано обоснование выбора управляющим принципом моделирования категории «соборность», показаны основные его духовные и материальные эффекты. Научным базисом модели духовного мировоззрения принята клирономия. Разработка практической модели осуществлена в традиции концептуальной теории управления. Результаты обсуждения будут использованы для продвижения проекта и привлечения научного сообщества к проектированию и исследованию эффектов кластера на основе соборности.

Ключевые слова: соборность, соборный, любовь, социально-экономическая модель, туристический кластер, клирономия, материализм, идеализм, концептуальная теория управления.

*The secret is to focus on creating the new, not on
fighting the old.*

Socrates, 5th century BC.

*You cannot change anything by fighting with the
existing reality. To change something, create a new
model that will make the existing one hopelessly
outdated.*

Richard Buckminster Fuller, architect,
philosopher, poet, 20th century.

Part 1.

‘End or Transition?’ – Everyone’s Choice

Introduction

Probably, everyone who admires life as the greatest value can say, “What an amazing time we live in!” Contemporaries of the late 20th and early 21st centuries can add to this, “We live on the threshold of unpredictable changes.” The inevitability and unpredictability of changes are associated with the accumulated and increasingly escalating contradictions of the two main outlook systems: the global-liberal non-national and cultural-historical national. There is a lot of evidence for this. Let us pay attention to the two closest to the subject of the journal and science klironomy.

The position of the global and liberal non-national outlook was expressed by Francis Fukuyama in his popular book *The End of History and the Last Man*. The new science of klironomy, developed by Doctor of Sciences Alexander Buychik (Buychik, 2019, c), became the systematic basis of the cultural and historical national outlook. Francis Fukuyama sees further in the immutability of life after the victory of global capitalism when under the rule of not even states but transnational corporations, nothing changes within the ideology of consumption (he called this immutability ‘the end of history’). And the consequence of the preservation and multiplication of cultural and historical material and immaterial heritage, all forms of which Alexander Buychik combined into a new science, is a unique path of development for each country/people based on the achievements of their ancestors (Buychik, 2020, a; Buychik, 2020, b). The path, which, by analogy with the title of Fukuyama’s book, can be called “the continuation of history”.

An alternative to the philosophical thought of Francis Fukuyama in the field of consideration of cultural heritage is the concept of a klironomical outlook, i.e., systems of views, assessments and imaginative representations about cultural heritage and awareness of the role of a person concerning it, his general attitude to the surrounding objects, objects and elements of cultural heritage, as well as the main life positions, beliefs, ideals, principles of cognition and activity, value orientations determined by these views, which was derived from the previously developed definitions of the art and cultural outlook (Buychik, 2019, a; Buychik, 2019, d).

In this situation, which was formed yesterday, the task of developing and approving a new model of social and economic and cultural and political relations,

more precisely, two models corresponding to the outlook: the global-liberal non-national (GLNN) and cultural-historical national models (CHNM), each of which should be financed, developed and tested by someone, naturally and inevitably arises. In turn, each stage of this process is implemented using proven design technologies:

- definition of the purpose/task,
- team building,
- provision of material and financial resources,
- development of a solution to the problem – a local minimally viable product, its testing and elimination of identified shortcomings, global scaling of the product.

Based on the theory of spiral development developed by Don Beck, Ken Wilber and Chris Cowan, ‘the end of history’ means the end of one turn and the transition to a new round of development (Butters, 2015). With such a qualitative leap, the circular change of the main forms of social and political organization of society should end: monarchy, tyranny, aristocracy, oligarchy, polity, democracy, described by Plato and Aristotle. GLNN and CHNM are just alternative and opposite models of the direction of this qualitative leap. It is difficult to say how much time of our life will be the duration of the current transition period. We can only say with confidence that the leap will be accompanied by the emergence of new ones, the elimination of some old ones, and a qualitative change in the activities of the remaining institutions and systems of cultural, political, and social and economic activity of people. We cannot exclude the possibility of the appearance of qualitatively new technological systems.

The formation of the purpose of creating a system with new qualitative characteristics that did not exist before, the method and plan for achieving it are essentially a development strategy. Thus, GLNN and CHNM are models of new development strategies. And first of all-humanitarian development (French: *humanitaire*, from Lat. *humanitas* – human nature, education): the development of a person as a person and as an individual; solving humanitarian problems based on the humanities (philology, art, history, etc.), i.e., conscious formulation of the outlook principle as an integral of a qualitatively new system; and based on this unifying principle, differentiation (disclosure, modelling) of the entire complex of outlook consequences. These are the tasks of the following levels: social, political and economic development, biological and military security.

The qualitatively creation new system does not mean that some new humanitarian principle should become its integrating principle. It is hardly possible today to add something to the humanitarian principles already known for thousands of years of philosophical and religious activity. However, not all of them have become widely known even in scientific circles. Moreover, they have found their integrating application in existing cultural and political systems. By and large, history is a series of changing priorities of ideological principles. In the same historical period, different peoples under the control of their elites sometimes chose different priorities. For example, the slave-owning system was spread almost throughout Europe, except for Russia and other Slavic peoples. All this has formed the cultural and historical uniqueness of countries and peoples. The peculiarity of the modern period is that many national systems have turned out to be globally and multilevel connected with each other by financial, logistics, information and other networks. This requires a collective choice of a model of their development, taking into account the interests and characteristics of other countries. The ideological priority we choose should have two seemingly contradictory qualities. It should be both national and supranational. To resolve this paradox, the integration principle must be clearly understood and formulated to achieve a unifying effect. This rule is equally important for both development models.

“Who and how will rule in a globally liberal model?”, it is already clear: multinational corporations within the framework of the ideology of consumption. This ideology has many unifying qualities within the framework of the materialistic outlook. Given the material and financial resources of multinational corporations, it is hardly worth worrying about the development of GLNN. It is not the first year that its elements have been undergoing practical testing. These are the colour revolutions, the great help of George Soros in publishing various history textbooks in different countries of the world, and many other events. Including even the Tokyo Olympics.

“Who and how will rule in the cultural and historical model?”, there is still no clarity. “Who?”, it is clear, these are the nationally oriented elites of the countries. The main difficulty is the answer to the question “How?”. That is, what ideological principle will be put at the forefront of our national and international development?

Therefore, this principle and the pilot CHNM based on it, in addition to a philosophical justification, should contribute to achieving practical, applied effects:

- respectful interaction (taking into account the interests) of the elites with their people;
- respectful interaction of the elites of different countries;
- respectful interaction of the peoples of different countries;
- historical, ideological, cultural and political attractiveness for elites and peoples;
- economic efficiency.

If we manage to create an economically and geographically local model that can coordinate the interests and affairs of elites and peoples, ensure global cultural and political effects, then this model will have a huge potential for scaling in other countries and other spheres of activity.

As already noted, the development of elements and the imposition of the GLNN priority principle is already underway in many countries. Therefore, this article has a scientific and applied nature: give a brief justification and a conceptual description of the practical model proposed as an alternative to GLNN.

“Human wisdom is at the tips of your fingers,” says Yefim Filippovich Sukhomlinsky, a master of his craft, gardener and forester. His gardens not only produced high yields. They had an amazing beauty. In the crown of his tree, the branches are arranged in the way that “the sun plays on every leaf, the leaves do not shade each other” (Sukhomlinsky, 2016). In our modelling, we will try to be guided by this practical principle.

As is known from the international quality management system ISO 9001, the quality of the result depends on the quality of the process. To ensure the high quality of the CHNM, we need to analyze the main factors that affect the modelling process:

- environment quality,
- technology quality,
- tools quality.

Modelling Environment

In urban planning modelling, the principle of “literature first, then architecture” received a concise expression, i.e., before drawing a system, the tasks, functions, causes, principles and forms of elements’ interaction and other factors of the system’s vital activity are discussed. The language is the environment in which modelling is performed. Inevitably, the quality of language use has a

significant impact on the process and the result of modelling. However, this pattern is not always taken into account when designing.

Philologists have been sounding the alarm for years. “The danger posed by globalization increases with the ‘language disease’ many times, and, in my opinion, it is obvious in our society. Its main symptoms are: low speech culture, a drop in ‘language authority’, a sharp decline in language competence,” Dmitry Gudkov, Doctor of Philology, is convinced (Gudkov, 2012).

Often such words are addressed to the younger generation. By default, assuming that the older generation, especially from the scientific world, is not susceptible to this ‘language disease’. However, we have to admit that this is far from the case. Using the example of Germany, Wolfgang Bergsdorf came to the disappointing conclusion that “Words torn from the set of definitions and rules of using the language of science lose their connection with the corresponding system of concepts and get almost unlimited possibilities of use (...) *The loss of the accuracy of the meaning serves as a prerequisite for their use in the language of politics*” (Bergsdorf, 1989).

This is directly related to the answer to the previously posed question: “Who and how will rule in the ... model?” People who make management decisions on the scale of a country, city or company, within the framework of this article, we will call ‘the elite’ or ‘the ruling elite’. Politics has long been a field of professional activity. And often politicians, just like professionals in other spheres, are hired by someone directly or indirectly. Therefore, the true rulers are those who employ politicians to protect and implement their interests. As a result, the degree of ‘language disease’ inherent in the elite becomes, through politicians, first a model, and then a social and economic, cultural and political reality for many countries and peoples.

It is important to note that the humanities and social sciences are most affected by the ‘language disease’. The multiplication rules in mathematics have remained unchanged for centuries and continue to work, being the basis for new discoveries in other exact sciences. In the social sciences and Humanities, including politics and economics, it is almost impossible to find such a basis for precise definitions. At the same time, there is a direct correlation between the scale of economic and political crises and the degree of separation of new interpretations from their initial meaning.

The conclusion suggests itself: in the exact sciences, definitions with precise meanings allow new generations to increase the wealth of their ancestors; in the social and social sciences, responsible for the quality of governance of the country,

there is no precise conceptual apparatus, which leads to losses of wealth (crises) in various spheres of our life up to the loss of the independence of the country's governance system. And this, as we remember, is one of the ways that globalists achieve their purposes.

To prove this, let us look at some examples.

In modern dictionaries of psychology, the concept of 'soul' is recognized as outdated, that is, erroneous and non-existent. Already during the European heyday of Sigmund Freud, in 1916, Semyon Ludvigovich Frank stated, "Humanity can lose scientific interest in itself and live without understanding the meaning and essence of its life. It, at least, is the case with our epoch, starting from the moment when the only officially recognized philosophical teaching about human life became the so-called empirical psychology, which itself declared itself "psychology without a soul". ... We are not faced with the fact of replacing some teachings about the soul with others (in content and character), but with the fact of eliminating the teachings about the soul and replacing them with teachings about the laws of the so-called 'spiritual phenomena', torn from their inner soil and considered as phenomena of the external objective world ... The beautiful designation 'psychology' – the doctrine of the soul – was simply illegally stolen and used as a title for a completely different scientific field" (Frank, 2015). Thus, people with diplomas and scientific titles in psychology, recognizing that the soul does not exist, did not notice at all that this requires recognition that there is no science about the soul, that is, psychology. Is not this the source of many problems of modern psychology?

Practical research such as interviews and surveys has shown that these are problems not only of psychology. It turned out that not all economists (even economics teachers) know the literal translation of the concept of 'economy'. There are several interpretations of the concept of economy, but there is no literal translation. In addition to this, they do not know that there is a concept – the antipode of economics – 'chrematistics'. While Aristotle spoke about this 2.5 thousand years ago. If they do not know, then they cannot convey their meaning to younger economists, managers, politicians and managers. The result is a rather loose interpretation of the economy by modern economists and managers at all levels, up to a complete distortion of its true meaning (Murray, 2010). At the same time, willingly or unwittingly, these people introduce elements of chrematistics into the economy of their country up to its complete replacement, confirming the consistency of W. Bergsdorf's conclusions.

The combination of the ‘language disease’ factors naturally leads to social and economic diseases as crises. However, the economy (Greek. *the art of household management*) even consists in managing your home without crises. Regardless of the scale of this house: from the family economy to the region and the country. And chrematistics is the desire to make a profit, benefit for yourself at any cost. All the so-called ‘economic’ crises are essentially chrematistic, the result of the redistribution of the national wealth of countries and peoples in favour of a small group of people. It is explicitly manifested in the so-called ‘golden billion’ theory as an integral part of the ideology of consumption within the framework of the liberal and global outlook. A whole army of the intellectual elite is involved in the approval of the chrematistic economic system. It purposefully and systematically introduces into every-day and scientific circulation a whole system of concepts, political and economic theories and institutions aimed at replacing the original meanings.

‘Language’, like other diseases, is a consequence of deviation from natural laws in higher spheres or at a deeper level. In our opinion, a higher sphere than language is the outlook. It is here that the meanings of the key concepts for our personal and collective development are established. To confirm this, it is enough to recall an example of a change in the meaning of the ‘soul’ concept in psychology. And analyzing the quality of the modelling environment, we must consider the sphere of the outlook at least in general terms.

In the history of humanity, after the establishment of the major world religions, the periods of ideological changes almost coincide with the periods of main social and economic changes. Concerning our topic, these are scientific and technological revolutions, especially the first one related to the invention of the steam engine in 1750. Without delving into the analysis of cause-and-effect relationships, it can be stated that man gradually took the central place of God in the elites’ outlook during this historical period. And materialism was becoming the dominant ideology of the Western world, which has self-called itself the ‘civilized world’. First, the priority of the material over the immaterial, or spiritual, was established: the so-called ‘law’ appears: being determines consciousness. A little later, the spiritual world was generally recognized as an outdated and erroneous concept, as well as one’s soul. The main purpose of science, instead of studying the laws by which God created the unity of the spiritual and material world, became studying the natural laws to subordinate them to the interests of individual groups of people. The main motivation of which, instead of a person’s compliance

with the laws/precepts of God, was the satisfaction of the desires of their body and consciousness, which recognized as soulless.

One of the general laws of materialism is the law on the unity and struggle of opposites (OUS): “The universal law of natural and social and historical reality, which also acts as the law of its cognition, expressing the essence, the ‘core’ of dialectics. This law occupies a central place in materialist dialectics, has a universal methodological significance... The law on the OUS removes the illusion of finality from any limited form of existence in nature and society. It focuses to disclose the transitory nature of such forms, their transition to higher and more developed forms as they exhaust their capabilities. For example, in biological evolution, it is through the OUS of heredity and variability that forms new species of life. In physical processes, the OUS, acting, e.g., as corpuscular and wave properties, explain the nature of light, moreover, this was the ground for the ‘drama of ideas’ in physical science, where the confrontation of corpuscular and wave theories and their synthesis characterized its progress. The simplest expression of the OUS in the commodity-capitalist world is use value; the most developed opposites of capitalism are the working class and the bourgeoisie...”

The relatively external side of the OUS consists of the fact that there are poles or extremes outside of each other, such as left and right, good and bad, plus and minus, north and south poles, etc... According to reasonable dialectical thinking, there are no actual opposites outside of unity and identity, outside of interpenetration and struggle” (Batishchev, 2017).

Thus, it took about 2500 years for the Pythagorean statement “The world consists of opposites, and they are united by harmony” to be replaced by the materialistic one “The world consists of opposites, and they are united by struggle” in the elite and mass outlook. However, there is an opinion that the correctness of such a replacement is very doubtful. If only because a person’s mental activity, including “reasonable dialectical thinking”, reaches a qualitatively new level if his right and left hemispheres do not fight with each other but cooperate if their activities are coordinated and harmonious. And this practice is more consistent with the conclusions of Pythagoras than with the basic ‘law’ of materialist dialectics.

It is symbolic that almost simultaneously with the beginning of the first scientific and technological revolution, there is a division of political trends into ‘left’ and ‘right’. Outwardly, it looked very simply: in the French Parliament during the revolution of the 18th century, the monarchists, the ‘party of order’ sat on the right, and the Republicans, the ‘party of movement’, sat on the left. But what was

the inner essence of this transplant? The parliamentarians, despite all the ideological contradictions, revealed a common outlook position. Both the left and the right, who call themselves Christians, have forgotten that if God and Jesus Christ are in the centre, then those who fed the hungry, watered the suffering, cured the sick, and even visited those who were in prison will be on his right. And to the left of God will be the goats who have done nothing of this. The systemic importance of this factor is worthy of a full quote:

“When the Son of Man comes in His glory, and all the holy Angels with Him, then he will sit on the throne of His glory, and all the nations will be gathered before Him; and he will separate some from others, as a shepherd separates sheep from goats; and he will put the sheep on His right side, and the goats on his left.

Then the King will say to those on His right hand, “Come you, who are blessed of My Father, inherit the kingdom prepared for you from the creation of the world: for I was feeling hungry, and you gave Me food; I was thirsty, and you gave Me water; I was a stranger, and you received Me; I was naked, and you clothed Me; I was sick, and you visited Me; I was in prison, and you came to Me.”

Then the righteous will say to Him in response: Lord! When did we see You hungry and feed You? or thirsty, and got drunk? When did we see You as a wanderer and accept You? or naked, and clothed? When did we see You sick, or in prison, and came to You?

And the king will answer and say to them, “Verily I say to you because you did it to one of the least of these my brothers, you did it to Me.”

Then he will also say to those on the left side, “Go from Me, you cursed, into the eternal fire prepared for the devil and his angels: for I was hungry, and you did not give Me food; I was thirsty, and you did not give Me water; I was a stranger, and did not receive Me; I was naked, and did not clothe Me; I was sick and in prison, and did not visit Me.”

Then they will also say to Him in response “Lord! When did we see You hungry, or thirsty, or a stranger, or naked, or sick, or in prison, and did not serve You?”

Then he will answer them, “Verily I say to you, because you did not do it to one of the least of these, you did not do it to Me.” Mt. 25: 31 45 (The Bible, the Gospel of Matthew).

It is necessary to pay attention to the fact that we are not talking about some secondary, but about the general criterion for evaluating the activities of people to determine whether they are right or left relative to God. The fullness of activity, i.e., in both the spiritual and material spheres of life. It is not by chance that God

is called a King, thereby he shows the earthly kings the general criterion to evaluate the effectiveness of themselves as managers, and other people – the elite and the people of their country. And we are not talking about any religious rites or theological dogmas, which are different in different religious and philosophical systems. The main criteria are not religious but secular actions of people of various classes and nationalities.

Thus, all the external disagreements between the political left and the right do not go beyond one outlook concept: materialism, which denies the spiritual world and the human soul. The main differences between capitalism and socialism are expressed by the proportions of private and collective (public, state) ownership of the production means, natural resources and social institutions, which is a specific case of the cultural, political, social and economic structures of society. These differences cannot be attributed to the ideological level, the level of formation of an elite and popular understanding of the overall picture of their own life and development goals. In our opinion, these differences are at the level of ideology, a level lower than the outlook.

It is necessary to pay attention to another historical fact. Using the example of the USSR, it is observed that the countries of the socialist camp were guided not just by materialism, but also by active God-fighting. These cultural and political systems turned out to be very short-lived. Their life cycle was about 70 years. Capitalist countries practised materialism in a hidden form, under the guise of religious sermons. And only in recent decades, after the consumption ideology has taken root, what is considered an obvious sin and vice according to religious canons has become propagandized as a norm. Capitalism has engaged in open God-fighting. It is unknown how long this period will be. However, history already tells us that self-destructive periods are short-term. It makes the development and practical construction of the CHNM even more relevant.

At first glance, it seems logical to call the idealistic an alternative to the materialistic outlook. But we cannot call it an exact formulation. And we are forced to supplement the conclusions of W. Bergsdorf, given above. He argues that words lose their meaning as a result of their being torn out “from the set of definitions and rules for using the language of science” (Bergsdorf, 1989). However, using the example of the opposition ‘materialistic-idealistic’, we are forced to state that science has also made a considerable contribution to the distortion of the meaning and even the deprivation of the meaning of words.

The root word of idealism is an idea, an ideal. “An ideal (Greek: ἰδέα idea, a sample, a norm) is an ideal image that has a normative character and determines

the way and nature of the behaviour, activity of a person or a social group” (The Newest Philosophical Dictionary, 2017).

But does not materialism have its images, norms, and behavioural patterns? Of course, it does! Therefore, to ensure the modelling quality, we need a clearer alternative to ‘materialism’ than the ‘idealism’ proposed by science.

Considering the general materialistic postulates (being defines consciousness, the denial of the spiritual world and God as the Creator of the Universe), a more accurate formulation of the alternative to the materialistic outlook will be ‘spiritual outlook’. Here we do not pretend to the finality of the wording. It is a topic for a separate work that goes beyond the scope of this article. We need to fix the essential differences between the global-liberal and cultural-historical models. Because it determines the priorities in the model lifecycle management system:

- if “being determines consciousness”, then the material controls the immaterial, “money rules the world”;
- if the creation of the spiritual and material world comes from God, then the immaterial governs the material, “ideas rule the world”.

Summing up a brief study of the environment in which we have to create a cultural and historical model of transition to a qualitatively new stage of development, we can say that the main qualitative factors of the modelling environment are language and outlook. These factors are closely related to each other. Quality (accuracy of the use of words according to their meanings) language affects the quality of the outlook, but the outlook itself affects the quality of the language. Russian translation of the Bible, organization of worship services in the national language, teaching the population to read and write based on the Holy Scriptures significantly enriched the Russian language and contributed to public enlightenment. In turn, the logic of the Russian language influenced the further development and practice of applying Christianity in Russia, ensuring the national identity of Orthodox Christianity not only in the ritual forms and the essence of religious and philosophical teaching but also in everyday folk culture.

Thus, it is necessary to conclude:

1. Elites (managerial, scientific, cultural) and peoples of different countries, nationalities and social and political structures are subject to linguistic and ideological diseases.
2. In the ‘civilized’ (Western) world, by the end of the 20th and beginning of the 21st centuries, the materialistic outlook occupies a dominant position in

the public consciousness of elites and people, regardless of whether countries belong to political systems (capitalism, socialism).

3. An actual alternative to the materialistic outlook is a spiritual outlook.
4. The global and liberal non-national model (GLNNM) offers a transition to a new round within the framework of a materialistic outlook. The historical experience of the self-destruction of such systems shows us the impasse of this direction of change.
5. The cultural and historical national model (CHNM) should show the transition to a new round within the framework of a spiritual outlook that includes the unity of the material and spiritual world. Except for the last two centuries, the entire history of human development has been realized within the framework of a spiritual outlook. It confirms the high potential of this direction of changes for sustainable development.
6. Awareness of the integration principle that ensures the unity of the spiritual and material world, its introduction into secular practice contributes to the growth of the quality of unity of elites and people both within one nation or country and between elites and peoples of different countries. The internal consistency of the elements of the national cultural and political system with each other increases its viability and the effectiveness of revealing the entire creative potential of people as co-creators to God the Creator.
7. To form the CHNM, it is necessary to even partially rid of 'language' and 'outlook' diseases.
8. Words are the tools of ideological concepts, scientific systems, the building blocks of image buildings of cultural and political models. Considering this systemic importance of the correspondence of words to the original meanings in the unity of spiritual and material, it is necessary to comprehend the need to introduce a special discipline into klironomy in the direction of preserving the intangible heritage – the revival of the meaning of words.
9. The logic of the historical process allows us to make a forecast: after the development of physical technologies, the pinnacle of which is artificial intelligence as an analogue of human consciousness, the next stage of development will be the development of technologies at a higher (subtle) level of energy. Concerning consciousness, this level is the spiritual sphere. The key to mastering the energies and technologies of this sphere is the human soul. It is possible to make the transition to this level only based on a spiritual outlook. There will be no fifth scientific and technological revolution. There will be the first scientific and spiritual revolution.

Modelling Tools

Once, the students asked Confucius, “Teacher, what would you do if you became an Emperor?” And the Teacher replied, “I would return the words to their original meaning. And then the ‘ren-li-yi’ will come. (Ren means that people will be noble, Li means that they will observe Traditions, Yi (enlightenment) means that they will be engaged in self-education and self-education).”

This parable largely explains our choice of klironomy as an alternative to the ‘end of history’ by F. Fukuyama. The parable simultaneously shows the method of treating a ‘language’ disease, the systematic effects of treatment and the fundamental importance of klironomy (especially, facile klironomy) in building a model of the future.

Of course, first of all, the original meaning of the ‘system’ words is important, bearing the key concepts for outlook concepts and models. The history course tells us that for all the variations between languages as systems, what they have in common is those system concepts originally had, if not equal, then identical meanings both in the spiritual and material world. Thus, it expresses the unity of these two realities, which has found its embodiment in almost all religious systems. For example, the general prayer of Christians says, “Our Father who art in heaven... thy will be done on earth as it is in heaven... For Thine is the Kingdom...”, Matthew 6:9-13 (The Bible, the Gospel of Matthew). At the same time, ‘heaven’ is the spiritual world, ‘earth’ is the material world. If it should be the same on earth as in heaven, there should also be words-concepts with identical meanings in the spiritual and material world.

God, as the Creator of the spiritual and material worlds in their unity, is undoubtedly an ideal infallible Subject. Therefore, in the Russian tradition, everything that refers to the One God is written with a capital letter: Father, Thy, Thy, Tsar, Kingdom, Lord, Sovereign. At the same time, pagan gods are written in lowercase letters. The same rule applies to similar ‘heavenly’ and ‘earthly’ institutions, systems: ‘Kingdom’ in heaven / ‘kingdom’ on earth; ‘King’ and ‘Sovereign’ in heaven / ‘king’ and ‘sovereign’ on earth.

For a person endowed with a personal soul by God, God is an Ideal, an Image that a person should correspond to with his qualities, thoughts and actions. Of course, a person can make mistakes, sin. Therefore, even at the level of everyday culture, Russian folk sayings say, “God is not in power, but the truth.” That is the source of earthly truth, like heavenly Truth, and the whole set of ‘right-left’, ‘good-bad’ are from God. In this system, the earthly kings have independent

authority as the conductors of God’s covenants, His servants. The same applies to all forms of power, starting with the family. Therefore, those kings and peoples who serve the embodiment of God’s will “on earth as in heaven” have the right to power bearing full responsibility for their achievements and mistakes.

In the Russian language, the concept of ‘truth’ is one of the system ones. There is a whole group of words of the same root, the spelling of which in other languages differs significantly from each other. An example of this is Table 1, which shows the spelling, transcription and translation into English of some concepts of the same root with the truth.

Table 1. Writing, transcription and translation into English of some words of the same root with the concept of ‘truth’

правый	prav-y	right
правда	prav-da	truth
справедливость	s-prav-edlivost	justice
правило	prav-ilo	rule
управление	u-prav-lenie	management, riving, driving
исправление	is-prav-lenie	correction

Now, it is necessary to return to the main criteria for the correctness of our actions discussed earlier: Matthew. 25:31-45. The question arises, “Thanks to what those who are worthy to be on the right side of the King were able to feed the hungry, give the suffering a drink...?” There is only one answer: thanks to love. Because “God is Love, and he who abides in love abides in God, and God in him”, 1 John 4:16 (The Bible, the First Epistle of the Apostle John the Theologian). And what is especially important, this is not a contemplative or speculative love but an effective one.

“God is Love” is an expression of the essence of God, a qualitative characteristic of His energy (power). This energy fills the primary and subsequent emanations of the Creator with its quality during the creation of the spiritual and material world (nature, the universe) as systems. An indispensable condition for ensuring the vital activity of any system from technical to biological and social is the presence of single controlling energy that permeates all elements of the system. Recognizing God as the Creator of the Universe, the supreme Subject and Integral (Primary Basis) of the all-natural system, we should naturally recognize the Love Energy as the natural controlling energy that permeates the entire spiritual and material system and its elements from the micro to the macrocosm. At different

levels of this system, Love can manifest itself in various love forms as an interaction of the elements of the system. However, always with the unifying essence of 'love-love', thereby connecting the elements of this level with each other and the level itself with their Primary Basis. Having its physical unifying properties at various levels of the universe system, love retains its unity with the metaphysical qualities of Love.

Probably, man is the only living being on Earth capable of perceiving, feeling and realizing the physical and physiological love manifestations together with the metaphysical love manifestations. Each of us, who loves one's ancestors, physically feels the unity of his kind, regardless of the time when his ancestors lived. A loving wife (or mother) physically feels that some trouble is happening to her husband (child), regardless of the distance that separates them. At the same time, information is simultaneously transmitted, i.e., exceeding the scientifically recognized maximum speed of light. Everyone who loves the motherland physically feels his unity with the whole country and the people of all nationalities inhabiting it, regardless of the scale of this country, the duration of its history, the sphere and place of activity of fellow citizens. Even if one of them is currently in space or is competing in another country at the Olympic Games. Thus, each of us through personal love can get an individual experience of feeling the metaphysical love quality, which does not depend on the quantitative physical categories of time, space or scale. This feeling of qualitative unity with other people, whom we perceive as 'neighbour', 'our own', forms the physical and metaphysical community of 'We', in which our self-awareness of 'I' also unfolds.

The founder of Alibaba Group, Jack Ma, also speaks about the importance of love in modelling the future. "To achieve success, you need a high intelligence quotient (IQ). To have the strength to resist the world, you need to develop emotional intelligence (EQ). But if you want to be respected and understand this world, you cannot do without the love coefficient (LQ). The machine will never have such advantages" (Ma, 2017).

Developing the theme of efficient human love as a part of Divine Love, we inevitably come to the *sobornost* concept. There are no analogues of this Russian concept in other languages. So, it is written in the transcription [sobornost]. The uniqueness and, for many, the novelty of the *sobornost* concept requires a more detailed consideration of it. We will try to convey the *sobornost* essence to the inexperienced reader in simple words, without delving into the religious features of the Orthodox doctrine of *sobornost*, but also without contradicting it.

From a religious point of view, the concept of *sobornost* is revealed in the works of Orthodox thinkers. In our opinion, the most complete general picture of the history of the development of the *sobornost* concept from the depths of Christian theology to the present was drawn by Doctor of Philosophy Andrey Leonidovich Anisin (Anisin, 2018). Here we will only briefly note that *sobornost* (as a systemic concept) has its definitions and features of use in religious and secular spheres of activity. One of the examples of the secular application of the *sobornost* concept is the conclusions of Lev Nikolayevich Gumilev, “In Eurasia, political culture has developed its original vision of the ways and goals of development. The Eurasian peoples built a common statehood based on the priority of the rights of each people to a certain way of life. Thus, the rights of an individual were also ensured. In Russia, this principle was embodied in the concept of *sobornost* and was strictly observed.” (Gumilev, 1992)

The formation of political culture is the sphere of activity mainly of the country’s governing elite. The foreigners who have visited Russia in different years quite eloquently testify to the extent to which the *sobornost* principle has become an integral factor of Russian folk culture. Graham Stephen, English writer, “With the English, the conversation ends with a conversation about sports, with a Frenchman – a conversation about a woman, with a Russian intellectual – a conversation about Russia, and with a peasant – a conversation about God and religion.” Baring Maurice, English poet, “The Russian peasant is deeply religious, sees God in all things and considers a person who does not believe in God to be abnormal, stupid.” (Russia is life itself, 2004)

What is *sobornost*? Why is it necessary to introduce this concept into the system of modelling our future?

First of all, *sobornost* is a qualitative love characteristic on which any association is formed. We know many forms of unification: unity, union, cooperation, consolidation, family, clan, and others. The qualities of these associations can be very different: from noble to criminal. Everything depends on the values that are approved as a unifying priority. That is what values the members of this association love most of all, what quality they have chosen as the controlling energy in their association system. For example, cooperation can be built based on love for commercial and other material and financial values. Or a scientific association is developing new types of weapons not to ensure the safe development of its country and people, but to attack or intimidate other countries to enslave their people and redistribute their resources in its favour. You can also remember a mother’s love, when she is so strong and selfish that she tries to

establish a total dictate over the child, thereby breaking a person's whole life. In these examples, there is love for oneself, love for one's neighbour, and love for one's values. But we see here various forms of 'horizontal' love without connection with 'vertical' Love, which ensures unity with the spiritual world.

A person can create artificial systems based on his qualities that do not comply with the laws laid down by the Creator in our universe. Man is the only living being on earth who cannot only realize and feel the unity of physical love with metaphysical Love but also create systems in which there is no connection between the horizontal of material love and the vertical of spiritual Love.

Sobornost is a qualitative love characteristic, which ensures unity in the material world (horizontally) at the same time as unity in the spiritual world (vertically). In other words, *sobornost* is a quality that is characterized by the simultaneous manifestation of the effects of physical love and metaphysical Love. In soborny systems, people prioritize their spiritual development and the system that unites them in any field of activity (religious, secular). The *sobornost* concept allows us to convey the essence of the priority governing energy created by people of the social system without using the seemingly synonymous tautology 'love-Love'.

In the Russian language, '*sobornosť*' has its root 'cathedral'. It is a specific form of an assembly, conference, congress. The main difference between the cathedral and the *sobornost* is in goal-setting. Any topic can be discussed at the meeting. At the council, any topic can be discussed only in connection with the priority of the spiritual world. Therefore, any meeting of shareholders or a congress of cooperatives, or a meeting of the city or state Duma can become soborny if, when discussing their earthly, secular affairs, they remain faithful to the priority of their spiritual development.

In addition, there is also a methodological factor: the method of making a governing decision at the council. At the meeting, the decision is usually made by a majority vote. Since everyone is equal for God and everyone is equally important, every participant has the right to vote at the council, regardless of his social status. The decision is made not just unanimously but unanimously in the consent of souls (psyche, union of souls). And each participant assumes full responsibility in the material and spiritual world for the management decisions made by soborny and the quality of their implementation.

Summing up a brief consideration of the *sobornost* concept, it is necessary to note the following.

Sobornost is a qualitative characteristic of the unity of physical love in the material world with metaphysical Love in the spiritual world.

The *sobornost* principle of organizing activities includes:

- 1) affirmation of the unity of the material and spiritual world with the priority of the spiritual,
- 2) the love assertion as the controlling energy of the system,
- 3) if a collective management decision is made, the decision is made unanimously and with the consent of the parties,
- 4) the transition from making mutually profitable decisions to making mutually beneficial decisions.

The uniqueness of *sobornost* is that it is a trinity in itself: this is both a qualitative characteristic, an outlook principle, and a methodology for making managerial decisions.

There is a conviction that the transition up to a new qualitative level can be ensured by people's awareness and *sobornost* acceptance as a unity of horizontal forms of love manifestation with the metaphysical vertical of Love.

The manifestation of the principle of *sobornost* is as multifaceted as the numerous manifestations of love forms in various spheres of human activity. Therefore, it is necessary to define *sobornost* concerning this topic – the construction of a new cultural and political model. At the same time, a treatment option for the 'language' disease is proposed concerning some core concepts for the upcoming modelling. That is the disclosure of the meanings of system words based on their original soborny concept in the unity of the spiritual and material world. These definitions are formulated and agreed with Valery Artsrunovich Simonyan, the author of the conceptual theory of management (Simonyan, 2007).

Soborny Meanings of the System of the National State Economy Management

Sobornost is the unity of people who implement a common spiritualized image of the future for them with love for their deeds and each other.

Object (Lat. *objectum* is an actual system of the spiritual and material world in the totality of its quantitative and qualitative properties.

The subject (Lat. *subjectum* is "being at the base", at the beginning) – a person as a combination of an individual and a personality, always being at the base of independent cognition, comprehension and transformation of himself and his role in the objective spiritual and material world inside and outside of himself.

An individual is a person as a natural, initially integral self-developing system “soul +consciousness +body”, which aims to reveal the potential possibilities of free personal spiritual, intellectual and physical transformation, including the assertion of unity with the objective spiritual and material world outside of oneself.

Personality is a set of unconsciously acquired and consciously developed values and programs of activity, experience, knowledge, the methods of spiritual, mental and physical activity as a tool for cognition of oneself and the surrounding world. Qualitative characteristics of a person can be personal and group, as part of the general qualities of a certain number of people (society), united by some common characteristics.

The system (Greek *systema* is a whole of its component parts) is an integral set, starting with two elements and control connections between them, which has a new set of quantitative and qualitative properties that exceed the total value of the properties of its elements together. The system integrity determines its existence to achieve any goal (group of goals) established by the management entity (SU). Thus, “no purpose = no system”.

Recognition of the spiritual and material world integrity (the universe or nature) as a system means the recognition of the objectivity of the System Creator, who is at the foundation of the creation (is the Subject) and controls the system to achieve the goals set by Him.

Love is the original natural energy of combining the spiritual and material world elements into various ‘living’ and ‘inanimate’ systems.

Domain is a set of spiritual and material natural and artificial resources of a subject (group of subjects), inherited by him as the achievements of his ancestors (family, ancestral, spiritual, cultural, national, etc. domain) and accumulated as a result of his activities. According to the method of use and goal-setting by the subject, the domain can be in a passive or active state. As tangible and intangible assets, the domain is used to improve existing and create new systems, as the goals of which are achieved, the increment of personal and collective spiritual and material domain is ensured.

Domain is the general category in the system of soborny social and economic policy of the state, collective and private organizations.

Politics is a purposeful self-sufficient and sovereign management of a multitude of motivations and incentives of different people that drive activity to coordinate and achieve the goals of increasing personal and collective spiritual and material wealth.

The state is:

- 1) a system of public relations (values, priorities, laws, norms, rules), providing, on the one hand, the regulation (restriction) of the power of the main subject of management for the country, on the other, the possibility of implementing his will (power) in a certain territory to achieve the goals of harmonious spiritual, intellectual and physical development of a person and the multiplication of collective wealth;
- 2) in the original sense: the state is the Kingdom of God on Earth; the system of public relations for the implementation of the Plan of God-Sovereign, the Ruler on Earth by the saints, rulers and people for the harmonious development of man, society and territory; the scope of God-given powers and the scope of responsibility before God of the earthly sovereign for the effectiveness of the implementation of these powers.

Derzhavnost (authority + responsibility) is the willingness and ability of a person as a subject of management to bear full (the symbol is a ball) personal responsibility before God and the people for the results of the social and economic development of an organization, city, region and country as a whole, for the implementation of the powers entrusted to him from God.

Management is a single ordered set of different-quality decision-making processes and control actions of the subject of management (SM) as it processes information to achieve the set goals of the object of management (OM) and/or SM to a certain extent under the influence of the external environment, internal changes and hierarchically higher management (Simonyan, 2020).

The Art of Management is the ability of a person, SM, to create living images of the future of himself and his business and successfully implement them (Simonyan, 2018).

The strategy is the strategic purpose and way to achieve it as a strategic plan (Simonyan, 2018).

A strategic purpose is a goal of completely new quality for SM, which he previously did not have in this environment (Simonyan, 2018).

Modelling Technology

The system of management priorities of the Conceptual Theory of Management, authored by Valery Artsrunovich Simonyan (Simonyan, 2007), is taken as a modelling technology. By mutual agreement, the general priorities formulation has been edited to correspond to our particular case more accurately.

Priorities of the department for the formation of a cultural and historical national model:

- Priority 1. Ideological heritage.
- Priority 2. Historical heritage.
- Priority 3. Ideological heritage.
- Priority 4. Economic heritage.
- Priority 5. Natural and biological heritage.
- Priority 6. Military-industrial, power assets.

These priorities determine the sequence of searching for answers to the questions:

1. What image are we modelling?
2. Why are we doing this particular image? The validity of its future success is based on historical heritage.
3. How will we implement this image?
4. What will material resources be required for this?
5. How and by what measures will natural (ecological, biological and psychophysiological) safety be ensured?
6. How and what measures will the public safety of the system be ensured?

Before proceeding to the description of the concept of the Cultural and Tourist Cluster “EAEU&APEC Cooperation Park” as a Model of the Harmonious Development of Eurasia Based on the *Sobornost* Principle, it is necessary to give general explanations.

The development of a complete model of a new social and economic structure based on the principle of *sobornost* (the model of the soborny economy) requires the involvement of a significant number of people and funds, a sufficiently long theoretical study and on its basis the development and implementation of social and economic projects in various fields of activity. Therefore, we are faced with the task to develop a local pilot model as a minimally viable product of a new way of life. This model will allow you to check the cultural, political, social relevance and attractiveness of the model, economic efficiency. The local model will serve as an impetus for the disclosure of people’s creative potential in a given direction. It will become a practical platform to study the complex of spiritual, cultural, political, and economic effects for all participants to create the model. At the same time, it will serve as an institute to practically train personnel to solve the problems of further scaling the new model to other areas of human activity.

In the authors’ opinion, the local model in the sphere of international tourism allows us to solve these problems most fully. Here, at the same time, the cultural and historical heritage of all participants is involved, and the tourists’ personal

experience (contribution to the national domain) of familiarizing themselves with the soborny structure of society, and the opportunities for broad educational activities through people's diplomacy and event tourism. Thus, a tourist cluster with a minimum fund investing by each partner in its infrastructure can ensure the maximum investment, cultural and political efficiency of the entire project.

Part 2.

Concept Sketch of the Opening Cultural and Historical National Model of World Architecture

Preamble

The rationale to choose the ideological, historical and ideological priorities of the cluster concept has already been discussed above. In addition to them, the factors of choosing the location of the pilot model for achieving the maximum international cultural and political effect and investment efficiency of the cluster will be shown. The image of an infrastructure cluster designed to show the investment and cultural and political effectiveness of the CHNM is proposed for discussion.

The discussion purpose is to find interested representatives of the political, scientific, cultural and economic elite to transit from the stage of the public initiative to create the model image to the formation of a project team for its practical implementation.

In addition, it should note that it is not just about creating a new image model. This image must be alive in which each participant of this system sees their interests and their role in the general direction of development. Thanks to this, another soborny effect is achieved: each participant, while maintaining personal independence within the framework of personal project, thanks to the soborny management principle, ensures automatic coordination with other participants and their projects. As a result, each participant, in response to his share contribution, receives a resonant result in the material and spiritual sphere from the entire cluster.

Each cluster project reveals one of the facets of the general image of the soborny model of the new world architecture. Therefore, the image of each project is complementary to the overall image – the idea of the entire cluster. The compact location of the cluster infrastructure allows tourists and project employees to see several facets of the image of the soborny model at once.

Another international social and economic effect of the pilot model is as follows. In addition to the annual Eastern Economic Forum, which is attended by large businesses, the tourism cluster forms a permanent infrastructure that allows you to organize direct and year-round contacts of business representatives from different countries. It is especially important that it is not only large but small and medium-sized businesses. The possibility of preliminary acquaintance with the cultural environment of various countries allows us to overcome the mutual distrust of entrepreneurs as a result of their cultural and historical ignorance. Thus, people's diplomacy is supplemented by a significant factor of 'business diplomacy'.

The use of the names of international organizations such as Eurasia and EAEU&APEC in the header of the cluster and its projects is symbolic. It shows the direction of the synthesis of the West and the East. Of course, countries and peoples of all continents are invited to create a sobornyy model of new world architecture.

The choice of Vladivostok and the Bay of Peter the Great to create a cultural and historical model of the future world architecture image in the form of an international tourist cluster is due to a whole complex of cultural and historical factors.

Why is Russia? As already noted, the *sobornost* concept is in the Russian language only. Russia is the single country in the world that has not only the theoretical religious and philosophical development of this concept but also practical experience to organize the interaction of many peoples, cultures, religions, social and political structures based on the sobornyy principle to solve the problems of general development. Over a thousand years of Russian statehood, this interaction has been tested for strength more than a hundred times in wars of various scales. From which this community of peoples emerged victorious in the overwhelming majority of cases. As a result of some wars, thanks to Russia's victories, the peoples of other countries were able to embark on the path of their national development, not only in Eurasia but also in Latin America and Africa.

During the centuries-old cooperation, many peoples have joined the Russian sobornyy spirit. The *sobornost*, while remaining essentially Russian, has become international in form and scale. It has become a national and supranational heritage of all elites and peoples living in Russia. Even for those peoples who have their own national countries. It is the general cultural and historical uniqueness of Russia. Which, regardless of nationality, can be perceived by everyone. Great Russian poet Alexander Sergeevich Pushkin, who carried out the reform of the Russian language with his work, was a descendant of Ethiopians. The owner of

Danish blood, Vladimir Ivanovich Dahl, compiled an Explanatory Dictionary of the Living Great Russian Language. Tatar roots are at the base of many famous Russian families. A good example is a story that happened with Astolphe de Custine hiding in Russia from the revolutionary events in France in 1839. Once at a court ball, Emperor Nicholas I of Russia asked him:

“Marquis, do you think there are many Russians in this hall?”

“Everyone except me and the foreign ambassadors, Your Majesty!”

“You are wrong. This is my confidant, who is a Pole, here is a German. Two generals are standing there. They are Georgians. This courtier is a Tatar, here is a Finn, and there is a baptized Jew.”

“Then where are the Russians?” Custine asked.

“But all they are Russians together ...” (Together there are Russians, 2020).

The creation of a cultural and tourist cluster in Russia ensures that all the peoples of the world are introduced to the sobornyy principle on the most accessible and wide scale. More precisely, it contributes to the disclosure of the sobornyy potential of each participant and tourist, given by God to everyone, but which is still in a state of passivity for many. A tourist cluster based on the sobornyy principle forms a living environment that allows getting a great creative impulse to transfer its *sobornost* from a liability to an asset for a short tourist trip and realize this impulse for the benefit of your family and people already at home.

Why is Vladivostok? In the 18th century, Peter the Great realized one of his most famous innovative projects: on the border with the largest world market for Russia (Europe), he built the city of St Petersburg. The best personnel from all over Russia and all over Europe were involved in the construction. As a result, the city has become not only a synthesis of Russian and European (Western) culture and economy. The architectural uniqueness of the city was created by the construction of buildings in almost all European styles. As a result, the historical centre of St Petersburg is recognized as a UNESCO world cultural heritage.

Today, the Asia-Pacific region (APR) is the largest world market. Vladivostok is located in the Bay of Peter the Great on the border with the APR. Thus, even geographical names suggest the choice of the most attractive place to create a cluster of synthesis of the West and the East in the 21st century using historical, 18th-century innovations of Peter the Great. The formation of a single model based on plenty of national and historical architectural styles may become the first example in history when modern infrastructure objects, not historical, can be recognized as UNESCO heritage. And this will be another confirmation of the timeless unity of the sobornyy qualities.

The first steps have already been done in this direction. The federal law on the Free Port of Vladivostok (FPV), which gave significant benefits to entrepreneurs-residents of the FPV and Territories of Advanced Social and Economic Development (TASED), was adopted. Vladivostok has been awarded the administrative status of the Capital of the Far Eastern Federal District (FEFD).

The implementation of the international cultural and tourist cluster will transform Vladivostok into the Pacific capital of Russia that, in turn, will increase the investment efficiency of cluster projects.

The International Cultural and Tourist Cluster the “EAEU&APEC Cooperation Park” as a Model of the Harmonious Development of Eurasia Based on the Sobornost Principle

Location: Free Port of Vladivostok, the Bay of Peter the Great.

The main projects of the cluster:

- “Russia is Sobornost Land”, Ethnographic Park of the Peoples of Russia;
- “Ocean of Cooperation”, a complex of Image Houses of the countries of the world (cultural and hotel centres);
- “Land of Cooperation”, international EXPO with the EAEU and BRICS exchange;
- “Mile of Cooperation”, a bridge and a lighthouse of cooperation, a symbol of the connection of countries, their cultures and economies.

The cluster implementation technology is an international public and private partnership.

As the first steps in this direction and more detailed development of the cluster concept, including a feasibility study, it is advisable to form an International Consortium “EAEU&APEC Cooperation Park” and an International Directorate for the Implementation of cluster Projects.

Target results:

1. Creation of the image “Russia is the Territory of the Sobornost Cooperation of the Peoples of the World!” based on the unique historical heritage of Russia: the sobornost unity of cultures and economies of different peoples.
2. Transformation of Russky Island into a brand island of cooperation of the EAEU&ATES (West and East) by forming the infrastructure of a tourist cluster on the terms of an international public and private partnership.
3. Transformation of the Free Port of Vladivostok from a fortress of military confrontation to an international cooperation fortress. Creation of a

permanent infrastructure for scientific, cultural, political and social and economic cooperation, educational tourism and the development of the human heritage of the EAEU and APEC.

4. Involving about six million tourists in the people’s diplomacy of promoting new principles of cooperation in the social and economic development of their countries.

5. Revealing the essence of the historical uniqueness of Russia:

Soborny Russia is uniting with love, collecting the best, revealing everyone!

6. Approval of the principle of the collective effectiveness of cooperation of the EAEU&APEC

Politics and economics are ruled by love!

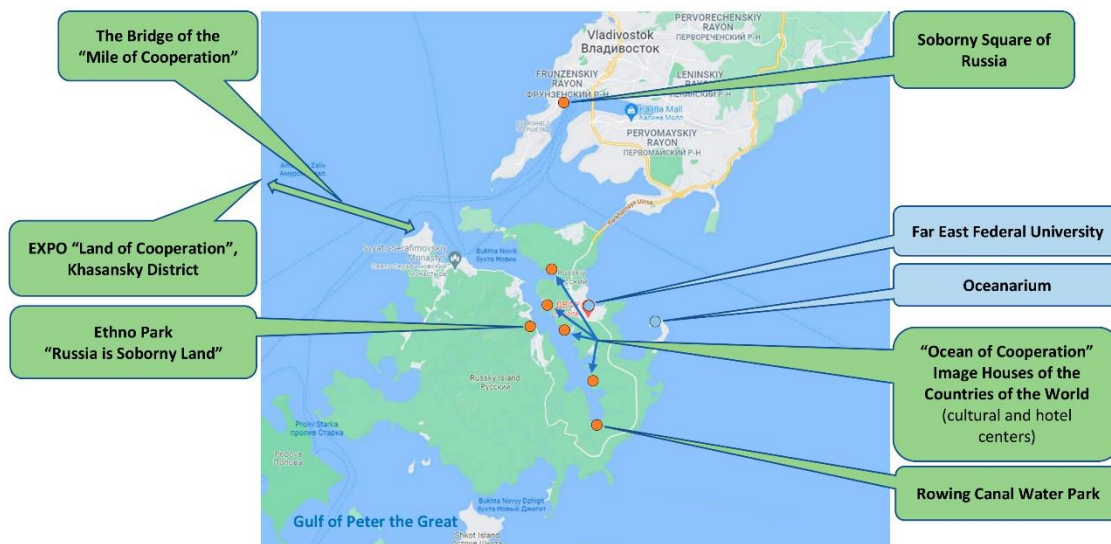


Figure 1. Scheme of the international cultural and tourist cluster.

“Russia is Soborny Land”, Ethnographic Park of the Peoples of Russia

Location: Russky Island, the right bank of Novik Bay.

The main idea: Sobornost as an image idea and centuries-old experience of creative cooperation of different peoples and cultures of the peoples of Russia.

The main image: The personification of the unique soborny historical experience of Russia in the peaceful creative cooperation of different peoples and cultures on a single earth.

Project interaction:

- Public and private partnership of the regions of Russia.

- Each region builds its national centre in an ethnic settlement.

Target results:

1. Russky Island as a brand island of Russia and each its region.
2. Increasing the internal and external tourist attractiveness of the Free Port of Vladivostok (more than 3,000 people per day).
3. Increasing the tourist attractiveness of Russian regions for the Asia-Pacific countries.
4. The platform of event tourism of the regions and nationalities of Russia.
5. Construction of the House of Friendship of the Peoples of Russia, development of national organizations of the Primorsky Krai (Territory).

Implementation method:

Multilateral public and private partnership “Russia + 85 regions + private investor”. All-Russian competition of architects, including by region. The construction and maintenance of infrastructure are carried out by indigenous carriers of their culture. Each region independently designs and builds objects of its historical culture and crafts.



Figure 2. Russia is Soborny Land

“Ocean of Cooperation of the EAEU&APEC”, a Complex of Image Houses of the Countries of the World (Cultural and Hotel Centers)

Location: Russky Island, the left bank of Novik Bay, Saperny Peninsula.

The main idea: *Sobornost* as a mutual enrichment of business and culture in the cooperation of the peoples of the world.

The main image: The embodiment of the synthesis of cultures and economies of the West-East, the EAEU, APEC, and EU countries. Each House includes a hotel and a national cultural centre of its country. It is possible to place the consular representation of the country here.

Thanks to participation in the EAEU cluster, continental and Western countries receive permanent infrastructure direct access to the Pacific Ocean.

Novik Bay is a symbol of the new world architecture.

The image houses of the EAEU, EU, SCO, BRICS, APEC, and ASEAN countries together form a model of peaceful cooperation between different peoples based on the further development of their cultural and national identity.

Project interaction:

- Each House embodies the entire image of the EAEU and APEC countries. Selection of the best project during the national competition of architects of the country.
- International public and private Partnership “Russia + the EAEU&APEC country + investor”.
- Russia is the coordinator and guarantor of the entire project. Partner countries are guarantors for their investors.
- Each Image House is built and maintained by indigenous carriers of the culture of the people.
- The glocal format (from the words ‘global’ and ‘local’) provides high tourist efficiency: every tourist, arriving in one local place, gets a global effect – he gets acquainted with the culture of the peoples of about 30 countries of the EAEU.

Target results:

1. Russky Island as a brand island of the EAEU&APEC.
2. Confirmation of the high investment efficiency of the council principle of cooperation of the EAEU. The construction of a House according to the ‘condo-hotel’ option allows, on the one hand, the investor to return investments already at the construction stage and, on the other hand, to make

each House an image of multinational investments in the culture and business of their country.

3. Ocean of Cooperation is a brand project to promote the principles of the EAEU and the Financial and Banking Association of Eurasian Cooperation (FBA EAC) and the projects financed by it.
4. Approval of the investment efficiency of infrastructure facilities based on the national and cultural uniqueness of the business owner. It is necessary to remove the national architecture from the outside and the cultural centre inside – all 30 hotels will be empty.
5. Familiarizing builders, tourists and service personnel to the *sobornost* spirit of the Russian world and the environment of the EAEU gives all peoples a powerful creative impulse for their development.
6. Creation of a unique environment for the synthesis of cultures and economies “West-Russia-East”, a new architecture of international relations, people’s diplomacy and effective development of human capital.
7. Statement of equality of all partners: all buildings are of the same height above sea level, with an equal number of rooms (about 50).
8. Number of possible participants: 20-30 countries.
9. The central object of cultural exchange and educational tourism of the APR, the EAEU, the EU.
10. Approximately a 10-kilometre beach area for event tourism of the EAEU scale.
11. The evidence of the possibility of peaceful co-development of different peoples and cultures is the best form of terrorism and extremism prevention. Tourist flows-carriers of popular diplomacy ensure the spread of this preventive effect around the world.
12. Training specialists with practical experience in the development and implementation of international infrastructure projects for the integrated development of the territory. Application of the acquired competencies in the development and implementation of international infrastructure projects in different regions of Russia and the world.
13. Overcoming the barrier of 6 million people per year of the tourist flow of FPV.

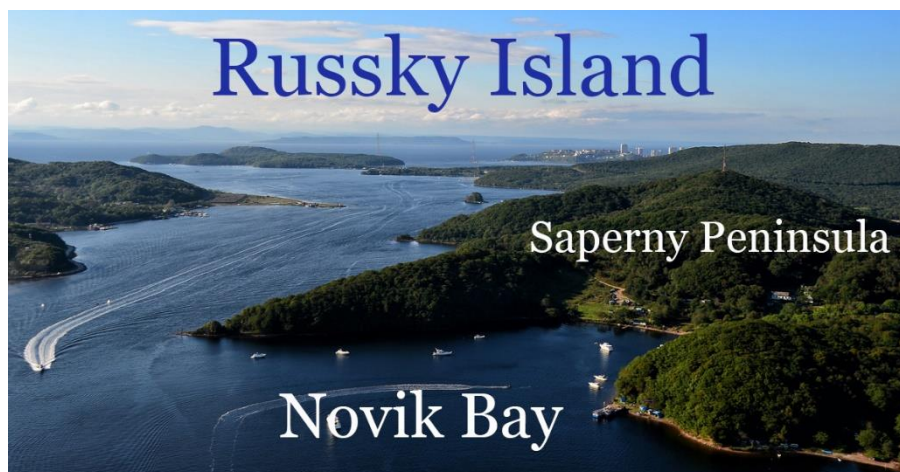


Figure 3. View of Novik Bay near Russky Island

Method of implementation:

Each House is an image of a trilateral public and private partnership “Russia + the EAEU&APEC country + investor”. Gathered in one place of Novik Bay, the national diversity (architecture, language, cuisine) of the countries of the APR, Europe and trans-Eurasian cooperation forms a centre of strength for mutual respect of cultures and a qualitative vector of peaceful social and economic co-development.

The construction and maintenance of infrastructure are carried out by indigenous carriers of their culture. The rotation of not only tourists but also service personnel expand the promotion of their culture to Russia and, at the same time, the Russian world to other countries.

There are equal conditions for all countries: a hotel with 50 rooms with mandatory elements – national architecture outside, a cultural centre and a kitchen inside. All the Houses are of the same height from sea level. A solid beach along the coast of the Saperny Peninsula in Novik Bay is a large platform for event tourism on the scale of the EAEU&APEC.

The architectural, cultural, and social uniqueness of the infrastructure ensures the high profitability of the cluster and its investment efficiency. The total capacity of the hotels is about 3,000 people. The tourist capacity for residents and visitors of the city, internal and external tourists is more than 10,000 people per day.

By international standards, it is a small infrastructure project. In the material sphere, this is just the localization of small and medium-sized restaurant, hotel and tourism businesses. But combining the efforts of many countries and national businesses for the success of a common cause ensures a global increase in the wealth in the intangible sphere of the entire project and each of its participants.

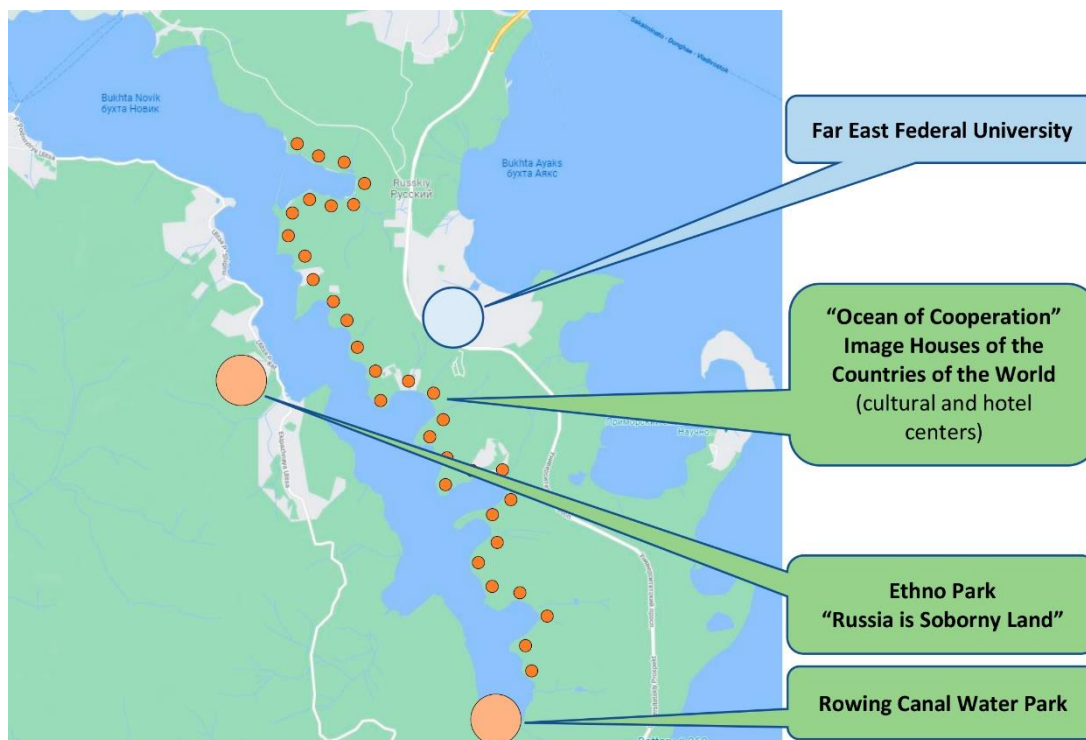


Fig. 4. Novik Bay, the place of implementation of the Ocean of Cooperation project in Russky Island

Additional aspects of attractiveness:

There are year-round tourist attractions and fullness of hotels not only on Russky Island but the entire agglomeration of the Free Port of Vladivostok.

The neighbourhood of Image Houses of the EAEU&APEC countries on the same peninsula with FEFU allows foreign students to feel at home without interrupting their culture. And also, to work and do business without interrupting your studies. It contributes to the mutual growth of the capitalization of the FEFU educational function and the cultural and tourist function of the EAEU cluster. Strengthening the role of the FEFU as a brand-forming object of the image of the new Russia and the new international architecture.

The horizontal location (at sea level) of the infrastructure allows creating convenient public spaces for mass events, event tourism and walking routes for all people, including children, the elderly and people with disabilities.



Figure. 5. The Ocean of Cooperation. Model houses of the SCO countries (cultural and hotel centers) in the Konechnaya Bay

“Land of Cooperation”, International EXPO Jointly with the EAEU and BRICS Exchange

Location: Khasansky district.

The main idea: Sobornost as the embodiment of the culture of the people in the country’s economy, the unity of tangible and intangible assets.

The main image:

Four or five large pavilions symbolizing the world’s economic regions: Europe (EU), Russia with the CIS, China, APEC and BRICS. Above them, there is the stock exchange of the EAEU and the BRICS uniting all.

Project interaction:

- International public and private partnership.
- Brand project of the Assembly of the Peoples of Eurasia, the Financial and Business Association of Euro-Asian Cooperation (FBA EAC), the New BRICS Development Bank (NDB BRICS), the Eurasian Development Bank (EDB).
- International competition of architects on the scale of the EAEU.

Target results:

1. EXPO as a permanent territorial exhibition of the materialization of national culture in the economy of each country and people. The throughput capacity is at least 500,000 people/month.
2. EXPO as a specialized venue for the Eastern Economic Forum simultaneously with the presentation of cultural and economic achievements of the participating countries.
3. The EXPO location is at the junction of the New Silk Road and the Arctic Silk Road has great logistical attractiveness.



Figure 6. International EXPO “Land of Cooperation”, Khasansky district

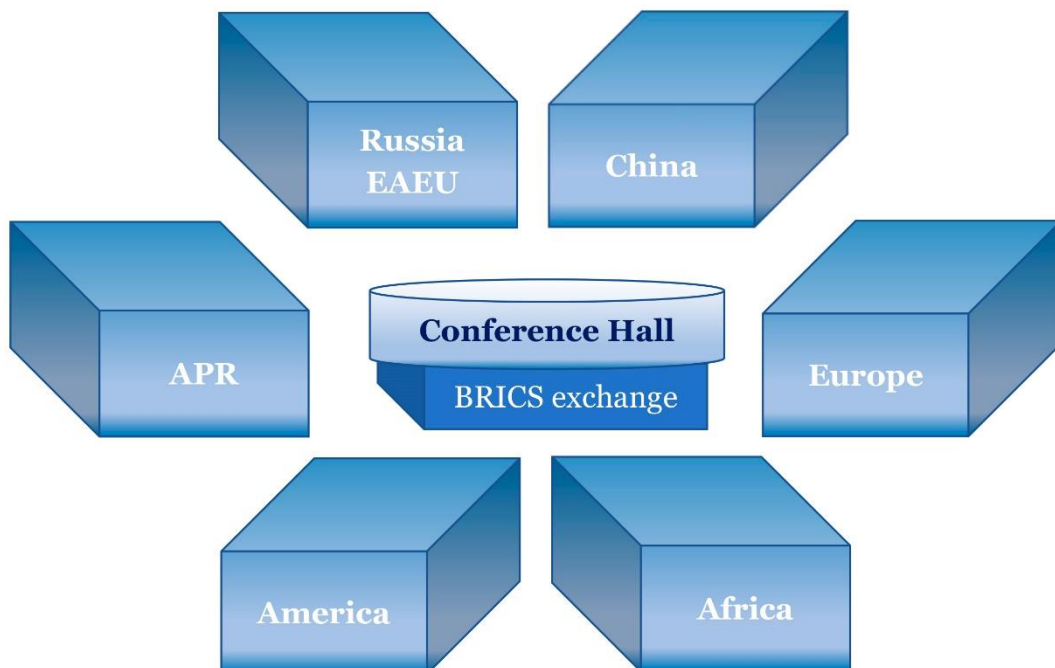


Figure 7. International EXPO “Land of Cooperation”. Structure option

Implementation method:

There are large low-lying areas to the south of the borders of the national park “Land of the Leopard”. The unique location is near the junction of the borders of three states: Russia, China, North Korea, and the Primorye-2 international transport corridor.

Each country of the region is an exhibition for 1-2 months. A separate pavilion of China – each province for 1-2 months. As a result, three pavilions out of 4 are constantly operating. It is also possible to hold thematic international exhibitions by agreement of the parties.

An additional component of the EXPO is the project “Kitchen without Borders”, a restaurant of national cuisines of Russia, China, Korea, Mongolia, Japan over the waters of the Tumannaya River at the confluence of the borders of Russia-China-Korea.

It is possible to implement within the framework of the Expanded Tumangan Initiative.



Figure 8. Kitchen without borders, location



Figure 9. Kitchen without borders, compositional solution

The Bridge of the “Mile of Cooperation” and the “Lighthouse of Cooperation”

Location: Amur Bay, Russky Island, Barabash village, Khasansky district.

The main idea: *Sobornost* as the approval of international standards of cooperation.

On the shores of the Pacific Ocean, the main ways of cooperation of many countries are maritime. Therefore, the nautical mile is a measure of our cooperation.

The main image:

The mile as a symbol of the EAEU cooperation standard.

The organization of the main elements of the bridge to the left and right of the lighthouse at a distance of a nautical mile – 1,852 m.

“The Lighthouse of Cooperation of the EAEU” is an index of the safety of navigation and world relations.

The restaurant is located at an altitude of 2 cables (370 m) above sea level.

The entrance (and exit) of ships to the Free Port of Vladivostok is under the EAEU cooperation Bridge.

Project interaction:

- International public and private partnership.
- Brand project of partner countries and cluster participants.
- International competition of architects on the scale of the EAEU.

Target results:

1. Vladivostok is the only keeper of the standard of the sea mile in the world as a symbol of economic and cultural cooperation of the participating countries of the project.
2. The unity of all elements (connected by the bridge “Russia – *Sobornost* Land”, “Ocean...” and “Land of Cooperation”) The international cluster “The EAEU&APEC Cooperation Park” symbolizes the comprehensive cooperation of the participating countries of the new world architecture and ensures maximum investment efficiency of all cluster projects and other infrastructure projects of TASEDs and residents of the FPV in the Bay of Peter the Great.
3. Development of international cultural and economic aspects of the Smart City concept. A symbol of the unity of cultures and economies as the foundation for the successful sustainable development of countries and regions.
4. The bridge’s exit to the middle of the Amur Bay coast provides equal initial conditions for the development of small and medium-sized businesses along the entire coast of the Khasansky and Nadezhdinsky districts, including the Sandy Peninsula as a part of Vladivostok.
5. Improvement of commodity logistics within the framework of the Primorye 2 ITC (International Transport Corridor), as well as labour mobility in the implementation of infrastructure projects and TASED in the Khasansky and Nadezhdinsky districts.
6. Providing additional factors for the profitability of the Harbin, Hunchun – Slavyanka, Zarubino, Vladivostok railway: a million tourists’ turnover is added to the freight load of railway communications with the Chinese provinces of Jilin and Heilongjiang.
7. Reducing the distance from Vladivostok to the village of Barabash by about 100 km. Today, the city of Vladivostok is 128 km from the Barabash Village. Directly from Russian to Barabash – 28 km.

Attractiveness factors:

There are standards of a litre, a meter, a kilogram in the world. However, there is no standard of the nautical mile anywhere, no one has ever seen a mile on a scale of 1:1. The organization of the main elements of the bridge at a distance of a nautical mile (1,852 m) allows you to get a unique bridge that is simultaneously an object of transport, tourism and brand infrastructure.

Russian Bridge (a symbol of the unity of the multinational people of Russia and, at the same time, the connection of the Russian world with the whole world)

is already a factor of tourist attractiveness for cruise ships, the approach to Vladivostok under the bridges of Mile of Cooperation (the personification of cooperation of the EAEU) and Russian Bridge (a symbol of the unity of the multinational people of Russia and, at the same time, the connection of the Russian world with the whole world).

Bridges are the business card of the EAEU cluster, the Free Port of Vladivostok is the face of Russia on the Pacific Ocean.



Figure 10. The bridge of "Mile of Cooperation", location

Implementation method:

The scale of association: Vladivostok with the Russky Island + Popov Island + Reinike Island; Vladivostok with the Khasansky district of Barabash Village; the international transport corridor "Primorye-2" and the infrastructure of cultural and educational (on Russky Island), eco (Cedar Pad Nature Reserve, Land of the Leopard National Park) and business tourism (EXPO in Khasansky district); Vladivostok and the Chinese provinces of Heilongjiang, Jilin.

The hourly accessibility from Vladivostok to the left coast of Amur Bay contributes to the development of small businesses in the tourism sector here. As well as the construction of a new residential district of Vladivostok on the Sandy Peninsula using green technologies.

The formation of bridge supports in the form of artificial lagoons of the Peter the Great Biotechnopark for the development of maricultures gives not only an additional investment component of the project but also fills it with environmental benefits: the development of the biological diversity of Peter the Great Bay on the basis of cooperation between private business and FEFU.

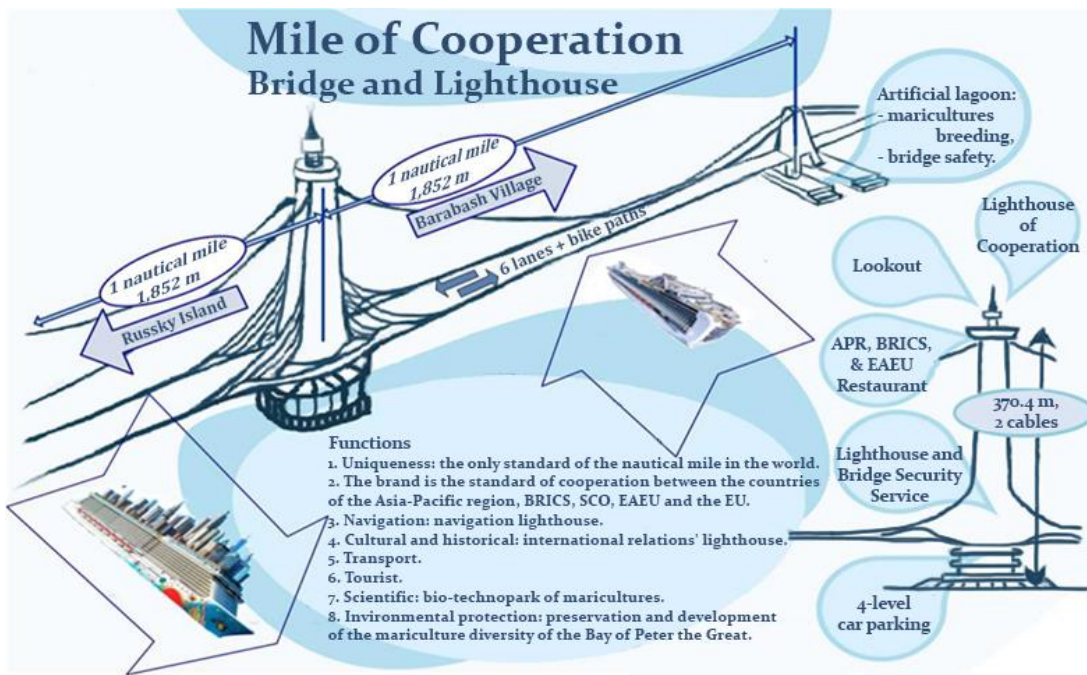


Figure. 11. The bridge of “Mile of Cooperation”

General Implementation Scheme

Vladivostok already has experience in implementing major infrastructure projects. At the beginning of the 20th century, there was the construction of the world's largest sea fortress. At the beginning of the 21st century, there was the construction of a complex of infrastructure facilities in preparation for the APEC-2012 summit: three major bridges, roads on the mainland and the island, the campus of the Far Eastern Federal University (FEFU), sewage treatment plants and new power plants, a medical centre and other facilities.

In general terms, the project implementation algorithm consisted of the following stages:

- 1) public initiative, formation of the main idea-image of the project, determination of the general circle of interested persons (stakeholders);
- 2) formation of a project team to develop a preliminary concept and sources of its financing (a small circle of stakeholders);
- 3) development of the image concept, including the implementation scheme, preliminary feasibility study, sources of financing, social and economic effects;
- 4) submission of the preliminary concept to the first person of the state for making the main management decision;

- 5) approval of the main idea by the President of Russia, adoption of a presidential decree instructing the government to prepare the main resolutions and laws according to the project implementation scheme;
- 6) the adoption by the Government of the Russian Federation of the Federal Law No. 93-FL, May 8, 2009, “On the Organization of the Meeting of the Heads of State and Government of the Countries Participating in the Forum “Asia-Pacific Economic Cooperation” in 2012, on the Development of Vladivostok City as a Centre for International Cooperation in the Asia-Pacific Region and on Amendments to Certain Legislative Acts of the Russian Federation” (Federal Law No. 93-FL), as well as the necessary resolutions of other acts, including the definition of the boundaries of the land plot for the implementation of the project, the general operator of the project, the procedure for the transfer of land plots to the ownership or operational management of the operator, the size and sources of financing, the inclusion of the project in the relevant state (federal and regional) territorial development programs;
- 7) creation of a legal entity, the general operator of the project (the federal directorate for the construction of facilities for preparation for the APEC-2012 summit) and the project organizing committee;
- 8) allocation of funding for the implementation of the first stage of implementation: development of projects for each infrastructure object, registration of the necessary examinations and approvals, transfer of land plots under the management of the head operator, resolution of planned and contentious issues with the former owners of land plots and real estate objects (individuals, public and commercial organizations, federal and regional structures);
- 9) presentation of the project at international investment forums;
- 10) holding competitions to determine the main contractors for the construction of each object;
- 11) implementation of a set of projects and their phased financing with ensuring control by the project organizing committee, the head operator, state bodies of construction and environmental supervision;
- 12) phased completion of the construction of facilities, their commissioning, including the transfer to a new owner;
- 13) preparation and holding of the APEC-2012 summit on the FEFU campus, including the presentation of the entire complex of facilities and new prospects for international cooperation.

In addition to performing its general functions, the FEFU campus hosts the annual Eastern Economic Forum. The EEF is held in September. Because of this, the FEFU has shifted the beginning of the school year by almost a month. There are other disadvantages to hold a major international event on a non-specialized site.

The implementation of an International cultural and tourist cluster can be carried out according to a similar algorithm, taking into account international specifics. For example, if a decision is made on the implementation of the “Kitchen without Borders” project, it will be necessary to conclude an international agreement between Russia-China-Korea on the allocation of a land plot in the border zone of the three countries for the creation of a special economic zone with the status of joint use. Therefore, this project is considered not as a mandatory part of the cluster, but as a promising one. A more detailed study of its concept and feasibility study is possible after obtaining preliminary consent at the level of the Ministry of Foreign Affairs of the three countries within the framework of the Expanded Tumangan Initiative. However, organizationally, it should be part of an international cultural and tourist cluster.

The main stages of the algorithm for the implementation of the International Cultural and Tourist Cluster “EAEU&APEC Cooperation Park” as a cultural and historical national model of the new world architecture based on the sobornyy principle:

1. Public initiative, the formation of the main idea-image and ideology of the project, the definition of a promising circle of stakeholders.
2. Discussion of the idea-image of the cluster, receiving feedback from Russian and foreign experts on the relevance and necessity of practical implementation of the concept, forming a project core of experts capable of developing a detailed concept of the cluster.
3. Definition of a Russian legal entity as the leading operator to develop and implement the cluster.
4. Formation of the project core from the composition of potential participants of the international consortium of investors and the selected Russian head operator. Formation of a project team to develop a detailed concept of the cluster: image-idea, cultural-historical and ideological justification, feasibility study and preliminary effects in the cultural, social, political and economic spheres. The source of funding is individuals and legal entities that make up the core of the international consortium.

5. Presentation of the cluster on international information platforms, attracting new participants of the international consortium.
6. Presentation of the cluster to the President of Russia for making the general management decision to implement the concept of the new world architecture model.
7. Adoption of the Decree of the President of Russia with instructions to the government and the leading operator on the preparation of basic regulations and laws according to the project implementation scheme;
8. Adoption by the Government of the Russian Federation of the Federal Law on the implementation of the international cultural and tourist cluster in the Free Port of Vladivostok, Peter the Great Bay, as well as the necessary resolutions and other acts, including the definition of the boundaries of the land plot for the implementation of cluster projects, the approval of the head operator of the project, the procedure for the transfer of land plots to the ownership or operational management of the operator, the size and sources of financing on the terms of public and private partnership, inclusion of the project in the relevant state (federal and regional) territorial development programs.
9. Creation of a legal entity – the general operator of the project, the cluster organizing committee, the international consortium and the international directorate for the implementation of cluster projects.
10. Allocation of funding to implement the first stage of implementation: organization of national and international competitions of architects on the topics of cluster projects.
11. Organization (if necessary) of national architectural competitions to select a sketch of the best Image House, cultural and tourist centre of their country for inclusion in the project “Ocean of Cooperation” on Russky Island by the consortium members. Clarification of technical and economic indicators of the implementation of cultural and national projects and the “Ocean of Cooperation” as a whole based on the results of competitions.
12. Organization of all-Russian and international competitions on the topics of cluster projects. Clarification of the results of the technical and economic indicators of the implementation of the projects “Russia is Soborny Land”, “Land of Cooperation”, the Bridge of the “Mile of Cooperation”.
13. If necessary, the organization of an international competition for the project "Cuisine without borders" within the framework of the Expanded Tumangan Initiative.

14. Development of projects for each infrastructure object, registration of the necessary examinations and approvals, transfer of land plots under the management of the head operator, resolution of planned and contentious issues with the former owners of land plots and real estate objects (individuals, public and commercial organizations, federal and regional structures).
15. Presentation of the cluster at international investment forums.
16. Construction of infrastructure facilities of the cluster by members of an international consortium under the general management of the leading operator, the organizing committee and the international directorate of the cluster.
17. Phased completion of the construction of facilities, their commissioning, including the transfer to the investor.
18. Organization of research activities to study all the effects of the cluster implementation from the stage of organizing international and national competitions of architects to the operation of infrastructure cultural and tourist facilities created on the principle of *sobornost*.
19. Training personnel with the issuance of certificates confirming the competence of specialists in the development and implementation of international infrastructure facilities created on the *sobornost* principle.
20. Organization of the vital activity of the international cultural and tourist cluster under the general guidance of the head operator.

The first stage of this algorithm can be considered successful.

The second stage. Representatives of the scientific, cultural and investment elite are invited to take part in the discussion of the image-idea of a cultural and tourist cluster based on the *sobornost* principle to form the core of an international consortium and implement all other steps to implement the concept of a cultural and historical national model of new world architecture.

The third stage. The authors see the International Union of Non-Governmental Organizations “Eurasia Peoples’ Assembly” (EPA) as a promising head operator of the cluster (<http://eurasia-assembly.org/ru>). During the four years of its existence, the Assembly has confirmed its high status in organizing international events in different countries. The organization’s activities received a positive assessment at the General (reporting and election) Assembly held on July 9, 2021. It allows us to make a forecast about the readiness of the EPA to start implementing international infrastructure projects in the humanitarian sphere. The Secretary-General of the Eurasia Peoples’ Assembly, Andrey Yuryevich

Belyaninov, has sufficient administrative resources to present the cluster concept to President of Russia Vladimir Putin. To guide the cluster concept implementation, it is possible to establish a specific legal entity by the Assembly.

The fourth and subsequent stages. European and Asian universities can become the project core for the development of a detailed cluster-model concept. The financing of the development of the cluster project or its national components by the scientific and teaching staff with the participation of students can serve as a basis for the university endowment funds and their founders to receive profit during the implementation of the project. The organization of scientific and educational activities to study the effects of the model on the *sobornost* principle will also contribute to the growth of the competence and attractiveness of universities on the world stage. In addition, many universities have sufficient resources to hold national competitions of architects, provided for by the ideology of the cluster implementation.

In addition to endowment funds of universities and private investors, the core of the international consortium may include Russian and international financial structures. For example, the State Development Corporation of Vnesheconombank (VEB) (<https://вэб.рф/>) (Russia), the Eurasian Development Bank (EDB) (<https://eabr.org/>), the New BRICS Development Bank (BRICS NDB) (<https://www.ndb.int/>). The purpose of each of them is to invest in the economic development of the regions including infrastructure projects. The international cultural and tourist cluster is just one of similar projects that can become the locomotive of regional development. Some of these banks already have the experience to implement international infrastructure projects in the Far East based on public and private partnerships. For example, the Far East Development Fund (FEDF), established by the EEF. The Russian Federation, together with the Asian Generations Fund (AGF), is implementing two major projects in the Far East with a total cost of more than 1 billion rubles (Website of the Far East Development Fund). In addition, the chairman of Vnesheconombank, I.I. Shuvalov, was the head of the organizing committee to prepare facilities for the APEC-2012 summit in Vladivostok. And his experience will provide significant assistance in the implementation of the cluster.

However, the basis of all further steps is the result of discussing the concept of the cluster model and combining a group of experts into the project core of the cluster.

Part 3.

Discussion of the Image of the Soborny Model of the New World Architecture

Discussion in Russia

We received a lot of expert feedback on the cluster concept in 2017. Because their content allows us to more clearly understand the conditions in which the cluster will be implemented, we give these reviews fully.

At the same time, it should note that the presence of these reviews does not prevent other experts and universities in Russia from participating in the discussion of the cluster model and becoming part of the cluster project core. Moreover, the new time raises new questions for discussion.

Initially, the cluster concept also included the Mercury project – an international network of libraries of the world's presidents as a basis to form secure cyberspace. The project provides for the construction of a pilot library named after Father Pavel Florensky in Vladivostok. Due to the scale of this network project, it is worthy of an independent separate discussion. Therefore, this article does not consider. But we see a mention of it in the reviews of experts.

1. Review of the concept sketch of the International Cultural and Recreational Cluster “Cooperation Park” (Vladivostok City, Peter the Great Bay)

The demographic and economic situation in the Far East and Vladivostok is ambiguous. The active outflow of the population from the region continues. It brings to the fore the search for a model of regional development that opens up the prospect of comprehensive regional social and economic development, active investment attraction, and building a multi-vector partnership: public and private, social, international.

It should be about the high investment attractiveness and economic efficiency of business projects with a high cultural and historical component that can become the locomotive of the entire social and economic development of the region. Such projects should maintain and increase their attractiveness at all stages of their development and implementation, starting from the discussion of ideas and further – at the stages of development, coordination and implementation, evaluation of results.

Currently, the actual programmes of the regional development are limited to individual projects in the form of TASED (Territories of Advanced Social and

Economic Development) and residents of the territory “Free Port of Vladivostok, Peter the Great Bay” (FPV).

The development of the Far Eastern region of Russia is in urgent need of non-trivial projects that can attract domestic and external investments to the region, consolidate and increase social and human capital. Such projects cannot be limited only by economic and financial parameters, which cannot be an end in themselves but should themselves be considered as ensuring the implementation of social, cultural and political purposes.

It seems that there is a need to move to the formation of state order for the development of a concept for the integrated development of FPV and determining the optimal conditions for effective management of the balance of technological and humanitarian innovative projects. On a local scale, this can ensure the sustainable social and economic development of the region, on a global scale – the performance of federal functions, including the formation of FPV, as a point of growth, attractive on a Russian and global scale.

In this regard, the presented ‘concept sketch’ is undoubtedly of interest and deserves the most serious attention – both in terms of the vectors of development of the coastal zone of Peter the Great Bay, and the political relevance of the ideas underlying the project and determining its content.

We are talking about the creation and development of a new large-scale economic, social and cultural cluster, which serves as the basis for Russia’s entry into the very perspective economic, cultural and political Pacific space on the one hand. On the other hand, it opens a platform for international cooperation and partnership at the eastern border.

The general link of the cluster is Vladivostok, the Russky Island and the adjacent territory, which is getting a new life due to the transformation of the infrastructure of military confrontation into the infrastructure of constructive cooperation.

The concept sketch presents many spatially and meaningfully interrelated projects, including:

- Ethnographic Park of the Peoples of Russia on the Russky Island (the right bank of Novik Bay), where each Russian region gets the opportunity to present its uniqueness, unique ethnic cultures. The project also includes a sports and recreation complex: a water park, a rowing canal.
- The complex of cultural and hotel centres “Ocean of Cooperation”, the presentation space of the partner countries of the APR, the EAEU, the SCO

(Shanghai Cooperation Organization), the EU (Russky Island, the left bank of Novik Bay on the Saperny Peninsula). Each such national and cultural centre contains a hotel and restaurant service. It is also possible to accommodate consular missions of the respective countries.

- The international exhibition Complex “Land of Cooperation” (Khasansky district), which includes several pavilions (expanded business centres) and a stock exchange.
- Architectural and transport complex the Bridge of the Mile of Cooperation (also integrating a lighthouse) across the Amur Bay along the highway “Russky Island – Barabash Village”, Khasansky district. Russian Bridge provides transport integration of Vladivostok with the islands of Russian, Popov, Reinike, with the Khasansky district and the Sandy Peninsula (with the possible construction of a new micro-district there), cultural and educational infrastructure on Russky Island, the Cedar Pad Nature Reserve, the Land of the Leopard National Park and business tourism (EXPO in the Khasansky district). It also provides a humanitarian and tourist component of the Primorye-2 international transport corridor between Vladivostok City and the Chinese provinces of Heilongjiang and Jilin.
- The Information and Cultural Center “Mercury” in Vladivostok is a pilot project to form a network of modern libraries and information collections of the participating countries of the project.

The main advantage of the conceptual sketch of the cluster project is the emphasis noted above on the social and cultural context, the creation of a social and cultural environment of a broad regional and interregional partnership. The implementation of the project will require the intensification of cooperation between domestic sociologists and humanitarians based on the material of understanding the cultural and historical heritage and prospects for the development of the Russian Far East.

One of the ideas of the project is not trivial, it is connected with the use of historical experience of a breakthrough nature in the North-West of Russia in its further development and implementation. We are talking about the creation by Peter I based on St Petersburg of a new point of growth of the country, a social and cultural base for the development of advanced world practices in various areas of life. It opens up the possibility to establish partnership interactions between the Northwestern and Far Eastern regions, including the involvement of historians, sociologists, economists, and cultural scientists to analyze and generalize the

historical experience of border cooperation and the integration of the Russian Federation into the world economic and cultural space, including the experience of Peter the Great and Soviet modernization.

Of course, the project needs a detailed economic justification. It involves a thorough regulatory and legal study at the regional, federal and international levels.

However, even the conducted review shows that the cluster project implementation will contribute to the development of small businesses in the tourism sector in the region, the formation of social partnership, civil dialogue on a regional and federal scale, an attractive brand of Russia and the region.

This large-scale project implementation, without any doubt, can have a positive impact on the development of relations with neighbouring states, the positioning of the Russian Federation among the countries of the Pacific basin.

All of the above allows us to state with sufficient confidence that the presented public concept sketch of the cluster is quite worthy of presentation at the Eastern Economic Forum (EEF), Vladivostok City.

July 29, 2017.

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2. Review of the project to create an International cultural and recreational cluster “Cooperation Park”, free port of Vladivostok, Peter the Great Bay

The project “Mercury” presented at the Eastern Economic Forum was prepared by the initiative group of the network public platform “Eastern Vector” with the support of the Public Council under the Ministry of Development of the Russian Far East. The project provides for the inclusion of a complex of the infrastructure facilities of “Cooperation Park” in the concept of the development of the free port of Vladivostok. The significance of this complex goes far beyond the economy and logistics. It is about forming a new image of Russia in the modern world.

The processes taking place in global politics and the logic of Russia’s civilizational development, urgently require, firstly, a multi-vector approach to

building foreign policy in all its aspects – social, cultural, economic, demographic, and political. The eastern vector of this policy is almost a priority in the current situation. The future of Russia and the whole world is deciding in the Far East now.

Secondly, the logic of the civilizational development of Russia in the 21st century requires us to reveal and actualize our unique cultural and historical experiences in new historical conditions. The project of a multipolar world, which is the only fruitful way out of the global crisis of world politics, needs both a deep ideological justification and the development of actual concrete models of interaction between cultures. Russia has a lot to give in this regard.

The authors of the project of the International Cultural and Recreational Cluster “Cooperation Park” do not accidentally appeal to the concept of sobornyy unity. On the one hand, the *sobornost* concept is a unique asset of Russian philosophical thought. On the other hand, it reveals the generally significant spiritual foundations of the community of people, their unity, which does not abolish differences, does not suppress personalities, but on the contrary, opens up to everyone the possibility of an extremely deep expression of their uniqueness. The history of Russian culture and Russian statehood provides an example of such a real *sobornost*.

The project’s goal is “the transformation of the free port of Vladivostok and Russky Island from an unsinkable naval fortress into a centre of international cooperation between Russia and the countries of the APR, the EAEU, BRICS, the SCO and the whole world on the principles of developing everyone’s diversity based on the traditional values of their people.” The project includes several infrastructure complexes: the ethnographic park of the peoples of Russia “Russia is Sobornyy Land”, the complex of cultural and hotel centres “Ocean of Cooperation”, the international EXPO together with the BRICS exchange “Land of Cooperation”, the Bridge of the “Mile of Cooperation” and the “Lighthouse of Cooperation”, the network of libraries of the Presidents of the world within the secure cyberspace.

Each of these objects implements a certain aspect of a single concept, the essence of which is expressed in a common motto: “Russia is the territory of sobornyy cooperation of the peoples of the world!”

The presented project is conceptually verified and expresses in a social and economic form the message to the modern world that Russia can and should give in the 21st century. The project’s ideological basis and its concrete elaboration

correspond to the deep civilizational principles of Russia and meet the urgent needs of international cooperation at the present stage.

I recommend the project “International Cultural and Recreational cluster “Cooperation Park”, Free Port of Vladivostok, Peter the Great Bay” for consideration at the Eastern Economic Forum and further implementation.

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3. Expert opinion about the project “Mercury”, presented as a public initiative to form a new image of Russia in the infrastructure projects of the International Cultural and Recreational Cluster “Cooperation Park”, the Free port of Vladivostok, Peter the Great Bay (network public platform “Eastern Vector”)

The documents of the project “Mercury” submitted for examination were prepared as a public initiative (the network public platform “Eastern Vector”). The project, according to its authors, proposes the formation of a new image of Russia in the infrastructure projects of the International Cultural and Recreational Cluster “Cooperation Park”, the Free Port of Vladivostok, Peter the Great Bay. The project is aimed to implement several systemic complex measures that can ensure high efficiency to solve the problems of ‘spiritual security’ of the region.

The project is aimed to create a new image of the Free Port of Vladivostok (FPV) at the Eastern Economic Forum (EEF) as a result of the cooperation of the local community, business circles and public authorities. The primary task of the project is designated: the embodiment of a positive image of Russia in the infrastructure of the International Cultural and Recreational Cluster “Cooperation Park” and the inclusion of mechanisms of people’s diplomacy in the promotion of the brand of international cooperation “Russia is the territory of soborny cooperation of the peoples of the world!”.

This project is a preparatory stage for the state order to develop a concept for the integrated development of the territory of the free port of Vladivostok. In the future, it seems that it can have a positive impact on the image of the new Russia. In this regard, considerable attention is paid to the issues of spiritual security. In particular, because spiritual security is the security of a person’s deep self-identification and, as a result, society.

The basis of society is people, and their spiritual positions determine the entire life of society. It is especially important to maintain positive spiritual ideals (duty, honour, conscience, consciousness, patriotism...). Spiritual health contributes to positive processes in a person, family, society. Spiritual illnesses lead to personal, family, and social tragedies. In addition, the spiritual world has its objective laws, the violation of which (spiritual crime, destructive cults, sects) leads to destructive processes at all levels of human existence.

The state of the spirituality of Russian society (including in the police) depends on the quality of the spiritual and religious space of Russia, legal and spiritual culture, law and order, citizenship, patriotism, the consciousness of Russian citizens, the degree of their consolidation and *sobornost*.

The gradual introduction of the peoples of all countries to the Russian *sobornost* proposed in the project will contribute to mutual cultural and creative development, which will have a positive impact on the stability of the overall social and economic development. At the same time, it is obvious that by allowing foreign librarians into the cultural space of Russia. It is important to ensure that carriers of destructive ideologies and sects, as well as representatives of perversions, often legal in other countries, do not penetrate it. Librarians must meet the quality of a secure network according to the legal and moral standards of the Russian Federation and its peoples.

Within the framework of the project under consideration, the legal basis for activities to strengthen spiritual security is: The Constitution and legislation of the Russian Federation; the doctrine “National Security Strategy of the Russian Federation of December 31, 2015”; Federal Law No. 125-FL, September 26, 1997 (ed. 06.07.2016) “On Freedom of Conscience and Religious Associations”; The Information Security Doctrine of the Russian Federation (approved by the Decree of the President of the Russian Federation, December 5, 2016, No. 646); Strategy of the state Cultural policy for the period up to 2030 (approved by Decree of the Government of the Russian Federation No. 326-p, February 29, 2016); legal acts of relevant state departments and institutions; internal regulations (canon law) of traditional religious creative organizations operating in Russia; regulations on the Commission of the Russian Academy of Sciences (RAS) on Combating Pseudoscience and Falsification of Scientific Research (Resolution of the Presidium of the Russian Academy of Sciences No. 68, March 23, 1999).

Apparently, such grandiose plans can be implemented only with the active participation of all the creative forces of Russia, primarily traditional religious and

ideological organizations that have created the culture of our state, the language and the self-consciousness of its indigenous peoples.

The list of target results of the project is impressive, albeit it is difficult to accurately predict a detailed assessment of the effectiveness at the design stage of such large-scale works.

I believe that the project “Mercury” submitted for examination, presented as a public initiative to form a new image of Russia in the infrastructure projects of the International Cultural and Recreational Cluster “Cooperation Park”, the Free Port of Vladivostok, Peter the Great Bay (the network public platform “Eastern Vector”) is relevant and necessary in the continuity of the development of positive creative principles of the existence of the Far Eastern regions of Russia. The project needs support for its implementation.

July 24, 2017.

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4. Expert opinion about the project of the International Cultural and Recreational Cluster “EAEU&APEC Cooperation Park”

Section 4 – “The Mile of Cooperation”

The International Cultural and Recreational Cluster “The EAEU&APEC Cooperation Park”, presented as a public initiative, is based on the idea of creating an image of Russia as a territory of sobornyy cooperation of the peoples of the world based on the country’s unique historical capital: the collective *sobornost* of cultures and economies of different peoples. The implementation of the idea is planned through the creation of a permanent infrastructure of scientific, cultural, political, social and economic cooperation, recreational and educational tourism and the development of human capital of the EAEU and APEC. The project is based on the transformation of Russky Island into a brand island of the

EAEU&ATES through the formation of the international infrastructure of the cluster on the terms of international public and private partnership.

The most important part of the project (section 4) is the Bridge of the “Mile of Cooperation” (and the “Lighthouse of Cooperation” of the EAEU). We should immediately note the presence of the conceptual core of the project and the authors’ integrated approach to solving the problem.

Since on the shores of the Pacific Ocean (also known as the Eastern, Great and even Southern), the main ways of interaction of many countries – from Russia to New Zealand and from Singapore to Chile – are maritime, the nautical mile is chosen as the general measure of international cooperation. Mile (1,852 m) is a symbol of the standard in the EAEU.

There is no standard nautical mile in the world, no one has ever seen a mile on a scale of 1:1. The organization of the main elements of the bridge at a distance of a nautical mile allows you to get a unique structure that is simultaneously an object of transport, tourism and brand infrastructure.

The passage of ships in the Amur Bay under the “Bridge of Cooperation” of the EAEU, the “Lighthouse of Cooperation” of the EAEU is an indicator of the safety of navigation and world relations. The organization of the main elements of the bridge to the left and right of the lighthouse is planned at a distance of a nautical mile. Bridges with spans of 1,650 m (Xihoumen Bridge, China) and 1,911 m (Akashi Kaikyo Bridge, Japan) are known in the world, so the project does not look fantastic technically and technologically.

The originality and undoubted importance of the proposed project are that it is complex with the simultaneous solution of several tasks.

In the geopolitical and humanitarian sense, the unity of all the structural elements symbolizes the comprehensive cooperation of the participating countries of the new world architecture.

Economically, the project ensures maximum investment efficiency of other infrastructure projects – TADES and residents of the FPV in the Bay of Peter the Great Bay. The bridge’s exit to the middle of the Amur Bay coast provides equal initial conditions to develop small and medium-sized businesses along the entire coast – Khasansky and Nadezhdinsky municipal districts, the Sandy Peninsula as part of Vladivostok.

The transport component ensures the operation of the Primorye-2 international transport corridor while reducing the route from Vladivostok to Barabash Village to 28 km (now 128 km). We should also note the importance of the lighthouse for ensuring the safety of navigation in the Bay of Peter the Great.

Development of tourism. For cruise ships, the approach to Vladivostok under the bridges of the “Mile of Cooperation” (the personification of cooperation between the EAEU) and “Russian Bridge” is already a factor of tourist attractiveness. Ecological and business tourism (EXPO) will be developed in the Khasansky district, Vladivostok, the Chinese provinces of Heilongjiang and Jilin.

The most important component of the project is environmental. It provides for environmentally friendly low-noise work during the bridge construction – the use of caissons instead of driving piles. The negative impact of pile construction on bottom biocenoses is known. In various combinations and additions, concrete caissons as bridge supports can represent artificial lagoons to cultivate marine organisms. At the same time, the non-traditional energy tasks ensuring the safety of the bridge and objects on it for various purposes can be solved. It gives not only an additional investment component of the project but also fills it with environmental content. Undoubtedly, the further development of research to increase the biological diversity of Peter the Great Bay is based on the cooperation of private business and FEFU.

Thus, the proposed part of the project of the International Cultural and Recreational Cluster “EAEU&APEC Cooperation Park”, Section 4 – “Mile of Cooperation” is of undoubted political, economic and environmental interest and is worthy of further development through design and practical implementation.

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Discussion in the World

A few years ago, the author discussed one of the cluster projects with the head of the Chinese delegation after the meeting of the Expanded Tumanan Initiative in Vladivostok. “When should I send tractors?”, this was the general question after getting acquainted with the concept of the project “Kitchen without borders”.

On July 09, 2021, the reporting and re-election General Eurasian Peoples’ Assembly was held. During the preparation for it and after its completion, the concept of an international cultural and tourist cluster was sent to some members

of the Assembly including the EPA General Council members. The purpose of the discussion is to invite the General Council of the Assembly to consider this concept for compliance with the organization mission. The discussion of this proposal continues. Some EPA members reacted immediately after getting acquainted with the concept. Dr Salim Saad (Lebanon) expressed readiness to support this project in the Eurasian Peoples' Assembly and attract investors from Lebanon to participate in the project implementation (<https://www.facebook.com/drprofsalimsaad>).

Considering the audience of the magazine's distribution, we invite European and Asian universities to participate in the discussion of the concept of an international cultural and tourist cluster as a model of a new world architecture based on the *sobornost* principle. Thereby creating favourable conditions to attract to further project development and the infrastructure facilities implementation of this model.

Discussion

The relevance of the project of the cultural and tourist cluster "EAEU&APEC Cooperation Park" as a minimally viable product of a new model of world architecture is very high, and it requires expanding the range of specialists to analyze to further promote it. It should note that the cluster also forms a permanent platform for direct contacts between entrepreneurs of various states.

At this stage, the authors propose a discussion on the following issues:

1. How do you assess the need to form a model to transit cultural, political and social and economic development from a materialistic to a spiritual outlook?
2. How do you assess the systematic, promising and investment effectiveness to implement the concept of the international cultural and tourism cluster "EAEU&APEC Cooperation Park" based on *sobornost* as a pilot model of a new world architecture?
3. Do you think that the Assembly of the Peoples of Eurasia can lead the implementation of the cluster at a decent level? If no, what organization registered in Russia, you see promising as a leading operator to manage the project implementation?
4. Are you ready (your organization) to be part of the project nucleus and participate to develop the cluster model concept under the guidance of the leading operator?
5. Are you ready (your organization) to participate in equity financing to develop the concept of cluster models?

6. Will you (your organization) partake in attracting potential investors to develop and implement infrastructure projects of the cluster?
7. In your opinion, is an international consortium the optimal form of economic cooperation of investors from different countries in the design, construction of infrastructure facilities and their further operation within the cluster? What other organizational and legal forms of international cooperation can you offer to implement the cluster concept?

Conclusion

More and more factors indicate that humanity has reached some milestones in its development. The growth of instability and aggression in many parts of the world, an increasing number of wars over various types of resources, the strengthening of international terrorism, the increasing frequency and deepening of economic and environmental crises – all this forms a belief about an impending global catastrophe. Against this background, world corporations promote the decline of historic moral foundations, contributing to the atomization of society to facilitate the manipulation of people to increase their income and affirm the ideology of consumerism. The most modern achievements of scientific and technological progress including artificial intelligence, have been attracted to achieve their goals by a narrow group of the elite. However, an increase in the information processing speed can have the opposite effect accelerate movement to the edge of the abyss. The analysis shows that all this happens within the framework of a materialistic outlook, despite the difference in the social and political structure of the countries.

It is noteworthy that similar processes took place at the end of the Roman Empire. Their result is well known to us. As they say, history teaches nothing to those who do not want to learn.

On the other side of outlooks, a new complex historical science of klironomy appeared in St Petersburg. The concept of an international cultural and tourist cluster based on the principle of *sobornost* and the application of historical innovations of the 18th century of Peter the Great in the Gulf of Peter the Great in the 21st century was born in Vladivostok. Thus, the scientific historical fundamental basis and the practical concept to implement the model of a new development direction based on the cultural and historical heritage of people were combined. We have called this alternative to the materialistic outlook the spiritual one.

It is proposed to create a model based on the *sobornost* principle not to fall into the abyss with the fans of the materialistic outlook together. It is established that *sobornost* is a complex concept: at the same time, it is a qualitative characteristic of love, a philosophical and applied principle of cooperation, and a methodology for making collective management decisions. It increases the scale of material and non-material effects when implementing projects based on this principle.

The approach of various crises and the growth of their scale create a high urgency to develop and implement a practical model for the further movement of humanity not down into the abyss but up to the development of new spiritual technologies. It is difficult to overestimate the importance of the scientific community in this scientific and spiritual direction of activity. Even the introduction of the *sobornost* concept into scientific circulation contributes to the disclosure of the conciliatory potential of each scientific creator. The creation of a practical model based on this principle with the involvement of the scientific, cultural, political and business elite, like thousands and millions of tourists, increases this effect many times over.

The authors of the article invite colleagues from European and Asian universities to actively partake in the discussion of this topic.

The questions for discussion are published above. Your answers will be used to attract the organization, the leading operator of the project cluster and material and financial resources to develop the concept with your participation in details.

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Sense of art (from the experience of art perceptions)

Abstract:

The research is devoted to a specific human ability, which the author calls “the sense of art”. It is presented in detail what components of art (in this case, painting) affect the viewer, falling into the sphere of his sensuality. The sense of art is aimed at developing the spiritual life of a person. The connection of this feeling with creative individuality, with traditional folk culture, is shown. In this research, the author, concludes that this feeling is inherent only in a person, the ability to perceive reality given in artistic images. This is an individual creative process of emotional and intellectual, rational and transcendent cognition of reality through the objects of artistic creativity.

Keywords:

sense of art, individuality, archetype, artistic image, perception, tradition, sensibility, aesthetic cognition.

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Чувство искусства (из опыта восприятия искусства)

Аннотация:

Исследование посвящено особой способности человека, которая названа автором «чувством искусства». Подробно представлено, какие составляющие искусства (в данном случае – живописи) воздействуют на зрителя, попадая в сферу его чувственности. Чувство искусства нацелено на развитие духовной жизни человека. Показана связь этого чувства с творческой индивидуальностью, с традиционной народной культурой. Автор, в данном исследовании приходит к выводу, о том, что данное чувство представляет собой, присущую только человеку, способность воспринимать действительность, данную в художественных образах. Это индивидуальный творческий процесс

эмоционального и интеллектуального, рационального и трансцендентного познания действительности через объекты художественного творчества.

Ключевые слова:

чувство искусства, индивидуальность, архетип, художественный образ, художественная форма, восприятие, традиция, чувственность, эстетическое познание.

Вступление

В данной работе представлен опыт восприятия произведения искусства как некий нетипичный и одновременно очень естественный способ познания. Это способ, при котором человек, опираясь на индивидуальный опыт, на свои личные способности и ощущения, на умение открывать для себя объект искусства, как форму и содержание, совершает это эстетическим путём, – через переживание, чувственный контакт с художественным произведением.

Восприятие искусства – знание особого рода, которое предполагает взаимодействие с произведением, некоторым образом, – беседу. И беседа эта происходит в идеальном мире. В эту беседу помимо художника и реципиента оказываются вовлеченными все те, кто взаимодействовал или кому ещё предстоит взаимодействовать с этим произведением. Это идеальное пространство, в котором происходит невербальное общение, и где каждый имеет право голоса, не рискуя при этом быть прерванным.

Эту способность человека к подобному восприятию можно обозначить как особое чувство, существующее наряду с другими. Оно отличается интегрирующими свойствами и эстетической направленностью. Условно его можно назвать – чувство искусства. Об этом чувстве и пойдёт речь. Нельзя отрицать, что чувство искусства предзадано человеку, для получения знания особым путём. Именно искусство дает возможность получения знания, так сказать дологического, которое открывается в нас в моменты озарения, но ускользает тут же с появлением мысли. Искусство аккумулирует эстетический опыт, этот способ познания мира невозможно заменить никаким другим. Познание через органы чувств дано нам от рождения, но это лишь первая ступень. А.Ф. Лосев писал, что «Чувство отличается от познания тем, что оно порождает своё инобытие внутри себя, в то время как познание предполагает это инобытие готовым вне себя» (Лосев, 2010). Особенность его в том, что мы познаём действительность через художественную форму, которая является одновременно и материальным

объектом, то есть, бытием и одновременно тем, что открывается нам в процессе переживания как инобытие. Здесь мы имеем опыт познания действительности феноменологически. Однако нам дано искусство в его содержании как факт бытия, и мы воспринимаем его как лично переживаемое нами событие. Л.С. Выготский рассматривал категорию переживания в аспекте культурно-исторической теории. В переживании содержится внутреннее отношение личности к моменту, касающемуся ее жизни. «Переживание рассматривается как не только то, что субъектом воспринято и понято, но и как то, что действительно прожито и пережито, тот витальный опыт, который приобретается личностью, как членом общества, в процессе многообразных отношений с миром и другими людьми» (Выготский, 2000). Процесс восприятия произведения искусства можно обозначить и как экзистенциальный опыт, свободный и неповторимый.

Сфера искусства, как организованная среда, появилась в жизни человечества не сразу, хотя искусство присутствовало в жизни древнего человека давно в религиозной, обрядовой её части и в бытовом окружении. Подобно зерну, оно жило в чувстве гармонии, которое дано человеку изначально. Сам человек сложен как существо гармоничное, и многое из того, что есть в искусстве, связано с этим нашим устройством (чувство ритма, чувство пространства, симметрии, верха-низа и т.д.). Воздействуя на наши чувства, искусство воздействует и на наши мысли, ощущения и аффекты. «Бреннан, аргументируя необходимость отличать аффект от чувства, утверждает, что чувство функционирует в культуре как кодированная информация, полученная из ощущений и уже предлагающая определённую интерпретацию, в то время как аффект действует внутри ощущения, до означивания и кодирования с помощью существующих знаковых систем» (Володина, 2019).

С чем связаны такие возможности искусства, этого мира предметов, в общем-то, не первой необходимости? «Во-первых, искусство обладает универсальным, понятным для всех языком. Во-вторых, оно многогранно и многослойно. Оно направлено к индивидуальности, т.е. к внутреннему нашему Я. В-третьих, оно имеет способность выходить за рамки времени и существовать как вневременное явление, вовлекая в это состояние и зрителя. В-четвёртых, оно символично и может воздействовать на нас помимо наших логических усилий. Оно способно проникать в нас так глубоко, как только мы это можем ему позволить» (Волошина, 2020). И проникновение это

связано именно с чувственностью самого произведения искусства, с его, так называемой чувственной данностью, более того, с возможностью этой чувственности в нас разворачиваться. А. Лосев, изучающий диалектику художественной формы, писал «Художественное понимание, или форма, знает себя, стремится к себе, чувствует себя, и потому она – миф. Она – полная одухотворенность. Вот почему нет поэзии без мифологии. Вспомним хотя бы из Пушкина: пустыня – «чахлая и скупая», природа – «жаждущих степей», (или из Лермонтова:) «тучки небесные» – «вечные странники» и т.д. Везде тут предмет изображен так, что он сам себя или знает, или чувствует, или стремится к себе. И потому наше понимание, если оно художественно, оно или знает, или чувствует, или стремится, или тут – всё вместе. Полный миф требует именно законченного, завершенного в себе чувства. Поэтому независимо от того, какова выражаемая предметность сама по себе, выражение и понимание ее должно быть чувством» (Лосев, 2010).

Появление данной работы связано с современным состоянием искусства и его взаимодействием с человеком, с проблемой раздробленности самого искусства и человеческого сознания. Мы живём в мире, где всё мелькает и ускоряется, не имея возможности рассмотреть чёткие очертания окружающей нас действительности, иначе, – в мире, где исчезает понятие целостности. Человек как некая целостность перестаёт себя таковым ощущать, самоосознавать. Клиповое сознание, ускорение ритмов, культурная «всеядность», неразборчивость приводят к тому, что мир искусства воспринимается как часть туристической, образовательной, или иной обязательной программы. Познавательный интерес посетителя музеев удовлетворяется беглым рассказом экскурсовода, практически, минуя при этом, процесс апперцептивного восприятия. Необходимо волевое усилие, остановка, включение всех наших чувств, проявление эмоциональной, интеллектуальной активности. Эту необходимую остановку может дать нам отчасти искусство. Речь в данной работе пойдёт об искусстве, проверенном временем, а не о сиюминутных явлениях в мире искусства, которые исчезнут так же внезапно, как и появились. Это искусство, в котором есть жизнь, данная когда-то произведению художником, и продолжающаяся по сей день. Ещё одно ограничение будет присутствовать в данном исследовании – это ограничение в выборе вида, речь пойдёт об искусстве живописи.

Форма и содержание

Современный посетитель музеев – несамостоятельный потребитель культурного продукта. Он, конечно, может отказаться от экскурсионного сопровождения, но, при этом, – не сможет отказаться от тех знаний, а вместе с ними, и клише, которые уже имеются в его голове по поводу того или иного произведения искусства. Это знание – приобретённое и не всегда качественное. Мнения об одной и той же картине могут отличаться, причём кардинальным образом, они меняются не только во времени (при жизни художника – одно, после смерти – другое). Они зависят от открытий в мире искусства, от идеологических установок, знаний, полученных нами в школе, или, приобретённых самостоятельно. Насколько вообще важны эти знания для зрителя, воспринимающего картину? Мы можем вообще ничего не знать о художнике и его работах, но получить при этом такое внутреннее наполнение, такой эмоциональный заряд, какого не получили бы от самой содержательной лекции.

Дело в том, что это будут знания, полученные самостоятельно, при помощи: наших чувств, интеллекта, всего нашего эмоционального потенциала. Здесь задействована не только известная пятерка наших чувств, но и такие составляющие нашего восприятия, как: ассоциативное мышление, воображение, способность к эмпатии и т.д. Размышляя у заинтересовавшей нас картины, мы получаем возможность общения с другой индивидуальностью – самим художником. Для подобного восприятия, конечно, требуется не только желание, но и умение. Любое искусство требует внимательного и чуткого реципиента. Важен при этом художественный вкус, который формируется у человека с детства. В.В. Бычков пишет, что современный реципиент редко обладает таким вкусом. «Между тем для человека, не обладающего достаточно высоким эстетическим вкусом, подлинного произведения искусства просто не существует, он не воспринимает его как эстетический феномен, как художественную ценность. Да, он смотрит на картину, скажем, Рембрандта или Сурикова, вроде бы видит изображенные на ней предметы и персонажи, т.е. как будто видит форму и прочитывает (понимает) в ней какое-то содержание (сюжет). Однако он не воспринимает художественной формы, не понимает художественного содержания, т.е. не читает собственно форму-содержание картины, не созерцает её: он просто видит некий образ, но не получает от этого видения никакого эстетического эффекта. Таково сегодня, увы, большинство посетителей художественных музеев, трусцой

перебегающих от одного шедевра к другому и делающих на его фоне селфи» (Бычков, 2016).

Да, реципиент при восприятии произведения искусства имеет дело с формой и содержанием. О какой же форме-содержании упоминает В.В. Бычков? В искусстве мы имеем художественную форму, отличную от форм действительности. В искусстве форма и содержание связаны, форма выступает визуализацией содержания. Форма всегда соотносится с какими-то материальными предметами (исключая абстрактное искусство), поэтому всегда узнаваема. Как и любой материальный объект, форма имеет свои закономерности существования и развития. В.В. Бычков соединил эти два понятия в одно «форма-содержание» в виду того, что в эстетике эти понятия неделимые, как, принадлежащие художественному произведению. Всё, что зритель воспринимает в произведении искусства, является по сути формой, так как содержание само-по-себе вещь невыразимая. С этой формой мы имеем дело в процессе интерпретации. «Собственно художественное содержание – это некий сугубо-духовный, нерационализируемый феномен, возникающий только на основе конкретной формы произведения и переживаемый реципиентом исключительно в процессе эстетического восприятия данного произведения, т.е. фактически не отделимый от формы, но и не тождественный ей полностью» (Бычков, 2016).

О нераздельности художественной формы и содержания, как образа и первообраза писал и А. Лосев в своей работе «Диалектика формы»: «Художник творит форму, но форма сама творит свой первообраз. Художник творит что-то одно определённое, а выходит – две сферы бытия сразу, ибо творимое им нечто есть как раз тождество двух сфер бытия, образа и первообраза одновременно» (Лосев, 2010). Она самостоятельна и самодостаточна. Все эти определения художественной формы важны для понимания того, что есть восприятие художественного произведения, как эстетический процесс. Многие искусствоведы и любители искусства опираются в своём анализе картины большей частью на сюжет, на биографические и другие околохудожественные моменты, в ущерб художественному смыслу. Мы можем понимать его как духовный смысл произведения, который невыразим, но ясно воспринимается нашей индивидуальностью. Теодор Адорно, описывая «дух произведения искусства» так: «То, благодаря чему произведения искусства становясь явлением, представляют собой нечто большее, чем то, что они есть, – это

их дух» (Бычков, 2016). Этот дух Адорно связывал именно с художественным произведением, как нечто неотъемлемое и только искусству принадлежащее. Форма в художественном произведении иногда стремится занять главенствующее место. Форма как самоценность осмысливается художниками беспредметного искусства. Обращаясь к простой геометрии формы, мы обращаемся к ней как знаку. О выразительности геометрических форм писал В. Кандинский, утверждая, что только форма может существовать самостоятельно как изображение предмета. Художественное изображение в абстрактном искусстве строится как знаковая конструкция. Восприятие такой живописи требует усилий, так как здесь нет правил, как при анализе реалистического искусства. Для восприятия таких произведений существует свой формальный метод, который, как бы выделяет искусство из конкретно-исторического бытия, как закрытую самодостаточную форму. Формальная система и является здесь основным содержанием.

Художественный образ

Какие составляющие искусства (в данном случае – живописи) воздействуют на зрителя, попадая в сферу его чувственности? Разные жанры живописи имеют как особенные, так и общие средства воздействия. К общим относят художественный образ, который отражает реальность, но отражает её обобщенно. Он индивидуален и одновременно универсален. Условность его языка делает его метафоричным, полисемантическим. Для реципиента художественный образ – это деятельность духовного порядка. В процессе его создания, как и восприятия, происходит преобразование мира. Одухотворение художественного образа зависит от деятельности наших чувств. В данной работе речь идёт о возможности одухотворения произведения искусства через нашу сенсуальность. Дух в искусстве не является чем-то имманентным, он формирующийся. Произведения искусства достигают своих духовных вершин именно там, где они начинают раскрываться в своей чувственной структуре. Для некоторых художественный образ – это более или менее интересное содержание, которое таковым и остаётся, не достигая глубин нашей чувственности. Художественный образ всегда связан с символизацией. Символизация, как конкретно-чувственное выражение смысловой предметности составляет основу любой художественной деятельности.

Картина, как и любое произведение искусства, требует паузы. Это – остановка, совершенно иной ритм, в который мы попадаем, выключаясь из жизненной суеты. Остановка, не только в смысле стояния перед картиной, а остановка внутренняя, внутренняя отрешённость от окружающей действительности. То, что открывается для зрителя в моменты групповой экскурсии, чаще всего, не соответствует тому, что он может открывать для себя сам. Картина – это сочетание идеального и реального, бытия и инобытия. Реальность здесь дана в цвете и композиции, за которыми открывается другое пространство. С этим пространством нас роднит чувство всеобщего, универсального. Задача искусства и заключается в этом служении Высшему.

Воздействие художественного образа на реципиента связано с воздействием символа. Символ всегда воспринимается нашим внутренним Я, нашим мистическим сознанием. Издавна, когда природа и человек были неразделимы, символы ощущались как живая реальность. Первые из дошедших до нас – солярные, космогонические окружали человека на протяжении всей его жизни. Все эти символы, включая природные, родовые станут впоследствии основой орнамента. Сейчас многие из них утратили первоначальный смысл и получили новый. Так, языческие символы, с приходом христианства, получили новое звучание. Но, даже не зная первоначального смысла символа, мы можем ощутить на себе его первоначальную силу, если символ разрастается до масштабов художественного образа. И здесь происходит то таинственное воздействие на зрителя, которое уже связано с жизнью нашего духа. В качестве примера можно привести работу известного художника-костореза Н.Д. Буторина. Он обладал мастерским чутьём в изображении птиц, этого древнего славянского символа, и умел в немногих деталях создавать художественные образы потрясающей внутренней силы (илл. 1). Символика традиционного искусства широко использовалась художниками разных времён и народов. Однако, только зная внутреннюю силу этих символов, ощущая их как живые, художник может заставить их звучать в своей картине с необыкновенной силой и выразительностью. Символ хранит память поколений и воздействует на нас не только энергией художника, но и энергией всего рода.

Символы укоренены в нашем сознании. Речь идёт об априорном знании: жизнь и смерть, мужское и женское, пространство и время и др. К.Г. Юнг называл эти вкоренённые в человека знания архетипами. Это

глубинные основания культуры, которые тоже отзываются в нас при восприятии произведения искусства. Архетипические образы вкоренены в сознание человека. Они являются источником религии, мифологии, искусства. Изначальным способом обработки архетипических образов являлась мифология. Сохраняясь в коллективном бессознательном по Юнгу, архетипы составляют основу общечеловеческой символики. Поэтому иногда, без каких-либо интеллектуальных усилий, произведение искусства воздействует на зрителя, на подсознательном уровне, вызывая те или иные глубинные ощущения. Происходит познание, не связанное с нашим личным опытом, так сказать, доопытное.

К априорным формам восприятия относятся ощущения времени и пространства в картине. Дореволюционные исследователи русского искусства и истории (например, Н.А. Бердяев, А.С. Хомяков, И.А. Ильин) связывали архетипическое сознание русского человека с его особым отношением к природе, родной земле; с двойственностью его характера, который объясняется соседством в его сознании двух религий: христианства и язычества. Главным источником русской культуры всегда считали религию. «Вера определяет культ, а культ – миропонимание, из которого далее следует культура» (Флоренский, 1994). Эти особенности русского сознания, нашли отражение в русской литературе и искусстве, и отзываются при нашем чувственном восприятии искусства.

Символизация в художественном произведении – это всегда сложный процесс, который подразумевает взаимодействие художника не только с окружающей действительностью, но с миром художественных символов. Как это происходит, вряд ли сможет объяснить и сам художник. Художник, только приступая к написанию картины, уже начинает процесс символизации. Если для художника важна глубина произведения, а не только подражательство, он ищет способы опосредованно передать те смыслы и чувства, которые зачастую одним только тщательным изображением предмета не достижимы. С помощью интуитивных, и конечно, профессиональных способностей, художнику иногда удается выразить вербально невыразимое, передать свои переживания, впечатления, духовно-душевные движения. Однако всякая символизация в художественном произведении невозможна без участия в ней внимательного реципиента. «Сама символизация находит свое завершение, полную реализацию только и исключительно в акте конкретного эстетического восприятия произведения искусства, под символизацией

имеет смысл понимать весь сложный процесс творчества-восприятия от метафизической реальности до контакта реципиента с Универсумом через посредство произведения искусства» (Бычков и др., 2009).

Пространство

Искусство связано с чувством пространства. В живописи – это линейная перспектива и относящиеся к ней: воздушная и световая. Так же как в реальности, мы видим в картине, удалённые от нас предметы. Можем ощущать глубину пространства, его свободу, благодаря приёмам воздушной перспективы. Эффекты перспективы в арсенале художника очень действенное средство и зная особенности её построения можно создавать нужный ритм, а следовательно, и нужное настроение, придавать драматизм композиции. Для придания картине нужного звучания и для раскрытия замысла, художником используются высокий и низкий горизонты.

В иконописи на нас оказывает воздействие обратная перспектива, задача которой, сделать зрителя участником изображённого на иконе пространства, как бы разворачивая перед ним мир горний. Здесь перед художником нет задачи изображения реального мира, а напротив, его цель – передача мистического содержания. Конечно, для современного иконописца, не имеющего подобного мистического опыта, остаются только живописные средства изображения и традиция. Сложность состоит ещё и в том, что перед художником-иконописцем не существует изображаемого объекта, или реального события, на которые он мог бы опираться, как на образцы.

Однако не стоит связывать обратную перспективу только с вымыслом средневекового художника, она связана с естественными проявлениями особенностей человеческого зрения, например, бинокулярностью, а также и с подвижностью точки зрения. Обратная перспектива была выбрана художниками авангардистами, как правильная. Сегодня уже не принято утверждать, что единственно верная перспектива – линейная, человек видит объекты переднего плана скорее в параллельной или обратной перспективе, чем в прямой. Многочисленные научные эксперименты говорят о том, что современный человек способен при желании преодолеть тот способ восприятия в картине, который нам с детства прививали. Художники часто замечали, что аксонометрия и лёгкая обратная перспектива взаимосвязаны и способны перетекать одна в другую. При созерцании близких и хорошо знакомых нам предметов, их видимая форма приближается к истинной.

Мозг, как бы стремится перевести свое знание о предмете в видимый образ, уточнить его. Это явление получило в психологии зрительного восприятия наименование механизма константности формы. Обратная перспектива в живописи, не обязательно религиозной, не лишает произведение художественной правды, если для использования этого композиционного приёма у художника есть основания.

В изобразительном искусстве, мы иногда встречаемся с ещё одним видом перспективы – сферической. Так художник К.С. Петров-Водкин использовал данную перспективу, для сообщения планетарного характера изображённому; когда земля одновременно – и место, на котором происходит, запечатлённое событие, и некая обобщённая земная поверхность, видимая как бы с высоты птичьего полёта. Данная перспектива наполняет картины художника мифическим содержанием, придавая нашему восприятию характер созерцания.

Эти знания, так сказать, теоретические, составляющие изобразительную грамоту. Но необходимо сказать и о воздействии на нас пространственной композиции в её взаимосвязанности с конкретной традиционной культурой. Широта, бескрайность, убегающая вдаль дорога, поле, подобное волнующейся водной глади – всё это представления русского человека, в сознании которого простор и ширь ассоциируются с Родиной. Этот размах особенно ощутим в русской песне протяжной и неторопливой. Поэтому в любом пейзаже мы ищем этого, внутренне знакомого нам пространства, простора, которого не находим в картинах европейских художников.

Построение пространственной композиции в живописи всегда связано с сюжетом. Воспринимая художественное изображение, мы имеем дело с плоскостью, пространство – дано нам в ощущении. Если в картине нет глубины, если в ней композиционно тесно от изображённых персонажей и предметов, то эту тесноту ощущает и зритель. В качестве примера такого пространственного построения можно привести работу художника Е.Е. Моисеенко «Победа» (илл. 2). Вглядываясь в картину, мы можем получить те же ощущения простора или тесноты, которые не только помогают понять смысл изображённого, но и дать работу своим чувствам и мыслям: эмпатии, воображению, узнаванию, то есть сделать процесс восприятия творческим процессом.

Время

Наряду с пространством в художественном произведении заключено и время. Оно изображено в картине и остановлено волей художника. При этом, можно говорить об искусстве, как о вневременном явлении, благодаря его способности давать нам ощущения безвременья и вечности. В живописи для передачи времени используются свои средства. Время может замирать вместе с картинными персонажами, или нестись, подобно изображённым облакам.

О времени, как моменте истории, сообщает историческая живопись: известными историческими сюжетами и персонажами, предметами окружения. Здесь мы имеем дело с ощущениями времени, как этапа жизни общества, и в нас отзываются, запечатлённые в памяти, важные для всего русского народа события. Назначение исторической живописи не только в её повествовательности, назидательности, но в той возможности, которую она нам предоставляет – взглянуть на данное историческое событие со стороны. Это взгляд из другого временного отрезка, часто из другой эпохи, взгляд человека другой субкультуры и образа мыслей. Историческая живопись может: быть простой иллюстрацией к учебнику истории, или вырастать до эпического полотна, на котором через конкретную сцену художник говорит о вечных темах и ценностях. В картине А. Пластова «Фашист пролетел», художник в неяром колорите, скупом, но трагическом сюжете смог достичь высоты звучания подобной седьмой симфонии Д.Д. Шостаковича.

Ощущение вечности, безвременья наиболее ощутимо для нас в пейзажной живописи, в изображении просторов нашей родины. Часто в подобную композицию включен образ храма, или церквушки с крестами возле её стен. Вечное, вневременное ощущается зрителем в этой неторопливой композиции, в изображении привычных для нас времен года (излюбленными в русском пейзаже являются переходные состояния природы: весна и осень). И этот сюжет, обычно простой, но при этом символический, является для реципиента понятным, неожиданно содержательным и очень чувственно воспринимаемым.

Часто на картинах, где время как-бы остановилось, присутствует образ сна. Тема сна, как остановки во времени получила широкое развитие ещё в работах А. Г. Венецианова. Композиция его картин строится таким образом, что даже небольшое произведение обретает величественный смысл. Происходит это за счёт умелого соединения в картине повествовательности

с монументальностью образа. Пример такого сочетания представлен в работе А.Г. Венецианова «На жатве. Лето» (илл. 3). Символами времени воспринимаются в живописи образы: лампы, свечи, колокола.

Время и пространство в живописи неразделимы, и от мастерства художника, понимания им своей задачи, зависит, что будет представлять собой картина – жанровую сценку, или эпическое полотно. В картине братьев Ткачёвых «Колокол» можно видеть пример такого удачного пространственного построения (илл. 4). Здесь же присутствует и символ времени и памяти – колокол. И каждый из троих, изображенных здесь на фоне вечернего небосклона соотносится нами с этим колоколом, молчащим, разбитым, но выстоявшим в тяжёлое военное лихолетье. Нужно отметить, что и сама человеческая память – тоже свойство нашего разума соединять прошлое с настоящим, попытка разрушить временные преграды.

Ощущение вечности, вневременья лучше всего ощутимо в иконе. Это художественное произведение отличается от других жанров живописи тем, что его задача состоит не в отражении мира, а в «отражении» Бога. Соответственно, не зная содержания библейских текстов, невозможно понять смысл какой-либо иконы. Но в то же время, мы говорим об эстетической стороне живописи, её композиции, которая воздействует на любого, даже не воцерковлённого, любителя искусства. И это – неотмирность иконы. В ней символично всё, и эта символика отзывается в нас. Неподвижность образов, их аскетическая застылость, обращённый внутрь себя взгляд, символический пейзаж и колорит – всё это в целом даёт ощущение выключенности из действительности, из того времени, в котором мы пребываем. Икона предполагает созерцание, а эта форма восприятия не связана со временем. Созерцание – есть остановка во времени, поглощение времени глубиной и неотмирностью изображённого, наконец, восторгом перед созерцаемым событием. Особое воздействие производит на нас икона, или монументальная живопись в пространстве храма. Здесь произведение живописи входит в общую композицию храма, как в целостный эстетический и духовный мир. Оно одновременно самостоятельно и нераздельно с этим единством, в котором живописи отведено далеко не случайное место. Где с парусов взирают на нас евангелисты и пророки, стены – повествуют о жизни Бога, а на алтарной преграде все изображённые святые и Богородица склоняются в едином поклоне к центру, где размещена икона Христа Пантократора.

В русской живописи конца XIX – начала XX века в творчестве некоторых художников можно было встретить не заметное, с первого взгляда, но прочитываемое сочетание созерцательности и динамизма. Например, в работах М.В. Нестерова. Так, картина «Видение отрока Варфоломея» представляет нам мистический сюжет, в котором земное время неактуально (илл. 5). Здесь изображён момент чуда. И в тоже время, мы видим очень динамичную композицию, построенную из пересекающихся, довольно многочисленных линий холмистого рельефа местности. Эта динамика добавляет зрителю дополнительных ощущений. Здесь соединяются две реальности: земная и мистическая, дано как бы два ощущения времени. Зрителю предоставляется возможность не только ощущать мистичность события, но и переживания самого отрока. Это движение-волнение передаётся и зрителю, но при этом неосознанно. Пространство и время воздействуют на нас в живописи беспрекословно, но насколько глубоко будет это воздействие, зависит и от самого зрителя.

Ритм

Каждая картина обладает ритмом, и это ещё одно средство искусства, направленное на нашу чувственность. Ритм, это то, что роднит искусство с человеком и природой, задаёт определённое настроение картине и её персонажам. Принцип ритма лежит в основе движения – ритмы времён года, суток, приливов и отливов, сердцебиения и т.д. Он же лежит и в основе построения живописного произведения. «Художественный ритм – не просто сумма правил и приёмов построения целостной композиции. Это всегда мировоззрение и мироощущение» (Третьяков, 2001). Ритмами мы связаны с родной местностью.

С самого рождения младенец слышит ритмичные звуки, которыми наполняется его чувственность. Он слышит их сначала в материнском сердцебиении, в последствии, – в материнской песне; пестушки, прибаутки, скороговорки и считалочки – все эти детские забавы очень важны в воспитании у ребёнка чувства ритма. Прекрасно, если ребёнок слышит ритмы не только музыкальные, но и учится воспринимать их в живой природе. Звуки природы способны излечивать человека, приводить в равновесие его внутренний мир.

Искусство невозможно представить без ритма, мы наблюдаем его уже в примитивных орнаментах – незамысловатой чередой повторов и пауз. Ритмы традиционного искусства связаны с фольклором, народной песней общей

мелодичностью. Эта песенность, мелодичность ритма присутствует и в русской иконной живописи. Существуют иконы, которые специально создавались в честь церковных песнопений – акафистов. Особое место при создании такого ритма отводится кругу. Круг, сфера – вечное движение, гармоническая завершенность. Праздничная икона «О Тебе радуется» имеет такую круговую композицию, которая создаёт необыкновенно гармоничное ощущение, распространяющегося волнообразно вокруг изображённого престола прсв. Богородицы, звука (илл. 6). От Неё кругами расходятся, не только сияние вокруг образа, но и предстоящие в плотном кольце группы святых, ангелы, райские растения, покрытые тончайшими нитями ассиста. Вовлечены в эту круговую композицию, хотя и несколько особняком, люди, изображенные внизу. Все эти «окружности» распространяются подобно колокольному звону. Икона являет собой визуальное воплощение одноимённого акафиста.

Круг в иконе иногда не столь явный, может выступать и в виде полукружия, овала. «Одним из главных законов иконной композиции является закон ритмического соответствия форм – то, что в поэзии именуется рифмой. В иконе рифмуется всё: фигуры, уложенные в определённом порядке горки-лещадки, предметы, жесты» (Третьяков, 2001). Подобные ритмы в русской иконе называли словом «лад». Ритм можно рассматривать как необходимое условие красоты.

Ритм в картине бывает не явный, когда внешнее движение почти отсутствует. Так в работе художника Н.Н. Ге «Царь Пётр допрашивает царевича Алексея в Петергофе» напряжение сцены передает динамика орнамента пола (илл. 7). Под ногами у, внешне неподвижных, Петра и его сына происходит очень бурное движение, подобный диссонанс передаёт нам ощущение психологического напряжения внутри картины. Ритм в художественном произведении может прерываться, с целью акцентирования, для создания необходимой паузы.

Особенно важен ритм в пейзаже. Ведь именно ритм наполняет его жизнью и вызывает нужную эмоцию. Он задаёт правильное направление глазу, в его власти, как – соединять, так и разъединять. Композиция картины В.И. Сурикова «Утро стрелецкой казни» построена как раз с учётом такой ритмической компоновки (илл. 8). Фигуры Петра I и его сподвижников представлены обособленно от основной массы народа. Стрельцы с их семьями напоминают собой хаотичную массу, довольно сплочённую, которая, подобно лаве, растекается от стен собора Василия Блаженного к

переднему краю картины. На противоположной стороне – ритмично выстроенные солдатские шеренги, как будто слившиеся в своей неподвижной членённости со стенами Кремля. Эта неподвижность и чёткость, противопоставленная в картине хаотическому движению, создаёт ощущение напряжения. Народная масса представлена здесь как что-то живое, страдающее, чувствующее и вместе с тем хаотичное. В то время как Пётр I со своими подвижниками и солдатами даёт ощущение упорядоченного, но одновременно механически безжизненного, чуждого.

Нарушение ритмики в картинах современных художников, вызывает у зрителя иные ощущения. Здесь уже невозможно ориентироваться на одни только чувства, необходим отвлеченный анализ. В творчестве представителей абстрактного искусства вместо привычных нашему глазу ритмов жизни, зачастую мы сталкиваемся с механическими ритмами. Если взять для сравнения живопись авангардистов начала XX века, то в ней при всей её удалённости от реализма, чувство живой реальности весьма ощутимо. Это происходит именно благодаря особой ритмичности в их композициях, которые в большинстве своём обращены к традиционному искусству, к русскому орнаменту. Показательны в этом случае работы К.С. Малевича. Картина «Красная конница» композиционно напоминает нам вышивку на женской крестьянской одежде (илл. 9). Однако художники авангардисты не ставили себе задачи продолжения русской традиции, и обращались в основном к внешней стороне традиционного искусства.

Тишина

Ритмы в композиции помогают реципиенту ощутить ещё одно изумительное состояние – тишину. Это, некий слой, можно сказать, - четвертое измерение в картине. «Тишина, пронизывая собой все формы существования, вмещает в себя большое количество аналогий и тождеств (молчание, безмолвие, умиротворение, созерцание, покой, пустота, космос, вечность, гармония и др.), которые показывают безграничность смыслового пространства тишины, её тотальность» (Барсукова, 2011). Эта безграничность открывается нам в своём разнообразии в картине, где происходит таинственное взаимодействие визуальных изобразительных средств с невидимыми основами художественного мышления.

Тишина связана с раздумьем, философско-религиозным осмыслением мира. В религиозной живописи – тишина необходимое состояние для молитвы, медитации, в философии – для поиска смыслов. В религиозной

живописи ощущение тишины даётся нам через символику образов и выражается через смирение, предстояние, созерцание, покаяние. Всё в русской иконе пронизано этими состояниями, которые настраивают на молитву, духовное делание.

Не только в иконе, но в любой религиозной живописи, есть это измерение – тишина. Однако, например, академическая живопись такого рода, не всегда даёт подобные ощущения. Это происходит потому, что здесь мы имеем не столько религиозную, сколько историческую живопись, задача которой, по возможности точно, передать эпизод библейской истории. Но вот, обращаясь к творчеству М. Нестерова, который часто писал на тему русского монашества, ощущение тишины не покидает нас. Однако, тишина в его картинах иная, чем тишина в работах Н. Рериха, который тоже часто обращался к теме исихазма, молитвенного безмолвия. Сравнивая два произведения: «Лисичка» М. Нестерова и «Чара звериная» Н. Рериха, мы получаем ощущения тишины разного внутреннего наполнения (илл. 10). Если у Нестерова – это тишина, сродни Иисусовой молитве, которая преображает человека, то у Рериха в сходном сюжете можно увидеть некое магическое действие. Отсюда и разное ощущение от картин, в основе которых лежит тайна единения человека с природой. И эти ощущения тишины в нас порождают и сами художественные произведения: колоритом, композиционно-пространственным решением. Но все эти живописные средства – лишь толчок к тому действию, которое начинает совершаться в зрителе за счёт его личных ощущений и переживаний. В картине М.В. Нестерова силён дух русской иконописи, пусть не явный, но внутренне ощутимый. В работе Н.К. Рериха, – напротив, более ощущается не сила молитвы, а сила природы, в её мифической, языческой полноте.

Тишина в живописи проявляет себя как молчание, является нередко самостоятельным персонажем, обретая разные оттенки. Скорбное молчание в картинах на тему войны, или величественное молчание, от которого захватывает дух в эпических полотнах И.И. Левитана. Молчание как пауза, как вопрос, как размышление, как умиротворение – бесчисленную гамму оттенков этого чувства можно увидеть в живописи, а главное – ощутить. Выражение тишины в живописи способно создавать разнообразные психологические состояния.

Тишина в изобразительном искусстве связана с культурной и, в целом, духовной традицией. Поэтому так понятны нам образы тишины, как свидетельства мирной жизни. Это – несомненно, аксиологическое явление

и присутствие её в картине сразу придаёт произведению характер чего-то положительного. Однако, тишина в авангардной живописи, по словам Малевича – это пустыня небытия. В живописи сюрреалистов это – нечто иррациональное, принадлежащее области подсознания.

Тишина в природе – естественная, гармоничная форма мироздания. В природе нет шума, как чего-то раздражающего, противоестественного, в отличие от того шума, который производит человек. И.И. Ильин, сравнивая шум природы и шум цивилизации, писал, что шум, производимый человеческой деятельностью – докучливый и мало значащий в духовном смысле. «Можно привыкнуть к шуму, но никогда нельзя им наслаждаться. Он не таит в себе ничего «духовного»; он свободен от всякого «третьего» духовного измерения» (Ильин, 1994).

Есть ряд художников, в творчестве которых тишина (молчание) – постоянный незримый персонаж. Например, живопись В. Попкова является примером такого творчества. Несомненно, что тишина в художественном произведении связана с индивидуальностью художника, его личным мироощущением. По тому, как она выражена, какими оттенками чувств, эмоций наполнена, можно получить представление и о самом художнике.

Свет

Особое ощущение даёт в картине свет. Подобно тишине, он может быть визуально представлен, а может незримо присутствовать, как внутреннее наполнение картины. Свет издавна почитался нашими предками и составлял основу языческой мифологии. Явление света всегда в сознании человека ассоциируется с чем-то радостным, красивым, с жизнью. Недаром у всех вызывает эстетическое наслаждение: вид радуги, северного сияния, белых ночей, рассветов и закатов. Это и особенное сияние белого снега в конце марта, когда оно усиливается сиянием неба. Для человека свет знаменует начало жизни.

В искусстве свет действует на зрителя двояко: и как источник света (освещение), и как источник энергии (в религиозном искусстве). В философии Фомы Аквинского, свет исходит снизу, из глубины вещи, как «самопроявление организующей формы». Средневековые мистики полагали, что красота мира – это эманация вселенского света. В иконописании свет связан с Божеством, это проявление нематериального света. В иконе XV века «Преображение» даже не зная сюжета, зритель понимает, что изображён свет (илл. 11). Не только потому, что он бесцветен

и расходится от Христа в виде лучей, но и потому как закрылись ученики от этого мощного нематериального света, не в силах перенести его сияние. В иконописи подобный свет является нам в пробелах, которые наносятся на лица и одежды, как отражение невестественного сияния.

Однако, даже не будучи знакомым с искусством иконы, несложно догадаться, что подобное понимание света сохранилось в русской живописной традиции, которая в целом всегда была светоносной. Свет в картине – это и источник света, который, выступает часто в роли символа. Свеча, лампада ассоциируются, как правило, со светом духовным, с молитвой. Живопись как светопись – традиционна в русском искусстве.

Световоздушная среда в картине даёт ощущение пространства, как в работах живописцев реалистической школы живописи: А.К. Саврасова, М.В. Нестерова, И.И. Левитана. Светопись одухотворяет даже скромные пейзажи средней полосы России. Эта светоносность, воздействующая на нас, присутствует в картинах русских импрессионистов. Здесь умелое сочетание колорита и эффектов светотени, создаёт особое впечатление от момента реальности, схваченного художником. Художник наполняет эту художественную реальность дополнительными эффектами состояния воздушной среды определённого времени суток, или времени года. Конечно, этому ощущению осязаемости изображённого, способствует и мастерство владения живописной техникой. Традиции светописи можно встретить и в работах наших современников (илл. 12).

Со светом всегда соседствует тень. Только в иконе она отсутствует, там всё пронизывает божественный свет. Живописцы прекрасно используют это соотношение, когда необходимо что-то выделить, а что-то приглушить. Свет всегда привлекает внимание зрителя, притягивает взгляд, акцентирует. Добавление пигмента может видоизменить свет, наполнить его другим ощущением. Мы знаем естественный и искусственный свет. В естественной среде свет может выглядеть по-разному и производить разные ощущения от картины. Утром он – голубовато-розовый; днём – прозрачный, сохраняющий естественные цвета предметов; вечером он придаёт реальным цветам желтоватый, или фиолетовый оттенок. Это касается и теней. Когда нарушается в живописи эта естественная светоподача, вслед за этим меняются и наши ощущения.

Цвет

Свет и цвет действуют в первую очередь на реципиента. Цветность мира отражаясь в изобразительном искусстве, может воздействовать на нас уже согласно законам живописи, но не только. Цвет окружает человека с первых дней жизни. Это первый опыт познания младенцем мира, который открывается в красках. Цветовосприятие задано человеку как форма эстетического познания окружающей действительности. С этой способностью связана отдельная сфера нашей психики. Ещё в средние века ученые наблюдали как воздействуют те, или иные цвета на человеческую психику, разделяя цвета на положительно и отрицательно действующие.

Отношение к символике цвета в живописи всегда связано с содержанием картины. Бывает, что первичное впечатление от цвета может измениться при внимательном рассматривании художественного произведения. Символика видоизменялась во времени, как и символ вообще. Например, красный цвет, как символ, неоднозначен в народном искусстве, церковном и советском. Белый цвет в годы революции в России связывался с белогвардейцами. Б.А. Базыма в своём исследовании о цвете пишет, как изменилась символика основных цветов в годы революции 1917 года, когда цвет был наделён политическим смыслом. Важно было не только изменение символики отдельных цветов, а изменение в целом гармонических сочетаний. Он пишет о паре красное-белое, что «распад этой цветовой пары, выражающей всё наиболее лучшее и ценное в жизни людей, выражает собой разрушение основ, дисгармонию, наступление хаоса и сил зла. Цветовая триада – это не только архетип человека, как указывает Тэрнер, но и архетип человеческого общества» (Базыма, 2015). Цветовая символика в XX веке часто становилась символикой политических отношений в стране.

Кандинский В. посвятил учению о цвете и его влиянию на человеческую психику, свою книгу «Язык красок». В работах этого художника-авангардиста мы можем видеть как яркие, часто локальные цвета переплетаются друг с другом, превращаются в необыкновенные фантастические изображения. Невозможно пройти мимо этих работ и не почувствовать магию их цвета на себе. Цвет выступает здесь и как форма, находясь в активном движении. Кандинский был синестетиком и рассматривал возможность обогащения цветовосприятия за счёт соединения музыки и изображения. Сами его картины обладают определённой музыкальностью. При всей фантастичности этих

изображений, их абстрактности, эмоциональное воздействие, производимое картинами Кандинского неоспоримо.

На нас определённым образом действуют цвета локальные, природные. Художники традиционного искусства используют цвета, не смешивая их. Яркая цветовая палитра была усвоена некоторыми художниками начала XX века, когда возродился интерес к народному искусству в поисках новой эстетики. Неразбавленный синий, красный, зелёный можно увидеть в произведениях К.С. Малевича, К.С. Петрова-Водкина, Н.С. Гончаровой и др. И этот яркий колорит в сочетании с необычной композицией, притягивает внимание зрителя, порождая иногда совершенно неожиданные ассоциации. Так, при взгляде на некоторые произведения художника аналитической живописи П.Н. Филонова, приходят на память покрывала, выполненные в традиционной лоскутной технике (илл. 13). Красный конь К.С. Петрова-Водкина оживляет в памяти коней Георгия Победоносца, Бориса и Глеба на русских иконах.

Цвет не только объединяет в общую композицию все детали картины, он умело используется при создании общего впечатления, настроения, соответствующего авторскому замыслу. Картина В. Попкова «Хороший человек была бабка Анисья» посвящена безрадостному событию похорон односельчанами старой женщины (илл. 14). Но при этом, весь колорит пронизан теплыми красно-охристыми тонами золотой осени. И этот колорит сразу выходит на передний план. И только потом, рассматривая остальные детали, постигая её ритм, понимаешь, что главная тема работы – не сцена похорон, а история о добром человеке. Попков часто использовал красный цвет в своих работах, но он у него особенный, насыщенный светом, подобный иконописной киновари. Этим цветом написаны его вдовы, художник выбрал для них тот же цвет, что и в иконах Богородицы. Русская живопись полна таких реминисценций, обращенных к традиционному искусству.

Важен колорит и в таком жанре как портрет. Он может способствовать раскрытию характеристики портретируемого, сообщать зрителю необходимое настроение. Портреты А.С. Пушкина, написанные В.Е. Попковым и И.С. Глазуновым, отличаются не только по индивидуальной манере и технике исполнения. В этих двух работах велика роль колорита, который задаёт произведению необходимое настроение. В портрете, написанном И. Глазуновым, сине-холодная гамма с рефlekсами багрянца передаёт нам ощущение тревоги, холода, предчувствие февральской

трагедии (илл. 15). В картине В. Попкова «Пушкин и Керн» тёплый колорит осенней листвы воздействует на нас своей теплотой, мягкостью, наполняя картину лиризмом (илл. 16). К тому же, золотая осень была любимым временем года поэта.

Есть ещё одна особенность цвета, которую широко используют художники. Цветом можно выделить важное в картине, применив его как акцент. В качестве примера можно привести известную картину Е.Е. Моисеенко «Черешня», где вокруг этой яркой горсти ягод построена вся круговая композиция (илл. 17). Ещё не зная названия работы, уже понимаешь, как важен этот, казалось, второстепенный элемент в картине – этот маленький черешневый рай-воспоминание о доме, матери, мирной жизни. Смысловой центр подчёркнут белым – ткань под черешней и созвучная ей рубаха бойца с очень выразительным взглядом.

Как воспринимается живопись монохромная, в которой нет красочности? В ней всё как бы приглушено. Колорит выстраивается здесь в одной гамме, как правило, двуцветной, с различной степенью насыщенности. Здесь цвет не воздействует на нас своей цветностью, а наоборот, воздействует – одноцветностью. Приглушенность даёт ощущение недосказанности, иногда ирреальности изображённого.

Китайская монохромная живопись очень эстетична, она красива, её назначение – дать почувствовать зрителю красоту мироздания, только намекнув. Чаще всего, в написании таких картин используется техника туши, акварели – чего-то растекающегося, прозрачного, дающего простор фантазии. Данную технику часто используют для изображения видов Петербурга, в ней – свойственная нашему городу таинственность, и некоторая размытость очертаний. Тихи и загадочны работы современного художника О.Е. Ильдюкова, в них сюрреализм выглядит как реальность. Благодаря правильно выбранной технике и удачной композиции, Петербург, словно возникает из дождей и туманов, а прошлое сливается с настоящим (илл. 18, 19). В монохромной живописи цвет можно если не увидеть, то ощутить, когда художник понимает свою задачу и знает, как её выполнить. Иногда мастеру удаётся при помощи линии и пятна достичь большой выразительности сюжета. Линия, очертание, жест – воздействуют на нас в картине, вызывая иногда совершенно неожиданные эмоции и ассоциации.

Сюжет

Сюжет в картине – это то, что воздействует на любого зрителя, даже не подготовленного. В картине, чаще всего, это – повествование, рассказ о чём-то, или о ком-то. Он может отзываться в нас по-разному, особенно, если сюжет незнакомый. Картина – не иллюстрация, она за видимой сценой скрывает (или не скрывает) бездну смыслов, а ещё более ощущений. Эти смыслы начинают открываться, если зритель задерживается возле полотна. Тогда постепенно, начинаешь видеть то, что на первый взгляд оказалось не замеченным.

Прошлой зимой в Санкт-Петербургском Манеже проходила выставка «Самохвалов. Дейнека». Творчество этих художников мы связываем с эпохой соцреализма в живописи. На полотнах – многолюдные праздники и трудовые будни, счастливые лица советских людей. Но если попробовать отбросить на время все эти идеологические установки, которые принадлежат определённой эпохе и постепенно стираются из нашей памяти, то увидишь совершенно новую живопись, в которой есть место вечным темам. Пройдут годы, и зритель уже не будет помнить о том, что такое социализм, а будет просто любоваться мастерством художника, его техникой. Цикл работ А.Н. Самохвалова «Метростроевки» посвящён советским женщинам-труженицам (илл. 20). Однако, рассматривая этих атлетически сложенных женщин с отбойными молотками и лопатами, постепенно начинаешь видеть в них нечто другое. Красота линий, чёткость и статичность форм пробуждают в памяти античных кор и богинь. И отношение к изображённому, и, конечно, ощущение от увиденного сразу изменяются. Это один из примеров припоминания. Другой этап восприятия, более глубокий – раскрытие символов. Это может быть даже и не интеллектуальное усилие, а какое-то, внезапное озарение. Символичным в картине может быть не только предмет, но и колорит картины в целом, и даже цветовые акценты.

Сюжет может вызывать ассоциацию с чем то, явно в картине не присутствующем. Например, в картине Г.М. Коржева «Блудный сын» зритель сразу узнаёт знакомый всем библейский сюжет (илл. 21). И современная сценка сразу наполняется вечным смыслом. За этапом узнавания, припоминания, следуют ощущения, эмоции, которые порождает сюжет в каждом человеке индивидуально. Они связаны с личными воспоминаниями, размышлениями и воображением. Все эти этапы восприятия искусства важны, в них человек учится не только понимать искусство, но и приобщается к единому пространству человеческого духа.

Это единая культурная духовная среда, которую Д.С. Лихачёв называл гомосферой. Даже размышляя над внешне простым сюжетом, человек чувствующий, мыслящий возвышает себя. Сфера искусства – чисто человеческая сфера, она призвана служить возвышению человека.

Картина говорит с нами на языке жестов. Это своего рода метаязык, который прочитывается каждым индивидуально. При восприятии сюжета, мы неминуемо следуем тому направлению мысли, которое задано художником в картине. Однако попутно возникают многочисленные векторы, которые уводят в направлении, выбранном нашим индивидуальным мышлением. Живописец обладает достаточным арсеналом художественных средств, чтобы не только наполнить свою картину нужным смыслом, но и сделать этот смысл понятным для реципиента. Роль жеста при этом очень значима. Существует целая наука о жестах. Знания о жесте закреплены в ряде теоретических трудов. Конструктивному анализу человеческой фигуры, её пропорциям и движениям уделяли значительное внимание такие художники-педагоги как: Г. Баммес и А.Л. Королёв. Философ П.А. Флоренский, рассматривал в своих трудах по искусству жест, – как компонент, формирующий пространство. Книгу о жесте в искусстве написал Н.М. Тарабукин.

Все эти исследования базировались на основной особенности жеста – его символическом значении. Человеческие ощущения имеют общую основу. Это и даёт художнику возможность создавать зрительно воспринимаемые образы в соответствии с определёнными признаками. Правильно подобранный жест, способствует раскрытию смысла произведения в целом. Однако, когда мы говорим о чувстве искусства, как чисто индивидуальной способности восприятия, то не каждому реципиенту может быть известна изобразительная грамота. Но при этом каждый человек может ощутить определённые эмоции от жеста-знака. Причём эта эмоция может отличаться от общепринятой (так сказать, заложенной художником изначально в содержание картины). Нельзя забывать при этом, что художественное содержание не доступно раскрытию только рационалистическим способом, и вообще, – до конца не раскрываемо. И определённый жест-знак в картине может раскрываться реципиентом как именно своё, уникальное знание. Это знание ценно тем, что оно личное. Учёные ищут истоки символики жеста в первобытном искусстве. Возможно, что источник жеста-знака лежит в родовой памяти и связан не только с архаичным искусством, но и с древними верованиями и ритуалами.

Вещь

Восприятие вещи в искусстве, связано в первую очередь с таким жанром, как натюрморт. Натюрморт даёт зрителю возможность увидеть превозданную красоту земных плодов и цветов. Всё, что создано природой для человека, его насыщения на самом деле – совершенно. Просто наш взгляд не всегда замечает красоту повседневности. Натюрморт не только прославляет красоту, он может возвышать предметы, простые продукты нашего питания до символов. Как это можно видеть в натюрмортах К.С. Петрова-Водкина. Его натюрморт «Селёдка» повествует о голоде в Петрограде, определённом сюжете истории нашей страны (илл. 22). Но его колорит и светоносность, четко продуманный минимализм композиции, повествуют не просто о каком-то конкретном событии, а наполняют высоким смыслом всю эту картину. Две картофелины, напоминающие камни, кусок засохшего хлеба и селёдка. Но селёдка – золотящаяся, вся сверкающая в радуге рефлексов, на сияющем синем. Неожиданно оживает где-то в тайниках души древний христианский символ. К этому символу добавляется двухцветие одежда Христа. Так, обычный натюрморт наполняется постепенно глубоким христианским смыслом. Добавить к этому особенности живописной системы К.С. Петрова-Водкина: сферическую перспективу, иконные чистые цвета, отсутствие глубоких теней, из-за чего все предметы как будто парят. И вот перед зрителем уже не сюжет российской истории, а тема истории человечества.

Мир вещей в картине всегда связан с человеком. Они могут рассказать зрителю не только о времени, изображённом на полотне, но и о людях. Многие излюбленные художником предметы-символы кочуют из картины в картину. Так у Д.Д. Жилинского – это бумажные ангелы, а у В.Е. Попкова – алый цветок, у Петрова-Водкина – яблоневая ветка. Огромное значение живописи состоит в том, что вещь, представленная в ней, может из элемента композиции превратиться в феномен. Даже не будучи замеченной с первого взгляда, вещь в художественном произведении никогда не бывает случайной, и всегда является носителем смысла.

В картинах мы часто встречаем изображение игрушки, как олицетворение детства. Однако, как по-разному эта игрушка может быть осмыслена. Она может присутствовать как дополнение к характеристике портретируемого, просто атрибут детства, или элемент общей идейной композиции картины. Например, в работе К.С. Петрова-Водкина «Тревога» в общую композицию художник включил куклу, которую держит в руках

испуганная девочка (илл. 23). «Вся композиция, развивающаяся по кругу от окна к девочке с куклой, включила в себя всё мироздание. Это: окно, за которым мир, родители, ребёнок и даже кукла в руках, всё охвачено общей тревогой, которую по масштабности уже можно назвать ужасом» (Волошина, 2015).

Вещь связана со своим временем. Вещь – семантична. Для нашего восприятия она интересна не только этой семантикой, но и в целом – впечатлением, которое она на нас производит. Сохранить эмоцию в чистом виде невозможно, однако она может оживать при помощи вещи, которая хранит воспоминания.

В разные эпохи у художников было различное отношение к вещи в картине. В реалистической живописи вещь, как правило, – носитель смысла, часто – символ. Для импрессионистов же смысл вещи неважен, главное – ощущение от неё. В абстрактной живописи вещь, несомненно, присутствует, хотя и подразумеваемая, так сказать, в «разобранном» виде. Подобное обращение с вещью в беспредметной живописи напоминает действие ребёнка, который, не зная подлинного назначения вещи, обращается с ней по своему усмотрению.

Изображённая вещь может воздействовать на нас как своей символикой, так и живописной формой. Она способна пробуждать в нас синестетические задатки, т.е. пробуждать память об эмоции, которая когда-то была в нас вызвана, возможно, чем-то другим, но с присутствием этой вещи. Эмоция может пробудиться, как от воздействия колорита, так и от композиции в целом, в которую эта вещь включена как необходимый персонаж. Вещь может жертвовать собой, вызывая в нас совершенно не относящиеся к ней мысли и фантазии. Она обогащает наше эмоциональное Я, и вообще, заявляет о себе, обогащая видимую реальность. Вещь может воздействовать и как символ, знак, не «спрашивая» нашего о ней мнения.

Восприятие вещи в картине связано с традицией. Это важное свойство, которое позволяет человеку ощущать сопричастность своему роду. В искусстве, традиционное проявляется в символике предмета, его мифологичности. Так, особым смыслом для русского сознания обладают изображения птицы, конька (как предметы), свечи, лампады, колокола, иконы и др., которые отзываются в нас своей родовой сутью. Поэтому, осознанно, или подсознательно сами художники так часто обращаются к этим символам.

Повествовательность

Повествовательность в картине – то свойство, которое всегда открыто нашему восприятию. В этом заметна близость живописи к художественной литературе. Данное свойство берёт своё начало ещё в Средние века, когда изображение служило раскрытию содержания библейских текстов, по сути, оно их заменяло. И эту повествовательность – изобразительное искусство сохраняет и по сей день, но уже, будучи самостоятельным видом. Близость художественного изображения и художественного слова тоже помогает в восприятии произведений искусства. Д.С. Лихачёв писал о ценности древнерусской литературы, её жанровой системы для искусства, когда создавались традиции в изображении воинов, святых, монархов. «Есть определённая «заданность образа», а вот, что удивительно: в этой заданности есть своя логика. Традиция не идёт вопреки законам психологии» (Лихачев, 2016).

Человек в древнерусской литературе всегда - часть единого мироздания. Это чувство величия сочеталось в нём с чувством патриотизма, преданности своему роду. Русская литература в сущности – гуманистична. Она – ненавязчива, при всей своей назидательности, она нравственна, и всегда говорила о высших ценностях. Данные черты роднят литературу и искусство, и зритель ощущает их в изобразительном сюжете, так же, как и в литературном. Роднят литературу с искусством и общие символы, стремление обоих видов творчества к возвышенному, к обобщению. Особенно близок к русской классической литературе пейзаж, в нём та же песенность и мелодичность. К некоторым известным пейзажам русских художников несложно подобрать соответствующую народную песню, стихотворение или мелодию. Подобный опыт мы видим в творчестве великого русского композитора М.П. Мусоргского. После посещения выставки в Академии художеств, им был создан цикл фортепианных пьес «Картинки с выставки». Эти пьесы, не что иное, как отражение тех ощущений и эмоций, которые пробудили в композиторе представленные картинки.

Искусство всегда дружило с литературой, и зачастую иллюстрация к какому-нибудь произведению становилась со временем самостоятельной картиной. Мы ощущаем эту литературность, стоя перед картиной и, пытаясь прочесть её как книгу. Сюжетная линия в живописи доступна каждому из нас. Русский человек, всегда искал в жизни уклада, опоры под ногами. Ему близко материалистическое мировосприятие. И в сюжете он ищет действие,

которое присутствует видимо, или незримо, подразумевая не только физическую деятельность, но и душевную. Само понимание прекрасного на Руси никогда не было отвлечённым, и всегда соотносилось с человеком, с пользой, с Божьим миром, созданным красиво и рационально. Картина, содержащая простую сцену беления холста, покоса, сбора урожая, может ощущаться необыкновенно красивой, так как она повествует не только о труде, но, в целом, о гармонии человека и природы. Даже пейзаж подразумевает это присутствие человека. Литература тоже обладает свойствами картины. В литературных произведениях можно встретить прекрасно описанный словесный портрет, или натюрморт. А как прекрасны пейзажи, художественно воспроизведённые нашими писателями и поэтами! Живопись и литературу роднят и общие художественные стили: не только реализм, но и сюрреализм, импрессионизм.

Стиль всегда служил неким каноном, который помогал разным видам искусства сосуществовать в единстве. Стиль – всегда отражал главную идею государства, основное мировоззрение своего времени. Он порождён внутренней логикой развития этого государства и формируется под воздействием исторических, экономических, географических и др. предпосылок, наполняя всё единым духом. Важен ли стиль при восприятии живописи? Несомненно, мы его тоже ощущаем. Эта стилевая основа очень ощутима в картине, она сразу направляет наши мысли и чувства в нужное русло. Мы не можем не согласиться с тем, что Суровый стиль в советской живописи и Романтизм действуют на нас по-разному. Также, стилевые особенности художников авангардистов воспринимаются зрителем иначе, чем, русский импрессионизм. Единство стиля помогает организовать и зрителю, настроиться, так сказать, на нужную волну. Всегда наличие стиля было отражением расцвета культуры, и в то же время, это отражение живой связи искусства с государством, со своей эпохой.

Современное русское искусство, как и культура в целом, не имеют единого стиля. Самое печальное, что это не то, смещение стилей, которое наблюдалось в искусстве Серебряного века. Тогда, все художники горели общей идеей найти этот стиль, создать что-то новое, революционное в искусстве. Отсутствие стиля в русском искусстве сегодня, свидетельствует об утрате целостности. И всё же, есть нечто объединяющее, – русская реалистическая школа живописи, во всех её проявлениях, которая до сих пор жива. Она является тем объединяющим началом, которое не утрачено и должно развиваться.

Почему современное искусство, иногда так трудно для нашего восприятия? Оно, в большинстве своём, является отражением крайнего субъективизма, потерянности в окружающей действительности, нежелания как-то воздействовать на эту действительность. Это и одновременно уход от традиции, в глубинном понимании этого слова. О каком мировоззрении можно говорить, если современный человек уже давно имеет дело не столько с миром реальностей, сколько с миром симулякров?

Чувство искусства – чувство одновременно объединяющее, роднящее людей между собой, и глубоко личное, не лишающее человека свободы восприятия и не ущемляющее его индивидуальности. Как важно, чтобы человек, воспринимая искусство, опирался на свой личный опыт, на свои знания, свою память. Память – важнейший механизм, участвующий не только при восприятии, но и при создании художественного произведения. Народ имеет общую память – историческую, родовую. Эта память роднит людей, и, являясь включённой в виде знакомых всем нам фрагментов истории частью художественного произведения, способна вызывать в зрителе общие патриотические чувства. Свойства памяти не изучены до конца. Мы знаем о памяти индивидуальной и коллективной.

В отношении к произведению искусства оказываются задействованными оба эти свойства нашей памяти, но этим не исчерпываются её возможности. Так, многие литераторы, особенно те, которые волею судеб покинули Родину и, пытаясь как-то гармонизировать свои воспоминания, оторванные от родной почвы, искали истоков памяти, её первоначал. Русские эмигранты при этом ставили конкретную, высокую цель, - находясь в изгнании, сохранить русскую культуру, не раствориться в культурах тех народов, которые приняли их. Многие литературные произведения, связанные с воспоминаниями о Родине, родились именно в эмиграции, это произведения И.С. Шмелёва, И.А. Бунина, Б.К. Зайцева.

Память для художника, создающего художественный образ – это не только воплощение личных воспоминаний. Индивидуальное, личностное может стать началом создания художественного образа. Но, как это часто бывает, первоначальный вариант, построенный на чисто индивидуальных воспоминаниях, не удовлетворяет художника, и поиск продолжается до тех пор, пока картина не обретает полноту, универсальность содержания. Когда конкретный сюжет, отзовется в каждом зрителе не только личными эмоциями и воспоминаниями, а при этом будут задействованы самые глубины нашей памяти. Не воспроизводимые словами ощущения, которые

мы при этом получаем, не только роднят нас с самим художником, но дают почувствовать причастность к чему-то универсальному, выходящему за рамки рационального познания. В романе И. Шмелёва показано подобное состояние героя, в котором проснулась внезапно, под воздействием видимого образа, глубинная историческая память. «Что во мне бьётся так, наплывает в глазах туманом? Это – моё, я знаю. И стены, и башни, и соборы... Там, за стенами, церковка под бугром, – я знаю. И щели в стенах – знаю. И глядел из-за этих стен... когда? И дым пожаров, и крики, и набат... – всё помню. Бунты, и топоры, и плахи, и молебны... – всё помнится бывью, моей бывью, будто во сне забытом» (Шмелёв, 1989).

Подобные ощущения связаны с, так называемой, культурной памятью. Они рождаются не часто, возникая как ощущение того, что «я здесь когда-то уже был», при том, что наша логика с этим абсолютно не согласна. Многим знакомо это ощущение, никак рационально не объяснимое, но как раз свидетельствующее о подобном феномене. Н.С. Степанова называет культурную память – коллективным феноменом, «однако коллективные воспоминания представляют собой не простую сумму индивидуальных воспоминаний: если изначально память эмоционально-личностна, то в культуре из многовариантности, многообразия модальностей личностей и микрогрупп формируется подвижный, меняющийся, но целостный образ прошлого» (Степанова, 2012).

Писатели эмигранты ставили перед собой задачу сохранения национальной идентичности, русской православной литературной традиции, которой угрожало исчезновение с приходом к власти большевиков. Однако, читая, того же И. Шмелёва, в первую очередь чувствуешь неизреченную нежность, и тихую печаль о покинутой Родине. Личностное начало побеждает здесь и, несомненно, отзывается в нас со всей глубиной. На этом примере можно понять, как необходима для человека эта историческая память, как духовная составляющая его индивидуальности. Именно поэтому так важна память, при восприятии искусства. Память напрямую связана с нашим воображением. В. Набоков считал память родом воображения.

Чем вызывается воспоминание в произведении живописи? Однозначно не скажешь. Наверное, воздействием на нас картины в целом. Важное значение для пробуждения памяти имеет знак, символ в искусстве. Марсель Пруст считал, что именно чувственные знаки являются основой искусства. Превосходство знаков искусства – в их нематериальности, в том, что они

дают нам полную свободу восприятия. М. Пруст посвятил феномену памяти свой роман «В поисках утраченного времени». И если, обратиться к истории написания этого романа, то здесь можно обнаружить интересное сходство с литературной деятельностью наших писателей-эмигрантов. Произведение было написано Прустом в изоляции, во время его длительной болезни. И здесь чувствуется то же состояние сладостных, почти физически ощутимых воспоминаний, смакования их во всех мелочах. Перед нами, как бы оживает личный мир автора в образах и красках, сложных ассоциациях. Погружение в тайные глубины нашей памяти, схоже с искусством, и мы, наслаждаемся этим как искусством в романе М. Пруста.

Связь художественного слова и художественного изображения несомненна, но всё же, когда речь идёт о живописи, мы имеем дело с пространственным видом искусства. И здесь нет той текучести времени, которое возможно в литературе. Однако ощущение времени, памяти в картине нам тоже дано и связано оно, как с памятью исторической, так и с индивидуальной нашей памятью, которая хранит все наши жизненные события от самого рождения. Память – индивидуальная способность человека. Художественное произведение может быть понятно всем узнаваемой темой, но при этом отзываться в каждом по-разному. Художник, владея языком художественного выражения, может высказать здесь своё личное мнение, которое будет отличаться от общепринятого. И кто-то увидит просто сюжет родной истории, знакомый со школьной скамьи, а для кого-то эта сцена раскроется как трагедия единичная, лично осознанная и внутренне эмоционально пережитая.

Чувство искусства обладает, как и все остальные чувства, необходимым свойством и условием существования – свободой. А.Ф. Лосев писал в «Диалектике художественной формы» о чувстве в целом, что оно есть «тождество бытия и небытия, обуславливающих одно другое при полной собственной свободе» (Лосев, 2010).

Традиция

Помимо перечисленных ранее особенностей нашей психики, задействованных в восприятии произведения искусства, существуют и такие, если можно сказать, специализированные возможности, как синестетичность и эмпатия. За любым внешним, осязаемым всегда содержится скрытое, духовное. И зритель, благодаря этому, имеет возможность проникать в одно через другое. В этом смысле, можно сказать,

что все мы имеем способность к синестезии. Невозможно даже предвидеть, как будет развиваться сюжет картины в нашем сознании под влиянием личных воспоминаний, воображения, жизненного и культурного опыта.

Не часто упоминается в работах, посвящённых восприятию искусства, о таком психическом механизме, как физиогномическое восприятие, хотя оно напрямую связано со способностями человека к синестезии. Шотландский философ XVIII века Томас Рид, посвятивший несколько работ эстетике, считал чувственное восприятие единственным источником рационального знания. «Сложный акт восприятия состоит из «ощущения» и «веры» – непосредственного убеждения в существовании внешнего объекта» (Гурьевская, 2009). Он был убеждён, что искусный художник знает необходимые знаки для выражения аффектов. Эти знаки – одна из главных в искусстве тайн. Шотландский философ подразумевал здесь способность человека воспринимать определённые позы и жесты, выражения лица как устойчивые знаки эмоций.

Этой способности большое внимание уделяется искусством кинематографа. Но и для художника это знание очень важно. Например, В. Серов придавал важное значение тому, как расположить портретируемого, считая, что уже одно это расположение производило нужное эмоциональное воздействие на зрителя. В данной статье об этой способности описано подробно в параграфе о жесте в изобразительном искусстве.

Чувство искусства связано с национальной принадлежностью, так как, всё искусство основано на традиции. Д.С. Лихачёв много писал на тему экологии культуры. В основе этой теории лежит мысль о необходимости сохранения для человечества не только биологической среды обитания, но и культурной среды, создаваемой усилиями не одного поколения людей. Учёный призывал к сохранению культурного наследия, при обязательном сохранении национальных особенностей культуры. Национальное в изобразительном искусстве отражается и во взаимосвязи последнего с родной литературой.

Сейчас, когда в искусстве национальная традиция практически утрачена, в виду непонимания её ценности, как для всего народа, так и для отдельной личности, появляются произведения так называемой концептуальной живописи. Для этих работ не годится приведённый здесь арсенал средств восприятия. Мы имеем визуально представленное произведение искусства, в своём колорите и специфической композиции,

но при этом, восприятия чувственного здесь явно недостаточно. Если в начале XX века, авангардное искусство сопровождалось теориями, манифестами, изложенными самими художниками, то сейчас сопроводительных текстов, кроме названия картины нет. Восприятие осложняется крайним субъективизмом художника, который выражает себя, не рассчитывая на диалог. Искусство всегда – порождение своей эпохи, оно существует в своём времени и возникновение его не случайно. И современное искусство постмодерна не столько отражение существующей реальности, сколько впечатления, которое она производит на художника.

Сегодня появляется новое искусство, связанное с открывшимися возможностями цифрового изображения. Нельзя отрицать, что это искусство сильно воздействует на зрителя, его эмоциональность своей фантастичностью, спецэффектами. Но при этом возникает естественный вопрос, насколько необходимы теперь потребителю такого искусства его личные эмоциональные и интеллектуальные знания. Существование такого искусства возможно с точки зрения другого его назначения – как игры. Однако нельзя забывать и о других возможностях искусства, направленных на совершенствование человека, о его назначении – способствовать нашему возвышению, в том числе возвышению наших чувств.

Заключение

Можно утверждать, что восприятие искусства – духовная деятельность человека. Воспринимая изобразительные его виды, мы подключаем все наши чувства, но это, только первый этап познания. Чувство искусства глубоко индивидуально и именно поэтому оно должно совершенствоваться в человеке. Чем более развита индивидуальность, тем оно глубже. И чем глубже происходит восприятие искусства, тем богаче внутренняя, духовная жизнь человека. Так происходит взаимообогащение. Искусство становится для человека не только формой эмоционального наслаждения, но и формой познания. Каждый из нас имеет свое уникальное познание реальности. В этом кроется и некоторая разобщенность, отчужденность человека, но искусство может устранять эту разобщенность. Искусство способно объединять человечество на основе высших ценностей. Способность восприятия произведения искусства дана человеку вместе со способностью к художественному творчеству.

Чувство, названное автором «чувством искусства» связано именно с этой способностью человека познавать художественную действительность в

первую очередь чувственным, эмоциональным путём. Это способность человека воспринимать художественный образ, как особую идеальную реальность, которая дана нам в ощущениях. Чувство искусства связано с нашим настоящим, оно экзистенциально, и одновременно даёт возможность феноменологического познания. Оно принадлежит человеку и всему человечеству одновременно, открывая нам дорогу, через личные ощущения, к единому духовному пространству культуры. Оно связано с нашей индивидуальностью, и может влиять на её развитие. Развивая это чувство, мы развиваем наш эмоциональный интеллект.

Оно участвует в приобретении индивидуальностью того знания, которое сформировалось как неповторимое, оригинальное содержание человеческого Я. Это знание нельзя однозначно отнести ни к логическому, ни к эмоциональному, ни к эстетическому, так как оно включает все эти составляющие одновременно. Чувство искусства хоть и даёт в основном синкретическое знание, но это знание осмысленное, следовательно, в приобретении его задействован весь наш интеллектуальный потенциал. Оно же и эстетическое, поскольку связано с областью искусства, с особенностями восприятия художественного произведения, как совокупности именно художественных элементов реальности. Это реальность искусственно созданная, в ней помимо визуально (чувственно) постигаемого, созданного по законам художественного произведения, нам предстает образ идеальный, внутренне нами переживаемый и постигаемый. Здесь же нам предстает сама индивидуальность художника, который создал этот художественно-оформленный мир. Увидев его индивидуальным зрением, скомпоновав его так, как только он это komponует, согласно своей внутренней логике. То есть, это – мир, вместивший в себя и саму индивидуальность художника, который чувственно наполнил этот художественный образ.

Непонятно, как соединяются эти два разных мира, две разных индивидуальности, как они взаимно общаются, когда каждая из них едина и не повторима, как в своём творчестве, так и в своём миропонимании. Объединяющим элементом здесь служат эти художественные особенности, чувственно нами воспринимаемые. Зрителю открывается, хоть и неповторимый уникальный мир художественного произведения, но общим для всех людей способом – в цвете, ритме, гармонии.

Однако, попадая в поле зрения другой индивидуальности, этот мир уже продолжает восприниматься и развиваться ею. И здесь важно, насколько

готова она к этой внутренней работе. Здесь мы имеем не просто средства живописи, но и носители определённых смыслов, памяти. Их символика, метафоричность открываются для зрителя тем глубже, чем богаче внутренний мир самой воспринимающей индивидуальности. Зная о силе воздействия на зрителя живописных средств, русские авангардисты начала XX века создавали новую эстетику. Это уже была не эстетика прекрасного, это была новая эстетика, которая предназначалась именно для подготовленного зрителя. Поэтому, создавая свою новую живопись, многие художники становились теоретиками искусства, создавая различные программы, манифесты и прочие письменные дополнения для неподготовленного зрителя.

Само произведение искусства является особой реальностью, которая возникает как единство духовной и художественной деятельности. В. Кандинский писал о духовном в искусстве: «Истинное произведение искусства возникает таинственным, загадочным, мистическим образом “из художника”». Отделившись от него, оно получает самостоятельную жизнь, становится личностью, самостоятельным духовно дышащим субъектом» (Кандинский, 2016). Мы можем рассуждать о художественном построении произведения искусства, законах его построения, колорите, и даже о символах, знакомых по другим произведениям искусства. Однако, постигать внутренний мир произведения его, так называемую, небытийность, возможно только имея такой же идеальный орган восприятия, каким и является в человеке его индивидуальность. Она, как неделимая целостность в человеке, способна постичь другую целостность, какой является художественный образ. Его полифоничность, недосказанность дают возможность свободы восприятия произведения искусства, самостоятельного разворачивания его нашей индивидуальностью, взаимодействия с ним. «Только с помощью искусства мы можем покинуть самих себя, узнать, как другой видит вселенную; она – совсем иная и не схожа с нашей, пейзажи этой вселенной будут нам столь же неведомы, что и ландшафты Луны. Благодаря искусству, мы вместо того, чтобы видеть только один-единственный, наш собственный мир, видим мир множественный» (Делёз, 1999). Восприятие искусства – это работа всего нашего внутреннего запаса – интеллектуального, эмоционального, психического, эстетического. Как развито воображение, каковы особенности памяти, насколько синестетически восприимчив человек – всё

это свойства, от которых зависит, насколько глубоко откроется для него художественное произведение.

Человек соединил в себе физическую и духовную составляющие. Искусство предназначено именно для этой нашей двойственности: где вслед за материальной, видимой стороной художественного произведения, всегда сокрыта невидимая, невыразимая, но при этом, наиболее важная его часть. Мир вокруг полон красоты и Высшего смысла, задача человека обрести этот смысл. И только в наших силах превратить искусство из области развлечения и удовольствия в область духовную, способствующую возвышению человека.

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Приложения



Илл. 1. Н.Д. Буторин коробочка «Закат»



Илл. 2. Е.Е. Моисеенко «Победа»



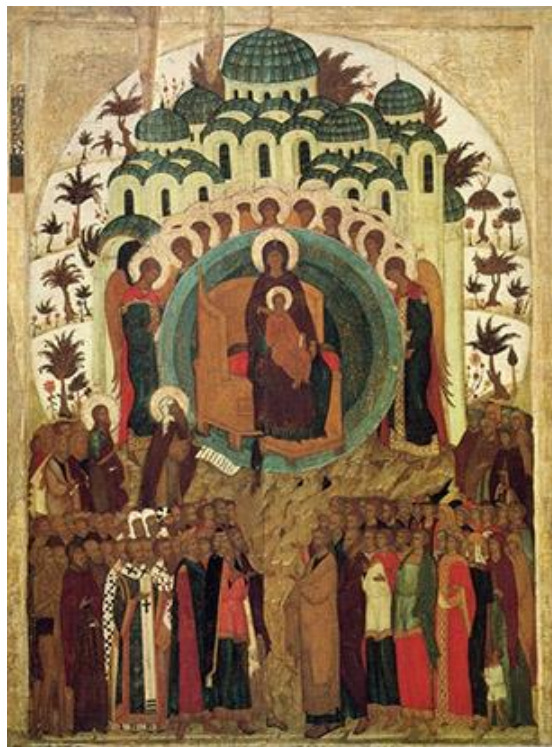
Илл. 3. А.Г. Венецианов «На жатве. Лето»



Илл. 4. А.П. и С.П. Ткачёвы «Колокол»



Илл. 5. М.В. Нестеров. «Видение отроку Варфоломею»



Илл. 6. Икона «О тебе радуется» XV в.



Илл. 7. Н.Н. Ге «Царь Пётр допрашивает царевича Алексея в Петергофе»



Илл. 8. В.И. Суриков «Утро стрелецкой казни»



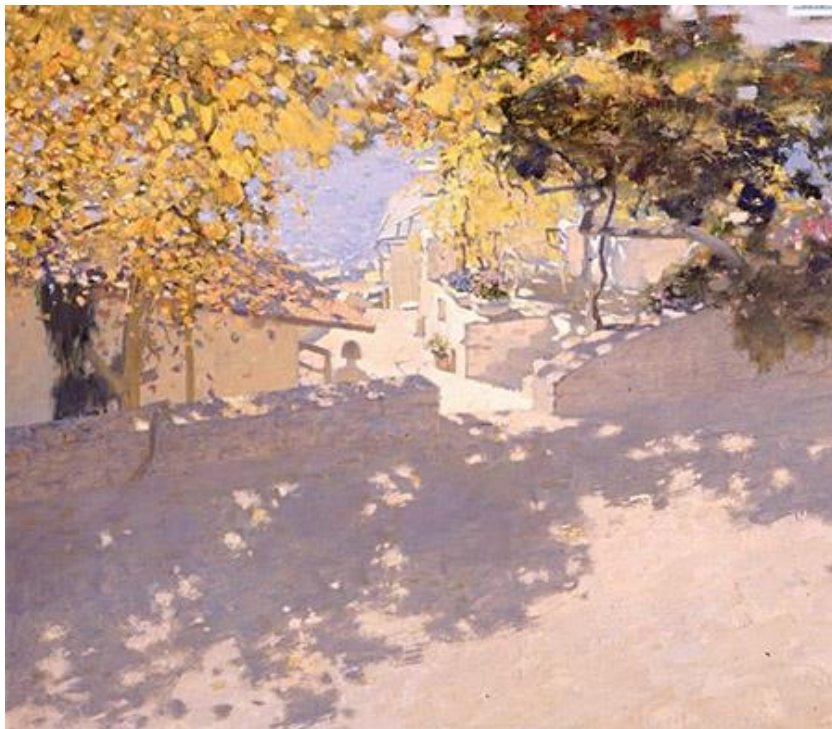
Илл. 9. К.С. Малевич «Красная конница»



Илл. 10. Н.К. Рерих «Чара звериная»



Илл. 12. Феофан Грек «Преображение Господне»



Илл. 11. Бато Дугаржапов «Спуск к морю»



Илл. 13. П.Н. Филонов «Формула весны»



Илл. 14. В.Е. Попков «Хороший человек была бабка Анисья»



Илл. 15. И.С. Глазунов «Александр Пушкин»



Илл. 16. В.Е. Попков «Пушкин и Керн»



Илл. 17. Е.Е. Моисеенко «Черешня»



Илл. 18. О.Е. Ильдюков «Неровное Дыхание»



Илл. 19. О.Е. Ильдюков «Взгляд, упавший в лужу»



Илл. 20. А.Н. Самохвалов «Метростроевки»



Илл. 21. Г.М. Коржев «Блудный сын»



Илл. 22. К.С. Петров-Водкин «Селёдка»



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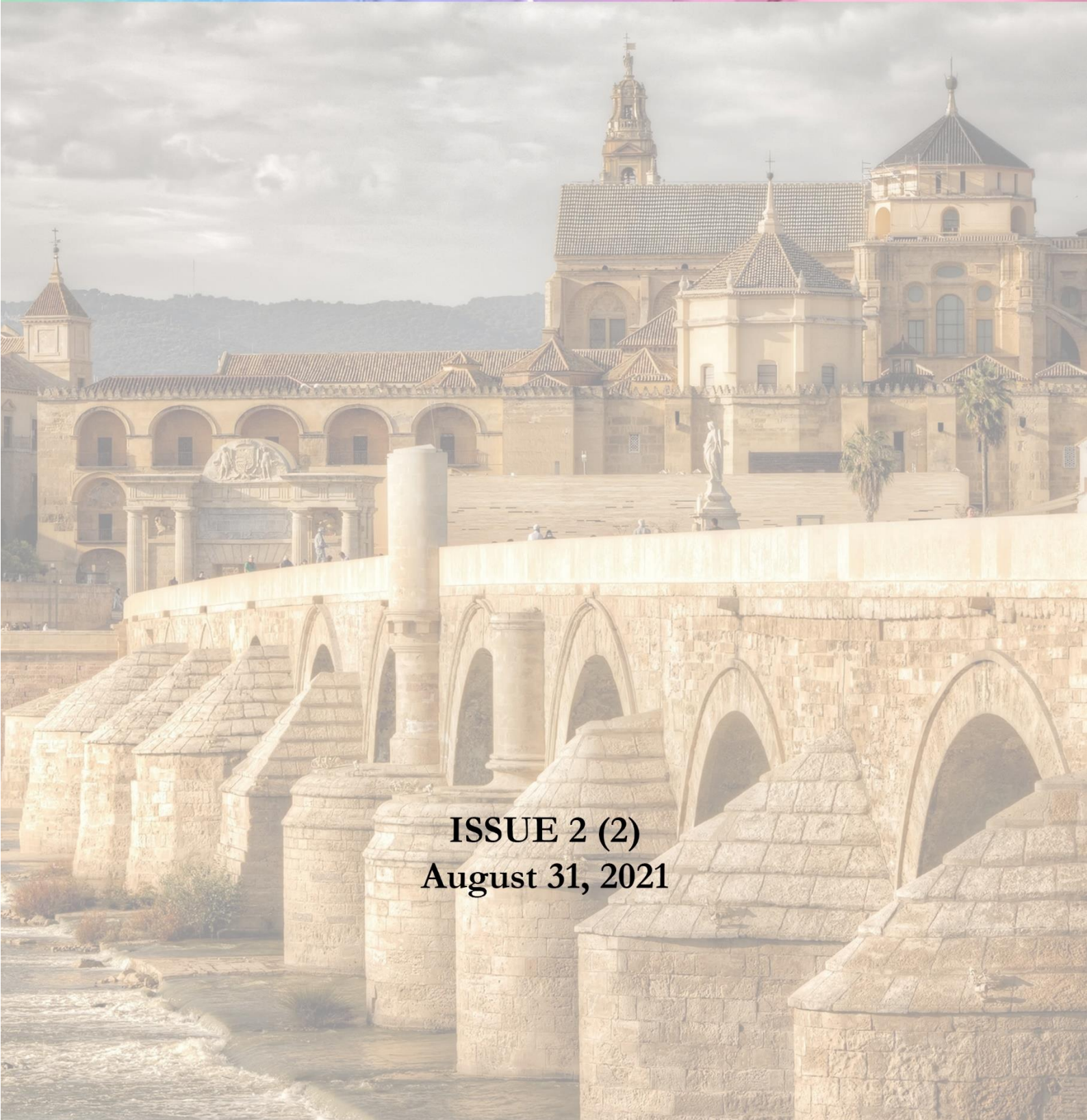
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