Architectural Scenography of City Environment - as a Project Strategy of Reconstruction of Historical Center and Reinforcement Factor of its Tourist Image

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Submitted: Oct 19, 2013; Accepted: Nov 21, 2013; Published: Nov 30, 2013

Abstract: Thanks to a series of reasons - globalization processes in town-planning policy, inconsistent and imperfect reconstruction gaps and illogical solutions take place in reproduction of historical context, its social and cultural connections are ruined which results in decrease of attractiveness of public spaces, loss of tourist image of the city. The authors propose to broaden the assortment of environmental design by implementation of scenography method and the method of scenario simulation of city environment in the areas of reconstruction. Such strategies are aimed to elimination of conflicting states of the context and “programming” of “summarized” image of environment in the framework of chosen tourist walk route. The markers, mise en scenes, thematic areas are used to create project strategy of scenario simulation in reconstruction of city context. Approbation of new means and methods of design of city environment was made through reconstruction of historical walk zone of Azov-city, included by UNESCO into the list of world cultural heritage.

Key words: Scenario stimulation • Tourist image • City environment scenography • Walk route • Thematic areas and mise en scenes

INTRODUCTION

Problems of Reconstruction of Historical City Center Environment: New concepts and paradigms of city space consider it not just a material shell for living and functional processes but as a kind of a “product” which attracts tourists and city guests by metaphor-like speaking architecture, distinctive historical context, originality of images and advertisement “recognizability” of city ensembles...

In the same time, as observations for the last years have shown, historical centers of big and medium cities because of the number of interrelated factors lose unique character of their architectural environment, space and time spirit [1]. As a result of chaotic reconstruction and loss of cultural heritage destruction of original and distinctive image of the city takes place which serve as cultural image for guests and native population. In order to protect historical monuments and architectural ensembles all over the world new principles of design and reconstruction of city context were adopted by international organizations, such as UNESCO and ICOMOS [2].

Reconstruction of historical environment inevitably faces the problems of stylistic interaction of “the old” and “the new” [3]. In Tyler's opinion there 3 ways of integration of new objects into historical context: correspondence, compatibility and contrast opposition of the new to the new. [4]. New strategies in reaching visual harmony between the old and the new are the methods of “literal replication”, “invention in a style of”, “abstract references” and “deliberate oppositions” [5]. Here the biggest problem is imaginary vision of the environment, preservation of space integrity and its visual field [6]. When new houses are built into historical center it is possible to preserve the context by means of “gap” and “selective filling-up of facade fronts” [7, 8], including quest and implementation of new functions and visual forms, organically co-existing with this context [9].
Common approach to reconstruction is as follows: city historical tissue is viewed as some immovable substance which is formed in the framework of separate fragments of environment and is cognized in simultaneous “synchronic” aspect of perception - in statics. In the same time modern city environment of historical centers as an object of tourist consumption is characterized by spatial complication of architectural ensembles, linear relations between objects, multi-picture character and diversity of conditions of visual contact, necessity to take into account the 4\textsuperscript{th} dimension - mobility and time factor. Introduction of time factor and description of summarized image of the city by means of cognitive maps through the system of easily memorized cultural images of city environment - locuses [10] and patterns [11,12], allows to pass over to diachronic (different-time) aspect of city center environment perception - this greatly enriches the range of reconstruction means.

In such understanding the organization of city interior as a huge attraction under open sky and really functioning city space becomes even more complex and multi-functional, it is necessary to make a kind of programming of summarized image of environment and particular spectators' impressions in the framework of tourist walk route, to provide quick and comfortable orientation of a city-dweller and a tourist in such complicated functional-spacious interior. That is why the trend of scenario organization of city space is needed. Scenario simulation strategy is developed and used in designing of interiors, public, commercial and office multi-functional complexes [13, 14]. But appropriate methods of scenario simulation for open city environment are only being developed [15]. Possible perspective use of scenario approach to formation of distinctive image of city walk environment is its influence on image component of historical city context - as tourism object.

Tourist Image of the City: Historical Image or Show?: Socio-economic context which is being formed now changes traditional idea about image characteristics of environment and determines introduction of image component into architecture and its shapes [16]. Image in this case is a trademark (brand) which is valuable in terms of advertising and consumption. Image side of simulation of tourist walk environment is intended for creation of 3 main characteristics: 1 - distinctive geometrical and contents scale of historical context; 2 - distinct emotional, associative-image orientation of its open and interior spaces [15]; 3 - availability of original visual-information field of city interior, which in regard to its architectural component can exist in 3 variants: organic, conflicting and conservative.

In the course of reconstruction and modernization of city center, introduction of newly-constructed buildings into historical context one component of tourist image can prevail - for advertising and consumption purposes, which often deforms integral historical image and creates so called attraction-image in which originality and emotional meaning of object-space ensemble are detached from historical and functional purpose of the place. Method of scenography is intended for neutralization of such conflicts.

Scenario Approach in Design of Architectural Environment: Scenography - is a kind artistic creative work which deals with decorations for a performance and creation of depictive-flexible image which exists in stage time and space. In architectural and design case the re-living of space and time takes place as a spectator goes along tourist route where city surroundings serve as one huge theatre-like decoration which leads to creation of communication and social contacts environment Scenario approach to designing of architectural environment is based on system approach [17] in accordance with which realization of global scenario of single whole walk space is a set of simultaneous equations with many unknown values having no final solution because it depends on many factors. But any of these simultaneous equations (thematic segment of tourist route) can be solved separately, in isolation.

Developing scenario approach (based on system approach) in regard to open city spaces they use idea of set-up (mise en scene) - it is restricted in space and independent fragment of environmental process, having distinct space frame, its own contents and special equipment [15]. The way to organization of different environmental scenarios through the combination of mise en scenes is shown by idea of space-time frames, describing different cultural, pictorial “layers” of city space. The following kinds of scenarios are possible (based on the techniques and means which are characteristic for every layer): light, colouristic, decorative-flexible, informational; and combined scenarios: holiday, functional, communicative and others. Relying upon this knowledge the transition to model presentation of scenography process is possible.
Table 1: Scenographic model of linear walk environment

<table>
<thead>
<tr>
<th>Level number</th>
<th>Structural level of scenario simulation</th>
<th>Space-time layer in exploration of city environment</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>&quot;Marker&quot;</td>
<td>Proto-footprint of significant historical past; axiological milestone in a city space</td>
</tr>
<tr>
<td>II</td>
<td>&quot;Mise en scene&quot;</td>
<td>Minimal object-space complex organized around marker</td>
</tr>
<tr>
<td>III</td>
<td>&quot;Thematic area&quot;</td>
<td>Linear combination of set-ups (with due regard to block network) which are put together by common composition theme</td>
</tr>
<tr>
<td>IV</td>
<td>&quot;Integral scenario&quot;</td>
<td>Combination of “thematic areas” connected by single common architecture and designer's conception, which form walk route</td>
</tr>
</tbody>
</table>

As a model city environment scenario is verbal-graphical form of representation of the logics of living in designed space. The structure of city “scenic” space can be described by “scenographic model” and be represented in 4 content levels: markers – mise en scenes - thematic areas - integral scenario (Table 1).

“Marker” - is key point of city center space - it is like a kind of proto-footprint of historical past, which fixes artifacts, significant events, objects of sight-seeing. Mise en scene is a minimal object-space complex organized around marker which include 3 components: space (place of action); processes and technologies (forms of activity) and filling with objects (Figure 1).

Axiological marking of environment with due regard to signs of space organization of fragments of historical city tissue allows to identify the following archetypes of mise en scenes of central historical streets: open spot, one-sided barrier, double-sided barrier, open angle, pocket, curdoner, arch-well and others (Table 2). The third level of scenario simulation - thematic area is a linear combination of mise en scenes (with due regard to block network) which are put together by common composition theme (Figure 2). Integral scenario of walk environment is a synthesis of thematic areas, object-spacious compositions, stringed on the same walk path and experiences by spectators in diachronic aspect of perception.

Fig. 1: Mise en scene model - minimal interior complex forming scenography of city environment

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Project Strategy of Scenario Simulation of Walk Environment in the Areas of Reconstruction: Creative process of scenario simulation of reconstructed walk environment can include 3 stages: 1 - analytical, 2 - conceptual, 3 - detailed elaboration of scenographic model of space stage (Table 3).

The first stage is analytical and suggests pre-project development: 1 - diagrams of cultural and historical analysis of context with identification of axiological mile-stones of the place; 2 - diagrams of analysis of social groups and forms of population's activity; 3 - diagrams of inventory of existing basic fund of historical districts; 4 -diagrams of classification of main and socially-active markers of environment. Second stage of scenario simulation is conceptual, it suggests formation of complex
Fig. 2: Thematic area model of tourist route as a component of walk scenario

Table 2: Archetypes of mise en scenes of a historical street

<table>
<thead>
<tr>
<th>Archetype</th>
<th>Description</th>
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<tbody>
<tr>
<td>&quot;open spot&quot;</td>
<td>&quot;open angle&quot;</td>
</tr>
<tr>
<td>&quot;one-sided barrier&quot;</td>
<td>&quot;open angle&quot;</td>
</tr>
</tbody>
</table>
| "double-sided barrier" | "curdoner" | Archetypes of mise en scenes reflect possible axiological marking of the environment in regard to signs of spatial organization of historical tissue.
Table 3: Structure of design process of scenario simulation of the fragment of city environment being reconstructed

<table>
<thead>
<tr>
<th>Project stage number</th>
<th>Name of the project stage</th>
<th>Contents of project stage</th>
<th>Result of scenario simulation</th>
</tr>
</thead>
</table>
| I                    | Analytical stage                           | A – cultural and historical analysis of the context to identify the circle of axiological mile-stones of the place  
B – analysis of social groups of consumers of space and forms of public activity  
C – listing of existing key fund of historical blocks  
D – classification of main and socio-active markers of the environment | Axiological marking of space; finding out of possible mise en scenes |
| II                   | Conceptual stage                           | A – reconstruction of axiological system of tourist route  
B – identification of leading perception models and archetypes of mise en scenes  
C – development of technological and functional structure of space  
D – development of informational-sign structure of space  
E – conceptual organization of thematic areas – as logical series of mise en scenes | Formation of the concept of complex scenario of walk exploration of the environment |
| III                  | Stage of detailed elaboration of scenario  | A – specification and adjusting of linear spatial composition of the walk area, deployment of thematic areas and mise en scenes: a) in series; b) in parallel  
B – elaboration of details of essential accents of every mise en scene including mise en scenes of: portal, units, accumulators, visual corridors of walk area  
C – specification of equipment for every mise en scene and thematic area in accordance with technological process or planned behaviour scenario and programmed emotional atmosphere of walk environment  
D – evaluation of quality of scenery series by criteria of continuity, imbedding, conflicts-free, barrier-free and adaptivity of walk route mise en scenes | Integral scenographic diagram of tourist route |

Scenario of walk exploration of environment and includes: reconstruction of the system of axiological mile-stones of tourist route; finding out of archetypes of its perception models and mise en scenes; development of technological and information-sign structure of space; forming the concept of thematic areas - as logical series of mise en scenes. The third stage of detalization and adjustment of design solution finalizes the building of integral scenographic diagram of tourist route.

Criteria of quality of a scenario include: degree of connection of mise en scenes in the framework of thematic areas. Principles of organization of a scenario series are: continuity, embedding of visual models (mise en scenes); absence of conflicts and barriers in walk area.

Modernization of Historical City Environment Based on Scenario Simulation Method: Proposed design strategy is approbated by scenographic reconstruction of walk area of Petrovsky Bulevard in ancient historical city of Southern Russia - Azov.

Scientific and creative project was implemented in the framework of municipal program of preparation for celebrating of 950th anniversary of Azov and Regional targeted program "Development of tourism in Rostov region".

The project of scenographic reconstruction of environment Petrovsky Boulevard in the city of Azov was study and experimental one, it was implemented by a group of students and teachers of the Academy of Architecture and Arts of SFU and was based on team method of design work. Research at pre-project stage have found the following space-time frames reflecting multi-aspect and potential of the reconstructed place: compositional, spacious, historical and cultural, social, decorative, pragmatist which allowed to define the boundaries and scale of possible transformations.
Dominated role was assigned to “historical and cultural framework” of city center which facilitate development of historical, scientific, artistic and recreational tourism. In the structure of historical and cultural layer there were found markers which reflected events memorable for the city, unique exhibits and places-locuses, including such artifacts as many-century history of Azov, Great Silk way, battles fought by Peter I, birth of Russian fleet, Petro-castle, Cossacks, Tur Heierdal’s staying in Azov and his plans; unique collection of Azov museum - restricted nature zone; historical environment of the city-castle (archeological excavations, banks). Project strategy of scenography of reconstructed area of Petrovsky boulevard included 3 stages: 1 - finding out of key mile-stones (markers) for formation of future micro-scenarios - mise en scenes of
the boulevard; 2 - identification of thematic areas and subareas in linear structure of the street; 3 - restructuring of composition base of the boulevard and building of its “new visual frame” and spatial scenario.

Integral scenario diagram of exploration of linear structure of Petrovsky boulevard included the following thematic areas:

Petrovsky area, Molodezhnaya area, Cossacks (Kazachya) area, Pushkinskaya-European area; buffer connection spaces, entrance spaces and tourist route culmination spaces were identified as well. Thus, creation of new scenography of walk environment of the boulevard based on visualization of its historical and cultural layer facilitated humanization of Azov’s environment, realization of its image characteristics (Figure 3).

CONCLUSION

The result of approbation of scenario simulation strategy in realized experimental project was elaboration of original and productive architectural-design concept of quality renewal and reconstruction of walk area of Petrovsky Boulevard, as element of tourist image of Azov, making pre-conditions for its sustainable development.

Scientific value of completed study is as follows: proposed strategy of scenario approach in environmental design broadens to a great extent the range of architectural-design means of modernization and reconstruction of environment of historical centers of cities; stages of design simulation in the framework of proposed project can be used for improvement of methods of both professional and training architectural-design works. Practical value of the study is in project concept which can become a base for project documentation on reconstruction of architectural environment of Petrovsky Boulevard in Azov in the framework of preparation of the city for 950th anniversary celebration.

Inference:

• Studies in the sphere of implementation of strategies of design-processes while reconstructing environment of city historical centers allowed to identify 2 areas of focus in regard to specific methods of interaction between the old and the new: perception in synchronic (simultaneous) aspect and diachronic (different-time) aspect, with due regard to mobility and time factor, as well as multi-functionality and changeability of environment. The last area of focus forms a trend of transition to scenario method of space organization, which facilitate formation of tourist image of a city.

• It was discovered that resulted from reconstruction tourist image of the city, as a special cultural phenomenon, is formed in consciousness of city inhabitants and tourists in the form of 3 quality characteristics: unique historical scale, emotion and associative character of the environment; information-communicative field of environment. Total impact of these characteristics provides for comprehensive historical image of the environment, while prevailing of one characteristic and detachment from functional purpose of the place leads to formation of so-called image-attraction. Both processes can be included in the same scenario of reconstruction and used to form unique and distinctive city image.

• Scenario approach, formed in the sphere of theatrical craftsmanship and tested in the sphere of design of interiors of multi-functional complexes is now used in the sphere of theoretical understanding and reconstruction of open city environment. Studies of scenario approach demonstrated that scenario is a series of mise en scenes - restricted in time independent fragments of environmental process having distinct space frame, contents and special equipment. Due to identification of different space-time realities both of interior and city environment different kinds of scenarios are possible: colouristic, light, flexible, informational.

• Methodology of scenario approach allowed to form scenographic model of walk area in historical city center which is verbal and graphic form of logics of description of serial, linear perception and consumption of the environment in order to create its tourist image. The model includes 4 levels of space exploration: marker – proto-footprint of historical past, an accelerator of social activity; mise en scene – minimal interior complex formed around marker as axiological mile-stone; thematic area – enlarged interior complex formed by series of mise en scenes put together by single common theme; integral scenario – tourist walk route through space and time as logical series of thematic areas put together by common concept.
Proposed design strategy of scenario simulation in the course of reconstruction of historical center environment includes 3 stages: 1-analytical - it is connected with grapho-analytical research of potential opportunities of the context and identification of environment's markers; 2 - conceptual - it forms new visual frame of a walk area, designing and distribution of mise en scenes and thematic areas in space and time; 3 - stage of detailed elaboration, it is intended for formation of integral scenographic diagram of walk tourist route, optimization of relations between elements and filling of the environment with due regard to new scenarios of living activity and requirements of barrier-free environment.

Proposed project strategy was implemented and tested through reconstruction of walk area of Petrovsky Boulevard in ancient historical center of Southern Russia, city of Azov. Method of scenario simulation allowed to form new compositional frame of the street, discovering unique artifacts of city history, reinforcing its tourist image and facilitating sustainable development of areas and spaces of public communications.

REFERENCES