

Cinematic methods of scenario construction in the design of landscape parks

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Abstract. The article describes and analyzes the possibility of using the method of writing a cinematic script in the design of park space, and it is a test of the method for teaching park design by the method of screenplay and generalization of the results. The authors analyze the possibility of applying this method in the actual design of the existing architectural environment of the city and compare the results with the results of their colleagues from another educational institution of architectural profile in performing similar tasks. The article proves that the cinematographic script, not the theatrical one, is the most suitable for the analysis of the architectural environment and writing the script of its perception. Sid Field's film paradigm, based on Sid Field's film paradigm, is based on the slogan "Every moment the spectator should be interested in what will happen next?" modern city life. According to the screenplay, which has its own structural units, the territory of the park is also divided into several functional zones, each of which corresponds to the cinematic elements. As in the movie, each part of the park evokes certain emotions, which are programmed by the designers in advance. This can be done by manipulating space and its boundaries. The authors suggest that this method of cinematic scenario can be used in the design of the architectural environment of the city, as a new part of it (urban quarter, neighborhood, and district) and in adjusting the existing historical environment.

Keywords: architectural environment; landscape; method of cinematographic script.

Introduction

Architecture is perceived by man with all his senses, but the main amount of information is transmitted by sight, and a fuller amount of information is obtained during movement. Gradually, foreshortening by foreshortening, view by view, a complex space of an object opens up to a person, which consistently forms an image in our consciousness. In the architectural and design aspect, the "experience" of time and space occurs during the movement of the viewer along a route in which the environment is a giant theatrical scenery, which provokes the creation of an environment of communication and social contacts. Apart from architecture, the only art that offers a similar experience of space is cinema, where the movement of the camera replaces the real movement of the body in space.

The frame is the primary structural element of the film, and its frame is a seeker of the species. Consecutively mounted frames form the next, more complex structural element of cinematography - the stage. The stage is the simplest linguistic construction of cinema - a phrase that is built on certain grammatical and syntactic laws. Several scenes, combined into a coherent semantic structure, form a more complex structural element of cinematography - an episode that carries a dramatic load, in contrast to previous elements. The sequence of episodes, united by the idea and the plot, forms a coherent film - a film.

If we translate these definitions into architectural language, the frame is a fragment of space that a person sees in one fixed position (view from one point). According to physiologists, objects relative to the viewer are limited to a vertical angle of 20° and a horizontal angle of 120-160°. The zone of optimal visibility is limited by the field: up - 25°, down - 35°, right and left - 32°. This is the boundaries (framework) of the natural frame.

Several perspective shots of a place, an area that can be covered at a glance (architectural ensemble or objects in the square, perspective opening of the street we are moving on, the opposite side of the street we are contemplating, etc.) correspond to the cinematic concept - stage. A scene in the semantic sense corresponds to a phrase, while a frame corresponds only to a word.

Scenes form episodes - sentences. These are independent fragments of the architectural environment with a clear spatial framework, appropriate material content and social processes. Due to the fact that these fragments (episodes) can differ significantly from each other, the "joints" between them are the sharpest and most noticeable. If we look for correspondence in the structure of the city, the frame is a specific place in the city (point), the scene is analogous to the quarter, the episodes are districts, and the whole film is a city.

The cinematic principle of editing corresponds to the movement of the human gaze from fragment to fragment and a rather narrow area of clear perception. It is this vision of the frame behind the scenes that brings cinema and architecture closer together, and therefore allows us to talk about the possibility of specially constructed frames, manipulation of the gaze, its deliberate direction – that is creating a certain scenario of perception of the architectural environment.

The cinematic scenario approach to the design of the architectural environment involves purposeful programming of visual impressions in order to increase its expressiveness. Even the transition from room to room, from yard to street, from street to square, from space to space sets the environment the necessary rhythm – noting the joints (thresholds) of frames, episodes. The sequence of these episodes, united by an idea, a plot, forms an architectural work that has meaningful, informative and pictorial integrity. The structural commonality of cinema and architecture is the need to consistently combine the most expressive types over time, while at the same time getting rid of less expressive and secondary ones. Thus, cinema is a valuable source of knowledge for architecture about the logic of perception of spaces and objects in a variety of life situations.

Materials and Methods

Since the 1970s, the topic of the scenario approach to the design of the architectural environment has from time to time become the main one in scientific publications in the field of architecture, however, despite their significant number, it still remains unresolved. Despite the widespread use of the term "scenario approach" in relation to the design of the architectural environment, there is currently no single point of view on this concept, and even more so, a single acceptable or universal method of its application. Most of the publications deal with the programming of impressions in the historical environment of the city, especially when compiling a tourist route D. Erovikova [4], M. Isupova [7], A. Krashennikov [8], N. Morgun & L.M. Reznickaja, A.V. Skopincev [16]; scenarios of theatrical actions and performances in the existing urban or park environment O. Kuz'mina & E. Shvarc [9], Litvinov [11] and history of park building in different eras, when the park was perceived as a continuation of the palace and was designed for theatrical performances and masquerades D. Lihachev [10].

The topic of art synthesis has also been relevant since the 1970s, both in Ukraine and abroad, and therefore many publications are devoted to it. However, the synthesis of visual arts, such as

cinema, theater and architecture, has been studied very rarely, mainly in individual publications of film critics and linguists who have studied the semiotics of art. Among the theorists of architecture should be noted publications K. Ass [1], A. Rappaport [19], and for the last decade almost the only work devoted to the use of cinematography in architectural design was research A. Tokarev [20]. However, this experience is not given due attention in the professional culture today ... «The very attitude to cinema as entertainment, which equates the architect to the average moviegoer, is wrong, because it deliberately impoverishes and repeatedly reduces the amount of constructively useful for project practice information that can provide a film viewing» [20, p.7].

This paper considers the research of theorists of theatrical art and cinema, who within their areas considered the issue of writing scripts R. McKee [12], A. Mitta [14], A. Molchanov [15], S. Field [5]. In addition, this work is a continuation of previous publications of one of the authors of this article Olena Troshkina, which are devoted to the comparison of film, photo frames with natural frames and theatrical architectural environment, [21], [22] as well as continuing the cycle of scientific directions in the field of landscape architecture of the authors Luidmyla Shevchenko [2] and Natalia Novoselchuk [18].

As mentioned above, most modern architects consider the cinematic scenic approach to design as a creation of programmed impressions when creating a tourist route in the historic city centers, where the necessary impressions are made by architectural heritage sites. However, today there are almost no scientific papers, which would be based on knowledge of theatrical or film scripts, methods of writing a script for any architectural environment and would explain the principles of programming impressions and emotions in users. These tasks are solved in the process of studying the discipline "Landscape Architecture" with 4th year students of the Faculty of Architecture at the National Aviation University (Kyiv, Ukraine).

The purpose of this article is to describe and analyze the use of the method of cinematographic scenario in the design of park space, as well as testing the method of teaching park design by the method of film script and generalization of results, analysis of its application in real design.

Methodology

First of all, in conducting this study to design the architectural space of the park, it is used cinematic script, not theatrical. This is primarily due to the fact that the cinematic script contains structural units that relate to the structure of the environment - shots, scenes, episodes, which is not in the theatrical script.

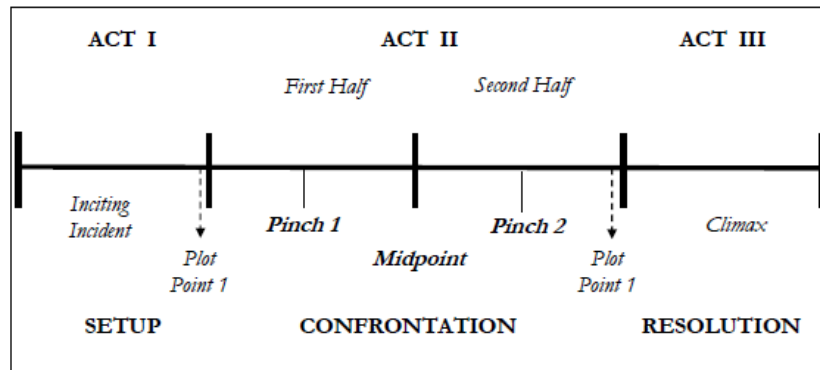


Fig. 1. The S. Field paradigm

The cinematic scenario differs from the theatrical one in more details due to the breadth and variety of the space, where the action takes place with a large number of scenery, unlike the theater, where space is very limited and conditional, and scenery changes according to the number of acts. Therefore, it is more logical to try to use cinematic tools to design both the architectural environment and the scenario of its perception, because in this case the main components of the "story" will be frames, scenes and episodes – their composition, methods of "joints" and montage.

Interestingly, the film critics themselves compare the process of creating a film with the construction process. For example, Nekhoroshev L.N. in his work "Dramaturgy of Film" he writes: "Cinema is not only art but also production. And the production is very complex: - Many people of different professions work on the film; - a lot of money is invested in the creation of the film; it is believed that the film in the box office should be profitable or at least justify the cost of its production. Therefore, before the start of film production, a lot of "engineering" calculations are performed. The production project of the picture is being developed, which includes: rehearsals of actors, sketches of scenery, estimates, etc. But the main component of this project is a director's script based on a literary script. And the fidelity of the construction of the whole film depends on how professionally the script was executed. Knowledge of the laws of screenwriting is as important as knowledge of the laws of architecture: incorrect calculation - and the city will fall. Hence the popular opinion among filmmakers: the script is not so much written as built [17, 9].

So, in order to "write" a scenario of perception of the architectural environment, we need to learn how screenwriters do it, explore their methods and try to apply these methods in architectural design - which was done during the teaching of "Landscape Architecture".

The study is based primarily on the film paradigm of Sid Field – a famous Hollywood

screenwriter, who is considered the guru of all screenwriters. He derived his paradigm of screenplay, which is defined as "a model, a model, a conceptual scheme." and is the simplest of all known paradigms, and therefore the most understandable for architects who are not experts in the field of cinema. Its essence is that every second of the film the viewer must think: "I wonder what will happen next?" and, accordingly, to meet this requirement, the whole script of the film is built.

In his book "Screenplay: the basics of writing" S. Field outlined the paradigm, the structure of which consists of three acts of the script, and each of the acts has its own task and even duration [5]. Graphically, the S. Field paradigm is shown in Figure 1 [5].

We will test and test this paradigm in the scenario approach to the design of the architectural environment during the design of the park, which was influenced by at least two reasons. The first is that the park can be designed "from scratch" in the free territory of the city, which is impossible on a site in dense urban development. Another reason is that the current requirements for the architectural environment of the park, as well as the city as a whole, are extremely consistent with the paradigm of Sid Field's film - all the time at every step should be interesting. This is dictated by the growing visibility and cinematography of the environment itself, as well as the requirements and needs of man, formed under the influence of modern cinema, the everyday atmosphere of the holiday in the city and the growing spectacle of public spaces. An inbuilt territory along the Dnieper River in Kyiv was chosen to test this cinematic method.

Results and Discussion

From the very beginning, the theme of the practical classes in the working curriculum of the discipline "Landscape Architecture" is the theme park project. Since the aim of the article is to apply a scenario approach to the design of parks and the development of methods, so the adjusted topic of the work was called "Designing a park on the script of a famous movie".

Introduction:

Paul Edgecombe is given after sleep in a shelter for the elderly. Takes bridges and goes for a regular walk in the forest. Later, while watching the film, Paul has flashbacks and decides to tell his friend Elaine his story.

Main part:

The plot takes place in several intersecting lines. The first and main line is John Coffey, who gets into prison and gradually wins the sympathy of the guards and proves his innocence. The second is Percy Uemnora, a mean and cowardly man with influential relatives who creates problems for the supervisors and ends up in a hospital for the mentally ill. The third mouse is Mr. Jingles, who was trained by one of the prisoners, and John Coffey Buna was trained in chemistry.

Denouement:

Elaine can't believe the story of Paul, who, judging by it, is 108 years old. Then he takes her to the forest and shows her a mouse that is still alive. Elaine is dead, but Paul is still alive and considers it his curse.

Turning point:

A new inmate, the dark-skinned giant John Coffey, appeared.

Culmination:

Execution of John Coffey in the electric chair.



Fig. 2. Structural analysis of the film "The Green Mile", stud. Galaiba K., Dukelska A., Osadchuk I., Polishchuk A.

To achieve the set goal, a significant number of hours devoted to practical classes had to be spent as theoretical (lectures), because students need to understand issues related to the theory of cinema, such as: what is a script; how the theatrical script differs from the film script; what is the structure of the film; what are the turning points of the scenario, etc. To do this, students read a lecture and were recommended to get acquainted with the theoretical works of famous screenwriters and film critics, and especially (due to the simplicity and accessibility of the material) with the lecture S. Field [13].

In addition, several hours of classes were devoted to the section on psychology, namely the psychology of perception, during which the following issues were considered: what are emotions; how long they occur; that can evoke emotions; which emotions are treated as negative and which are positive; how certain events are perceived and interpreted on the screen; how the configuration of space affects a person's emotional state, etc.

After such a theoretical preparatory period, students who worked in creative teams of 3-4 people were asked to choose a famous film and analyze its structure, showing it graphically in the appropriate diagram.

As an example in this article we will cite the works of two creative student teams that chose the screenplays of the films "The Boy in the Striped

Pajamas" by English screenwriter and director Mark Herman and "The Green Mile" by American director Frank Darabont.

Although the students chose the films independently, based on those they had already seen, to perform this task you need to re-examine the selected tapes and carefully analyze them according to the algorithm provided by S. Field in his above book [5]. Note that in this case, watching even a famous film requires concentration and careful analysis of the structure of the film - in contrast to the process of watching a movie for leisure. This process is very unusual but interesting for students of the Faculty of Architecture. The selected films were to be watched by all student groups. The form of practical classes is a discussion and discussion about what is seen: the plot, style, main scenes and episodes, the development of the protagonist and story lines, emotions that arise in certain parts of the film and more. Creative teams prepared for each other reports-presentations of the film and asked leading questions that helped to look at the film from a different, unusual for architect's angle.

The first stage.

Structural analysis of the film

Initially, students identified: the main parts of the film (connection → main part, culmination → denouement); turning points-hooks; divided the film into episodes and scenes. Thus, the film paradigm of

S. Field was studied at the first stage, and later it was manifested during the process of designing the park.

This structural analysis of the film was reflected by the students in the graphic works shown in Figure 2. It should be noted that already at this, the first stage there is a clear mutual influence of cinematographic art and architecture. The frame, scene and episode, as structural units of the film, are identified by the students, their composition and relationship are studied, and the turning points of the story are identified. All this was reflected in the architectural environment at the design stage of the park.

The second stage.

Study of the tempo-rhythm of the film

At this stage, students explore the tempo-rhythm of the film (the number of scenes and episodes in each part of the film and the frequency of their change), because when designing a change of impressions in the park you need to know how often these impressions change and where the highest voltage will affect, there will be a change in the plot line, and accordingly, the programmed emotions of the park visitor.

Note that the tempo-rhythm of the film depends on its genre. It is clear that an action, thriller or adventure film with a rapid plot development, frequent change of scenes differs significantly in its tempo-rhythm from melodrama or lyrical comedy. At this stage of the film's analysis, the functional purpose of the future park should be determined. In this process, we use the work of Ellard K. [3], who in his book "How architecture affects our behavior and well-being" presented the results of psycho-geographic research in the world. The scientist concluded that people often go to a place precisely because they want to feel its influence, and the choice of this place depends on the emotions that we, the people, want to get, and this can be compared with choosing the genre of film we choose to view. From the stay in the park we expect unloading and rest, from the amusement park - bright strong emotions, from the historical part of the old town - admiration for the beauty and beauty of streets and houses, etc. The researcher identified several types of places in urban space that affect our well-being and perception in different ways: places of passion, boredom, anxiety, reverence. Yes, "places of passion" are places where unpredictable situations occur, and, unexpectedly, suddenly. Here is manifested the initial human need for thrills, the desire to be in places where there is any complexity, hobbies, novelty and a lot of information.

This position of the author fully complies with the rules of a good film from a screenwriter: every second the viewer should be interested in what will happen next? Places of boredom are places of lack

of information, monotony, and low level of excitement and, as a result - stress. Lack of environment, affects behavior and brain function. Monotonous equally indistinct buildings, long fences, faceless monotonous cold areas - all this causes a feeling of boredom, bad mood and well-being. Boredom can cause significant stress. Ellard K. argues that arousal is a necessary condition for enjoyment of impressions. Because we are biologically prone to the desire to be in places where there is some complexity, fascination, where we receive information of one kind or another.

Places of anxiety are places where people feel that something is threatening them, and therefore - seek to leave them immediately. Anxiety is felt more strongly when a person sees that the path to escape is not straight, but wavy or blocked at all - this circumstance can lead to a state where a person cannot move at all.

The urban environment is alarmed by human crowds, unhealthy street noise, sharp corners and lines of architectural objects, cramped space, hypertrophied buildings, lack of viewing and shelter places, lack of risk of crime and aggression, blocked retreats, darkened places, material confusion etc. In urban areas of anxiety, a person may experience the phenomenon of cinematic uncertainty - the expectation of something negative, some terrible event that is about to come. Places of reverence evoke a combination of wonder and fear that arise when we find ourselves in a place where there is something beyond the familiar and recognizable, such as in front of a huge cathedral or standing on the edge of a canyon. The main thing here is the feeling of greatness.

When we are faced with a large space, be it an amazing landscape, a huge cathedral, an impressive town hall or a courthouse, one of our almost universal reactions is to look up. According to Ellard, it also allows us to feel positive emotions, to feel the comfort that comes from feeling connected to something great or even something divine [3, 95].

It is clear that all this classification of urban area can be easily transferred to the park area. Yes, places of passion - unexpected species that open when exiting a forest strip or shady alley on a meadow with a beautiful viewpoint; places of boredom - long multi-row alleys without accents and dominants and opaque ends of the route; places of alarm - cramped space, clearly directed and deprived of the opportunity to leave it quickly; places of reverence - panoramic viewpoints with wow effect, etc. It should be noted that students intuitively avoided melodramas and lyrical comedies when choosing films, even before getting acquainted with K. Ellard's research, rightly believing that their tempo-rhythm and vague plot turning points will not create an interesting composition of park space.

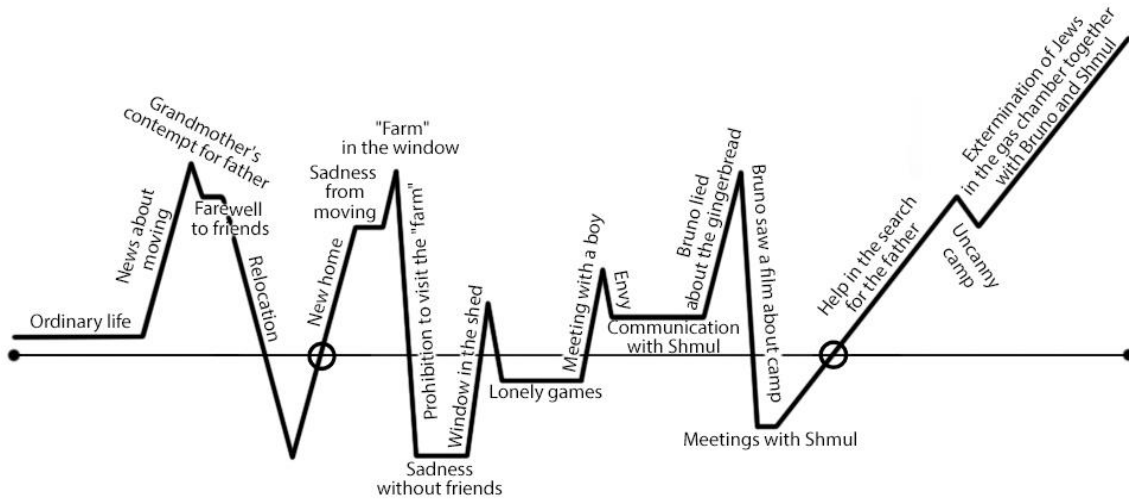


Fig. 3. Analysis of the tempo-rhythm of the film "The Boy in Striped Pajamas"[stud. Rozbytyska A., Makukh N.]

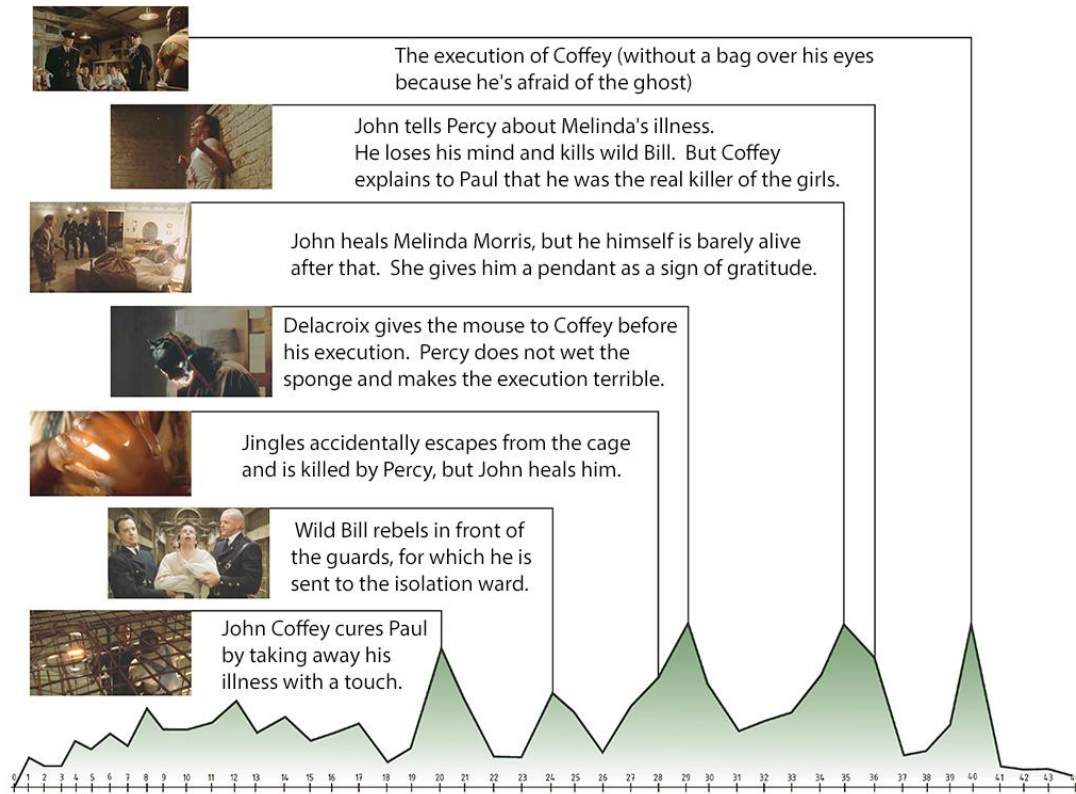


Fig. 4. Analysis of the tempo-rhythm of the film "The Green Mile"
[stud. Galaiba K., Dukelska A., Osadchuk I., Polishchuk A.]

The obtained results were reflected in the graphs, where the highest and lowest points indicate the speed of development of the plot and the change of its turning lines. In the future, this will be reflected in the frequency of changes in the viewpoints of the future park (Fig. 3, 4).

The third stage. Analysis of emotions. The next task for students is to analyze the emotions that evoke scenes and episodes of the film in the viewer. To accomplish this task, you need not only to watch the selected film, paying attention to your feelings in each of its parts, but also in general, to immerse

yourself in psychology – to learn what "emotions" are, under what influence they arise, how long they last and how they are interpreted and are classified by specialists. Since this knowledge is basic in psychology, the students needed one lecture in psychology to cope with this stage.

The analysis of emotional states that occur during the viewing of various episodes and scenes, students depicted graphically, as in previous stages. First, in the form of simple lines, and then - in the image of possible plans of the spaces of the environment.

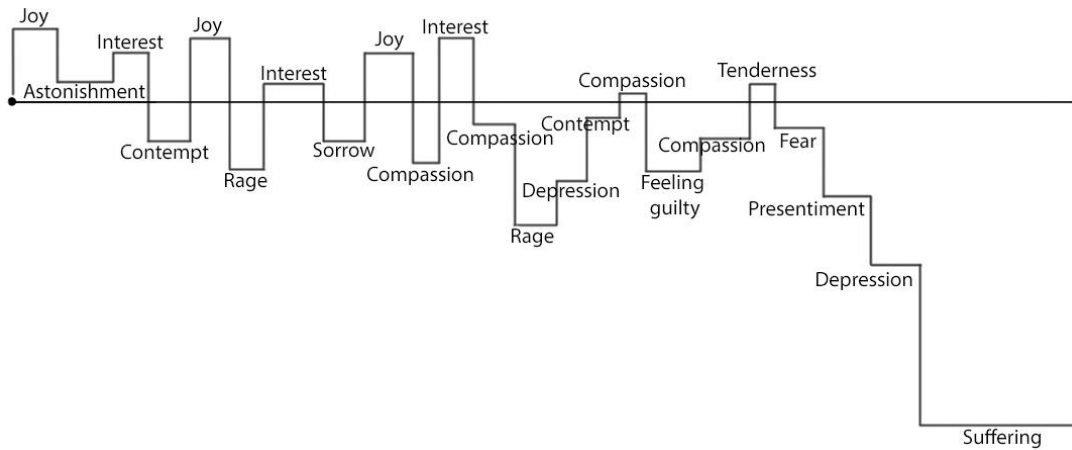


Fig. 5. Analysis of emotional states that causes the film "The Boy in the Striped Pajamas", [stud. Rozbytska A., Makukh N.]

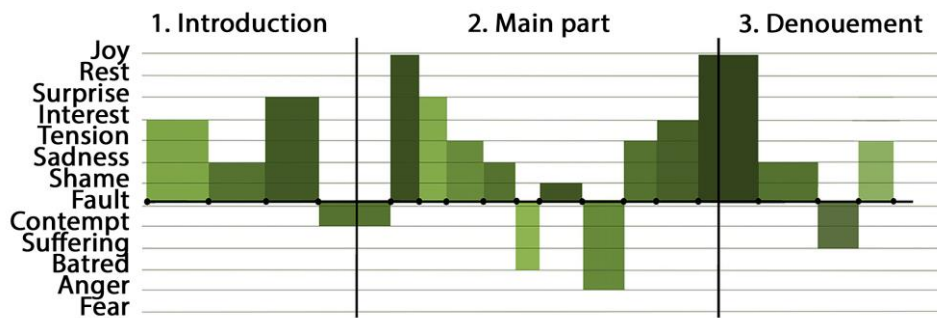


Fig. 6. Analysis of emotional states that causes the film "The Green Mile" in the viewer [stud. Galaiba K., Dukelska A., Osadchuk I., Polishchuk A.]

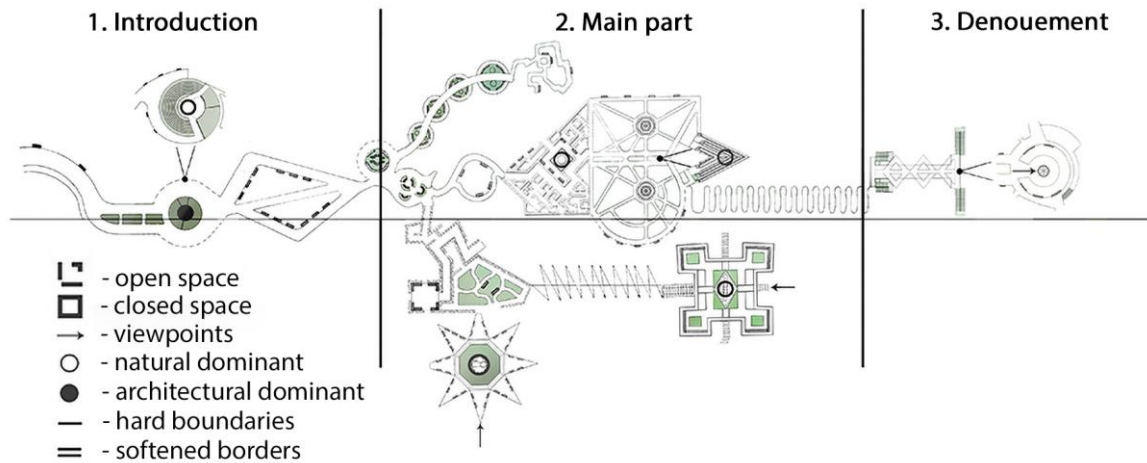


Fig. 7. Graphic script for the movie "Green Mile" [stud. Galaiba K., Dukelska A., Osadchuk I., Polishchuk A.]

Student work shows that there is a horizontal line, a kind of zero (absence) of emotions. Above it are emotions, which are usually interpreted as positive, and below - negative. It should be noted that the greatest amplitude of emotions, their burst is observed between the first and second turning points of the script, according to the paradigm of S. Field cinema, in the second act, where the plot is confronted, as shown in Figures (Fig. 5, 6). In the future, this will correspond to the main part of the park and will largely determine its function.

The fourth stage. Graphic writing of the park script. The final stage of the analytical part of the task is the graphic "writing" of the script of the park based on the analysis of the script of the selected film. In accordance with the emotions that evoked certain scenes and episodes of the film, students search for relevant fragments of the environment. It is known that anxiety and feelings of hopelessness are caused by closed spaces with high opaque fences, and open lawns on the contrary, cause joy and positivity. Sadness in the landscape composition

is caused by an alley of weeping willows - a rhythmic directional space is fixed, and the hope for a "happy end" is a circular viewpoint on the elevated relief, and so on. etc.

In general, this search for the relationship between the environment and human emotional states correlates with the well-known study by Gehl, Jan [6] on the boundaries of space (hard, soft, soft) and their impact on humans. As a result, all notions of space and its impact on human emotions are reduced to graphic images, as in Fig. 7. Thus, at the end of this stage, students get a graphic expression of the scenario of the park, which was based on the paradigm of cinema S. Field. Now it was possible to move from the analytical part to the direct design of the park, which was the next step.

Fifth stage. Park design. After the preparatory theoretical work, students begin designing the park. One of the main tasks at this stage is to determine the functional type of the park, which depends on the genre of the film and to develop its main idea in accordance with the written script. Some analytical schemes of the park affect the emotions that the authors evoke with landscape compositions, in accordance with the plot of the film.

In general, the composition of the park area already at this sketch stage, fully corresponds to the plot structure of the selected films. Thus, the scheme of the park plan based on the script of the film "Boy in striped pajamas" fully traces the geometric structure with many sharp corners, which corresponds to the essence of the film with its keen feelings, military themes and constant danger (Fig. 8). At the same time, in the scheme of the park according to the film "Green Mile" we see a branched structure with many independent elements, which corresponds to several story lines of this scenario, often confusing and understandable only with its development (Fig. 9).

In all cases, the park area was divided into the main parts derived by S. Field in its paradigm: the main entrance corresponded to the string; the main part - the main functional areas of the park, the culmination - the main architectural or natural dominant; interchange - the exit is usually located on the opposite side of the main entrance. Depending on the pace of the film, the number and frequency of episodes and scenes in the park, other dominants and viewpoints were designed. Compositional axes indicated the main and secondary scenario directions of composition development.

In general, to create in the park environment of spaces that evoke emotions, according to the script of the selected film, students operate with such concepts as: space (open, closed, semi-open, semi-closed); boundaries of space (hard, soft, soft, according to Jan Gehl, [6]); species points; dominants (architectural or natural), places of passion,



Fig. 8. Fragment of Project of Memorial Park
[from author's private archive]

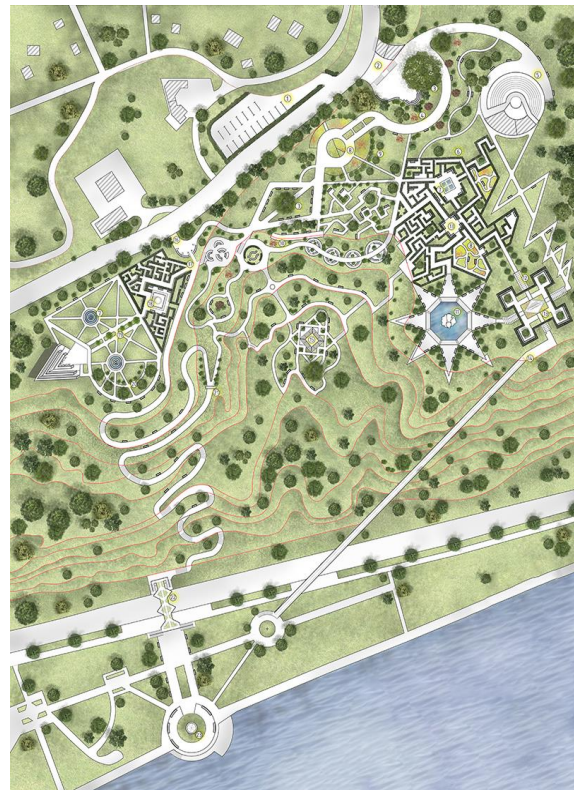


Fig. 9. Fragment of Project of Walking and Adventure and
Mystical Park [from author's private archive]

boredom, anxiety and reverence (according to K. Ellard [3]), etc. Thus, the films. The genres of these films, their tempo-rhythm and emotions that evoked episodes and scenes were reflected in the choice of theme and functional type of parks ("memorial" - in the case of the script for "The Boy in Striped Pajamas", "walking-adventure and mystical"). "In the case of the script of the film" The Green Mile", their landscape-spatial structure and plant composition, as well as in the composition of construction and disclosure of architectural space from the projected viewpoints.

The territory chosen for the design of the park is currently free, although it is located in the center of Kyiv. In this case, the design of the parks "from scratch" made it possible to idealize the situation, to work without any restrictions, focusing only on the analysis of the selected film, the study of its structure and tempo, the analysis of the emotions that arise when viewing its parts, as well as on the graphic writing of the park's architectural scenario and its design. The main task is to determine the turning points - "hooks" in which the programmed emotions and landscape composition should change in accordance with the script of the selected film. This corresponds to the structure of the film script - every second the viewer should be interested in what will happen next. In the park, the visitor should be interested in what he will see when he walks forward or turns onto another path.

While working on projects, students learned to manipulate space, expanding or compressing it, thereby creating such compositions that force visitors to speed up or slow down their movement regardless of the mode of movement - on foot, bicycle, scooter, etc.

Also, the study does not take into account the peculiarities of the perception of the environment by people of different age categories and viewing angles, which are characteristic of people of different heights, as well as the perception of the environment by smell and taste. It is believed that these questions are the subject of a separate study. The results of previous studies devoted to scenario modeling of the environment of historical city centers in order to create an interesting tourist route, for example, N. Morgun, & L. Reznitskaya, A. Skopintsev [16] used not a cinematographic, but a theatrical scenario, i.e. the main ones were static urban situations with a set of mise-en-scenes. This is also a manifestation of a certain "ideal" situation, designed for the static nature of not only the material objects that fill the urban environment, but also the static perception of the environment by a person. Thus, scientific research using cinematographic methods of scenario building in the existing urban environment is legitimate and needs further improvement.

Conclusions

Thus, the article develops and describes the process of designing a park space by the method of cinematic scenario, so it is possible to draw the following conclusions:

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In the process of research the legitimacy of using the methods of visual arts for research, description and design of the architectural environment is proved, thus continuing and deepening scientific research in the field of art synthesis. It is determined that the most suitable method of "writing" the script of the architectural environment is the method of cinematographic scenario, due to the mobility of both people (characters) in space and the movement of the camera, and this is most consistent with the real situation body in general and eyes in particular.

The expected result of the work performed during the study of the discipline "Landscape Architecture" are projects of parks for various functional purposes. The peculiarity of the method is the use of screenwriting tools, which are based on the film paradigm S. Field. Her slogan "every moment the viewer should be interested, but what will happen next?" fully meets the modern requirements of the human spectator (consumer) to the architectural environment, which is formed under the influence of the growing visuality and entertainment of modern urban life.

According to the S. Field paradigm, in all projects the park area was divided into main parts: the string, which corresponds to the main entrance; the main part is the main functional areas of the park; culmination - the main architectural or natural dominant; junction - the exit is usually located on the opposite side of the main entrance. Depending on the tempo-rhythm of the film, the number and frequency of episodes and scenes in the park, other dominants and viewpoints were designed, and the functional type of the park was determined. Compositional axes indicated the main and secondary scenario directions of composition development.

During the approbation of the film script design method, it was found that the programmed emotions of the spectator (park visitor) can be evoked by manipulating the space and its boundaries, which are created in the landscape as natural and artificial materials, elements and objects.

We assume that this method of cinematic scenario can be used in the design of the architectural environment of the city, as a new part of it (urban quarter, neighborhood, and district) and in adjusting the existing historical environment. All this requires further research and testing in project practice.

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Kopsavilkums. Rakstā aprakstīta un analizēta kino scenārija rakstīšanas metodes izmantošanas iespēja parka telpas dizainā, un tas ir parka dizaina mācīšanas metodes tests ar scenārija un rezultātu vispārināšanas metodi. Autori analizē šīs metodes izmantošanas iespējas pilsētas esošās arhitektoniskās vides faktiskajā projektēšanā un salīdzina rezultātus ar kolēģu rezultātiem no citas arhitektūras profila izglītības iestādes līdzīgu uzdevumu veikšanā. Raksts pierāda, ka arhitektoniskās vides analīzei un tās uztveres scenārija rakstīšanai vispiemērotākais ir kinematogrāfiskais, nevis teātra scenārijs. Sida Filda filmu paradigma, kas balstīta uz Sida Filda filmu paradigmu, ir balstīta uz saukli "Katru brīdi skatītājam vajadzētu būt ieinteresētam, kas notiks tālāk?" mūsdienu pilsētas dzīvē. Līdz ar to saskaņā ar scenāriju parka teritorija ir sadalīta funkcionālajās zonās, no kurām katra atbilst kino elementiem. Tāpat kā filmā, katra parka daļa raisa noteiktas emocijas, kuras jau iepriekš ieprogrammē dizaineri. To var izdarīt, manipulējot ar telpu un tās robežām. Autori ierosina šo kinematogrāfiskā scenārija metodi izmantot pilsētas arhitektoniskās vides, kā jaunas tās daļas (pilsētas kvartāla, apkaimes un rajona) projektēšanā un esošās vēsturiskās vides pielāgošanā.