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## HARMONY AS A PHENOMENON OF UNIQUE UNIVERSAL CORRELATION BETWEEN OBJECTS OF ARCHITECTURAL ENVIRONMENT IN CULTURAL ARTISTIC SPACE

*Kiuntsli R., Stepaniuk A. Harmony as a phenomenon of unique universal correlation between objects of architectural environment in cultural artistic space. The creative process of designing architectural environment is characterized by the use of traditional and new architectural and spatial solutions, skillful combination of these two components determines the harmonious work of art.*

**Keywords:** harmony, unique, universal value, the harmonization of architectural environment.

**Кюнцлі Р. В., Степанюк А. В. Гармонія як феномен унікально-універсальних співвідношень об'єктів архітектурного середовища культурно-мистецького простору.** Творчий процес створення об'єктів архітектурного середовища характеризується використанням традиційних та нових архітектурно-просторових вирішень, вмиле поєднання цих двох складових визначає гармонійність мистецького твору.

У наш час нестримного прогресу процес урбанізації не сприяє розвитку архітектурного простору на основі гармонійного збереження навколишнього середовища, що негативно впливає на людину.

Використати досвід наших пращурів щодо формування життєвого середовища — важливе завдання, яке стане основою відродження гармонійного співжиття людини і природи. Для врівноваження психологічного стану людини як творця антропогенного світу важливо зберегти природне оточення з органічно вписаною в нього забудовою.

Створюючи архітектуру XXI століття, митець має враховувати набуті традиції в їх історичному розвитку у відповідності з науковим прогресом. Для цього митцю необхідно досягнути гармонії двох складових: традиційного і сучасного, унікального та універсального, тільки так він зможе творити прекрасне, естетичне і водночас — масове.

Баланс, гармонію необхідно повернути в життєве середовище для порятунку самої людини, гармонійного співіснування двох світів: природного та антропогенного.

**Ключові слова:** гармонія, унікально-універсальні співвідношення, гармонізація архітектурного середовища.

**Кюнцлі Р. В., Степанюк А. В. Гармония как феномен уникально-универсальных соотношений объектов архитектурной среды культурно-художественного пространства.** Творческий процесс создания объектов архитектурной среды характеризуется использованием традиционных и новых архитектурно-пространственных решений. Умелое сочетание этих двух составляющих определяет гармоничность художественного произведения. В эпоху стремительного прогресса процесс урбанизации не способствует развитию архитектурного пространства на основе гармоничного сохранения окружающей среды, отрицательно влияет на человека.

Использовать опыт наших предков по формированию среды обитания — важная задача, которая станет основой возрождения гармоничного существования человека и природы. Для уравновешивания психологического состояния человека как творца антропогенного мира важно сохранить природное окружение с органично вписанной в него застройкой.

Создавая архитектуру XXI века, художник должен учитывать приобретенные традиции в их историческом развитии в соответствии с научным прогрессом. Для этого художнику необходимо достичь гармонии двух составляющих: традиционного и современного, уникального и универсального, только так он сможет творить прекрасное, эстетическое и одновременно — массовое.

**Ключевые слова:** гармония, уникально-универсальные соотношения, гармонизация архитектурной среды.

**Formulation of the problem.** The history of architecture is a search for harmony in the architectural environment which sometimes conflicts between the tradition and innovation, old and new, sustainable and variable, unique and universal.

However, the harmony of architectural spatial solutions of object and architectural environment in general has always been characterized by synthesis of complementary relationship between unique and universal features. Harmony of unique, universal relationships of spatial solutions reflects the harmony of architectural compositional characteristics of artistic creation.

**Analysis of recent research and publications.** Almost all the major architects and architectural theorists were engaged in research of harmony. These include: Vitruvius, Leonardo da Vinci, Le Corbusier, Frank Lloyd Wright, Philip Johnson, Peter Behrens, A. Verbitsky, D. M. Dyachenko, I. I. Lewinski, P. Rapaport and others.

This research was driven by the emergence of architectural objects that created disharmony in architectural environment.

The author aims to share the knowledge of cultural and artistic character and present some considerations regarding the method of achieving harmony in the creation of architectural environment.

**Objectives.** Skillful combination of tradition with the latest three-dimensional solutions, combination of traditional and modern, harmonization of uniquely universal correlation of architectural environment in cultural and artistic space — the path to creating harmony in architecture. Harmonized architectural environment and harmonized space — the space that compliments and combines unique and universal (fig. 1).

**Main material.** Harmony (Greek — *ἁρμονία* (*harmonía*) — joint, agreement, concord) — the daughter of Ares and Aphrodite [5]; a child of the goddess of beauty and the god of war, can't be unequivocal in perception. So the concept of "harmony" has always generated debate among thinkers.

Greek philosophers associated harmony with the concept of numbers and geometry. Ptolemy saw an order in harmony; Augustine believed that harmony was based on the proportion and ratio. At the time of Renaissance beauty and harmony become "the most important categories of knowledge, even to some extent its aim for the ultimate artist seeks truth in beauty and scholar — beauty in the truth" [7]. A great anthroposophist Rudolf Steiner believed that harmony was the existence of opposites: "There could never be a world filled with manifest light were there not corresponding shadow" [9].

Beauty and harmony always together, but they are not identical concepts. The term harmony is primarily associated with the equilibrium, balance that exists in the Universe, the nature, the man himself. Balance creates harmony, and world's existence depends on it. Lack of balance brings on the chaos and shifting of scales.

Man has always dreamed of a harmonious world, perfect world, where human being would have been an integral part of this world, not an outcast. "<...> A profound belief in the existence of absolute harmony 'golden age' where there were no worries, no illness, no evil, no old age, that is all that has brought suffering, generated chaos, immersed in pessimism — was typical to all ancient cultures" [1].

As a standard measurement of harmony man chose himself. Vitruvius wrote: "Without symmetry and proportion there can be no principles in the design of any temple, that is, if there is no direct correlation between its parts, as in the case of a body of well shaped man" [10].

The concept of harmony in architecture during its historical development was changing — some buildings can be considered harmonious in the Middle Ages, others in the age of Renaissance. For example Tempio di San Pietro in Montorio in Rome considered as an example of harmony of Renaissance era.

The most striking examples of the search for harmony in the age of classicism — paper architecture Bulle and Ledoux, in the era of neo-classicism — per-

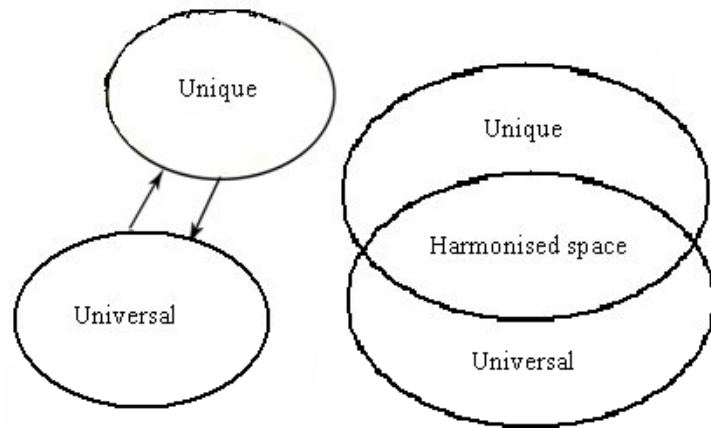


Fig. 1. Harmonized space — combination of uniquely universal correlations

haps projects of Karl Friedrich Schinkel and Leo von Klenze (the most closest to A. Zeising). Avant-garde architects rarely sought harmony. If someone was looking for it, it was likely Mies van der Rohe. Imagine all in one row the Parthenon, Tempio di San Pietro, Boullée's Newton's Cenotaph, the Old Museum in Berlin by Schinkel and Pavilion of Mies van der Rohe in Barcelona and try to find among them something in common [5].

Harmonious architecture is inspired by Divine breath — talent. Unattractive architecture is the result of a shallow perception, unbalances priorities with materialistic over spiritual view of the world. If harmony is broken in the man, then he has no power to create something beautiful.

"I have often drawn attention to the fact that this was something completely different from what we have today, when someone in the Middle Ages was walking the streets. Right and left were the facades of houses, which were built on the grounds of Soule's feeling and thinking. <...> Now compare this with the city today. Here are the shoe store, variety store, butcher's shop, then a tavern, and so on. All of this is foreign to the internal processes of the Soul; it is related only to the outer man. Thus, it generates the forces of the Soul, which aspire to materialism" [8].

Gregory Revzin believes that "Harmony in architecture — is the method of harmonization (removing) of contradictions between man and the world" [5].

Harmony in architecture is an attempt to express own spiritual essence. Architecture is a materialization of the human mind. Spiritually rich man creates masterpieces, devastated man creates faceless architecture. Obviously, the disharmony manifested is not between the man and the world, but in the man as a result of the degradation of man's spirituality. As in every form of art, there are artisans and geniuses in architecture. The last ones are most keenly feel any immediate disharmony or unbalance in the world of art. Actually art of such geniuses compensate for disharmony in the world and attempt to resolve it.

The architectural environment of cultural artistic space, which is formed by architectural objects “inscribed” in the environment, combines the art and culture of the people materialized in sacred, public, residential and utilitarian buildings and structures (fig. 2).

While creating the architecture of the XXI century, the artist must consider established traditions in their historical development according to scientific progress and taking into account the features of the present. For this it is necessary to achieve harmony between two components: the traditional (unique) and the modern (universal). This is the only way which allows an artist to create beautiful, aesthetic and popular the same.

Balance, harmony must be returned to the living environment for the salvation of the humanity itself and for harmonious co-existence of two worlds: natural and anthropogenic.

“It is today stronger than ever before, man feels the external and internal imbalances, the man faces a dilemma: succumb to contradictions and impulsiveness, accept chaos as the main principle of being or to harmonize that chaos and find own place in life” [1].

The process of urbanization at the time of unbridled progress is not favorable to the development of architectural space based on harmonic preservation of the environment. This negative development has adverse affects on a human being. V. Filyn, who launched a new science — videoecology writes about the negative impact of modern city buildings on human health:

“Today’s mega-cities residents live in an artificial environment. <...> It negatively affects not only the vision and the human psyche, but also spoils the appearance of the city. Total urbanization increasingly pushes man away from natural habitat” [2].

The use of our experience of our ancestors in regards to the formation of living environment – an important task that must become the basis for the revival of harmonious coexistence of man and nature. To balance the psychological state of human being as creator of the anthropogenic world it is important to preserve the natural environment with organically incorporated buildings. Low-rise construction allows people to feel comfortable, do not suppress human’s psychological condition do not preclude a sense of confidence, as opposed to high-rise buildings.

Ihor Hnes wrote in his research about the effect of high-rise buildings on the person. He concluded: “Among the consequences of living in multi-storey buildings often mentioned slow development of children, fear, dissatisfaction, behavior problems, suicidal tendencies, poor social coping skills, refusal to help others” [3: 69].

Based on his professional practice and experience lawyer I. Melnychuk confirms that “permanent human residence in high rise buildings can cause suicidal tendencies” [4].

Revival of the village and rural environment, gives the chance to restore harmonious coexistence of man with the nature.

To experience the harmonious coexistence of natural and anthropogenic is not necessary to bring as an example “organic architecture” of Frank Lloyd Wright — “House of waterfall”. Such architecture was present in the architectural environment in the formation of the Ukrainian village.

The architectural space of the village was formed according to the natural environment, adapting to its structural elements. When building the village farmers did not destroy the natural landscape but skillfully used it in planning of estates and residential streets of the village. Rivers, ponds, streams-farmers actively adapted to the housing, economic needs and guarded them carefully.

**Conclusions.** Building period of developed socialism can be characterized by cosmopolitan views in the social economics, cultural life and other types of public life. At this time the national culture and architecture based on the traditions that are unique to each nation has been replaced by an international culture and architecture, resulting in the degradation of culture and architecture as a whole.

Finding harmony in architecture based on the unique and complementary universal relationships (unique and universal in creating axle of harmony), according to the author, is the way to create a harmonious architectural environment of cultural and artistic space in Ukrainian village (fig. 3).

*Harm. = Unique + Univ., with Unique ≈ Univ.*

Formula of harmonious architectural environment of cultural and artistic space in Ukrainian village can be expressed in terms of the balance of unique and universal relations, in its structural elements in hierarchical order from the rural settlement to housing and housing production and community groups (street, block, Farming, square) finishing primary with structural element (house, public, industrial and building construction), which provides:

1. Architectural planned structure of Ukrainian village in compliance with modern requirements of township development (size of lots, fire breaks, sanitary conditions etc.) and taking into account the traditional landscape characterized by free pictorial composition of development, caused by specific natural conditions “conjoined” with the natural environment.

2. The architectural spatial resolutions of residential, public and industrial units (residential streets, neighborhoods, farms) must be performed on the basis of advanced construction techniques and modern technology in a harmonious combination with traditional methods of Ukrainian folk architecture which include: planning and picturesque volumetric spatial composition (using topography, landscaping, ponds and rivers); picturesque views and asymmetry in space-planning organization; dynamic and expressive silhouette of building through the use of vertical dominants.

3. The combination of modern architectural forms and traditional three-dimensional decorative solutions in

Architectural environment of cultural artistic space

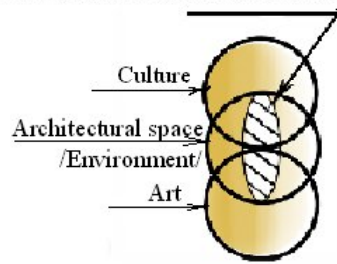


Fig. 2. Architectural environment of cultural artistic space

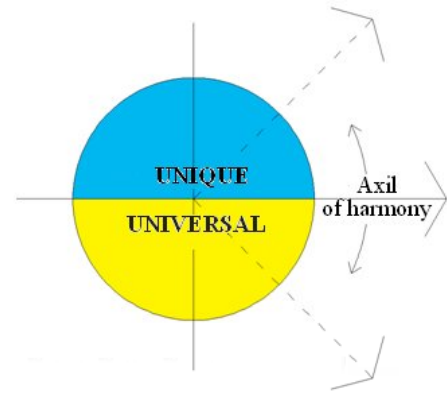


Fig. 3. Formula of harmony is a combination of one whole and unique in correlation with its universality

buildings and constructions. The use of local materials as well as modern with imitations of traditional materials, the use of national ornaments in the interior and exterior, regional types of plans, walls and roofs, as well as use of organic colors taken from ethnographic traditions.

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