

THE CULTURAL DISCOURSE OF URBAN DESIGN

The urban design is not only contains cultural elements as its components, but also itself is a cultural artifact, a form of culture. The particular attention is paid to highlighting the specificity of the semiosis of the natural landscape in the process of its cultural development by the city. The urban landscape is interpreted in the light of the activity of the subject, whose eco-activity changes the spatial parameters of the city and creates a new type of eco-design of the city. Postmodern urban design is nonlinear, heterogeneous, open, “collage” (with different types of expressiveness); it shows fragmentation instead of unity, a game instead of a clear organization [1].

With the advent of postmodern perception of sculpture becomes more complicated, both as a denial of the place, and as a rejection of the landscape and architecture. An “integration model” of the interaction of place and sculpture replaces the traditional concept of the organization of a monumental urban landscape, in which the monument is a visual and metaphorical dominant.

The cultural value of the postmodern design of urban landscapes is deployed in the perspective of articulation of the “other” voices, socio-cultural diversity of the new topography of cities. Postmodern design focuses on ensuring the social diversity of the urban community. The cultural characteristics of urban landscapes are analyzed in terms of the nature of the involvement of subjects in the creation of urban landscapes. An important call is the creative activity of the cities, but not their passive understanding of their place in the city, as simple consumers of culture, creativity, and aesthetic [2]. The conceptual parameters of functioning of creative locations in a modern city are determined. The value of art practice is emphasized not only as a way of creating aesthetic in the city, but also cultural transformation of cities.

The idea of creativity is developed as a way to support the cultural activities of the cities, as well as overcome spatial alienation, enhance social trust. The cultural analysis of the communicative coordinates of urban landscapes was also carried out. The communicative specifics of urban design in relation to the spatial methods of the subject-object and subject-subjective urban activity (“commensurate” with the citizen, “alienated”, “re-vitalized”) are discussed. It is proved that the dialogism of inter-subjective interaction of cities creates conditions for overcoming their spatial alienation and expands the boundaries of spatial freedom.

Reference

1. Фесенко Г. Г. Морфологія міських ландшафтів: культурфілософські інтерпретації : монографія. Харків, 2018. 282 с.
2. Gehl J., Gemzø L. *New city spaces* / [3rd ed.]. Copenhagen: The Royal Danish Academy of Fine Arts School of Architecture, 2008. 264 p.