

Image-bearing system of a city as predicted direction of tourist business' development in future

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Abstract. The article considers opportunities of creation of new perspective way of development of tourist business. The idea is based on creation of new routes sharing the same theme of historical buildings' decoration. Town-planning systems, in the author's opinion, must popularize the image basis of city architecture, the notions and conceptual models are applied which relate to the system of wildlife images consciously or unconsciously used in artificial environment of closed and open spaces.

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Introduction

Formation and development of tourist business is determined not only by availability of the monuments of the past, artificial and natural objects which attract tourist flows but by the methods of improvement of consumers' market of goods and services. Usually tourist resources of some region are understood as combination of natural and artificial objects which can be used for tourist business. However we see opportunity to develop new, the third, approach which combines natural and artificial things into single whole thing. Presumably the key moment here can be the representation of wildlife's images in the artificial environment.

Modern tourist business is more aware of the idea of necessity to study psychology of human behavior, to pay attention to the cultural factors of formation of consumers' market. Considering the image system of a city as predicted way of development of tourist business we should notice that the aspects of psychology, neuro-physiology and culturology are closely intermingled because they are aimed to one and the same thing - study of reasons and opportunities for correction of the processes of perception of visual images.

Formation of the system of visual images of surrounding world is related to socio-cultural experience of a man and is determined by a-priori images and structures which set the parameters of visual perception. In this system natural images become attractors which direct the development of composition, they determine potential of creative process associated with formation of new structures in artificial environment. Sometimes they acquire the form of architectural object, in this case *form* acts as basic information element perceived by observers and filled up with ideological, aesthetic and artistic

contents. Being integral part of material component of an object it is *form* which appeals directly to a man. The historian and theorist of architecture A. Ikonnikov points out: "Form of architectural object expresses the way of its organization and existence in the contexts of environment and culture" [1].

Yu. Lotman believes that visual images create text which can not be divided into discrete units and sign information is intended mainly for experiencing spatial relations and the meaning is created by the whole form. While perceiving meaningful images of visual text "visual channel is actively involved which puts together sensual-visual and thinkable (imaginary) structures" [2]. Visual image is organized in such a way that the meaning could be perceived by our consciousness but this activity opens the existing things, not what is supposed by human arbitrary actions. Visual image does not demand knowledge of specific language and is understood without additional interpretation.

For long time the issues of perception and reproduction of the images of wildlife were studied by psychologists and philosophers as a special experience of outliving of reality at the moment of encounter of a man with the world; in cognitive sciences the problem of perception was considered as specific kind of knowledge. In culturology, in our opinion, methodology of modeling of perception should be based on the ideas of evolutionary epistemology which considers perception as in-built into the processes of biological evolution, on semiotic studies which allow to analyze perception of signs in the system of culture.

In visual environment there exists a lot of sign systems which have internal relations. The city is the most complex system among them. Indicatory, iconic signs, symbolic signs form invariance of the

semantics of visual image perceived both on elementary level and on more complex level of the unfolded system developing in any direction. Sign system organizes motion inside the object and synthesizes different kinds of art.

In the context of this article we consider macro and micro-levels of the city as a whole and its separate objects. On macro-level city is presented as living organism, as a system whose behaviour must be taken into consideration; on micro-level compound image-bearing system of architectural front faces is studied.

Particularities of complex, scholastically determined system (city) were studied by (Yu. Bocharov, A. Gutnov, G. Lavrik, I. Lezhava, G. Filvarov [3-7] J. Forrester [8] [9], M. Castells[10], W. Christaller[11], M.F. Hamm[12], K. Jackson[13], L. Mumford [14].) However in practice these studies have not been used. Unfortunately, single town-planning system in modern conditions is only a possibility because almost nothing which was planned and formulated in XX century was embodied into reality.

In ancient times and Middle Ages micro-level was presented by geomorphism, micro-level – by bio-morphism, except only for technomorphic (Induist temple at Middle Ages) and phytomorphic (Greek Temple) structures, sometimes determining the whole model of a building. In Far East culture the notions “visible” and “invisible” appeared - illusory and true existence, the number of perceived items differ from their real quantity. In Muslim culture wildlife prototype is based on opposition of respected and trampled, geomorphic and phytomorphic images were prioritized. European culture is based on dilemma: imitation and copying of natural images or creation of transformed biomorphic images. In Russian culture we see mixture of European and Muslim images and the traces of Indo-European ancient culture, we also must point out to the influence of Far East in the epoch of rococo and modern.

Image of city, its urban paradigm and specific time period include all attributes of cultural text. Universal characteristics of urban paradigm suggest development of system-forming components characterized by utter global and declarative character and openness, in some cases, by relative endurance. These characteristics form a kind of cultural code of spatial structure of a city and give grounds to the use of synergetic and culturological methods of study.

As an object of study urban space represents a conglomerate of different-pole sign systems based on the opposition of nature and culture. Modern researchers trying to draw the line between the world

of nature and artificial world created terms unknown in traditional philosophy up to XX century - ecology of a city, anthropology of machine, technization of human abilities [15] - because by now traditional theory has dealt only with the transcendent or out-of-personal, abstracting away from surplus humanized and specific psychosomatics.

If we try to compare city and living creature, compare it with a man than in some sense we can talk about its “fleshliness” - khapos of a city. In opinion of E. Gazarova, fleshness is related first of all to human body: "Fleshness of a man is not equal to body (somo-biological organism), to its attributes and characteristics. It is bigger and wider and corporally-metaphorically reflects psychological problems of a man" [16]. The fleshliness is interpreted by G. Tulchinsky in a wider sense: "Any thing is fleshy - because it has self-sufficient singularity and integrity (corpus). That is why body is more general than a thing. If body, for example, a biological organism, is characterized by self-development and self-sustainment, things are mainly objects of artificial origin. It is important that both - in terms of human existence - have meaning" [17]. The author points out to anthropomorphic personology, and post-human fleshness. Developing idea of G. Tulchinsky we can suggest existence of some corpus of a city which can be characterized by self-sufficient singularity and integrity, it is able for self-development and self-sustainment. In the context of synergy the growth and development of a city can be considered as formation of living self-organizing system. The same point of view was shared by American scientists of the 1st half of XX century, the representatives of ecological urbanism which compared cities to natural organisms, distributed on the territory in specific way; their development depends on the conditions of the environment.

But the idea of a city as living organism is not a discovery of XX century. The first systematic studies of the processes of constant self-renewal of culture were performed by the evolutionists of XIX century (L. Morgan, G. Spencer, K. Marx, F. Engels) [18]. It is known that K. Marx thought of a city as a living organism, comparing development of biological organism, city and the whole civilization. Only in the first half of XX century the idea of city as living organism was developed by American scientists - representatives of ecological urbanism - E. Burgess, R. Park and L. Wert [19]. Besides that, it is necessary to point out to the parallel existence of the idea of comparison of society with living organism produced by philosophers - E. Durkheim, O. Kont, L. Morgan, G. Spencer [20] and to appearance of the concept "socio-historic organisms"

used by historians B. Nieburg, G. Mein and by philosopher L. Morgan [21].

City as an element of artificially created environment forms the world of transformed reality. It is surrounded and opposed not only by natural environment but by the other forms of artificial world and more often - the world of machinery. That is why technomorphism is a fundamental metaphor of human existence - when a man uses, equals his corporal form and the form of natural artificial objects to mechanisms, tools, devices. It is not simple metaphor "man-machine" which has become wide spread in era of technical progress. It is corporal reflexion, initial experience of sensuality. This moment was emphasized by P. Florensky in his study about organ projection: tools and devices are considered as extension of human body, they improve capabilities of this body. But the opposite is also true: as a result of such organ projection a man starts to change the vision of his own body: he identifies himself not with natural images but with the objects of artificial world, their dimensions and technical opportunities. Characteristic for urbanism elimination of natural living forms from human environment, increasing isolation from nature by machinery changes khaps of a man radically. In XX century the first revolution in mimesis [22] has finished. Getting rid of bio-forms a man gets subordinate to technomorphic identification.

Today this situation results in gradual revision of architecture history, changing of attitude to it because of re-thinking of image-forming foundations.

Only recently style is studied as a single system began, and the history of architecture - as continuous process. In order to fill in the gaps it is considered as a process of constantly upgraded cultural practices. In the process of action of these practices new elements are included into already formed tradition, and the process often goes on unevenly and is deteriorated by conflicts. That is why identification of strict time framework of style is a rather difficult task. The process is uneven not only in time but in spatial development as well, at the territory of separate country - the closer the city is to the center of new culture, the quicker novation is introduced.

The intention of the scientists to systematize and generalize has resulted in simplification and generalization of style, in some cases the overestimation of the role of its originality. History shows that none of cultural epochs was characterized by such uniqueness. Every culture combines individual, group and general cultural styles which form single stylistic system, determined historically and socially. As a result stylistic system is a kind of

identifier of culture, it determines the mechanisms of formation of meanings, presented in style images [23].

Introduction of a new style is assimilated by appropriate semantic field because every epoch is characterized by its own ideas of surrounding world, its own vision of beauty and harmony. Style is determined by scientific and technical potentialities, changes in life style, development of society. The old and the new co-exist in it. It can not be artificially recovered, like the time at which it existed. The style in spatial arts - is a temporal aesthetic category which presents the system of single attributes putting together artificial environment. Eclecticism of XX century was overloaded with symbolic images, which absorbed semantics of all styles. In XX century image system disappears in architecture of constructivism and functionalism resurrecting only in neo-classicism and post-modernism but new technologies and materials which appeared lately ignite hope for formation of new image system.

In the context of semantics of visual codes city can be considered as symbol of a region; as a sum of symbols which characterize it as integral, independent and original phenomenon, and as topos. External intensity of development of modern city actualizes the issue of internal constants of cultural space of a city and those images, symbols and signs which determine ontological and existential foundations of presence of a man in his environment producing every detail of the space of human existence.

Image system of architectural styles and directions of XIX-XX centuries is characterized by the fact that eco-morphic objects gradually abandon the semantics of this time segment. First the architects abandoned anthropomorphic structures of classicism, and an attempt of their resurrection in the style of modern resulted only in too literal reproduction of the image of a man. Then after eclectics and modern they refused from zoomorphic and plant images. The last wave of eco-morphism was observed in plant-like interpretations and phytomorphic structures of modern. Then natural images were forgotten for long time and only in post-modernism we see transparent calque from the motives of the past. The organitech of the end of XX century allows to hope that group of symbols which were lost in newest history will develop in a new way.

Interrelation of architectural styles and themes of corresponding decor, personal preferences of separate families regarding symbolic images, possibly connected with their coat-of-arms, finding of macro- and micro-levels could become a new page in development of tourist business. Obertones of

historical events presented in decor symbolic images could turn into quite independent theme of tourist routes.

Possibly in future ecomorphic forms of buildings will become one of the most efficient ways of achieving harmony with environment. Facilities (buildings) on the base of fractal geometry where abstract non-linear forms develop out of rectangular system of coordinates are most difficult for introduction of new paradigm. Computer methods of simulation enable to accentuate the tectonics of the building, its expression in new decoration of natural and mechanical forms. Idea of ecomorphic culture present not only some types of forming but the potentialities of constructive system for changes and the potential of building material. We believe that structure, the elements of structure and its transformation can be used as strategy of development of the architecture of future. By now we propose to use the technique of building of a facility into natural environment: alien body must not destroy the line and rhythm of nature.

Ecomorphic buildings are one more object of tourist business of future. In the West they appear in late 1990s. They will come to Russia in XXI century.

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