

Configuration of attractivity in construction

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Abstract. The author analyzes the validity of the use of the term “attractivity” in architectural accessories. The aesthetic side of the phenomenon in the architectural space is taken as a basis. As a methodology for the study of attractivity, a number of methods are used that create primary explanatory formulations. The conceptual content of the term “attractivity” is revealed. The transdisciplinary approach led to the consideration of the functional and semantic content of “attractivity” which reflects the sphere of shocking influences in architecture. The means of implementing the tactics of attractivity are considered. Based on the analysis of the characteristics of artistic vision and understanding of art and architecture, and taking into account the scientific data in the field of physiology and human psychology is devoted to the problems of visual perception, the analysis of the attractiveness of different degrees of emotions of surprise, within the “attractiveness” and “sensation”. The results of the study of the processes that are the basis for the emergence of the phenomenon of sensation, both in the recreational space and in architecture as a whole, are presented. At the same time, the configuration of the phenomenon is proposed as a formative and meaningful category of the spatial pattern of architecture. Sensory orientation is distinguished by the leading representative system. The material presented in the paper contributes to the addition of knowledge in the field of architectural spatial typology, and also determines the possibility of integrating the considered spaces into existing plans for the development of tourist potential.

1 Introduction

The development of modern architecture is driven by the desire for everything unusual. One of the messages of this vector is the well-known fact that our memory perceives *unusual* episodes, phenomena and images best. Because of this, the brighter and more individual an object looks, the more attention it deserves from others. Capture the attention, surprise, or better – discourage. Nevertheless, the phenomenon of shocking, attractivity in architecture is not theoretically configured.

Due to the fact that the term “attractivity” is absent in architectural dictionaries, it is necessary to reveal its conceptual content. This will serve as a terminological justification and definition of attractivity as the main system property of the spatial resource of architecture.

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The use-case filter determines both the breadth and the limitation of the range of values of the term under study. Focusing on the content of the material containing the term “attractivity” regardless of the disciplinary orientation, will allow defining the meaning in the context of the current trend in architecture. Moreover, it will justify its use in the theory of architecture in relation to recreational areas.

2 Materials and methods

2.1 Materials

Works on linguistics, architectural criticism, architectural studies, tourism marketing, and architectural sociology are taken as the main theoretical material.

2.2 Methods

The research methodology includes:

- method of analogy applied in the semantic and linguistic analysis;
- method of historical and cultural analysis and synthesis;
- phenomenological method used for research that goes beyond the natural manifestation of something, understood and expressed in one of a certain set of aspects of interpretation.
- structural-analytical method used to create a conceptual framework that includes primary explanatory schemes and patterns.

3. Results

3.1 The meaning of the term “attractivity” in non-architectural disciplines

Taking into account the fact of the foreign origin of the word “attractivity” (from the Latin *attractus* here “attract”), the sources of its interpretation are dictionaries of foreign words that offer the same explanation: attractiveness, emotional attraction [1, 2], suggesting a different degree of superiority.

The term is found in dictionaries of the linguistic direction. In scientific research in the field of linguistics in the discursive implementation [3] of the phenomenon of attractivity, its cognitive content and tools for the representation of this phenomenon are considered. There is a twofold character of attractivity, which is a necessary condition for any interaction and a consequence of interaction.

Searches in the plane of architectural criticism and interpretation indicate the use of the term not as an architectural, but as a linguistic operator. At the same time, “attractivity” denotes the degree of special superiority. The analysis included the works of A.G. Rappaport, in which the concept of “attractivity” denotes the desire for the opposition of “new” and “familiar” [4], the degree of relevance [5], the phenomenon of experience [6], the unambiguity of the meaning of a high degree of positive emotions [7]. The semantic content of “high degree” is traced in the philological works of L.V. Kulikova [8], I.A. Yakoba and K.V. Kostina [9].

The consideration of the semantic content of attractivity within the framework of visual creative processes is localized in the work of A.V. Stepanov [10], as “the ability of art *to influence its form, content, and structural components in an attractive way*”.

Attractivity is a key concept in the geography of tourism [11], which is directly related to cultural and architectural attractiveness. Tourism marketing sets the inertia of the

development of attractivity in architecture with the formulation of the concept as *“the main system property of recreational resources, natural and cultural-historical objects, indicating their recreational value”* [12]. The criteria of attractive attractiveness include such parameters as *uniqueness* and *exoticism* [13]. The phoneme of attractivity – attraction is considered by A.I. Lipkov [14]. The main function of the attraction (French attraction, English amusement) is to attract (draw) and amaze (to amuse). To surprise, to impress in order to attract – this is the classic provocative scheme of shocking. *“...The objects of this type have never been so massively in demand as at present”* [15]. It is within the framework of the marketing strategy that the theoretical foundations for the design of *“extremely positive attractions”* are defined, the subject of which is the architectural space.

The summary of the philosophical views that explain the semantic content of the concept under study is summarized in Table 1.

Table 1. Philosophical views as models of attractivity, which determined the terminological justification and conceptual content of “attractivity” in architecture.

Authors	Description of the concept “attractivity”
A.G. Rappaport	The concept “attractivity” refers to the desire for the opposition of the “new” and “familiar” (“desire for the opposition” in this case is equivalent to the <i>“state of the opposition”</i>). The author believes that “attractivity” characterizes the <i>degree of relevance</i> . Attraction – as a phenomenon of experience.
L.V. Kulikova	The concept “attractivity” carries the meaning of a <i>high degree of emotion</i> .
A.V. Stepanov	The semantic content of attractivity within the framework of visual creative processes should be considered as the ability of art <i>to influence its form, content, and structural components in an attractive way</i> .
I.V. Zorin, V.A. Kwartalnov	Tourism marketing sets the inertia of the development of attractivity in architecture with the formulation of the concept as <i>the main system property of recreational resources, natural and cultural-historical objects, indicating their recreational value</i> .
A.N. Martynova	The criteria for peculiar attractivity include such parameters as <i>uniqueness and exoticism</i> .
A.I. Lipkov	The main function of the attraction is to amaze, surprise, amuse, in order to attract – this is the classic <i>provocative</i> scheme of shocking.
S.A. Kazakova	Attraction - as shocking: <i>“...The objects of this type have never been so massively in demand as at present”</i> .

3.2 Definition of “attractivity” in architecture

Taking into account the trend of the development of architecture as a huge spectacular action and the emergence of demand for the creation of bright spectacular images by

architecture, this meaning of the term under study can be the basic one for determining the involvement of “attractivity” in architectural terminology.

In architectural dictionaries, the term “attractivity” is absent, including in the combinations “attractivity of recreational areas”, “attractivity of architectural space”, “attractivity in architecture”, etc. Nevertheless, it is attractivity in the architecture corresponds to the question “why” that defines the symbolic status of the development trend of art: “it seems realism today may be an abstract entity. If a century ago art put at the forefront not *what*, but *how*, then today it would be more relevant to put both in subordination to *why*” [16]. Thus, it is proposed to consider the attractivity in architecture through the prism of artistic views that give rise to *new artistic strategies in architecture and a new artistic dimension of architecture*. “...The field of artistic integration of modern architecture today is regulated, first of all, by several landmarks – “*concept*”, “*theatre*”, “*design*” and the natural beginning” [17]. Speaking about the architecture of a special genre – “entertainment show” – M.V. Dutsev points to a special dialog ability, when “the architectural space itself works as an *engagement and entertainment*: the overload of images, the recognition of metaphors and “speaking” forms”.

“Theatricality” and “cinematography” L.V. Savelyeva [18] associates with *ambiguous* spectacular architectural spaces “wow” effects aimed at getting a reaction to an object or (and) a spatial scenario – which in its essence bears the print of attractivity.

So, the terminological substantiation of “attractivity” in architectural accessories is a designation of an actively developing artistic and aesthetic platform of architecture, where the theatrical reading of environmental scenarios becomes particularly relevant. Thus, recreational *attractivity is a key idea of the development of the architectural environment as one of the main components of tourist interest*. It reveals the importance of architecture as an attractor in conditions *when the importance of perception of recreational space increases, when it is important to form impressions and social experience of a tourist*. According to M.Yu. Limonad, attractivity in architecture is a market concept, and this concept is developed by M. Burov: “*Peculiar* attractivity in mass culture is a clear example of how the techniques used in innovative art can be successfully commercialized” [19].

Based on the analysis of the term under study, the following formulation is proposed: *attractivity in architecture is a property of creative strategies of visual and sensory content that generate sensationalism of architectural space*. It is sensation that defines the conceptual boundaries of attractivity.

3.3 Features of human perception of the attractive space

Attractivities, as “unusual”, provoke in a person their own hidden strangeness and naturalness to manifest and act. The task of attractivity is not to please, but to surprise. The identification of “attractivity” of recreational spaces, most clearly indicated by the processes of *kinesthetically used* methods. The collective term “kinesthetic” is applied to all types of sensory experiences, including visceral and emotional ones, including mental experiences (i.e., body sensations and internal feelings, such as spontaneous associations, recalled impressions and emotions, randomness, “snatching” of meanings from memory; movements, as well as a sense of balance, tactile (touch, movement, smell).Based on the analysis of the features of artistic vision and understanding of art and architecture, as well as taking into account scientific data in the field of human physiology and psychology devoted to the problems of visual perception, it can be concluded that attractivity can be perceived on several levels. The systematization of attractivity by levels of perception proposed in Table 2 takes into account physiological, psychological and cultural components. The *physiological level* of perception is understood as sensory attractivity,

determined by sound small forms (Figure 1). The attractiveness of this level is based on the effect of certain acoustic ranges on the behavior and psyche of a person. The effect of sensory stimuli of vibrational-wave nature on the body increases the stability of the regulatory mechanisms of physiological functions, stimulates a state of increased creative activity, makes changes in the perception of internal and external reality, and sharpens the senses.

Table 2. Features of the perception of an attractive space.

Levels of perception of attractivity	Techniques of influence	Type of reaction
Physiological	Sensory stimuli Acoustic impact	Tactile sensations Neurological response
Psychological	Surprise, immersion	Emotional experience
Cultural		Conditioned by the nature of the performing arts

Taking into account the polyvector nature of the types of attractivity, the psychological level of perception is primarily due to the emotion of surprise. Moreover, the attractiveness is more characterized by a pseudo-expected development of events, when instead of the expected and predicted, a person is faced with a new and uncharacteristic one. Insubstantial ideas and concepts in the recreational space are also the cause and effect of an amazing event. When the latter is finally evaluated, other emotions take the place of surprise.



Fig. 1. Sound architectural forms of recreational space: a) The Singing Ringing Tree in Burnley, Lancashire. Arch. Mike Tonkin and Anna Liu and b) Marine Organ. Zadar, Croatia. Arch. Nikola Bašić.

Attractivity provokes different emotions of surprise:

- a neutral charge from the point of view of pleasure - such pleasantness is attributed to the positive emotion that replaces surprise;
- replacing surprise with fear or disgust – negativity is coupled with surprise, which is regarded as negative from a hedonistic point of view; fear is the most common consequence of surprise. Fear provokes “stress”, as a non-specific reaction of the body in response to any super-strong impact. An example in the architecture of a recreational space is the Hongyagu Bridge in China, the floor of which is glass, and the structures are deliberately wobbly (Figure 2). In addition to the light swaying and transparent floor, there is another insidious trick from the creators of this attraction - sound special effects. At each step, the visitor hears the sound of glass cracking, as if the floor under him is about to collapse. It is taken into account that there are people who find joy and pleasure in adrenaline buzz. They tend to experience surprise as often as possible and are prone to everything new and unknown.

On the contrary, most people are negative about the emotion of amazement and hate surprises.



Fig. 2. Hongyagu Bridge, China.

The second key concept of the psychological level of perception of peculiar attractivity becomes immersion, as a set of techniques of aesthetic influence on the viewer, allowing him to engage in the scenario of theatrical attraction. Considering the concept of immersion, in relation to attractivity in architecture, it is defined as identification with certain, artificially formed conditions. The phenomenon of immersion is widely studied in various sources. The main emphasis in the context of the problem under consideration is made on the technological factors of visualization of the artificial environment (Figure 3).

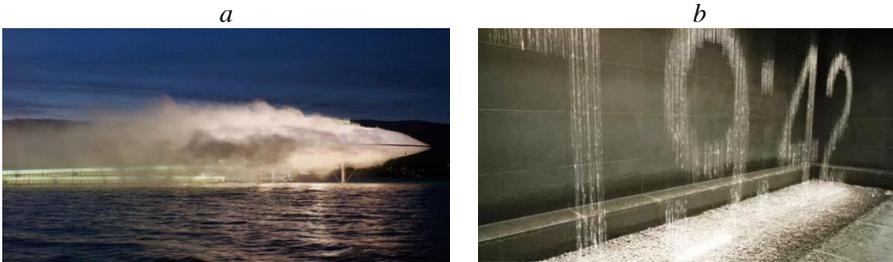


Fig. 3. Immersive installations: a) the sculpture “Blur Building”, Expo 2002. Authors Diller Scofidio + Renfro, is a “swirling living cloud over a lake” and b) Graphic fountain, Osaka, Japan.

To reveal the cultural component of the levels of perception, the concept of artistic integration in modern architecture is taken as a basis. In the consideration of “attention capture” as a traditional method of communication between the author and the viewer, the process of hybridization of creative methods of entertainment arts in recreational areas of architectural space is emphasized (Figure 4).



Fig. 4. “Park and Slide”. Bristol, Park Street Descent // Giant Water Descent. (2019). By Luke Jerram.

3.4 Attractivity functions

In Table 3, the types of attractivity functions are formulated, the explanatory characteristic of which indicates the trend of practical application: awareness of the place and purpose of attraction in recreational spaces, understanding the place of this kind of impact in architecture, understanding the mechanisms of attractive effects, in order to apply knowledge of these principles in the design business.

Table 3. Functions of peculiar attractivity in architectural space.

Function level	Action characteristic
Compensatory function	Filling the insufficiency of the spiritual and emotional life is performed by peculiar attractivity, if not with maximum completeness, then with maximum effectiveness. “Strong impacts create compensation in the fastest way possible”.
Influencing function	It is determined by the ability of the peculiar attractivity to make the most emotional impression. Moreover, therefore, as efficiently as possible to achieve the necessary emotion according to the plan. The term does not distinguish the result, but the process aimed at achieving the result.
Cognitive function	It is expressed in the ability of peculiar attractivity to provoke situations that contribute to the exposure of the essence of human character.
Control (regulation) function	It is expressed in the management of attention, drawing it to the moments that are essentially important.
Communication function	Attractivity is a signal of increased power, forcing a person to engage in communication, to save the most significant moments in their memory.
Aesthetic function	Expressed in contemplation
Cathartic function	Associated with the experience of moments of the rise of feelings, affects.

4 Discussion

The attractivity gene is originally embedded in the genome of architecture and is an integral part of its aesthetic side. Due to this heredity, the amount of heritage of peculiar attractivity techniques is large. Nevertheless, at the same time, there is a lack of knowledge of the topic of attractivity in architecture. This circumstance determines the appeal to the problem of the aesthetic aspect of attractions in the architectural space of recreational areas of the period of modern architecture.

The life span of recreational zone architecture is initially small. Accordingly, the relevance of updating the image of these zones is becoming more acute. And the tendency to reduce the lifetime of architectural objects [20] accelerates further this process. The already short duration of the state of attractiveness of recreational areas melts like sugar in the modern architectural process. Attraction becomes the saving credo. Peculiar attractivity entertainment in architecture is characterized by the creation of dramatic effects, the expression of the desire to shock, surprise the audience, to master all the time and all the space of the viewer. At the same time, the most appropriate definition of the presence of attraction is not just the *introduction of shocking*, but it is *permeated with shocking madness*.

5 Conclusion

The analysis of the semantic meaning of “attractivity” configures this phenomenon as a formative and meaningful category in the spatial pattern of architecture. At the same time, sensory orientation is distinguished by the leading representative system. The conceptual boundaries of attractiveness are determined by the degree of emotional evaluation, within the limits of “attractiveness” and “sensation”.

Architectural attractivity is characterized by a multipolarity of morphological vectorality: different structural values, different shaping, different laws of the existence of components.

The identification of techniques for creating attraction is a contribution to the formation of spatial typology in architecture.

The definition of the functional properties of the attraction will affect the organization of the material morphology of the architectural space, in the formation of information and emotional impact and its artistic image.

The implementation of the assessment of the value of attractivity can affect the change in the ideology of the spatial formation of recreation in the city and suburbs. Classification by methods and means of implementing attractive techniques, systematization by levels of perception, typification by purpose of use, performed in the study, is a valuable material in the design business, for artists, media performers, designers.

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