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**PROBLEMS OF INFORMATION AND EMOTIONAL POTENTIAL IN THE
CONTEXT OF THE INTEGRITY OF THE ARCHITECTURAL
ENVIRONMENT****ПРОБЛЕМИ ІНФОРМАЦІЙНО-ЕМОЦІЙНОГО ПОТЕНЦІАЛУ У КОНТЕКСТІ
ЦІЛІСНОСТІ АРХІТЕКТУРНОГО СЕРЕДОВИЩА****Safronov V.K. / Сафронов В.К.***PhD, as.prof*

ORCID: 0000-0002-7300-9861

*Kyiv State Academy of Decorative Arts and Design
named after M. Boychuk, M. Boychuk Бойчука Street, 32, Kyiv 01103***Safronova O. O. / Сафронова О.О.***PhD, as.prof*

ORCID: 0000-0002-3887-4825

*Kyiv National University of Technologies and Design,
Nemyrovycha-Danchenka Street, 2, Kyiv 01011, Ukraine*

Annotation: *It has been accentuated that the design of the architectural object has ceased to be static. Interactive architecture is developing in areas, that includes: media facades, smart- buds, artistic instalations, updated reality and others. The use of modern digital and innovative technologies give the architectural environment a complex unstable structure, forming such properties as: dynamism, adaptability, hybridity. The processes of globalization, which covered almost all areas of human activity, actualized the task of preserving and restoring the integrity of the architectural environment and its artistic qualities. Based on the results of a comprehensive analysis of the problem of image integrity and artistic qualities of the architectural environment, a formal-logical structure of the concept of general and architectural-artistic integrity is proposed, in which space and form act as its fundamental categories. The basic bases of creation of the integral architectural environment which expand the theoretical base necessary for specification of recommendations concerning the organization of the city comfortable for the person are formalized.*

Keywords: *information and emotional potential, environmental design, psychology of perception, interactive architecture.*

Introduction.

The city has always been a space where the synthesis of the arts impresses with its scale. It has been said for decades that the inclusion of elements of decoration in the urban environment requires the creation of a holistic figurative solution. The more harmonious, holistic the image, the brighter its emotional impact distinguishes three types of combination in arts: – conglomerate – a mechanical, external combination of works of different arts in some period of space and time, which preserve the independent meaning of these works; – ensemble – a combination of works of different arts, each of which has not absolute, but only relative independence; – organic – the intersection of works of art, which generates a qualitatively unique and integral new artistic structure, in which its components are dissolved so that only scientific analysis can separate them from this structural unity - is an urban environment of urban synthesis – a fusion of architecture, monumental, example and design [1]. Outdoor advertising can also act as an element of context as a tool for influencing on the formation of the urban environment, but only under the condition



of the professional control of its placement in the urban environment.

Over time, the form ceased to follow the function, the historical and cultural identity began to disappear. These changes began to occur against the background of the traditional commitment to the static image of the architectural environment. Designers and architects of 60s in the last century, just in the period called by K. Frampton the period of pluralism of styles, were interested in cybernetics with its emergence [1]. Some authors consider this time to be the birth of interactive architecture. Despite the utopia of moving away from the traditional static understanding of the architectural image to the image with a time-varying form, this was the beginning of a rethinking of the development of architecture [2,3].

Setting objectives

Based on the analysis of modern trends in the formation of the urban environment to outline the main aspects of changes in its information and emotional impact on man, to determine the grounds for creating a holistic architectural environment

Result and discussion

The visual dominance of the architectural form has always formed the image of the architectural environment, the space of informational influence, which was characterized by perfection due to the aesthetics of statics. The structural-forming system of urban space, created by pedestrian and transport communications, was fixed by the spatial dominants of the composite framework. Therefore, designers and architects have always manipulated the human mind, forming a space of the environment that carries the information load. It is possible to synthesize the information space on the basis of a static architectural environment using the so-called push theory (developed by Richard Thaler and Cass Sunstein), which stimulates person to change his conscious and unconscious behavior on account of the perception of restored images associated with historical and cultural identity. modern architectural environment. But if before for the manipulation of consciousness, it was used real (physical) objects, now the range of possibilities has expanded. This is a synthesized space (plastic of architectural and natural objects and lighting design) and digital space [2,3]. The design of an architectural object has ceased to be static, dynamics have been introduced into the architectural environment. Interactive architecture is developing in some areas that can already be outlined, these are: media facades, smart homes, art installations, augmented reality and others. If the light-composite images were originally aimed at the traditional discovery of the plasticity of the architectural facade, with the advent of LED technology, the new aspects of the transformation of the architectural environment appeared. Thanks to media facades, it is possible not only to broadcast information on a large area, but also to change the image of the facade. The use of modern digital technologies allows to form such properties of the architectural environment as: dynamism, adaptability, hybridity, giving it a complex unstable structure. Hybridity should be understood as the interaction of physical and virtual (projections, installations, etc.) objects of the environment.

At the same time, the departure from the traditional formation of the architectural environment, taking into account the stylistic color, historical context,



the transition to the identification of communicative potential and reduction to a model where information dominates, ambiguously affect its perception.

As a result of generalization of views on the architectural environment, as a space of objects of information influence, the aspects and levels of perception of the architectural message, the degree of commonality of the reaction of its perception were determined [4, 5]. It is determined that when perceiving an architectural message, it is possible to distinguish an abstract, parametric and topological information.

Note that the processes of loss of image integrity and artistic qualities of the architectural environment have multiple roots. Our time is characterized by the unity of two opposing movements: on the one hand, deep integration, which allows us to combine conceptuality, harmony, traditions, environmental friendliness, etc., on the other hand - border differentiation. The processes of globalization, which have covered almost all areas of human activity, make even more urgent task of preserving and restoring the integrity of the architectural environment and its artistic qualities. These tasks can be solved more effectively if we take into account the peculiarities of the perception of the architectural environment in time, which means:

- perception associated with the time of year, time of day;
- time as a reflection of historical and cultural information;
- simultaneous and consistent (successive) perception.

In each of the presented types of image perception of the architectural and artistic environment, the integrity, as an organic unity of part and whole in the architectural environment, will be based on different grounds. Let us consider the possible formal and logical structures of the concept of general integrity and architectural and artistic integrity.

The overall integrity is a synthesis of the following components:

- author's concept;
- social inquiries;
- aesthetic preferences of society;
- town-planning requirements;
- functional requirements;
- three-dimensional features;
- design features, etc.

Architectural and artistic integrity is based on the following grounds:

- symbolic;
- organic;
- personal beginning.

The first type of foundations of integrity is associated with the use of figurative and symbolic systems of natural and man-made environment (sacred and civilizational symbols, geometric morphotypes).

The second type of foundations of integrity involves an appeal to man, nature, harmony (example - the Soviet avant-garde) .:

- sacred and religious grounds;
- philosophical;
- conceptual;



- figurative and symbolic;
- morphological;
- artistic;
- humanistic;
- natural sciences.

The third type is the creative concept of the author of the architectural image, based on unity:

- professional expression;
- personal expression;
- general cultural manifestations.

In all three types of bases, space and form act as a fundamental categories of integrity.

Possible ways to create, maintain and restore the integrity of the image, the aesthetic qualities of the architectural environment can be determined using the proposed formal and logical structures of the authors, taking into account each of the types of perception over time.

Conclusions

With the implementation of interactive art objects and spaces, the introduction of digital technologies in all spheres of life, the information and emotional potential of the architectural environment receives a new content, new opportunities. Interactive objects can be a solution to many problems of improving the communicative properties and social activity of man or, conversely, lead to the creation of an aggressive environment for perception. Based on the results of a comprehensive analysis of the problem of image integrity and artistic qualities of the architectural environment, the authors proposed a formal-logical structure of the concept of general and architectural-artistic integrity, in which space and form act as its fundamental categories. The paper provides the main grounds for creating a holistic architectural environment that expands the theoretical basis needed to clarify the recommendations for the organization of a comfortable city for people.

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Анотація: Акцентовано, що дизайн архітектурного об'єкта перестав бути статичним. Інтерактивна архітектура розвивається за окремими напрямками, які вже можна окреслити, це: медіа-фасади, розумні будинки, художні інсталяції, доповнена реальність тощо. Використання сучасних цифрових і інноваційних технологій надають архітектурному середовищу складну нестійку структуру, формуючі такі властивості, як: динамічність, адаптивність, гібридність. Процеси глобалізації, що охопили практично всі сфери діяльності людини, актуалізували завдання збереження і відновлення цілісності архітектурного середовища та його художніх якостей. За результатами комплексного аналізу проблеми цілісності образу і художніх якостей архітектурного середовища запропонована формально-логічна структура поняття загальної та архітектурно-художньої цілісності, в яких простір і форма виступають як її фундаментальні категорії. Формалізовано основні підстави створення цілісного архітектурного середовища, які розширюють теоретичну базу, необхідну для уточнення рекомендацій щодо організації комфортного для людини міста.

Ключові слова: інформаційно-емоційний потенціал, дизайн середовища, психологія сприйняття, інтерактивна архітектура