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ARTISTIC AND AESTHETIC FORMATION AND EVOLUTION OF ARCHITECTURAL AND URBAN PLANNING SPACE



Introduction. *The chaotic and random development of urban space is typical for all cities of Ukraine and for the majority of cities of the world. This phenomenon is caused by progressive urbanization, globalization, internationalization, commercialization, and pop culture of the urban planning environment.*

Problem Statement. *The neglect of urban context, regional features of the territories, and historical palimpsest layers of building sites, as well as the domination of material values over intellectual enrichment are the reasons for the lack of artistic and aesthetic idea of the urban environment.*

Purpose. *The purpose of this research is to systematize the existing knowledge on symbolization in the context of the creation of artistic image of urban environment and to define the principles of symbolization.*

Materials and Methods. *Comparative analysis, structural and logical modelling, systematization of research results, literary and informational sources, and experimental design methods.*

Results. *The urban environment is considered a hierarchical multilayer system that gradually integrates 4 (global, macro, local, and micro) levels. The formation of architectural and urban artistic image consists of four stages: the search of analogies, the schematic expression of similarity, the abstraction with the help of allegory, and the creation of a symbol through giving a new content to the sum of abstract ideas. The communicative, transformative, commutative, and metamorphic principles of symbolization have been proposed.*

Conclusions. *Among the segmental postmodern ideas of modern city images, environmental concepts, and scientific directions of the studies of urban formation there is one common thing that is the perception of city as a complex, open, and dynamic system. The city artistic image, while developing and expanding in space and time, covers all the levels of formation of architectural and urban environment, which are interconnected by a variety of images of urban planning, architectural compositions of buildings and structures into a single integrity full of symbolic sense.*

Keywords: urban space, aesthetics, sign, artistic appearance, and architecture theory.

The issue of increasing the philosophical underpinning and quality of solutions for artistic architectural and urban appearance is an actual present-day problem connected with the processes of global and chaotic expansion of urban settlements [1]. The mentioned phenomena inevitably cause impairment of uniqueness and identity, as well as disruption of the urban space appearance

thereby deepening the crisis of the city spirit (*genius loci*) idea. Architecture should speak, make philosophical sense, wake feelings and emotions [2]. In this context, symbolism, as a complete way of translating the inner meaning from the time of ethnic origin of cultures to this day, is currently important for creating pieces of fictions, fine arts, architecture, and urban planning [3].

The issue of symbol and mechanism of symbolism has been studied by prominent philosophers

and art historians: Aristotle, G. Hegel, E. Kant, F. Schelling, etc. The symbolic direction in the fine arts, founded by A. Aurier is embodied in works of outstanding painters, in particular, P. Gauguin, G. Moreau, K. Malevich, V. Kandinsky, M. Vrubel and others. Symbolism, as imaginative touches to the real reflection, is presented in works of symbolist poets J. Moréas, S. Baudelaire, S. Mallarmé, A. Rimbaud, P. Verlaine, G. Ivanov, A. Bily, A. Block and others [4, 5]. The analysis of artistic imagery and symbolization in the architectural and urban planning theory has been carried out by C. Ledoux, E. Boullée, T. Campanella, E. Howard, K. Lynch, R. Venturi, C. Jencks, K. Tange, K. Alexander, etc. [6–9]. The use of the symbolic approach in architectural and urban practice is represented by Le Corbusier, “Archigram”, K. Tange, N. Foster, M. Safdie, V. Callebaut, S. Calatrava, F. Gehry, and others.

One of the key problems of making artistic appearance in modern architectural and urban planning practice is urban planning regulations and principles in many world countries, which are directed exclusively to the practical and technical indicators of the urban space formation. The issue of raising the aesthetic and artistic level of the urban space, its imagery is generally solved by architects intuitively, depending on their professional skills, without any proper underpinning. The search for artistic imaginative concept is replaced by standard-off-the-shelf proposals and “clichés” that are not consistent with the existing historical environment, urban context, and the city forward-looking for urban development. And, as a consequence, new cities are increasingly gaining the features of a properly designed technological system [10–13].

From the ancient times to the Renaissance, the city appearance was understood, perceived, and designed as embodiment of cosmogonic and philosophical, scientific and religious, but necessarily symbolic world models: City Cosmos, City House, City Star, City Polis, City Camp, and others. At that time, geometric reticulated structures, which

were later divided into the artificial (geometric) and the natural (irregular and informal) planning became a distinctive artistic imaginative embodiment of these ideas. As time goes by, the above concepts were partially supported and updated in the Middle Ages, the Renaissance, the Baroque, and Classicism signs; of allegory and anthropomorphism; the three-rayed concept in the artistic imagery formation of urban layout and redevelopment appeared [14].

In the age of the Industrial and Scientific and Technological Revolution, city-plants, city-ports, city-science centers, city-satellites, city-gardens, city-streets were designed in accordance with new world order ideas, which in their artistic appearance of urban planning and redevelopment symbolized the priority of one function, almost disregarding the holistic comprehension of the city form, structure, and organization. Concepts and ideas of the artistic appearance of the urban area have lost their independence, significance, character, and individuality and dissolved in the chaos of eclectic and mosaic paintings and postmodernist images of this area, which began to be explored in addition to architects and urban planners, urbanists, and sociologists, economists, and environmental experts.

Against this, multitudinous ideas about pragmatic urban development and environment have led to the emergence of many disparate concepts, new scientific trends such as urbanism, arcology, urban ecology, etc., in which their own appearance and symbols of the urban space were formed without necessary and sufficient aesthetic comprehension. All this testifies to the fact that in the modern architectural and urban theory there is a general idea about city as a very complex, open, dynamic system rather than a clear definition of the key concept of “city” [15]. The city image is developing in space and time and has many elements and functions that are interconnected with the help of the 3D functional organization of the planning structure and architectural composition into a single and holistic, meaningful, symbolic artistic appearance [16–20].

MULTISTAGE SYSTEMS OF ENVIRONMENT DESIGN AND ARTISTIC FORM-MAKING

Perception and understanding of city as a complex organization that evolves dynamically in space and time foresees a multistage system of environment design and artistic form-making. In this aspect, the urban realm acts as a complex multilayer system that gradually integrates and hierarchically consists of 4 composite levels: global, macro, local, and micro levels. Urban planning pattern forms the global level: streets, squares, and landscape architecture shape the macro level; buildings and structures represent the local level; city monuments and hard landscaping are the micro level of the urban space.

Each above mentioned level is responsible for the formation of its own symbolic architectural and artistic appearance that is mutually agreeable and united with each other into the whole with common architectural and urban planning intent and content. Gradual development of all components of this intent and content allows for philosophical underpinning and artistic and aesthetic perfection of the holistic and symbolic architectural and artistic appearance of the urban realm. Symbolization means a creative process associated with the formation of the artistic appearance of the urban realm, which is based on the cultural and philosophical heritage, reflects the connection between the substantial and perfect world of architectural and urban-planning form and space due to their abstract significance and specific vividness. The artistic appearance of the urban realm, as eventual result of symbolization, during the gradual rethinking and abstracting of prototypes (analogies) in the symbolization processes becomes an embodiment of multi-valued and complex, expressive and figurative symbolic performance.

FORM-MAKING CONCEPT OF ARTISTIC APPEARANCE

Based on the views of Aristotle [21] who united content and plan in symbol of its expression and insisted on the collective symbol as expres-

sion of the general purpose and on F. Schelling's theory of the three-stage artistic appearance [22], we can formulate general requirements for the symbolic approach to form-making of artistic appearance of the urban realm. In line with Aristotle's theory of four causes (material, formal, efficient, and ultimate), the leading elements and construction levels of the architectural appearance are defined as follows:

- ✦ the analogy that is responsible for the material basis and the first level formation of this appearance;
- ✦ the scheme that abstracts from this basis and becomes the driving cause and the second level of the appearance fielding;
- ✦ at the fourth level, the symbol is reproduced as the final cause for the system entirety of analogies, schemes, and allegories.

The gradual formation method of the architectural artistic appearance of the urban realm consists of the following stages:

- ✦ the divergence (analysis) stage that is associated with increased accumulation of information borrowed from various knowledge fields, with the establishment of meaningful communication links between these borrowings;
- ✦ the transformation (synthesis) stage, where the transformation schemes of the selected information are formed into abstract and detached concepts and appearances;
- ✦ the convergence (assessment) stage that is associated with the embodiment of abstract schemes and specific analogies in allegorical appearances;
- ✦ the integration (association) stage at which of prototype analogs, their schemes, and allegory make a single, qualitatively idiosyncratic and new metamorphic symbolic performance.

Thus, the symbolization methodology of artistic appearance-making based on the concepts of divergence, transformation, and convergence, which are generally accepted in biology, evolution theory, design, and other theories ensures the conditions for creating an artistic appearance of the urban realm. Making an architectural ur-

ban planning of artistic appearance foresees the four stages corresponding to the four levels of gradual abstraction, and materialization of analogies and schemes, allegories and symbols. The final stage of artistic appearance-making is the symbol-making process integrating the results of the foregoing processes of analogization, schematization, and allegorization into the path of making significant and polyphonic symbolic artistic appearance of the architectural and urban-planning realm.

MEANS OF ANALOGY

Analogy (from the Greek *αναλογία* – correspondence) is general similarity of different and, at first glance, incompatible subjects, facts in certain properties, attributes or attitudes. The analogy is the “matter” of the accumulated human life experience; this is “from what” the mosaic impressions of the perception of the object are formed; this is a diversity of things that exist objectively. “Matter” analogy always exists everywhere surrounding the humanity by architectural diversity, as well as object, natural, and abstract and spiritual world. The analogy is the process and the first stage of the formation of new architectural artistic prototypes of the urban realm by identifying similarities and likenesses with the content of different objects and facts and the forms of certain leading capabilities, attributes or relationships that have been studied more comprehensively in other knowledge area. The use of analogy in architectural urban planning design is the most widespread phenomenon due to which it becomes possible to use organic models and samples of inanimate nature. Organic models, as a rule, are distributed on anthropomorphic, zoomorphic, and floromorphic ones, and the choice of models from inanimate nature is more often based on the reflection of space and geoplastics, geometric and mathematical analogies, artificial analogies, etc.

Due to its emotional and logical perspicuity, the analogy, as the first “matter” and architectural symbolization process, is the first link in ma-

king and perceiving the artistic appearance without general and special knowledge. The examples of analogy can be widely observed in science: in modelling, in the theory of similarity, in philosophy, quantum physics, mathematics, biology, theology, linguistics and at the stages of adoption and mutual usage of industry knowledge. The analogy process corresponds to the communicative principle as a procedure for establishing the content and the formal links (communication) between heterogeneous areas of knowledge. *The communicative principle* is finding links between carefully selected analogies and their corresponding prototypes, which become the material causes of the reproduction of symbolization processes. In architecture and urban planning, the analogy process has become the basis for making an artistic appearance in the works of many prominent architects and architectural groups. Anthropomorphism became the basis for the formation of the Evita plan, the “living cocoon” of the Archigram group. The zoomorphic imitation of animal life form is observed in the City-Rhino plan and in the butterfly-shaped building of V. Callebaut. The floromorphic analogy is presented in the scheme of Seoul, at the ArtScience Museum in Singapore. The inanimate nature signs are involved in the following projects: the City of Culture in Santiago de Compostela and the conceptual design of the World Trade Center Memorial in New York by P. Eisenman, the City of the Sun by T. Campanella, Dunkirk Arts Quarter Buildings by F. Blanciak, the ideal city by T. Kawahara, origami house in Melbourne by C. Ryan, etc.

ARTISTIC APPEARANCE SCHEMATIZATION

Schematization is the second stage and process, where further generalization and abstraction of the results of analogy and the reflection of the basic characteristics for the prototypes come to pass without the emphasis on their individuality. The driving causes realized in the schematization processes are embodied in *the transformation principle*. This principle is responsible for the generalization and abstraction of analogies by

transforming the forms of primary images. In contrast to the analogy, the scheme transforms and changes the inherited pattern and the first image in the course of further abstraction while focusing on its main features, thereby maintaining a fairly distinct reference to it. Schematism is a simplified reflection of the analogy pattern, a physical plant for the formation of artistic appearance of urban-planning or architectural object. If the formation of artistic appearance ends at the schematization level, the obtained appearance, in comparison with its full expression, is compromised to a private or individual conceptual intent. Thereby, it is identified with already well-established, rhetorical, well-known design schemes and concepts because of its generalized abstraction, schematism transmits the main features, structure, that are inherent in the designed prototype, while depriving the artistic appearance of individuality. Cities built using the so-called Gridiron system by Hippodamos of Miletus or land structure are examples of schematization at the urban level. In this case, the content of the artistic appearance shows orderliness, stability, sequence, equality of human relations, and type of public administration. The industrial city by T. Garnier schematically describes the city as a functioning conveyor of human life. The Nakagin House (Capsule Tower) in Tokyo is an architectural model of schematization designed in accordance with the Japanese metabolism principles by architect K. Kurokawa. The corn cob scheme that initially for saw upgrades by replacing the used corns, is used in the dimensional spatial composition of the building. Another schematization example in architecture is the exhibition pavilion at Expo-2000 designed by MVRDV group. The basic scheme of sub-central processes is reflected in the space-planning solution of the pavilion and created by computer technology.

ARTISTIC APPEARANCE-MAKING USING ALLEGORIES

Allegory (from the Greek *αλληγορία* – parable) is a two-dimensional way of artistic appear-

ance based on effect of masking of real persons, phenomena, and objects under specific artistic appearance with corresponding associations and characteristic signs of what is deliberately concealed. Allegoric appearances are predominantly the embodiment of abstract concepts, which can always be disclosed and substantiated analytically. The allegory content, unlike the significant symbol, is single-valued, and the allegory form is established by the links between meaning and the appearance of similarity. Allegory is associated with the individualization of architectural and artistic appearance of the urban realm at the third stage, by involving corporeal forms, to express the abstract and detached schemes content, and aims at increasing the depth and expansion of the content of artistic appearance. The formal causes of the symbolization process call into existence *the commutativity principle*, i.e. the peculiar transition of the transformed scheme from its abstract and detached to specific corporeal concepts and appearances, that is, on the meaning of allegorical symbolization.

Architectural allegory is a “parable” in architecture, another design approach to traditional and common rhetoric of architectural form, which involves the introduction of extraordinary symbolic content of the object. This is the creation of a new, more complex and layered content for the architectural form capable of embodying and transmitting emotions and appearances to the environment based on “where” the symbolization process goes. Unlike the schematism, the allegory involves the domination of individual, personal content of the artistic appearances. The architectural and urban-planning object and its artistic appearance obtain their primary symbolic meanings, which in allegorical forms express something else – the fact that this object does not actually exist. Thus, there is duality: internal (functional) and external (symbolically emotional). Architectural allegory is associated with specific and corporeal borrowed images. This allows the observer easily to perceive the double and primary symbolic content embodied in it.

The concept of the development of Copenhagen is an illustration of allegory in urban planning – the city plan is proposed in the abstract, poetic, associative form of open palm contours. The Archigram group has proposed an allegorical concept of a robot city capable of self-paced action (the Walking city). The symbolic feature of this concept is the suggestion on the location of the area of a modern individual dependent on the set of surrounding mechanical and electronic devices in a single superstructure – a city-mechanism for life. The Kuwait Cobra Tower or Burj Cobra designed by Atkins Bureau allegorically depicts a fragment of the DNA chain in an architectural building. The Pompidou Center designed by the team of Richard Rogers and Renzo Piano together with Gianfranco Franchini represents the allegory of spatial diagram – the internal infrastructure turned outside with its color code – used as basis of the creation of its artistic appearance.

SYMBOLIZATION AS ULTIMATE CAUSE OF ARTISTIC APPEARANCE-MAKING

Symbolization is the latest, most complex stage in the formation of full-fledged architectural and urban-planning artistic appearance. Symbolization is a conscious purposeful action in appearance-making with analogies, schemes, and allegories. It aims at the ultimate cause, a multi-layered and multidimensional conceptually-accented architectural and urban-planning appearance-making. From these positions, the architectural and urban-planning symbol integrates into itself the formation causes (processes), including material causes (analogies), driving causes (schemes), and formal causes (allegories). The symbolization process is complicated by the fact that it is difficult to understand and to disclose the symbolic meaning of architectural and urban-planning artistic appearance without special knowledge and experience. However, in any case, the utmost secrecy of the symbol does not leave the observer indifferent – it seems to be adapted, transformed, and reincarnated thanks to its mystery and deep-

ly hidden potential and awakens the multilayered associations and artistic appearances that are accessible and understandable to each individual. This property of architectural and urban-planning symbols requires multi-meaningfulness, multi-layered structure, and versatility.

The architectural and urban-planning symbol is the harmonious integrity of the object “soul” and “body” that is a multifaceted logical and emotional set that can cause a wide and deep spectrum of feelings and appearances by transmitting them into the environment. In contrast to the allegory, the symbol is “that for what”, a multi-significant and organic appearance capable of changing its meaning, influence, and content, depending on the concept goal, the spatial and temporal representations, and perceptual conditions. *The metamorphicity principle*, as the ultimate cause, directs the symbolization process to further abstraction and transfiguration of the content of analogies and appearances, schemes and allegories into a qualitatively new, holistic, and harmonious system of single artistic symbolic performance of the urban realm.

St. Peter's Cathedral in Rome is an example of perfect architectural and city-forming symbolization. The dimensional planning composition of the Cathedral's ensemble, along with the adjacent square, symbolizes the divine fountain of energy that emanates the truth of the holy spring from the St. Peter's Cathedral. The cross (a symbol of the Christian faith), as an architectural symbolic concept, is schematically reflected in the planning structure of the temple. By analogy with the human embrace, colonnades are located around the central square of the ensemble. The central dome of the Cathedral is an allegory of Pope's Head, a symbol of the supremacy of the Christian Catholic faith.

The planning structure of Auroville city contains several symbolic concepts, ranging from Nebula to the Galaxy's spiral. The city has a multilayered symbolic structure that permeates all architectural and urban-planning levels (global, macro, local, and micro levels). At the local level,

the Matrimandir (the central building of Auroville city) that is intended for meditation contains three symbolic artistic appearances: the “Egg” prototype (as symbol of the unity of the creation and the true human unity), the golden supramental sun (sunglow as symbol of the divine mercy), and the full-blown lotus (as symbol of the divine consciousness). Other contemporary examples of the implementation of full-fledged artistic symbol appearance in urban planning and architecture are works of L. Kahn, M. Botta, K. Tange, Le Corbusier, T. Ando, F. Gehry, S. Calatrava, and others.

**METHODS AND TECHNIQUES
FOR SYMBOLIZATION IN THE ARTISTIC
AND AESTHETIC ARCHITECTURAL
URBAN SPACE**

The analysis of the world leading examples of the symbolization in architectural projects of prominent architects has enabled creating many methods and techniques that have become a logical extension of the theoretical symbolization principles for the artistic image-making of the urban realm. The communicativeness principle that is realized by applying the space and time, spatiotemporal, and time-space methods is supported by the corresponding prototypes of symmetrization and rhythmization, asymmetrization and eutrimization. The symmetrization reflects the correspondence and stability (invariance) of space in the linear motion (flow) of a life cycle in the architectural artistic appearance of the urban realm. The rhythmization approach is a dynamic combination of the components of architectural artistic appearance and the expression of their motion within the entirety of harmonious appearance. The asymmetry approach depicts and reflects the cyclic rotation of the time motion in the living space and characterizes the object shape as an appearance of the layout view of the harmonic continuity and cyclicity of the Universe acting force. The eutrimization is a way of making an architectural artistic appearance in which all elements of the whole are interconnected in a

certain dynamic mirror ratio, as well as expressed and depicted versatility and multifaceted nature of a life cycle in the architectural artistic appearance of the urban realm.

The next group that is related to the transformation principle and similarity and distinction methods, dissociation and combination, correspond to typing and signposting methods, classification and schemes combination of these prototypes. The typification way shows the essential features reflected in the schematization of duplications and structure homogeneity of the architectural artistic appearance of the urban realm. While continuing the typification, the classification divides the structure of the prototype into separate components, but not hiding deliberately the main and the secondary, the dominant and the subordinate, the single and the multiple components of the appearance. The emphasis technique, while developing the classification method, underlines and accents the discriminating elements of the classified structure of the architectural artistic appearance. The combination way conducts synthetic and combinatorial, unifying and applying the general schematization over the structural construction of the prototype, combining all the previous techniques of the transformation principle.

The commutativity principle that is realized by interconnection and ensemble methods, complexity and systematicity, becomes dependent on practical methods of coordination and giving a sense of approximation and saturation of prototypes and their schemes with new allegorical content. The origin of techniques is connected with the allegorical feature of “accumulation” of the philosophical content by making an architectural artistic appearance and with how for the ultimate goal of symbolization is reached. The coordination technique is responsible for the further generalization and abstraction of the architectural artistic appearance that was previously obtained in the schematization process, with the expression of an allegorical form of the individuality of artistic appearance. The approximation re-

produces and embodies the abstract concept of the prototype, consistently continuing and complicating the allegorization thereby forming an artistic appearance as assembly of the elements based on philosophical aesthetic attributes, but not possessing the full power of meaningful imagery, i.e., only approximating it. The giving-sense technique fills the allegorical form of artistic imagery obtained as a result of complexity technique with special emphasis. The last group technique of the commutation principle is the saturation of prototypes and their schemes with new allegorical content, as a result of stratification and association of the consistent coordination, approximation, and giving-sense methods and “saturates” the architectural artistic appearance of the urban realm with a new allegorical form. Finally, the ultimate (target) metaphoricity principle under the direction of which the figurativeness and expressiveness methods, figural expressiveness and expressive figurativeness are unfolded, is completed by the use of appropriate methods of translation and expression, interpretation and representation of signs and symbols of artistic form-making at all levels and stages of architectural and urban planning design. In this case, the translation technique is responsible for transferring and moving the main content in the form of a symbolic artistic appearance through the “optical lens” of reproduction (metamorphic association of consistent and gradual transformations of the analogy, schematization and allegorization processes), with the idea of a symbolic display of the prototype as initial “information pulse”.

The interpretation way, continuing and developing potentials resulting from the translation technique, receives additional abilities and properties complementing the final symbolic performance with a certain explanation and interpretation in the form of an image and expression of the built-in philosophical content.

The expression technique as approach of the expressive method to the symbolization of archi-

tectural artistic appearance of the urban realm acts dialectically in relation to the translation technique, continues and develops the potentials received as a result of the interpretation technique, emphatically and persistently accentuates and exhibit feelings, emotions, and experiences in the artistic appearance. The representation way dialectically opposed to an interpretation represents one architectural artistic appearance through another artistic appearance. In other words, representation is a reproduction of the seen, heard, felt by the human being in the form of expressive and figurative architectural artistic appearance, with possible changes in the reproduction process of the information obtained from analysis, synthesis, and modelling, evaluation, and final saturation.

CONCLUSIONS

1. In the kaleidoscope of disparate postmodern ideas about the modern city appearance, the realm concepts, and research trends in urban formations, city is perceived as a complex, open, and dynamic system. The artistic city appearance evolving in space and time covers all the constituent levels of the architectural and urban-planning context, which are interlinked with a variety of images of urban planning, the architectural composition of buildings and structures in a single integrity full of symbolic meaning.

2. The hierarchical process of the formation of an architectural and urban-planning artistic appearance consists of the four interrelated stages of appearance-making: the search of analogies (through comparing one architectural object with another), the abstract expression of similarity in the scheme of the future appearance, the in-depth abstraction with the use of allegory and, finally, the creation of a full-fledged artistic symbolic performance through giving corporeality and new content to the totality of abstract ideas.

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ХУДОЖНЬО-ЕСТЕТИЧНЕ ФОРМУВАННЯ І РОЗВИТОК
АРХІТЕКТУРНО-МІСТОВУДІВНОГО СЕРЕДОВИЩА

Вступ. Хаотичність і невпорядкованість нової забудови міського середовища спостерігається в усіх містах України та в більшості міських поселень світу. Цьому явищу сприяють прогресуючі урбанізація, глобалізація, інтернаціоналізація, комерціалізація, попкультурність середовища міських планувань.

Проблематика. Основою проблемного кола відсутності художньо-естетичного осмислення міського середовища є нехтування міського контексту, регіональних особливостей територій, історичних палімпсестних нашарувань ділянок забудови, пріоритет матеріальних цінностей над духовним збагаченням.

Мета. Систематизація наявних знань у галузі символізації художнього образотворення міського середовища, визначення принципів символізації.

Матеріали й методи. Порівняльний аналіз, структурно-логічне моделювання, систематизація результатів наукових досліджень, літературних та інформаційних джерел, методи експериментального проектування.

Результати. Міське середовище розглядається як ієрархічна багатопланова система, що поступово інтегрує чотири складові рівні: глобальний, макрорівень, локальний та мікрорівень. Процес формування архітектурно-містобудівного художнього образу складається з чотирьох стадій образотворення: пошук аналогій, схематичне вираження подібності, абстрагування за допомогою алегорії, створення символу шляхом надання нового змісту сумі абстрагованих ідей. Запропоновано принципи символізації: комунікативність, трансформативність, комутативність та метаморфічність.

Висновки. Серед розрізнених постмодерністських уявлень про образи сучасного міста, середовищних концепцій та наукових напрямів дослідження міських утворень об'єднуючим є сприйняття міста як складної, відкритої та динамічної системи. Художній образ міста, розвиваючись і розгортаючись в просторі й часі, охоплює всі рівні формування архітектурно-містобудівного середовища, які поєднані між собою багатоманітними образами міського розпланування, архітектурних композицій будівель і споруд в єдину цілісність, наповнену символічним змістом.

Ключові слова: міське середовище, естетика, символ, художній образ, теорія архітектури.

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ХУДОЖЕСТВЕННО-ЭСТЕТИЧЕСКОЕ ФОРМИРОВАНИЕ И РАЗВИТИЕ АРХИТЕКТУРНО-ГРАДОСТРОИТЕЛЬНЫЙ СРЕДЫ

Введение. Хаотичность и неупорядоченность новой застройки городской среды наблюдается во всех городах Украины и в большинстве городов мира. Этому явлению способствуют прогрессирующие урбанизация, глобализация, интернационализация, коммерциализация, попкультурность городской среды.

Проблематика. Отсутствие художественно-эстетического осмысления городской среды связано с пренебрежением городским контекстом, региональными особенностями и историческими палимпсестными наслоениями территорий, приоритетом материальных ценностей над духовным обогащением.

Цель. Систематизация существующих знаний в области символизации художественного образа городской среды, определение принципов символизации.

Материалы и методы. Сравнительный анализ, структурно-логическое моделирование, систематизация результатов научных исследований, литературных и информационных источников, методы экспериментального проектирования.

Результаты. Городская среда рассматривается как иерархическая многослойная система, постепенно интегрирующая четыре уровня: глобальный, макроуровень, локальный и микроуровень. Процесс формирования архитектурно-градостроительного художественного образа состоит из четырех стадий: поиск аналогий, схематическое выражение сходства, абстрагирование с помощью аллегории, создание символа путем предоставления нового содержания сумме абстрактных идей. Предложены принципы символизации: коммуникативность, трансформативность, коммутативность и метаморфичность.

Выводы. Среди разрозненных постмодернистских представлений об образах современного города, средовых концепций и научных направлений исследования городских образований объединяющим является восприятие города, как сложной, открытой и динамичной системы. Художественный образ города, развиваясь и разворачиваясь в пространстве и времени, охватывает все уровни построения архитектурно-градостроительной среды, связанные между собой многочисленными образами городских планировок, архитектурных композиций зданий и сооружений в единую целостность, наполненную символическим содержанием.

Ключевые слова: городская среда, эстетика, символ, художественный образ, теория архитектуры.