

REICE  
Revista Electrónica de Investigación en Ciencias Económicas  
Abriendo Camino al Conocimiento  
Facultad de Ciencias Económicas, UNAN-Managua

Vol. 11, No. 21, enero - junio 2023

REICE ISSN: 2308-782X

REICE | 63

<http://revistacienciaseconomicas.unan.edu.ni/index.php/REICE>  
[revistacienciaseconomicas@gmail.com](mailto:revistacienciaseconomicas@gmail.com)

**Restoration of urban architectural complexes: dynamics of visual images, urban marketing, and tourism development**

**Restauración de conjuntos arquitectónicos urbanos: dinámica de imágenes visuales, marketing urbano y desarrollo turístico**

Fecha recepción: abril 10 del 2023  
Fecha aceptación: abril 19 del 2023

<https://doi.org/10.5377/reice.v11i21.16545>

Victoria Glybovets

Department of Economical and Social Geography, Taras Shevchenko National University of Kyiv, Kyiv, Ukraine  
<https://orcid.org/0000-0001-7653-7419> , [victoriasatiya@gmail.com](mailto:victoriasatiya@gmail.com)

Meng Wei

Kyrgyz State Technical University named after I. Razzakov, Bishkek, Kyrgyzstan  
<https://orcid.org/0009-0008-2235-544X> , [meng\\_wei@kstu.kg](mailto:meng_wei@kstu.kg)

Tian Jing

Kyrgyz State Technical University named after I. Razzakov, Bishkek, Kyrgyzstan  
<https://orcid.org/0009-0003-4139-0957> , [tian\\_jing@kstu.kg](mailto:tian_jing@kstu.kg)

Volodymyr Samchuk

Department of Marketing, State University of Trade and Economics, Kyiv, Ukraine  
<https://orcid.org/0000-0002-4435-7584> , [v.a.samchuk@knu.edu.ua](mailto:v.a.samchuk@knu.edu.ua)

Stefaniia Mosiiuk

Department of Hotel and Restaurant Business and Tourism, National University of Life and Environmental Sciences of Ukraine, Kyiv, Ukraine  
<https://orcid.org/0000-0001-6970-1073> , [4stefani2@gmail.com](mailto:4stefani2@gmail.com)

Milena Filipova

Department "Management and Marketing", Southwest University "Neofit Rilski", Blagoevgrad, Bulgaria  
<https://orcid.org/0000-0002-5003-006X> , [emili2000@abv.bg](mailto:emili2000@abv.bg)



Derechos de autor 2021 REICE: Revista Electrónica de Investigación en Ciencias Económicas. Esta obra está bajo licencia internacional [Creative Commons Reconocimiento-NoComercial-CompartirIgual 4.0](https://creativecommons.org/licenses/by-nc-sa/4.0/). Copyright (c) Revista Electrónica de Investigación en Ciencias Económicas de la Unan- Managua.

## Resumen

Este artículo tiene como objetivo explorar las complejidades de la restauración del complejo arquitectónico urbano y la dinámica de las imágenes visuales, centrándose en el análisis del marketing urbano y el desarrollo turístico. El proceso de diseño ambiental ha posibilitado la adecuación de los ambientes urbanos, siguiendo su fundamentación teórica. Esta fundamentación ha facilitado la formulación de una metodología de ajuste, permitiendo el desarrollo de una secuencia y contenido de las acciones de diseño, así como la integración lógica de esta metodología en el sistema de diseño arquitectónico. Además, este artículo fundamenta el concepto de imagen visual del entorno como producto de la percepción visual de los entornos urbanos. Este concepto es responsable de formar una cierta imagen estética y espiritualmente rica del entorno urbano con sus cualidades intrínsecas de dinámica temporal y espacial dentro de la mente de los individuos. El presente artículo ofrece un análisis de las investigaciones nacionales y extranjeras sobre la percepción visual de los entornos urbanos, revelando que abarca tres aspectos interrelacionados: psicofisiológico, estético y artístico-figurativo. En particular, los estudios sobre la dinámica diaria de los entornos urbanos son escasos, a pesar de la mayor actividad de los procesos de vida durante el día, lo que requiere una mayor consideración en la práctica del diseño. Para abordar esto, seleccionamos tres fragmentos de los centros históricos de Lviv y Bishkek como nuestras áreas de estudio. Nuestra investigación confirmó la necesidad de una transformación radical del entorno urbano. Combinando el análisis profesional del entorno urbano con la investigación sociológica, desarrollamos una metodología para ajustar estos fragmentos para crear entornos cómodos e informativos con ventajas artísticas y estéticas específicas, utilizando el diseño ambiental y el arte monumental y decorativo. Además, fundamentamos el papel de esta técnica de ajuste del entorno urbano en el sistema de etapas más amplio del diseño arquitectónico para el desarrollo e implementación de proyectos.

**Palabras clave:** restauración, conjunto arquitectónico, imagen visual, marketing urbano, desarrollo turístico.

## Abstract

This article aims to explore the intricacies of urban architectural complex restoration and the dynamics of visual images, with a focus on analyzing urban marketing and tourism development. The process of environmental design has enabled the adjustment of urban environments, following its theoretical substantiation. This substantiation has facilitated the formulation of a methodology for adjustment, allowing for the development of a sequence and content of design actions, as well as the logical integration of this methodology into the architectural design system. Furthermore, this article substantiates the concept of a visual image of the environment as a product of the visual perception of urban environments. This concept is responsible for forming a certain aesthetic, spiritually rich image of the urban environment with its intrinsic qualities of temporal and spatial dynamics within the minds of individuals. The present article provides an analysis of domestic and foreign research on the visual perception of urban environments, revealing that it encompasses three interrelated aspects: psychophysiological, aesthetic, and artistic-figurative. Notably, studies on the daily dynamics of urban environments are scarce, despite the increased activity of life processes during the day, which necessitates greater consideration in design practice. To address this, we selected three fragments of the historical centers of Lviv and Bishkek as our study areas. Our investigation confirmed the need for a radical transformation of the urban environment. Combining professional analysis of the urban environment with sociological research, we developed a methodology for adjusting these fragments to create comfortable and informative environments with specific artistic and aesthetic advantages, utilizing environmental design and monumental and decorative art. Additionally, we substantiate the role of this urban environment adjustment technique in the broader stage system of architectural design for project development and implementation.

**Keywords:** restoration, architectural complex, visual image, urban marketing, tourism development.

## Introduction

Contemporary society is undergoing significant changes in its fundamental aspects of life that are heavily influenced by the environment. As a result, professionals in various fields are continually seeking solutions to ensure the creation of a specific image of the environment. The visual image of the environment is considered a crucial category that presents a challenge for architects and designers. An objective analysis of various cities worldwide indicates that the environment of these cities has become increasingly chaotic due to changes in socioeconomic conditions. This chaos is mainly caused by trade pavilions, advertising installations, and unsystematic evening lighting. The chaotic nature of the urban environment is one pole of its state, while the other is monotony resulting from the mechanistic dominance of typical architecture.

The two aforementioned states often evoke negative emotional reactions. An evident discrepancy exists between the lifestyle needs of citizens and the organization of the object-spatial environment. Urban space development and city plasma formation frequently occur without an integrated design solution, which complicates orientation, diminishes the positive perception of individual historical fragments, and results in a negative image of the city overall. Architectural and design practices typically disregard the actual needs of residents, who can transform, develop, and enhance the urban environment. The fragmented efforts of various authorities prevent the establishment of a comprehensive system for monitoring, analyzing, evaluating, and forecasting urban environments. Furthermore, the limited methodological and information base exacerbates the problem. Current practices in the country maintain that architectural design and urban planning are separate processes. While architectural design has gained significant recognition, environmental architecture, and design, which concludes the architectural design process, remains in its infancy, with its methodology that is not yet mandatory.

An important issue in contemporary urban planning is the incorporation of an architectural and design component within the overall system of architectural design. This is necessary to create a holistic, aesthetically pleasing, informative, and artistically significant urban

environment during the day and night. A key challenge is to manage the formation of the visual image of the urban environment by developing a scientific basis and methods for adjusting various fragments of the urban environment through design. This knowledge must be incorporated into both the educational process and design practice to address this issue effectively. The research was performed within the framework of the international research project of the scientific and technical organization Teadmus OÜ (teadmus.org) "Urban Architectural Restoration: Exploring Visual Transformations, City Marketing and Tourism Expansion".

The article aims to investigate the specificities of urban architectural complex restoration and the dynamics of visual images, analyze urban marketing, and explore tourism development.

## **Materials and Methods**

The study employed a range of general scientific methods, including analytical, historical, descriptive, continuous sampling, contextual, and component analysis, to comprehensively investigate the restoration of urban architectural complexes, dynamics of visual images, and the impact of urban marketing and tourism development.

Theoretical background: The theoretical background of the study includes the provisions of the works of the following authors: on aesthetics and perceptual issues (Prokopenko, O., & Kornatowski, R., 2018), (Aasen, 1998), (Brown, 2004), (Buckler, 2004), (Castells, 1984) perception of the urban environment (Certeau, 2002), (Cracraft, 2003), (DeBord, 1997), (Dobrenko, 2005, 2007), (Dunham, 1976), (Ely, 2002), (Foucault, 1977), (Fritzsche, 1996), (Gerasimova, 2000), (Crowley, 2002), (Harvey, 1990, 2003), (Hessler, 2000), (Hirsch, 2005), (Hoffmann, 1994), (Husband, 2000) on the history of architecture, reconstruction, and landscape organization (Kotkin, 1995), (Lefebvre, 1991), (Maddox, 2003), (Qualls, 2001), (Schwartz, 1999) on color, plastic, and lighting of the evening city (Scott, 1998), (Simmel, 2002), etc.

While most studies on urban environments have focused on daytime images, this paper aims to explore the formation of a dynamic visual image of urban environments during both daytime and evening hours. To achieve this goal, the authors developed a methodology that employs environmental design tools to adjust the existing urban environment and enhance its visual image.

## **Result and discussion**

The Municipal Company "Lviv Heritage Bureau" of the Department of Historic Environment Protection has undertaken the "100 Years of Modernism in Lviv" project, which is a part of the "Lviv 2020-2021: Focus on Culture" program. The main objective of this initiative is to prevent the further loss of valuable Lviv Modernist buildings by increasing awareness and highlighting the importance of Lviv Modernist architecture and initiating their preservation.

The project "100 Years of Lviv Modernism" is aimed at highlighting the significance of Lviv's architecture during the interwar period of the twentieth century. This architecture was characterized by modern principles of simplicity, comfort, clear proportions, and meticulous attention to detail while remaining human-scale. However, due to the perceived lack of ornamentation, this architecture was often dismissed as insignificant, leading to its gradual deterioration, modification, and loss over time. The project seeks to educate Lviv residents about the importance of preserving modernist heritage and promoting architecture as a cultural value.

The objectives of the project include:

- raising public awareness of modernist architecture, its characteristics, and challenges;
- identifying, cataloging, and researching modernist buildings;
- engaging owners and users of modernist buildings to underscore the significance and necessity of preserving the interwar heritage;
- providing guidelines for the restoration and safeguarding of modernist buildings.

As part of the project, the following actions were taken:

- a Facebook page titled "100 Years of Modernism in Lviv" was created and updated with relevant content.
- a series of promotional videos showcasing modernist buildings in Lviv was produced.
- thirty exceptional examples of modernist architecture in Lviv were identified and marked, and a guidebook titled "The Way of Lviv Modernism" was published.
- an information guide titled "Lviv Modernism" was published.
- a photo album titled "Lviv: Architecture of Interwar Modernism" was published.
- an inventory card was developed to document and account for modernist buildings.

The Municipal Company "Lviv Heritage Bureau" and the Department of Historic Environment Protection have initiated a project titled "Where is the Limit" aimed at raising awareness among residents of the historic district of Lviv regarding the significance of their urban environment. The project will continue until the end of the year and includes a series of both online and offline events.

During the project's implementation, the authors encountered a lack of awareness among some residents regarding the value of their historic buildings and their decorative elements, such as sculptures, stucco moldings, or paintings. Therefore, an educational campaign was initiated as part of the project.

As part of the "Where is the Boundary?" (DeMezha) project, educational materials in the form of leaflets will be distributed to the residents of historic buildings. These leaflets will provide information about the co-financing programs available in the city, as well as resources and contacts for residents to consult if they need to make changes or renovations to their historic homes while preserving their heritage value.

As part of the "Where's the Limit" project, a series of guided tours have been initiated for the residents of historic buildings to explore the streets and buildings in which they live. Professional guides will provide detailed information about the architectural and historical significance of these houses. Additionally, the project plans to create social posters for outdoor advertising, collaborate with artists on educational initiatives, offer consultation sessions with specialists, and develop a social media project for schoolchildren to be launched in the fall. These measures aim to increase public awareness and appreciation of the cultural and architectural heritage of Lviv.

In the context of Soviet urbanization, the districts located south of the Lviv-Chernivtsi railway line are considered some of the most successful. These districts include Syhnyvka, Liubinska, Volodymyr Velykyi, Naukova, Stryiska, and Sykhiv.

Compared to the northern outskirts of Lviv, the area south of the Lviv-Chernivtsi railway line provided more opportunities for large-scale redevelopment due to the implementation of parallel and perpendicular transportation arteries, resulting in the elimination of pre-existing villages and farms. As a result, new residential neighborhoods were built, accompanied by the construction of production facilities within walking distance. These neighborhoods were primarily occupied by the families of workers employed in these facilities.

The fact that fewer buildings and people were living in the south of Lviv made it easier to carry out large-scale redevelopment. This allowed for the creation of transportation arteries and the construction of new production facilities and residential neighborhoods. Additionally, the lack of pre-existing structures and finished buildings meant that there were fewer obstacles to overcome during the construction process. Another advantage was that the terrain in the south of Lviv was almost flat, which made construction and transportation easier compared to the north, which had a swampy Poltva riverbed.



Indeed, the main radial roads have remained from the old days: Horodotska, Liubinska, Kulparkivska, Knyahynyi Olhy, Stryiska, and Zelena. And the rest of the territory that stretched south of the railroad tracks was, with few exceptions, redeveloped in a new way.

Of the old German colony, and later the suburban village of Syhnyvka, only the name remains. The Greek Catholic Church on Horodotska Street stands on the site of a church that stood on the site of a nineteenth-century Lutheran church. Until the 1930s, the parish belonged to Zymna Voda.

The local bakery started operating in the early twentieth century under the Mercury brand. And even the once-famous Harlequin cinema operated on the premises of the former People's House. Nowadays, the name "Syhnyvka" is used in parallel with the name "Sriblyastyi" - this is how the area of the LORTA plant was named in the 80s.

It's worth noting that Kulparkivska Street in Lviv is named after the former village of Kulparkiv, which was known as Goldberghof in the 15th century. The village had several estates and a psychiatric hospital building, which was opened in the second half of the 19th century.

It is unfortunate to hear that the Jewish cemetery was replaced by a concrete plant and the hospital cemetery was replaced by a residential neighborhood. The conversion of the Catholic chapel into an Orthodox church (the Church of Mary Magdalene) and its subsequent demolition after Artem Street was built, is also a loss of cultural and historical heritage. However, the memorial cross on Volodymyr Velykyi Street serves as a reminder of the demolished church and the history of the area.

A monastery and a church in the village of Kozelnyky, which is divided into two parts by a railroad track, ended up on the territory of the plant and were repurposed.

The most famous neighborhood in the south of Lviv is Sykhiv, which began to be built on the land of the village of the same name in the 70s and 80s intending to accommodate 120,000 workers of the southeastern industrial hub.

According to sociological surveys, Lviv residents who live in these southern districts and make up the majority of the city's population, until recently, looked at Lviv as a center and considered their neighborhoods to be Lviv only nominally.

During the Soviet era, the urbanization of Lviv's southern districts in the 1960s and 1970s was viewed as a continuation of the city's historical legacy, in contrast to the centuries of "Polish-gentry exploitation" that was believed to have separated "young" Lviv from its "princely" past. This perspective was also reflected in the approach toward historical preservation. The city center, depicted in popular media such as the film "The Three Musketeers" and celebrated as "Europe within the USSR," was safeguarded by law. The emphasis was placed on the Orthodox churches and the struggle of the oppressed against the Catholic Church. The expansion of Lviv in the 1930s under the Second Polish Republic was disregarded entirely. Instead, the post-World War II period, marked by the "Golden September" of 1939, was viewed as a new beginning, marked by the construction of industrial giants like the Lviv Bus Company (LAZ) and the provision of spacious and modern housing for workers. This vision was most fully realized on the southern outskirts of Lviv, where planners were unencumbered by earlier urban practices and could undertake a large-scale redevelopment of the territory.

Since independence, a critical attitude towards Soviet urban planning practices has emerged in Lviv. The city's Soviet-era architectural heritage, once viewed as a continuation of the city's historic fabric, is now often viewed as an alien and occupying force.

The original logic behind urban development in Lviv during the Soviet era was to create industrial enterprises with adequate transportation links, including rail connections, and to provide suitable housing for workers nearby. Furthermore, schools, clinics, and public buildings were to be constructed to support the needs of the community. One prominent example of such public buildings can be found on Knyahynya Olhy, where the New Central

Department Store, an unfinished House of Culture, a Water Sports Palace, and a hotel are located.

In contrast to the northern suburbs, the state of historical heritage in the southern suburbs is significantly dissimilar. Rather than large territories or ensembles, individual objects comprise this heritage. Such a scenario is beneficial in terms of the preservation and safeguarding of these objects, while simultaneously enhancing the uniqueness and value of each object. Especially with the current trend of converting and opening up industrial enterprises for public use, these historical heritage sites could potentially serve as prominent attractions for new residential, commercial, or office centers.

An analysis of Bishkek, Kyrgyzstan revealed the city's lack of Eastern urban features. Instead, the city boasts an orthogonal layout typical of most European cities. Bishkek's urban issues are shared with other post-Soviet cities, involving the difficult transition from a planned economy to a market-based one. The absence of private property and the lack of significant urban players such as private investors and an independent urban community prevent Bishkek and other post-Soviet cities from reaching a new level of development and creating a comfortable and cost-effective urban environment. The project focused on the central part of the city, where typical problems of post-socialist cities such as wide avenues and deserted and large central squares were addressed. For instance, the main square, Ala-Too, covers an area of approximately 4 hectares, or 6 football fields, and received special attention. A case study on urban development in Bishkek, Kyrgyzstan revealed that the city lacks typical features of an Eastern city and has a layout that is orthogonal and typical of most European cities. The city, like many post-Soviet cities, faces problems related to overcoming the dominance of the planned economy in all spheres of urban life. The study focused on the development of the central part of the city, which is actively used only on days of festive events. The spot development and the absence of height policies and regulations for the use of territories have caused disharmony in the city. To create an image of a comfortable and modern city, the central part of the city should be dominated by mid-rise buildings that do not exceed 20 meters or 6-7 floors. This height policy also takes into account the risk of

hazardous geological processes, including earthquakes near the city. The analysis revealed that Bishkek has significant potential for environmental and recreational development. However, like many other post-Soviet cities, the city's environmental well-being is only perceived as a component of its investment attractiveness. The study suggests that urban planners and decision-makers should consider the city's environmental and recreational potential as an essential component of its development strategy. Real projects in this area in the post-Soviet space are being implemented only in the largest cities and most often at the expense of the local budget. This situation can only be overcome through active dialog and cooperation between city authorities, businesses, and the local community. In our opinion, an important area of work with post-Soviet cities is to create preconditions for transforming the mechanisms of the planned-command economy, which to some extent still govern the life of many post-Soviet cities, into mechanisms of sustainable development.

The Osh Specialized Restoration Department of the Ministry of Culture, Information, and Tourism of the Kyrgyz Republic has initiated the restoration of the renowned Shah-Fazil Mausoleum in the village of Safed-Bulan, Ala-Buka District, Jalal-Abad Region. The ongoing restoration work is aimed at preserving the historical and cultural significance of the monument.

In the first stage of restoration, conducted between 2014 and 2015, efforts were focused on the restoration of the dome, waterproofing the foundation, and regulating the internal temperature of the mausoleum.

The scientific and design documentation for the restoration of the Shah-Fazil Mausoleum was developed by specialists from the Research and Development Institute "Kyrgyzstanrestavratsiya", under the scientific supervision of Professor Jumamedel Imankulov, who holds a Doctor of Architecture degree. The project also involved the expertise of scientists from the M. Isanov State University of Civil Engineering and Architecture, including Professor T. Asanakunov, Candidate of Technical Sciences I. Omurbekov, Professor, Doctor of Technical Sciences E. Boronbayev, and Candidate of

Technical Sciences A. Abdyldaeva. Additionally, an experienced restorer and designer from Kazakhstan, Candidate of Technical Sciences L. Dubrovskaya, contributed to the project. The technological process of the monument's restoration was developed by M. Sitnikova, Chief Technologist of the Research and Development Institute "Kyrgyzrestoration". The first stage of the restoration, conducted in 2014-2015, included work on the restoration of the mausoleum's dome, waterproofing the foundation, and regulating the temperature inside the monument.

The difficulty in restoring the Shah Fazil Mausoleum was that the monument had undergone numerous restorations in Soviet times, but none had been completed. The metal scaffolding that was originally installed stood for more than 40 years, both outside and inside the mausoleum, due to incomplete work. This situation contributed to the destruction of the unique monument, especially in the last 10-15 years.

During the current restoration project, the main objective was to identify the causes of the deterioration of temperature and humidity conditions inside the Shah-Fazil Mausoleum and to take necessary measures to regulate them. To achieve this, extensive research and calculations were carried out, and several types of restoration works were implemented on the mausoleum. The dome cladding of the mausoleum was re-laid with a newly developed mortar, and the foundation under the southwestern wall was waterproofed anew.

All brickwork facade walls were cleaned and repointed with new mortar. The waterproofing of the dome drum was replaced. Employees of the State Museum-Reserve "Shah Fazil" monitored the temperature and humidity of the internal structures and the mausoleum premises, based on which the calculation of the temperature and humidity was made. This work completed the first stage of the mausoleum's restoration in 2015.

In two years, the temperature of the mausoleum's interior has been normalized and the structures and rag finish have begun to dry.

The second stage of the mausoleum restoration, which began in 2017, has the working title "Restoration and recreation of architectural decor with a colorful painting of the interior of the Shah-Fazil Mausoleum" and is a continuation of the first stage. The main objective of the project is to restore the unique interior of the monument, which is in a deplorable state.

The main goal of this stage is to preserve the remnants of the original ornamental decoration of the mausoleum and restore the lost ornaments. It is also planned to restore the colored paintings, the remains of which are in some places of the surviving ornaments.

The significance of the Shah-Fazil Mausoleum for Kyrgyzstan as a world-class architectural monument is of paramount importance as a potential World Cultural Heritage Site, where nomination is possible only if the original structures of the monument are preserved. The Shah-Fazil Mausoleum is one of those monuments of Islamic architecture of the 12th century, where the decor acquires a general caliphate trend, i. e. a style characterized by decorative elements, the dominance of arabesques and epigraphic ornamentation, and sophisticated technique.

A critical aspect of maintaining the Shah-Fazil Mausoleum following its restoration will be consistent care, monitoring, and adherence to a seasonal schedule for visits by pilgrims and tourists. To ensure the long-term preservation of this historical and cultural architectural monument as a national treasure and a prominent tourist destination in Kyrgyzstan, the Ministry of Culture, Information, and Tourism of the Kyrgyz Republic has taken on the responsibility of addressing this issue.

## Conclusion

The evolution of urban environments through environmental design was made possible through the theoretical foundations that enabled the development of a methodological approach. This approach involved the formulation of a sequence of design actions and their incorporation into the architectural design system. The concept of the visual image of the environment is grounded based on visual perception, which creates an aesthetic and spiritually rich image of the urban environment in the human mind, characterized by its temporal and spatial dynamics. After conducting a comprehensive analysis of domestic and foreign researchers in the field of visual perception of the urban environment, it has been found that this phenomenon consists of three interrelated aspects: psychophysiological, aesthetic, and artistic-figurative. However, studies on the daily dynamics of the urban environment perception are scarce, despite the increased activity of life processes during the day, which must be considered in the design practice. The perception of the urban environment in temporal dynamics is specific in that during the day, natural light enables the viewer to perceive the entire environment, providing a complete image. Conversely, in the evening, when artificial light plays a significant role, a new image of the environment emerges, and the city's artificial light environment becomes the second visual state, characterized by a different figurative world. The present study justifies the selection of three specific areas in the central parts of Lviv and Bishkek for analysis and design. The research findings highlight the imperative for the radical transformation of the urban environment in these regions. Based on the outcomes of professional analysis of the urban environment and sociological research, a methodology has been developed for the adjustment of fragments in the historical center of Lviv and Bishkek to establish a pleasant, informative, and visually appealing environment, leveraging the principles of environmental design and monumental and decorative art. The present work also elucidates the position of the urban environment adjustment technique within the general stage system of architectural design for effective project development and implementation.

## References

- Prokopenko, O., & Kornatowski, R. (2018). Features of modern strategic market-oriented activity of enterprises. *Marketing and Management of Innovation*, XIV (I), pp. 165–173. <http://doi.org/10.21272/mmi.2018.1-22>
- Aasen, C. T. (1998). *Architecture of Siam: A Cultural History Interpretation*. N.Y.: Oxford University Press.
- Anderson, B. R. (1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. L.: Verso.
- Benjamin, W. (1999). *The Arcades Project* / Tiedemann, R. (trans.). Cambridge, Mass.: Harvard University Press.
- Bennett, T. (2005). *The Birth of the Museum: History, Theory, Politics*. L.: Routledge.
- Brown, K. A. (2004). *Biography of No Place: From Ethnic Borderland to Soviet Heartland*. Cambridge, MA: Harvard University Press.
- Buckler, J. A. (2004). *Mapping St. Petersburg: Imperial Text and Cityshape*. Princeton: Princeton University Press.
- Castells, M. (1984). *The City and the Grassroots: A Cross-Cultural Theory of Urban Social Movements*. Berkeley: University of California Press.
- Certeau, M. (2002.) *The Practice of Everyday Life* / Rendall, S. F. (trans.). Berkeley: University of California Press.
- Cracraft, J., Rowland. (eds.). (2003). *Architectures of Russian Identity: 1500 to the Present*. Ithaca; L.: Cornell University Press.
- DeBord, G. (1977). *Society of the Spectacle*. Detroit: Black & Red.
- Dobrenko, E. A. (2007). *Political Economy of Socialist Realism*. New Haven: Yale University Press.
- Dobrenko, E. A., & Naiman, E. (eds.). (2005). *The Landscape of Stalinism: The Art and Ideology of Soviet Space*. Seattle: University of Washington Press.
- Dunham, V. (1976). In *Stalin's Time: Middleclass Values in Soviet Fiction*. Cambridge: Cambridge University Press.
- Ely, C. (2002). *This Meager Nature: Landscape and National Identity in Imperial Russia*. DeKalb: Northern Illinois University Press.



- Foucault, M. (1977). *Discipline and Punish: The Birth of the Prison*. N.Y.: Vintage.
- Fritzsche, P. (1996). *Reading Berlin 1900*. Cambridge, Mass.: Harvard University Press.
- Gerasimova, K. (2000). *Public Privacy in the Soviet Communal Apartment*. Reid S.E., Gorsuch A. *Youth in Revolutionary Russia: Enthusiasts, Bohemians, Delinquents*. Bloomington: Indiana University Press.
- Crowley, D., Reid, S. (eds.). (2002). *Socialist Spaces: Sites of Everyday Life in the Eastern Bloc*. N.Y.: Berg Publishers.
- Harvey, D. (1990). *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Oxford: Blackwell.
- Harvey, D. (2003). *Paris: Capital of Modernity*. L.: Routledge.
- Hessler, J. (2000). *Cultured Trade: the Stalinist Turn towards Consumerism*. S. Fitzpatrick (ed.). *Stalinism: New Directions*. L.: Routledge, P. 182–209.
- Hirsch, F. (2005). *Empire of Nations: Ethnographic Knowledge and the Making of the Soviet Union*. Ithaca: Cornell University Press.
- Hoffmann, D. (1994). *Peasant Metropolis: Social Identities in Moscow*. Ithaca: Cornell University. Press.
- Husband, W. B. (2000). *"Godless Communists": Atheism and Society in Soviet Russia, 1917–1932*. DeKalb: Northern Illinois University Press.
- Kotkin, S. (1995). *Magnetic Mountain: Stalinism as a Civilization*. Berkeley: University of California Press.
- Lefebvre, H. (1991). *The Production of Space*. Trans. Nicholson-Smith D. Oxford: Blackwell.
- Maddox, S. (2003). *"Healing the Wounds": Commemorations, Myths, and the Restoration of Leningrad's Imperial Heritage, 1941-1950*: Ph.D. Dissertation. University of Toronto.
- Qualls, K. D. (2009). *From Ruins to Reconstruction: Urban Identity in Soviet Sevastopol after World War Two*. Ithaca: Cornell University Press.
- Schonle, A. (2001). *Garden of the Empire: Catherine's Appropriation of the Crimea*. *Slavic Review*. Vol. 60. № 1. P. 1–23.
- Schwartz, V. A. (1999). *Spectacular Realities: Early Mass Culture in Fin-de-Siecle Paris*. Berkeley: University of California Press.

Scott J. (1998). *Seeing Like a State: How Certain Schemes to Improve the Human Condition Have Failed*. New Haven: Yale University Press.

Simmel, G. (2002). *Metropolis and Mental Life* (1903). G. Bridge (ed.). *The Blackwell City Reader*. Oxford: Wiley-Blackwell, P. 11–20.