

PROFESSIONAL COMMUNICATION IN ARCHITECTURAL PRACTICE: ARCHITECTURE AS A COMMUNICATIVE PROCESS

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This paper explores the phenomenon of professional communication within the context of architectural practice. Communication is examined as an essential and continuous process that defines the interaction between subjects of architecture: architects, clients, engineers, planners, and the wider social environment. The communicative dimension of architectural activity is considered as a determining factor in the creation, development, and perception of the built environment.

Architecture, as both an artistic and technical field, functions not only through the design and construction of buildings but also through a complex system of professional communications. The architectural process is inherently social: it depends on the exchange of ideas, interpretations, and information between multiple participants. Communication becomes the medium through which architectural intention transforms into material form and through which meaning is conveyed to society. In this context, the communicative space of an architect's work can be understood as the environment whose elements ensure interaction between participants in architectural activity. This communicative environment enables the realization of professional functions, decision-making, and the coordination of creative and technical processes at every stage of project development.

Architecture as a Communicative Process. One of the most significant elements at all architectural and urban planning stages of creating a built environment is communication [1]. It directly or indirectly influences architectural and urban space throughout the entire life cycle of a building or a complex of structures. From the perspective of professional activity, communication in architecture can be analyzed on three interrelated levels: social, intellectual, and informational. Communication may occur simultaneously on several of these levels. For example, the defense of a design project at an urban planning council operates on both the social and intellectual levels: socially, because it follows formalized institutional procedures; intellectually, because

it involves discussion and evaluation of the architect's creative work. All communicative processes in this professional environment must comply with corporate norms, ethical standards, and legal frameworks established for architectural practice.

Communication Management in Architecture. The management of professional communication is ensured by three key factors: human agents (architectural subjects), processes, and technologies.

- For architectural subjects, guiding principles include behavioral models, value systems, communicative competencies, and motivation.

- Processes are determined by institutional structure, legal regulations, development trends of the field, and financial models.

- Technologies depend on the advancement of information systems, the availability of communication equipment, and digital tools that facilitate design collaboration [2].

Communication in architectural practice can address diverse tasks - information exchange, the establishment of interpersonal relations, and the mutual influence of participants.

Models of Communication in Architecture. Due to the specific nature of architecture, three primary models of communication can be implemented: linear, transactional, and interactive.

1. Linear model. The sender encodes a message (for instance, a design proposal) and transmits it to the receiver (client or authority) through a communication channel such as drawings, reports, or visualizations. The process is one-directional, and the receiver is perceived as the object of influence.

2. Transactional model. Communication is viewed as a simultaneous exchange of messages among architectural actors. Both parties function as senders and receivers, participating in a continuous process of feedback and negotiation.

3. Interactive model. Communication occurs as a sequence of message exchanges with consistent feedback, ensuring mutual understanding. The process consists of the following elements: sender (source) - encoding - message - channel - decoding - receiver - feedback. The purpose of feedback is to confirm that the transmitted information has been correctly interpreted and retains its original meaning.

Architectural Object as a Medium of Communication. The architectural object itself becomes the central medium of the communicative process. The relationship between participants: architects, clients, engineers and users, is expressed through intentional influence on the built environment. Each architectural object embodies communication: it conveys information, values, and cultural meanings to society.

In professional terminology, such communicative interaction may be referred to as communication, information transmission, or communicative dialogue, emphasizing the meaningful interaction of subjects within the architectural domain.

Forms and Means of Professional Communication. Communication among architects and related professionals manifests through various forms of interpersonal, business, professional, scientific, political, informational, and intercultural interaction. The chosen form of communication directly depends on its purpose: whether it is to persuade, inform, coordinate, or evaluate.

Among interpersonal communication models, the same three conceptual frameworks (linear, transactional and interactive) are relevant. In architectural practice, these models are realized through professional presentations, negotiations, project defenses, and exhibitions.

Architectural Presentation as a Communicative Tool. The exchange of information within the architectural profession is most clearly represented through the presentation of architectural projects. Architectural presentation is an activity aimed at conveying to a specific audience information about a project, object, or the creative work of an architect or architectural firm in visual, verbal, physical, or multimedia form.

Classification of presentation products:

- Brochure – a graphic compilation combining text and visual materials, bound in a printed album.
- Model – a three-dimensional physical representation of a building or site, either at scale or full size.
- Board (presentation panel) – a rigid surface on which drawings or images are mounted; a “board exhibition” is a common form of visual project presentation.
- Website – an interconnected system of web pages presenting architectural works and information under a unique digital address.
- Video clip – a dynamic presentation combining animation, video fragments, and audio.
- Slide show – a sequential graphic presentation of slides illustrating project ideas.
- Multimedia presentation – a comprehensive digital program combining text, photographs, renderings, sound, narration, video, and 3D animation [3].

Through these communicative tools, architects establish dialogue not only with clients and professional peers but also with society, thereby shaping cultural perception and public understanding of architecture.

Conclusions. Professional communication is an integral component of architectural practice. It ensures the transmission of knowledge, the exchange of creative and technical ideas, and the coordination of multidisciplinary processes. Architectural communication encompasses social, intellectual, and technological dimensions that together form the foundation of professional interaction. Recognizing architecture as a communicative process allows for a deeper understanding of the profession’s social role and its impact on the development of the built environment. Effective management of communication enhances not only project outcomes but also the cultural significance of architecture within contemporary society.

References

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ОСОБЛИВОСТІ ПРОСТОРОВОЇ ОРГАНІЗАЦІЇ СПЕЦІАЛІЗОВАНОГО КУЛЬТУРНО- ПІЗНАВАЛЬНОГО ПАРКУ В ІСТОРИЧНОМУ СЕРЕДМІСТІ м. БЕРДИЧІВ

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Вступ та актуальність

Місто Бердичів, розташоване в Житомирській області України, є яскравим прикладом історичного центру з багатою культурною спадщиною. Воно відоме своїми архітектурними пам'ятками, такими як костел Святої Варвари, монастир-фортеця босих кармелітів та численні об'єкти, пов'язані з українською історією. Інтеграція спеціалізованого культурно-пізнавального парку в таке середовище вимагає ретельного аналізу просторових особливостей, включаючи зонування, ландшафтний дизайн, транспортну доступність та взаємодію з існуючою забудовою. Ця стаття присвячена вивченню цих аспектів на прикладі Бердичіва, з акцентом на виклики та перспективи створення культурно-пізнавального парку, орієнтованого на історичну тематику.

У сучасних умовах урбанізації та розвитку туризму тематичні парки набувають все більшої актуальності як елементи громадських просторів, що поєднують розважальну, освітню та культурну функції. Вони слугують інструментом збереження та популяризації історичної спадщини серед широкої аудиторії, а також як простір для психоемоційного відновлення та самопізнання.

Ключові слова: ландшафтне проєктування, тематичне зонування, спеціалізований культурно-пізнавальний парк, Бердичів, історичне середмістя, психоемоційне відновлення, сюрреалізм, геопластика, зонування, інтеграція, просторова організація.