

ARCHITECTURAL AND DESIGN SCENOGRAPHY MODEL

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Abstract: The paper focuses on the development and description of an environmental scenography model. The presented material seeks to characterize the concepts included in the complex of “architectural and design scenography”, to identify and summarize the structural-component composition of the architectural and design scenography. The paper is based on the synthesis of the conceptual framework of stage scenography and environmental approach in the design of the architectural environment. Based on the specific experience of architectural theorists and practitioners who experimented in stage scenography, organization of production processes outside

the theaters, the parallels were drawn between the theory and practice of environmental and stage scenography.

In view of the foregoing, the nomenclature of environmental scenography has been clarified and expanded. It was found that the architectural and design scenography is implemented in the formation of visual impressions as part of various scenarios of user and environment interaction. At the same time, the environment and its components are “mobile substance”, which is perceived in dynamics, in the course of its interaction with users, in spatial amplifications, metamorphoses, overlapping of “pictures”, etc. With a scenographic approach to the design of the architectural environment, the organization of various connections comes to the fore for a variety of visual contact conditions between the environment and the user.

The paper describes the concept of “architectural and design scenography” (ADS), outlines the scope of its application in the architectural design, emphasizes the priority of visual perception, provides examples of the mutual enrichment of the scenographic and architectural practice. The definition of ADS as a type of artistic design of the architectural environment aimed at creation of its graphical-plastic image, and the definition of the visual and aesthetic significance of the environment image are clarified. The main functions of the environmental scenography are listed: character, acting functions and designation of the scene.

The structural-component composition of the ADS includes 3 compositional systems, 3 architectonic levels, 4 content-related levels, means of expression, composite components, and stages.

Key words: The proposed environmental scenography model is presented in the form of a table.

МОДЕЛЬ АРХИТЕКТУРНО-ДИЗАЙНЕРСКОЙ СЦЕНОГРАФИИ

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Одесская государственная академия строительства и архитектуры

Аннотация: В статье исследуется сценографический подход в архитектурном дизайне. На основе экстраполяции теоретических и практических наработок в области театрального искусства расширен понятийный аппарат средовой сценографии, выделены её компонентный состав, материал, выразительные средства; определены функции и принципы организации (сценарного ряда) средовых впечатлений; композиционные, архитектурные и содержательные уровни; выявлен средовой модуль; разработана модель средовой сценографии (МСС).

Ключевые слова: архитектурная среда, сценографический подход, архитектурно-дизайнерская (средовая) сценография, модель средовой сценографии.

МОДЕЛЬ АРХИТЕКТУРНО-ДИЗАЙНЕРСЬКОЇ СЦЕНОГРАФІЇ

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Одеська державна академія будівництва та архітектури

Анотація: У статті досліджується сценографічний підхід в архітектурному дизайні. На основі екстраполяції теоретичних і практичних напрацювань в галузі театрального мистецтва розширено понятийний апарат середовищної сценографії, виділені її компонентний склад, матеріал, виражальні засоби; визначені функції та принципи організації (сценарного ряду) середовищних вражень; композиційні, архітектонічні та

змістовні рівні; виявлено середовищний модуль; розроблена модель середовищної сценографії (МСС).

Ключові слова: архітектурне середовище, сценографічний підхід, архітектурно-дизайнерська (середовищна) сценографія, модель середовищної сценографії.

The relevance is caused by the need to make changes to the historically formed environmental complexes while maintaining their integrity and recognition, to develop the strategies and tactics of constant updates in the architectural environment.

The problem of the study is the architectural and design scenography of the architectural environment.

The exploration degree of the problem.

Various aspects of the scenographic approach in architectural and design projecting were investigated by V. Glazychev, A. Gutnov, A. Ikonnikov, G. Zabelshanskiy, I. Lezhava, A. Rappaport, I. Rozenson, S. Stepanova, V. Shimko and others.

Interpretation of the urban environment as an open-air performance is typical for authors such as A. Ikonnikov, N. Morgun, L. Reznitskaya, I. Rozenson, A. Skopintsev and others.

Nevertheless, the contradictions between the degree of scientific elaboration of the scenographic approach in the architectural environment design and project practice force designers to create their own arsenal of methods and tools that ensure the expressiveness of each specific environmental situation. In this paper, we made an attempt to “harmonize” the methods of architectural design and theatrical production, and on this basis to develop a structural and functional model of architectural and design scenography.

The study object is architectural and design scenography.

The **subject of the study** is a model of architectural and design scenography.

The **objective** is to develop a model of architectural and design scenography.

Tasks:

- to characterize the concepts of “architectural and design scenography” (hereinafter referred to as ADS);

- to identify and summarize the structural-component composition of the ADS;

- to develop and describe an environmental scenography model.

A large number of architectural theorists and practitioners experimented in stage scenography, organization of production processes outside the theaters, which makes it possible to draw parallels between the theory and practice of environmental and stage scenography.

The scenographic experience of famous architects demonstrates the uniquely designed approaches to deal with the environment [3, p. 536]:

- the innovative approach of Edward Gordon Craig, in whose compositions the stage space acted as an additional actor;

- “deconstructivism” by Frank Gehry, with his conceptual solutions in the form of “moving still-lives on stage” [4];

- the concept of stage minimalism, the idea of “dancing in the void” by John Pawson, which implies the movement of actors “from nowhere to nowhere”;

- the author’s style of “cable-stayed bridges” by Santiago Calatrava, expressed in the use of non-functional open work structures made of nylon stretched on an aluminum frame”;

- psychedelic art maneuvers by Hiroshi Koike, which symbolized the “decay” in the relationships of the characters by means of “dismantling” decorations;

- the traditions of the Latvian architectural school, which interprets scenography as a mean for creation of the various spatial situations, formation of the stage structure so that it enables the use of a variety of scenarios;

- a fan of approaches to scenography from the representatives of the Russian architectural school: the realism by F. Shekhtel [6]; the transition from picturesque to constructivism, cubism

and stylization of the real architecture forms by A. Vesnin [7]; the resort to the cultural traditions of different countries, to eclecticism of S. Barkhin [9], his desire to combine the heterogeneous, incompatible and different-style; the use of “comic strip” techniques, grotesque lines of sight and perspectives, the deliberate lack of planning, the implementation of the “technogenic ruins” idea that change their nature, in the works by G. Tsypin [8], etc.

In architectural design, the simultaneous method of material designing of medieval mysteries (M. Frenkel), the tendency to turn to the “conditional theater” (V. Meyerhold) are actualized.

The theater science advances of V. Ivanov, M. Frenkel, V. Meyerhold, Shepvalov and others [2] make it possible to identify analogies and expand the nomenclature in the field of environmental design. Today, along with such terms as “chronotope”, “visual field”, “total image of the environment”, “spatiotemporal framework”, “cultural-visual layers and pictures”, “experienced” time and space, etc. [1-3], the concepts of “markers”, “mise-en-scene”, “thematic zones”, “visual field”, “locus”, “patterns” [1], etc. are introduced.

The architectural and design scenography is implemented in the formation of visual impressions as part of various scenarios of user and environment interaction. At the same time, the environment and its components are “mobile substance”, which is perceived in dynamics, in the course of its interaction with users, in spatial amplifications, metamorphoses, overlapping of “pictures”, etc. With a scenographic approach to the design of the architectural environment, the organization of functional, semantic, visual, “hereditary” and other connections for a variety of conditions of visual contact between the environment and the consumer comes to the fore.

The priority of the environment “spectacularity” quality is most clearly manifested in the projects of the decoration environment: the design of festivals, exhibition complexes, temporary events [4], the organization of an interactive environment where the audience is involved in the process by functioning with various “environmental actors” [2, p. 221-441]. By analogy with theatrical events, the principle of creation of a space “around rituals” that determine the atmosphere and mood [4]; the desire to build a backbone chain “introduction – action – apotheosis – denouement – epilogue – a new introduction” is actualized in environmental design.

An analysis of theoretical advances in the field of architecture and design [8] made it possible to make some generalizations.

Architectural scenography is considered [8] as:

- project strategy for the reconstruction of the historical environment;
- factor of environment image strengthening;
- mechanism for the formation of environmental dialogues;
- means of achieving interactivity, etc.

Scenography methods are applied for [8]:

- mass distribution in space;
- detailing of the space masses in the dynamics of motion and interaction;
- identification of the masses in their light-color relationships.

The scenographic solution of the architectural environment is contextual and dialogical.

The environment module is a consumer who defines and sets its scenography.

The scenographic model is implemented in four content-related levels – the layers (markers – mise-en-scene – thematic zones – integrated scenario) [4].

Table 1 presents the structural-functional model of environmental scenography, where a hierarchy of its categories, component composition, objective, means of its achievement and the expected result are built. Based on this model, an algorithm or model of professional activity of an architect-designer in the current environment is built.

Table 1. Structural-functional model of environmental scenography

Environmental scenography			
principles of scenario run organization			
continuity	embeddability	absence of conflict	absence of barriers
functions			
character	acting	designation of the scene	
means of expression			
environment module		objective reality material	
composition levels			
environment architectonics	environment plastic	light in the environment	
architectonic levels			
mass distribution in space	detailing the masses in the environment process dynamics	identification of the masses in their light-color relationships	
content-related levels – scenographic layers			
markers	stage-scenes	thematic zones	integrated scenario
composition components		environmental scenography stages	
visual field	environment actors	1 .introduction- prolog	4. denouement
loci	experienced time	2. action	5. epilogue
patterns	experienced space	3. apotheosis	6.new introduction
overall performance			
environment atmosphere	locality spirit		“recognizability” of environment
Generalized artistic image of the environment			

Conclusions:

Thus, the paper characterizes the concept of “architectural and design scenography” (ADS), outlines the scope of its application in the architectural design, emphasizes the priority of visual perception, provides examples of the mutual enrichment of the scenographic and architectural practice. The definition of ADS as a type of artistic design of the architectural environment aimed at creation of its graphical-plastic image, and the definition of the visual and aesthetic significance of the environment image are clarified. The main functions of the environmental scenography are listed: character, acting functions and designation of the scene.

The structural-component composition of the ADS includes 3 compositional systems, 3 architectonic levels, 4 content-related levels, means of expression, composite components, and stages.

The environmental scenography model is proposed.

Further studies may be devoted to the implementation and specification of the proposed model in a specific context from architectural and design practice.

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