

Khrystyna Kramarchuk

**STUDY OF CONDITIONALITY AND IMMANENCE
OF PROPER NAMES OF NEWLY BUILT HOUSING ESTATES
IN THE LVIV URBAN ENVIRONMENT
AT THE BEGINNING OF THE XXI CENTURY
(based on the semiotic triangle method)**

*PhD, Associate Professor of the Department of Design and Fundamentals of Architecture
Lviv Polytechnic National University, Lviv
e-mail: khrystyna.p.kramarchuk@lpnu.ua
orcid: 0000-0003-0800-8659*

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Abstract. The study classifies proper names of housing estates (HE) in Lviv according to certain phenomena, images, symbols. The iconic, indexical, conventional relations of the architecture of HE are revealed as a sign-vehicle to its referent which is declared in its own name through the pyramidal structure of the semiotic triangle. The problem of conditionality and immanence of one's proper name concerning the architectural image of the HE is highlighted.

Key words: poetics, proper name of the housing estate; semiosis; iconic, indexical, conventional connections; semiotic triangle.

Problem statement

Oversaturated with visual current information a large number of new buildings in Ukraine (including Lviv) on the housing market necessitated the need to call housing estates (HE), neighbourhoods, ensembles by their proper names (HE "Champion", "Amulet", "Ameryca" etc.). This facilitates spatial orientation in the city, depriving residential neighbourhoods of anonymity and at the same time creates advertising for the developer. But in this trend of assigning own names to new buildings, there is often a problem of inconsistency between the meaning of the artistic image of the HE given by the architect in the process of designing and the meaning of the own name of the HE given by a marketer. In our opinion, this poses a danger of detachment from being, a fiction that is formed between a particular architectural object and its proper name. The proper name of an architectural object is mostly conditional, devoid of visual metaphor, symbolism, and has only a communicative function and is imposed on the consumer. The immanent dimension of the poetics of the artistic image of the architecture of the HE is not visible, and in its place, there is a conditionality of the own name of the HE.

Analysis of recent research and publications

While analyzing the latest domestic publications, we have noted the following areas of the object of the study: identifying the peculiarities of the formation of the exteriors of new residential buildings (Pavliv, 2015); analysis of the stylistics of modern housing (Linda, 2007)); research of a wide typological diversity of housing abroad, psychological comfort, ideas of humanism, ecology in housing, urban aspects in the formation of the living environment are revealed in the monograph (Gnes, 2013). Marketing Media Review presents a study by DC Evolution on the analysis of the frequency of topics/words of HE names through charts and tag clouds in Kyiv, indicating that the most popular methods in choosing the HE's proper name are bindings to the locality of the city (often to foreign countries) or bindings to the address (Marketing Media Review, 2019).

Instead, the proper name of the new buildings of HE as an element of the poetics of the urban environment was not considered and the study of the conformity of the proper name of the HE to the architecture of the HE by the semiotic triangle method was not conducted.

Objective of the article

The study aims to reveal the relationship of HE architecture as a sign-vehicle to its referent stated in its proper name through the proposed by the author pyramidal structure of the semiotic triangle, which reflects the process of semiosis. To reveal the problem of conditionality and immanence of one's proper name in relation to the architectural image. Objectives of the article:

1. To analyze the thematic (specific) meaning in a proper name of a new housing estate and the correspondence/recognizability of the referent in the architectural image as a sign.
2. To consider the proper name of the HE as a part of the interpretant and identify the iconic, indexical conventional relationship between the sign-vehicle and the referent in the system of the architectural sign.
3. To trace modern tendencies of activation of certain phenomena, things, concepts in our daily life through the proper name of an architectural complex in a certain city chronotope, in the city environment.
4. To prove the importance of the proper name of the HE as a function that creates an image in visual communication in the urban environment. To show that proper names of housing estates are an indicator of dominant political and social values, myths.

Results and discussions

1. Proper names of housing estates (HE) as components of the poetics of architecture. Proper names of housing estates (HE) and logotypes are created to be recognized in advertising among many others and are aimed at forming an idea of the uniqueness, individuality of housing buildings. These criteria of uniqueness, individuality, and exoticism are effective mechanisms in choosing a name and constitute one of the five concepts of marketing, namely the intensification of sales efforts (sales priority), as well as the concept of socio-ethical marketing (priority to the public interest). Modern proper names (as given the meaning of the image) created before or after the appearance of housing estates in the urban chronotope are the poetics of HE. Later, the life of an architectural object in the chronotope accumulates additional meanings – the poetics of the HE as a reflection of inhabitants and perceivers of the image. In the XXI century, the concept of poetics as a subject area of architectural studies was borrowed from literary studies and developed as one of the methods of studying objects of architecture, which uses the potential of the human imagination and its fixation in the poetic word. According to S. Averintzev (Averintzev, 1977), in literary studies poetics is divided into 1) poetics immanent as a system of working principles of some author, school of the whole epoch (means and methods of artistic expression), 2) theoretical poetics – scientific theory of creativity or system of methodical rules developed for it. The most thorough study of the science of poetics was carried out by the Ukrainian contemporary Puchkov A. A in the book “Poetics of Ancient Architecture”. The author

reveals the concept of poetics as a science of art in any expressive form (material, ideal, active, etc.), and the category of poetics of architecture as a science that studies architecture as a social and artistic phenomenon that can be explored by architects, art methods and is represented by the expressiveness of the word (Puchkov, 2008). To the sources of research of poetics in architecture Puchkov A. A includes poetic architectural ekphrasis (texts about architecture that reflect the human experience of architecture), architectural fantasies, objects of artistic architecture and the architectural concepts themselves, which enshrined the metaphorical semantics of the ancient understanding of this subject of reality. I. Dobrytsyna (Dobrytsyna, 2004) addresses the concept of poetics in architecture and notes the three-part structure of poetics in literature according to D.S Likhachev and translates it into the field of architectural studies: 1) boundaries of an art subject (architecture plot), grammars, languages of architecture) and reflection of the spirit of the era, type of consciousness 3) artistic specificity of means of expression (stylistic devices, archetypes, compositional structures).

Under the poetics of architecture, modern architectural studies understand: 1) all that art and poetic, which contains itself an expressive form of a real object, in this case, a new building in an urban environment, which is fixed through a description (verbal, logical) (A. Puchkov) or through drawing (figuratively), 2) poetics – the accumulation of meanings (so-called sensgenesis) 3) normative-theoretical poetics (S. Averintsev, I. Dobrytsyna). The author of the article gives the following definition of poetics (Kramarchuk, 2005) poetics – 1) interpretation of the image: emotional-mood and information-formative potential of the image, which generates emotional and intellectual human experiences (poetics as an empiric of perception and interpretation of the image); 2) poetics as a theory formation of the image: a) the theoretical foundations of the formation of a poetic image in architecture; b) methodical rules of semiotic analysis of architectural works based on the semiotic triangle as a model of semiosis, the process of code formation, interpretation. The proper name, which forms the poetics of the image of the HE, is considered in this study as a component of the interpretant in the model of the semiotic triangle.

2. The propername of the HE as a component of interpretant (sign/object relationship).

According to U. Eco (Eco, 1998), the semiological universe of architecture is architectural objects as significant forms. Meaning is a complex system of relations between the form of expression of a sign and the content as its potential semantic component. Semantics in architecture is integrated on 4 levels (model of the language of architecture) 1) figurative-plastic (facade), 2) volumetric-spatial, 3) environmental level (surrounding context) and 4) artistic level (as a symbolic, figurative, symbolic perception object) This model was developed by Ignatieva V.O (Ignatieva, 2021) based on the author's theory of three levels of perception of architectural and artistic form A. A Barabanov (Barabanov, 1995,) as a manifestation of psychophysical patterns of human perception. The own name can reflect the artistic language of the HE as at the figure-plastic level (facade) (the HE “Semytsvit”) (colour) Fig. 7, the HE “Sunrise” (colour), the HE “Chocolate” (plastic and colour), the HE “Bortnyansky” (sign on the facade, which indicates the composer D. Bortnyansky) Fig. 9; 2) volumetric-spatial (the HE “Panorama”, the HE “Parus”, the HE “Chocolate”); 3) environmental level (context of the urban text the HE “Galicia”, the HE “Old Town”, the HE “Sofiyivka”, the HE “Park Towers”). The own name appears as the “author's” interpretant (part of the meaning) of the HE, who acts as a representamen (sign-vehicle by Ch. Morris) in semiosis.

J.P. Bonta in the article “Notes for a theory of Meaning in Design” in the book “Signs, Symbols and Architecture” identifies three components of value in the form of architectural design: 1) indicators (as directly perceiving facts); 2) signals (a special class of indicators that are consciously used and consciously perceived by the interpreter in the act of communication); 3) intentional indicators (which are used to carry out the act of communication, but are not perceived as such) (Rossynskaia, 1991). Own names of residential complexes can be attributed to signal indicators.

3. Own properin the structure of the model of the architectural sign (semiotic triangle).

Figure 1 presents synonymous concepts which are used in this article in the triadic structure of the sign in the form of a triangle. “A sign, or representation, is something which stands to somebody for something in some respect or capacity. This thing is called the object of the sign; the idea in the mind

that the sign excites, which is a mental sign of the same object, is called an interpretant of the sign” (Peirce, 1895). Indirectly refers us to the denotation (referent), and directly to the signification (according to Charles Morris of the designation). A referent is an object that exists in reality or in what is meant by that word, while a significant is “what the sign refers to”.

The semiotics of architecture understand different things under the referent. According to J. K. Koenig the referents of the architectural sign-vehicle are existentials (these are quanta of human existence, “the referent of a dwelling house will be family members living in it, and the signification – the fact that people unite in a family”) for living under one roof (but this is only the semantics of the physical functions of an architectural object), the so-called direct meaning of the object (denotation). For U. Eco referent in an architectural sign is the architectural object itself as a sign (signifier), marked (signified) which is its functional purpose (Eco, 1998). S. Linda (Linda, 2012) researching works of historicism, considers the referent in a semiotic triangle an architectural prototype. Such a connection between a representation (architectural object) and an architectural prototype. In our opinion, it has the associative character of recognizing one in another and can be applied not only to the architecture of historicism.

As you can see in Fig. 1, the component of the interpretant includes “Proper name”, then in this regard 1) the value/interpretant (the concept about the referent, to which the sign relates) – this is the proper name of the complex, for example, “Great Britain”; 2) referent (what the sign refers to, in this case, the sign sends to the United Kingdom); 3) sign-vehicle – real housing estates called by this name and the bearer of features of the referent.

Architecture is a system – signs-vehicle intermediaries who participate in the communication process and set a certain behaviour (climb stairs, move down the corridor). But on the other hand, there is the artistic side of architecture, the complex process of understanding architecture, its interpretation, and the context of the place and time in which it exists. The planar structure of an architectural sign does not take into account the context, providing only a direct correlation of the architectural sign with the denotation. The proper name of the HE often actualizes urban chronotopes, the so-called urban contexts. According to Eco (Eco, 1998), one of the tasks of semiotics is to reveal ideology because every communicative act is oversaturated with socially and historically conditioned codes, which are hidden behind rhetorical visual techniques. Semiotics – studies everything that can be used to communicate the truth, that is, studies the difference between delusion and truth.

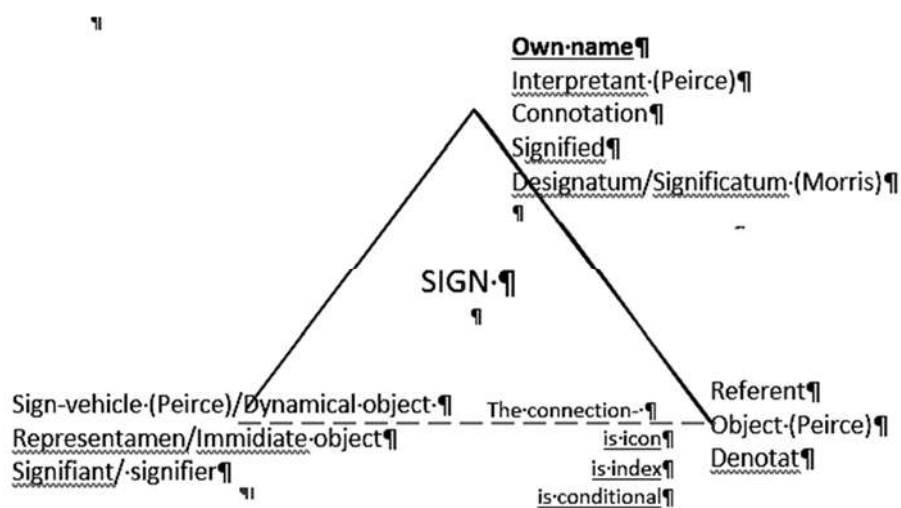


Fig. 1. Semiotic triangle

In the case of the proper name of the HE as the reference, which sends us to the denotat, with the qualities of which the architecture of the HE or the context of the environment in which the HE is located

begins to be associated. Thus, in architecture, according to semiotic theory, the referent is 1) denotats are people who functionally use architectural space; 2) denotat=architectural object that is a sign; 3) denotation as an architectural prototype; 4) and other denotats generated by interpretants. The interpretant is also another way of representing the same referent. Thus, an architectural object is a physical sign or a representation that denotes various referents and creates in the mind of the perceiver an equivalent sign (laid down by the designer) or a more developed sign. The architecture of the HE with certain signs indicates the object, the phenomenon activated by its proper name: it is a country, city, territory, famous person, artistic images, artistic personalities, etc. The immanence of one's proper name related to the image/architecture of the HE, which it names and indexes, stays in the question. What meaning (idea) does the image/architecture of the HE actualize and how are the values actualized by the own name contained in the image of the HE?

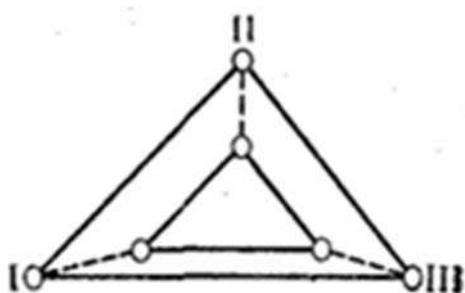


Fig. 2. Semiotic triangle according to Yu. Stepanov. The bigger triangle is the imagination, the smaller triangle is the physical world

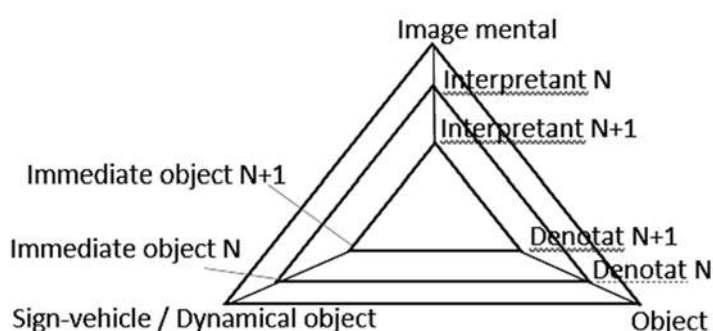


Fig. 3. Semiotic triangle in the form of a truncated pyramid

Sign as a result of the process of semiosis is generated at the intersection of three components: the sign-vehicle (representamen), interpretant, denotat. Thus, the sign forms the imaginary top of the pyramid. (Fig. 1). Yuriy Stepanov (Stepanov, 1971) proposes not a planar semiotic triangle, but a truncated pyramid (Fig. 2), the upper triangle is a representation in consciousness and the lower triangle is the physical world. According to Stepanov Yu. I – denotat, the object of the real world and the vertex of the upper triangle marks its reflection in consciousness; II – sign-vehicle; III – notion, concept produced by the material system of the brain. In our opinion, the representation in the mind will consist of many triangular planes (cultural codes of the interpreter) and one of them is the language code (this includes the proper name of the HE, which will specify a different denotat/referent than the function of an architectural object or human needs). It is in the plane of those sections that the sign is born and its interpretation takes place. Ch. Pierce distinguished two objects in the sign 1) the internal object (Immediate Object) in (Fig. 1, 3) external object – the nature of things (Dynamical Object). “It is necessary to distinguish the Immediate Object, or the Object as the Sign represents it, from the Dynamical Object, or efficient one but not immediately present Object”. “The Immediate object or object as the sign represents it, (and without this one, a sign would not be a sign); the other [the] Real object, or object as it is independent of any particular idea representing it” (Pierce, 1907). The Dynamical Object of a Sign is its progenitor, its father. In (Fig. 3), the dynamic object is at the base of the pyramid (material object – the bearer of the sign), and the inner object (representamen) will occupy a position on the triangle of representation in consciousness, what was activated and represented in the sign.

Thus, it turns out that the connections in the structure of the sign, which reflect the process of semiosis, can be represented in the form of a truncated pyramid and with many planar triangular sections, as representations in consciousness that form the connotations of the sign (Fig. 3).

4. Classification of proper names of HE according to their referents (denotats). The relation of the own name as a designator to the HE (as a sign-vehicle) in the urban environment, in the context of the urban text (iconic, indexical, conventional (conditional)).

“By naming the streets one way or another, pubs, we write the text of the city” (Vozniak, 2009). The definition “urban text” is a heterogeneous text in which the language of streets, squares, gardens, houses, monuments, people, stories, ideas creates some general meaning and based on them a certain system of signs can be reconstructed, which is realized in the text. (Toporov, 1995). According to T. Wozniak, the urban text consists of a visual and cultural context and is a secondary, illusory one about the city itself (Vozniak, 2009).

The proper name of the HE can indicate the immanent properties of an architectural object or environment and contains the immanent poetics of the LCD. According to Pierce's trichotomy of signs (icon, index, symbol) (Peirce, 2000), the HE architecture as a sign has an iconic, indexical connection with the referent, or conditional connection based on a convention or rule, what Pierce calls symbolic connection¹. The iconic connection arises when the sign – has common properties with something, but not with the object, but with the structure of its perception, it is built and known in the course of the same mental operations that we perform forming the image independently from the material in which these relationships are fixed (Eco, 1998). An iconic sign can have the following qualities of an object 1) optical (visible); 2) ontological (predictable), 3) conventional (image of a ray of the sun in the form of dashes or an obelisk as a ray of the sun).

The index relationship is based on the actual adjacency of the sign and the denoted object. Sign – index – “is a sign in a dynamic (including spatial) relationship with the object, on the one hand, and with the meaning or memory of the interpreter, on the other hand” (Peirce, 1901). Thus, the own name as one of the interpretants connects both the referent (what the own name indicates) and the representamen (the HE which it calls). Let's try to trace how the image of architecture of the HE as a sign – vehicle in the urban text and its referent or denotat (preset by the proper name) – correlates.

4.1. The proper names of HE are tied to a specific historical chronotope in the urban environment. Proper names, that activate the historical toponym, indicate the location of the building, have an ontological reference, include the cultural code, the context of the environment. Named housing estates act as index signs in the urban space, actualizing the chronotope, a certain cut of the urban text.

4.1.1. Proper names that are associated with the historical toponymy of the city, region, natural landscape (give it a second life). These are complexes:

- “Kaiser” Residential Complex (8a Doroha Kryvchytska Str.). Points to the referent “Kaiserwald” from German translates as “Kaiser’s (imperial) forest”, which was located in this area during the Austrian Empire (the territory of the modern park of Ascension, Shevchenko grove);

- the housing estate “Sofiyivka” at Uhorska St. The quarter is being built in the historical district of Lviv, known in the 16–19th centuries as Sofiyivka (the name comes from the church of St. Sophia built by the local founder Sophia Hanel);

- the HE “Galicia” (from the Austrian name of Galicia) at 307 Shevchenka Str.;
- in the area of Stary Sykhiv the HE “Stary Sykhiv” and at 273 Zelena Str. the HE “Forest Hill”;
- the HE “Pasichny” at Pasichna St and the area called Pasiky from the XVI century;
- the HE “Old Town” at 12 Maera Balabana Str., near the Old Market Square, a district of a modern city inhabited since the 12th century;

- the HE “Golden Walnut” is located near the toponym “Walnut Grove”. In addition, the image of the “golden nut” is a metaphor for the moon, sun, space, which was constructed and activated by the Lviv poet B.-I. Antonych.

- “Park Towers” Residential Complex – 25 Torfyana Str., Lviv.

¹ In this article, the symbolic connection between the own name of the HE and the object itself means the immanent qualities that the symbol-sign evokes in the interpreter of the architectural object. The symbolic connection is immanent, not conditional.

4.1.2. Proper names are connected with the names of streets: The housing estate “Khmelnysky Park” (230a Bohdana Khmelnytskoho Str., MS Imperial), “Knyazhyi” residential complex, (5 Kniaz Svyatoslav Sq); HE “Bortnyanskyy” and “Bortnyanskyy’s Sonata” (28 and 23 D. Bortnyanskyy Str.) (Fig. 9). The housing estate “Kokorudza” (Kokorudza Str.), the housing estate “Villa Varshavska”. Proper names are associated with the names of streets, which in turn indicate the peculiarities of the natural environment: the HE “Strumok” (by the location) at 7 Strumok Str. and the HE “Lypova Alleya” at 7 Masaryka Str. (by Lypova Alleya Str.).

4.1.3. By the names of industrial objects in this chronotope, or example, the housing estate “Yuvelirnyy” (Jewelry) (3 Akademyka Pidstryhacha Str.) is located next to the Lviv State Jewelry Factory.

This method of naming objects embodies an ancient European tradition: the name indicates a chronotope or an important object in this chronotope². For example, the names of objects in Lviv: “Under the Black Shafts”, “At Pelchynsky pond”, “On Zbizhzhcheva Square”.

4.1.4. Proper names of the housing estates, which are connected with the location of the housing estates (centre-thresholds-periphery of the city): the housing estate “Lvivska Brama”.

4.2. Names related to foreign chronotopes:

4.2.1. Names that reflect mythonyms (mythotoponyms) abroad, for example, Avalon – a paradise island in Celtic mythology (in the myths of King Arthur) in the names: the HE “Avalon”, the HE “Avalon Lux”, the HE “Avalon Futura”.

4.2.2. Proper names are associated with the names of foreign countries, cities, famous streets as the HE “Monaco” (36 Kulisha Str.), a series of complexes “Great Britain”: “Great Britain 1”, “Great Britain 2”, “Great Britain 3”, “Great Britain 4”, a series of complexes “America”: “America”, “America 2” (10 Volodymyra Velykoho Str.); the HE “5th Avenue” (36 Lypynskoho Str.); polysemantic name the HE “Orange” is a city in France or the orange. The housing estate “Greenville House” (100b Knyahyni Olhy Str.). The proper name “Greenville” of housing estate refers us to the name of several cities in America or the name of the developer Greenville, the HE “In the Rhythm of Sacramento” (14 Rylyskoho Str.) (in the rhythm of the river or the Sacramento city). Such objects use the principle of quotation, an allusion to the architecture of these localities. The visual rhetoric of this architecture of HE is inherent in the direction of historicism. The proper name of such objects (as designated in the referent) has a partly iconic connection with the architecture of the HE.

4.3. Proper names are associated with the visual metaphor of the architecture of a residential building, a housing estate. Such buildings have a partial iconic connection with the referent (denotat).

The following own names, which are connected with the visual metaphor of the architecture of the building, the complex are organic:

- similarity associations by the shape: the HE “Parus Park” (1 Robitnycha Str.) (Fig. 4); the HE “Parus” (26 Lypynskoho Str.); the HE “Parus Life” (7 Gorodnytska Str.). The metaphor of the building as a ship is very old and in mythology, the ship is associated with temple buildings.

- similarity associations by the monochrome, polychrome solution of facades of the HE “Semytsvit” (seven-colours) (60 Shevchenko St) Fig. 7, the HE “Sunrise” (67 Chornovola Ave), the HE “Veselka” (rainbow) (7 Zaliznychna Str.), the HE “City” (69 Chornovola Ave),

- associations by architectural elements and details: the HE “Shuttle”, the HE “Chocolate” (Shevchenko and Yatskova Str.) (Fig. 5) Completion of different height sections with brown flat plates, which act as cornices, remotely resemble horizontal bars of chocolate.

The HE “Bumblebee” (project) (12/18 Pancha Str.) (Fig. 6) we have polysemanticity in the name: “bumblebee” (there is an iconic connection of the denotat with the colour of the facade in the project) and the figurative meaning “egoist”.

² A well-known example of the own name of the gate in the aqueduct of Claudius in Rome: Porta Praenestina. 1) The proper name of the gate pointed to the street through which it passed. In the Middle Ages, the gate was also called Maior, which pointed to the pilgrims to the nearby church of Santa Maria Maggiore.

4.4. Proper names related to the physical quality of housing (comfort, luxury, perfection) contain a conventional (conditional) connection with architecture.

Proper names that embody the imagination of buyers about housing: the HE “Lvivska Mriya” (Rubchaka Str.), the HE “Deluxe” – luxury, the HE “Perfect Loft 47” (47 Kulisha Str.), the HE “Diamant Hall”.

4.5. Proper names that reflect the planning and functional features of the HE; with the panoramic view function the HE “Panorama” (19–25 Lisynetska Str.) (Fig. 10). Names that reflect the compositional structure of the housing estate: the HE “Zeleny Dvir” (green yard) (70 Velychkovskoho Str.) (II – similar structure (developer Zeleny Dvir)), the HE “Zelena Terrasa” (green terrace) (8 Kubanska Str.).

4.6. Proper names are associated with the traditional semantics of housing. The HE “Oberig” (amulet), the HE “Karpatsky Oberig”, the HE “Dobra Oselya” (good accommodation) (1/5 Knihyni Olhy Str.), the HE “Shchaslyvy” (happy).

4.7. Proper names are associated with the symbols of the city. The names associated with the symbolic signs of the city have a conditional connection with the architecture of the HE. It is the HE “Levy Mista” (45A Stryjska Str.), the HE “Halytsky Lev” (40 Ivana Pulyuya Str.).



Fig. 4.³ The HE “Parus Park”



Fig. 5. The HE “Chocolate”



Fig. 6. The HE “Bumblebee”



Fig. 7. The HE “Semytsvit”



Fig. 8. The HE “Monet”



Fig. 9. The HE “Bortnyansky”



Fig. 10. The HE “Panorama”



Fig. 11. The HE “Baker Street.
Sherlock Holmes”



Fig. 12. The HE
“Baker Street. Dr. Watson”

³ Used photos of electronic resources: <http://novobudovy.com/novobudovy/novobudovy-lvova>; <https://lun.ua/uk>

4.8. Proper names that personify residential complexes

The personification of residential complexes by literary prototypes that embody certain sociotypes. The HE “Baker street. Sherlock Holmes” (30 Pekarska Str., developer Riel) (Fig. 11), the HE “Baker Street. Dr. Watson” (57 Pekarska Str.) (Fig. 12). Sociotypes: Sherlock Holmes is a logic-meaningful extrovert and ethical-intuitive introvert Dr. Watson. In the decision of a facade associations on clothes of heroes are felt.

Personification by the names of famous artists: the housing estate “Monet” (Fig. 8.), “Monet 2”, “Monet 3” (233 Zamarstynivska Str.), the HE “Renoir” (122a Kniahyni Olhy Str.), the HE “Rafael (11 Ilmova Str.), the HE “Van Gogh”, the HE “Salvador Dali”.

4.9. Housing estate names are often associated with the names of the developer (developer’s brand): the HE “Forum Apartments” near 26 Pid Dubom Str. (developer Forum Park-West); the HE “Parus”, the HE “Parus Life” (developer Parus Development); the HE “Auroom City” (7 Pymonenko Str., developer AUROOM) and has a conditional connection with the architecture of the HE. The name of the developer is based on verbal contiguity: pun – “AU room” (translated as “gold – room”). The mode of verbal pun puts polysemanticity in its proper name and these are postmodernist techniques of intertextuality. Developer AVALON with the names of the mythological chronotope of paradise: the HE “Avalon Lux”, the HE “Avalon Yard”, the HE “Avalon Up”.

At the same time, the proper name as a part of the meaning introduces an architectural building or complex into the level of the sign (the architectural sign manifests, testifies to what is named in it) and very often this link is fictitious, it is impossible to recognize the referent. Proper names such as Monet do not evoke any figurative or semantic connection between architecture, the image of the HE as a sign with the referent. The own name of the HE adjusts of the recipient to a certain set of qualities, features that should contain the image of the HE and the recipient adjusts to a certain: iconic, indexical or symbolic/conventional relationship formed by architecture and its denotat (for example from the HE Raphael, we expect recognizable signs of the semantic field, content and volume the concept of “Raphael”)

It is clear that by giving our proper name we reduce the informative capacity of the artistic image and establish a specific meaning.

Conclusions

The proper name of the new building is a marketing tool and it distinguishes a position the new building takes in the housing market. On the other hand, the proper name is part of the interpretive poetics of the HE, which adjusts a person in a certain semantic direction in perception. It is proved that the proper name is an element in the semiotic triangle and acts as one of the interpretants. The proper name is pointed by the referent (denotate) when perceiving the architecture of the HE.

There is often a problem of conditionality of the proper name relatively to the architectural image: there is a tendency to move away from understanding the semantic value of the proper name, but the name is the essence of the thing it denotes. The building (representamen) and the context of the environment as symbolic constructions often do not carry any information about what is activated through a proper name which is forcibly combined with the architectural image of the HE.

The article presents the process of semiosis through a semiotic triangle as a truncated pyramid. The triangular cuts of the pyramid (and there may be many because they are determined by the code of perception) show semiosis – a process of interpretation in which the sign can refer to many referents (denotats). In one of those triangular, one vertex is its proper name, which specifies the code of perception of the HE.

Signs of decorating the facade, three-dimensional solution, taking into account the external urban context in its proper name is an attempt to deprive its proper name of conventionality and give it an immanent character. The proper name as indicated in the denotat (referent) not only conditionally indexes the

architectural environment for orientation in the city (urban text) or the housing market, but has an iconic connection (recognizable in the image) or a symbolic dimension (actualizes “genius loci”).

For the most part, the proper names of new residential buildings reflect the code of the urban text (index links with the context of the urban environment, activation of city symbols) and social code: indexing the idea of the comfort of living abroad, social status, popularity of artistic and mythological types as we see in the example of Lviv, most often foreign character. Quotes, allusions to the architecture and terrain of foreign countries, show us the utopian “transfer” into own name the dream of a higher standard of living in Ukraine, and on the other hand, relate to the globalization of cultures. There is a spread of Americanisms or Angloisms in the urban text through the proper names of HE.

Improving the structure of interaction of elements of semiosis can be further researched.

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Христина Крамарчук

кандидат архітектури, доцент кафедри дизайну та основ архітектури,
ПНаціональний університету "Львівська політехніка", Львів
e-mail: khrystyna.p.kramarchuk@lpnu.ua
orcid: 0000-0003-0800-8659

**ДОСЛІДЖЕННЯ УМОВНОСТІ
ТА ІМАНЕНТНОСТІ ВЛАСНИХ НАЗВ ЖИТЛОВИХ НОВОБУДОВ
У МІСЬКОМУ СЕРЕДОВИЩІ ЛЬВОВА ПОЧ. ХХІ ст.
(на прикладі методу семіотичного трикутника)**

Анотація. Подано процес семіозису через семіотичний трикутник у вигляді зрізаної піраміди. Трикутні зрізи піраміди (а їх може бути багато, тому що вони зумовлені кодом сприйняття), показують процес інтерпретації, в якому знак може відсилати до багатьох референтів (денотатів). В одному із тих трикутних зрізів однією вершиною є Власна назва, яка задає код сприйняття ЖК.

Здебільшого власні назви ЖК новобудов відображають код міського тексту (індексальні зв'язки з контекстом міського середовища, активізація символіки міста) та соціальний код: індексують уявлення про комфорт життя за кордоном, суспільне положення, популярність художніх і міфологічних типів, мистців, але, на жаль, як бачимо на прикладі Львова, найчастіше іноземних. Цитати, алюзії на архітектуру та місцевості зарубіжних держав, показують нам утопічність "перенесення" у власну назву мрії про зарубіжжя, а з іншого боку – зумовлені глобалізацією культур.

Власна назва як позначене у денотаті (референті) не просто умовно індексує архітектурне середовище для орієнтації в місті (міському тексті) чи на ринку житла, а має іконічний зв'язок (упізнається в образі) або й символічний вимір (актуалізує "genius loci").

Ключові слова: поетика, власна назва житлового комплексу; семіозис; іконічний, індексальний, конвенційний зв'язок; семіотичний трикутник.