

**MODERN ARTISTIC APPROACHES OF ARCHITECTURAL ORGANIZATION OF PUBLIC AND RESIDENTIAL ENVIRONMENT**

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**Abstract.** The existing problems of emotional-figurative perception of the architectural environment of public and residential buildings and structures, on the one hand, and modern examples of practical activities with very radical ideas about the organization of the architectural environment force us to rethink the theoretical achievements of artistic design.

The aim of the study is to systematize existing information about the artistic design of the architectural environment in the context of the development of the artistic image of the architectural environment, formulating the features of modern artistic approaches to organizing the public and residential architectural environment.

Materials and methods. Literary and informational sources, comparative analysis, structural and logical modeling, systematization of research results, literary and informational sources, methods of experimental design.

Within the framework of the study, the architectural environment a three-tier hierarchical system is considered. Four modern approaches to the artistic design of the architectural environment are proposed: critical, individual, interactive and creative.

It is established that the architectural environment is perceived as a multilevel, open developing and interacting with visitors in time and space system. The artistic image of the architectural environment covers all levels of formation and connects them into a single whole. The application of the proposed modern artistic approaches is possible both separately and together. Their harmonious integration in the context of artistic design helps to create an architectural environment that evolves and changes according to the needs of visitors and their own interactive rules of perception. The argumentation of these artistic approaches provides a basis for further study of dynamic processes and prospects for the development of artistic design with the possibility of using the results of research work in the artistic design of public and residential architectural environment. Examples are given.

**Keywords:** artistic design, architectural environment, public and residential buildings and structures, theory of architecture.

**Introduction.** Problems of organizing the architectural environment of public and residential buildings are not new, many scientists are concerned with them. However, the partial absence of artistic and aesthetic ideas, individuality and emotional and figurative perception of the architectural environment encourage the definition of modern artistic approaches to the organization of public and residential architectural environment. Existing research in some aspects reveals the topic of approaches to the development of urban, architectural and subject-spatial environment, but they need to be generalized and further systematized. This is due to the growing trend of theoretical and practical experience of artistic design. Therefore, the coordination of theoretical provisions of artistic design, most of which were formulated about forty – fifty years ago, with modern radical ideas about the organization of the architectural environment of such buildings and the emergence of extremely interesting examples of practical activities that develop the theory of artistic design and encourage rethinking is extremely relevant. It helps to re-evaluate the urban and architectural environment, helps to develop new emotions and figurative associations when interacting with the environment. This creates a positive development, rethinking and interaction of the architectural and urban environment and man.

**Analysis of recent research and publications.** Johannes Itten is considered to be one of the founders of artistic design. His approach is based on maintaining a unique creative impulse and individual creative work of students while correcting common to all errors of perception of color and shape [11]. The founders of the national school of art design are Eugene Rosenblum and Mark Konik, who developed his theoretical and practical principles together with a team of like-minded people in the Seneca studio. The most important achievement of the studio for twenty-five years of work is the environmental approach, in which any object is perceived as an element of the environment and only from this point of view is artistically understood and researched [14, 22]. Today, radical ways to develop the architectural and urban environment are being explored at The Why Factory, led by MVRDV founder Winnie Maas. In particular, Winnie Maas emphasizes the importance of irony and ironic attitude to objects in the design process, creating an innovative, outstanding, social, green environment [5, 27]. Extremely interesting from the point of view of artistic design are the projects of Bjarke Ingels, who is the founder of the author's architectural bureau BIG. One of the main ideas of BIG are the principle of play and the fact that the design approach is similar to children's play [9, 25]. Heatherwick Studio founder Thomas Heatherwick is also one of the architects whose position is surprise and a child's attitude to life and work. All objects of the studio are non-standard and are designed to reconsider the attitude to the urban environment, changing the usual attitude to the environment and life functional processes by changing the point of view [3, 15, 26]. Seas Griffiths, Charles Holland, and Sam Jacob, founders of FAT Architecture, are researching alternative ways to develop the architectural and urban environment at Yale University and the Architectural Association. These unique individuals with their own new approaches to the practical experience of artistic design of public and residential buildings deserve separate consideration and research.

**Problem statement.** Neglect of emotional and figurative characteristics of the architectural environment, partial loss of spiritual and intellectual values and individuality, detachment of theoretical heritage from the practical experience of artistic design of public and residential buildings of foreign experience and Ukraine are the reasons for research and definition of modern artistic approaches and artistic and aesthetic ideas.

**Purpose and objectives.** The aim of the study is to systematize the existing information about the artistic design of the architectural environment in the context of the development of the artistic image of the architectural environment, to formulate the features of modern artistic approaches to the organization of public and residential architectural environment. The objectives of the study are defined: in the context of artistic design to consider the process as a phenomenon of reformatting the satisfaction of functional needs in the art of living. Consider the space in terms of providing conditions for the implementation of the process and emotional and artistic content. Decipher the appearance of the environment and its artistic content due to the subject content and equipment of the environment space.

**Materials and methods of research.** Information, literature sources, methods of experimental design, comparative analysis and structural modeling, systematization and generalization of research results.

The main ideas of artistic design include the statement that man and the emotions he feels when interacting with an artificial environment are the basis of any creative activity. The design idea as a category of artistic design is developed at three levels of the hierarchical system of the architectural environment. At the level of the functional process, a concept is proposed and formulated. At the spatial level, a place for the implementation of the process is arranged. At the level of the organization of subject filling ideas of a complete set of the equipment are developed. Artistic design of the architectural environment combines the design idea as a principle of solving functional and technological problems of environmental activity, architectural and artistic idea as an emotional and aesthetic connection of spatial forms required by the process and the process itself, as a whole connecting architectural and design ideas [31]. Therefore, the artistic objects of the architectural environment evoke an emotional response, have a unique artistic image and rise to the same level with works of art. As a result of the analysis of sources of information and literature, four modern approaches of art designing of the architectural environment are formulated. These include a critical attitude to the organization of the architectural environment, individuality, interactivity and creativity.

The first approach consists critical attitude to the environment and to some extent freethinking, the search of extraordinary ways of self-improvement and development of the structure of the architectural and urban environment. This is because critical thinking is characterized by ensuring social progress. The methods used by the architect-artist within this approach include methods of protest (absence of restrictions and exit from the comfort zone) and the method of manifestation. The method of protest represents actions united in order to express disagreement with the existing environment. The reasons for the protest, as a rule, are dissatisfaction with the state of affairs in the field of architecture and urban planning, as well as the deteriorating situation in society. Techniques for expressing protest actions in a creative form include happening, performance and art mob [30]. Happenings are a kind of micro-performances with plot elements and the presence of theatrical props or abstract rhythmic, dynamic or stable compositions. The main difference between a happening and a performance is that in the happening the spectator is involved in the event, while the performance does not involve the spectator. The purpose of theatrical street protest is to arise interest and involve the public and the media in the event. Art mob is a short-lived spontaneous theatrical action aimed at attracting public and media attention to a socially significant problem, which consists in the appearance at a certain time and place of a certain number of activists who perform pre-planned actions [6]. The reception of polar contrast emphasizes the significant difference between the two objects. This can be a difference in the shape of objects or other external manifestations, as well as a difference in emotion [11, 30]. The method of manifestation involves the creation of project-messages with certain characteristics, architecture and a set of design templates [7], which criticize the paradigms in contemporary art and determine the set of aesthetic values that should oppose this paradigm [2]. Therefore, it is not surprising that almost all art design projects are manifestos and carry a spirit of denial. They draw attention to shortcomings and protest against the imperfect, freeing up space for everything new in architecture and design [31].

An example of a project that incorporates features of protest against everyday life and a manifesto calling for a rethinking of the daily functioning of the art of living is the NA tree house by architects Sou Fujimoto (2012). This Tokyo house by Japanese architect Su Fujimoto has almost no walls and looks like scaffolding. Life among dense urban development in small houses can be compared to life in a tree. The tree has many branches, the branches are a place of various activities. Therefore, NA has three floors, divided into many chess platforms. The walls are made of glass, which makes the premises safe due to the loss of privacy. The platforms are not hermetically sealed, but interconnected in their unique theory of relativity. Therefore, communication and participation in the discussion between the individual branches is possible at any point in space. The house on the one hand can be considered a large one-room. However, if each floor is considered as a room, then on the other hand it can be argued that it is a mansion of various rooms. In my opinion, this is a great example of the application of a critical approach to artistic design, which demonstrates the unity of separation and coherence (Fig. 1) [13].

Individuality determines a set of unique properties that characterize the uniqueness and are manifested in features, character, specific qualities that distinguish the structure of one architectural and urban environment from another, embodying the second approach to artistic design. The artistic image is created as a result is a special form of aesthetic development of the world, which preserves its integrity. Based on the images of memory, the artist creates a new augmented reality - an artistic image, which evokes in the mind a number of imaginary images [18]. Therefore, the architect expresses the meaning of being through sensual images. The methods used by the architect-artist within this approach include the methods of personification and complementarity. The method of personification gives an idea of the architectural and urban environment by endowing it with the properties inherent in living persons. The method of complementarity involves the organization of the environment by mutual correspondence of its parts, which ensures their interaction and the creation of a single whole, causing a feeling of subconscious mutual sympathy or antipathy of visitors, which determines the division into their own and others [20]. Characteristic techniques include techniques of subjectivity and selfishness. The subjective nature of the form, color, lighting and materials of the architectural and urban environment forms the artistic expressiveness and emotional and figurative perception of the environment [30]. Acceptance of selfishness allows in a conflict situation not to

compromise and satisfy their own interests without taking into account the interests of others. All this allows you to create unique objects and subject-spatial environment in accordance with the personal views and interests of customers, often ignoring the opinion of neighbors.

An example of applying the approach in the context of identifying individuality while using selfishness is Multicolored Tetris hotel, from MVRDV (W) ego, Eindhoven, Netherlands, 2017. The future of the city is a flexible process, so with the help of playing and other tools (W) ego explores the dynamics joint design to best model the competing desires of each resident. The (W) ego project at Dutch Design Week shows nine urban apartment buildings-modules in one possible configuration. Each unit has its own character, inherent in the resident owner. Specific means of organizing the individuality of the space include specific orange front doors, green fencing surfaces with hammocks and ladders, tropical pink, which stretches over several floors, yellow lemon penthouse, and blue cave with an unusual texture. At the same time, the possibilities of flowing room modules and their combinations created by the concept are endless. This visualizes the process of residents negotiating with each other and invading the dreams of neighbors, during which users together create something atypical. Thus, the name (W) ego is recoded: Ego becomes Wago. (W) Ego shows that evolutionary and flexible architecture is possible. A better situation can be achieved at any time, which leads to a more optimal use of limited urban space (Fig. 2) [5].



Fig. 1. Tree-house NA,  
architectural bureau Sou Fujimoto, 2012



Fig. 2. Multicolored Tetris hotel, from  
MVRDV (W) ego, Eindhoven,  
Netherlands, 2017

The third approach combines interactive projects and buildings and lies in organization of the structure of the architectural and urban environment, which includes in the process of creating and operating complicity and varying degrees of influence of visitors on the elements and connections between its parts to transfer control over functional and information exchange elements, content, context, user environment time. Elements of interactivity are all elements of the system through which there is interaction with visitors, the ability to test scenarios and design a space of interaction [10, 28]. The methods used by the architect-artist within the interactive approach include methods of integration, coding, open form. The method of integration involves establishing links between the individual parts of the whole, information and knowledge about the subject-spatial and architectural-urban environment, as well as ensuring their integrity and unified structure. This makes it possible to go beyond the functional role of individual components and perceive the environment as a whole, diverse and emotional [19]. The method of coding provides a clear communication process between the environment and man by converting any information elements into a sequence of symbols, signals according to certain rules, which the visitor changes for himself [17]. The method of open form, which is the property of the Seneca Studio [14, 22], allows a person to individually change the characteristics of the created art objects, influencing the existing architectural and urban environment and adapt the environment to themselves. Typical techniques of this approach are the techniques of transformation and collage. The method of transformation allows the transformation of structure, form, properties of architectural and urban and subject-spatial environment by operating with its scale, shift and distortion of proportions, morphing to move to a new level of development of the environment as a system at all

levels. The transition to a new level of functioning and development of the structure changes the quality of space and occurs under the influence of transformations, which requires changes in the functions of the system itself. This process is associated with changes in subsystems and changes the nature of the interaction of elements of the system and man [12]. The technique of collage allows the creation of objects and architectural and urban environment by multi-layered overlapping elements of the environment in accordance with the author's intention and the ability to transfer control over its content and context through an interactive approach to users [28, 29].

A good example of an interactive approach is the Sahawat Jerry House in Thailand on Cham Am Beach (2011), performed by Onion. The indoor environment of the house is organized like a playground, where all family members are encouraged to play. Running, climbing, hiding, hanging, falling – priority physical activities that go beyond the general way of life of an ordinary family. The design is based on the American animated series Tom and Jerry (1940), so it resembles Jerry's target house and looks like a large piece of cheese in which the Mobius strip is a route for Jerry to escape from Tom's cat. The central vertical spatial core is the main living room, which is divided into five horizontal planes of different inclination, height and size with its own vertical openings for communication, which are not connected to the stairs and ramps of the rest of the space. In addition to the usual, among the possible options for play, movement and use of the central space is a free fall through the holes of the grid, hanging from the nets and changing the height of their level, sliding like a slide from sloping surfaces, and so on. The rest of the space has three levels. On the third level there are four children's bedrooms – according to the number of children in the family. They are connected by a series of tunnels, as well as an external ladder and stairs inside the bedrooms with the rest of the floors (Fig. 3) [16].

The fourth defines a modern artistic creative approach, which gives the ability of the structure of the architectural and urban environment to respond creatively and adaptively to the need for new conditions and approaches, deviate from traditional schemes and patterns, produce fundamentally new ideas of architectural and spatial organization and bring them to practice. Objects created within this approach attract attention due to shock, parody, ease of perception, brightness and high memorability of the image. It is divergent thinking, aimed at creating many different options for solving the problem, is the basis of creativity [23]. The methods of this approach include methods of syntonicity, mystification, play. The method of syntonicity works due to the emotional harmony of the structure of the architectural environment, its individual components and the person who falls into this environment. That is, within the framework of this method, a harmonious response of the urban, architectural and subject-spatial environment to the state of man and nature is laid down [8]. Emotions arising from the interaction of man and the environment should be considered as one of the important features of individuality, and interpreted as a set of individual properties that reflect the origin and course of psycho-emotional experiences that directly affect the psychological well-being of people [24]. The method of mystification works by creating familiar things and objects of the environment with non-characteristic properties. It is a question of such interpretation and application of means of art designing at which properties of the created objects cannot be defined neither visually, nor tactilely. An optical and tactile illusion is achieved, which the brain refuses to perceive [31]. The method of play is based on a form of human-environment interaction during which human movement and behavior cannot be predicted [21]. In particular, Infante in his book "On his concept of artifact" notes that the interaction of artifact and nature creates a playing field-framework, in the middle of which you can dispose of the attributes of nature. The artist-architect is the center of the playing field and chooses the technical aspects of the game, emphasizing the "instantaneous edge of the subtle interaction between the artificial object and nature". The game is enriched by coincidences inherent in any life situation, but without the spectator-participant, the architectural and subject-spatial environment is incomplete [21]. Bjarke Ingels, founder of BIG interprets the game method in a slightly different way, emphasizing that the design process is also similar to children's play. The same applies to Thomas Heatherwick, the founder of Heatherwick Studio, whose projects are designed to change the usual attitude to the architectural and subject-spatial environment and life functional processes. The Senezh studio also emphasized that the embodiment of artistic ideas in the architectural and urban environment is like a game. After all, first there is the design of game situations, which are created as spaces, plots for

games. Then the structure of the game situation is displayed and drawings of the heroes' communications in spaces are created. This is followed by the layout of these situations and the creation of elements to enable the construction of situations [14, 22]. The characteristic techniques of the creative approach include the reception of expressiveness, as well as the reception of disturbances and the search for a new balance. According to Itten, in artistic design, the author's own experiences and peculiarities of perception are primarily able to convey the uniqueness of the architectural and subject-spatial environment created by him [11, 30]. Therefore, the expressiveness and ability to convey a creative impetus is manifested during the subjectively chosen by the architect of certain means, the nature of the lines to convey continuous movement, shape and color scheme of the elements of the environment. The generalization of a certain emotional and spiritual life experience leads to the creation of an image independent of previously acquired knowledge. Thus, the emotional and spiritual content, which turns into form and color, raises the architectural and subject-spatial environment to the same level with works of art [11, 29, 30]. Receiving disturbance and finding a new balance combines the theme of carefully organized delusions of vision, work with optical illusions and consequences of op-art, with visual transformation of space size, dynamism, dramatization, kinetics, displacement or displacement to disrupt the tectonics and plasticity of the facade – all something that changes the traditional notion of architectural and subject-spatial environment.

An example of the simultaneous use of creative and interactive approaches, play methods and open form is the Bert series of modular houses from Studioprecht, which are a dynamic form-transformers and offer residents to experience architecture and nature from the standpoint of young children. The architects of the studio managed to create unique characters, whimsical-looking cartoon characters from Sesame Street or Minions, who become part of the wildlife of the forest. Personification and whimsy create expressiveness, resulting in feelings and emotions – attributes in architecture, which are lacking today. The Bert modular system makes it easy to respond to customer requests in real time. The client reports the necessary functional areas and rooms, such as bedroom, kitchen, living room, library, bathroom and others. All this involves the customer in the design process and affects the appearance of the house. And at the same time, designing Bertha architects tried to remember the childhood in which practically all children climbed trees and built shelters from branches. This made it possible to feel nature in three dimensions and see the environment as a playground with tree houses (Fig. 4) [4].



Fig. 3. Jerry House, Onion Company, Thailand

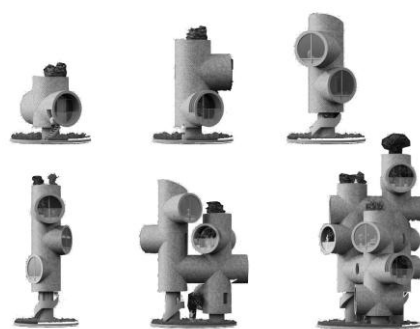


Fig. 4. Bert modular houses, Architectural Studio Precht

**Research results.** Thus, the architectural environment is considered a hierarchical system. The design idea as a category of artistic design is developed at three levels of this system: at the level of the process, the concept is offered; at the level of space, a place for the process is arranged; at the level of subject, filling ideas of the organization of the equipment are developed. Artistic design of the architectural environment combines the design idea as a principle of solving functional and technological problems of environmental activity, architectural and artistic idea as an emotional and aesthetic connection of spatial forms of the process and the process as a whole that connects architectural and design ideas. Four modern approaches to the artistic design of the architectural environment are proposed: critical, individual, interactive, creative.

**Conclusions.** It is established that radical ideas and artistic concepts of modern architectural environment and scientific directions of studying artistic design of architectural environment are united by a common trend – the perception of architectural environment as a multilevel, open system that develops and interacts with users in time and space. The artistic image of the architectural environment covers all levels of formation and connects them into a single whole. The application of the proposed artistic approaches is possible both separately and together. Their harmonious integration in the context of artistic design helps to create an architectural environment that develops and changes according to the needs of visitors and their own interactive rules of perception. Argumentation of these artistic approaches provides a basis for further study of dynamic processes and prospects for the development of artistic design with the possibility of using the results of research work in the artistic design of public and residential architectural environment.

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## СУЧАСНІ ХУДОЖНІ ПІДХОДИ АРХІТЕКТУРНОЇ ОРГАНІЗАЦІЇ ГРОМАДСЬКОГО ТА ЖИТЛОВОГО СЕРЕДОВИЩА

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**Анотація.** Існуючі проблеми емоційно-образного сприйняття архітектурного середовища громадських і житлових будівель і споруд з одного боку і сучасні приклади практичної діяльності з вельми радикальними уявленнями про організацію архітектурного середовища з іншого боку змушують переосмислити теоретичні досягнення художнього проектування.

Метою дослідження є систематизація існуючої інформації про художнє проектування архітектурного середовища в контексті розвитку художнього образу архітектурного середовища, формулювання особливостей сучасних художніх підходів організації громадського та житлового архітектурного середовища.

Матеріали і методика. Літературні та інформаційні джерела, порівняльний аналіз, структурно-логічне моделювання, систематизація результатів досліджень, літературні та інформаційні джерела, методи експериментального проектування.

В межах дослідження архітектурне середовище вважається триступеневою ієрархічною



системою. Запропоновано чотири сучасних підходи художнього проектування архітектурного середовища: критичний, індивідуальний, інтерактивний і креативний.

Встановлено, що архітектурне середовище сприймається як багаторівнева, відкрита система, що розвивається і взаємодіє з відвідувачами в часі і просторі. Художній образ архітектурного середовища охоплює всі рівні формування і пов'язує їх між собою в єдине ціле. Застосування запропонованих сучасних художніх підходів можливо як окремо, так і разом. Гармонійна їх інтеграція в контексті художнього проектування допомагає створити архітектурне середовище, яке розвивається і змінюється відповідно до потреб відвідувачів і власних інтерактивних правил сприйняття. Аргументація даних художніх підходів дає підставу для подальшого дослідження динамічних процесів і перспектив розвитку художнього проектування з можливістю використання результатів науково-дослідної роботи в художньому проектуванні громадського та житлового архітектурного середовища. Наведені приклади.

**Ключові слова:** художнє проектування, архітектурне середовище, громадські та житлові будівлі та споруди, теорія архітектури.

## СОВРЕМЕННЫЕ ХУДОЖЕСТВЕННЫЕ ПОДХОДЫ АРХИТЕКТУРНОЙ ОРГАНИЗАЦИИ ОБЩЕСТВЕННОЙ И ЖИЛОЙ СРЕДЫ

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**Аннотация.** Существующие проблемы эмоционально-образного восприятия архитектурной среды общественных и жилых зданий и сооружений с одной стороны и современные примеры практической деятельности с весьма радикальными представлениями об организации архитектурной среды с другой стороны заставляют переосмыслить теоретические достижения художественного проектирования.

Целью исследования является систематизация существующей информации о художественном проектировании архитектурной среды в контексте развития художественного образа архитектурной среды, формулировки особенностей современных художественных подходов организации общественной и жилой архитектурной среды.

Материалы и методика. Литературные и информационные источники, сравнительный анализ, структурно-логическое моделирование, систематизация результатов исследований, литературные и информационные источники, методы экспериментального проектирования.

В рамках исследования архитектурная среда считается трехступенчатой иерархической системой. Предложено четыре современных подхода художественного проектирования архитектурной среды: критический, индивидуальный, интерактивный и креативный.

Установлено, что архитектурная среда воспринимается как многоуровневая, открытая развивающаяся и взаимодействующая с посетителями во времени и пространстве система. Художественный образ архитектурной среды охватывает все уровни формирования и связывает их между собой в единое целое. Применение предложенных современных художественных подходов возможно как отдельно, так и вместе. Гармоничная их интеграция в контексте художественного проектирования помогает создать архитектурную среду, которая развивается и изменяется в соответствии с потребностями посетителей и собственных интерактивных правил восприятия. Аргументация данных художественных подходов дает основание для дальнейшего исследования динамических процессов и перспектив развития художественного проектирования с возможностью использования результатов научно-исследовательской работы в художественном проектировании общественной и жилой архитектурной среды. Приведены примеры.

**Ключевые слова:** художественное проектирование, архитектурная среда, общественные и жилые здания и сооружения, теория архитектуры.

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