

Mutual Relation of Mankind with Architectural Space

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ABSTRACT: The person exists, lives and operates in the spatial environment. Having been born in natural space, the mankind during known historical time of the existence for the ground created new, artificial, vital space. This space refers to as architectural space. The architecture is an original certificate of development of a human civilization. In

monuments of architecture the projection of a stream of time in space of the Earth is ciphered. In the certain stages of architectural evolution representations of the person about themselves changed and the world, creative abilities became more active.

KEYWORD: architectural evolution, spatial consciousness of the person.

Architectural space is an artificial, man-made, spatial environment habitation based on the essential laws of nature and objective laws of social development. Architectural space is a complex system that includes: 1) objects created by nature, man and civilization; 2) subjects living in the spatial environment and consuming its qualities; 3) ideal (informational) and material (physical) environment, providing object-subject interaction between man and architecture.

Architecture, as a building art, involves the following subject-object relations of humanity and the spatial environment: 1) comprehension of the natural patterns of spatial behavior; 2); assimilation of the laws of material creativity and creation in space; 3) development of spatial consciousness of a professional person. Architecture is a kind of evidence of the intellectual development of man's spatial consciousness. It can be said that the logic of projecting the temporal flow in the space of the Earth is encoded in the material objects of architecture.

As can be seen from the chronological picture of the architectural development of our civilization (see Fig. 1), there was a spatial synchronization of socio-political and craft-creative relations in the history of mankind. Different stages show different speed and intensity architectural achievements, the degree of creative success in mastering the laws of volume-spatial shaping. And only from the beginning of the Renaissance, the line of development continuously rushes upward, going beyond the limits of what was previously achieved. The last two centuries of architecture and building art are characterized by particularly intensive development of architectural models forms and technologies of its implementation, exceeding the standards achieved in the historical past scale and geometric accuracy.

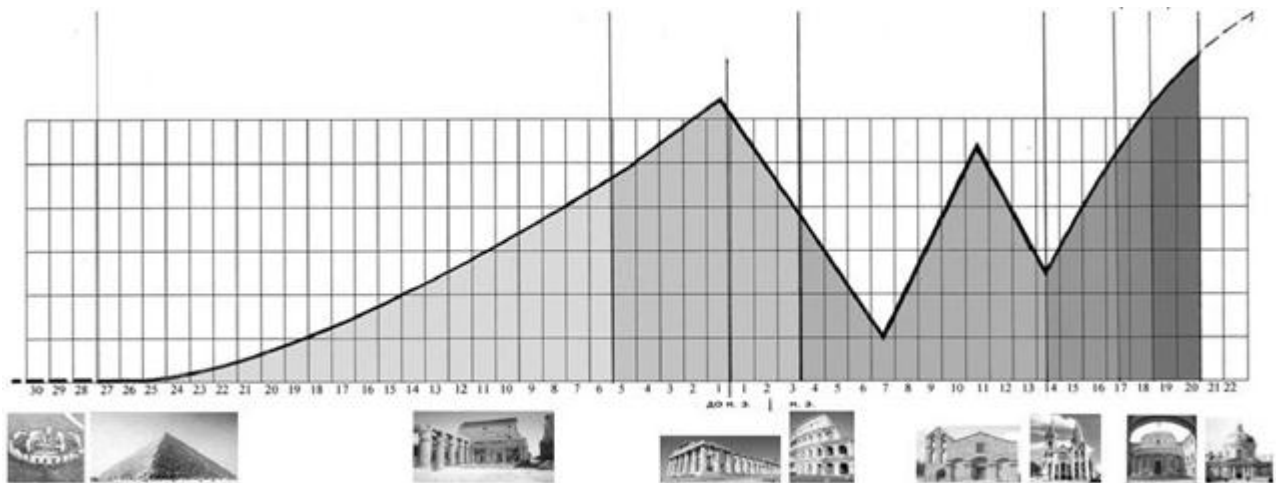


Figure 1. Architectural development of human civilization (5 thousand years)

At certain stages of architectural evolution changes in people's perceptions of themselves and world, his creative abilities. The pictorial series of human figures (see Fig. 2), fixing a person's ideas about himself at various historical moments, illustrates and confirms the schematically presented evolution of man's spatial consciousness. The physical body of a person inscribed in a square (cubic) module, defines all visible and invisible structural relationships of 3D earthly space. The geometric model of the projective space defines the phenomenon spatial consciousness as a derivative of projections of the celestial sphere onto the plan of the earth's surface, carrying divine harmony to man "in the image and likeness".

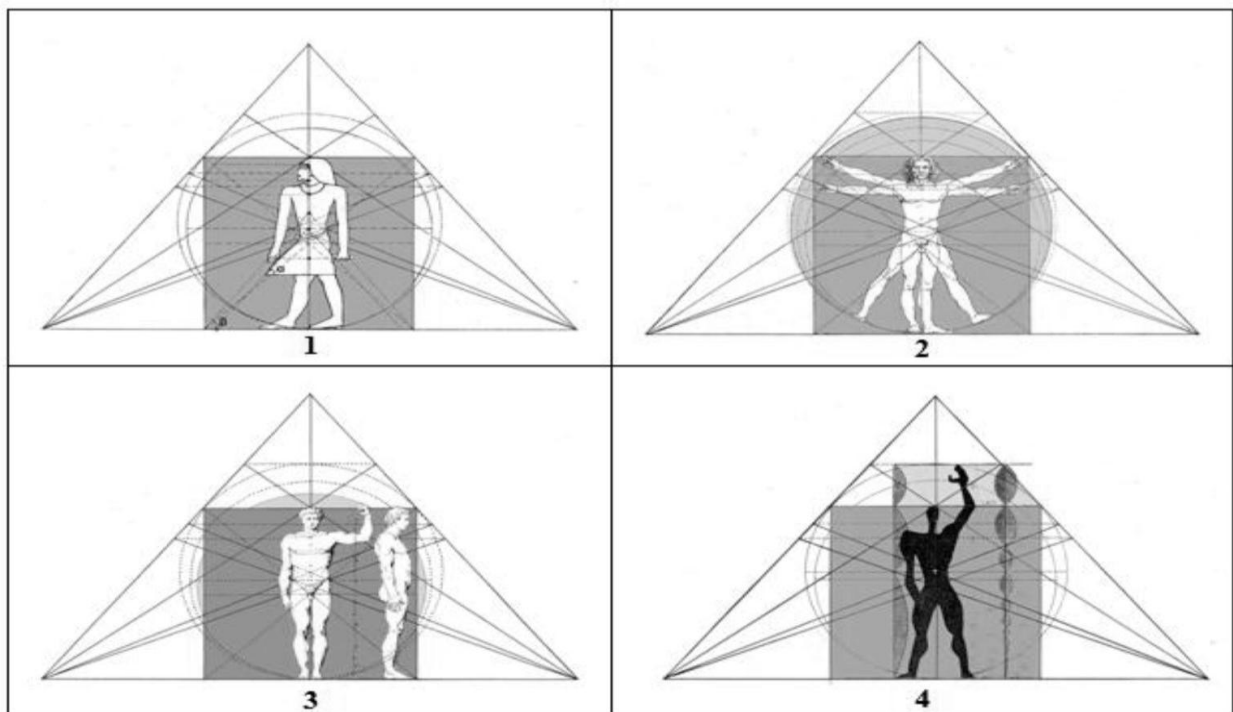


Figure 2. Evolution of human spatial consciousness

1. The ancient Egyptian canon can serve as a figurative basis for measuring the external proportions of a person. But it is more important to see "the idea that has been rooted for thousands of years about the

identity, the similarity of the structure of the “macrocosm” of the Universe and the “microcosm” of man and his creations. ...

This idea is associated with the ritual significance of reproducing figuratively conscious structures of the cosmos in building structures, which is directly related to architectural symbolism”. Here, in the model building, it is found that the human body initially contains the once "secret" knowledge of spatial harmony. With his own hands, he holds an invisible pyramid with an angle $\alpha=52^\circ$ to the base, consisting of two "golden" triangles with sides 3:4:5, of which the model pyramid itself is composed, representing with its geometry a section of the famous Pyramid of Cheops in Egypt. With its peak, it determines a point in the body, which is the center of the sphere of human spatial consciousness. Another pyramid with an angle $\beta=53^\circ$ has a vertex point that defines the "gold" of extraterrestrial, divine harmony of spatial relations.

2. Leonardo da Vinci in his drawing presented a person, “visually synthesizing the concepts of Vitruvius and making it possible to simultaneously perceive two separate transparent images superimposed on each other, thus indicating the possibility of moving from one position to another”. So a man inscribed in a cubic terrestrial space module, standing still on the earth's surface, and man, at the same time inscribed in the circle of the Heavenly Spirit, acquired in addition to outer yet space inner (implicit) peace. It represents the essential integrity its existential projection in the unity of interaction Heaven and Earth, which can only be realized in overcoming the earthly (material) attraction. Indeed, art, including architectural art, through spiritual elevation gives a person such an opportunity to overcome excessive material inertia, activates his artistic fantasy.
3. The academic figure of a man was presented at the end of the 18th century at the Imperial Academy of Arts in St. Petersburg. Its professors developed "An Explanation of the Brief Proportion of Man, Based on a Reliable Study of the Different Proportions of Ancient Statues... for the benefit of youth practicing drawing, published”. Through statistical measurements a model was drawn up to comprehend harmony human body. Here, a person, inscribed in a cubic module of objective space, is presented as a physical body in a harmonic integrity and subordination of individual parts and joints. The raised hand, having slightly overcome the boundary of the space of 3-dimensionality, is in contact with sphere of the spirit of the Earth. Thus, an era begins when spiritualized rational knowledge heralds the flowering of architecture and art as a manifestation of formal wealth and diversity in the next nineteenth century.
4. "Moduler" Le Corbusier - "this is a dimension, based on mathematics and construction on the principle of human scale”. Author argued that “having built such a lattice in relation to a person placed inside a square, you will get a whole series of sizes that match with the growth of a person (with a raised hand) and mathematics”. This is a man standing firmly on Earth, and he, having gone beyond the limits of the earthly square, reaches the boundaries of the physical Heaven accessible to him. Throughout the 20th century, rational spirituality of thinking and the spatial aspiration of the vertical are actualized in architecture buildings, especially high-rise ones. Engineering calculation is approved as a criterion for the accuracy of spatial consciousness and behavior in technology, science, art. In the words of Le Corbusier, “this is how the bottomless depth of thought is revealed, erasing barriers, eliminating random influences, generating genuine wonders of the inexplicable space”.

Modern man in the 21st century enters the next stage of the spatial development of mankind. This is the subject that comprehends multidimensionality of spatial consciousness and physical movement in the unity of Earth and Sky, Spirit and Tela. The speed increases and the plasticity of his movements becomes more complicated, he feels and realizes the complexity of the material world. The light of spirituality unites heavenly and earthly essences person, manifests his inner world in the existential reality as a conscious action in space. At the same time, the ideal image of a person, compiled at the end of the era of European Enlightenment, unites and expands the circle of all the above characteristics of relationships with space.

An amazing consistency between the structural rationality of the construction of the physical space and the irrationality of the spiritual spheres is found in the geometry of the model projection. So, all external proportions and joints in the body of a person are tied to certain color levels of the light (white) projection of the spatial consciousness. Moreover, the upper (information) rainbow, uniting the head and torso, manifests the main levels of space cognition through logical, harmonic and semantic connectedness mental images and the language (visual, auditory, logical) of their expression. Connectivity is provided by the human hand, which serves to connect the earthly structures of space and the ideal spheres of heavenly spirituality. The subtlety of manual human interaction with space is manifested in the continuous development of arts and crafts that was historically fixed in the architectural space exploration.

The lower (power) rainbow saturates the field of human movement in space. It has an important levels of updating and synchronization play a role acts of movement in connection with the coding of the matrix of physical space. The movement itself regulated by the unconscious depths of the material (micro and macro) world, its manifestation in living space is connected with the secret codes of the beyond space. Therefore, the event time plays an important role in the formalization of individual and socio-historical space on the ground. Consistency of the upper and lower "registers" of human organics provides an objective influence of space on the harmonious development of mankind.

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