

Scenographic Space and Its Construction

doi: [10.34623/xa9x-zf37](https://doi.org/10.34623/xa9x-zf37)

Malika Tulegenova
mal.tulegenova@gmail.com
Kazakh National University of Arts
Astana, Republic of Kazakhstan
 [0009-0009-5977-8777](https://orcid.org/0009-0009-5977-8777)

Abstract

The relevance of the study lies in the analysis of the changed role of scenography in modern theater art as a dynamic element of the development of dramaturgy and performance. The aim of this research is to explore the history and chronology of scenography's development, examine the interaction between theatre and architecture, and assess how stage space, shaped by scenographic principles, can influence cultural development. The study methodological approach was a search and theoretical analysis of publications, aimed at studying of the art of scenography. The author of this article used the method of cultural and historical analysis, biographical method, theoretical method, method of figurative-stylistic analysis, as well as the cultural approach. As a result of scientific study, the author determined the quality of the mutual influence of architecture and scenography. The author also analysed a number of ways with which

the space functions, from the practical arrangement of the audience and the site design for performance, to the capacity of the space and the architecture of the theatre itself. This research is practically significant for the study of scenography as an art form and its practical application in contemporary theatrical production.

Keywords

Theatrical Stage • Performance • Crises of Spatial Construction • The Art of Scenography • Theatre

Received 2024-09-29
Accepted 2025-01-31
Published 2025-02-27

© Malika Tulegenova

 This work is licensed under a [Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License](https://creativecommons.org/licenses/by-nc-nd/4.0/)

Tulegenova, M. (2025). Scenographic Space and Its Construction. *Rotura – Revista de Comunicação, Cultura e Artes*, 5(1), 25-35. <https://publicacoes.ciac.pt/index.php/rotura/article/view/320>

1. Introduction

The theatre is not only a place that is defined by actions that it contains. First of all, the theatre is defined by the space that is organised in it, both on the stage, through the scenography that establishes the performance world, and the general qualities of the space. Each era leads to a wave of new search queries in scenography, as a result of which many innovative design solutions are created, based not only on improving the stage mechanisms, but also on changing the space of the theatrical stage and the hall itself. All these mechanisms, as well as the properly created theatrical space, make it possible to create modern productions that are unique in artistic expression. For example, Aripova (2022), in their study of scenography as a means of creating an atmosphere in a theatrical performance, state that theatrical performances are the most multifaceted form of mass art, and its atmosphere is created much earlier before it is held. This is true, because it is scenography that creates the atmosphere of a theatrical performance.

But Bulgakov (2022) thoroughly studied in their study of the art of scenography, its features and innovations, where they paid special attention to the director. According to them, the success of a theatrical performance is created by each team member, but most of all depends on the director. And it should be agreed with this, because the director of the theatre is responsible for administrative issues, the stage workers ensure the safety of the artists, the actors play for the audience, the dancers create the mood, but it is the director who performs the production and is responsible for the atmosphere on the stage in general. In most cases, the quality of the performance depends on the director, because it is the director who selects the cast, the theatre repertoire and, most importantly, the productions aesthetics (Pogrebnyak, 2023; Dugnani *et al.*, 2023).

In turn, keeping up with the times, Thornett (2020), a well-known stage designer and teacher at the University of the Arts London, in their work on the scenographic potential of immersive technologies, points out that virtual and augmented reality guarantees a new paradigm for the practice of the art of scenography, which is fundamentally different from digital media of a different kind. In addition, Thornett, based on personal experience, states that the perspective of scenography will provide a general idea of how immersive technologies can be used to create an emotional experience for the audience at performances in the theatre. They consider the scenographic environment that immersive technologies make possible, both the specific possibilities they offer to scenographic practice, and the accompanying material aspects of the virtual environment. O'Dwyer (2021), who uses the digital media theory to study the

modern understanding of extended scenography as a spatial practice, spoke about this in their book on digital scenography. Indeed, scenography of the 21st century is highly dependent on modern digital technologies and represents an area where art can explore new methods and challenge the knowledge limitations.

It is important to note that the art of scenography is used not only within the theatre for staging operas and ballets, but also in other creative arenas. For example, Thornett & Crawley (2022) in their work on scenographic strategies studied this issue from a different angle. Thus, studying how scenography works in terms of an exhibition, the researchers came to the conclusion that scenographic exhibitions as embodied multisensory experiences are the thread that somehow consists of the strategies of embodiment, mediation, immersion and activation. These strategies create affective, sensual, phenomenal experiences by scenographic theatrical apparatus. However, it should be admitted that in recent years exhibitions have had to move to fully virtual online experiences, and new virtual and hybrid forms of exhibition scenography are still emerging, which should be interesting to future researchers in this art area. "Creating a space for dramatic self-expression" is a task that scenography should solve. It is no longer a matter of creating a two-dimensional set, but of working on the real and specific stage space, using it for what it is: a tool and platform for experimentation.

Therefore, the purpose of this research work is to study the development history and the formation chronology of the art of scenography, as well as to analyse how theatre and architecture come into contact, and also to find out whether the space created by the scenography laws as a stage space can positively affect the cultural development of users.

2. Materials and Methods

The methodological basis of the research work was the method of cultural and historical analysis, biographical method, theoretical method, method of figurative and stylistic analysis, as well as the cultural approach. Using the method of cultural and historical analysis, the author of this article was able to study the art of scenography development in the theatre, in particular the crisis stages in the scenographic space construction that are the stages of the art of scenography development. Also in the research work, a biographical method was used due to which the masters of the art of scenography were studied and covered. With the help of a theoretical method, data were summarized, with the help of which empirical material was analysed for further distinguishing of the central tendencies in the development of modern scenography

and its prospects for the theatrical future. The author involved the method of figurative and stylistic analysis of the scenographic space and its construction, and also used a cultural approach that helped the author of the article to understand the scenographic process in terms of both artistic culture and theatrical art in particular.

In this research, a variety of data sources were utilized to ensure a comprehensive understanding of scenography and its historical development. The primary sources include archival materials, such as historical documents, theatre production records, and stage design sketches, which provide firsthand accounts of scenographic practices and innovations. Interviews with renowned stage designers, directors, and other theatre professionals were also conducted, offering insights into the personal experiences and creative processes behind the evolution of scenography. These interviews allow for the exploration of subjective interpretations and the cultural significance of scenographic space in contemporary theatre. Additionally, secondary sources, including books, journal articles, and critical essays, were used to contextualize the primary data and support the theoretical framework of the study (Brejzek, 2015; Von Rosen, 2021; Aripova, 2022). Together, these sources are crucial for understanding the dynamic interplay between scenography, theatre, and architecture, and their impact on the cultural development of performance art.

In this scientific article, the author used a large number of information sources from both Kazakh, Russian and American researchers. This scientific work that studied the history of the scenographic space formation, as well as its construction, was carried out in three successive stages. Such structuring was carried out by the author of the scientific study for a clear systematisation of the collected thematic information base and a thorough study of the topic of scenographic space, as well as its construction in a theatrical environment.

In the biographical method, the selection of case studies or examples is guided by specific criteria to ensure their relevance and facilitate replicability. First, the chosen individuals must have made significant contributions to the field of scenography, particularly in the context of theatrical practice and space construction. These figures are selected based on their influence on the development of scenographic art and their direct involvement in pivotal theatrical productions or innovations. Second, the cases should be representative of key historical or cultural shifts in scenography, particularly those reflecting crises or turning points in the field, such as changes in spatial construction or theatrical aesthetics. Furthermore, these case studies should provide insight into the evolving relationship between theatre and architecture, and how their integration has shaped scenographic practices. Lastly, the cases are chosen based on the availability

of detailed biographical and contextual information, allowing for in-depth analysis and comparison. This ensures that the study can be replicated with clear and consistent methodology.

In the work on the first stage of this scientific article, the author collected and performed a systematic analysis of the previously accumulated information, which in turn helped in forming the main problems of studying scenographic space and its construction, as well as in identifying the main crises of spatial construction based on dialogues and debates between famous philosophers and researchers of their time. Also, at the first stage of the work, the author of the scientific study identified and analysed the main nonverbal codes of theatrical art, which have a scenographic aspect.

At the second stage of the research work, an analysis was conducted according to which the author of the article established the main focuses in this study of the scenographic space and its construction within the theatre. Also, at this stage of the work, the main basis for the construction of the art of scenography in the modern theatrical space was drawn up and the ways of developing scenography within the theatre were studied through the analysis of thematic literature. During this stage, studies that helped to form new trends in the art of scenography development were considered, as well as the main factors that do not allow the art of scenography to actively develop in the Republic of Kazakhstan in particular.

During the course of work on the last stage of scientific study, the author summarised the results that they formed during the work on the study topic of the scenographic space, as well as its construction. These results that were made by the author during the course of work on the article, in turn helped the author of the article in summing up the general results of the study the scenographic space construction.

3. Results

3.1. Historical Evolution of Theatrical Space and Scenography

The theatre history has always been a symbiosis of the development of dramaturgy and the space in which art takes place. Despite the fact that the spatial construction system is only a technique of symbolic expressiveness in the art of scenography, the architecture of the theatre building has evolved over many centuries from the traditional ancient Greek amphitheatre with its exceptional acoustic qualities to ultramodern multifunctional spectacular complexes, the theatre is still a space that has attracted and continues to attract the attention of

art lovers. Theatrical space is the work of the artists who create it and the work of stage designers who abstract it. Also, theatrical space is experienced by the inhabitants who are immersed in it and by the audience who view it. Space whether it is a suspended pause, empty space, empty room or boundless space is working. Not only does it change as the performers move in it, but the space itself also provides off echoes of previous events, whether there are memories about previous performances or traces of past stories.

As a concept, scenography has been studied over the centuries by philosophers, scientists, artists and playwrights, but space still remains complex and elusive, although it is the fundamental immaterial form used by designers who is creating venues for theatrical performances. A stage designer thinks about space in action, how they can create and break it, what they need to create the right space, and how it can be constructed using form and colour to improve the actor and the text (Berdynskykh, & Iakovlev, 2024). It is important to understand that the space of the auditorium and the stage is one of the most important tools of the art of scenography in the modern theatre. It is interesting that stage workers put a completely different meaning into the “scenography” concept than, for example, architects. In the phrase “the art of scenography”, a theatre worker sees the work of art designer and organizer of the theatrical space, but an architect-designer has a broader vision of these words, including stage technology (Kozhevnikov, 2021). In turn, the planning and improvement of the architectural design of the scenographic space is used as a presentation of the architect’s intent, and exactly in this the artistic modelling in theatrical scenography is produced. An architectural model in a theatrical space is a three-dimensional image of a work that is designed or exists greatly reduced in comparison with the present (Lanchak, 2023). Such a model in the theatrical space can be any building, various structures, both an architectural ensemble and a city. Even in the very etymology of the “model” word there are Italian roots “maquette”, where it means “sketch”. Various degrees of accuracy of architectural model within the theatrical space are possible, which creates a huge resource for the master of scenography to bring their creative idea to life (Pushkareva *et al.*, 2021). But despite the fact that architectural modelling is actively used in the art of scenography, the main work form of a theatrical stage designer is the space itself.

Historical research of Kazakh theater reflects the evolution of scenography and its interaction with cultural changes in Kazakhstan. From traditional performances, which had the form of folk dramatic rituals and epics, the stage was often a natural environment, without a clear organization of space. Traditionally, scenography

did not have a formulated concept, and the role of space was fulfilled by natural conditions and simple elements such as costumes, music and gestures. Traditional theater did not involve the use of the stage as a separate element of the performance, and more attention was paid to acting and the verbal component (Bilous, 2024). During the period of Soviet power, theater in Kazakhstan began to develop under the influence of Soviet cultural standards. Scenography became an important part of theatrical practices, and the use of geometric forms, abstractions and symbolism became the basis of stage design. Space, which was previously minimal or even absent, began to become an important element of the performance. Theater became an important means of spreading ideology, and scenography was used to emphasize socialist ideas through symbolism, massive structures, and abstract forms.

With the acquisition of independence in 1991, the Kazakh theater began to undergo new changes. The scenography became more flexible and innovative, a combination of traditional elements of Kazakh culture with modern Western theatrical practices appeared. At this time, artists are actively experimenting with new forms, using non-standard spaces, light, video art and installations that allow the audience to interact with the theater space. The space is no longer just a background for the action, it becomes an active element of the performance, which, together with the actor and the text, forms the overall meaning. It is important that modern scenography in Kazakhstan continues to combine tradition and innovation, which enables theater to be an important element of cultural revival and national identity.

In a globalized world, Kazakh theater integrates modern technologies, video mapping and interactive elements into its performances, which allows to create dynamic and changing spaces that respond to the emotions of the audience. The theater has become more open to international trends while preserving its national identity, and scenography in it continues to be the main means of expressing cultural ideas and artistic concepts. All these changes in the Kazakh theater testify to the stage’s ability to be not only a technical element of the performance, but also a cultural resource that actively influences theatrical practice and art in general.

In the theatre of the 21st century, there is a dynamic in the concept development of the event space and how even what seems to be a permanent space changes or collapses over time. Space should be considered as an integral aspect of the performance experience, reminding the viewer that it is never fixed but constantly changing in an active state of becoming. Despite the fact that in the traditional sense the space is considered to be three-dimensional, in which objects are located and

events occur, but this volume is never static. Its forever-changing nature suggests that a fourth dimension of space, time, should be recognized. Some play games with the outer space, searching for its metaphor and meaning in search of a dramatic space definition. Space is part of the scenographic vocabulary. The term “scenography” itself appeared at the beginning of the 20th century (Hammoud, 2022), but the very phenomenon of the art of scenography has been known since the beginning of the theatre. This art existed under other names, and because the term components date back to the play era, therefore the literal translation of the term means “drawing the scene”, but it can be considered not as drawing for the scene, but as drawing in it or along with the scene. In modern performance practice, this term has come to the meaning of the complex relationships between space, object, material, light and sound that define the space and place of a performance.

3.2. Conceptual and Theoretical Foundations of Scenography

An important factor for the art of scenography itself is the fact that the theatre scenography, which was usually perceived only as an object or background in the theatre, comes to the fore as an active form of the stage work that changes the construction of the scenographic space. The rejection of the perception of scenography as a static and passive part of the performance reveals its significance as a resource full of perceived meanings (Von Rosen, 2021). But scenography as an independent art has come a long way to becoming in its modern form and understanding. The art of scenography suffered three spatial crises of spatial construction (Figure 1).

The first crisis in scenography for Brejzek (2015) was the debate between the philosopher Leibniz (1646-1716) and the British physicist Newton (1642-1727). Leibniz synthesised the spatial and performative due to which there was a great scenographic shift. As the second crisis, Brejzek name in their work the positions of the Austrian architect Loos (1870-1933) and the German theatre historian Herrmann (1865-1942) with their calls for abstraction in architecture and theatre. A manifesto of Loos in 1908 with the title “Ornament and Crime” and Herrmann’s essay in 1931 “The Theatrical Experience of Space” show exactly how the figures of surface, space, and the viewer strengthen their call against the representative spaces of the nineteenth century and for the transition into modernity beyond their disciplines. These statements showed that the position of A. Loos on the surface was misunderstood in later architectural debates, which equated “surface” with “scenographic” that had a negative connotation.

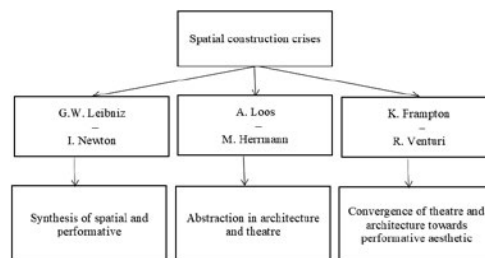


Figure 1. Schematic representation of space construction crises. Source: The scenographic (re-)turn: figures of surface, space and spectator in theatre and architecture theory 1680-1980 (2015)

The third crisis for Brejzek (2015) occurred as a result of the articulation of the spatial and performative turns, as well as the development of a convergence of theatre and architectural practice towards a performative aesthetics. The debate between the American architectural theorist Frampton and the architect Venturi is a modernism defense against the apparent rise of postmodernism and its formal eccentricity. Thus, the art of scenography that has survived three cultural “crises” are “shifts” in the spatial theories and practices of theatre and architecture. It is due to the scenography ontogenesis as art they demonstrate a transdisciplinary understanding of “scenography” and actively participate in the ongoing negotiations about the triad of space, surface and viewer in both the production of space and the production of meaning. Brejzek’s (2015) concept of the “performative aesthetics” in the convergence of theatre and architecture can be observed in modern scenographic practices that integrate dynamic, interactive environments. Contemporary theatre increasingly uses technology to create spaces that evolve with the performance, enabling the scenographic space to be as active and performative as the actors themselves. This reflects Brejzek’s idea of scenography not just as a static backdrop, but as an integral, changing component of the theatrical experience.

3.3. Functions and Elements of Scenography

The performance scenographic basis is usually made up of scenery and costumes, on which the main semantic load is assigned. But it is important to understand not only its elements, but also its functions. There are three main scenography functions in the traditional sense (Figure 2). The character function is the inclusion of the art of scenography in action on the stage, independently and unconditionally significant material and physical, plastic, illustrative or any other character. The game function of scenography is expressed in the performance in creating costumes for actors, applying makeup or masks, material accessories, in transforming

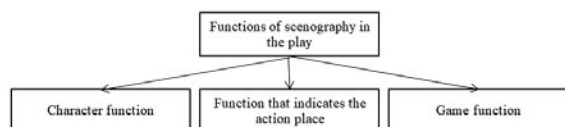


Figure 2. The main functions of the art of scenography in a classical theatre performance. Source: Scenographic solution for the play “The Secret of the Romashka Cafe” based on the play by Sergei Belov “The Secret of the Romashka Cafe”

the appearance of artists themselves, and also, indeed, in their stage play. The last main function designates the place of action in the performance, and only it consists in organising the stage space in which the performance events already take place.

Due to a large number of expression means, the atmosphere of a theatrical performance is arisen. It is with the help of costumes, light, sound, scenery that the viewer sees the whole picture that the director wants to show. It is also important to remember that scenography is not only about transforming the stage, it is also about transforming the artist on the stage. For example, non-verbal components in scenography play a very important role that allows filling the play text with new meanings and “revive” the words, making them colourful and real for the audience in the theatre hall. The main non-verbal codes in the art of scenography are plastic and musical codes (Figure 3).

A formalised language, onomatopoeia or sound stylisation is usually called a musical code, but a plastic code in the scenography space is information in which the author, that is, the director, screenwriter or choreographer, expresses the concept intended by the director using the movement of the performer or scenography. Undoubtedly, non-verbal forms can both distort the script written by the author, and create completely new realities and, as a result, new works. Each actor on their stage are able to transform with the help of their own body using precisely “foreign” non-verbal components and mastering them (Yevseyeva, & Kozyreva, 2015). It is important to understand that, for example, in the Republic of Kazakhstan, in terms of increasing competition among Kazakh theatres, it is important to introduce modern methods and principles into the directing and staging process (Bakirova, & Kussanova, 2020). It is the director who is responsible for the production, but the stage designer is responsible for the construction and organisation of the scenographic space as an elementary aspect of the creative process, and not just as a practical solution of the production. When working with scenographic space, the stage designer should consider the very nature and qualities of this place, the place of performance (Lewinski *et al.*, 2019; Andresyuk, 2024).

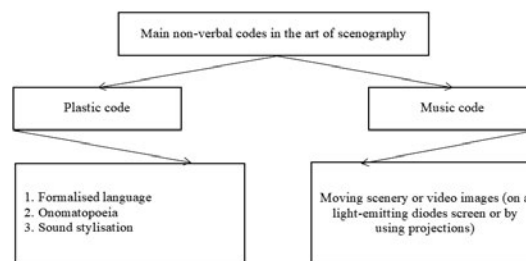


Figure 3. Main non-verbal codes in the art of scenography. Source: Plastic codes in modern stage spaces of Kazakhstan and Russia: Astana and Sochi theatrical performances

A comparative analysis of traditional and modern scenographic practices in Kazakhstan reveals significant changes in approaches to the creation of theatrical space, especially taking into account the influence of the latest technologies on theatrical production. Traditional scenographic practices in Kazakhstan preserved the influence of culture and art inherent in national traditions. In its early stages, theatrical art was often based on simple but expressive stage elements used in folk performances and rituals. The scenography was mostly functional, with minimal changes in space. Sets were traditionally limited to natural materials such as fabrics, wood and other available resources, the preservation of which within tight budgets was often an important aspect of the theatrical process. Theatrical space was simple and mostly defined by the boundaries of the stage, without serious integration with the audience space.

Modern scenographic practices in Kazakhstan, especially after gaining independence, have undergone significant changes. Today, the stage is not only a space for action, but also an interactive element of the performance that actively interacts with the audience (Isak *et al.*, 2023; Bohatyriova *et al.*, 2023). One of the main differences is the use of digital technologies, which radically change the approach to scenography. Thanks to projections, video mapping, interactive installations and modern light and sound effects, the theater space has become more dynamic and changeable, which allows creating new realities for the audience. Digital technologies make it possible to create scenes that can change in real time, depending on the progress of the performance or interaction with the audience.

The influence of technology on theatrical production in Kazakhstan is manifested not only in the modernization of the stage space, but also in changes in the ways of interaction between the theater and the audience. Traditionally, the audience watched a theatrical performance from a certain distance, while today many Kazakh theaters are experimenting with interactive formats in which the audience becomes part of the performance, being able to move around the stage or even participate

in certain scenes. This is a result of the development of theater design, where the use of digital media greatly expands the possibilities for creating new theater concepts. Technological changes also have a major impact on the aesthetics of modern scenography, where traditional materials and forms are combined with digital tools to achieve new effects. Significant is the introduction of video art technologies and digital stage models, which allow creating projections that not only complement the physical space, but also completely transform it. This allows for flexibility and experimentation in the theatrical process, providing more opportunities for creative expression.

It is important to understand that the role of specialists of the art of scenography in organising the spaces of theatrical performances is especially important, mainly determining the creation of a general impression for the audience. Scenography is a vivid and central way for the director and stage designer to convey space and time in a theatrical work, and it also strengthens the atmosphere of what is happening on the stage, therefore, the art of scenography and its space are so important for theatre and art in general.

4. Discussion

Due to the active development of digital technologies, television and cinema, and most importantly the Internet, modern people perceive piece of information in a visualised and pretty easily accessible form. In order for the theatre to remain as before, a spectacular art form, our time and pace of life make the theatre to look for new visualisation ways, new languages for presenting events, new opportunities to present actions and feelings in the space of the theatrical stage. This is the art of scenography. Scenography is actively involved in any theatrical project. The purpose of scenography is not to create beautiful images, but to offer the theatre the principle of an active space in which the action of the stage setting can be inscribed. According to Tochilkina (2015), who, in their study of the theatrical environment, namely the essential semantic characteristics and conditions of its development, states that in modern cultural interpretations such traditional concept as “theatrical culture” is gradually being replaced by the category of “theatrical space”. This is true, because it is the space that surrounds the theatre audience, the stage actors and the stage workers behind the scenes, which emphasises the importance of the correct construction of this space.

In turn, the researcher of modern scenographic approaches in historical theatrical spaces Pantouvaki (2012) in their work emphasises that the theatrical space also includes the scene of the theatrical performance, mean-

ing the stage regardless of whether it is defined architecturally or not, as well as the space where the audience gather, as well as, in turn, the secondary theatre areas intended for the performance and backstage preparation. In this regard, since ancient times, architects have struggled with the fundamental problems connected with the organisation of stage space and audience space, in creating structures in which performance events can be placed. After discussing Pantouvaki’s (2012) perspective on modern scenographic approaches, it is important to consider how their ideas can be applied to contemporary scenographic practices. Author emphasizes that the theatrical space encompasses not only the stage itself but also the spaces for the audience and backstage areas, whether or not they are architecturally defined. This holistic view of theatre space challenges traditional conceptions of scenography as confined solely to the stage. In modern practice, this idea can be seen in the growing trend of immersive theatre, where the audience is integrated into the performance space, blurring the boundaries between onstage and offstage areas (Melnyk, 2024; Brait *et al.*, 2023). This approach encourages scenographers to think beyond the physical stage and incorporate the entire theatre environment, including audience movement and interaction, into the design process.

Scenography researcher Baimukhanova (2021) who considers contemporary art of scenography in their work using the method of phenomenological reduction, states that using technological capabilities that become everyday digital tools, it is possible to develop the visual culture of the theatre by the method of phenomenological reduction. Indeed, the new visuality as a layer of modern culture and art is an inevitable accompanying tool for the introduction of digital technologies and the application of the phenomenological reduction method in the scenographic space of the theatre. Baimukhanova (2021), who examines contemporary scenography through phenomenological reduction, provides another valuable framework for modern scenographic practice. The method of phenomenological reduction allows for a deeper understanding of the sensory and perceptual experience of the audience. By focusing on how space and elements are perceived rather than merely represented, scenographers can create more immersive and meaningful environments.

Karzhaubayeva & Khalykov (2017) used scenery in their work that eventually became full-fledged characters of a theatrical performance and ensured the absolute completeness and meaning of the aesthetic impact of this production on the viewer as a whole, as in their work in the play “Beauty and the Artist”. And the scenography of Geydebrekht is very simple and expressive, both with costumes and decoration systems, which always

corresponded to the ideas of the choreographers, Geydebekht also often used colour semantics in their work as a vivid dramatic technique (Urazymbetov, 2016). Bushen who is the author of sketches for scenery and costumes for more than 30 productions, is also very famous as a stage designer. The work of Bushen is distinguished by the complexity of the created images, as well as its connection with the classical traditions of the masters of the genre and European artists of the mid-20th century (Guruleva, 2020). Or, for example, the spaces of theatrical performances by Martaler in scenography by Fibrok. Fibrok in scenographic solutions used the stage, as a rule, dividing it into well-viewed, but functionally different zones. It combines several very characteristic locations, such as a waiting room, railway station, restaurant or hospital. In this case, several completely different spaces that could not be connected converged in a single place that gives rise to the heterotopy of the theatrical space (Sokolskaya, 2020).

Well-balanced scenographic construction is an important part of any theatre, but according to Nazarova & Karpov (2022) theatrical architecture is a special kind of architectural art that enlightens the theatre “ontological model”. It is important to remember that theatrical architecture may change due to the transition to a digital society, which will raise challenges connected with digital ethics (Wu, & Oktrova, 2024). And, as another researcher of the scenographic space Pavlova (2020) states that modern theatre is a theatre without a stage, without a hall and even without architecture. Well, perhaps this is so, but the modern theatre has a viewer, and the viewer already creates completely new requirements for the theatre, therefore, the theatrical space should be built to meet the needs of modern theatrical performances and their audience. It should be understood that to interest the viewer in the 21st century, to encourage them to attend performances, modern theatrical spaces should have non-traditional forms, and theatre courtyards or recreational areas that are located near the theatre building should be equipped as potential open areas for holding the most various interactive performances.

In turn, Tustikbaev (2019), in their scientific work trying to determine cause-and-effect relationships, which are the main feature of the theatrical performance success, as well as the profitability of consumable materials to their ratio of the artistic integrity of the performance solution, states that currently in the 21st century the most relevant components in the theatre are computer media technologies used in scenography, because based on the critical analysis point of view, the performance and artistic qualities of the production are an important component of success. It should be agreed with this due to the fact that one of the key points for the success of a production on the theatrical stage has always

been scenography and its construction. And since the world of digital technologies is steadily and at high speed absorbing theatre venues, as well as the viewing audience outside the theatre, it is necessary to move at the pace of their development to improve and develop traditional approaches to the art of scenography not only in Kazakhstan, but throughout the world.

In considering Tustikbaev’s (2019) perspective on the cause-and-effect relationships crucial to theatrical success, particularly the balance between the profitability of consumable materials and the artistic integrity of the performance, it is clear that the integration of computer media technologies has become an essential component of modern scenography. Tustikbaev argues that in the 21st century, digital technologies play a critical role in the success of a theatrical production, contributing significantly to both the performance quality and the artistic vision. This view aligns with the broader trend of incorporating digital tools into scenography, where the use of computer media has revolutionized the way space, light, sound, and projections are managed in performance settings.

Khalykov & Koyessov (2022) in their work on scenography studied the issue of scenographic art actualisation and found out that the theoretical concepts of the “Gesamtkunstwerk” ideas, that is, a completely new productive idea in the scenography of the modern theatre, which has a “collaboration” significance in terms of the rapid technology development. Having comprehended the ideas of “Gesamtkunstwerk”, it should be noted that it has a huge impact on the development of artistic styles of our time. According to another researcher Pisarchik (2020), it is highly likely that the performance will soon consist entirely of illusory projections than the theatre returns to its classical traditions, for example, a flat-arched decorative system will be used, but it is also highly likely that classical performances will use elements of modern technologies, for example, holograms or projections, which currently can be observed on the world progressive platforms. Also, the introduction of three-dimensional digital images in the art of scenography of the theatre as modern venues for performances through the active use of progressive technology of virtual reality will provide the necessary push to the future scenography development in the digital environment (Tabački, 2022). Perhaps the perceptual focus on sound and image will not seem very progressive, but a more modern perception of the matter of the art of scenography as an action, and not as an inherited object, allows the perception transformation in this peculiar type of scenographic space.

But first of all, it should be remembered that the constraining factors that do not allow the free development of the art of scenography and the theatre industry, in particular, in the Republic of Kazakhstan, such as

outdated technical equipment, stage machinery, etc., throw the cultural push back. At the same time, these difficulties produce an improvement in the adaptation and operation methods of specialised technical devices to modern conditions of theatrical art. In this case, it is pleasing that, for example, the Turkestan Music and Drama Theater is gradually introducing new generation technologies into the creative process of scenographic creation of performances, developing new algorithms for the performance of the theatre, as well as expanding the technological spectrum of combining innovative methods and techniques in the theatrical performance space (Karzhaubayeva, & Kopbassarova, 2021). The construction of a modern scenographic space is a critical issue in theatrical life, because it is the scenography that makes the viewer become filled with the emotional outline of the atmosphere. Ideas development, as well as the introduction of new forms of media art into the digital performances experience, suggesting the conclusion that the scenographic art development continues and undoubtedly requires new ideological solutions, and modern technologies can be or rather are this solution for the future theatrical space.

5. Conclusion

Scenographic art plays a crucial role in theatre, merging drama and space. This article examines the historical stages of scenography's development, focusing on crises in scenographic space construction, and explores the integration of digital technologies into modern scenographic practices. It also proposes new formats for constructing scenographic space in the digital environment. The

research highlights the importance of these findings for architecture, offering approaches that could positively influence its development and enhance cultural society. According to the results of this scientific study, it should also be noted that the studied scenographic space functions in the theatrical environment are of an exceptional character for stage construction. The study emphasizes the significant role of scenography in modern theatre, particularly in its capacity to attract audiences and enhance the overall theatrical experience. The development of scenographic art today is increasingly intertwined with advancements in digital technologies, offering new opportunities for creative expression and the construction of dynamic, interactive performance spaces. These innovations not only redefine the visual and spatial elements of theatre but also align with the evolving expectations of contemporary audiences, who seek immersive and engaging experiences.

The article underscores the need for ongoing research in scenography, particularly in the context of the rapidly changing digital landscape. As digital technologies continue to influence both the creation and presentation of theatrical works, it is essential to explore how these tools can further enrich scenographic practices and contribute to the cultural and artistic development of theatre. The author stresses that a deeper understanding of the integration between scenography, architecture, and digital technologies will help foster a more vibrant and relevant theatre scene, meeting the demands of the modern viewing audience while preserving the artistic integrity of the field. Future researchers are encouraged to delve into the issue of developing digital spaces for theatrical art, as well as analyse the development turns in the scenography area in the future.

References

- [1] Andresyuk, B. (2024). Visual illusions as a means of aestheticisation of the object-spatial environment. *Notes on Art Criticism*, 24(1), 68-79. <https://doi.org/10.63009/noac/1.2024.68>
- [2] Aripova, S. (2022). Scenography as a means of creating an atmosphere in a theatrical performance. *Oriental Art and Culture*, 3(2), 903-907.
- [3] Baimukhanova, Zh. (2021). Modern scenography by the method of the phenomenological reduction. *Eastern European Scientific Journal*, 4(12), 4-15.
- [4] Bakirova, S., & Kussanova, A. (2020). Small Forms of Contemporary Choreography Directing of Kazakhstan: National Content and Supranational Scenography. *Central Asian Journal of Art Studies*, 7(2), 76-91 <https://doi.org/10.47940/cajas.v7i2.522>
- [5] Berdinskykh, S., & Iakovlev, M. (2024). Properties that reveal the expression of project graphics. *Art and Design*, 7(1), 78-90. <https://doi.org/10.30857/2617-0272.2024.1.7>
- [6] Bilous, A. (2024). Theatre effectiveness calculation. *Culture and Contemporaneity*, 26(1), 49-57. <https://doi.org/10.63009/cac/1.2024.49>
- [7] Bohatyriova, H., Basiuk, L., & Kalashnyk, M. (2023). Formation of the Future Tourism Specialists' Cultural Experience in the Conditions of the Digital Society. *Professional Education: Methodology, Theory and Technologies*, 18, 27-47. <https://doi.org/10.31470/2415-3729-2023-18-27-47>
- [8] Brait, B., Pistori, M. H. C., Dugnani, B. L., Stella, P. R., & Rosa, C. G. (2023). Culture, Literary Scholarship, and Great Time. *Bakhtiniana*, 18(4), e64121p. <https://doi.org/10.1590/2176-4573P64121>
- [9] Brejzek, T. (2015). The scenographic (re-)turn: figures of surface, space and spectator in theatre and architecture theory 1680-1980. *Theatre and Performance Design*, 1(1), 17-30. <https://doi.org/10.1080/23322551.2015.1027522>
- [10] Bulgakov, A. Ye. (2022). Spatial scenography of the XXI century – a qualitatively new synthesis of previous types of scenography. *StudNet*, 5, 4408-4423.
- [11] Dugnani, B. L., Stella, P. R., Rosa, C. G., Brait, B., & Pistori, M. H. C. (2023). Ethical Answerability in Science, Art, and Life. *Bakhtiniana*, 18(2), 2-8. <https://doi.org/10.1590/2176-4573P61712>
- [12] Guruleva, I. V. (2020). Ballet extravaganza. Sketches by Dmitry Bushen for productions by Serge Lifar. *Bulletin of St. Petersburg University*, 10(1), 132-151
- [13] Hammoud, J. S. (2022). Representations of Scenography in the Contemporary Theatrical Discourse in the “Imagine That” Play. *Eurasian Journal of Humanities and Social Sciences*, 8, 135-147
- [14] Isak, L., Babak, O., & Hren, Y. (2023). Digital Tools in Professional Education Training. *Professional Education: Methodology, Theory and Technologies*, 18, 104-125. <https://doi.org/10.31470/2415-3729-2023-18-104-125>
- [15] Karzhaubayeva, S., & Korbassarova, A. (2021). Innovative Strategies of the Turkistan Music and Drama Theater. *Central Asian Journal of Art Studies*, 6(4), 148-157. <https://doi.org/10.47940/cajas.v6i4.510>
- [16] Karzhaubayeva, S. K., & Khalykov, K. Z. (2017). Scenography of Kazakhstan in the Philosophy and Culture Discourse. *International Journal of Trend in Scientific Research and Development*, 1(6), 406-411. <https://doi.org/10.31142/ijtsrd3570>
- [17] Khalykov, K., & Koyessov, T. (2022). “Gesamtkunstwerk” as a Progressive Idea of Creative Technologies in Scenography. *Central Asian Journal of Art Studies*, 7(1), 15-36. <https://doi.org/10.47940/cajas.v7i1.523>
- [18] Kozhevnikov, A. M. (2021). Techniques of modern theatrical transformation. *Architecture and Modern Information Technologies*, 1(54), 165-187. <https://doi.org/10.24412/1998-4839-2021-1-165-187>
- [19] Lanchak, Ya. (2023). Features of visual identification of modern Ukrainian theatres by means of graphic design. *Notes on Art Criticism*, 23(2), 28-33. <https://doi.org/10.32461/2226-2180.44.2023.293908>
- [20] Lewinski, P., Lukasik, M., Kurdej, K., Leonarski, F., Bielczyk, N., Rakowski, F., & Plewczynski, D. (2019). The World Color Survey: Data Analysis and Simulations. In: *Complexity Applications in Language and Communication Sciences*, 289-311. Cham: Springer International Publishing. https://doi.org/10.1007/978-3-030-04598-2_16
- [21] Melnyk, M. (2024). Theatre art: Conceptual and categorical problems. *Interdisciplinary Cultural and Humanities Review*, 3(1), 46-52. <https://doi.org/10.59214/cultural/1.2024.46>
- [22] Nazarova, Yu. V., & Karpov, S. V. (2022). Philosophical Foundations of the Professional Ethics of an Architect in Theater Architecture. *Humanitarian Statements of the TSPU named after L. N. Tolstoy*, 1(41), 20-29. <https://doi.org/10.22405/2304-4772-2022-1-1-20-29>
- [23] O'Dwyer, N. C. (2021). *Digital scenography: 30 years of experimentation and innovation in performance and interactive media*. London: Bloomsbury Publishing. <https://doi.org/10.5040/9781350107342>
- [24] Pantouvaki, S. (2012). A Space within a Space: Contemporary Scenographic Approaches in Historical Theatrical Spaces. In: *The Visual in Performance Practice*, 43-54. Oxford: Inter-Disciplinary Press. https://doi.org/10.1163/9781848880665_006
- [25] Pavlova, Ye. Yu. (2020). Architecture and scenography in modern interactive theater. *Bulletin of Science and Education*, 10(3), 95-97.
- [26] Pisarchik, M. S. (2020). Features of theater architecture in the loft style. *Bulletin of the Belarusian State University of Culture and Arts*, 4(38), 96-102.
- [27] Pogrebnyak, G. (2023). Frame design in the visual culture of modern author's directing. Part 2. Projecting the objective world in films by author-directors. *Culture and Contemporaneity*, 25(2), 50-57. <https://doi.org/10.32461/2226-0285.2.2023.293745>
- [28] Pushkareva, T. V., Ivanova, Ye. Yu., & Utkina, I. V. (2021). Architectural layout through the prism of cultural and historical tradition and new technologies. *Man and Culture*, 6, 20-33.
- [29] Sokolskaya, A. O. (2020). Obedient Bodies: Space, Time and Sound in Operas by Christoph Marthaler. *Practices and Interpretations: A Journal of Philological, Educational and Cultural Studies*, 5(1), 34-49. <https://doi.org/10.18522/2415-8852-2020-1-34-49>

- [30] Tabački, N. (2022). Into the Nebula: Embodied perception of scenography in virtual environments. *Journal of the Performing Arts*, 26(3), 9-16. <https://doi.org/10.1080/13528165.2021.1977491>
- [31] Tarasova, O. V. (2017). *Scenographic solution for the play “The Secret of the Romashka Cafe” based on the play by Sergei Belov “The Secret of the Romashka Cafe”*. Yekaterinburg: Ural State Pedagogical University
- [32] Thornett, L. (2020). The scenographic potential of immersive technologies: virtual and augmented reality at the Prague Quadrennial 2019. *Theatre and Performance Design*, 6(1), 102-116. <https://doi.org/10.1080/23322551.2020.1785178>
- [33] Thornett, L., & Crawley, G. (2022). Staged: scenographic strategies in contemporary exhibition design. *Theatre and Performance Design*, 8(1), 3-6. <https://doi.org/10.1080/23322551.2022.2099091>
- [34] Tochilkina, A. S. (2015). Theatrical environment: essential semantic characteristics and conditions of formation. *Theatre. Painting. Movie. Music*, 3, 59-68.
- [35] Tustikbaev, K. (2019). The meaning and importance of efficiency theory in scenography. *Central Asian Journal of Art Studies*, 3, 89-96.
- [36] Urazymbetov, D. D. (2016). Innovative searches of M. Tleubaev in the national ballet “Aksak Kulan”. *Bulletin of the Academy of Russian Ballet named after A. Ya. Vaganova*, 4(45), 51-61.
- [37] Urazymbetov, D. D. (2016). Plastic codes in modern stage spaces of Kazakhstan and Russia: Astana and Sochi theatrical performances. *Bulletin of the St. Petersburg State Institute of Culture*, 3(28), 122-125.
- [38] Von Rosen, A. (2021). Why Scenography and Art History? *Journal of Art History*, 90(2), 65-71. <https://doi.org/10.1080/00233609.2021.1923566>
- [39] Wu, Z., & Oktrova, M. (2024). Impact of virtual reality technologies on the perception and interpretation of contemporary art. *Interdisciplinary Cultural and Humanities Review*, 3(2), 6-15. <https://doi.org/10.59214/cultural/2.2024.06>
- [40] Yevseyeva, I. V., & Kozyreva, S. Yu. (2015). The role of non-verbal components in scenography. *Bulletin of the Kemerovo State University*, 4(64), 70-73.

Bio

Malika Tulegenova graduated from the Jania Aubakirova Music School-College (2007). From 2007 to 2009, studied at the American University in Dubai (Dubai, UAE). In 2010–2011, studied at the Istituto Marangoni, specialising in architect-designer (Milan, Italy). Graduated from the Kazakh National University of Arts with a Master’s degree in Scenography/Stagecraft and Stage Design. Currently (2024), she is completing her doctoral studies at the Kazakh National University of Arts, specialising in art history. In 2024, he became Director of the Department of Implementation of Scenographic Projects and Stage Productions of the State Opera and Ballet Theatre “Astana Opera”. Since 5 February, she is Deputy Director for International Relations, Marketing and Communications of the State Opera and Ballet Theatre “Astana Opera”.

