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EXPLANATORY NOTE

to the qualification work for the Master's degree

**Transformations of the urban landscape in the context of the  
development of world art of the 21st century. (on the example of the  
decorative composition "Hut and Skyscraper")**

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## INTRODUCTION

**The relevance** of the study of transformations of the urban landscape in the context of the development of world art of the 21st century has a number of relevant aspects. The urban landscape reflects cultural changes and the effects of globalization. Contemporary art uses urban space as a platform to express diverse cultural identities and global themes. So, for example, the urban landscape reflects society's response to environmental and social challenges. Art can play a role in raising awareness about the problems of pollution, urbanization and social inequality. It should also be noted that modern technologies and new materials are changing the ways in which artists and architects interact with the urban environment. This opens up new opportunities for creating interactive and multimedia art installations. Modern trends in art actively combine aspects of architecture, design, public art and other areas. This contributes to the development of new forms and expressions of urban art. Conversely, the urban landscape often becomes a place of formation of collective memory. Studying the transformations of urban space allows us to understand what meanings and ideas are carried over the centuries.

In general, the study of this topic allows not only to study the evolution of urban art, but also to reveal its role in the modern world as an instrument of cultural, social and environmental transformations.

The purpose of the qualifying study "Transformations of the urban landscape in the context of the development of world art of the 21st century (on the example of the decorative composition "Hut and Skyscraper")" is a detailed study and analysis of the evolution of the urban landscape in modern art, especially through the prism of the chosen decorative composition.

The object of the research is a specific decorative composition "Hut and Skyscraper". This image serves as an example for studying how the urban landscape is transformed in the visual art of the 21st century, what symbolic changes occur in the perception of the city, its architectural forms and socio-cultural significance.

So, the subject is the general trends of transformations of the urban landscape, and the object is the specific artistic composition "Hut and Skyscraper", which is analyzed to understand these transformations in the context of the artistic discourse of the 21st century.

**Tasks** of the research:

- study of contextual trends of urban art of the 21st century;
- research on the interaction of traditional and innovative approaches to the representation of the urban environment in modern art;
- analysis of the impact of technological changes and globalization on the urban landscape and its reflection in art;
- search for a sketch base for creating a decorative composition "Hut and Skyscraper" as a symbolic image to highlight the socio-cultural, economic and ecological aspects of the modern city;
- creation of the composition "Hut and Skyscraper";
- formulation of conclusions regarding the role and meaning of decorative composition in the context of general trends of urban art of the 21st century.

The concept of the picturesque decorative work "Hut and Skyscraper" reflects the symbiosis between traditional rural architecture (hut) and modern urban landscape (skyscrapers). This image symbolizes the relationship and conflict between the old and the new, the development and preservation of cultural heritage. The work creates a contrast between traditional and modern, reflecting the diversity of the urban environment and its evolution over time. It can provoke reflection on how modern technology and architecture affect traditional cultural values, or how they can coexist in harmony or in conflict.

The main **methods** of work on the qualification study "Urban landscape transformations in the context of the development of world art of the 21st century (on the example of the decorative composition "Hut and Skyscraper")" were: analysis of artistic literature and sources, analysis of the visual series on the theme of the decorative composition "Hut and Skyscraper" " through the method of iconographic analysis. This includes the analysis of the used images, symbols,

compositional solutions, color, etc., which create an image of the urban landscape and its transformations in the works of modern art. The creative-research method allowed to carry out detailed work on the sketches of the urban landscape. This includes a philosophical, aesthetic, and critical analysis of the selected artistic image, which also reflect the urban landscape in the 21st century, to clarify the common and distinctive features and to determine the unique features of the selected composition. These methods made it possible to create a comprehensive analysis and understanding of the research topic, to reveal the key aspects of urban landscape transformations in the context of modern art, and, accordingly, to work with a specific example of a decorative composition.

The main results of the research were tested at the reporting scientific conference of teachers, employees and students of higher education of the Rivne State Humanitarian University for the year 2023.

## 1 TRANSFORMATIONS OF THE URBAN LANDSCAPE IN THE XXI CENTURY TT I

### 1.1. Overview of the evolution of the urban landscape in the art of the 20th century

The evolution of the urban landscape in the art of the 20th century is a historical process that is reflected through various artistic directions, trends and techniques. A number of scientific articles and publications are devoted to the development of the urban landscape in the 20th century. So, for example, " Modern Art : A Very Short Introduction " by David Cotterell and " Art Since 1900: Modernism , Antimodernism , Postmodernism " by G. Stallings , R. Kraus provide an overview of the key stages and directions of the evolution of the urban landscape. The transformations of the urban landscape in modernism represent a significant cultural and artistic surge in the 20th century, which took place under the influence of industrialization, technological changes and social transformations [9]. Modernists experimented with new ones techniques that reflected the dynamics and movement of the city. For example, Cubism and Futurism introduced new perspectives and abstractions to reflect the energy and rhythm of urban life.

The growth of urban areas and industrialization led to radical changes. Artists such as Lyotard and Sternberg depicted new cityscapes using geometric shapes and deliberate perspectives. The urban landscape came to reflect globalization through images of cities such as London, New York and Paris becoming centers of cultural exchange. Modernist art, such as Pop Art, criticizes urban life and its influence on consumerism . Modernist artwork often experimented with color and light to illuminate the cityscape. The urban landscape in modernist art began to focus on momentary impressions and moods, depicting the city as a place of intersection of modern life [12] .

An overview of the evolution of the urban landscape in the art of the 20th century is presented in various literary sources and scientific articles on the history of art, architecture and cultural studies. Edition " Art Bulletin ", " Journal of Art

History ", " Art History " and others, publish articles or reviews devoted to the development of urban landscape art during the 20th century [11]. They include analysis of specific works, artists who depicted the urban landscape in their works. Exhibition catalogs and publications of famous museums, such as the Museum of Modern Art ( MoMA ) in New York, the Tate Modern in London or the Guggenheim Museum , often contain historical overviews and analyzes of the urban landscape in the art of the 20th century.

The urban landscape in impressionism represents a unique aesthetic and philosophical concept, which is reflected through the perception of light, color and atmosphere of the city. Such key aspects of urban landscape transformations in Impressionism as a new look at the urban landscape, transformation of color and light, change of perspective and composition, contrast between industrial and natural are highlighted

The new view of the urban landscape is explained by the fact that the Impressionists abandoned the traditional views of the urban landscape, instead focusing on the momentary impressions and experiences that arise during observation.

A transformation of color and light took place when Impressionist artists used vivid colors and light to convey the dynamism and vitality of urban life. They paid attention to how light affects the shape and colors of buildings and streets.

Impressionists often chose unexpected angles and unusual vantage points for their paintings, changed perspectives and compositions to reflect the unique nature of the urban environment.

To show the contrast between industry and nature, the Impressionists used images of factories , railroads, and cityscapes to emphasize the contrast between industrial development and the natural elements that remained in cities. An important aspect of the urban landscape in Impressionism was the emphasis on city life, its rhythms and creativity [10].

The urban landscape in impressionism and post-impressionism is reflected in the works of numerous outstanding artists who paid attention to the light, colors

and mood of the urban environment. So, for example, Claude Monet depicted not only natural landscapes, but also urban scenes, in particular Paris and its surroundings. Series of paintings "Garnier bridge in Arzhansky", "Work in the port of Le Havre", "View of Paris" and "Parisian Streets" demonstrate his unique approach to depicting city life through the prism of impressionist technique [13].

The works of Gustave Caillebotte, including "Parisian streets in the rain" and "Paris. A sunny day" reflect the cityscapes of Paris from a new angle, with neat geometric construction and the use of modern perspectives.

Edouard Manet. Although he is better known for his portraits and scenes of salon life, Manet also depicted the cityscapes of Paris, in particular the famous "Barricades" [13].

In the trend of post-impressionism, we can single out the works of the artist Vincent van Gogh. Van Gogh is known for his urban landscapes, such as "The Old Mill horse racing in Montmartre", where he used bright colors and expressive strokes to convey the mood and emotions of city life.

The works of Paul Cézanne depict urban scenes with a special emphasis on geometric shapes and structures, for example, "Train Time at the Aichi-le-Roi Station". These works demonstrate his unique approach to the image of the urban landscape [13].

Alfred Sisley is known for his lyrical landscapes, including depictions of urban scenes, such as "View of the Marne at Sainte-Mames." His works often capture the atmosphere of urban life while adhering to impressionist aesthetics [13].

These artists not only depicted the cityscape in their works, but also created their own, unique interpretations of this thematic material, adding to the rich history of art.

The introduction of new perspectives and dynamics that reflected the movement and energy of urban life, in particular the truncated forms and abstraction of the urban landscape, is characteristic of the styles of cubism and futurism.



Cubism offers a new approach to the representation of reality, which involves the dismemberment of objects and their reconstruction using geometric shapes that intersect and overlap. The urban landscape becomes a complex graphic composition, where buildings, streets and other elements of the city are viewed from new angles and built from elements of angular geometric shapes.

Cubism combines the analytical breakdown of forms with their abstraction, creating new, abstract realities. The urban landscape ceases to be a simple transfer of the appearance of the city, and becomes a symbolic expression of its structures and functions [14]. Although Cubism is primarily associated with black and white imagery with limited use of color, it also included experiments with color and light. Cubist artists could use color to emphasize architectural details and create spatial effects that enhanced the impression of an urban landscape.

In late Cubism, especially in the context of development before Constructivism, there is a growing emphasis on the functional aspects of the urban environment. Architectural forms and engineering structures become the basis for new artistic constructions that perceive the city as a modern machine and a new cultural space.

These aspects demonstrate how cubism reflected and transformed the urban landscape, expanding the boundaries of artistic expression and viewing the urban environment in a new, abstract way [18].

Urbanism and landscape in Cubism and Futurism are known for their bright representatives who experimented with the forms, colors and space of the urban environment.

Pablo Picasso known not only for cubism, but also for other areas, Picasso made a significant contribution to the development of analytical cubism. His *Gitana with Guitar* series and other works reflect the dismemberment of objects and the reconstruction of forms, including cityscapes.

Georges Braque is a co-founder of Cubism together with Picasso. Braque often depicted urban scenes and architectural elements in his works. He is known for his

volumetric dissection of forms and the use of geometric shapes to reproduce the urban environment.

Fernand Leger developed cubism in the direction of pop art and synthetic cubism, using bright colors and geometric shapes to create architectural compositions and urban landscapes.

Umberto Boccioni a leader of Italian Futurism, Boccioni focused on depicting the dynamic aspects of urban life. His works, such as "Bike Dynamism", reflect the movement and energy in the city, using the technique of fragmentation and dynamism.

Giacomo Balla - another representative of Italian futurism, Balla depicted urban scenes and architectural objects using abstract and dynamic forms that corresponded to the principles of movement and speed.

Lucio Fontana known primarily for his abstract kinetic sculptures, Fontana also experimented with images of cityscapes, using fragmentation and abstraction to reflect the urban environment.

These artists significantly influenced the way in which the urban landscape was depicted and interpreted within the framework of Cubism and Futurism, and brought new views and experiments to the art of the 20th century.

Social involvement in realism and social art is also highlighted in the perspective of the evolution of the urban landscape. So, American social realism is known for portraying urban problems and the life of ordinary people in the city, which happened under the influence of the Great Depression and other social crises. American social realism was an important direction in American art in the 1930s, when artists paid attention to social problems and the realities of life, in particular, cityscapes that reflected social contradictions and inequalities [5]. The most famous artists of this direction who worked on the urban landscape were Edward Hopper , Sherwood Anderson, Reginald Marsh, John Sloan , Horace Phippen .

Edward Hopper is known for his realistic depictions of urban scenes and architectural objects, such as "Night Hotel", "Office" and " Corneria ". Hopper

often depicted cityscapes that convey a sense of austerity and isolation in the modern city.

Sherwood Anderson specialized in depicting everyday life in American cities, particularly small towns, where he studied social aspects and landscapes in detail.

Reginald Marsh is known for his picturesque depictions of New York cityscapes, including depictions of everyday life on the streets, in cafes, and on the beaches. His works often had bright colors and dynamic compositions.

John Sloan worked extensively in New York and is known for his candid depictions of urban life scenes, including *Morning*, *Silk Rooms* and *View of Pennsylvania Main Station*.

Works of Horace Pippin often reflected the life of the African-American community in urban environments, drew attention to the social and political problems of his time.

These artists were noted for their ability to absorb social problems and the atmosphere of cities in their works, which made them important figures in the development of American art of the period.

Mexican art represents a unique aesthetic and philosophical concept that reflects the urban landscape. Representation of the urban landscape through the prism of political and social conflicts, such as the mural painting of Diego Rivera and other Mexican artists. The urban landscape in Mexican art of the 20th century was reflected through a variety of works by artists that highlighted urban scenes, architecture, and life in Mexican cities [7].

Yes, Diego Rivera is known for his grandiose murals depicting the history and culture of Mexico, including cityscapes. His works often featured urban scenes with large-scale social and political contexts.

David Alfaro Siqueiros is another prominent Mexican muralist who depicted urban themes in his murals. He often used aggressive colors and dynamic compositions to reflect the social and political contradictions of his time.

Rufino Tamayo created expressive images of urban life in which he mixed mythical and abstract elements with realistic reflections. His painting "The City" (1948) is an excellent example of his approach to the urban landscape.

The work of Francisco Toledo includes a variety of art forms, including the urban landscapes of Oaxaca and other Mexican cities. He is known for his book illustrations, engravings and images depicting urban and natural scenes.

Leonora Carrington better known for her surreal and fantastical works, Carrington also created works that incorporated urban motifs and urban elements.

These artists not only reflected the urbanity of Mexican cities through their works, but also made a significant contribution to the development of contemporary art in Mexico and to world art in general.

Representation of the city through abstract forms, color and emotions, creating a unique visual experience in abstract expressionism.

Pop art and new realism used ready-made objects of the urban environment as elements of works of art, emphasizing the consumer aspect of urban life. The urban landscape in abstraction and expressionism is reflected through the works of numerous famous artists who experimented with the form, color and emotional expression of the urban environment [9].

Vasil Kandinsky is known for his abstract compositions. Kandinsky also reflected urban motifs in his works. For example, his series "Cities and Images" included abstract interpretations of architectural forms and cityscapes.

Franz Klein is known for his large abstract paintings, often inspired by urban landscapes, particularly cities and infrastructure. His works are characterized by energetic black and white compositions that reproduce the dynamics of city life.

Pierre Mondrian created the Broadway Boogie Woogie series and other works depicting abstract interpretations of urban motifs, using geometric shapes and bright colors.

The works of Edvard Munch often depicted urban scenes and architectural details in an expressionist style, emphasizing the emotional tension and drama of urban life.

Painting by Emil Nolde is characterized by a strong color contrast and emotional expression, which is well reproduced in his cityscapes and scenes.

Works of Oskar Koch often depict urban scenes, using expressionist techniques to convey the dynamics and tension of the urban environment.

These artists not only depicted the cityscape in their own interpretations, but also greatly influenced the development of abstract and expressionist art of their time and are recognized for their unique approaches to the use of color, form and composition.

The urban landscape in pop art, which developed in the 1950s and 1960s, reflected urban motifs and pop culture elements through bright colors, geometric shapes, and often through the scaling and repetition of objects [12].

Yes, Andy Warhol is known for his works that depicted pop culture symbols, including the cityscapes of New York, in particular the series " Empire State Building » and other images of iconic architectural structures.

Works of Roy Liechtenstein often use graphic elements and comic styles to depict urban scenes and architecture, which is included in his series " Urban "Landscape ".

Tom Wesselman is known for his bright and large compositions depicting urban scenes and architectural details through a pop art aesthetic.

The works of James Rosenquist include fragments of cityscapes and advertising posters used to create complex interpretations of urban life.

Installations and sculptures of Klaus Oldenburg often depict street scenes and objects of urban life in an extravagant and hyperbolic style.

These artists made a significant contribution to the development of pop art and the display of urban motifs in art, using innovative approaches to the theme of the urban landscape.

The urban landscape in postmodernism and contemporary art is reflected through a variety of approaches and techniques that combine elements of abstraction, realism, installations and new media. Famous postmodern artists worked with the urban landscape in these contexts.

Jenny Saville became known for her paintings experimenting with corporeality and physical reflection in an urban context, in particular through the series " Closed Contact ".

Damien Hurst is known for his installations and sculptures, which often use urban elements and objects to create complex modern landscapes.

Juan Muñoz. His works often include urban elements and installations that reproduce urban scenes and interact with the viewer in new and unexpected ways.

Thus, industrialization and the growth of cities at the beginning of the 20th century had a significant impact on art. Artists began to depict urban landscapes, in which they captured the dynamism and chaos of the modern city, including its high-rise buildings, factories and traffic flows. This emphasized a new urban identity and rhythm of life in megacities.

In the 20th century, avant-garde currents such as Futurism, Cubism and Constructivism actively experimented with forms and perspectives in the depiction of urban space. The Futurists focused on the speed and energy of urban life, while the Cubists decomposed urban forms into geometric components, thereby providing new ways of perceiving the urban environment [12].

The post-war period was characterized by deep social and cultural changes that affected the attitude to the urban space. The art of the time became more socially critical, often focusing on the problems of alienation and loneliness in the city, as well as the consequences of modernization and mass construction.

In the 1960s, Pop Art introduced a new perspective on the urban landscape, using images of urban objects, popular culture, and advertising. The urban environment became the object of aestheticization, illustrating changes in the perception of consumer culture and its relationship with urban space.

In the second half of the 20th century, postmodernism changed the approach to the urban landscape, combining different styles, often with an ironic attitude to the urban environment. Artists began to depict cities as places of chaos, cultural heterogeneity, and symbolic diversity, reflecting the complexity of the modern city.

At the end of the 20th century, the theme of the urban landscape was enriched with ecological and social accents, artists paid attention to the problems of pollution, urbanization and nature conservation. This led to the emergence of ecologically oriented works that showed the contrast between natural and urbanized space, raising questions about their coexistence.

Thus, the urban landscape of the 20th century evolved from optimistic images of industrial progress to more complex, multifaceted interpretations that reflect a critical attitude to urbanization, social and environmental challenges, and changes in the cultural identities of modern cities. This evolution prepared the ground for new approaches in urban art of the 21st century.

## **1.2. Analysis of modern trends in the development of urban art**

Modern trends in the development of urban art ( street art ) reflect changes in society, culture and technology, and also emphasize socio-political activity. The main factors shaping art today are globalization and integration of cultures, social and political activism, use of new technologies, environmental friendliness and sustainable development, interactivity and inclusiveness , legalization and institutionalization , digitalization and social networks, retro trends and nostalgia, gender equality and diversity

Urban art has turned into a global phenomenon. Artists from different parts of the world exchange ideas, styles and themes, creating new forms of expression. This leads to the mixing of local cultural symbols with global topics such as ecology, politics, human rights, gender equality and racism [5].

Street art is often used as a platform for expressing social and political criticism. Many artists raise topical issues such as social inequality, corruption, and climate change. An example is Banksy's works , which often have sharp political messages. There is also a growing popularity of activist forms of art, where the emphasis is on interaction with the community.

Thanks to the development of technology, urban art goes beyond traditional graffiti or murals. Among the new techniques, 3D graffiti, animation, light installations, video projections and augmented reality (AR) are popular. This opens up new possibilities for interactive art and its perception by the audience.

Awareness of the importance of environmental issues is growing among urbanists. Many artists create works that integrate into the environment, using environmentally friendly materials or involving nature in their projects . This emphasizes the interaction between the urban environment and nature.

of projects that invite viewers to active participation is increasing . Street art is no longer just a static expression of art; it can be an interaction between the artist and the audience, where passers-by become co-participants in the creative process.



Such projects are often aimed at activating communities and raising their awareness [20] .

Another noticeable trend is the recognition of urban art by official structures. Many cities hold street art festivals , organize sites for legal graffiti, and artists' works are displayed in museums and galleries.

Platforms like Instagram , TikTok , and other social networks allow artists to instantly share their work with a global audience. This promotes the spread of their art and makes it possible to shape trends in real time. Urban art, previously limited to a specific physical location, can now influence audiences worldwide.

Some modern urbanists turn to retro aesthetics and styles of previous eras (80s and 90s), which is often associated with general cultural nostalgia. Reproducing old graffiti styles, such as " old school ", or using vintage elements in modern works gives the art a sense of connection with the past [14].

The number of female street artists is increasing , and more attention is being paid to issues of gender equality. This leads to the formation of a more diverse urban art that takes into account different perspectives and voices.

As a result, urban art does not just decorate the streets, but becomes an important means of communication between the city, its inhabitants and the global society.

Among the representatives of modernity, such artists as Olafur can be singled out Eliasson ( Olafur Eliasson ). His installations often reflect cityscapes and spaces through the use of light, mirrors and natural materials that create the impression of space and changes in the architectural environment. Banda Serpenti ( Banksy ) is a graffiti artist known for his politically charged murals , which often reflect urban problems and social issues through irony and satire.

Sherry's creative works Levine ( Sherrie Levine ) often use ready-made art objects from modern life that include urban themes and elements that are viewed through the prism of cultural and social contexts.

These artists represent different approaches to the urban landscape in postmodernism and contemporary art, from abstract interpretations to realistic depictions and the use of new media to express their ideas and concepts.

Urban landscape in digital art covers a wide range of artists who use computer technology to create visual images of urban spaces and architectural scenes. Famous representatives of this direction are Bert Monroy , Maurizio Bunbini , Matt Miller, James Garden [13].

Bert Monroy ( Bert Monroy ) is an American artist who specializes in creating detailed digital compositions of urban scenes and architecture that reflect a realistic landscape.

Maurizio Banbini ( Maurizio Babin ) is an Italian architect and artist who creates abstract and visually complex digital compositions of urban landscapes, experimenting with shapes and colors.

Matt Miller ( Matt Miller ) is an English painter and digital artist who uses 3D modeling and texturing to create impressive urban landscapes and architectural images.

James Garden ( James Gurney ) - known as the author of the book series " Dinotopia ", as well as an artist who creates unique digital images of urban landscapes that combine fantasy and realism.

These artists show how digital technologies enable the creation of innovative and impressive visual images of the urban environment, using a variety of methods and techniques to convey the artistic image of the city.

This review shows how the urban landscape in the art of the 21st century has become an important object for reflecting socio-cultural changes, technological innovations and aesthetic transformations in the modern world.

Therefore, modern urban art often addresses the problem of the harmonious coexistence of nature and the city. Artists focus on the need to preserve natural elements in conditions of intensive urbanization, creating projects that combine architecture and natural resources.

One of the characteristic features of modern urban art is interactivity. Artists create projects that involve local residents and allow viewers to actively interact with art objects. This contributes to increasing social interaction and collective responsibility for urban space.

Many contemporary artists aim to promote environmental sustainability by integrating elements symbolizing resource conservation and pollution reduction. This can be seen in works that use recycled materials, alternative energy sources or focus on the topic of climate change.

Contemporary urban art often addresses the theme of cultural identity and diversity, demonstrating the multi-ethnic composition of cities. Artists incorporate symbols and images of different cultures, drawing attention to the importance of preserving cultural heritage and ethnic diversity in urbanized spaces.

Thus, modern trends in urban art demonstrate a desire for multi-functionality, public involvement, environmental responsibility and social activism. Urban art of the 21st century not only decorates the urban space, but also becomes an important means of communication between artists, residents and urban structures, contributing to the rethinking of the functions and role of the city in modern society.

### **1.3. Urban landscape as a theme in works of fine and decorative arts**

The urban landscape as a theme in fine and decorative arts became an important direction in the work of artists, especially starting with the industrial revolution, when cities became the center of social and cultural life.

In the visual arts, an urban landscape encompasses depictions of architecture, city streets, infrastructure, transportation, and people in the context of an urban environment. In painting, notable examples of art can be found in the work of artists of the 19th and 20th centuries, such as the works of French impressionists such as Camille Pissarro , who often depicted Paris, or Giorgio de Chirico , whose architectural perspective on urban spaces has a symbolic and metaphysical character [13].

City scenes were especially popular during the modernist era. Artists such as Edward Hopper used urban motifs to depict social isolation, while Futurists such as Giacomo Balla and Umberto Boccioni admired the dynamics of city life, showing the energy of an industrial city.

The urban landscape is also an important subject in contemporary photography. Urban scenes are often used to explore themes of modernity, social contrasts, technological progress, and the challenges of urbanization.

The urban landscape as a theme also found its expression in street art . Graffiti and other forms of art that appear on city streets often interact with the urban environment, becoming part of it and commenting on social and political realities.

In decorative and applied arts, urban themes are used in interior design to create an urban mood. The loft style , for example, is inspired by urban industrial spaces, with exposed pipes, metal elements, raw brick and large windows that reflect the character of the urban space.

Urban motifs can be reproduced in textile art compositions, depicting urban scenes, abstract building forms or even transport routes.

Some artists create objects that reflect or interpret urban architecture, using materials that are associated with urban space, for example, metal, concrete, glass.

The urban landscape often serves as a metaphor for alienation, modernization, social change, and even destruction. Cities can symbolize progress and dynamism as well as chaos or human isolation. In the 21st century, urban landscapes have become an even more popular subject as cities have become centers of globalization, technological development, and environmental challenges.

The urban landscape continues to be an important subject in art as modern society is increasingly oriented towards the urban environment. Cities are becoming centers of cultural, economic and social life, and this influences artists who explore urban aesthetics through their works.

Visualization of urban landscapes allows artists to express their attitude to the pace of urbanization, the impact of technology and globalization. The interaction of man and space, industrialization and isolation within megacities are also important topics.

Often, such works convey the tension between the natural and the artificial, and also reveal social problems such as overpopulation, ecological crises or social inequality. Contemporary artists also use urban landscapes as a platform to experiment with new techniques and technologies, including digital media and virtual reality.

The urban environment in the context of modern art is explored by such artists as Richard Estes , Kate Downey and others.

Edward Hopper's work belongs more to the first half of the 20th century, but his works, such as " Nighthawks " (1942), have become influential for many contemporary artists. His images of urban spaces, cafes and houses convey the feeling of loneliness and isolation in the city ( Appendix 1 ) .

Richard Estes is one of the leading representatives of photorealism . His canvases reproduce modern urban scenes with a high level of detail. His paintings, such as " Telephone Booths " (1967) and " Times Square " (2004), almost

photographically accurately convey the chaos and energy of the urban environment (Appendix 1).

Kate Downey ( Kate Downie ) is a Scottish artist who depicts urban landscapes, often focusing on bridges, railway tracks and infrastructure, combining them with natural elements. Her works reflect the balance between nature and the city.

Lucy McKenzie is a Scottish artist who works with urban landscapes, integrating architectural elements from everyday city life. Her works are often conceptual and depict urban scenes combined with abstract elements.

Lori Lipton is an American artist who creates complex and detailed graphic designs depicting futuristic and sometimes apocalyptic urban landscapes. Her works have a fantastic and at the same time disturbing character, exploring the themes of technologization and dehumanization of society.

Yones Stasevichus ( Jonas Staseliūnas ) is a Lithuanian contemporary artist whose works explore the interaction between industrial landscapes and urban spaces. His urban landscapes convey a sense of neglect, destruction and environmental problems.

Arnold Bartecki ( Arnold Bartetzky ) is a modern Polish artist who depicts industrial landscapes, factories, construction and other urban themes in his works. His works often have social implications, depicting the city as a complex and multi-layered space.

These examples show different approaches to the theme of urbanism – from realistic images to futuristic and conceptual interpretations.

The urban landscape in decorative art also found its place, reflecting the variety of forms and techniques that depict the urban environment in household objects, interiors and decorative elements.

Modern ceramic artists, such as Sue Hamilton ( Sue Hamilton ), create ceramic products with relief images of urban landscapes.

Philip Long ( Philip Long ) also creates vases and bowls depicting urban scenes with famous buildings or urban symbols that convey the modern rhythm of urban life.

Urban landscapes are also reflected in modern tapestries and textiles. For example, the French artist Henrietta Ledyuk ( Henriette Leduc ) uses fabrics, creating compositions with images of urban landscapes, often integrating elements of modern architecture and industrial objects.

Alexander Calder created large textile panels where urban landscapes were combined with abstract elements, which made these works special for use in interior design.

Urban mosaics are a common trend in modern decorative art. For example, artists such as Anna Finn create mosaic panels depicting urban landscapes, including skyscrapers, roads and bridges. They use colored glass, ceramics and other materials to reproduce urban architecture.

Mosaics are often used to decorate public spaces (subway, streets, parks), such as the famous mosaics in the New York subway, which depict individual parts of the city.

Cityscapes can also be depicted on glass objects. For example, masters working in the fusing technique (fusion of different pieces of colored glass) create urban compositions on glass panels or decorative products, such as lamps or vases.

Artists like Dale Chihuly , known for his glass installations, sometimes address the theme of the city, using glass as a medium to reproduce its energy and rhythm.

The urban landscape as a theme in art plays a significant role, as it reflects the development of cities and changes in their appearance under the influence of various social, economic and cultural factors. In works of visual art, the urban landscape often serves as a source for creative interpretations, conveying not only the appearance of the city, but also its unique character, atmosphere and dynamics. Artists use various artistic techniques to emphasize architectural details, spatial

planning and the human factor in the city, depicting visual contrasts and interactions between nature and the man-made environment.

In decorative and applied arts, the urban landscape is adapted to be embodied in applied products such as fabrics, ceramics, glass, wall panels, etc., where the architectural elements and symbols of the city become a source of ornament or stylized decoration. Thus, the theme of the urban landscape becomes a means of reflecting the relationship between man and the urban environment, as well as a modern view of the aesthetic values of the city.

Therefore, the urban landscape in the works of fine and decorative arts performs not only an aesthetic function, but also a communicative one, preserving the images of the city as historical, social and cultural evidence of its time.



## II IDEAL CONTENT OF THE DECORATIVE COMPOSITION "HUT AND SKYSCRAPER"

### **2.1 Creative sketching for a decorative composition**

Creative sketching is the process of creating preliminary sketches and visual ideas for creative work. Sketching performs the function of preparation for more detailed and finished work, helping to realize creative ideas, structure the composition and find harmonious solutions for the image. Sketches are usually created quickly, without detailed elaboration of each part. They capture the main ideas, shapes, proportions and composition to convey the main concept.

Brainstorming is a way of exploring different approaches to imaging. Sketching allows you to experiment with shapes, lines, textures and colors, finding the most successful options. Sketches help define the main elements of the future work and their interaction with each other. They allow you to see how objects are arranged in space, which details can be added or removed for better balance.

Sketching is usually done with a pencil, charcoal, marker, or any other convenient materials that allow you to capture ideas easily and quickly. It can be both a black and white and a color image.

A sketch is not a finished work. It can be rough or not detailed, because the main task is to convey the main idea, and not to work out all the small elements.

Sketches are often used to demonstrate ideas to customers or other participants in the creative process. They are a way to show the concept before creating the final piece.

Creative sketching is an important stage in the development of any artistic work, because it helps to structure creative thoughts, experiment with ideas and find the best solutions for the future composition.

To create a sketch of the decorative composition "hut and skyscraper", we depicted the contrast between two architectural structures: a traditional village hut and a modern metropolitan skyscraper. Our main ideas for the sketch were

highlighting the contrast of forms, searching for a spatial solution, a successful color composition, and symbolic content.

In the first sketches, you can see that we depicted the hut with soft, smooth lines and natural materials, for example, a straw roof, wooden walls. The skyscraper, on the contrary, had sharp, geometric shapes, smooth glass and metal surfaces. The hut is depicted in the lower part of the composition in the foreground, surrounded by nature: trees, flowers, birds. A skyscraper dominates the house, rising in the background, representing the modern world with its dynamics and tall buildings.

For the color solution of this composition, we chose warm, natural colors (brown, green, yellow shades). The skyscraper is made in cold colors (gray, white, blue), which will emphasize the contrast between them.

We saw a symbolic meaning in this decision: the hut represents traditions, peace and connection with nature, and the skyscraper represents modernity, technology, and the fast pace of life.

Further creative sketching led us to attempts to combine both architectures through common details: the windows of the hut reflected the skyscraper, and conversely, the skyscraper depicted elements of nature (branches, leaves) echoing the hut.

We started these sketches with a rough sketch of both buildings. Determined the proportions and composition on the sheet. Added details for each part, showing the architectural features of both structures. Attention was paid to the contrast between styles — this is the main idea of the composition.

The ideological content of the decorative composition "Hut and Skyscraper" was to reflect the contradictions and interaction of two worlds: traditional and modern, rural and urban, simple and high-tech. This composition of symbolism is not only an architectural contrast, but also deeper social, cultural and environmental aspects.

The hut is a symbol of the past, traditional way of life, harmony with nature, silence and peace. She personifies ancient values that are passed down through generations, attachment to the native land, family and nature.

The skyscraper is the personification of the modern world, progress, urbanization and technology. It reflects the modern rhythm of life, focus on achieving success, innovation and globalization.

In the composition, we tried to show the idea that these two worlds can coexist in harmony. For example, a hut can be surrounded by nature, and a skyscraper can reflect not only an urbanized environment, but also ecological solutions, such as green areas on roofs or other modern technologies aimed at protecting the environment.

This composition can become a metaphor for thinking about the future: can we preserve our traditions in the modern world? Is something important being lost with the development of technology? How can we preserve our identity in a globalized society? The composition can also symbolize the evolution from simple, local life to the global scale of modern society. The hut represents the past, where life was simpler and closer to nature, while the skyscraper represents the future, where technology and metropolises become an integral part of life.

In the following sketches, we focused on emphasizing the social contrast. According to these sketches, the hut symbolizes communities living a simple life, while the skyscraper is a place where people work and live, seeking career growth, prosperity and technological development. This contrast can highlight the inequality between rural and urban reality. A hut can also symbolize past generations, while a skyscraper represents the present and the future. Such a composition can embody the idea of heredity: how new generations take from previous traditions and knowledge, and also try to adapt to modern conditions. But, despite technological development, it is important to preserve one's roots and traditions. The hut and the skyscraper can interact and coexist harmoniously, as a symbol that the future should not destroy the past.

This composition made us think about the balance between development and the preservation of traditions, the harmony between nature and technology, as well as the importance of preserving values in the modern world.

## **2.2 Artistic methods of execution of a graphic project**

Artistic techniques for performing a graphic project are various methods and techniques used to create a visually expressive, aesthetically appealing and conceptually complete graphic work. These techniques help to realize the idea, convey ideas, create compositional harmony and achieve the desired emotional effect.

A line is one of the basic techniques in graphics. Lines can be of different thickness, shape, direction and density. They create contours, structure space, emphasize details and movement. The contour is used to outline the shape of objects, highlight important elements and give objects expressiveness. Clear contours create a graphic, poster effect, and soft, smooth lines give a sense of movement and dynamics. Hatching is used to convey tone and volume. With the help of different intensity and direction of strokes, you can create texture, light and shade, and model the shape of objects. This allows you to make the image more realistic or, on the contrary, stylized.

The use of chiaroscuro helps to create depth, three-dimensionality and volume in a graphic image. Correct play with shadows adds drama or, conversely, softness to the image.

Tonal gradations also help make images more multifaceted and complex.

Contrast is one of the key artistic techniques. Contrast can be achieved through differences in colors (black and white), shapes (smooth and rough, large and small), scales or textures. Contrast helps highlight the main thing, draw attention to important details.

Rhythm in a graphic design is created through repetition of elements such as lines, shapes, or colors. The rhythm gives the work dynamism and organization, which helps the viewer to easily perceive information.

Texture can be both real (created through the use of physical materials) and visual (created through hatching, lines, spots, and other graphic techniques).

Textural elements add tactility to the image , which makes it more alive and saturated.

Spot application of paint allows you to create shadow transitions, volumes and textures. This technique gives the composition a special detail and decorativeness, reminiscent of the classical techniques of pointillism.

We also used a silhouette image. A silhouette is a flat, two-dimensional image that conveys the general outline of an object without details of the internal structure. This technique is effective for creating posters, logos and graphic emblems, as it gives the image clarity and expressiveness.

The use of colored spots helps create a balance between detail and abstraction. Filling forms without details can add visual contrast or emphasize the main elements of the composition.

Typography is the art of working with text in a graphic project . The correct choice of font, its location and size can affect the overall perception of the project . Typographic elements can be both the main accent (for example, in posters ) and an auxiliary component.

The use of deformation (intentional distortion of forms) and stylization helps convey certain artistic accents, emotions or stylistic features. This is especially important for projects that require an individual artistic approach.

Artistic techniques in a graphic project help to make the image more expressive, aesthetically attractive and conceptually full. The combination of different techniques allows you to achieve originality and depth in a graphic work.

We submitted the graphic project electronically to the scientific supervisor for approval. After the pre-protection procedure , we started working on the canvas.

## 3 EXECUTION OF PAINTING DECORATIVE COMPOSITION

### 3.1 Tools and materials

The following tools and materials are needed to perform a decorative pictorial composition: canvas or other base (cardboard, wood) — a base for painting and paint. Acrylic paints dry quickly, have bright colors, are suitable for work both on canvas and on various surfaces. But we chose oil paints that have a long drying time, allow you to create deep layers and texture.

We created a preliminary sketch of the composition on a primed surface using a pencil. For our compositions, it helped to better place elements and maintain proportions. You can also use clear thinned oil paint (often brown or gray) to create the sketch lines, and we also used pencil.

We started the first underdrawing by applying a thin layer of paint, which marks the main color planes and chiaroscuro. Underpainting is usually done with diluted oil paints (using solvent or linseed oil) in order to dry faster and serve as a base for subsequent layers.

We used such tools as brushes of various sizes and shapes (flat, round, synthetic and natural) to make a decorative decorative composition. Large brushes for background layers, small brushes for details and precise lines. We also used spatulas in our work - tools for applying thick layers of paint and creating textures. Sponges and fabrics were used to create the effect of gradients, the palette - for mixing colors.

We use brushes and spatulas in our work. The choice of brushes for painting with oil paints is very important. We have chosen brushes made of squirrel hair, as well as brushes made of synthetic bristles, which have different types of pile. According to its shape, it is divided into round, oval and flat, and according to the length of the pile, it is divided into short, medium and long. Bristle brushes are most commonly used, especially for large-scale painting, and come in paddle, spatula, and round shapes. The strokes depend on the form. We cover large areas with a large rectangular brush: sky, background, etc.

After finishing the work, we clean the brushes with a solvent, and then wash them with warm water and soap . To work with oil paintings, we use a palette knife - a special metal tool in the form of a flexible spatula. It makes it possible to mix colors on the palette and directly on the canvas, maintaining the purity of mixing, which is impossible when using a brush. We also use a palette knife to clean the palette of dirt and dried paint to remove layers of color that have not yet dried in places on the canvas if the work needs correction.

Additional materials were varnish to fix and protect the finished composition and soil to prepare the surface before applying paint to the canvas. These materials and tools made it possible to create a decorative composition "Hut and Skyscraper".



### 3.2 Technological stages of work on a decorative composition

Working on a decorative painting composition with oil paints has its own characteristics, since oil paints allow you to create deep, saturated colors, rich textures and smooth transitions. The process of surface preparation is not complicated. We chose a canvas for work. The canvas is usually stretched on a stretcher. Several layers of soil were applied to the surface so that the paint lay down better and was not absorbed. This process helps keep the colors bright and even.

Using a pencil, we created a preliminary sketch of the composition on a primed surface. For our compositions, it helped to better place elements and maintain proportions. You can also use thinly diluted oil paint (often brown or gray) to create sketch lines. We used a pencil.

We started the first underdrawing by applying a thin layer of paint, which marks the main color planes and chiaroscuro. Underpainting is usually done with diluted oil paints (using solvent or linseed oil) in order to dry faster and serve as a base for subsequent layers.

At this stage, it is worth determining the general color zones of the composition and the main contrasts.

We applied the base layer (paint overlay) layer by layer using the lasing technique — thin, translucent layers of paint that allow light to penetrate through them, giving depth to the color.

To work out the foreground, we used the texture overlay technique — thick application of paint with a palette knife or brush to create three-dimensional elements.

Oil paints dry slowly, which allows you to mix colors directly on the canvas and create soft transitions between tones.

After the main colors and shapes were applied, we turned our attention to the details. Small brushes were used to develop fine lines, textures and elements of the

composition. Details can be applied both with a thin layer of paint and thickly to create texture.

Oil paints are well suited for creating smooth transitions from one color to another. To do this, we used a clean dry brush to shade the borders between different colors.

The choice of color is very important in any picture. Not only the perception of the work by the audience depends on this, but also the expression of the content of the work, that is, its main concept. We prescribed elements of skyscrapers with a light pink shade of paint and a green shade. This decision helped us to create a harmonious color combination of buildings and the sky. To emphasize the heights of the skyscrapers, we used a perspective reduction of the image, and to strengthen the contrast on the house-hut, we applied a textured image of wood. Such decisions complement the image and enrich the canvas, without drawing too much attention to themselves. When creating this painting, we avoided using bold paint strokes and thick layers. We wanted to create an image that was full of space and lightness. After drying, the oil paint forms a dense, elastic and durable coating. Now we can start applying the final protective coating over the painted layer of paint. Its main purpose is to insulate the paint layer from the harmful effects of air and moisture.

Oil paints allow you to correct mistakes for a long time, because they dry slowly. If you are not satisfied with the result, you can slightly erase or mix the colors and apply a new layer.

Working with oil paints requires patience: each layer must dry well to avoid smearing the following layers. Drying lasts from several days to several weeks, depending on the thickness of the layer and the solvents used.

After the composition has completely dried, we applied a protective varnish to protect the paint from burning and damage, as well as to give the work a matte effect.

### 3.3 Economic calculations for consumables

Each job has its own cost. Of course, every master should be able to determine the cost price of the art produced by him. The calculation takes into account the costs of sketches, construction details and artwork. The work of the master will also be evaluated, but in our case we will indicate only the cost of consumables. This calculation is called work costing.

We use brushes and spatulas in our work. The choice of brushes for painting with oil paints is very important. We have chosen brushes made from squirrel hair, as well as brushes made from synthetic bristles, which have different types of pile. According to its shape, it is divided into round, oval and flat, and according to the length of the pile, it is divided into short, medium and long. Bristle brushes are most commonly used, especially for large-scale painting, and come in paddle, spatula, and round shapes. The strokes depend on the form. We cover large areas with a large rectangular brush: sky, background, etc.

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So, the cost of the work includes the tools and materials that we used during the work on the creation of the decorative composition "Hut and Skyscraper".

In the art of consumables	
Materials	Price
Canvas	1000
The soil is universal	200

Odorless paint thinner	250
The palette is wooden	150
A set of oil paints (12 colors)	1000
Brush brush #18	80
Synthetic brushes #6,8,10,14	240
Mastichin 25	80
Pencil, eraser, paper for sketches	40
Total consumables	3040

So, the cost of the work is UAH 3,040

## CONCLUSIONS

The evolution of urban landscapes in the 21st century reveals a fascinating interaction between traditional and modern forms of artistic expression. The decorative composition "Hut and Skyscraper" embodies the juxtaposition of the simplicity of rural life, represented by the hut, with the complexity and height of modern urban structures such as skyscrapers. This dialogue between the two forms illustrates a broader trend in urbanism, which, like architecture and urban planning, is classified as a spatial art that interacts with the environment and human experience. The integration of these elements not only demonstrates physical contrast, but also reflects the cultural narratives and historical contexts that shape contemporary urban life. Such compositions encourage viewers to reflect on the changing dynamics of urban spaces and the cultural implications of architectural choices, prompting a deeper understanding of how landscapes evolve over time and their significance for society. After all, the composition "Hut and Skyscraper" is a poignant reminder of the constant dialogue between the past and the present in the artistic representation of urban landscapes.

We completed all the tasks: we studied the trends of urban art of the 21st century, we investigated the interaction of traditional and innovative approaches to the representation of the urban environment in modern art, we analyzed the impact of technological changes and globalization on the urban landscape and its reflection in art, we searched for a sketch base for creating a decorative composition "Hut and Skyscraper" as a symbolic image to highlight the socio-cultural, economic and ecological aspects of the modern city, created a composition "Hut and Skyscraper", formulated conclusions regarding the role and significance of decorative composition in the context of general trends of urban art of the 21st century.

The concept of our painting "Hut and Skyscraper" reflects the symbiosis between traditional rural architecture (hut) and modern urban landscape (skyscrapers). This image symbolizes the relationship and conflict between the old

and the new, the development and preservation of cultural heritage. The work creates a contrast between traditional and modern, reflecting the diversity of the urban environment and its evolution over time. It can provoke reflection on how modern technology and architecture affect traditional cultural values, or how they can coexist in harmony or in conflict.

The practical significance of the research on the topic "Transformation of the urban landscape in the context of the development of world art of the 21st century. (on the example of the decorative composition "Hut and Skyscraper")" includes several aspects, for example, the study of the urban landscape allows designers to better understand how traditional and modern forms can be combined in an urban environment. This can contribute to the creation of innovative projects that integrate cultural and historical elements into modern urban spaces. The analysis of the example of the decorative composition "Hut and Skyscraper" gives an idea of modern trends in art and the role of symbolic images in the expression of social and cultural changes. This can inspire artists to create new works that combine traditional and modern themes. Research materials can become the basis for the development of strategies for the preservation and integration of cultural heritage in the conditions of urban modernization. This is especially relevant for urban planning, which seeks to preserve the cultural identity of the urban environment.

The decorative composition, which combines the images of a hut and a skyscraper, demonstrates a way of integrating cultural and traditional symbols into modern art. This can contribute to the popularization and revival of interest in traditional architecture and cultural images in society.

Thus, this study is of practical importance for artists, culturologists, educators, architects in the context of the creation and development of a modern urban landscape, which takes into account both modern trends and cultural heritage.

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# APPLICATIONS

### Urban landscape in works of fine and decorative arts



Edward Hopper "Nighthawks"



Richard Estes "Telephone Booths"



Richard Estes " Times Square "



Sue Hamilton ( Sue Hamilton )



Alexander Calder

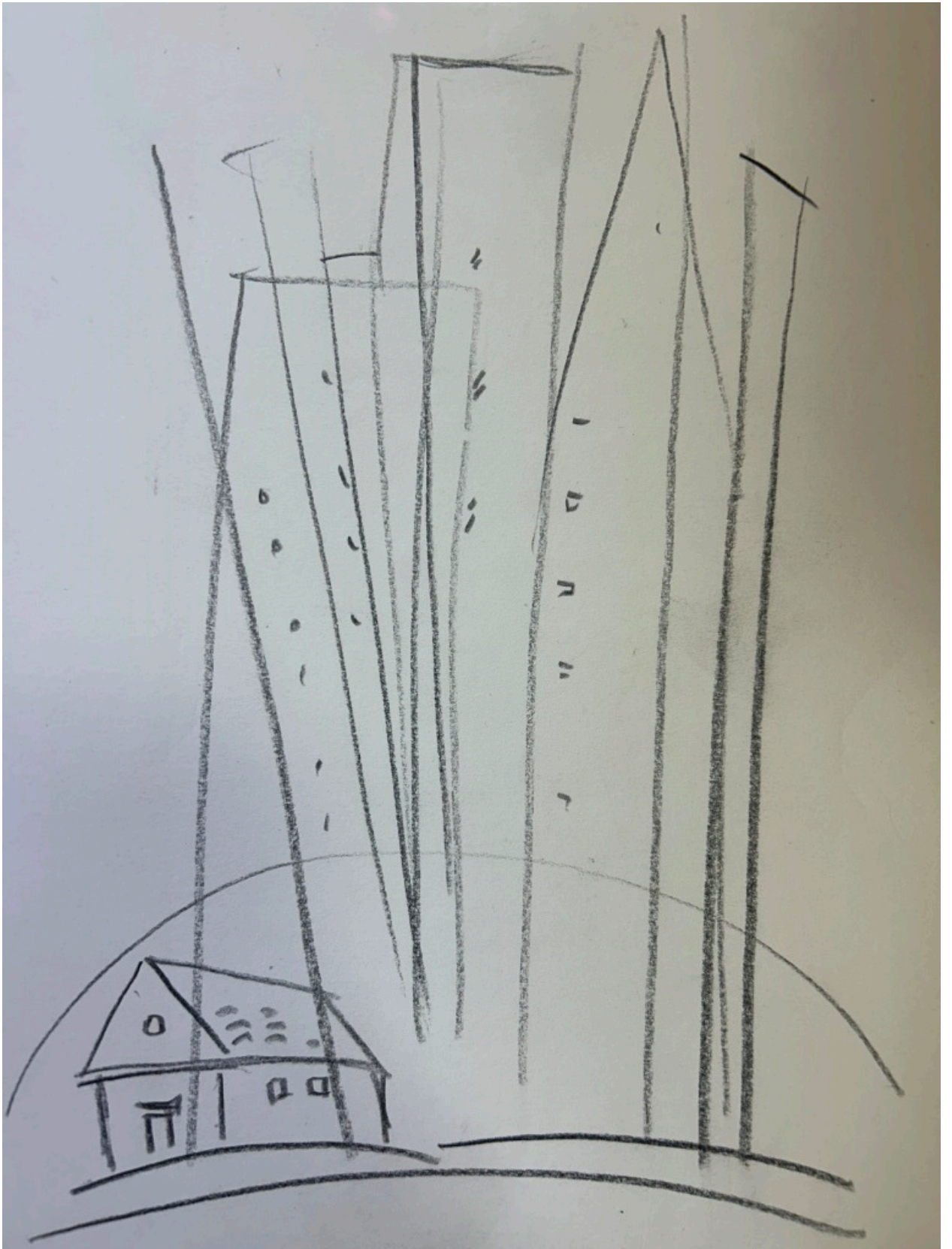
## Creative sketching



Sketch 1

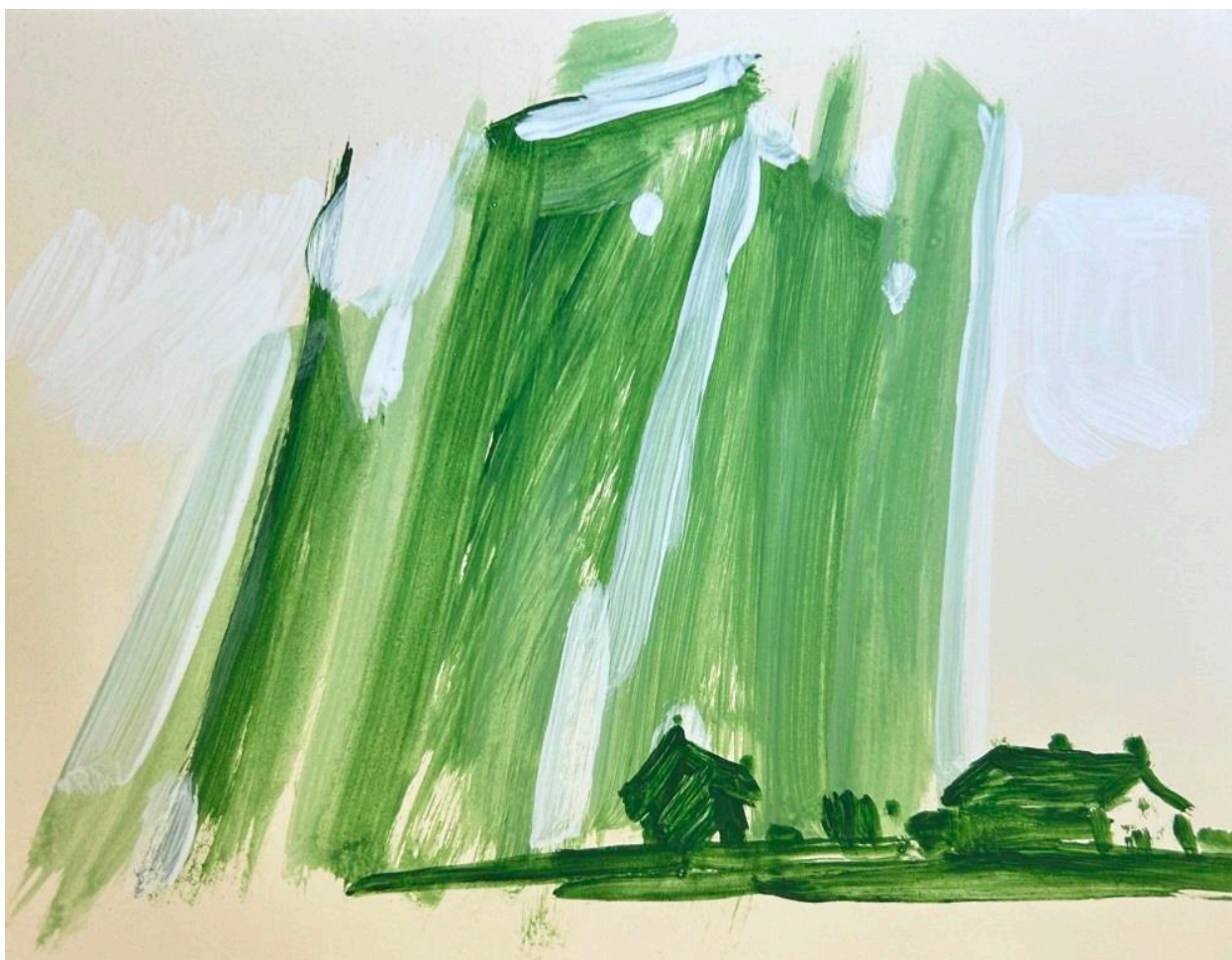


Sketch 2



Sketch 3





Sketch 4



"Hut and Skyscraper", canvas, oil, 2024