



ARCHITECTONICS OF PLACE: ARCHITECTURAL AND ARTISTIC ASPECTS OF STUDYING THE CULTURAL LANDSCAPE OF A RESORT CITY (BY THE EXAMPLE OF PYATIGORSK)

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ABSTRACT

This paper is devoted to the study of the Place architectonics of a resort city as a set of "natural" and "cultural" components of mountain recreational landscapes. Place architectonics is considered by the authors as an integral concept taking into account the natural and cultural-historical values of the territory. The paper shows that the Place architectonics of a resort city, caused by the attractive properties of the landscape, polystyle architecture and the identical cultural code, finds here its concentrated expression. The architectonics of Pyatigorsk resort contains valuable landscape, cultural-historical and phenomenological manifestations of the Place and has historical memory. The authors come to the conclusion that the original natural landscape acts as a great value today, determines the axiological orientations of modern design culture and the choice of designers' methods.

Keywords: mountain recreational landscapes, Place architectonics, memory of the Place, natural and historical-architectural heritage

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1. INTRODUCTION

In modern humanitarian science, the interest of the scientific community in the problems of representation of historical memory and channels of its broadcasting is growing. In the structure of research models of the humanitarian environment, "Genius Loci" [1] is recognized as one of information carriers. The introduction by Glazychev in the categorical status of the concept "Place" as an integrative criterion in the culturological study of urban space [2] gave impetus to the development of the conceptual nature of the Place-phenomenon in scientific studies as a set of natural, social and cultural manifestations, where the role of "place-forming" elements can be played by natural or artificial landscapes, local natural or cultural phenomena. The Place becomes a significant topic in the scientific discourse, and the concept of the Place refers not only to geographical localization, but emphasizes relations between the environment and the narratives of human relations [3]. The Place is always identical. The concept of the Place's spirit as a set of properties and qualities of a certain fragment of natural or architectural environment, responsible for its identity, is perceived at the intuitive-sensual level and is closely connected with mentality. The concept of "Place sense" is actively used in the humanitarian research of local and regional identity [4]. The researchers Charton-Vachet and Lombart define the "Place sense" as the experience of locality in the following dimensions: physical (natural landscape, climate, the physical aspects of the place), social (social relations, kinship), and cultural (history of the place, its architectural heritage, traditions, rites) [5, p. 52]. According to the remark of Cornel du Toit: "The transcendent realm encompasses religion, philosophy, myths, symbols, metaphors and every other linguistic capacitor for storing meaning that can't be express unambiguously" [6, p. 47], but will be expressed in the "Place sense". The Place sense is a component of both individual and group identity, where, according to Manzo, the experience of space is individual, but it is a product of political, economic and social reality [7]. Consequently, the Place sense naturally affects the development of economic resources, the development of tourism, national and political relations and interaction with the environment. However, the conformity or inconsistency of the design concepts and theories of Genius Loci is one of the most burning issues involved in the discussion of architectural and urban planning projects. Doreen Massey [8] raises the topical issues of rethinking of the Place sense in the context of globalization: what is the Place sense that would be adequate to today's era of space-time continuum, who and how experiences this Place sense?

The identified circle of issues is interesting to consider in relation to the translation of materialized memory of the Place expressed in its architectonics. The scientist Chirkov investigated the architectonic parameters of the Place [9]. The architectonics of the Place is represented by such a form of organization and rationalization of space, which connects its various elements in a single whole and gives it completeness, and in close connection with the perceptive activity of the subject – the person of the Place.

Recognizing the methodological productivity of the concept "Place architectonics", let us consider in this paper its key features and parameters by the example of mountain landscapes, morphologically the richest, herewith we will choose mountain recreational landscapes as the object of observation. Recently, there has been accelerated development of the recreation sphere; its kinds and forms have been enriched, new resources have been included. Recreational activity of the population becomes a planetary phenomenon, which explains the interest in recreational issues, including the phenomenon of tourism [10]. One of the main places of concentration of recreation and tourism activities is mountain areas. The urgency is acquired by the study of the Place architectonics taking into account the natural and cultural-historical values of the territory, which influence the attractive properties of the landscape.

We have chosen a unique resort and recreational region – the Caucasian Mineralnye Vody - as a model site for analysis and observation, with magnificent mountain landscapes, where, along with valuable curative resources, there is a rich historical and cultural heritage. The study of the peculiarities of historical, cultural and architectural-urban development of the cities-resorts of the region Caucasian Mineralnye Vody has a long scientific tradition; in special literature, factual information of different sides of the cultural life of the cities-resorts of Pyatigorsk, Zheleznovodsk, Essentuki, and Kislovodsk is accumulated and chronologically structured. Complex studies on the history of urban development and architecture of the city-resorts of the region Caucasian Mineralnye Vody are presented by the works of the scientists Belozarov [11], Boglachev [12], and Kartasheva [13]. Nowadays, the problems of preservation of cultural landscape and historical and architectural heritage of resort cities are topical. The modern stage of urban development entails the problem of adaptation of new architectural objects to the valuable architectural and spatial environment. As an object of analysis, the city of Pyatigorsk is taken, one of the most popular resort and recreational places in Russia, with the aim to present the architectonics of the resort city in the continuity of "natural" and "cultural" components.

2. METHODS

The method of theoretical and field study of the architectural asset of the landscape of Pyatigorsk city-resort is used. The research is based on modern methodological approaches of humanities with reliance on the methods of phenomenology and hermeneutics to the study and analysis of architectural and artistic heritage, taking into account the role of factors of the natural-geographical environment, the translation of traditions, the originality of local art schools [14], the preservation and adaptation of cultural traditions to the newest historical realities [15]. The authors rely on the cultural and philosophical concept of Bakhtin, where from the standpoint of the interdisciplinary methodology the concept "architectonic" is explicated as a dialogue principle of Being [16]. The interpretation of the category "Place" by the scientist Chirkov as a unique phenomenon, formed by nature, climate, atmosphere, the subject and spiritual world, is methodologically significant [9]. The concept of "architectonic art" has theoretical and methodological importance for the analysis. Architectonic art is the unity of architectonic creativity and its results – a set of artifacts and architectonic works and ensembles, artifacts and facts of architectonic culture of society [17] that opens a new aspect in the perception and awareness of the entire architectonics of the subject world. At the same time, the images of value of the objects of natural landscape and the subject environment that have arisen in the course of historical development or project process are the defining values. The conceptual value has a methodological message of Bakhtin of aesthetic analysis of the form as an architectonic form. As sources for the study of the spatial environment (natural landscapes, cultural landscapes, architectural and town-planning objects) of the resort city served photographic fixations, visual and cartographic materials from the funds of M.Yu. Lermontov State Reserve Museum. The study used cartographic, analytical-inductive, chronological, and retrospective methods of analysis.

3. THE CATEGORIES OF ARCHITECTONICS

The concept of architectonics, genetically ascending to the area of architecture (*archi* is senior, chief, the highest degree of anything, and *tektonikos* is building art) is actively used in scientific and research discourse. The importance of studying architectural universals, concepts and dominants in various aspects – ontological, phenomenological, linguistic, social, ethnic and cultural – is recognized in humanities. In domestic humanitarian science, the experience of cultural and philosophic comprehension of "architectonic" was embodied in the works by M.M. Bakhtin and S.S. Averintsev, M.S. Kagan, M.S. Uvarov, I.V. Kondakov,

Ye.A. Drobysheva. Bakhtin uses the term "architectonics" as a key concept of the theory of the content and functioning of culture as a system in general and of any cultural field in particular [17]. In art studies, the concept "architectonic" is considered by the example of "object-creative arts", which includes, first of all, architecture (basic component), the subject world and design, that is, all that constitutes the whole environment of everyday human life. In the study of Barkhin, the concept "architectonic" includes the presence of relief, greenery, water, "gray or blue sky, white snow or green grass and dark forest" [18]. The researcher binds the category "architectonic" to the "conditions of the place" that has methodological value for understanding of Place architectonics. Naturally, the whole architectonics is a cohesive image, in the sense of Ikonnikov, a system, formed on the basis of synthetic local images in the subject space [19]. In understanding of architectonics, the key words are: load, support, regularities, system, connection of separate parts, composition. The architectonics category is interpreted as a professional way of spatial thinking and activity in the material, equivalently combining artistic conditions and technological requirements of forming. This is the universality of architectonic analysis and its application in architectural science. Architecture transforms the spontaneous space of the natural environment into the artistic certainty of the architectonic space [20], with the figuratively-tectonic "action" of space and masses. In the research discourse, the category "architectonic" appeals to the "conditions of the place", which is important in the ontology of understanding of architectonics of both natural and artificial worlds. Place architectonics is an integral concept, including nature, the object and environment complex, the sociocultural sphere and ethnic and cultural relations, the image of the place. "Scientific and existential reflection of communities and individuals, inhabiting this place" can also be attributed here [21, p. 36]. Therefore, the concept "Place architectonics" has genetic links with the category "Place sense". A place is understood as an architectonic whole on natural and subject grounds.

4. THE ARCHITECTONICS OF THE NATURE OF PLACE AND ARCHITECTURE FIT IN THE PLACE (BY THE EXAMPLE OF PYATIGORSK)

The architectonics of the urban material environment has its signs: space (the main characteristic of architecture), awareness (material-practical and aesthetic), and systemacity (subject-spatial environment). On the basis of these criteria, a natural analysis of the cultural landscape of Pyatigorsk was carried out. The authors have revealed that the historical core of Pyatigorsk, which is a monument of history, culture and architecture, possesses the qualities of a complex monument of architectonic art.

Pyatigorsk is located on the Stavropol Upland in the central part of the Mineralnovodskaya piedmont plain on the banks of the Podkumok River at the foot of Mashuk Mountain (true altitude is 993 m). Chapters of history: in 1780 near Mashuk Mountain, Konstantinogorsk Fortress was laid – a fortification on the Azov-Mozdoksky defensive line. Due to the detection of a hot mineral spring on a slope of Mashuk Mountain, the village "Goryachiye Vody" was founded [12]. In 1803, Alexander I signed an edict of the Senate, claiming the area as an important for Russia curative terrain. In 1830, the village received the status of the district city and its new name – Pyatigorsk. In the development of Pyatigorsk in the 19th century, the Commander-in-Chief and tzar's governor in the Caucasus region A.P. Yermolov, count M.S. Vorontsov, Commander on the Caucasian line general G.A. Emanuel and invited by him architects, Italian Brothers J. and J. Bernardazzi, Englishman S. Upton [12] played a big role.

The landscape and planning structure of Pyatigorsk is represented by two terraces. The lower terrace, in the western part of the city, includes residential and industrial areas. The upper terrace, in the eastern part, is a recreation area at the foot and on the slopes of Mashuk Mountain, where the historical resort areas "Flower Garden" and "Proval" (Downfall) are located. The architectonic environmental layers are clearly traced in the resort area: "Goryachevodskaya Valley" is located in the triangle between the two spurs of Mashuk. From here, the historical boulevard of Pyatigorsk begins, which grew into the main avenue of the resort. The plasticity of the landscape is formed by the monument of nature Goryachaya Mountain (true altitude is 557 m) with handmade parks and the Mikhailovsky Spur of Mashuk with unique architectural creations, historical and cultural quarters at the foot of Mashuk. The highest point in the historical resort area on the slope of Mashuk Mountain in the eastern part of the city is the district of "Pyatigorsk Proval" (Pyatigorsk Downfall) (630 meters above sea level) with view points of panoramic view. The perceptual image of the landscape of Pyatigorsk is captured by the Russian poet Lermontov: "The mountain looks out over the mountain. And then their king, five-domed" [22, p. 145] – the highest point in the vicinity of the city – the top of Mount Beshtau, where the panorama of the mountain chain of the Caucasian Mountain Range opens. The features of Pyatigorsk's spatial environment: the panorama is formed by mountains-laccoliths.

The architectonic analysis of the place requires the allocation of semantic and plastic dominants in the environment. The methods of natural study of Pyatigorsk's landscape showed that the plastic and semantic dominant in the Place architectonics of the resort was the southern spur of Mashuk – Goryachaya Mountain, known for hot mineral springs. Goryachaya Mountain from the position of the semiotic approach to the study of the urban environment acts as an identification marker of space: on a ledge of Goryachaya Mountain there is a place of an outlet of the first mineral source and remains of the bath, hollowed from a rock of travertine in the end of the 18th century; above the source, the first baths on hot waters were built. In the place where the history of the resort begins, the sculpture of the Eagle – a symbol of the Caucasian Mineralnye Vody - rises. The high point of view commands panoramic views of the mountains Beshtau and Mashuk and recreational landscapes, the building of the sanatorium "Hot Key" – a stone structure in the style of "medieval castle" among the mountainous landscape (the middle of the 19th century, architect S. Upton), below – in "Goryachevodskaya Valley" – the park "Flower Garden" and architectural monuments in the style of classicism – the historical center of Pyatigorsk.

An important sign of architectonics is the practical and aesthetic awareness of landscape environment. The authors carried out a field analysis of the architectonic asset of the Place on the basis of these criteria. In the upper part of the "Goryachevodskaya Valley", where the spurs of Mashuk meet – Goryachaya Mountain and inner Mikhailovsky Spur, there is an old resort park. Near the place where Dr. F.P. Gaaz in 1809 discovered the First drinking mineral spring [12], named Elizavetinsky, there is a building of slender proportions organically "inscribed" in the landscape – the Elizavetinskaya (Akademicheskaya) Gallery in the classical style (architect S. Upton, 1851). From here begins "Pyatigorsk Boulevard" – the cultural and historical code of the space of the resort city. "Pyatigorsk Boulevard" – the beginning of the oldest street of the city – Kirov Avenue, as well as the park "Flower Garden", was famous as the center of the resort life. The manifestation of the important sign of architectonics – the systemacity of the object-space environment – is determined by architectural and style filling. The peculiarity of the architectural and artistic image of Pyatigorsk is determined by: 1) unique natural landscape with crystal clear plastics of relief, species points and identity of the resort area; 2) style patterns in Russian architecture of the 19th – beginning of the 20th centuries. The initial stage of urban development of the city covers the period of the 1820s-1840s and is flowing in the overall mainstream of classicism architecture. The buildings of

balneological designation of the architects J. and J. Bernardazzi made the core of the city center and formed its artistic appearance. Garden and park architecture developed intensively; landscaping was carried out taking into account the resort functions of the city. The perspective direction of urban development of Pyatigorsk is predetermined by the peculiarities of the surrounding landscape – the proximity of the Caucasus Mountains chain. The location of Pyatigorsk is caused by the difference in altitude and represents an amazing cohesive display of the place in the context of architectonics. In natural architectonics caused by the plastic of picturesque landscape, the structures are harmoniously "inscribed": Nikolaev's (Lermontov's) Baths (1828) in the classic style in the park "Flower Garden", Diana's Grotto (1831), "Mountain Park" on Goryachaya Mountain, Aeolian harp alcove-rotunda in the antique style (1831) on the Ledge Mashuk – all the projects of architects J. and J. Bernardazzi; "Proval Boulevard" (Downfall Boulevard), ancient mansions of "Provalskye dachas" in the Art Nouveau style (the beginning of the 20th century, now the sanatoria's buildings). The general trends of cultural and architectural-artistic processes of the urban environment in the second half of the 19th – early 20th centuries have captured resort cities and have identified their specifics. During this period, Pyatigorsk is defined as a truly resort city with original architectural buildings of hotels, bathrooms, private mansions, galleries, and pavilions. In the beginning of the 20th century, the central Kirov Avenue – the urban-forming axis – becomes the status avenue and the center of presentable constructions of different styles, in particular, eclecticism and modern. The historical quarters of Pyatigorsk have also preserved the samples of ordinary residential buildings – cozy houses in the style of brick eclecticism. The cultural landscape formed by an epoch relies not only on "monument", but also on "background" ordinary building, there are the very environment factors characterized by variability, but significant in the morphology of city space. One of the forms of activity of "background" development in the landscape of Pyatigorsk became not only ordinary small architectural objects, but also minor architectural forms, as well as the elements of environment design: drinking pump rooms, alcoves, grottoes, stairs, flower gardens, bridges, fountains, reflecting the specifics of the resort city. In accordance with the regularities of the organization of recreational space, the cultural space of the resort city historically arose, originally programmed to the appropriate behavioral patterns: rest, leisure, and inspiration.

5. CULTURAL HERITAGE IN THE CONTEXT OF PLACE ARCHITECTONICS

In domestic humanitarian science, Bakhtin's theory of dialogue served as a basis for the understanding of "architectonic" as a cohesive dialogue phenomenon, filling concrete components of Place being, and seeing in architectonics "not only the subject world, but also the world "sounding and the world silent", the world of smells, images and artificial formations, often passing into each other – in the reflected condition, that is, the components of Place architectonics. On this basis, the components of Place are integrated into the whole on the principle of dialogue, polylogue, polyontology and are in interconnected architectonic relations: litho-, hydro-, biosphere are the components of natural Place that produce authentic to them local culture [21]. Being identical, the Place has a direct influence on the cultural existence of the person. Hence, the categories of perceptualness and experience by the subject of time-space as an architectonic whole have a conceptual value. "All true cognition goes into experience... Cognition has become an experience, does not turn me towards the world in a purely cognizing subject, but excites in me a feeling of inner connection with it," Schweitzer writes [23, pp. 305-306]. The stay of the subject inside the Place, perceiving it and being with it in internal relations, gives birth to the perceptual at the physical, mental and emotional levels, and the experience is always based on the specific sources of perception. In

understanding the architectonic signs of the Place, it is important to understand that the perceptual experience of the subject has a special character of experience that is, being with something (someone) else, because it is conditioned by the peculiarities of spatiality of the object-creative world. Therefore, in the development of reality, the method of contemplation is updating, giving the opportunity to penetrate directly into the essence of any phenomenon. "When we observe Nature as a whole, an image of it appears at us" [24, p. 110]. In modern studies of the cultural space of the city, the category "image" is positioned as a visual declaration of reality in the Place space. Our research message to the perceptive image of the city-resort of Pyatigorsk has allowed revealing that the visual perceived reality of an architectural-landscape environment is fixed by textual and visual means in the context of Place architectonics. In the novella "Princess Mary", Lermontov recreates the unique natural landscapes of Pyatigorsk, notes "grape alleys" on the slope of Mashuk, a resort Boulevard, planted with linden trees, as well as describes walks to "Proval" (Downfall) – a natural phenomenon in the massif of Mount Mashuk, a unique underground cave with a grotto and a lake. The pictorial and graphic works of Lermontov, made by him during the Caucasian wanderings, preserved the historical image of Pyatigorsk. In the picture "View of Pyatigorsk" (1937) Lermontov imprinted the grotto in the rocky spur of Mashuk, the place of the romantic meeting of the characters of the novella "Princess Mary". Place architectonics is always conditioned by the peculiarities of landscape and subject-creative world. The first architects of Pyatigorsk the Brothers J. and J. Bernardazzi have made architectural design in a landscape creation which has received the name "Grotto of Lermontov". From here opened a panoramic view of the famous Elizavetinsky source sulphate "well" – the center of the resort life, which was reflected in the prose of the poet. The graphic sheets of the Hungarian artist M. Zichy from the exposition of M.Yu. Lermontov State Reserve Museum reproduces the corners of old Pyatigorsk: "Grotto of Lermontov", "Aeolian Harp" (1891) – landmark places in the semiotics of the city space. The city-resort Pyatigorsk presents a complex polysemantic space where different cultural contexts interact, and first of all, the most powerful context "City of Lermontov".

Thus, the architectonics of Pyatigorsk resort contains valuable landscape, cultural-historical and phenomenological manifestations of the Place and has historical memory. The quintessence of cultural landscape in the historical part of the city is M.Yu. Lermontov State Reserve Museum with a unique memorial quarter. "Memory of the place" is valuable information for new project ideas.

6. DISCUSSION

The sphere of recreation in the modern world is an actual vector of the project culture; accordingly, the renewal of the urban environment of resort cities becomes an objective regularity. Along with the progressive trend of increasing the recreational potential of the resorts of the region Caucasian Mineralnye Vody, the problematic aspects of the development of resort areas are obvious at the present stage. Typical mass building, the anonymised architecture of arising commercial objects, cafes and restaurants in the cultural landscape of the resort cities lead to the destruction of historical architectural and landscape ensembles, the loss of historical memory, the distortion of the cultural and historical code and the violation of visual links in the landscape panorama. Kartasheva writes: "Often new beautiful and modern buildings simply do not correspond to the structure of the old complexes, among which they grow" [13, p. 86]. At the same time, the world architectural practice has accumulated solid experience of successful organization of recreational facilities and systems [25]. The issues of organic communication of architecture and nature in terms of attractive properties of the landscape have received wide coverage in scientific literature [10, 26-27]. The aesthetic approach to landscape design arouses the keen interest in scientific circles. The concept of

"Place aesthetics" acquires an exceptional importance. The importance is given to the landscape as a special place of "the manifestation of the relationship between the individual, society, and environment" [27]. The relationships of Nature and Man, as well as the very essence of the triad: God – human being – Nature, are in the focus of contemporary humanitarian studies [28]. Inartificial natural landscape is recognized as the highest value, and at the same time, man-made semi-natural landscapes are comparable by the power of its influence with the works of garden art [26-29]. It is the landscape that holds the leading role in the experience of the "Place sense". From the standpoint of architectonics, a fundamentally important role is played by the designer's search for such a design solution, which eliminates the contradiction of the architectural and design component of the place with the natural component. Place architectonics in the aggregate, unity, integrity of natural and cultural values interdetermines artistic and creative, axiological design stances, forms mentality, design and artistic space of creative personality. Consequently, architectonics by its nature has an ontological relationship with the main intentions of project culture. The key value has the perception by the subject of time-space as an architectonic whole, emotionally-sensual cognition of the place. In the preservation of uniqueness of the place of a resort city, it is necessary to establish closer interaction among cultural tradition, scientific and project innovations, and practical activity. This direction is relevant and requires further development.

7. CONCLUSION

The Place architectonics of the resort city, as an example of which Pyatigorsk is selected, which is part of the well-known resort region the Caucasian Mineralnye Vody, is conditioned by the highest attractive qualities of the original natural landscape (we will underline, mountain landscape), the contextual background content and the identical cultural code. All this finds its concentrated expression in the city of Pyatigorsk. The cultural landscapes of Pyatigorsk are characterized by such qualities as diversity, picturesque landscapes, the presence of landscapes, natural and ill-modified, the presence of many elevated viewing platforms, which open breathtaking panoramic views. At the same time, historical buildings and ensembles, representing the polystyle architecture, enhance the aesthetic perception of cultural landscape, which has strong emotional impact on a holidaymaker or tourist and stays in a person's memory for a long time.

The historical core of Pyatigorsk has the qualities of a monument of architectural art. Architectonics here is manifested at three levels: spatial, information, and system, which requires saving of plastic dominants and preserving the architectural and artistic images of the historical and cultural landscape. Pyatigorsk has a valuable cultural and historical heritage, making it possible to realize the cultural and cognitive type of recreational activity. The Place architectonics of Pyatigorsk resort demonstrates the traditions of recreational use. The inherent to Place shape-generating techniques, which have arisen in the course of historical development, where the landscape acts as a value and architecture as a harmonious continuation of natural landscape, are a cultural example of spatial thinking. The landscape of the resort city of Pyatigorsk is an architectonic space of materialized history of the Place's memory.

Today, the responsibility of the designer who has entered the platform of designing of recreational complexes and systems is high more than ever. The realizing of the fact that the original natural landscape is of great value determines the axiological paradigms of modern design culture. To preserve the harmonious volume and spatial composition of the cultural landscape, which is in constant dynamics in any recreational place, whether it is a resort city or even a small tourist and recreational complex, requires new approaches and project

methods. Some possibilities are provided here by the method of fractal constructions, coming from the theory of fractals. At the heart of the attribute characteristics of fractal architecture there is some set of fundamental ideas, developing the theory of architectural composition. These are the ideas of self-similarity and the ideas of the fractal rhythm of unity with variety [29]. It is likely that the use of these ideas can help city planners, architects and designers to improve the coherence of the projects of new buildings they develop and complexes with the existing urban context and facilities of environment.

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