

COLOR-GRAPHIC MEANS AND THEIR INFLUENCE ON EMOTIONAL SOLUTION OF URBAN ENVIRONMENT

Anastasiya Karpitskaya, Irina Ladik

VSU named after P.M. Masherov, Vitebsk, Belarus

Keywords: practice, urban environment, design–project, design–script, colorographic tools.

During the month when the practice took place, students in real conditions developed a design concept for the design of the facade of a specific building for a specific place in the city, using the knowledge and practical skills obtained during the study at the university in the discipline "Design–project" etc.

The main purpose of this article is to show future designers methodological principles and ways to solve specific design problems in the field of urban environment formation, using the best examples of material and artistic culture in the field of design.

Pre – project analysis. The main task of the pre–design stage is to study the world experience in terms of creating modern art objects and various types of design of buildings in the urban environment. And on the basis of this knowledge, propose options for design concepts to form the environment of a particular place.

Project installation (design concept and design scenario). The design concept of this project is the creation of an emotional–shaped urban environment, which will ultimately create a set of expected and actual emotional–sensory characteristics of visual environmental objects using the example of the «Shumilinskaya PMK–70» state enterprise.

The design – scenario defines the main situations: the relationship of the designed object with the person in the real environment, its scale, visibility and perception of the object from all sides.

Design solution. During the design process, the following tasks were solved:

- To study modern ideas about the colorographic means and their influence on the emotional solution of the urban environment;
- to study the peculiarities of the design object location in order to find the optimal means of creating an emotional environment by developing a design project for advertising visual banners;
- to develop compositions of advertising banners and structures for their attachment on the facade of the building of the Shumilinskaya PMK–70.

An important point is the consideration of the question of the perception of the environment by a person, which consists of:

- emotional and sensual perception;

- utilitarian and practical consumption of goods, services, information, impressions provided by the environment, etc.;
- direct participation in the activity processes taking place in the environment;
- comprehensive assessment of the total feeling of the state and quality of the environment.

Harmonization of medium appearance – bringing heterogeneous impressions of individual components of medium into the agreed system on the basis of correction, addition of part of their parameters and properties, subordinated to the general compositional design of medium formation [2].

The beginning of any design project is a foresque proposal. It is with him that a large and painstaking work begins to create the appearance of the future interior or urban environment. A foresque proposal helps to determine the main concept, style and main accents of design. Based on one of the options for foresquizing, all other project documents are developed.

A foresque project allows you to think again, adjust the task and decide on the further architectural design of the object. It is also important that on the basis of foresquises one can judge the creative potential of the designer [3]. In the process of developing foresquises, several options for designing the banners of the facade of the building were made.

Conclusions. In the process of working on this topic, it was determined that the design of the urban environment is necessary to create functionally expedient and aesthetically expressive objects, which together constitute the optimal urban environment for human life.

1. Design. Illustrated Dictionary–Directory/G.B. Minervin [et al.]; under the general ed. G.B. Minervina and V.T. Shimko. – M.: "Architecture–S," 2004. 288 p.: il.
2. Efimov, A.V. Design of the architectural environment: a textbook for universities/A.V. Efimov [and others]. – M.: Architecture–S, 2006. – 504 p.: il.
3. Kulenenok, V.V. Theoretical and methodological foundations of design–design of subject–spatial environment: monograph/V.V. Kulenenok. – Vitebsk: VSU named after P.M. Masherov, 2013. – 164 p.: il. <https://rep.vsu.by/handle/123456789/3209>

THE ROLE OF THE ZENIT CAMERA IN SOVIET DESIGN

Natalia Melnikova

VSU named after P.M. Masherov, Vitebsk, Belarus

Keywords: camera, photography, single lens reflex camera, Zenit-E.

Today, it doesn't take a lot of effort to take a good photo. Most contemporaries use a mobile phone for photography, and sometimes they are not inferior to professional equipment in terms of image quality. Soviet amateur photogra-