

ARCHITECTURE

PICTURES IN THE ARCHITECTURE OF THE CITIES OF GREECE AND RUSSIA

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Abstract

The figurative component of Ancient Greek culture still has enormous attractive force potential to revival of cultural traditions. And takes especially esteemed and all a recognized place of honor at sources of the European culture. Town-planning art and architecture of Ancient Greek architects, laws of harmony in architecture, music, sculpture, mathematics still are fundamental in the academic education. The unity of outlook of Ancient Greek and Russian architects embodied in a stone and a possibility of preservation and revival of antique heritage in the territory of Russia is presented in article. In article there are offers on creation of the museums and cultural and educational centers in close proximity to ancient antique settlements, for training of education of future generations of professional experts.

Keywords: The ancient Greek culture, urban art ancient Greek architects ancient heritage, historical and cultural heritage, the ancient Greek architecture, the Museum of antiquities, ancient Greek temples, Russian Orthodox churches.

«The Russian soul does not sit still, it is not a bourgeois soul, not a local soul. In Russia, in the soul of the people there is an infinite search, the search for the invisible hail-Kitezha, the invisible house of the Most Holy Virgin. Before the Russian soul, the Dalis open, and there is no outlined horizon before their spiritual eyes. The Russian soul burns in a fiery search for truth, absolute, divine truth and salvation for the whole world and the general resurrection to a new life. She eternally mourns the grief and suffering of all people and the whole world, and her punishment knows no thirst. This soul is absorbed by the solution of the finite questions about the meaning of life. There is rebellion, rebellion in the Russian soul, insatiability and dissatisfaction with nothing temporary, relative and conditional. Further and further it must go, in the end, to the border, to the exit from this «world», from this country, from everything local, bourgeois, connected»¹

The architectural spaces of ancient Greek temple complexes are unique in their historical, scientific, cognitive significance and creative power, figurative and spiritual components that influence the formation of the compositional unity of the image of the ancient city. It is difficult to overestimate this impact on the formation of culture, here the ancient peoples laid the most powerful potential of the past, present and future, the power of the spirit, capable of doing the impossible in creating eternal creations like ancient Greek and ancient Russian cities, temples, monasteries.

The harmonious unity of the mythological images of the Olympic pantheon of gods and the structural features of the tectonics of structures thanks to the skill of ancient architects still serve as an example of compositional diverse unity (Fig. 1 a). It is appropriate to recall the words of Florensky about the harmony of compositional and constructive unity in ancient art: «In addition to Hellenic art and icon painting, it seems that it is not possible to give more examples of such balance» [1].

One of the examples of preserving the figurative compositional unity of the ancient heritage is the preserved ancient Greek cities of Sicily: Selinunt, Akragant, Syracuse, which annually attract thousands of tourists. These amazing ancient city-states, formed in the archaic period, managed to preserve the diverse «culture of the city», which did not dissolve in the widespread globalization of technological progress. Even in a ruined state, the temple complexes demonstrate the greatness of the architect's creative plan in unity with many mythological images. The tourism industry, one of the state's income items, is developing in Sicily thanks to the preservation of cultural heritage monuments. Every city founded by ancient Greek colonists now has museums, hotels for tourists, developed infrastructure, highways and related structures (Fig. 1b). The ancient theater in Syracuse is used as an excellent concert venue (Fig. 1c). In Russia, the same example for studying is the carefully preserved ancient Chersonesos and its surroundings (Fig. 1d). Here, in the ancient amphitheater, performances based on the plays of Ancient Greek philosophers are held and are popular.

¹ Berdyaev N. A. The fate of Russia. Moscow; Kharkov. 1999. C. 282–283, 327.



Fig. 1 a) the Acropolis, a project of the student D. Shepetkov. project. MARCHI 1993,



b) Preparation of the concert stage in ancient Greek theater in Syracuse



c) temple complex at Agrigento (ancient Greek Akragas)



d) Chersonese (City, Peninsula) was founded in 422-421 BC by colonists from Heraclea Pontica

The need to carefully preserve and recreate the ancient heritage in the modern world is due to its influence on the education of entire generations of specialists in the field of art and architecture and residents of cities and settlements. The rapid development of civilization, the appearance of standard design of residential areas, standard streets, standard houses erase the unique image of divine beauty in the harmony of architecture, disturbing the historical urban environment with soulless monotonous buildings. The monotony of building generates typical construction, typical monotonous thinking, blurring the line between creativity and standardization. In some cases, a typical building is quite appropriate, but in residential areas an individual approach to the design of buildings is more appropriate.

In the race for square meters, the image of the native place is replaced by a new, not too comfortable standard urban development, and it is the figurative component that has the most important influence on the education of love for the native city, streets, houses, makes a person take care of everything that is connected with the Motherland and many other socially important concepts. Fig. 2 (a, b) shows the reconstruction of ancient capitals. The greatness of the image of Athens is crowned by a sculptural image of the Virgin Athena, just as the Moscow Kremlin welcomes guests with golden domes.

Architecture has an impact on the formation of the personality of not one, but many generations, and the impact of the architectural image on a person cannot be overestimated, therefore its spiritual and cultural component is so important [2]. Figure 2 (c) shows the road

to the Ferapontov Monastery – one of the northern pearls of Russian Orthodoxy and an example of urban planning art. An important task in preserving the culture of our country is the revival of the ancient heritage, the creation of archaeological parks, museums, and educational centers.

The figurative component in the construction of the city, the temple, housing and all urban structures had a significant impact on the formation of cities, ensembles, public and residential buildings. The unity of the systems of transport arteries, squares, public pedestrian spaces, arcades of palaces and parks, fences of squares and fountains was subordinated to the harmony of the relief, natural and climatic conditions and urban functions. All the elements equally participated in creating the harmony of intertwining structural elements, the purity of the quality of materials, the unity of geometric elements and the boundless imaginative understanding of the form [3].

The concept of an image in architecture fully absorbs its artistic and philosophical basis, collecting, as in a symphony orchestra, each instrument in a single harmonious sound. Figure 2 (a, b) presents reconstructions of panoramas of Athens and Moscow, Figure 2 (c, d) shows photographs of panoramas of Russian cities – the compositional unity of the temple ensemble is indisputable, this is how the recognizable «face» of the city is formed, which each of us carefully keeps in memory. This is due not only to the recognition of the place, so we «read» the history and realize the importance of the city.



a) *Reconstruction of the Athenian Acropolis by Leo von Klenze in 1846,*



b) *The heyday of the Kremlin. Vsekhsvyatsky Bridge and the Kremlin at the end of the 17th century, A.M. Vasnetsov.*



c) *Spatial landmarks of the Russian city. Fe-rapontov Monastery*



d) *Holy Trinity Sergius Lavra.*

Fig. 2,

The urban planning art of ancient architects still serves as an example in the training of architects, but its figurative component, which has a clear structure and certain constructive characteristics, is increasingly being overlooked in textbooks. For example, the spatial structure of the ancient Greek acropolis, the sacred citadel, the agora or the forum, or other significant public spaces of the ancient city repeats the structure of cosmogonic myths in the aspect in which mythological images are ordered in a logical sequence of events. Thus, the sacred (Panathenaic) road carries the ritual meaning of the movement connecting two worlds: the earthly («city of people») and the heavenly (acropolis), thanks to which a person gets the opportunity to participate in hierophany. The movement of the festive procession is

designed for the possibility of contemplating and «reading» the ensemble of the Acropolis, gradually discovering new images (Fig. 3a). Getting into the space of the holy city, the participants of the festive procession found themselves in front of the patroness of the city – Athena (Fig. 3b).

Russian cities have the same attractive force, indestructible and indelible by time. In the central part of Russia, in the ancient city of Yuriev-Polsky, for almost a millennium, visitors have been greeted by the calm grandeur of ancient temples (Fig. 3b). The balance of proportions, proportionality to a person, festive solemnity endow the ancient square of the city with properties inherent in eternal, indestructible monuments.



a) the Acropolis of Athens,



b) the Mikhailovo-Arkhangelsk Monastery in Yuriev-Polsky.

Fig. 3

Russian Russian cities are united by the unity of the compositional solution (Fig. 2). The spatial landmarks of the entrances to the ancient Greek and Russian cities are similar in the scale of architectural elements, the location of the location, the significance of the location in space, the divine beauty and a sense of unity with the surrounding nature, the presence of the most important spiritual and protective dominants for the entire population at the same time. Thus, the golden armament of Athena-the virgin-defender (Fig. 3b), towering over the city, informed everyone approaching about the greatness, power and strength of the acropolis. Approaching Athens, every traveler saw from afar the golden helmet of the guardian and patroness of the city. The colorful picture evoked mythological images associated with the goddess, while the place of birth, residence and upbringing of the viewer did not matter, every resident of Ancient Greece knew all the myths from childhood.

Each fragment of the architectural space is an element of the figurative language of the ancient Greek architects, is the embodiment of an understanding of the

surrounding world, the boundless diversity and the surrounding reality at the same time. Religious buildings - the most important spaces of the ancient Greek city - were the collective image and the fundamental center of the ideal representation of society about the cosmic harmony of the Olympic Pantheon. Ancient Greek architects managed to create an order system that served as the basis for the creation and development of European architecture for all subsequent millennia. This constructive system, endowed with a figurative component, served as the basis for the further development of Russian and European architecture.

The constituent elements of the image of an architectural ensemble are individual structures, details and structural elements, color ratios, angles of refraction of light, the quality of materials and many other factors. The impact of this image on a person is so strong that after two and a half thousand years, a large number of people travel great distances to touch the ruins of ancient temples. Two thousand years later, ancient Greek temple complexes serve as attractive sites for the creation of archaeological parks, museums, the development of tourism and cultural traditions (Fig.4 a,b).



a) the Parthenon,



b) the Delphic Tholos-the Temple of Athena Pronaia.

Fig. 4

For us, ancient Greek culture is one of the most important sources of the richest European civilization – the basis of writing and grammar, including music, philosophy, art and architecture [6]. Until now, we use grammar, the foundation of which was laid in ancient Greece. Musical grammar, the name of notes, the creation of a sheet music mill and the basics of harmony of ancient Greek musicians are taught to children in schools with traditional classical music teaching [7]. Training in drawing and painting begins with the study of elements of the ancient Greek order and ancient sculptures. The ancient Greeks-the great rationalists and dreamers-used the system of calculating the area of a complex figure by dividing it into smaller ones long before Descartes formulated and published this system.

Ancient Greek architects had no equal in creating urban-planning ensembles, they paid great attention to the opportunity to admire the surrounding nature, creating view platforms on stairs, in palaces for the opportunity to admire the surrounding landscape. The ability to see and hear the beautiful is so necessary for every person, and this is why the characteristics of Greek and Russian temple complexes are so similar. The urban planning art and architecture of ancient Greek architects is associated with Russian architecture. Russian

cities were located on the banks of rivers and lakes – the main transport arteries available at any time of the year. The golden domes of Orthodox churches in Russian cities were landmarks, signs of power and spirituality, and the bells were a way of communicating about a holiday or an enemy attack (Fig. 2 c, d).

It is interesting that the diverse architectural space of the ancient Greeks for thousands of years has an indelible, vivid impression on the audience, which is enhanced in the ancient world by the movement of a ritual procession accompanied by music, dance movements, sports competitions. The events were illuminated by bright sunlight and the impact of the architectural image was enhanced by the play of light and shadow. The frieze of the temple repeated the dance movements of the procession (Fig. 5a), and the flutes of the colonnades emphasized the geometry of the image (Fig. 5b). The strength of the impact of architectural ensembles and individual elements on the viewer who took part in the festive procession was enhanced by the color and movement of the sun's rays. The diversity of ancient Greek architecture has collected and preserved for centuries an unlimited ideological meaning, which has absorbed into its language a variety of images and the versatility of the surrounding world.



a) *The Parthenon, the eastern side of the Ionian frieze of Cella «the offering of peplos to Athena». 442-438 BC,*



b) *Erechtheion. The grace of the Ionian Order. 412-406 BC.*

Fig. 5

Ancient Greek temples, similar to each other in style, in general geometric and structural parameters, had a unique image, harmony of proportional proportions and the plot of bas-reliefs [5], while the image of each temple was individual and did not repeat itself. The genius of the great rationalists and dreamers-ancient Greek architects-is read in the simplicity of the form and complex geometry of each detail, in the play of light in the interior of the temple, the simplicity of the capital, the complex configuration of the details of the order and the direction of movement of the ritual procession.

The game of light-shadow relations has been skillfully created in the architecture of ancient temples, a perfect example of the skillful use of light effects for training modern architects. When recreating ancient temples on the territory of Russia, it would be possible

to conduct an internship for architecture students without leaving the country. The creation of illusions of movement, obstacles and penetration in space was created by ancient Greek architects in each colonnade. In the minds of the audience, when looking at the Parthenon, the sense of an obstacle – an external wall-was lost, and at the same time it existed in the form of a «transparent», permeable barrier. This is the illusion of penetration, of knowledge of the «hidden», hidden world – the house of the deity. The structural support-the bearing part of the order in the imagination of the master appeared as a kind of «as it were» open space. It should be borne in mind that the essence of the archaic worldview is that the architect does not mythologize, but on the contrary, deduces a certain image from the mythological world and materializes it in spatial forms

– architectural elements. Thus, the deceptively permeable outer wall of the Parthenon is an image of the Cosmos, which does not give away its knowledge, but allows you to «contemplate» its harmony (Fig. 4a).

Each element of the temple carries a whole world of mythological images, there is the mystery of the ancient East in the form of triglyphs, the grace of the movements of the goddess can be traced in the flutes of the Ionian order. This mystery is allegorically, strangely and meaningfully demonstrated on the facades of temples. The diversity of every detail of the Greek temple tells the audience about the whole world of human earthly life, his touch with the earthly world: metopes – in the form of a story about the exploits of Hercules (Fig. 6a) or tragic scenes of the struggle of

Lapiths with centaurs (Fig. 6b). The image of the hero, punished for resisting the Olympian gods, is found in the temple of Zeus in Akraganta. Here, in contrast to the traditions, the colonnade is replaced by a wall with half-columns, and the defeated Atlanteans hold the sky-pediment on their shoulders. Illuminated by the bright sun, the columns, merging with the surrounding space, dissolve into the blue of the sky and it seems as if their slender row is limitless. Here the open space of the colonnade is replaced by a blank wall, and the history of the city colorfully tells the events accompanying the construction of the complex and through the millennia the ancient defeated Atlanteans look at the visitors of the museum, silently telling about their exploits (Fig. 6b).



a) The metopes of the temple of Zeus in Olympia depict the exploits of Hercules. Athena helps Hercules to hold the sky instead of Atlanta



b) The Metope of the Parthenon temple. The battle of Lapiths with centaurs. Metope of the Parthenon



c) The defeated Atlantean supports the sky-frieze in the temple of Zeus in Akraganta.

Fig. 6,

No less beautiful are the images of the facades of St. George's Cathedral in Yuriev-Polsky, created by architects in the XII century.(Fig. 7)



Fig. 7. Fragments of stone carvings of the St. George Monastery in Yurbev-Polsky. XII century.

An excellent example of comparing the changing images of an ancient deity is the image of the ancient ancestral goddess on the pediment of the temple of Artemis in Corfu (Fig. 8 a) and a later example of female

beauty-the beautiful Venus of Milo (Fig.8 b). The image of the intercessor of the Russian land - The Vladimir Icon of the Mother of God is the oldest and most revered in Russia (Fig. 8 c).



a) The pediment of the Temple of Artemis in Corfu,

b) the Venus of Milo,

c) the Vladimir icon of the Mother of God.

Fig. 8.

The preservation of history has a key role in the knowledge of the future, and understanding the image of the past millennia allows you to look into the very depths of the meaning of the past. Architecture is the most vivid material embodiment of the worldview of long-vanished generations that has been preserved for centuries. Reading the history of ancient Greek architecture and culture in general, we understand the depths of Europe's cultural traditions, its aspirations and dreams. The study of architectural images and possible reading options leads to an understanding of the architectural space, each element of the architectural language, the development and understanding of surrounding events.

Of course, the attempt to reconstruct the process of ancient Greek shaping is more than conditional, but such comparisons of architectural elements of the two cultures lead to the idea that the shaping and understanding of space are similar in many ways between the two peoples. This suggests the need for careful preservation and recreation of ancient monuments, the creation of museums for the preservation and teaching of classical art. The consistent creation of museums, the reconstruction of the most preserved interesting monuments of ancient Greek culture will affect the development of cultural and educational tourism, the construction of hotels, museums, the development of agricultural land and other related structures, the creation of handicrafts, art festivals, concerts.

On the territory of Russia, almost all ancient Greek policies were destroyed in different time periods. But the receiver of ancient culture was the centers of Orthodoxy-Chersonesos, where in the IX century the Grand Duke of Kiev Vladimir was baptized, the heyday of the principality of Feodoro in the southern part of the Crimean Peninsula. It should be remembered that many ancient cities destroyed by conquerors or natural disasters will not be revived, but they retain all the archaeological information about the layout in various periods of their development in its original form.

The cultural, educational and spiritual components of the architectural image of ancient cities are important in the formation of the foundations and traditions of modernity. Tauric Chersonese, Bosporan Kingdom, Scythian Naples, Tanais, Panticopaeum, Kerkinida,

Shermonassa, Phanagoria preserve the ancient culture. Museums are being created on the territory of these cities, it is also necessary to create archaeological parks in all ancient settlements, create cultural and educational centers with libraries and museums. This will have a significant impact on the development of cultural and educational tourism, education and cultural development.

In the planning structure of the modern city, centuries, centuries, changes in culture and religion were intertwined in a single urban planning ensemble, but what is commonly called «The Spirit and image of the city» was not destroyed by time, but was only supplemented, transformed, giving birth to new images, linking them into a single multicolored carpet. What the city of the future will be like, what new incomprehensible images will arise in hundreds of years, we can only guess. I would like to preserve the grandeur of the ancient image that protects the spirit of the city, its traditions and foundations, which has its own complex structure and unusual fate.

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