

Yuliia Bohdanova¹, Zoriana Klymko²

**PHENOMENOLOGY OF PERCEPTION OF ARCHITECTURAL
MONUMENTS BY STUDENTS ACQUIRING ART EDUCATION
(through the example of a graphic plein air dedicated
to “The year of Ivan Levynsky”).**

¹ *Senior lecturer Department of architectural environment design
Lviv Polytechnic National University, Lviv
e-mail: Yuliia.L.Bohdanova@lpnu.ua
orcid: 0000-0002-9528-0038*

² *Senior lecturer Department of Design and Architecture Fundamentals
Lviv Polytechnic National University, Lviv
e-mail: zoriana.v.klymko@lpnu.ua
orcid: 0000-0002-1002-9988*

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Abstract. The article deals with the impact of a phenomenology of perception in the depiction of objects in Ivan Levynsky’s works during a graphic plein air for students of the Institute of Architecture of Lviv Polytechnic National University, held in the summer of 2019. The main idea of the event was to try to depict houses and their details not in a dry and academic manner, but emotionally, the way the author intuitively understands and feels an object. In the future such quick sensory-based tasks will be a good learning base for the first stage of a major project – it will be its rough sketch.

Key words: phenomenology of perception, art education, feelings, knowledge, emotions, intuition.

Problem statement

Art education is aimed at providing students with scientific knowledge and practical skills, as well as at developing mental, cognitive, and creative activities, which, in combination with natural creative abilities, will allow becoming a good specialist in the field. Thus, in educational institutions where students who study art acquire knowledge, they study “classical” disciplines: painting, drawing, sculpture, graphics, composition, etc. Proponents of academic education tend to rely on the argument that there is a school with certain traditions. But in practice art education is more focused on mastering craft skills: learning to draw people and houses, using professional graphic design software, knowing the basics of composition, graphics, and colouring. However, even though teachers use the same approach and spend the same amount of time with different students, they get different results. This is not always related to the diligence of learners. In addition to the purely rational component (mastering knowledge through the study of disciplines) there is also another approach – irrational (phenomenological) one, which is based on understanding the environment, and, therefore, on solving set tasks using intuition and emotions. After all, feelings are the first stage of the creation of a work of art, and artists’ creative process is not exclusively rational (mechanized). Without an intuitive element, a work becomes predictable and resembles the calculation of a process with the use of formulas. Majority of training courses obviously provide the opportunity to methodically train a specialist,

but they cannot help one to fully cope with the set task. It still remains debatable how big the share of knowledge and the share of feelings are in the creative process.

Analysis of recent research and publications

The founder of phenomenology is the German philosopher Edmund Husserl. In his books, he answered traditional philosophical questions about perception and feelings, consciousness and thinking, mind and reality, giving weight to subjective experience as a source of knowledge of objective phenomena. (Gusserl' E., 2009). Afterwards, these ideas were taken up and developed by his students and other world-class scholars such as Edith Stein, Eugen Fink, Max Scheler, Martin Heidegger, Jean-Paul Sartre, Emmanuel Levinas, Rudolf Carnap, Hermann Weyl, Maurice Merleau-Ponty, Jan Patočka, and Roman Ingarden.

A work by the outstanding French thinker Maurice Merleau-Ponty, in which he presented his thoughts on the unique way of the life of humans in the world and their interaction with this world, is a popular book of recent years on the topic of the phenomenology of perception, which was reissued in Ukrainian and is recommended for students and specialists in philosophy, psychology, and cultural studies. Based on critical analysis of classical New European approaches, Gestalt theory, E. Husserl's phenomenology, existentialist concepts of M. Heidegger and J.-P. Sartre, the author made his phenomenological description of people's perception of the world as a primal pre-reflective connection in which they express themselves and in which the world of culture is constituted (Merlo-Ponti M., 2001).

Numerous conferences and scientific seminars in the field of art theory were devoted to the interaction of the rational and the irrational in the creation of a harmonious environment. For example, in 2008, Lviv National Academy of Arts hosted the conference "The Path to Harmony: Art + Mathematics", which highlighted the problems of combining creative and rational methods in the search for harmony in various arts: architecture, music, painting, graphics, sculpture, etc. In the collection of publications prepared within the framework of this event, architecture was the subject of an article by O. Bodnar, which described the phenomenon of dynamic symmetry in nature and architecture, where the author drew attention to the fact that when an architect is designing a building, at the conscious and subconscious levels they use natural models, sometimes developing these ideas (Bodnar O. Ya., 2007, s. 234–256).

In addition to scholars, philosophers, and art experts, teachers are also interested in this topic. After all, in order to develop methods of teaching disciplines and to train successful specialists in the field of art, it is important to consider an emotional component, which also influences the acquisition of information. For example, in his publication, V. Hohol considered the realization of the unity of intuitive and scientific approaches in artist's works. The author emphasized that the ability to use the scientific method is the key to success in the field of art, but the dualism of the scientific and intuitive elements opens up much greater possibilities and leads to perfection and harmony (Hohol' V. D., 2019, s. 154–162).

Given the examples of previous publications, there are no doubts about the relevance of further studies of rational and irrational influences in the preparation of students who study art. There is still a question of how important phenomenological (emotional and subconscious) perception is in the creative process.

Objective of the article

The objective of the article is to determine the place of the phenomenology of perception of architectural monuments by students acquiring art education in the course of a graphic plein air dedicated to "The Year of Ivan Levynskyi". To show, through some examples, how freshman students who have not yet have complete knowledge about the depiction of architectural objects, have been able to accomplish their tasks, guided, to a great extent, by their intuition and emotions.

Results and discussions

The art plein air dedicated to the works by I. Levynskyi within the framework of "The Year of Ivan Levynsky" in Lviv was organized under the auspices of Lviv Regional Organization of National Union of

Architects of Ukraine and was aimed at the popularization of the creative heritage of the outstanding architect of the late nineteenth – early twentieth centuries. Within the framework of the program, organizers and participants, in the form of quests, children's programs, excursions, scientific conferences, exhibitions, and sketches, familiarized themselves with numerous stone buildings, villas, their decorative elements, and urban ensembles designed or erected by the company's employees. The creative heritage of I. Levynskiy is so significant that it is hard to imagine how one person had such skills in architecture, construction, ceramics, decorative metal, art wood, etc. At the same time, it should be emphasized that all the projects performed by his architectural and design bureau were made in detail and performed at the highest professional level. This is evidenced in particular by high awards it received at exhibitions in Poland, Austria, the Czech Republic, Germany, Russia, and other countries (Noha O., 2009, s. 5).

During the time of I. Levynskiy, Lviv claimed to have Vienna's elegance, and the royal capital was being quickly modernized. The development of its architecture took place against the backdrop of progress in various spheres of urban culture, intense intellectual movement, and the formation of public space. The capital of Galicia attracted talented people. The high standard of the professional environment, which led to successes in the field of practical architecture, gives grounds to speak about the establishment of a separate architectural school in Lviv (Zhuk I., 2010, s. 14–15). I. Levynskiy was largely involved in these processes, as not only was he one of the founders of the Polytechnic Society, but also initiated the creation of Ukrainian Technical Society, of which he was a member. Therefore, the 100th anniversary of the death of Ivan Levynskiy (1851–1919) – the leading construction entrepreneur of Galicia in the late nineteenth – early twentieth centuries, a manufacturer, architect, professor, public figure, and philanthropist – became the day of the commemoration of this man and his works, which were undeservingly hidden from the society in the Soviet period. At the same time, this project, which summarized the achievements of Lviv architecture of the period of the Habsburg monarchy, was aimed at finding an answer to the following question: how should modern Ukrainian architecture develop in order to lose neither relevance nor identity (Hoy B. V., 2019, s. 8).

I. Levynskiy himself was always interested in young people. He was very pleased to convey knowledge to students, both in classrooms, at his design office, or on a construction site. His ideas about the education of young people outside the compulsory discipline programs are still actively implemented at Lviv Polytechnic National University today. Great attention is paid to sketching, as the main way of expressing the designer's idea. Today, when manual graphics have disappeared almost completely in the process of architectural design, the question of preserving and revealing individuality of the artist's language has become acute. After all, designer's personal style deserves attention not only when looking at built objects but is also extremely interesting and eloquent when making accompanying drawings – especially those from which the process of conceptual decisions starts (Drahus U. O., Bohdanova Yu. L., 2014, s. 225). Drawing, painting, and graphics are also compulsory disciplines in the preparation of students acquiring art education. These are universal means of objective and subjective exploration of the visible reality and are a good information field for the perception of the architectural environment that shapes and develops figurative thinking. In order to develop a good perception of architectural objects, one needs to make a lot of sketches of nature, which often have the same theme or are made during travels or plein airs. Frankness and emotionality of students who make such sketches give them the opportunity to create bright and unique works. This became the main idea of the graphics workshop dedicated to "The Year of Ivan Levynskiy", which took place on September 3–18, 2019 in Lviv.

When making a drawing, students consider the object of their creativity in a new way. They experience the second stage of perception, which follows passive contemplation. E. Husserl described the notion of intentionality – the idea that consciousness is always an awareness of something. He called the object of consciousness an intentional object, one that can appear in consciousness in different ways: as perception, feelings, emotions, intuition, etc. That is why when making drawings during a plein air, it is extremely important to rely more on emotional perception than on scientific knowledge in order to reflect the creator's individual manner in the sketches.

Undoubtedly, during the short time allocated for the plein air, it is impossible to familiarize yourself with all architectural objects in whose design I. Levynskiy's bureau was involved. Therefore, the

participants tried to choose buildings that were very different in terms of size and decoration, the ones that seemed the most interesting to them.

Students were particularly impressed by “Narodnyi Dim” [*Community Hall*] technical school, located on 14, 14a Lysenka St., which consists of two identical adjacent buildings. It was built by I. Levynskyi’s firm in 1907, based on the project developed by Oleksandr Lushpynskyi and Tadey Obminskyi. In this building, there was a dormitory for 350 boys, a museum, and a library. This is a secession building with the elements of folk architecture, decorated with ceramic tiles which had a rich ornament. However, the most interesting decoration of the facade is metal elements made by the metalworking studio of Mykhailo Stefanivskyi based on the projects developed by O. Lushinsky. Fencing, entrance doors, window and balcony bars, and brackets form a unified three-tiered Carpathian-style composition. Natalia Turchyn, a student from the Ar-35 group, and Zoriana Klymko, the head of the plein air, tried to reproduce these elements in their works. Both watercolour paintings include fragments of the same facade decorations, but in the first painting it was done in a more literal way (metal covered with green paint against a terracotta wall), whereas in the second painting golden brown colour rather hints that these are iron bars than depicts them realistically (Fig. 1).



Fig. 1. Bars of “Narodnyi Dim” technical school, located on 14, 14a, Lysenka St.

(Photo from the archive of Z. Klymko. Works by N. Turchyn, a student from the Ar-35 group, and Z. Klymko)

Perception of the environment by a person is not a mirror image of reality. It changes based on accumulated life experience. Therefore, the nature of perception of the environment changes over time, and, therefore, we are particularly interested in such patterns of perception as dimension, texture, colour, and composition. Only based on these elements, one can form elementary but reliable recommendations that will prevent possible errors in spatial outlines (Klyuchkovs’kyi M. S., Bohdanova Yu. L, 2014, s. 230).

Of course, it was impossible not to pay attention to “Maria” villa, which belonged to the Madejski family and is located near Lviv Polytechnic National University, on 20 Nechuaia-Levytskoho St. The house was designed in the I. Levinsky’s bureau in 1889 and was intended for housing several families. The picturesqueness of the architectural image was achieved by combining exposed brickwork and plastered surfaces of various textures, with the use of carved wooden elements of the eaves, railings of the loggia and balconies, as well as the use of coloured majolica inserts (Linda S., 2000, s. 276).

In the work by Roman Opryshko, a student from the Ar-21 group, you can see how accurately he was trying to reproduce the three-dimensional solution of the balcony of “Maria” villa. The drawing shows in detail the dimension, material of the roof and enclosing structures, as well as the pattern of wooden decorative elements (Fig. 2)



Fig. 2. Balcony of “Maria” villa, which belonged to the Madejski family, located on 20, Nechui-Levytsky St.
(Photo from the archive of Z. Klymko. Work by R. Opryshko, a student from the Ar-21 group)

In case of phenomenological approach to the perception of the environment, various reductions (simplifications) are often used, which helps one to better understand and describe the action of consciousness. In other words, when it comes to the idea or essence of a thing, if one describes what they “actually” see as the only aspects or properties of a thing, this does not mean that this thing is merely what is being described. The purpose of this reduction is to understand how different aspects make up the real thing which an observer experiences. Phenomenology is a direct reaction to psychologism and physicalism, which were popular in E. Husserl’s time. After all, psychologism (from Greek psych – soul; and Latin lohos – word, doctrine;) is the conveyance of the internal state of a person, their thoughts and experiences, caused by various factors, by artistic means, whereas physicalism promotes the idea that physical phenomena underlie everything.

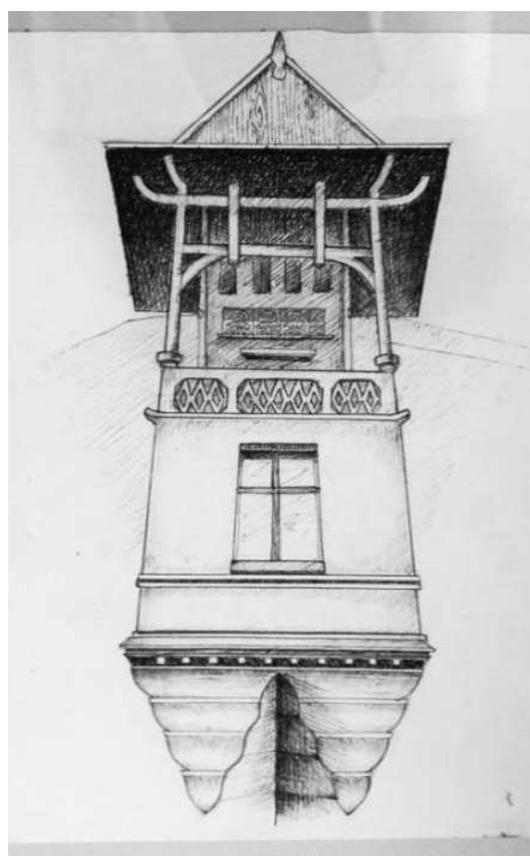


Fig. 3. Bay window of the villa of J. Skwarchynski, located on 11a, Chupryny St.
(Photo from the archive of Z. Klymko. Work by O. Tkhorovska, a student from the Ar-15 group)

Thus, when depicting a bay window of the house of Jozef Skwarchynski, built by I. Levynskyi's firm in 1906–1907 based on the project developed by Oleksandr Lushpynskyi and Tadey Obminskyi, Olena Tkhorovska, a student from the Ar-15 group, tried to determine the most important structural elements and details of facade decorations. The richly decorated stone building was a kind of a representation of the abilities of the architectural and construction firm in one of the most picturesque districts of Lviv, called Kastelivka. Given the fact that the author of the work did not have the opportunity to convey all the details of the richly decorated facade on a small sheet of paper, she tried to simplify the object according to her understanding and to present it in a somewhat stylized form, but well recognized and according to the original (Fig. 3).

When making a drawing, a student learns compositional patterns, peculiarities of architectural style, learns to see a building as a single whole and to distinguish details, to understand the logic of how certain parts of a house were built. Study of architectural objects in the drawing process develops spatial thinking. When depicting the pediment above the entrance to the villa on 17, Chupryny St., Roman Opryshko tried to reproduce with photographic accuracy the most impressive decoration of the facade of the house, built in 1892–1893 based on the project developed by Kazimierz Teodorowicz from I. Levynskyi's firm, which emerged as a result of the restructuring of 1923–1924. The author of the work was fascinated by the history of Kastelivka, where the most famous people of the city of noble origin, who had considerable wealth and family crests, which is shown in the drawing, lived. In the works by this student, you can also see certain timidity, which does not allow him to improvise freely with the object, but he skillfully replaced this characteristic feature with careful construction and graphic representation of dimension (Fig. 4).



Fig. 4. Pediment above the entrance to the villa on 17, Chupryny St.

(Photo from the archive of Z. Klymko. Work by R. Opryshko, a student from the Ar-21 group)

Konovaltsia Street is considered to be the most beautiful in the Novyi Svit [*New World*] area in Lviv, located southwest of the city centre. In the late nineteenth century, the most expensive real estate was located here, and soon a lot of construction works were being performed in the area, where ordinary stone buildings were standing beside prestigious villas. In 1907, an electric tram line was laid to this area from the Viennese Coffee House, located on the present-day Svobody Avenue. At that time, in 1901, the Ivan Levynskyi's design and construction bureau built a small house here with a spiked historicism-style tower. Its romantic aesthetics captivates many students by a large number of architectural details on rich facade decorations. A sketch by Natalia Turchyn, made using the light watercolour technique, conveys very emotionally not only this particular object but also the general spirit of the buildings of this area, which are immersed in greenery, designed after the fashion of Howard's garden city (Fig. 5).



Fig. 5. Villa on 71, Konovaltsya St.

(Photo from the archive of Z. Klymko. Work by Natalia Turchyn, a student from the Ar-35 group)

Conclusions

Many students acquiring art education have recently expressed the view that classical educational methods have become obsolete and lost their relevance long ago. The main thing for them is the materialization of their concept-ideas. But with such an approach, due to the lack of knowledge, the result is often complete kitsch. Of course, the artist does not need additional explanatory theories or hypotheses to show their work to the public. The product of the activity of an artist or an architect is the external materialization of the inner essence of its creator. However, to achieve better materialization of the author's ideas and emotions, it is necessary to combine knowledge and feelings with competence. When analyzing the works made during the graphic plein air dedicated to "The Year of Ivan Levynskyi", one can notice a characteristic feature. Freshman students, who do not yet have complete knowledge about the conveyance of architectural details and are largely driven by emotions and intuition, have problems with the correct representation of objects. Conversely, those students who built a three-dimensional model of a house or fragment thereof accurately, virtually deprived it of emotional colouring. This proves the relevance of the combination of intuitive (phenomenological) and scientific and practical (rational) approaches in the educational process of students acquiring art education.

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Юлія Богданова¹, Зоряна Климко²

¹ Ст. викл. кафедри дизайну архітектурного середовища,
Національний університет "Львівська політехніка", Львів
e-mail: Yuliia.L.Bohdanova@lpnu.ua
orcid: 0000-0002-9528-0038

² Ст. викл. кафедри дизайну архітектурного середовища,
Національний університет "Львівська політехніка", Львів
e-mail: zoriana.v.klymko@lpnu.ua
orcid: 0000-0002-1002-9988

ФЕНОМЕНОЛОГІЧНЕ СПРИЙНЯТТЯ ПАМ'ЯТОК АРХІТЕКТУРИ СТУДЕНТАМИ ХУДОЖНЬОЇ ОСВІТИ (на прикладі графічної практики-пленеру до "Року Івана Левинського").

Анотація. *Художня освіта покликана надати студентам наукові знання та практичні вміння, що в поєднанні з креативними здібностями дасть змогу отримати добре підготованого спеціаліста. Окрім суто раціональної складової (опанування знань методом вивчення дисциплін), є ще й інший підхід – ірраціональний (феноменологічний), що базується на розумінні оточення, використовуючи інтуїцію та емоції.*

Художній плерер, присвячений творчості І. Левинського в рамках "Року Івана Левинського у Львові", був організований за підтримки Львівської організації НСАУ. Напрацьовані впродовж цього заходу роботи мають цікаві особливості.

На акварелях Турчин Н. та Климко З. зображено фрагменти огорожі бурси "Народний Дім". Але на першій це пофарбований зеленою фарбою метал на тлі теракотової стіни, а на другій – золотисто-коричневий колір швидше натякає, що це залізні ґрати, ніж передає їх реально.

У роботах Опришка Р. видно, з якою точністю він намагався відтворити об'ємно-просторове вирішення та фасадне опорядження балкону вілли "Марія" та фронтона над входом до будинку по вул. Чупринки, 17. І хоча загалом видно ще певну несміливість, яка не дає можливості вільно імпровізувати з об'єктом творчості, проте цю особливість автор вправно заміняє старанністю побудови та графіки.

Зображуючи еркер будинку, Тхоровська О. намагалася визначити для себе найважливіші конструктивні елементи та деталі фасаду, аби стилізувати об'єкт. Проте він залишився добре впізнаваним.

Ескіз невеликого будинку зі шпильчастою вежею на вул. Коновальця, 71, виконаний Турчин Н. у легкій акварельній техніці, дуже емоційно передає не тільки цей конкретний об'єкт, а й загальний характер забудови ділянки, що потопас у зелені садів.

Аналізуючи роботи практики-пленеру, можна зауважити характерну особливість. На початкових курсах, коли студенти ще не мають вичерпних знань для передачі архітектури, вони керуються здебільшого емоціями та інтуїцією. Це спричиняє проблеми із правильною побудовою об'єктів. І навпаки, ті студенти, що грамотно побудували об'ємно-просторову модель зображуваного будинку чи фрагменту, практично позбавили його емоційного наповнення. Це доводить актуальність поєднання інтуїтивного (феноменологічного) та науково-практичного (раціонального) підходів у навчальному процесі з підготовки фахівців художньої освіти.

Ключові слова: феноменологія сприйняття, художня освіта, відчуття, знання, емоції, інтуїція.