

**WAYS OF REPRESENTING THE PERFECT BEING  
IN ARCHITECTURAL AND DESIGN OBJECTS IN THE CONTEXT  
OF THE INTERACTION OF THE PRESENT AND THE SPACE OF PRESENCE**

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**Abstract.** The article deals with the topic of assigning connotations of ideal existence to spaces by means of architecture and design. Being at the intersection of various fields of knowledge such as philosophy, psychology and architecture, this issue is of great importance for contemporary design due to the ever-growing competition between different concepts of organizing the environment, which occurs through the assignment of associations with ideal existence. The latter is often used as a marketing technique to assign added market value to architectural objects (for example, when choosing the name of residential complexes or service facilities). To a large extent, they are also related to the development of immersive presence technologies, which make us think about the authentic understanding of the concept of "reality".

The scientific novelty of the study is due to the use of a specially developed method of communicative and dispositional generalization of architectural and design objects created to represent sacredness, power, idyll, and celebration. All of them are analyzed from three points of view: a) determining the content of the message that architecture is trying to convey to the audience about itself; b) the content of the narrative that serves as the basis for creating an architectural style or manner; c) the characteristic features of architectural and design elements involved in the construction of such an environment.

A significant part of the study was carried out by grouping the selected material according to the content of the messages to the occupant about himself, as well as the nature of the subjective experience of the "ideal" that was actually obtained. In the context of the former, the following ways of conceptualizing the "ideal" message of a space to the person who is in it were identified, namely: a) architectural and design representation of the ideal is formed by elements that focus attention on themselves, but do not provide for the possibility of personal involvement or complicity; b) the architectural and design representation of the ideal is formed with the help of elements that, in addition to serving as accents for concentrating attention, provide mechanisms of personal involvement and participation; c) elements symbolizing the ideal are an integral part of the environment of personal involvement, in which attention is focused on different objects, all of which, however, are parts of a single space of ideal presence.

Such an analysis made it possible to outline the mechanisms for providing the architectural environment with connotations of ideal being, based on project modeling within a conditional range, the extreme points of which are: on the one hand, a state of complete separation, within which the "ideal" is perceived as unattainable "external" and, on the other hand, a state of such close integration of the "self-image" into the semantic field of the "ideal" that can lead to inflation of the subjective experience of the "ideal" and its leveling.

Based on the above data, a theoretical approach to the methodology of constructing the subjective impression of an ideal presence by architectural and design methods is formulated, namely: a) formulation of an ideological and poetic narrative that can be assigned individually to each person present; b) search for an appropriate semiotic program that can express the narrative as a visual structure that gives the environment a unique identity associated with the "ideal"; c) providing this semiotic program with architectural interpretations in the form of objects with a meaning that is understandable to the person present.

**Keywords:** architecture, design, designing, representation, ideal, connotation, environment, space.

**Introduction.** The problem of architectural and design representation of the category of ideal being and ideal presence has played an important role in the development of material culture throughout the history of the world. It is based on the issue of subject-spatial means that play the role of communication aimed at outlining the narrative concept of the ideal, as well as determining the relationship between it and the person who encounters it. Thus, there is an interest in determining the structures of the experience of the perfect, which is formed through presence in a certain space. The key concept of "ideal presence" in this study is understood as the subjective existential experience of the perfect, which stems from interaction with a specially organized environment.

These data can be important for further experiments related not only to the creation of the physical environment, but also immersive spaces of presence formed through virtual and augmented reality technologies [1]. The latter are characterized by a shift in attention from the priorities of optimizing the maintenance of biological existence inherent in modernism to the needs of consciousness and the motives that make the latter stay in a particular spatial environment. The availability of such knowledge will make it possible to create architectural and design spaces of high competitive quality that will meet the needs of a highly informative living space that has developed in the context. The intended goal is to create a theoretical model that will make it possible to operate the mechanisms of exchange of symbolic qualities between the present and the space of presence, for which the key role is played by the categories of the ideal. In this case, the research basis is the historically formed four key areas of project activity related to the representation of the ideal, namely the environment of sacredness, power, festivity, and idyll.

**Publications and sources analysis.** The problem of representation of the ideal has a deep tradition in the history of architecture and art, both in the pre-modern era and in the period of modernity, being part of the explanation of the value of architectural form. Within the framework of the methodology proposed in this article, the focus is primarily on architectural and design solutions that are related to the above-mentioned aggregates and are characterized by the desire to represent a state opposite to the everyday. Thus, important categories here are the concepts of emotional attachment and affect, certain reasons why certain material objects acquire a connection with the ideal. In this sense, it is worth mentioning the works of D. Carmichael, J. Hubert et al. [2], L. Jones [3], E. Bastey [4] and others. The architectural and design expression of the ideal based on the exceptional natural and artistic qualities of the environment can be traced in the studies of L. Horton [5], M. McClung [6], C. Daswet [7], C. Robinson [8], N. Yazdani and M. Lozanovska [9] and others. It is also worth noting the studies that examine the phenomenon of attention and various ways of maintaining it, for example, in the works of G. Doke [10] and G. Frank [11]. The connotation of ideal presence is associated with the state of festivity, which can be traced in the studies of K. McRae [12], I. Bose [13], and others. In addition, it is worth considering a number of studies dedicated to semiotic representation in architecture, in particular the works of B. Curtin [14], F. Bellentani, M Panico [15], and others.

Despite the relatively large number of possible scientific sources that can be used to study the topic of architectural and design representation of ideal being and ideal presence, the source base is largely dispersed among various fields of knowledge and research areas that are narrowly focused. This makes it possible to talk about the need to form an interdisciplinary discursive field that will include sociological, philosophical, and psychological components in addition to architectural and design.

**The goal of the article** is to theoretically outline the ways of representing perfect being in architectural and design objects in the context of the interaction of the present and the space of presence.

**The object of the article.** The study of the affective side of the perception of the environment artificially created by means of architecture and design is closely related to the content of the material culture of the information age, which is designed to impress and communicate, as well as to rethink the place of the individual in an ever-changing living space. In this regard, the main task of the study is to reveal the interdependence of the means by which the space is assigned connotations with the ideal on the one hand and the integration of the present's own "self-image"

into the space thus created. It is assumed that this will make it possible to develop theoretical provisions about the types of spatial experiences that, in a broader perspective, will become part of an applied design strategy aimed at achieving individualized and targeted environments that will have a higher degree of competitiveness and will be able to increase the added value of design and practical products (both public or residential spaces and immersive environments that are developing as a result of the progress of multimedia and digital technologies).

**The materials and methodology** of the study are based on the analysis of architectural and design samples related to the representation of sacredness, festivity, power, and idyll, which, in their own way, contain connotations of ideal being and ideal presence. The author's own method of communicative and dispositional generalization is aimed at determining the relationship between this kind of environment and the person who is in it, with attention to such aspects as: the nature of the message of the space containing connotations with the ideal being of the occupant; the content of the narrative through which this message is embodied in material objects; rhymes inherent in the architectural and design elements that make up the space.

**Results and discussion.** The development of architecture within a highly informationalized society has its own patterns, which are not always directly related to the predictions and innovations that were introduced into the theory and practice of construction by postmodernists. The rethinking of architecture as a language, which was associated with complexities and contradictions in the 1960s and 1970s [16], in the 2010s and 20s faced the phenomenon of information singularity and the redundancy of the flow of data and impressions, which led to the revival of modernist and non-modernist aesthetics [17]. However, it can be argued that these processes were most likely just an instinctive reaction not only to the complication of the "language" flow, but also to the return to the concept of individual interpretation of abstract geometric form, which is the basis of modernist tectonics. Thus, there is a process of attracting ambiguity and personalizing the interaction of elements artificially created by means of architecture and design with their observers. This ambiguity and personalization has been intensified by the development of immersive presence spaces, which have created conditions for the competition of different realities, and thus the search for means to make some offers more competitive than others. As a result, there was an interest in the category of ideal presence and its subjective experience.

The selected historically developed sets of spaces of sacredness, festivity, power, and idyll, which contain connotations with ideal presence, are analyzed from three points of view: a) the nature of the message to the occupant about himself; b) the content of the narrative that materializes this message in the form of living space; c) characteristic features of architectural and design elements involved in the construction of the relevant environment. The following objects served as analytical material: the space of the Burning Man festival, the space of the Coachella music festival in Indio (USA), the Tomorrowland electronic music festival (Belgium), Oasis Theme Park in Doha (Qatar), the futuristic architectural composition Prologue and Promise by Robert McCall, and the Escorial ensemble (Spain), Acropolis in Athens (Greece), pyramids at Giza (Egypt), Xálima Island House by Martin Ferrero Architecture, Aqua Dome celebratory presence space on the Icon of the Seas cruise ship (Royal Caribbean), Hagia Sophia in Constantinople (Turkey), Mount Kaitlas in Tibet (China).

To implement the method of communicative and dispositional generalization, two stages were used, namely: a) initial systematization of objects, regardless of which historical aggregate they belong to, according to the nature of the space's message about who is in it; b) determination of the peculiarities of the subjective experience of ideal presence, depending on how the space of coldness interprets the person present.

The analysis carried out within the framework of the first stage has shown that the first stage, which is devoted to the study of the main element of the representation of the ideal, has identified the following ways of its conceptualization, when in certain cases it: a) is the main element of attention, but spatially distanced without the possibility of providing ideal qualities to the observer or the subject; b) playing the role of a leading spatial accent and object of concentration of attention

is also combined with the possibility of assigning to the presence the ideal qualities represented by the elements of space, while the conditions of distance between both parties are preserved; c) is an integral part of a complex and diverse spatial environment in which the representation of the ideal and its subjective experience are not distanced but are an integral constant of presence, and therefore a situation may arise when the quality of ideality loses its identity.

The existence of these three ways of reflecting the ideal presence in architecture and design creates the basis for a deeper understanding of the interaction between the communication of space to the presence of information about itself, which is the main communicative basis of the environment created with the help of material objects. This raises the question of whether the difference in the nature of presence also indicates a difference in the experience of perfection. To find an answer to this question, it is necessary to analyze the peculiarities of visitors' stay in all three of the above-mentioned types of communication with architectural representatives of the ideal and their observers. Despite the theoretically predicted tendency of spaces of ideal presence to be static, in each case, visitors engage in a certain program of movement that can reveal the essence of their perceptual activity. In the studied samples, the most sedentary behavior is observed at a distance, when attention is focused on a single distant object associated with the ideal. Such structures are oriented towards a more passive form of presence, where the source of perfection is at a distance that allows its perception, but still creates spatial separation. In this case, the message received by the observer is unidirectional, which probably significantly limits the possibility of experiencing ideality as a personal experience. Although this statement requires further clarification, it is worth emphasizing that it is inherent in spaces with a structural hierarchy, where the ideal is perceived as something external that only declares its existence. Thus, the concept of ideal presence here means being in the presence of the ideal. This, in turn, does not correspond to the subjective experience of "here-being", which is characterized by a personalized nature. It is noteworthy that architectural and artistic environments that demonstrate only the presence of the perfect are often characteristic of spaces of power or authority in archaic or authoritarian social systems (in such cases, the message is usually static and one-dimensional). At the same time, these statements cannot be considered conclusive at this time, as it is possible to assume that in some cases the unilateral notification also contains or implies information about the attendees themselves.

Environments of the second type, which are characterized by a combination of the remoteness of the object of focus and the possibility of personal involvement, play an important role in exploring the spatial aspects of the structure of the experience of the perfect. Since they are designed not only for being in the presence of the perfect, but also for at least partial association or integration with it, the set of architectural and artistic means is usually much wider and their functionality is more diverse. An example is the specificity of the formation of the space around Hagia Sophia in Constantinople, which is a complex multilayered system of symbols and connections that are associated with both the representation of the ideal and the mechanisms of providing the inhabitants with a connection to it. In the architectural sense, it is a representation of a certain material metaphor of the quintessence of being, which, on the one hand, can exist on its own, but on the other hand, can be accessible to the integration of each individual. In this regard, there is a connection between the self-awareness of the person who is there and the symbolic identity of the environment, which contains connotations with the ideal. Thus, the symbolic value is constantly maintained, and space is provided for its participants. Probably, this mechanism is a kind of continuation of the Eastern Christian concept of man as a "kingdom in himself", which requires, first of all, the representation of the "kingdom" or "kingdom as such", which is then appropriated by the audience through a number of special mechanisms, including those expressed through architectural and design means.

The third type, characterized by the diversity of the environment, where attention is focused on different objects within a single tops of ideal presence, reflects the concept of ideal presence as a subjective experience to the greatest extent. It is mostly associated with festivity and idyll, but in the latter case it is more of an imaginary possibility than a real practice.

For example, the Xálima Island House project is a combination of idyll and eventual utopia, in which the "external" and "internal" dispositions of ideal presence are equally accessible. The design solution prioritizes recreational and leisure activities and, to a much lesser extent, those related to the everyday processes of maintaining biological existence. Although the program of using the relevant dispositive is traditional for villas and luxury estates, their excessive number and scale, combined with a large private surrounding area occupying a separate island, makes this object an example of providing the environment with connotations of ideal presence, which implies its subjective perception as its own "here-being" (dasein). The architectural expression of the structure of the experience of the perfect in this case is also constructed as a state of wide choice of personal interaction with various parts of the environment, the variability of which exists not in itself, but as a set of potential possibilities of changing choices.

The communication of space to the present in this type of environment actually corresponds to the entire space of presence, or, in other words, the visitor seems to be inside it. At the same time, the example of Xálima Island House demonstrates that this condition can probably lead to a loss of the sense of subjective experience as related to the perfect. This also leads to the possibility of devaluing the experience of being and denying presence as ideal or even acceptable.



Fig. 1. Fig. 1. Examples of dissociative (left), associative (center) and leveling (right) tips of ideal presence

The three types of interaction (Fig.1), Pyramid of Giza is an example of dissociative type of ideal presence – the representative of the ideal is alienated and inaccessible to the present in terms of scale and character (left). The religious and palace ensemble around Hagia Sophia in Constantinople is an example of associative type of ideal presence – the representative of the ideal spatially separated, but providing the possibility of personal involvement – (center). Oasis Theme Park in Doha is an example of leveling type of ideal presence – the representatives of the ideal constantly surround the present and cease to be perceived as such (right).

The three types of interaction (Fig.1), presented and previously analyzed can be characterized as a concentric arrangement of elements of the poetic and tectonic structure of the environment. However, in each case, this structure manifests itself differently. In the first case, there is a physical separation between personal-spatial communication and the environment of presence, which emphasizes the inaccessibility of the former. In the second case, all parts of the concentric levels are interconnected but remain separate. Finally, in the third case, personal-spatial communication is often a complex structure that combines various methods of objectifying presence, but the distance between the architectural and symbolic representative of the ideal and the occupant is either significantly reduced or absent. This classification can be seen as a kind of hierarchy of involvement, where the lowest level is characterized by a clear separation of the present from the perfect, and the highest level is characterized by complete mutual integration. However, as mentioned earlier, even this type, despite its great potential for achieving the fullness of personal existential experience, can lead to a dulling of the perception of the ideal presence, which, in turn, will require its restoration, probably through observation as something external. In this case, it becomes necessary to use the first type and create a presence that is perfect, but remote and

inaccessible (or limitedly accessible).

The hierarchical principle of evaluating all three types can be reinterpreted as a cyclical one, where each type replaces the other, maintaining the subjective experience of ideal presence at a high level. The two extreme points of this process are as follows: a) the state of personal separation from the perfect, which is perceived as unattainable "outside"; b) a state in which, after the complete integration of the self-image into the ideal presence, the existential experience of perfection is inflationary and banalized.

Both states are not ideal presence as a subjective personalized experience, although they are related to the notion of the perfect and the unreal. To return to the ideal presence, the first state must move towards the second, and the second towards the first. This is how the mechanism for constructing the environment of ideal presence is formed, which probably requires several stages of change. Their purpose is to ensure that the environment perceives the perfect message and maintains it at the required level.

In this context, it is also necessary to analyze three types of conceptualization of spatial-personal communication. In dissociative environments, the perfect message focuses not on the person, but on the object that embodies perfection. The person present feels separated from it, and the message about him/herself is based on emphasizing weakness and dependence. As a result, the "self-image" of the person in question may be profaned and devalued. At the same time, this opposition leads to the search for ways to move from dissociation to association, which is realized in the second type of conceptualization.

One of the areas for further research is to analyze the mechanisms of leveling the experience of ideal presence at the moment of maximum integration of the "self-image" with existential perfection. In this context, it is worth noting that the state of inflation of existential experience is most often traced in the environments of certain idylls, festivals, and holidays, which are characterized by stereotypic and behavioral canonization. At the same time, they should not be viewed as unambiguously negative phenomena, as they can contribute to the confirmation of the value of one's own self-image through the realization of integration into an ideal presence.

**Conclusions:**

1. Three ways of communication of architectural and spatial objects containing connotations of perfect being with the observer/resident are outlined. A material form dedicated to the representation of the ideal can be in the following communicative modes in relation to the present: a) to be the main element of attention, but spatially distant, without the possibility of attributing ideal qualities to the observer or the occupant; b) playing the role of the leading spatial accent and object of concentration of attention is also combined with the possibility of attributing to the occupant the ideal qualities represented by the elements of space, while the conditions of distance between both parties are preserved; c) it is an integral part of a complex and diverse spatial environment in which the representation of the ideal and its subjective experience are not distanced but are an integral constant of presence, and therefore a situation may arise where the quality of ideality loses its identity.

2. It has been determined that spatial-personal communication, which informs about the perfect, associates it with the person in different ways and only in some cases creates an ideal message about him or her. In this context, the predictable practical steps that should form the basis of the theoretical concept of the formation of spaces of ideal presence are: a) determining the poetic content of the ideal message of the space about the occupant in accordance with the socio-cultural context as the basis of spatial-personal communication; b) searching for the appropriate semiotic language, signs and associative images that express this message in the visual dialogue of the environment with the occupant, providing for the assignment of space properties that contain connotations with the ideal; c) giving this visual language a material form in the form of spatial objects, the meaning of which will be clear to the audience.

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**СПОСОБИ РЕПРЕЗЕНТАЦІЇ ДОСКОНАЛОГО БУТТЯ  
В АРХІТЕКТУРНИХ ТА ДИЗАЙНЕРСЬКИХ ОБ'ЄКТАХ  
В КОНТЕКСТІ ВЗАЄМОДІЇ ПРИСУТНЬОГО І ПРОСТОРУ ПРИСУТНОСТІ**

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**Анотація.** У статті розглядається тематика присвоєння просторам конотацій з ідеальним буттям засобами архітектури та дизайну. Знаходячись на стику різних галузей знань таких як філософія, психологія та архітектура, дана проблематика має важливе значення для сучасного проектування через постійно зростаючу конкуренцію між різними концепціями організації середовища, котра відбувається через присвоєння їй асоціацій з ідеальним буттям. Останнє, часто використовується як маркетинговий прийом для присвоєння архітектурним об'єктам доданої ринкової вартості (наприклад при виборі назви

житлових комплексів або закладів обслуговування). У значній мірі, вони пов'язані також з розвитком технологій імерсивної присутності, котрі змушують замислитись над автентичним розумінням поняття «реальності».

Наукова новизна дослідження обумовлена використанням спеціально розробленого методу комунікативно-диспозитивного узагальнення архітектурних та дизайнерських об'єктів, створених для репрезентації сакральності, влади, ідилії та свята. Всі вони проаналізовані з точки трьох точок зору: а) визначення змісту повідомлення яке архітектура намагається передати присутньому про нього самого; б) змісту наративу, який служить основою створення архітектурного стилю чи манери; в) характерних рис архітектурних та дизайнерських елементів, котрі беруть участь у конструюванні такого середовища.

Значну частину дослідження проведено за допомогою групування вибраного матеріалу за змістом повідомлень перебувачу про нього самого, а також за характером суб'єктивного досвіду «ідеального» котрий був реально отриманий. В контексті першого визначено такі способи концептуалізації «ідеального» повідомлення простору тому хто в ньому перебуває, а саме: а) архітектурна та дизайнерська репрезентація ідеального формується за допомогою елементів, котрі, фокусують увагу на собі, але не передбачають можливості особистого залучення чи співучасті; б) архітектурна та дизайнерська репрезентація ідеального формується за допомогою елементів, які крім ролі акцентів для концентрації уваги передбачають механізми особистого залучення та співучасті; в) елементи, котрі символізують ідеальне є складовою частиною середовища особистого залучення, в якому увага фокусується на різних об'єктах, всі з яких, проте, є частинами єдиного простору ідеальної присутності.

Такий аналіз, дав можливість окреслити механізми надання архітектурному середовищу конотацій з ідеальним буттям, який ґрунтується на проєктному моделюванні в межах умовного діапазону, крайніми точками якого є: з одного боку – стан повної відокремленості, в рамках якого «ідеальне» сприймається як недосяжне «зовнішнє» та, з іншого боку – стан такої тісної інтеграції «я – образу» у семантичне поле «ідеального», який може привести до інфляції суб'єктивного досвіду «ідеального» та його нівелювання.

На основі наведених вище даних, сформульовано теоретичний підхід до методики конструювання суб'єктивного враження ідеальної присутності архітектурними та дизайнерськими методами, а саме: а) формулювання ідейно-поетичного наративу котрий може бути присвоєний індивідуально кожному присутньому; б) пошуки відповідної семіотичної програми, котра здатна виразити наратив як візуальну структуру, котра надає середовищу унікальної ідентичності пов'язаної з «ідеальним»; в) надання цій семіотичній програмі архітектурних інтерпретацій у вигляді об'єктів із зрозумілим для присутнього значенням.

**Ключові слова:** архітектура, дизайн, проєктування, репрезентація, ідеальне, конотація, середовище, простір.

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