

**FORMATION OF AN ARTISTIC AND FIGURATIVE CONCEPT FOR THE
DESIGN OF THE ARCHITECTURAL ENVIRONMENT OF DEVOLANOVSKYI
DESCENT IN ODESA.**

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Abstract. The article explores the approaches to the formation of artistic-spatial and artistic-figurative design concepts for Devolanovskiy Descent in Odesa. Based on the analysis of academic tasks in the disciplines of DAS and diploma design, it is established that the artistic and figurative solution in architectural and design planning is derived from the artistic analysis of form, volume, space. This analysis is carried out in the language and means inherent in contemporary art. The object of the study is a fragment of the architectural environment in the form of the original spatial organization, volume or form, and the subject is the artistic and figurative interpretation of this fragment by means of formal composition. This is a kind of creative translation from the language of art to the language of project graphics. The peculiarity of this activity is the artistic mastery of the initial environmental situation, the identification of the figurative potential of the fragment of the architectural environment under study, the construction of a consistent system of impressions with an emphasis on the carrier of imagery: space, form, volume, mass, detail, color, etc. The second important element of artistic comprehension is the consumer of the environment and environmental activity. The peculiarity is the combination of “freeze-frames” of easel art with artistic and staging activities, a procedural dynamic composition that provides a number of environmental impressions. Thus, environmental factors are transformed into artistic ideas and vice versa; the spheres of visual interaction between a person and a fragment of the environment are established, areas with the qualities of art objects and environmental installations appear, etc. The student works are presented, which focus on a certain potential of the architectural environment of Devolanovskiy Descent in Odesa.

The peculiarity of this activity is the artistic mastery of the initial environmental situation the identification of the figurative potential of the fragment of the architectural environment under study, the construction of a consistent system of impressions with an emphasis on the carrier of imagery: space, shape, volume, mass, detail, color, etc. The second important element of artistic comprehension is the consumer of the environment and environmental activity. The peculiarity is the combination of “freeze-frames” of easel art with artistic and staging activities, a procedural dynamic composition that provides a number of environmental impressions. Thus, environmental factors are transformed into artistic ideas and vice versa; the spheres of visual interaction between a reason and a fragment of the environment are established, areas with the qualities of art objects and environmental installations appear, etc. The student works are presented, which focus on a certain potential of the architectural environment of Devolanovskiy Descent in Odesa.

Keywords: historical and cultural environment; artistic and figurative concept. Artistic means, artistic potential of the environment, art translation, formal and compositional approach, architectural environment, environmental installations, art objects, convergence of architectural and artistic means.

The relevance of this topic is due to the problem of the loss of the integrity of perception and figurative landmarks of the modern space of Devolanovskiy Descent in Odesa.

Research in the field of environmental composition establishes approaches to analysis and practice in the conditions of the historical and cultural center of the city [1-5], but in the context of an imbalance between historical heritage and development, in the context of the threat of losing the unique historical atmosphere, additional tools are needed to research and select the leading carriers of artistic imagery. Maintaining artistically valuable forms, visual leveling of shortcomings and mistakes, maintaining the peculiar atmosphere of the area and its spirit, creating a new legend and implementing a kind of “internal composition” in the system that has already developed historically are tasks that have not yet been solved in the design of Devolanovskiy Descent.

Problem statement. There is no alternative to the intervention of the new in the historical fabric of the city. The historical and cultural environment cannot and should not become only a treasure and a consequence of the life of previous generations, a carrier of the values of the past. Modern life in any case interferes with space, and if this space is not mastered professionally, the expansion of the new causes irreversible damage to it. That is why it is important to search for approaches to the correct mastery of historical and cultural heritage. On this way, the issue of convergence of architectural and artistic means in the design practice of an architectural environment designer comes to the fore. An analysis of the world experience on this issue shows that new forms of synthesis of design and artistic practice are emerging, ideas and forms of art design, installation, happening, and modern digital technologies are being implemented in the architectural environment. Art enters the architectural environment not only as a separate work, but as an organic phenomenon inherent in a particular place. The works of many recognized authors [1-4] show that this is a promising way, especially in the system of the historical environment, where the emotional and communicative component is more important than the functional one. Research on ways to translate artistic ideas into architectural space is not represented in the theory of architectural and design planning, nor is it implemented in the system of training professional staff. This makes the research problem of forming a figurative concept of the historical architectural environment by means of contemporary art relevant.

The object of the study is a fragment of the historical environment of the city – Devolanovskiy Descent.

The subject of the study is the artistic and figurative concept of the Devolanovskiy Descent environment.

The purpose of the study. To generate an artistic and figurative concept of Devolanovskiy Descent in Odesa on the basis of an artistic approach, using the means of contemporary art.

Tasks:

1. To identify trends and forms of fusion of the artistic process and architectural design;
2. Based on the students' works, analyze the factors influencing the definition and selection of the artistic and figurative concept of the environment of Devolanovskiy Descent;
3. To propose an artistic and figurative concept of the environment of Devolanovskiy Descent in Odesa.

The main part. The modern paradigm of architectural and design planning proceeds from the fact that everything is a material for creative transformation (everything can be made from anything). The whole material and non-material world, architectural and non-architectural elements can form figurative and semantic unities, on the basis of which the human environment is formed. The concept of the general design of life is associated with the convergence of artistic and architectural means in the design activities of the DAS. There is an exchange and borrowing of artistic and design languages, a “translation” from the language of drawings to the language of images and vice versa. The symbiosis of art and design is embodied in art design (D. Skeplein, S. Barton, B. Munari). The palette of creative means of architects is expanding due to video and laser projections, supergraphics, graffiti, tagging, kinetic art, includes art nouveau, digital art, action art, combines techniques of avant-garde art and industrial design (Marc Olivier, Angela Pozzi, Tadashi

Kawamata, etc.) [3-7]. The architectural environment is interpreted as an installation that adds emotional movement to the urban landscape. The environment and context, street surroundings, passers-by, their reactions and interaction with objects acquire new meanings, and ordinary place turns into an artistic space (Thomas Heatherwick, William Wells, Klas Oldenburg, Zaha Hadid, Bernard Chumi, etc.) [1-3,7].

The designer of the architectural environment acts as an artist of our time, restoring contact between art and society, transforming the object environment into a sphere of artistic culture. Examples include La Villette Park in Paris, Canary Wharf business districts in England, Plateau des Defiance in Paris, etc.

The architectural environment is seen as a work of art limited to a specific location, purpose, and style. The source of new original ideas is the achievements of avant-garde art. Environmental design uses the techniques and means of contemporary abstract art as a tool aimed at creating an artistic image of the environment, takes into account the personality of the consumer, focuses on emotional and value priorities and flexible forming. Art approaches allow to solve the issue of the emotional sign of the environment, its atmosphere; to set compositional priorities and material for transformations, factors and vectors of forming. Compositional tasks include: determining the principles of style formation, determining internal impulses, signals that provide aesthetic guidance; ensuring the integrity of a number of artistic and aesthetic impressions connected by a common space, concept, time, action, etc. [14,15];

Let's illustrate the translation of environmental factors into **artistic ideas** using the example of student assignments. As part of the survey of the existing environmental situation of Devolanovskiy Descent, students were given the following tasks:

1. To make a photo shoot in the most expressive places, regardless of the degree of their destruction.
2. To select subjects and topics that massive "attract the camera".
3. Establish the environmental role and hierarchy of these areas: a sign (brand) of the environment, an element of mystification, a good angle of the original form, etc.
4. To make collective photo albums illustrating a variety of artistic and imaginative possibilities of the same fragment of the environment.
5. Create plane collages on themes based on associative series and emotional states.
6. To bring the planar composition into the space of Devolanovskiy Descent. To propose design solutions for the formation of images of selected cult areas of the territory.

As a result, the main themes were outlined: bridges, ruins, stairs, perspectives, graffiti, and additional themes: sky, earth, fences, details.

Figures 1 and 2 show the same place on Devolanovskiy Descent: the interval between Bunina and Hretskaya streets, with a perspective on the Stroganov Bridge. The historical photo shows that the environment was previously perceived as quite free, with low-rise one-sided buildings, stylistic unity, and harmony prevailing. The dominant feature of the environment was the arched bridge, there was a lot of sky, and the width of the road looked proportional to the buildings. Comparison with the modern view of the same area shows a violation of the original scale ratios, and a high-rise dominant building emerges – a business center building that completely changes the space. The boundaries of the site no longer direct the view to the bridge, but have height differences and direct the view along a broken trajectory.

The state of preservation of the historic buildings is unsatisfactory. In the students' works, this is reflected in the themes of destruction (apocalyptic paintings); the embodiment of a contrasting element that is not thematically related to the existing basis – a cyberpunk collage; focusing on the historical dominant – the bridge, but in a modern postmodern solution (a combination of supergraphics with a small-scale antique sculpture).

The themes of transport, dynamic movement and a child under the bridge are perceived separately as a paradox, an artifact, especially in combination with the theme of the circle (echo and hole).

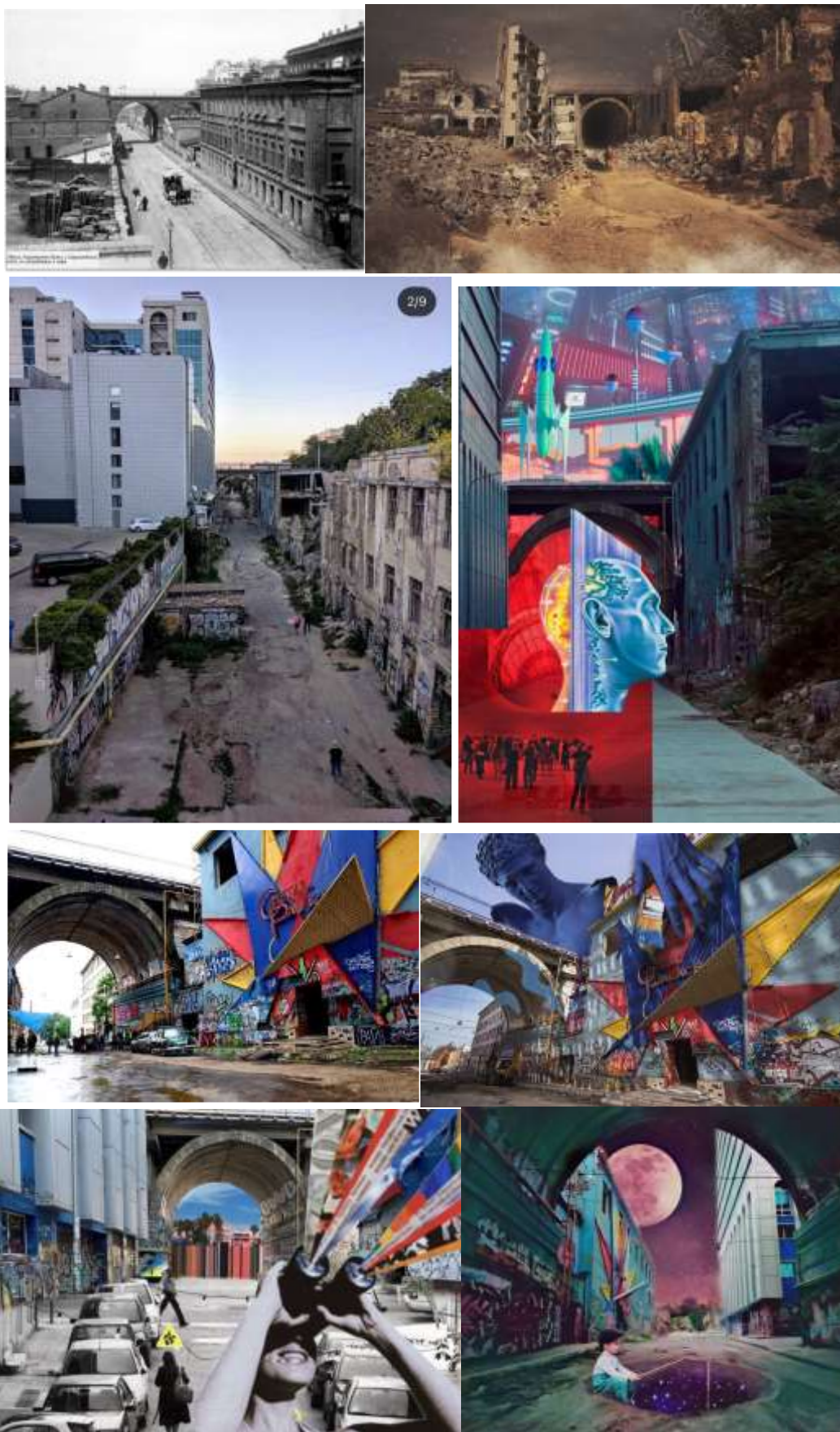


Fig. 1. Artistic interpretation of the existing environmental solution.

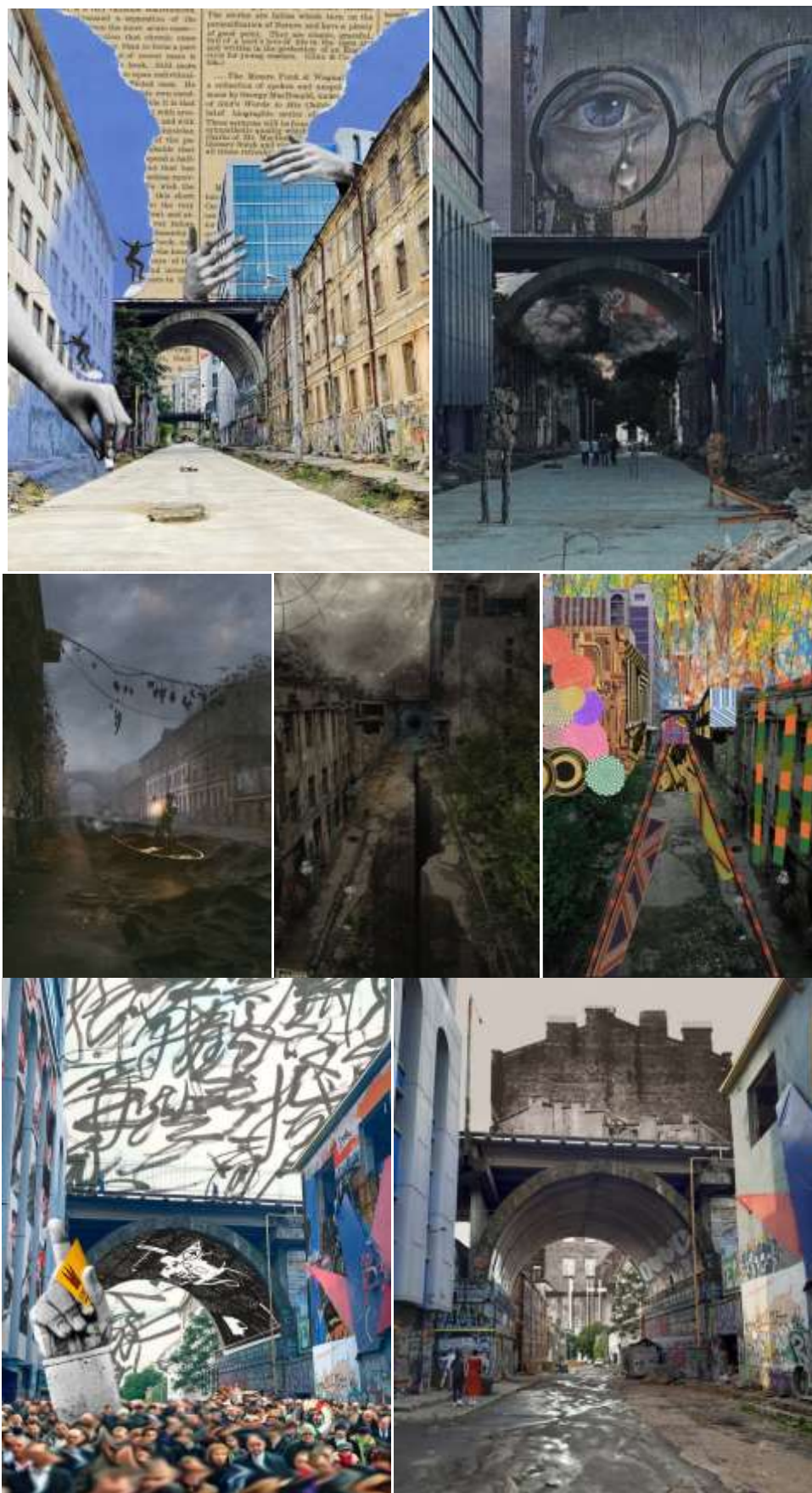


Fig. 2. Embodiment of the system of environmental impressions in students' creative work.

In Fig.3. shows several polar techniques: approaching and moving away from the bridge, emphasizing perspective and creating dead ends, turning open space into interior space, re-emphasizing from the tablet to the lampshade (from the ground to the sky), introducing an emphatically decorative motif, etc. After the artistic analysis, the comparison of design solutions with the ruins (Fig.3) does not favor the project. The atmosphere and scale relations lose out.



Fig. 3. Comparison of project proposals and the existing environmental situation.

This allows us to conclude that it is the artistic and figurative analysis that allows us to determine the vectors of environmental transformations while preserving the spirit and atmosphere of the area, allows us to select significant topics, find ways to switch attention and level the negative.

The field of formal art adds generalization and abstraction to the tools of the architect-designer. The resulting composition takes into account the peculiarities of the dominant visual perception: number of storeys, volume or space. This determines the specifics of the interaction of elements, ways to achieve visual integrity, artistic expressiveness, and aesthetic value. As a result of the dialectical interaction of volume and space, three main compositional systems are created: the space of an organized volume; an organized volume in space; the volume of an organized space. Accordingly, there are three types of plasticity (geometric, sculptural and structural) and three types of compositional formations (frontal, volumetric and volumetric-spatial). Thus, the principles of artistic and compositional organization and expressiveness borrowed from the field of fine arts work in the design of the environment: formalization, transfer and combination of elements, grouping and subordination of properties, qualitative and quantitative measure, combinatorics, formal and figurative expressiveness and structural integrity, etc.



Fig. 4. Distribution and role of red in the picture plane. On the example of Nedoshitko O.M.'s works.

The example of the work of the famous Ukrainian master of formal painting Nedoshitko O.M. (Fig.4) demonstrates that the rejection of representation, the passages of abstract art have great potential in terms of mass distribution and detail, the dormation of accents, etc. on the example of red color, we can see: the dominance of mass distribution of the picture plane and

accentuation of the center of the composition, the identification of a significant accent in a heterogeneous environment.

Let's analyze the concept of renovation of Devolanovskiy Descent in Odesa on the example of the qualifying master's work by Savchenko N.M. (supervisor – Associate Professor O.M. Tyrikova). Let's try to identify its artistic and figurative justification.

In the case of Devolanovskiy Descent, the system of connections and landmarks plays a more significant role than the system of its development and functional use. Its cinematic component (more than 15 films) suggests a way to restore the territory through scenario modeling and activation and targeting of environmental processes. We take as our main thesis that a site changes in proportion to the level of activity in a particular fragment of its environment. An indicator of environmental development is buildings and structures under construction and reconstruction, new architectural spaces, visual changes, and new imaginative saturation.



Fig. 5. The basis for the formation of the artistic and figurative concept of the project.

These parameters attract people to the urban environment and support the unity and interdependence of two components: social action and architectural and design forming, events are translated into a system of material environment. On the example of the environment of Devolanovskiy Descent in Odesa, this can result in the appearance of pedestrian zones in its structure; the use of the artistic potential of bridges and perspectives; neglecting the historical axis in the reconstruction of a new composition of locations; the formation of local groups around entrance zones; the formation of functional and visual “pockets” in places where the original

building or function has been lost; the introduction of the idea of alternative culture, youth leisure, a certain visual and behavioral challenge, etc.

The leading directions include not full but partial preservation of the historical framework and compositional structure; orientation and design and social experimentation; reconstruction of several artistic and scenic themes, ensuring the flow and variability of open and closed spaces, involving the sky in the figurative concept; application of attention switching techniques, attention management, etc.

The author's design solution by the student Savchenko N.M. specifies these directions by means of a cross-cutting thematic; switching attention to a non-architectural object, a new symbol of the Devolanovskyi Descent; and the formation of several independent parallel themes and scenarios.

Fig.5. Sources of the new imagery of Devolanovskyi Descent are shown: environmental installations that evoke associations with the red carpet to success and the movement of film, which captures the series of our lives; existing traditions of graffiti, forms of engineering equipment and the industrial past.

The graduate student develops this cross-cutting theme in isolation from the main theme, from the existing heterogeneous buildings. The "red carpet" is embodied in the system of movement through the territory, forming its own axis: stairs from Deribasivska Street, central installation, stairs to the terraced space, exit to Bunina Street, and vice versa (Fig.6)

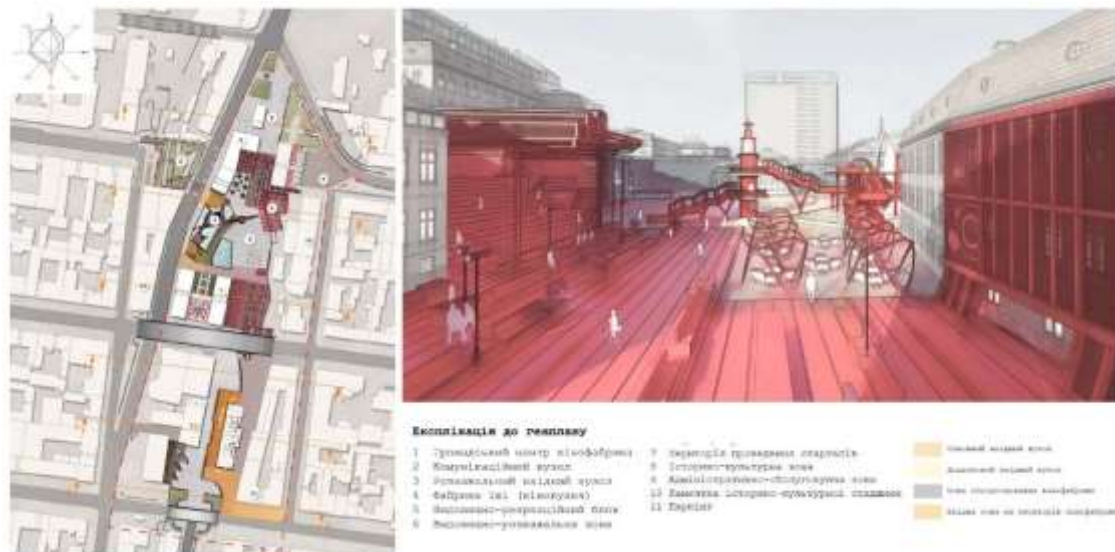


Fig. 6. Cross-cutting alternative scenario for the development of the Devolanovskyi Descent.

The master plan shows that the installation approach creates an alternative to the existing "corridor" composition. A dynamic dialogical is formed that changes the direction of perception of the site.

The centerpiece of the composition is a multifunctional installation that plays the role of various multi-level connections. It creates a broken movement and new points of visual perception. (Fig.7)

This broken line of bright red color interacts with the existing environmental and the objects to be designed.

Fig.7. shows an artistic reinterpretation of the nodal areas based on the idea of introducing a dynamic through red line or red spot. The schemes help to achieve the right balance between the existing environmental situation and the innovative intervention. The spot field and the perceptual field form a harmony. The spot or dividing line, the points of active perception, the accent- dominant relations are established and

realized by the project activity. Or the decision is adjusted on the basis of artistic and analytical expertise.

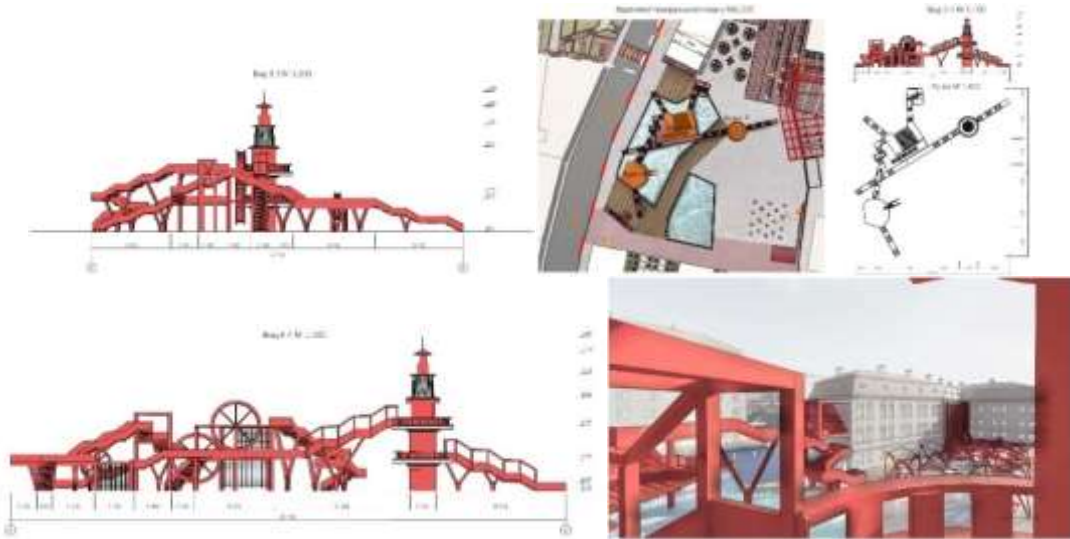


Fig. 7. The central installation is the main artistic theme of Devolanovskyi Descent.



Fig. 7. Schemes of artistic and compositional analysis of design solutions.



Fig. 8. Project proposals correlated with kudo patterns.

Fig.8 shows the design proposals of the student Savchenko for the material embodiment of artistic and figurative solutions of formal and compositional analysis.

Conclusion. As a result of the artistic interpretation of the existing environmental situation, significant themes and directions of renovation were identified, the essence of these changes and the mechanism for ensuring visual harmonies and balances were established. The artistic and figurative concept “Red Carpet” was implemented in the diploma project and in modern design proposals, and the following were identified: basic design conditions; significant factors, tasks for the design development of the Devolanovskyi Descent environment. The means of art are used as a tool for transforming the object environment into the sphere of artistic culture, shifting the emphasis from utilitarian and functional to cultural and artistic. The object of his design is not a separate building or a complex of things, but a holistic material environment of human existence, which provides the desired range of emotions for the consumer. The means and principles of formal composition can be applied in the design practice of an architect-designer. This is illustrated by the students’ works.

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ФОРМУВАННЯ ХУДОЖНЬО-ЖИВОПИСНОЇ КОНЦЕПЦІЇ ДИЗАЙНУ АРХІТЕКТУРНОГО СЕРЕДОВИЩА ДЕВОЛАНІВСЬКОГО УЗВОЗУ В М. ОДЕСА.

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Анотація. У статті досліджено підходи до формування художньо-просторової та художньо-образної концепції проектування Деволанівського узвозу в Одесі. На основі аналізу навчальних завдань з дисциплін ДПМ та дипломного проектування встановлено, що художньо-образне рішення в архітектурно-дизайнерському плануванні є похідним від художнього аналізу форми, об'єму, простору. Цей аналіз здійснюється мовою і засобами, притаманними сучасному мистецтву. Об'єктом дослідження є фрагмент архітектурного середовища у вигляді оригінальної просторової організації, об'єму або форми, а предметом - художньо-образна інтерпретація цього фрагмента засобами формальної композиції. Це своєрідний творчий переклад з мови мистецтва на мову проектної графіки. Особливістю цієї діяльності є художнє освоєння вихідної середовищної ситуації, виявлення образного потенціалу досліджуваного фрагмента архітектурного середовища, побудова послідовної системи вражень з акцентом на носії образності: простір, форма, об'єм, маса, деталь, колір тощо. Другим важливим елементом художнього осмислення є споживач середовища та екологічна діяльність. Особливістю є поєднання "стоп-кадрів" станкового мистецтва з художньо-постановочною діяльністю, процесуальною динамічною композицією, що передбачає низку екологічних вражень. Таким чином, фактори середовища трансформуються в художні ідеї і навпаки, встановлюються сфери візуальної взаємодії людини з фрагментом довкілля, з'являються зони з якостями арт-об'єктів та середовищних інсталяцій тощо. Представлені студентські роботи, які фокусуються на певному потенціалі архітектурного середовища Деволанівського узвозу в Одесі.

Особливістю цієї діяльності є художнє освоєння вихідної середовищної ситуації, виявлення образного потенціалу досліджуваного фрагмента архітектурного середовища, побудова послідовної системи вражень з акцентом на носії образності: простір, форма, об'єм, маса, деталь, колір тощо. Другим важливим елементом художнього осмислення є споживач середовища та середовищна діяльність. Особливістю є поєднання "стоп-кадрів" станкового мистецтва з художньо-постановочною діяльністю, процесуальною динамічною композицією, що забезпечує низку екологічних вражень. Таким чином, середовищні чинники трансформуються в художні ідеї і навпаки, встановлюються сфери візуальної взаємодії між мотивом і фрагментом середовища, з'являються зони з якостями арт-об'єктів і

середовищних інсталяцій і т.д. Представлені студентські роботи, які фокусуються на певному потенціалі архітектурного середовища Деволанівського узвозу в Одесі.

Ключові слова: історико-культурне середовище; художньо-образна концепція. Художні засоби, художній потенціал середовища, художній переклад, формально-композиційний підхід, архітектурне середовище, середовищні інсталяції, арт-об'єкти, конвергенція архітектурних і художніх засобів.