The place history reading in the image of the urban areas’ formed public space

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Abstract. Modern urban development policy in our country is currently consonant with the trends in environmental decisions of the European countries, namely, a wider landscape approach in the practice of designing and building the urban entities, called “landscape urbanism”. Formation of landscape objects with different “themes” in city centers and individual areas, reflecting the history of the place or a certain historical style inherent in the surrounding buildings, allows not only to create a better environment for permanent residents or visiting tourists, but also to turn these landscape objects into a city attraction. They become unique for the citywide territories.

Introduction

The Federal Program “Formation of a Comfortable Urban Environment for 2018–2022”, adopted in our country, provides a set of measures to improve the quality and comfort of the environment in the territories of the various types of settlements [1]. It provides the creation of an expressive external appearance of the cities, increasing the ecological condition of the territories, creating favorable microclimatic, sanitary-hygienic and aesthetic conditions for the population, including in public areas. Parks, gardens, boulevards, embankments, squares most often play the role of public spaces and are an important component of the landscape-planning structure of the urban entities. However, for a long time these territories were not given due attention in the southern region.

Analysis of the public spaces’ current state in the cities

Foreign experience in designing and implementing the public urban spaces has shown that at present, one of the principles for creating the public green spaces is the principle of preserving the historical and cultural heritage in the formation of the landscape object’s “ideology”. The examples of such unique completed projects in which the landscape object’s “IMAGE” is complemented by the history of the place include Andre Citroen, La Villette parks and the Promenade Plante linear park in Paris. At the end of the twentieth century, modern parks were created in the reclaimed territories in Paris, at the same time successive and innovative. They made it possible to talk about Paris as a parks’ laboratory of the 21st century. Parisian parks clearly demonstrate the possibility of reconciling the old landscape with the avant-garde approach to landscape art in general.
Modern architects, creating landscape objects in their conceptual basis, propose to qualitatively change the approach to visitors staying in the park, namely, not just to contemplate and admire the park landscapes, but to spend time actively on its territory. To do this, it is proposed to expand the types of functional zones with “blurred” boundaries of the plots and convenient connections on the principle of “garden in the garden”, which allows to alternate the types of recreation and activities, taking into account the season, time spent in the park or weather conditions [2].

One of these parks in Paris with cutting-edge architectural and landscape design is Citroen Park. It was created in 1992 in the postmodern style on the former territory of the Citroën automobile plant in the 15th district of Paris, which produced cars in a bright color palette. The park covers an area of 14 hectares and got its name from the name of the plant - Citroen. The French themselves consider it to be the pearl of Paris, and its creators are the famous landscape architects Gilles Clément and Alain Provo.

Their park concept is a modern interpretation of four design elements: Architecture, Art, Nature and Movement. The park organizes various theme zones in the style of “garden in the garden”. One of them is located in the northeastern part of the park and represents the “Serial Gardens”. There are only six of them, and each garden differs from the other in its layout and tree species. The dominant color of each garden’s plants gave it its name - Silver, Blue, Green, Yellow, Red, Orange, Black, White. So, J. Clement realized the idea of the environment coloristic diversity, constructing them on the basis of a certain color range (figures 1, 2).

Figure 1. Bosquet of the Moon or silver garden (silver, sight). Author’s photo.
Figure 2. Bosquet of the Venus or blue garden (copper, charm). Author’s photo.

Another no less famous conceptual landscape object is La Villette Park, located in the XIX district of Paris. In the 1980s, a competition for the design of the park was announced, one of the winners was the project of Bernard Chumi. The architect proceeded from the social structure of the city in which the park is located. He proposed a developed functional program of the park, preserving and “telling” thereby about the history of the place. The main axis of the park runs from the north to the south and connects the two main functional zones - the “City of Science and Industry” zone and the “Music city” zone. It is a must to walk around the park through the theme gardens, which at the same time are the venues for games, recreation, sports, entertainment and theater shows. Among them, for example, a balancing garden, an island garden, a garden with a dragon, a garden of the children’s fears, a garden of vines, a bamboo garden, etc.
In the La Villette district of Paris in 1867, at the behest of Napoleon, slaughterhouses and a wholesale meat market were set up; they were closed in 1974. Later, La Villette Park was built in their place. The park structure includes the administration building, preserved from the past, and the building of the former openwork metal construction market (figures 3, 4).

![Figure 3. The building of the former market in the park in the zone “Music city”. Author’s photo](image1)

![Figure 4. The building of the former administration in the entrance area. Author’s photo](image2)

A walk through the parks of Paris showed that the old and the new facilities are miraculously combined in the public spaces of the city. And the municipality of the city even finances such projects. So, for example, it happened with the reorganization of the railway in the central part of Paris into a pedestrian linear park. Plante Park Promenade was created in 1988 by the architect Philippe Mathieu and the landscape designer Jacques Vergeli. Its length is 4.7 km. The park was created on the site of an abandoned overhead metro line in the 12th arrondissement of Paris. In places it rises 10 meters above the surrounding area.

The project retained the viaduct, the reconstruction of which was carried out according to the project of the architect Patrick Berger. He proposed to name this part of the linear park “Bridge of Arts”, rebuilding the space under the bridge for creative workshops, art shops, cafes, galleries. The main points of attraction for the visitors are also Parc de Rey and Vivaldi Boulevard, which leads visitors to Rei’s old train station at the ground level. A walk through the linear park offers stunning views of Paris, its architecture and landscapes. At the same time, the park’s originality is given by the preserved historical signs of the place: railway tracks, arched walkways under the existing roads, dense thickets of plants and small gardens. Plante Park Promenade attracts many visitors with its originality.

The place history reading in modern domestic design.

Within the framework of the priority project “Comfortable Urban Environment” adopted in the Rostov Region, the Don State Technical University took an active part in the development of the project proposals for the landscape organization and improvement of public territories in the cities and rural settlements of the Rostov Region. At a public hearing, the regional administration allocated the projects in which special attention was paid to the formation of an identifiable “IMAGE” of public space with the territorial specifics, for example, the history of the place, the specifics of work, the features of the settlement’s development, etc.

Foreign experience has shown that one of the place unique signs formation directions is to read the historical heritage of the populated place territory. In our opinion, such projects include the improvement of the Nikolaev rural settlement public territory if the Neklinovsky District of the Rostov Region (the team of authors Candidate of Archeological Sciences Vorobyov A.M., architect Teperik O.A.). The project concept included the idea of enlightening and preserving the cultural heritage monument
“Pavlovskaya Fortress”, built at the times of Peter I, located here on the shores of the Sea of Azov (Gayevka village). Local historians and local residents know about this monument of cultural heritage, although the historical significance of this object is unique [3].

Archival data indicate that in 1696, after the capture of Azov, on the orders of Peter I, the research and work on the construction of the harbor and fortress on Taganiy Rog started. The engineer Laval, who had previously led the fortification of Azov, laid a trench on the Petrushina spit. The following year, Pushkarsky order ousted Laval and made a decision to build a fortress at the mouth of the Miussky Estuary (the future Semenov Fortress). These works were already led by Baron Ernest von Borgsdorf, Reinhold Truzin and Dane Yuri Frank. But this decision was also recognized as not quite correct and the work was transferred to the place of the current Taganrog city [4].

Currently, the preserved Pavlovskaya fortress in the form of a regular quadrangle with four bastions at the corners with the sides of 200 steps has been practically preserved and is located within the boundaries of the Nikolaev rural settlement (Figure 5). According to the local historians’ studies, the Novo-Pavlovskaya fortress is an exact copy of the famous Friedrichsburg fortress, founded in 1657 by the order of the Elector Friedrich Wilhelm to protect Koenigsberg from the Pregel River (Figure 6).

![Figure 5. The current state of the Pavlovsk fortress](image1)

![Figure 6. Plan of the fortress by the engineer Vauban](image2)

The peculiarity of the Mius region fortresses was that they were all ground ones. They were easy to erect, but they were incomparably weaker than the stone ones. Now the fortresses have either not been preserved at all, or have a semi-ruined appearance. On the one hand, the steep coasts are washed away by the sea, they collapse, and with them the preserved ramparts, on the other hand, the territory of the fortress is plowed up, the houses are being built, although there is an official “protection letter from the Rostov Ministry of Culture”. And the surviving redoubts are the objects of cultural heritage. It turns out that what the Turks and Tatars could not destroy is safely exterminated by modern, civilized people [5].

The project of the public center territory in the Nikolaev settlement proposes the creation of a public space, the main idea of which is to educate the visitors about the value and significance of the place history. The park with the same name “REDOUBT” has various functional areas (entrance, children’s area, taking into account all age groups, sports, active and quiet recreation, economic zone). It is proposed to organize a playground in the form of a small redoubt, repeating the Novo-Pavlovsky redoubt in shape on this territory. Water guns are placed at its corners (Figure 6).
The fencing of the site is proposed to be carried out according to the principle of creating its historical “image”. The coating inside the zone itself is made from a roll of artificial turf. Inside the game redoubt, it is planned to create the children’s play area with an integrated playground for the children of different ages - preschool and school age. For the smallest one, a sandy courtyard “Redoubt”, a slide “Cannon”, a rocking chair “Soldier of the French Army” of the company “Leber Group” are organized. On the main axis, it is proposed to set up information stands, each of which will be devoted to the place history and Petrovsky redoubts. They have an individual design made in this theme.

Summary
An analysis of the public spaces’ design experience of the settlements and their landscape objects showed that they surprisingly combine the old and the new. During their design and reconstruction, the architects and landscape architects (landscape architects, as they are often called abroad), are very attentive to the place territory, study its history, natural features, urban planning situation, etc., forming the object’s ideology. Thus, reading the history of the place when designing the public spaces of settlements allows not only to form the image of the design object, but also to preserve a whole layer of interesting and important historical facts for posterity.

References
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