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N. V. Barna,

Philosophy Doctor, Associate Professor,  
The director of Institute of Philology and Mass Communications  
(Open International University of Human Development "Ukraine", Kiev)  
Barna2005@ukr.net

### PHENOMENOLOGY OF PERCEPTION SUBSTANTIVE ENVIRONMENTAL DIMENSIONS IN AESTHETIC ANALYSIS

*In the article was proved that the fictional work, the work of art, the architecture as the work of art are not a subject, are not just a material shell as the object with which a man has a touch, like body has a touch with body. This is the most important fact of perception of subject environment when constructing mental images by the way of intention the man by itself becomes the image, by itself acts like a product of ideal balance, that's why it is so important to notice the phenomenon of environmental, ecological culture where orhanizmizm, the integrity and homeostasis, bodily mediation lead to the ideal communication, to that generalized eidetic where the mental body, mental physicality, own spirituality of aesthetic experience is a dominant idea.*

**Key words:** architecture, technocenosis, art activity, oikos, aesthetics, image, art.

Within the modern context of nonlinearity the architecture has already determined the limits of technocenosis. The technopopulation of covers and their involution, as well as the movement in space, it all gave the ability to say that pleat makes another pleat, form makes another form, space creates another form, but digital space still remains as a copy or a visual agent, the shadow of the negative space theatre. If the subject world increase is ahead of the flora and fauna growth, if the technopopulations fill all cracks of anthropomorphous space, then an ecological paradigm is with its imperative of pleat (after G. Deleuze), an imperative of transposition of spaces where one space tries to rise above geological, tectonic realities of grandforming, results the imperative of change of spaces in a volume, technopopulations mimicry in technocenosis.

Technocenosis – is quite interesting configuration of a modern world of techno. If geobiocenosis, (after L. Gumilov), – is a transformation of all alive particles into the ground for future and perhaps for the temporal existence, and heaving the term , that is given by the rhythm of biopopulation, unlikely technocenosis – is the equipment, that considered to be eternal. This is an engine; a heart that has to work forever and somehow is has to be broken to be the base of creation for a new one, new technology. That is the prerogative of human activity. In 60s Nelson wrote that thing which is tend to be beautiful now, should be beautiful even tomorrow and they shouldn't be changed but nowadays extremely different culture exists. This thing has to give its place for the existence of a new thing. A thing changes a thing, human changes a human, the earth is still the earth, and the sky is the sky. Technocenosis – is a modern paradigm of ecological consciousness, when "techno" in Greek understanding is a phenomenon which has the death within, the end of its existence.

Jean Baudrillard wrote that the discourse, the languages of colors, substances, volumes, spaces cover and rebuilds all the elements of system. "In order to form the subject circumstances of motive elements, in decentralizing space and a structure becomes easier and collapsible. Whilst wood of modern furnitures is more abstract, it is a palisander, or made of red or Scandinavian tree. It costs to mark that the decorations of these breeds already have no coincidence with a traditional wood material but they appear in more light or dark variants, that often in combination with a polish by varnish or vice versa raw state in this case where the color of material tends to be abstract. A thing becomes the article of mental manipulation. A modern domestic situation fully joins the same in the sign system of environment which does not determine anymore finishing of that or the other element" [1: 32–33].

A subject environment is abstraction, that presents a category "object" not only in a natural kind polyobjects or realities of substance that surround a man but as object that becomes the object of human activity. Speech goes to the sphere of activity in particular such special activity as perception which is an active position of oriented man in the world, after P. Galperin, and it is an orienting of the man in the world and that is the phenomenon of perception, unlike especially psychological understanding oriented to the reception personifications itself in the complex of data that testifies the active position of man.

This orientation carries out a whole complex that is related to the selection of information in a kind certain to determination of mapping schemed information, gestalts, patterns, in particular depicting constructions, that contain the generation of perceptive experience and definitely structuring this experience on the basis of unfolded mapping schemes of accumulation. It is about ecology of perception in that sense, in which it was marked by James Gibson as it metaposition of human that presents the fact of active selection and principle orientation of human in the world [2].

Actually the character of the subject world can be divided into character of the direct meeting with an object which is the character of protoaction, which is the anticipation of meeting with the subject world and it is the character of afteraction, when human goes further and out of a direct contact with an environment. Actually all

three stages: protoaction, an action and afteraction determine a character of dynamics as certain reception where perception most frequently understands as the meeting that already can be formed in the concentrated kind of a certain event, metamorphosis in character especially image of all data of perception that have directly a perceptible contact with the world.

Psychology outlived a few stages of comprehension integrity of perception. Asocionistic period is related to the psychology of end of XIX – beginning of XX century by that time perception understood as certain laws of association, uniting simple data of experience, the contact with the world, and actually only the gestaltpsychology put under a doubt understanding of perception as to the result of simple atomic elements of perceptible experience or associations. And even Ferdinand de Saussure in the maiden attempts to determine a sign as unity of concept character and association yet remains within the framework asocionistic psychologies. Afterwards psychology extends its understanding of perception and it will postulate in majority as those perceptible data that have paradoxical character. From one side they exist out of my consciousness that is why they differ from the direct fight of consciousness. On the other side they have extraordinarily personality character and these are the perceptions to be testified to that act of consciousness where the reality is directly given to the feelings. This means that it all goes to show that the act of consciousness, sense and perceptible experience go beyond limits both an asocianism and especially elementary psychological act. And the real act, when it determines the generalized emotion, where not only this experience of meeting is concentrated with the world and experience that acquires man in genesis of the development, and also in genesis of experience of cultural building, cultural creativeness which testifies that an act of perception is elementaire. Mostly it leans against experience of those perceptible data which testifies the contact of man with the world. The most important aspect – nonreflectivity, the contact with the world that is that epicentre which gives that perception is the extraordinarily important phenomenon of axiology of human existence. It does not have that fate of abstracting from reality like thinking. Whilst the generalized understanding of existence as certain integrity, as a certain structural act of meeting with the world it was firstly given a term as gestaltpsychology and then well purchased the unfolded synthetic understanding in phenomenological theories that appeared when perception was in understanding of mediated corporal experience of meeting between body and the world. Nevertheless the phenomenon of perception is formed as a result of active structural activity.

It is important that perception gives an opportunity to obtain the information and presents to the recipient exactly those internalss of the outer world that have attitude toward his / her necessities. A human perceives that is in his/her needs only that is actual for her orientation in the world. Actually the activity is determined as a motivated system of orientation of man in an objective situation where objects are given as an opportunity of vision of general emotionality of certain unit of emotion.

Actually, referring to G. Gibson, perception exists in a certain experience of judicial unity of man, when certain perception is the character can to be actualized in the certain sphere of informing for a subject to object and the perception is formed as literally exhausting from the world. Thus, character as objective reality takes place of an object. It is mentioned not only by G. Gibson but also such researchers, as P. Galperin, M. Leontiev. Subjectness of character testifies that distant receptiveness is the active method of circulation of information and exchange of reception of the informing field that takes place as original circulation of information.

Thus, a subject doesn't deal with the elementary feelings, with an atom, that appears on the retina of eye, but with objects that understands as offenses. Manipulating with characters, a human has the way of thinking that he/she manipulates the objects. Such directly-mediated character of work with objects as with characters and vice versa works with characters as with objects create the paradoxical aura of unity of consciousness and existence or perception of the subject world, experience of ability to contact with the world, experience of vision of reality and experience that can be defined as synthetic polymodal general character of structurizing the world and actualized in that.

G. Gibson understands descriptions of modalities of character as active reception where the subject doesn't deal with space, time, sometimes to the reflections of atom and electrons, that modern science engages in, and with the ecological descriptions correlated with its necessities. Therefore G. Gibson distinguishes the surrounding world that is perceived by a subject and physical world with science as modern business has. Thus, it all goes to show that psychology is understood as cognitive science, which works on the basis of cognitive maps or on the basis of certain mapping schemes that is formed in experience of perception. Thus, cognitive psychology is the active system of receptions and unity of man with the world on the basis of which a reception accumulates ethic, aesthetic, phenomenological experience of unity of man and the world in its different modalities [2].

There are a lot of metapositions appeared in cognitive psychology of perception and activity examined as active position of subject. M. Leontiev works over conception of activity on actions, operations, elements of operations [3]. The same point of view had V. Zinchenko and other researchers Vergiles, Mitkin, Zaporozhets' and others. Thus, about the experience in a certain measure makes a structure of corporal schematic objects, where the body of man has an enormous value as phenomenon of mediation. This aspect noticed not only by M. Merleau-Ponty but also by other phenomenologists, a body becomes one of complex mythologies,

philosophy units and ecologically certain objects in post-modernism philosophy, as a perceptive sphere of unity of human consciousness and world.

If to talk about ecology of perception of subject environment, architectural environment, environment that surrounds a man as a perceptive experience, so the concept of perception spreads too many artefacts. It is character as a pattern which depicts construction, mapping schemes that are the elements of experience as position and disposition of orientation of man in the world. Thus it all goes to show that category "environment" is related to the ecology in one or another measure structuring the experience of "oikos" – place of man in the world.

E. Morin admitted that a character is determined esthetically as beauty, elevated value, harmonization of existence, ethic as welfare, good, dwelling, ethnicity, i.e. place where a man becomes a man actually, where sacral values are in it. Actually ecological or the metaecological context of unity between man and world testifying that within the framework of natural, cultural and antropic frames of society, within the framework metacreative work as such as permanent formation of cultural values ecology acquires the completed antropic cycle that is clearly determined in perceptible experience of perception. Thus, the philosophical measuring of unity of man and world testifies that in the process of urbanization, globalization, self-determination of functioning of the systems social or organic, systems that is determined as a environmental context, either subjected or objected kind, in any case, the system is presented as a holism which is certain, which means the primacy of the system and antiholism – i. e. opposition to this system of those constituents elements where the special subsystem is prevailed [4]. Such researcheres as E. Moraines, and A. Tolstukhov in Ukraine tend to testify that the systems are social, testifying to a proper life cycle, that can be described as a certain birth of cultural organisms their bloom and their disintegration. Mentioning the phenomenon of cultural creative works, about the cultural context of human and his/her attitude toward a subject of environment, then the nearest context is exactly a culture of daily occurence. O. Zolotukhina- Abolina writes: "Everyday occurence is characterized by active tense attention to life and has the precondition to restrain from the doubt of existence of the world for him/her, which is a characteristic activity on advancement of projects and their realization. In a daily occurence present work as a method of purposeful tasks is through the complex of psychical and psychological efforts, and also intersubjected, structured world, where time is experienced as time of rhythms" [5].

However, everyday culture is considered to be the occurence and reality, wherever a man reflects, and actualize the experience of each day and structure the context day to day on the basis of those, pin models that determine the activity as a man of homonormalisis, i. e. a man that is deep-rooted in the way of life, in general positions of pleasure from life and lives in limit of temporalities is certain that a creative acts cultures of daily occurence, that actually it is said that man lives, if not only a single day, then in every case those actual interval time, that do her life all-sufficient, completed near to man.

We already got used to the fact that the culture of everyday occurence was determined at the level of way of life, subject world, clothing, decorative art, customs and by all that context of producing of the world, that is called material, subject, architectural, in any event by the next surrounding a man former world, that has the environmental aspect. V. Glazichev gives the information that states the fact – the modern urbanized city, except the all known elements, and it air, aquatoriums, fire, green belts, landscape zones, has another element – crowd [6]. A man is like a crowd. And self perception of subject environment is in a certain measure is and the antropic phenomenon of perception of man by a man, but in a context exactly of equalizing factors, where a man becomes a certain substratum, by an object among objects. A man actualizes its antropic potential only when losing the objectivness and becomes a subject, and perception as objectly-subjected reality, as objectly-subjected activity already opens potential to other, than simply reception and than the simply psychological phenomenon of actualization of perceptive experience in the spacious dwellings.

D. Strigalov carries out the functional zoning of environment, he determines an eternal environment in him, i. e. sacral zones, everyday environment and temporal environment, dynamic, mobile are exhibition zones, transport, where a man moves actively, consumes information and other. Thus, an eternal environment is related to reminiscences architecture, with landscape zones, it flooding extremely precious reality of the condensed time concentrated. An everyday occurence acts as selfactualization of experience to stay in the world, where all that surrounds a man becomes the improvised aspect her everyday experience, a dynamic mobile environment actualizes itself patterns both eternal environment and everyday environment, but it mobilizes them and translates in the level of increasing interaction, informing and even physical dynamics.

That all states that a man gets in communicative space, where communication comes true as interaction, dialogue, polyphony of communication and, vice versa, as dispersion, when to the man from a man something more than reaching interaction, something more than an exchange information, and it and there is that homonormalisis tries to get rid of all that enters a daily occurence from the real consumption of values, guards itself from excessive political, ideological and to external pressure, is in that ecological environment as a certain niche, where the whole world acquires sign ecological. That means that the same reality of perception is determined as ecological, when a man actualize the experience experience of the articles of activity of contemplation and stay in the world.

Thus, the culture of daily occurrence becomes an original test or certain zoning for that metacultural or megacultural reality, where the eternal environment possibly and namely is the environment of daily occurrence, where possibility to carry out the certain removal of risks, anxiety, fear, that lack of confidence is in people, and where actually appears its possible forms to mark as harmonious, perfect, all-sufficient reality.

Speaking about a phenomenology as about experience of analysis of stay of man in the world and speaking about the phenomena as a witness of the world presence, M. Merleau-Ponty writes: the "World already here, to our analysis and against naturally it would be to destroy him from the row of generalizations that at first bind to feelings, and then perspective aspects of object, though those, and other absent as foods of analysis and must not exist to him. A reflexive analysis has pre-condition, that the way of the previous constituting can be passed west-to-east. Thus, for an internal human nature as Saint Augustine states: it is possible to find constituent ability that always lives within. Thus, a reflection covers itself and moves in a distant subject, that on this side from existence and time, but this is a not valuable reflection that loses a comprehension actually of beginning" [7].

It is said that only when reflection is mounted in perception or reception is valuable, when reflection and that is not reflexed but it has the beginning. V. Lektorsky has a good option for that- all is possible to reflect, but the reflection arises only on the basis of those a priori data that not reflects and is the pre-condition of reflection. M. Merleau-Ponty states "about corporal charts, that must constantly line up during the childhood and on the measure of that as the haptic that are certain and kinesthetic and displaceable for a joint combine internal or rich in content visuognosiss, cause them with greater lightness" [7: 138].

Moreover a man during his/her life experience the corporalness which is formed on the basis of those corporal charts, that are the mechanisms of inscribing and, vice versa, exhausting of experience of vision from the world. Thus, experience of vision writes a man into the world, it helps to identify itself with the subject world, become part of this subject world and, opposite. A man due to experience of vision is dissociated from the world and sees himself/herself as the phenomenon of opposite to the corporal charts and even corporalness.

All these realities well help to understand humanness and in general the antropic phenomenon of architecture. How it helped to take off, as far as a look to a scale, non commensurable ability with a man, always the certain bridges of scale commensurable relation of man and architectural object line up in architectural building. Such bridges are opening, balconies, all those elements that in any case are related to corporalness of human existence in the world of architectural object. It is possible to assert that the next world that perceives man, in which a human is there as non transparent incorporeal subject, but as body in the world of bodies, as an object in the world of objects. It gives an opportunity to understand that all mechanisms of harmonization measuring birth-certificates related in any case to the mechanisms, comprehension of environment as antropic. For the reason there were first mechanisms in architecture of measuring of space in architecture and they had a form of elbow and then fathom in Old Rus architecture, etc.

Thus, character of perception in a phenomenological context is in a certain measure approaches of Kant's understanding of the phenomenon. If Kant differentiated a term of noumenon clearly as thinking and phenomenon, which is given in feelings, and activities he determined a thing in itself, that holds own neither in thinking nor in existence, then the same M. Merleau-Ponty tried to define the phenomenon as given in corporal experience of contact with the world. Actually, all gestaltpsychology emphasizes that the world integrity is subject this experience of location of consciousness in the world and objective not reality of subject surroundings of man, but quicker subjectly-objected space of selfactualization of human experience when an object is determined as the motivated article of action of man, and also object that actualizes the experience as corporalness to objectiveness that jumps in the the same phenomenon.

It is enough to understand that the phenomenon of perception. It can not be defined as a sum of a certain conglomerate of data and ecology of perception – it and there is the phenomenon of integral process of actualization of experience of orientation in the world and to experience of supervision that more than reception and there is clever vision, cultural vision, vision family if to consider that an aesthetic subject actualize family experience of sense and comes forward from the name of family, id est from generalized experience family feelings. However we have an idealization in our world which remain a scheme of connection of man with the world in every local subject of action, where self own perception acquires the that neurohumor of signs of mediative connection with the world that is not only the psychological phenomenon but is the phenomenon in the metaphysical philosophical world.

Roman Ingarden emphasizes the schematic organization, i. e. good organization of aesthetic perception. So he characterizes perception of architectural work: "Architectural work from the beginning of completion of construction, and the same from the moment of eventual crystalizing out project in all his details, becomes something only sufficient. In architectural aesthetic objects that can arise up on the basis of the same work, at the acquaintance of different subjects with this work much. Why? Circumstance that there are many specifications of architectural work clear, but there is many audience of the same work and much by different character of characters that flows in the processes of perception" [8: 255].

Thus, intentional objects are objects that appear in the consequence of orientation of consciousness on an object [8]. Actually it is a mental object or that mental character that is experienced as subject reality, but differs

from an object. Therefore and it is right to admit that architectural character or character of subject environment for every recipient is unique but there are intermodal signs that characterize its metasubjected parameters, i. e. intentionality.

Fictional work, artistic work, architecture as the work of art – those terms are not an object, there is simply a material shell as an object within. And what human can touch and it feels like touching of a body to body. And it is a mental character, in what a man due to the analysis of consciousness gets in the typology variant of any architecture, gets in the core of architecturalness as such and correlated with this core as with the constituted object constructed by consciousness as character with character is constructed by consciousness as one mentality with the other mentality. This is the main fact of perception of subject environment when constructing mental characters by an intension, a man becomes character as well, comes forward as a product of ideal correlation that is why and it is important to notice the phenomenon of ecofriendliness, ecology of culture, where organismis, integrity over, homoeostasis, corporal mediation should bring to the ideal of commonication and even to generalized eidetics where a mental body and mental corporalness are actually the spirituality of aesthetic experienceand that is a dominant.

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#### **Барна Н. В. Феноменологія сприйняття предметного середовища у вимірі естетичного аналізу.**

*В статті доведено що художній твір, мистецький твір, архітектура як твір мистецтва не є предметом, не є просто матеріальною оболонкою як об'єкт з яким дотикається людина, як тіло з тілом. Це є найважливіший факт сприйняття предметного середовища, коли конструюючи ментальні образи шляхом інтенції, людина сама стає образом, сама виступає продуктом ідеального співвідношення, тому і важливо помітити феномен екологічності, екології культури, де організмизм, цілісність, гомеостаз, тілесна опосередкованість призводить до ідеального спілкування, до тієї генералізованої ейдетики, де ментальне тіло, ментальна тілесність, власна духовність естетичного досвіду є домінантою.*

**Ключові слова:** архітектура, техноценоз, художня діяльність, ойкос, естетика, образ, мистецтво.

#### **Барна Н. В. Феноменология восприятия предметной среды в измерении эстетического анализа.**

*В статье доказано, что художественное произведение, архитектура как произведение искусства не является предметом и не является просто материальной оболочкой как объектом, с которым прикасается человек, как тело с телом. Это и есть важнейший факт восприятия предметной среды, когда конструируя ментальные обиды путем интенции, человек сам становится образом, сам выступает продуктом идеального соотношения, потому и важно заметить феномен экологичности, экологии культуры, где организмизм, целостность, гомеостаз, телесная опосредствованность ведет к идеальному общению, к той генерализованной эйдетике, где ментальное тело, ментальная телесность, собственная духовность эстетического опыта является доминантой.*

**Ключевые слова:** архитектура, техноценоз, художественная деятельность, ойкос, эстетика, образ, искусство.