

INFLUENCE OF STREET-ART ON THE FORMATION OF CITY IMAGE AND THE PRINCIPLES OF STREET-ART GEOGRAPHICAL ZONES

П. О. Масляк, О. Ю. Гринюк, К. А. Казанцева. ФОРМУВАННЯ ОБРАЗА МІСТА ПІД ВПЛИВОМ СТРИТ-АРТУ І ПРИНЦИПИ СТРИТ-АРТОВОГО ГЕОГРАФІЧНОГО РАЙОНУВАННЯ. У роботі розглядаються об'єкти так званого «вуличного мистецтва», що мають мистецьку цінність та викликають інтерес як у жителів, так і туристів. Можливість створення сприятливого середовища через поєднання екологічно сприятливих зон міста та сучасного мистецтва. Також, піднімається проблематика перетворення сучасного геопростору у великих містах, наприклад місті Києві. У столиці дане питання отримало підтримку від органів виконавчої влади, що дало змогу створити нові туристичні об'єкти в Україні. Важливим аспектом є також дослідження та врахування впливу на формування у туристів образу міста через стріт-арт мистецтво. В багатьох випадках, саме вуличне мистецтво допомагає зняти психологічний стрес урбанізованого середовища. Було запропоновано поєднання функціональних зон міста з різними типами вуличного мистецтва для підвищення рекреаційного ефекту. Оскільки досліджуванні елементи урболандшафту сприятливо впливають на психологічний стан суб'єкта. Об'єкти стріт-арту додають міському геопростору нову грань сприйняття, що має значний вплив на формування образу міста та на туристичний імідж. Було досліджено що найпозитивніший вплив мають мурали на дітей. І досить доцільними вони є на територіях дитячих лікарень. Це дає змогу дитині перенестися в паралельний казковий простір. В свою чергу це позитивно впливає на реабілітацію та оздоровлення дітей.

Ключеві слова: образ міста, street-art, дизайн міського середовища, графіті, вуличне мистецтво, стріт-артові райони міста.

П. А. Масляк, О. Ю. Гринюк, К. А. Казанцева. ФОРМИРОВАНИЕ ОБРАЗА ГОРОДА ПОД ВЛИЯНИЕМ СТРИТ-АРТА И ПРИНЦИПЫ СТРИТ-АРТОВСКОЕ ГЕОГРАФИЧЕСКОЕ РАЙОНИРОВАНИЕ. В работе рассматриваются объекты так называемого «уличного искусства», имеющие художественную ценность и вызывают интерес как у жителей, так и туристов. Возможность создания благоприятной среды через сочетания экологически благоприятных зон города и современного искусства. Также, поднимается проблематика преобразования современного геопространства в больших городах, например в Киеве. В столице данный вопрос получил поддержку от органов исполнительной власти, что позволило создать новые туристические объекты Украины. Важным аспектом является также исследования и учета влияния на формирование у туристов образа города через стрит-арт искусство. Во многих случаях, именно уличное искусство помогает снять психологический стресс урбанизированной среды. Было предложено сочетание функциональных зон города с различными типами уличного искусства для повышения рекреационного эффекта. Поскольку исследование элементы урбанистического ландшафта благоприятно влияют на психологическое состояние субъекта. Объекты стрит-арта добавляют городскому геопространству новую грань восприятия. Они имеют значительное влияние на формирование образа города и на туристический имидж. Было исследовано что самые положительные влияние оказывают муралы на детей. И достаточно целесообразными они являются на территориях детских больниц. Это позволяет ребенку перенестись в параллельное, сказочное пространство. В свою очередь это положительно влияет на реабилитацию и оздоровление детей.

Ключевые слова: образ города, street-art, дизайн городской среды, граффити, уличное искусство, стрит-артовые районы города.

Formulation of the problem. The time when any drawing, inscription in the streets of Kyiv was considered as graffiti has passed and now the city is covered with the works of good quality like famous pieces of art. These art projects change the usual images of houses, streets and districts of the city for ordinary citizens. Their space is modified and, as it seems, gets the other way of perception.

Today street-art is one of the ways to modify and fill in the urban space. Research and use of street-art gives the opportunity to develop tourism on a new basis and create a new unique image, the image of Kyiv. With modern street-art in the world such famous cities as New York, Paris and others give the new information and tell tourists the altered story. Using street-art as a tourist resource, a new more effective system of urban space could be created.

Every year the urbanization is intensifying. There are significantly increasing numbers of

townspeople who spend their whole life in the modified space. A lot of scientists note the negative impact of urban environment on the people's psyche. That is why it is important to study the impact of the new urban space on children and adults.

Skilfully transformed cities are accepted by citizens in a new way. Street-art especially affects children. Street-art brings children from ordinary, grey urban landscape into fabulous space giving the dimension and information to typical streets and buildings.

In this paper we consider the objects of street-art with artistic value and interest for the residents of Kyiv and the ability to create encouraging environment through combination of environmentally friendly areas of the city and modern art.

In today's world every day the street-art is becoming more and more popular. The tourism industry can no longer ignore the graffiti. Human activity in major cities becomes more problematic every

year. It requires constant attention of executive authorities, representatives of the plastic arts, designers to the harmonious unity of material, functional and pragmatic, aesthetic, social and emotional parameters. In the formation of an aesthetic image of the city street-art makes its contribution.

In Ukraine, there is an increasing popularity of graffiti. Since 2014 a great number of buildings have got portraits of famous people. Such pictures replace well-known street name plates. Every year the number of graffiti is growing exponentially. It is urgent to develop and conduct the thematic excursions based on street-art objects. Street-art is a very relevant way for city beautification.

Research objective is to study the features of geospatial location of street-art facilities in Kyiv, the possibility to use these objects in tourism and recreation, explore how image and silhouette of the city will change with graffiti and other street-art facilities, offer basic principles of street-art zoning.

Defining the objectives of the article: to analyse street-art artifacts in Kyiv for their artistic value and appropriateness of using them as the components in the formation of the urban environment; the use of graffiti in tourist activity including the development of sightseeing route network in Kyiv.

The methodological basis is the analysis of in-depth interview, analysis of the previous texts and examination of conducted sociological surveys. The interview contains the elements of street-art and their perception by locals and tourists.

Analysis of previous researches and publications of the study is a number of scientific papers. City in the interpretation of well-known researchers of history of architecture and city planning such as A.V. Bunin, A.V. Ikonnikova, E.I. Kirichenko, M.G. Kruglova, T.F. Savarenska, T.A. Slavina, M. Tikhomirov, S.O. Khan-Magomedov, A.S. Schenkova, Y.S. Ushakov. The principles of urban development which L.E. Trushina [9] describes in her thesis are not only an architectural art but also the whole social and cultural conglomeration filled with various forms of human activities, object of interdisciplinary research of many sciences such as urban studies, urban sociology, social psychology, ecology, aesthetics and design of architectural environment [8].

The contents of the article. Since 2010 Kyiv City Council has given graffiti a new way of existence. Therefore, from 10 to 19 November 2010 a blitz competition was held where the best sketches of graffiti were selected to decorate facades of 12 buildings in Kyiv. It was stated in the direction of Kyiv City State Administration № 957 on November 10, 2010.

According to the document the authorities allowed to paint the house facades on Anri Barbuisa

Str., 5; Druzhby Narodiv boulevard, 3, 3-A, 3-B; Velyka Vasylykivska Str., 80; O. Honchara Str., 9; Hoholivska Str., 32-A; Zlatoustivska Str., 20; Striletska Str., 4; Lavra lane, 9; Urytskoho Str., 8 and 16. All graffiti satisfied the requirements of competition about the topic: Euro-2012, fairy tales, abstract painting, voluminous style, design of inscriptions, etc. The Department of City Planning and "Lavra" City Gallery were appointed as responsible for the tender.

One of the problems in modern urban planning is the graffiti in the context of contemporary graphic design. Graffiti should also be considered as one of the new resources for tourism and excursion business development on the territory of cities.

This paper deals with a series of works on formation of the city's image and its silhouette. In addition, it analyses the peculiarities of human perception of the city and its geospatial elements. Geopsychology is a very young trend which is still not fully formed. That is why we use the works of geopsychologists and achievements of more common areas of psychology.

This paper aims to investigate how the image of the city changes through the prism of spatial visualization of contemporary street-art objects. It studies characteristics that influence the formation of image, analyses currently available items of street-art. It has been suggested that there is a possible combination of street-art objects with certain landscape and territorial areas of the city. The combination goes in such way that the object harmoniously fits the landscape and territorial area not standing out from the general context and perfectly complements it.

Kevin Lynch was one of the first who started exploring the perception of the city. His theory on how people perceive the city through the prism of their values was described in the book "The image of the city". It examines the urban landscape as the most memorable and most impressive to everyone. The main problem in the book is to provide the visual form of a city.

K. Lynch believes that "the image of the city" is the way of adaptation to the urban environment. He underlines that "the image of the city" is a kind of product in our consciousness that reacts to the reality and, therefore, to some extent this is "image of memory".

Using term "the image of the city" makes it possible to perceive the city not only as static set of buildings but as the space that changes dynamically. The image of the city is an integrated system generated by a multiplicity of elements. It consists of independent and group images that interact with each other in a single system.

"Urban environment" is understood as a subject and spatial organization of the material environment

within which the basic processes of urban life take place, social, functional, information communication, forward and backward links between some selected urban subsystems.

Our artists use the term street-art without translation – in transliteration “Street art” or replace it with the phrase “art on streets”. In both cases its definition covers the widest range of objects and art projects in the urban space which may take all known forms: from design to street performances. Thus, leaders and followers of this art appeal to the visual content of the city which is presented or recognized as a work of art. This total approach should rather be defined by the term “art in the urban space”. That is, any art which is “installed” into public places.

Exploring the concept of a city image and method of its formation, the psychological characteristics of people living in large cities should be taken into account. In particular, the crowding-stress is stress experienced by a person when there is a lack of open space. One of the most active researchers of this phenomenon Stockls has proposed the following classification of situations when there is crowding. He identifies two environments: primary, where a person spends much of his time, familiar with the environment (for example, an auditorium, office, living room), and secondary, where meetings with people are temporal, with no further continuation, consequences (e.g. recreation, transport). Then, Stockls divides all human interactions with the environment into the following: neutral, that are not directed to a specific person and perceived as unintentional; personal, directed to a specific person. There are various connections between the types of environment and the types of interactions and appropriate human behaviour.

It should be noted that most of the city dwellers feel the lack of space in the city they occupy. It is the crowding, as a sort of stress resistance, that makes a person feel more comfortable. Graffiti enables to enlarge the space at least visually.

All theoretical concepts that explain crowding can be divided into five groups [17]:

Theories that explain the phenomenon as information overload: too much information or too many decisions that must be taken. Perception of stress depends on the individual level of adaptation: the more the adaptation level deviates, the greater the stress is.

Theories that connect stress with reduction of freedom of choice and freedom of action. This experience is determined by cultural norms, physical and psychological distance established in the community.

R. Barker’s ecological approach explains the emergence of crowding as a result of under-

crowding and over-crowding. In case of overcrowding when there are fewer social roles than humans, there appears tension and the presence of other people is perceived as negative.

Attribution theory suggests that the important factor of urban stress is the way how a person explains his irritation – either the cause is people around, or other circumstances. In studies there is a term of locus of control according to which the source of stress is the loss of control over the environment: a person feels that he is unable to change the situation.

Theories of territorial behaviour consider human as a biological being that gets under stress because of the violation of one’s territory borders in urban space [17].

The particular importance in perception of the city image is given to its learning as an aesthetic object. Scientists have not found a single interpretation of this concept yet. Some of them distinguish three general images of a city:

- “solely” geographical
- geographical and physiognomic
- psychological and phenomenological

In this paper we develop the geographical and physiological approach. The important thing is not only the layout of the city, but also the emotions. Ukrainian poll has shown that most people positively perceive murals. Bright, fabulous landscapes covering shabby walls of typical residential districts make townspeople cheer and create a new image of the familiar space. In this case we have changing of psychological and emotional state.

According to this approach the city image is affected by the mood caused by a landscape and territorial zone. The approach enables to select the groups that oppose to such transformation of space. The research shows that 25% of the population consider street-art as vandalism.

In wide interpretation of the concept the image is not understood just as a “picture” that appears in person’s mind but also includes the impression of it, emotional impact of what we have seen, certain related values.

It is important to study the impact of urban environment on people. In particular, how elements of the city affect psychological and emotional state, the influence of street-art on residents. Street-art significantly alters the usual environment for a person and can lead to phenotypical acclimatization.

Phenotypical acclimatization is a direct reaction to the new environment resulting in phenotypic, compensatory, physiological changes that help the body maintain balance in the new environment [7].

Changing habitat person enters an uncomfortable situation because immediately finds himself in an unfamiliar environment and phenotypical accli-

matization allows a person to become familiar with the environment and get used to it. It is something similar to acclimatization, as a tourist is getting used to and adapting to dramatically changed surroundings for a few days.

Genotypical acclimatization is a fundamentally different way of adapting organism to the environment. In this case it is a much more profound change in the morphology and physiology, namely the transfer into inheritance, the transition of phenotypic changes taking place in the context of new biocenosis into genotype and fixing them as new genetic characteristics of populations, geographical races and species. Genotypical acclimatization requires much more time than phenotypical acclimatization. In this case, a change of several generations is needed and the process is controlled by natural selection and does not occur under the direct physiological mechanisms [7].

Thus, for a person who was born and grew up in predominantly rural or natural area it is difficult to accept moving to metropolis. At the same time street-art with natural motifs will inspire calm and pleasant memories. The person will get used to cleverly transformed urban environment more quickly and with minimal psychological injuries. The street-art also helps to form a pleasant image of the city.

The city image has a certain set of elements that interact and complement each other. The elements are the following: paths, edges (borders), districts, transportation hubs, landmarks. If the city has typical elements that do not cause bright emotions, then people do not get image in their mind. Involving street-art makes it possible to provide typical districts and streets with bright unique "face".

Human perception of the surrounding space is not an exact reflection of the reality. It is adjusted to life experience formed by social conditions. Thus, the perception of the environmental changes over the time and there is more interest in studying the perception of more general things: positive and negative forms, volume, texture, colour, composition. This is the basis that gives the possibility to formulate reliable recommendations that may prevent probable errors in the construction of three-dimensional shapes.

Geometric shapes have inherent dynamic qualities that influence our perception and rethinking of the environment structure. The square shape, for example, is inherently static and non-directional. So, a room of square or cubic proportions brings relaxation. Although if space is not carefully worked out, it can be seen as empty. The rectangular shape with its two long and two short sides is directed. The longer space is, the more visual and physical movement it stimulates parallel to the long axis. The circle has an infinite number of radial directions and therefore there is omnidirectional and non-directional at the

same time. A round or cylindrical building interacts with each point of the environment in the same way, so it can be an effective coordinator in the environment.

It is in human nature to arrange the environment subconsciously due to the instinctive desire to orientate himself in space. This is particularly evident in striving for symmetry, paired elements connected with binocular vision and structural features of the human body. Vitruvius defines symmetry as "appropriate relations between the individual parts and the relation of each part with the whole". Symmetrical elements are usually seen as a whole and visual integrity is one of the most important conditions for aesthetic impact of architectural form.

Today functional geospace is considered in some information space, information is of first-priority over even materials and energy. It is the most promising resource base [11].

Human activity depends not only on the type of living landscape but also on how the landscape is perceived. Modern residents of large cities face street-art in every day live. Some examples are seen as harmonious complement and attraction, others, on the other hand, are seen as vandalism when they disharmonize with the landscape. The city authorities should not prohibit but regulate the filling of the city space with modern arts matching the type of landscape and the type of street-art.

To analyse the perception of city space there is a number of methods, e.g. psychophysical, cognitive.

Psychophysical methods are connected with finding physically measurable characteristics of landscape that correlate with subjective assessment of its perception. Such characteristics could be steep slope, relative excess of relief, its horizontal compartmentalization and other physiognomic parameters. As the studies have shown, the boundary zones provide the greatest effect on attracting tourists. Under the boundary zones we understand a strip between two separate environments such as water and land, forest and meadow, hill and plain. Based on these considerations we calculate the index of area saturation with boundary effects and focal points [6].

This method is suitable for studying not only natural landscapes but also urban spaces. The main criteria are exotic places, the level of contrast between a recreational place and residence. A person who works in an industrial area considers the park area as an attractive one. Graffiti depicting the natural landscapes or scenes from fairy tales on the walls of industrial buildings will be also very appealing.

It is quite attractive and emotional to observe graffiti on the wall of the premises №2 of children's hospital "Okhmatdyt". The topic of the graffiti has

been picked very well and brings positive emotions in children; it distracts them from disease and pain.

Modern city dwellers believe street art is an integral part of the urban landscape. It is hard for Kyiv residents to imagine the industrial landscape without graffiti on the walls of the house of *Interesni Kazki* [Interesting Fairy-tales] called "Dream". This graffiti is very contrast. Residents passing by every day pay attention to it and get interested in it. Tours around the street-art objects will help to perceive the city as most people cannot learn history of the object, its information, though most of such sights raise socially relevant issues.

Graffiti mainly affect the psychological and emotional state of a person through colour and only then through a form and images. It is necessary to consider the impact of colour on psychology and physiological functions of a man. There are three types of colour influence on a person: physical, optical and emotional.

Today graffiti are a symbol of "progressiveness", "youth", certain "marginality", having passed the way from introduction, development, promotion and distribution in spite of persecution. It has been compared with deviation or vandalism, there have been attempts of abolition and sanctions. Now graffiti come to the stage of commercialization. For example, it is obvious from the photo with graffiti drawing on a plastic credit card or package of goods. It is getting more and more common to use graffiti in movies, printing products, interior designs, clothing, advertising (e.g. Nissan cars), in music video clips when graffiti in decoration indicate the stylistic direction of artist (rap, hip-hop) or just demonstrate the "modernity" of a musician. From this point of view we can talk about the function of bard "myth" of graffiti. Nevertheless, whether the phenomenon of graffiti can be the myth (like advertising, fashion, etc.) - this question still requires an answer. It should be noted that commercialization partially removes graffiti from the streets allowing "artists" to express their "creative" ideas in a civilized form without vandalic distortion of architectural city landscape. Now the subject of investigation in the city stands on the position of independent observer, tourist, flaneur. These visual representations contain certain statements regarding space (labels) for which the city is known. According to them a person describes and conceives the city, expects certain experience in advance. Maps, guides, photos form the image of not a real city, and the image is formed by the sense. In other words, these representations put the city myths in the foreground instead of the city itself. That is why now the city is visually represented by certain symbols and images. They can be perceived as the "forms of writing, as conglomerates of communication between people through architecture, art, dress-

ing manner, music, daily activities and entertainment". Street-art is a way to form a new modified image of the city. An author may render his own vision of the city.

In our opinion, the best option for forming a favourable city image for tourists can be a tourist map and guide. Creating a tourist route enables to show different sides of the city. In this way, we combine classic items that are easily recognizable with the modern street city presenting it as a new one. Guides are created with specially selected routes and history is narrated in a special way to arrange and present the city in the most attractive manner for tourists. For a modern city it means branding and marketing.

A tourist perceives unfamiliar space as visual images. There are certain conventional features of a modern city, certain symbols. Therefore, it is necessary to present the best side of a city by filling maps and guidebooks with the aspects that should be highlighted. Shaping of a favourable urban landscape is based on a principle of aestheticization of city with the help of design.

It is important to combine urban landscapes with the types of street-art in a harmonious way. Thus, it is necessary to coordinate and combine landscape and planning unit with the elements of street-art that complement and help reveal a certain city area.

Zoning a city means identifying some areas according to certain criteria - function, visual potential, historical value, etc. This method enables to create a comprehensive analysis of certain city areas with the possibility to create further recommendations for their optimal use. It involves two concepts - planning and functional structure of a city. The first is multipurpose in its every part, it is characterized by several equal features. The second reflects a certain area singled out according to one criterion. Thus, the main functional areas may not coincide with the main planning areas of a city.

The correct combination of contemporary street-art with landscape and territorial zones in Kyiv will enable more efficient use of the territory. It will change the perception of industrial zones by citizens and visitors to visually positive one in emotional way.

It is very important to create a proper location of objects of contemporary street-art in city space and include such objects in the next General Plan of Kyiv development.

Geospatial features of contemporary street-art objects in Kyiv are quite important. The city has a series of objects that are currently used in recreation and tourism. However, most objects of street-art are still not involved. This is especially true for types of art that do not have material nature: flash mob, theatrical performances, concerts and others. These ob-

jects cannot be saved or reproduced. It can only be used at the time they occur. Worldwide flash-mobs are used for recreation, short-term rest of the townspeople and visitors. In the USA such events attract tourists from all over the world.

Street-art is a great inexhaustible base for further development of recreation and tourism with minimal costs and maximum benefits for the city in case of rational approach.

Conclusions. This paper investigates the influence of contemporary street-art on the formation of the city's tourist image. The study shows that street-art has beneficial effect on the tourist image of the city and changes townspeople's impression of the usual space.

Purposive systemic territorial organization of street-art has a great role in forming the city image. Today in the capital of Ukraine this systematization is limited by finding appropriate topics for murals and proper places for their creation. Nobody knows how it will or would look like in the context and process of purposive formation of spatial and territorial image of the city in the nearest future.

Murals could probably be divided in two groups. The first one creates modern urban environment for residents. The other works mainly for tourists. They almost do not coincide geographically. The first group is mainly focused on the residential areas with new buildings, the second – on the central parts of the city. They are losing the resident population and are gradually transforming into a tourist environment. But the principles of this transformation which now occurs spontaneously and not always rationally have not been developed yet by the city authorities. In this situation they could be addressed to geographers, specialists in recreational geography as a scientific structural unit of human geography.

For the purposive development of urban space through its artistic decoration separate areas of street-art must be identified. Obviously, any city, especially a large one, is quite geographically differentiated. Street-art zoning deals with finding, singling out and mapping the core of areas. These are districts of the city and neighbourhoods, or even individual courtyards and buildings where murals are spatial and territorial organizing centres of local tourism environment. Some cores of districts have to be complemented with street-art works that develop and supplement the main theme.

As time passes certain cores of street-art districts inevitably expand connections between each other, eventually spreading their "fields of influence" to their first adjoining and then overlapping. Therefore, there are different stages in formation of street-art districts of a city: from elementary one-

core to multi-core ones, from spatially incompatible "fields of influence" to their overlapping.

The process of street-art zoning of a city is quite subjective, resulting in the creation of street-art areas. It depends on a researcher's purpose and the factors of zone development that may have a latent character. In case of street-art zones of Kyiv, where street-art is in its early stages, the aim of street-art zoning is not just to state the development level of these or those districts but rather to give multivariant proposals over scientific basis for the formation of such areas by the city authorities.

In the street-art areas we can use zoning approach of Professor K. Mezentsev that offers to divide social and geographical zoning into the following three stages: 1) selection of zone cores; 2) delimitation of areas; 3) analysis of their structure. He also emphasizes that an effective method of selecting zone cores is mathematical and cartographic which is based on the statistical surfaces mapping mechanism in the potential fields of specific phenomenon.

Not only artistic or attractive features of some murals, but especially their geographical location in a city, urban agglomeration, megapolis get the great significance in assessing tourist potential of various street-art areas of the city. The components are: 1) transport and geographical location, the level of affordable and convenient transport infrastructure; 2) location of street-art zones relative to the source of current and potential tourists; 3) location relative to other street-art zones, especially competitive.

In Kyiv, A. I. Kosarevsky identifies twelve ecological zones, each of which is a separate landscape and planning unit. In addition, when considering Kyiv with surrounding territories, the author singles out three large natural park areas and five directions of their development. Designing new elements in the city structure, we should point out the connections that they will establish between each other and already existing objects. Based on this work, a zoning which combines ecological areas and contemporary art was created. In particular, it was found out that not all zones are appropriate for placing the objects of street art. The most unsuitable locations are technical and special areas. The most successful combination of modern art is the one with recreational and residential areas. On the territory of Kyiv there were singled out several central tourist areas with the greatest number of objects. They perfectly suit the space.

It is also worth noting that the right combination of modern street art and landscape and territorial Kyiv areas will allow to use the territory more efficiently. It changes the perception of industrial areas by the citizens and guests of the city to a positive way through visual emotional load.

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