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### Urban Man: Aesthetics of the Future

*Abstract:* The main content of the article is the consideration of new trends in the aesthetics of modern cities. What will the city of the future look like in the light of the problem of its perception as an aesthetic phenomenon. The relevance of the study is related to the problems of modern cities as a habitat for a sentient person. The following issues are highlighted: preservation of the cultural heritage of cities in the context of revitalisation; new aesthetics of street art; metamodern architecture and related anthropological problems; the city as an existential phenomenon. The study object is the architecture of modern cities; the subject is modern architecture as an object of artistic perception. The study purpose is to present the process of urban planning in the context of its tasks related to culture as a whole and to man as a subject of perception of the phenomenon of architecture. To achieve this purpose and solve the research tasks, along with philosophical and aesthetic methodology, methods of other sciences were applied: hermeneutical, axiological, existential-phenomenological, semiotic, psychological. The sources used were works on urban studies by such well-known researchers as: N.P. Antsiferov., C. Landry, A.E. Gutnov, I.G. Lezhava, A.G. Rappoport, as well as publications on the Internet by modern observers, cultural figures, authors of architectural projects, artists. Modern urbanism is a creative field where a constant search for new forms and solutions is performed. But all these numerous finds and discoveries are interesting, but not connected by a single idea of creative thought. It is necessary to form a goal that will unite all efforts. And the main content of this goal should be a feeling person.

*Keywords:* architecture, urbanism, city of the future, street art, firewall, revitalisation, postmodern architecture, metamodern, genius of the place, artistic perception, feeling person.

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### Человек урбанистический: эстетика будущего

*Аннотация:* Главным содержанием статьи является рассмотрение новых тенденций в эстетике современных городов. Как будет выглядеть город будущего в свете проблемы его восприятия как эстетического феномена. Актуальность исследования связана с проблемами современных городов, как среды обитания человека чувствующего. Освещены такие вопросы как: сохранение культурного наследия городов в контексте ревитализации; новая эстетика уличного искусства; архитектура метамодерна и связанные с ней антропологические проблемы; город как экзистенциальный феномен. Объектом исследования является архитектура современных городов; предметом – современная архитектура – как объект художественного восприятия. Целью было представить процесс градостроительства, в контексте его задач, связанных с культурой в целом и с человеком, как субъектом восприятия феномена архитектуры. Для достижения поставленной цели и решения задач исследования наряду с философско-эстетической методологией были

применены методы и других наук: герменевтические, аксиологические, экзистенциально-феноменологические, семиотические, психологические. В качестве источников использовались труды по урбанистике, таких известных исследователей, как Н.П. Анциферов, Ч. Лэндри, А.Э. Гутнов, И.Г. Лежава, А.Г. Раппопорт, а также публикации в Интернете современных обозревателей, деятелей культуры, авторов архитектурных проектов, художников. Современная урбанистика, представляет собой креативную сферу, где осуществляется постоянный поиск новых форм и решений. Но все эти многочисленные находки и открытия являют собой интересные, но не связанные единой идеей проявления креативной мысли. Необходимо сформировать цель, которая объединит все усилия. И основным содержанием этой цели должен стать человек чувствующий.

*Ключевые слова:* архитектура, урбанистика, город будущего, уличное искусство, брандмауэр, ревитализация, постмодерн в архитектуре, метамодерн, гений места, художественное восприятие, человек чувствующий.

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### Introduction

An urban person is a person who not only lives in an urban environment, but also perceives this environment as an aesthetic, sensual space. He perceives it the way an artistically designed environment is perceived, because that's how it was created. Through volumes, line, color, composition, he feels the aesthetics of the city, with the only difference that he himself is also inside this artistic space. All these visible elements, which also have gigantic, disproportionate volumes with a person, surround a person, affect him: with their material, aesthetic, emotional components. This is the most native existential environment in which days after days pass, with which the feelings and experiences of an urban dweller are connected. And this moment, so important for an urban person, is usually secondary when designing an urban environment. Cities of the future are an important topic not only for science fiction writers. The rapidly changing world is changing a person's worldview, his attitude. In turn, a person of the 21<sup>st</sup> century can no longer be satisfied with the habitat that corresponded to a citizen of the 20<sup>th</sup> century, and even more so of the 19<sup>th</sup> century. These complicated human relationships with the urban environment gradually pose a number of new challenges to urbanism. And these tasks are connected both with the care of the cultural heritage of the city and with the care of its inhabitants.

The study relevance is related to the pressing problems that have arisen in urbanism due to a number of reasons, among which the primary tasks are the preservation of the cultural heritage of cities and the search for new solutions and meanings that consider urban planning as a dynamic environment focused on a feeling person.

The study object was the architecture of modern cities; the subject is modern architecture as an object of artistic perception.

The study purpose was to present the process of urban planning in the context of its tasks related to culture as a whole and to man as a subject of perception of the phenomenon of architecture.

Based on the purpose, the following tasks were developed:

- present the process of revitalisation—not only as a process of preserving the ancient cultural heritage, but also as a process of filling the updated objects with a new meaning;
- consider street art as a variant of the new aesthetics of cities, the new life of firewalls;

- present metamodernism as a new direction in architecture, in the complex of its possibilities and disadvantages;
- indicate the importance of looking at the city in the context of existential psychology.

In this study, a systematic approach was applied. The basic methods of aesthetic analysis and synthesis are used. Along with the philosophical and aesthetic methodology, methods of other sciences are also applied: hermeneutical, axiological, existential-phenomenological, semiotic, psychological.

Turning to the problem of preserving the cultural heritage of cities, we encounter such a concept as re-development. This process is associated with the revitalization and restoration of urban space. As a rule, this means a partial or complete change in the purpose of a structure or land plot, which begins with the development of a concept, economic analysis and ends with construction work. Zaur Aleskerov outlines the range of tasks and related problems on the example of the re-development of industrial zones in Moscow (*Alekserov, 2019*). Any urban or architectural object is an established spatial system with a specific functional purpose. A.E. Gutnov and I.G. Lezhava draw attention to the fact that, in addition to functionality, dynamic analysis is of great importance, implying the study of the evolution of a spatial system over time (*Gutnov & Lezhava, 1977*). Revitalisation as a process of the birth of new meanings is considered in his article by A. Kostyukovsky (*Kostiukovsky, 2012*).

The most important element of visualization in an urban environment is street art. Murals, or monumental murals on the walls, are a fairly new art, but with an ancient history. Now street art is developing in several directions: graffiti, posters, murals, tags, drawings on asphalt – all this, the art of urban spaces. The main motive here is free creativity and the desire to declare something to the world. In this regard, there is a problem of the purity of this pictorial form, which balances between art and vandalism (*Lozinskaya, 2002*). Art critic, deputy director for Scientific and educational activities of the Nevsky Zastava Museum, director of the Street Art Storage project has been studying street art for many years, giving lectures on street art and organizing exhibitions of contemporary artists (*Matiukhin, 2023*). This study examines the monumental form of street art. The bearers of this art are the walls of city houses, or firewalls. The future of St. Petersburg firewalls is considered as an aesthetic potential and at the same time a problem associated, in particular, with the lack of interest of local authorities in this kind of art.

The coming time of media technologies leaves an imprint on the aesthetics of urban space. Of course, this is due to the fact that a new generation of artists and architects has grown up, with the worldview of people of the postmodern era. Ars Electronica artistic Director Herfried Stocker believes that “there is no modern art outside of media art.” In new media, there is no rigid boundary between the artist and the viewer. New art is interactive. They interact with the viewer (*Lukina, 2019*). Artist and editor of the magazine “METAMODERN” Maria Serova connects the search for new expressive forms in urbanism with the reaction to crisis states in public life, with the instability of the existence of modern man, with his alienation from the natural world. “One of the names of metamodern is fluid modernity.” (*Perevedentseva, n.d.*) Metamodernism in architecture “allows you to create complex, polycentric, multi-layered changing spaces.” (*Borisov, 2018*) However, the new trend in architecture is not so unambiguously

perceived in the world of science, the deconstructivism of the new direction is a danger to man as a biosocial being (*Melodinsky, 2017*).

M.G. Dikansky adheres to the organic theory of the city, who describes the following paradigm in the study of the city: “Modern city science considers streets, squares, markets, means of communication, etc. as parts of a single whole, as parts of the urban organism.” (*Rappoport, 2011*) The holistic image of the city is to be perceived by a person as an artistic phenomenon, and is revealed to him in all the variety of his readings. Considering the city as a unity of the old, preserving cultural memory, an object and at the same time dynamically developing, close to people in its openness, ease, is a synthetic process. The importance of the interaction of collective and individual consciousness is worth considering here. It is important for a person not only to feel himself qualitatively in an individual, personal space, but also to preserve the memory that unites him with generations of predecessors. And this memory is contained in culture. “My further path to the creative city lay through an interest in culture. I have always been interested in two important aspects here: firstly, the connection between cultural evolution and the formation of the city, and secondly, the deep inner connection between creativity and the development of culture.” (*Landr, 2000*) There is also such a thing as “the genius of the place” associated with memory. This topic is considered in the works of V.L. Alekseeva (*Alekseeva, n.d.*) and N.P. Antsiferova. The researcher proceeded from the premise: “...to consider the street as an element of the city, in which all its inherent features can be reflected. And through the knowledge of the part, we will come to the knowledge of the whole.” (*Petersburg in the life..., n.d.*)

## Results

### Revitalisation as a Problem of New Meanings

Revitalisation is a territory development project that changes the function, but retains the building. A classic example of revitalisation is the creation of public spaces on the site of an old industrial area. This process is associated with the restoration, revival of a seemingly abandoned building, endowing it with new content and meaning. In the 19<sup>th</sup> century, in connection with the industrial revolution, factories, manufactures, and other utilitarian structures were actively built in many countries. This is a kind of architecture, the purpose of which is a special purpose associated with a particular industry. Over time, many of them were abandoned for various reasons. These are territories that occupy quite large areas, and their development remains problematic due to the fact that these lands belong to the city and the task of revitalisation should be solved primarily by local governments and public organisations. They are the ones who most often prepare and implement such programmes, whose task is not just to repair abandoned buildings, but to add new functions to them: a leisure center, a museum, consulting and educational points, etc. Buildings are being renovated, useful public spaces are being created, communications are being repaired, and the standard of citizens' living is improving.

For an integrated approach, it is necessary to consider the following multiple aspects:

- climatic (climate, territorial features of the area, ecological condition of the territory, weather conditions, etc.);
- functional;
- urban planning and architectural requirements;

- social, considering the reaction and evaluation of the viewer;
- comfort and accessibility of the facility,
- temporary.

Revitalisation in urbanism is not so much the restoration of the architecture of a spot that has lost its former functionality, as the giving of new meanings to restored objects. Usually, this is the most difficult.

The process of revitalisation is common in modern cities and over time it will gain momentum. In Poland, revitalisation projects began to develop at the beginning of the 21<sup>st</sup> century. In 2002, work began on the transformation of Israel Poznański's Lodz textile factory into a shopping and entertainment center "Manufaktura." In the city of Constantin, in a factory building of the nineteenth century, a luxury shopping center "Old Paper Mill" was built. The Masovian Museum of Modern Art is located in the building of the old power plant in the center of Radom, and the Silesia City Center, operating on the territory of a closed mine, was commissioned in Katowice. Former factories began to turn into residential buildings in Lodz, Gliwice, and Żyrardów.

In Hamburg, e.g., there are many objects of port architecture that have undergone renovation, they are distinguished by ancient brickwork, combined with glass facades (*Figure 1*). The successful examples of revitalisation are such the objects as:

- Cultural Industries Quarter—the quarter of cultural industry in British Sheffield;
- The Art Center of the Salts Mill in Saltaire;
- Manufaktura in Lodz, which is now the second largest shopping complex in Poland.

From the viewpoint of revitalisation, there are several interesting projects in St. Petersburg, one of the most successful is the New Holland complex. On the site of the former admiralty buildings of the time of Peter the Great, one of the most popular spaces was placed, where today the largest skating rink in the city, restaurants, offices, recreation areas, art galleries, playgrounds and shops are located. An interesting project is the emerging cluster "Sevkabel—Istkabel—Brusnitsyn."

Loft Project Floors is the first (opened in 2007) and by far the most famous loft in the city. The interior design, executed in the best traditions of loft architecture in New York and Amsterdam, was performed by the arch bureau of the brothers Egor and Savely Archipenko. Galleries, a bookstore, a hostel, a cafe are located on five floors of the abandoned Smolninsky bakery building on Ligovka today, exhibitions, master classes and lectures are held. Large, spacious industrial premises are perfect for exhibition halls of contemporary art. The loft "Creative Space Weavers" is located in the building of the former spinning and weaving factory named after Peter Anisimov, built according to the type of English factories in 1846. Now the reconstruction of the building continues. Exhibitions of artists are held in "The Weavers," lectures are held. The plans include the creation of architectural bureaus and departments of advertising agencies, creative workshops of artists, designers and photographers. The loft "Space Asterisk" is located in one of the buildings of the spinning and thread mill "Sovetskaya Zvezda". There are three photo studios, exhibitions of photographs and graphic works by St. Petersburg artists are held here (*Kostiukovsky, 2012*).



One of such projects waiting in the wings is the revitalisation of former fortifications in the waters of the Gulf of Finland, e.g., the famous forts of Kronstadt. The creators of The Island of Forts project are currently working on restoring and turning 3 such structures into museums. The approach they use can be called a combined one: here both the preservation of historical objects and the creation of new spaces. In August 2020, the first stage of the cluster was opened for visitors. “The project purpose is to create a large center of attraction for tourists. At the same time, The Island of Forts will not be just an amusement park in the spirit of Disneyland. The organisers place a clear emphasis on the educational mission of the project. A large museum and historical complex will be created here, which will tell visitors about the history of the Russian Navy.” (*Chernyshev, n.d.*) For this purpose, three historical forts are being restored here—Kronshlot, Peter the First, and Emperor Alexander the First (the famous plague fort). A warship and the first Soviet nuclear submarine will be presented here as exhibits.

In St. Petersburg there are a lot of abandoned buildings that could be rethought in a new format and create fascinating and useful spaces for every taste, ranging from hotels, and restaurants to theater and exhibition venues. According to experts, today only on the territory of the historical center of the Northern capital about 2.2 thousand hectares of land (almost half of the area of the center) are occupied by industrial enterprises, the wear of which is about 70%. But this process is only gaining momentum. Often, this is the only way to preserve the historical essence of industrial facilities.

Of course, the importance of the revitalisation process lies in its social aspect – to improve the quality of life of citizens through the restoration of abandoned territories. However, a full-fledged solution to this problem is impossible if we consider it only from the viewpoint of practical benefits. There is no doubt that the tasks of this direction in the urbanism of the future should be considered in line with culture and psychology. And this is not only the task of preserving ancient architectural monuments, in general, it is the ability to understand how to make this historical place affect a person with its aesthetics. How to connect history and modern vision in such a way that new important meanings are born?

### **Street Art as New Aesthetics of Cities**

Graffiti, posters, murals, tags, drawings on asphalt are street art, the art of urban spaces. The task of street artists is to make themselves known to the world, to make their art as democratic and accessible as possible. The fragility of street art works is one of the central ideas of this art form. The first manifestations of this type were “tags”—a kind of tags containing the name or pseudonym of the author. “Tags have become a kind of way to denote their individuality, to proclaim the very fact of their own existence—and to assert themselves, of course. If your name screams from every corner—you mean something! Today it is believed that the pioneers of street art worked in the technique of “writing”—in fact, this is the name of the process of drawing graffiti of any style. After that, they began to highlight “bombing”—very fast drawing in extreme conditions, as well as “tagging”—the image of the artist's nickname. After a while, the writers began to improve the artistic component of their art, striving to introduce new techniques and stand out among other artists. The spirit of rivalry gave rise to such styles as “bubble-letter”—huge letters similar to bubbles, “throw-up”—a typical style of New Yorkers

with simple shapes in two colours.” (*Lozinskaya, 2020*) 3D-style images, attracting attention with their virtuoso technique and interesting ideas, are also popular today.

Some large corporations—IBM and Sony—decided to take advantage of the popularity of urban painting to promote their products in collaboration with street artists. One of the most notable European street art objects is the Berlin Wall. This is a living reminder of the Cold War. The trend towards the transition of street art from street spaces to art galleries indicates the recognition of this type of art by the artistic community. St. Petersburg is probably the only city where you people find a museum of street art, an institute for street art research, and now also a repository of such works open to the public.

The aesthetics of street art is quite aggressive in its openness. It does not ask if an ordinary citizen wants it or not. However, it is the shortest way to inform the majority about the most important things. Modern murals—paintings of external empty walls—are also a kind of street art. However, this species already has its own prehistory, which began in the primitive period of mankind. And there are not so long-standing predecessors in the art world. This is a monumental painting that decorates not only the interior walls of the oldest architectural structures, but also the one that is present on the facades in the form of mosaic or stained-glass images. The first murals used as billboards appeared back in the days of the NEP. Monumental art has always been a part of the external environment of Russian cities. In 1924, according to the A. Rodchenko’s project, an advertising painting of the Mosselprom House was made. It was restored in 1996 by students of the Moscow Art Institute under the guidance of Elena Vinogradova. This is an advertisement with a simple chopped font, devoid of any embellishments (*Figure 2*).

The openness of street art to the whole society makes it possible for the artist to talk to everyone at the same time about the most important problems of our time. Very often these are environmental problems resonating in every person. So, the creators of *The Sea Walls: Artists for Oceans Project* (the PangeaSeed Foundation) set themselves a similar ambitious task. They call their activities by ARTIVISM and strive to inform the public about critical environmental problems through street art. In 15 countries there are more than 300 Sea Walls murals created by 250 artists from different corners of the Earth today (*Figure 3*). Of course, the task that artists set is not new. Art in different periods of history has sought to speak in its expressive language about the most important universal themes. And we see this in the example of art as a whole, and not just its monumental forms. His ability to influence the viewer almost at first sight sets him the most important aesthetic task—to be as open as possible to artistic perception. To enable the viewer to participate in the creative process. In fact, street art acts in this aspect as a kind of dialogue with a resident of the city. And of course, artists from different cities of the world respond to the most acute topics of our time.

In Nizhny Novgorod, street artists are actively fighting for the preserving wooden architecture in the city, and wooden abandoned houses were the first canvases for them. Street artists have become urban defenders, in fact, in an illegal field. The Encyclopedia of Street Art of Nizhny Novgorod was released, and a similar encyclopedia is being created in Yekaterinburg. “This is such a trend: it is necessary not only to create, but also to document. Street art in Russia is already 30 years old and 60 years old around the world, and, in comparison with the Impressionists, whose century was only two decades, this is a very stable direction.” (*Zorya, 2022*)

However, it is impossible to limit street art only to this, albeit a very important function. These are, first of all, art objects, they directly affect the viewer with their artistic features: composition, colour, spot, line, font design. And these properties must be combined with the existing landscape. In European cities, there is an architectural element that street artists are very fond of, these are firewalls. In Russia, there are especially many of them in the capital cities. This is due to the construction features (the houses were originally built with a single facade, as in St. Petersburg) and fire safety. Gradually, these end walls began to reveal their entire unattractive appearance. However, if we talk about St. Petersburg, it is no longer perceived without these strict rather gloomy walls. In a citywide environment, they seem to correlate with the dual nature of the city, which in Russian culture has always been perceived as a lush city, a poor city. The whole atmosphere of St. Petersburg with its mysteries and mysticism corresponds to this strange neighborhood of majestic beauty of palaces with gray courtyards-wells.

The firewall in this context is interesting in itself, in its fit into the existing environment. It was in this way, with trees and shadows of neighboring buildings reflected on its plane, that artists loved and captured it (*Figure 4*). However, the problems associated with the firewalls design do not look so attractive. Of course, murals appear in the city, but it all looks somewhat disorganized. St. Petersburg is a cultural capital, which imposes certain obligations on its appearance and, in general, on the lifestyle of its inhabitants. According to experts, the majority of St. Petersburg residents believe that the city needs a new architecture, in particular outside the center. The city, created by Peter, and developed as an imperial residence, seemed to freeze in its development after the revolution of 1917. The historical center remains intact (in general), thanks to the fact that the old-timers have preserved a special and rather active attitude towards the city as something unchangeable. However, new buildings are being built all over the world and new projects are being created, and the life of St. Petersburg should also be updated. And even in the historical center there are opportunities for this.

For example, an industrial heritage has been preserved, an old industrial building that is no longer in use and can find a new life. And, of course, this is an opportunity to use all architectural small forms, in particular, firewalls and adjacent territories, which would bring new life, while preserving the ensemble integrity of the city. However, all this involves not only solving land management, financial and other problems, but also cultural tasks. St. Petersburg has its own rich history, in the words of the poet:

“Neva has been speaking in verse for a long time.

Nevsky falls on Gogol’s page.

The whole Summer Garden is Onegin’s chapter.

The Islands remember about the Block,

And Dostoevsky wanders along the Road.”

(*S. Marshak*)

Therefore, the tasks that the urban planning committee will set for itself should consider not only the existing architectural environment, but also this most important cultural aspect. The identity of St. Petersburg is directed to the past and this must be considered.

On April 23, 2013, the Committee on Urban Planning and Architecture held a summing up of the results of the competition for the architectural and artistic design of firewalls. 34 artists participated. Those works whose projects were recognised as the best, fully showed that modern



artists understand the importance of the task. According to the authors, the house on Stremyannaya 11 is an excellent example of St. Petersburg Art Nouveau. The work of the artists continues the tradition laid down by the architects of the Russian Art Nouveau N.V. Vasiliev and A.F. Bubyar ([Figure 5](#)). A.V. Dobrodeev's "Super Square" on Lenin Street, 40 lit. A. is read as the image of a "Black Square" interpreted by optical art, on which the names of various undeservedly forgotten historical figures are imprinted ([Figure 6](#)). The appeal to the cultural heritage of the city, the attempt to fit the images of writers and artists into the architectural environment, as if returning them to a single spiritual space, is the most important universal activity performed by modern artists ([Figure 7](#)).

In one of the courtyards of St. Petersburg, you can recently see the work of the street art artist Krasas Lampas. As part of a collaboration with the Wynwood Design Hotel, he decorated the blank wall opposite the hotel windows with his new work. The work "Dualism" is devoted to the duality of perception of contemporary art. Its text is written in two languages. This is the largest work of Krasas Lampas in St. Petersburg because it covers an area of more than 250 square meters. His works belong to the unique style of "calligraphuturism," the concept of which is the unification of various world cultures in a new understanding of aesthetics, balance and harmony through the prism of calligraphy ([Figure 8](#)). Here is presented, in fact, a universal style that is possible for use in any culture. After all, it is the "word" that is able to unite people of different countries and nationalities, especially when this word is so artistically expressive. Font as a visual phenomenon has always had an impact on a person with its ornamentation. It is possible that Krasmas Lampas will gradually turn directly to the ornament, enriching his works with new archetypal content. There is a clear interest in tradition in his work. "Now I have started working with Cyrillic more often, focusing on our roots, on the Soviet avant-garde. For example, on the 'lineism', which Rodchenko invented: there are a lot of experiments with the movement of a line, a plane. I choose not exhibitions, not gallery projects, but rather cultural ones" ([Russian Modern, 2019](#)).

*Thus*, street art has every opportunity to fill the cities of the future with a new aesthetic. It has everything for this: freedom of expression, a mass audience, huge spaces of various city walls. Of course, to fully enter the world of architecture, it will have to become more organised. Over time, this art will be able to reconcile museum spaces with street spaces. There has already been a similar experience of the Russian Museum in St. Petersburg, when the walls of houses along the Griboyedov Canal were decorated with reproductions of famous museum canvases.

### **New Technologies and Architecture of the Future**

Architecture and urbanism actively use media art. Interactive facades allow us to change the appearance of houses depending on the time of day and weather. In 2006, a 10-storey Chanel boutique by American architect Peter Marino was opened in the Ginza shopping district in Tokyo. Giant store facades are a solid video screen. If passers-by can watch a movie from the side of the street, then being inside, a person will see the street. This is facilitated by the most complex triple glazing. Media art is in demand in advertising, interior and exhibition design. "Art + Com Studios" from Berlin makes the world's largest kinetic sculptures, which are controlled by computer programs. Kinetic Rain is installed at Shanghai Airport: a rain of metal drops suspended from fishing lines moves to specially written music. Kinetic rain consists of two sets,

each with 608 aluminum-coated drops. Both sets are computer controlled. The whole installation creates a sense of peace.

The emergence and development of 3D, virtual reality (VR) and augmented reality (AR) technologies contributed to the emergence of independent art forms. The interpenetration of traditional types of fine arts and modern digital technologies has opened up new opportunities in architecture. In 2017, Christie Digital artists used 3D mapping to transform one of Vancouver's bridges into a virtual ocean. This was done in order to attract public attention to environmental problems. The last Russian METAXIS media art festival was dedicated to the topic of human-planet interaction: audiovisual compositions were demonstrated on the dome of the St. Petersburg Planetarium No. 1 by artists from different countries. The art of media art, being a mass kind, performs the same tasks here as street art. At the same time, new technologies facilitate the activities of artists, make their projects more impressive and impressive. "In new media, there is no hard border between the artist and the viewer. New art is interactive. Often the work is finally created, it is when the viewer gets inside it, whose reaction is very important." (*Lukina, 2019*) This freedom of penetration of new art into the sensuous field of a person, his ability to let the viewer into the space of media art should be understood and used in modern architecture. Modern architectural education also needs to take into account such a component as the psychology of visual perception.

The situation in Russia lags behind the global one, but it is not hopeless. In 1999, the Center for Culture and Art "MediaArtLab," which seriously engaged in media art, was established in Moscow. For 20 years, it has implemented many projects, including the Media Forum within the framework of the Moscow Film Festival, the educational programme "Projections of the Avant-Garde," the Open School "Manege / Media Artlab," the project to promote young Russian artists "Great Hopes." One of the successful teams of Russian contemporary art is the AES+F Group (Tatiana Arzamasova, Lev Evzovich, Evgeny Svyatsky, and Vladimir Fridkes), creating works in the format of new media. Artists create moving digital paintings, in their video installations "AES+F" enliven the world of advertising. Media facades, used mainly for advertising, are becoming large-scale canvases to showcase the works of digital artists. New technologies expand the possibilities of the urban environment, turning the urban landscape into a huge exhibition space.

The metamodern forerunner is considered to be the artist and architect Friedensreich Hundertwasser, who advocated the integration of various ethnic cultures against modernist unification. Postmodernism has tried to bring human habitation closer to the natural environment and cultural context. In architecture, this style "was concerned about the value of the old foundation, it sought to integrate new houses with the ensemble of historical buildings, eliminate the alienness of human housing to the external environment, postmodern eclecticism considered the diversity of ethnic groups in the metropolis." (*Zankovsky, 2022*) A completely new idea of architecture is emerging. Deconstructivism violates the usual architectonics, creating an increasingly complex composition with the introduction of elements of randomness. "Postmodernism is the ideology of de-anthropologisation. The object becomes an event, and the subject disappears. "The death of a man" instead of him is a structure (scheme). The content of the architecture is replaced by text. Decentralisation breaks the established classical architectonic system—deconstruction—removes a person... The former position of a person

becomes irrelevant. He drops out of poetics. The tendencies of abandoning nature as a natural human habitat and replacing it with a new, artificial environment are visible.” (*Melodinsky, 2017*) Our time is at the junction of two cultures of Modernism and Postmodernism. The time of qualitative changes in the world of art and architecture is associated with the emergence of such a phenomenon as metamodernism. This direction, not yet strengthened, but already actively exploited, proclaims that our time is in a state of oscillation.

The North Star Web 3 Awards in 2023, which took place as part of the Disartive digital art fair, brought together young and well-known digital artists, experts in the development of metaverses, NFT and blockchain to develop business, communications and search for new ideas. Among the nominees were collected the names of those who influenced the development of Veb3—developers of blockchain startups, platforms and financial services—people who develop the community, digital art and culture. In total, 48 people and projects received North Star, including Olga Piven, CIPR, DAW, Blots, 1 Inch, Near, Sergey Khitrov, Pokras Lampas, Gleb Kostarev, AES+F, Napasio, Andy Newmerge, Artem Tkach, Pixelord, businessman Vladislav Utushkin and Oleg Ivanov, Natalia Tkacheva, Laganza. Meta Rite winners include a digital artist, editor-in-chief of the magazine METAMODERN, administrator of the RUSSIAN METAMODERN public (the largest community in Russia dedicated to metamodernism). She works in the author's style of “Russian metaphuturism.” Lives in St. Petersburg. The main topics are man in the digital space, a new identity, the transition of humanity to the Internet 3.0 era. Meta Rite is a participant in Cosmospow 2021, the NUR Media Festival, Tavrida Art, NFTMOSCOW and Disartiv, one of five authors who presented their works within the framework of ReForum 2021 (*Figure 9*). The work of Meta Rite “Oscillation. Shards” was demonstrated at the largest media facade in Eastern Europe, (Ak Bars Arena Stadium) as part of the NUR International Media Art Festival (2021, Kazan).

Meta Rite describes metamodernism as the triumph of self-organising virtual systems. “One of the names of metamodern is fluid modernity. This is the term of Sigmund Bauman from his book of the same name, where he writes about the emergence of a new reality, where the sense of security is lost, and individual life projects are experienced as fragile as possible. This is a transition from a structured world to an uncertain and unpredictable world, when long-term planning is impossible, and among the necessary skills is risk tolerance and the ability to quickly rebuild” (*Perevedentseva, n.d.*). In an interview with Meta Rite, posted on the educational platform “1artchannel” (*Art Person..., 2021*), people can read her reflections on the metamodern as a time of liberation from inertia. Big projects like communism and fascism collapsed. Postmodernism has made all truths equivalent, or even more precisely, meaningless. This created an atmosphere of the end of history, detachment and eternal irony. What is the point of believing in something and moving somewhere if everything is relative? “All we have left are the burned ships.” The man began to be regarded as a misunderstanding. Postmodernism has taught us that any truth is relative and that there is no single picture of the world.

The metamodern, following the postmodern, gave us an oscillation—oscillation, we know that any of our projects is dual, but this does not give rise to postmodern detachment and apathy in us.

Metamodern architecture originates in the direction of parametricism. The studio of Patrick Schumacher and Zaha Hadith, published his manifesto in 2007. This is a postmodern trend in

modern architecture based on innovative IT technologies. The manifesto of parametrisism, revealing the essence of its expressive language, is interpreted as an absolutely new stylistic phenomenon, unrelated to traditional classical art. Dynamics are coming to the fore. The ideas of artistic shaping based on the principle of dynamism have been actively promoted since the late 1970s. The manifesto clearly spelled out the rejection of traditional ideas of classical architecture and introduced a number of new provisions: the predominance of space, not mass; the imposition of plans of various scales, the destruction of the “idea of place,” atectonicity, decentralisation, incompleteness, curvilinearity, etc. The mass dematerialises, acquires a sense of extraterrestrial reality (*Figure 9*). Metamodern is a search and a path to a new actual reality without denying the whole variety of meanings, a new way to look at the world. It is a symbiosis of the inner world and the outer through architectural experience and perception of everything as a common stream of meanings, which is part of something bigger.

At the beginning of the 21<sup>st</sup> century, the approach to the architectural object is changing. It is increasingly viewed not as a static entity, but as a system capable of growth and change over time. According to the theory of self-organisation, it is now possible to talk about the determinism of chaos, that instability is built into the process of evolution as its necessary stage, which leads to a new order. The world is like a living self-developing organism. The idea of free form has become a symbol of nonlinear movement in architecture. “The method of computer modeling is an algorithmised program of self-organisation of an architectural form proposed by modern information technologies. The programme reflects the phenomenon of evolution. The form is extracted from a dynamic computational process taking place in virtual reality.” (*Dobritsina, 2019*) In general, all this is a new understanding not only of architecture, of course, but also of the person himself, who begins to be considered as the owner of not only biological, but also a new body—electronic, in which information circulates. And this new body begins to play an increasingly important role in human life.

Urbanism receives question of how to integrate the space associated with nature and the virtual one, connected with the world through a virtual electronic network. Similar projects, which look as if they have descended from the pages of the works of Ray Bradberry, or Ivan Efremov, will most likely become a reality after a few decades (*Figure 10*). This new trend in architecture and art is becoming increasingly relevant today. Its capabilities make it attractive for business, but this is not the main reason for its growing popularity. This is a phenomenon caused by time itself and the changes that have taken place in the world of science associated with new ideas about evolution as a self-organising non-linear process in which dynamic chaos is considered as a model of creative self-organisation.

*Thus*, it can be stated that the development of media technologies has undoubtedly enriched architecture, giving it new expressive forms, which are in many ways attractive to an urban person. Being, in fact, a natural consequence of the self-development of technogenic reality, the metamodern cannot be classified as a fashionable, but short-lived hobby in the art world. The architecture of the metamodern, of course, is turned to the future, but at the same time, it should not forget about the most important thing—about the person. Modern scientific thought represented by well-known scientists, architects, art critics, philosophers clearly notes that as a result of the development of the ideas of deconstructivism, the concept of integrity, as the most important axiological component of a person’s worldview, is being destroyed. Man is biosocial,

he is an integral part of the universe. And he will have to defend himself in this capacity. For a new trend that breaks with traditions, the entire architectural heritage, which is a rich cultural and spiritual experience, becomes unnecessary. And this will undoubtedly affect the new generation of professionals in the field of art and architecture. Academician of architecture A.V. Stepanov. “In an age of global technological revolution with the invasion of digital technology, there are talks about reducing the role of traditional design methods. Of course, in our time, the creative process of an architect cannot but be closely related to computer technology. However, a new galaxy of modern architects is trying to completely switch to computer technology, at the risk of losing the skills of man-made images, the value of which cannot be replaced by any technical progress.” (*Melodinsky, 2017*). At the same time, it is worth mentioning a group of scientists who do not directly relate to metamodernism, but indirectly explain the reason for its occurrence: A.V. Boldachev, V.S. Gott, V.A. Berdnikov, R. Carneiro, H. Klassen, E. Southall, see it in non-linearity as one of the most important components of the historical process, a chance for the survival of mankind. The foundations of metamodernism are seen in the teachings of G.V.F. Hegel, A. Schopenhauer, in the philosophy of Russian cosmism.

### **City as a Text, Image, Character. Urban Environment as a Phenomenon of Perception**

Urban studies, as a science, has its own methods, among which psychological methods must also be present. In many ways, his existential feeling also depends on how a city dweller perceives the environment in which he lives. The problem of understanding the city in the context of subjective perception is well represented by the example of St. Petersburg. Such cities with a rich cultural memory require a special approach in solving urban problems. There is an idea of the city as a living organism. It is given not only in the works of local historians, but also in works of literature and art. The city we see there is a lively being. It feels like its “flesh” and “soul.” Considering the city as a social organism, N.P. Antsiferov proposed, by analogy with a living being, to single out three elements that determine three approaches to the study of its unity - anatomy, physiology and psychology (soul) of the urban organism. “The image of the city must remain “alive”: we must not forget about the constant variability of the city itself and its perception by people” (*Antsiferov, n.d.*). Local historian I.M. Grevs founded urban local lore—urban studies, based on a holistic approach to the study of the urban environment. The central concept becomes the “image of the city” or the “soul of the city” to put it more emotionally. The influence that the city has on a person is full of spirituality (*Yukhnovich, n.d.*).

The image of the city has its own destiny. N.P. Antsiferov developed a special approach “to the city as a “historical and cultural organism,” “fluid,” “creatively changeable,” but preserving internal unity throughout its development, behind successive images” (*Antsiferov, n.d.*). He considers the street (district) as a kind of microcosm of the urban organism, which contains the past, reflects the present and looks through the future of the city. In the book “The Soul of Petersburg,” Antsiferov noted that when studying the city, one must keep in mind such a dichotomy: the “visible” city, that is, the city in the present, and the “invisible” world of the past that exists in our imagination (or in the images captured in the photo—or film, on digital media). The scientist writes about a peculiar phenomenon, the so-called genius loci (from Latin, “the genius of the place,” “guardian spirit”). This spirit of the city—impossible, as an object of knowledge, can be fully felt by a person. There are numerous testimonies of this in the form of



literary and artistic works about St. Petersburg. And the suburban palace and park ensembles are examples of such “interaction” with the spirit of the area.

“In the late 20<sup>th</sup> and early 21<sup>st</sup> centuries, the place genius concept became part of popular culture, one of the tools for the development of the tourism industry and marketing of places. It is also used in the protection and development of cultural heritage. Within the framework of humanitarian geography, it semantically correlates with the concepts of cultural landscape, local (spatial) myth, symbolic topography, and geographical image.” (*Alekseeva, n.d.*) History cannot give us the necessary feeling of belonging to this place in full measure. Memory is the phenomenon that makes our experience actual. It is memory, and not history, that is able to make us feel the connection between the present and the past. “History is always a problematic and incomplete reconstruction of what no longer exists. Memory is always an actual phenomenon, an experienced connection with the eternal present. History is a representation of the past. Memory, by virtue of its sensory and magical nature, gets along only with those details that are convenient for it.” (*Nora, 1999*) Culture preserves the memory of mankind. And knowledge of this is essential in building the cities of the future. A person should not be torn out of the space of collective memory to which he belongs. Ch. Landr in his creative city concept points to the most important connection between cultural memory and the formation of the urban environment. “I have also often come across the enormous power of cultural heritage and tradition. Why, in our desire for change, for everything new, do we often find solace and inspiration in the architecture, material culture, skills, values, and social rituals of the past? Is it because in the era of globalization we are looking for stability and roots? Cultural heritage connects us to history, to the collective memory of a community, reinforces our sense of life and can prepare us to face the future.” (*Landr, 2000*)

Memory is often underestimated, although it is very important for the identification of a person, it can and should give ground to new ideas. For example, in Glasgow, the tradition of music and film production has become a resource for building a brand. They served both the purposes of maintaining an internal identity for the townspeople and the formation of a new city image in the eyes of other peoples. Helsinki, rethinking city assets, turned to the tradition of mass events such as Night of Arts, Total Balalaika Show, Forces of Light. They showed how the city can be rebuilt and how many economic and social opportunities open up for it thanks to these holidays. And there are many such examples. The main thing is that this is not carried out formally. For this, of course, it is necessary to involve specialists from different fields of knowledge in projects. In interdisciplinary planning, different areas are considered simultaneously. Each of them retains its integrity in this process, but they all mutually enrich each other. It must be a creative activity. Forms of knowledge, the abilities of people of the 21<sup>st</sup> century should be a source of inspiration, reflect a living thought, sincere interest. There is no doubt that these creative processes cannot be replaced by the activity of media technologies. “A mechanistic worldview offers mechanistic solutions, while a worldview based on biological parallels is much more likely to generate sustainable, self-reproducing ideas for urban development.” (*Landr, 2000*)

The issue of the need for a developed theory of architectural forms, which would reflect the urban lifestyle in architecture, requires reflection and solution. At the same time, the space of the city is worth considering as an artistically perceived environment. It should be an

environment filled with drama. The components of the artistic image, which are denoted in such terms as: rhythm, size, scale, acquire the character of content-colored phenomena in such a dramatic vision. The viewer perceives them sensually, as experiences: tightness, or space, expression, silence, etc. Dramatic images, in addition to architecture, include design elements, people's behaviour, the movement of cars, storefront signs, the sounds and smells of the city. Recently, numerous studies have appeared on the semiotics and psychology of the perception of the urban environment, they are aimed at the phenomenology of the city perception—the image. The environment appears as an object of associative experience. Ensemble fullness gives way to polyphony, fragmentation. “Streets, courtyards, squares, crossroads reveal a multitude of mise-en-scenes. Houses stretch into lines or stray into groups, converge and disperse. Merging with weather and time, houses freeze at dusk or languish in the heat. And all this together creates a special psychological climate of the urban landscape.” (*Rappoport, 2011*)

The city as an environment is dynamic, a kind of theater in which the scenery changes—such an idea of the cities of the future excites the imagination. However, we are faced with a dilemma of how to preserve the historical appearance associated with centuries-old culture and renew, let new life into the urban space. This is a task that is worth solving by joint actions: scientists, artists, public organisations, and local authorities. However, the dream has always remained the engine of progress, and why not, e.g., such a dream come true: “I always wanted to see architectural monuments in the future completely different from what they are now. I dream of pyramids – white polished edges going up. And on their tops, there are golden tops, sparkling in the rays of the setting sun. That heap of dusty stones that we are forced to enjoy is a pathetic semblance of former greatness. I want to see the Parthenon painted in “Barbarian” colours, not marble remains washed by the rain. The full ellipse of the Colosseum would also be beautiful (*Gutnov & Lezhava, 1977*).

The age of digitalisation and media projects sets new speeds for humanity, and we see how this opportunity to quickly implement our projects captures the minds. The architecture of the future does not require the application of such physical efforts, which were required back in the 21<sup>st</sup> century. But the inhabitant of the cities of the future is, first of all, a person. And even though virtual spaces are now open before him, he still remains a biosocial being and the physical world, in all its materiality, he needs as a material being. And that is why, in solving the problems of urbanism of the future, these reflections on the city as a living organism are so important now. About the city as an artistic image: metaphorical, narrative, filled with dramaturgy.

### Discussion

Solving most urban problems will require their integration with other areas of knowledge, especially with the sciences of man and society. After all, the knowledge accumulated in the field of history, anthropology, cultural studies, psychology, is little taken into account in urban management.

In light of the spread of media technologies, modern architectural theory is beginning to neglect traditional teaching methods, and this will undoubtedly affect the training of future specialists in this field, who will completely lose their skills in man-made activities.

The ideas of metamodernism in architecture require philosophical and theoretical substantiation.

The question of the aesthetics of the perception of the city as an art object is associated with the psychology of perception, which must be paid attention to both in teaching future students and in solving urban problems.

### Conclusion

In solving the problem of the aesthetics of the cities of the future, ways are outlined that have their own attractive and negative sides. Attractive ones are connected, of course, with the priority of the preservation of cultural heritage, traditions, as a repository of common memory. And this is observed everywhere when it comes to projects that are associated with the support of the authorities and the public. One can see how carefully the old industrial fund is treated in European countries. Respect for tradition is also observed in the development of such projects that want to bring new life to those forms of native culture that are undeservedly forgotten.

The issues of the cultural heritage preservation are also of concern to muralists who decorate the walls of houses with murals. In general, and in street art, you can find many positive aspects when this activity becomes organised.

Metamodern architecture uses new technologies to improve the lives of people facing the future. And here, completely abandoning traditional culture, it still does not completely leave it, while turning to natural forms. Such an appeal has always existed in culture in various forms and forms. It is enough to turn to the organic architecture of Gaudi, or Wright, to understand that this has already happened once. In general, metamodernism in architecture is a reflection of the idea of the non-linear development of evolution. Trying to create something radically new on the old foundations is impossible. In the architecture of metamodernism, one can see not so much a departure from tradition, but an attempt to comprehend tradition in a qualitatively new existential space.

However, with all the positive aspects, there is no feeling of certainty that the fate of the architecture of the future is decided positively. In general, we can state that so far only the search for these solutions. And this is a positive thing. We see with what enthusiasm and energy this search for something new takes place. And there is hope that this new one will somehow be consistent with what has already been achieved and valuable, which must be preserved. “In relation to objects and objects of art, “value” is defined as a constant category, not a temporal one. Accordingly, such objects become valuable forever, their preservation and restoration become the good intentions of both a single individual of society and society as a whole ([Buychik, 2019](#)).

It is necessary to form a goal that will unite all efforts. And the main content of this goal should be a feeling person. The existential environment in which the modern city dweller lives is often felt by him as alienated. A person does not feel unity with the urban environment. And this is due not only to the gigantomania of megacities. In the city of the future, they should be combined, as N.P. Antsiferova—anatomy, physiology, and psychology. It must take into account the holistic perception of a person, he himself must be perceived by urbanism as an integrity. The city of the future is a convenient, comfortable living environment with all the associated institutions and institutions, and an artistic image that is sensually perceived. The task is not easy, but it must be solved. And the more aspects of the problem will be considered, the more inventive will be the approach to solving it.

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## Appendix



Figure 1. The building in Hamburg



Figure 2. Advertising of Mosselprom. A. Rodchenko



Figure 3. Bruno Smoky, Canada



Figure 4. Yard. Ya. I. Krestovsky

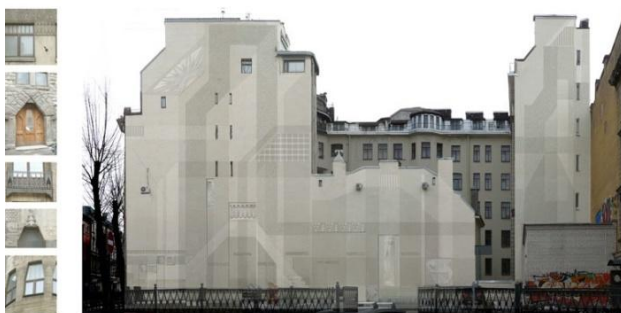


Figure 5. Firewall on Stremyannaya Street 11. St. Petersburg. G.V. Dodonova, V.A. Reppo



Figure 6. Super Square. St. Petersburg. A.V. Dobrodeev



Figure 7. Zuk Club, M. Bulakov. Moscow.



Figure 8. Dualism. St. Petersburg. Pokras Lampas



Figure 9. "Oscillation. Shards". Ak Bars Arena Stadium. NUR, International Media Art Festival, 2021 (Kazan). Meta Rite



Figure 10. Heydar Aliyev Cultural Center in Baku. Zakha Khadid