



HARMONY OF ARCHITECTURE AND SCULPTURE IN THE DEVELOPMENT OF MODERN URBAN ENVIRONMENT

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ABSTRACT

The article considers the problem of the synthesis of the arts of both sculpture and architecture at the present stage. The role of sculpture and its influence on the perception of the architectural appearance of a building or complex on the achievement of unity embodied in the synthesis of arts is indicated. The interest and relevance of creative solutions in the design activities of architects and sculptors, both in real design and in the process of teaching modern requirements, methods and technologies of art synthesis, is indicated.

KEYWORDS: *architecture, sculpture, relief, round sculpture, synthesis, art, trend, material, plastic, composition.*

INTRODUCNION

The role of sculpture in the formation of the modern urban environment, directly related to the building, is enormous. This is a traditional view of the interdependence of architecture and plastic art.

In the concepts of "sculpture" in the formation of today's architecture, one can see the great influence of sculpture and plastic arts on architecture. Plastic tendencies of architecture are reflected in the growing interest in the direct use of sculptural tools, from interior decorating in architectural compositions to large urban ensembles. It should be noted that modern architecture, taking into account its specific features, cannot determine the plastic integrity of the shape, which is mainly particular directly to classical architecture. At the same time, different understandings of different constructive tectonic systems in the plastique of architectural size lead to the fact that sculpture has a very different architectural "background" or architectural environment, and they are interrelated. The intensive work of architects and sculptors together has created a number of interesting directions. The compositional principles of the building related to sculpture can be an example of this. Under these interdependences lies primarily the formation of a general concept specific to architecture [1. - p. 87].

The functionally grounded size spatial construction of architecture leads to the

disappearance of strictly regulated styles in the application of sculpture. The nature of modern architectural composition claims to include several different types of sculpture in the overall idea of the construction. Sculpture, while participating in the composition of the building, simultaneously becomes an element of the overall urban ensemble and participating in the formation of spatial integrity, plays an important plastic role. In this way, the pursuit of the spatial development of the architectural environment reveals the diverse and multifaceted options for the use of round sculpture in the composition of an architectural structure. In round sculpture, its plastic connection with the architectural form is characterized, in many cases, by a spatial relationship. The relief, on the contrary, is promoted by its ease of plasticity.

GEO SCATTERED TYPE BIG DATA IN APPLICATION

The role of relief as a type of sculpture is very important. It has a very ancient history and great artistic potential. It also has its own artistic and technical features. The relief (Latin *relievo* - embossed, embossed size) stands between a round sculpture and a flat-layered image in terms of its pictorial capabilities. The classic relief also has majestic lines: the image on a flat background does not distort the flat surface of the wall, but lies parallel to that background. Plastic relief can be included in



the monumental - decorative sculpture section, which in many cases is usually associated with architecture. The composition of the shapes in the relief is spread along the flat layer, which simultaneously serves as the technical basis of both the background and the image. This enables to work with landscapes and multi-shape plots in relief. The organic connection with such flatness is the peculiarity of the relief.

Relief is an architectural structure associated with its size, weight, and plasticity in the traditional imagination. But its interrelationship with the architectural level occurs differently. On the one hand, this is due to the fact that the place and role of relief in the composition of a building having general compositional nature; on the other hand it is a sphere of plastic connection between sculpture and the language of architectural shape. The spatial structure of modern buildings, their specific urban status, in turn, creates a sliding system of relief, which is not always synchronized with the symmetrical axes of the main facade, that is, it does not meet classical requirements, but, usually, it functionally justifies itself and outlines the more important aspects of construction (main entrance - main functional size). It can be a decorative element or a spatial structure in the neutral part of the building.

Relief performs its informational function and interacts with the architectural shape and helps to solve large-scale urban planning tasks.

Relief is used more in the composition of the buildings than in round sculpture. Because this type of sculpture is very easy to use in both interiors and exteriors, and its possibilities are wide. The relief is related to the architectural structure, its overall size, mass and plasticity in the traditional imagination rather than the round sculpture. But its interrelationship with the architectural framework occurs differently. On the one hand, it is a connection of a general compositional nature, which determines the place and role of relief in the composition of the building; on the other hand it is the aspect of plastic connections with the language of sculpture and architectural shapes [2. - p. 123.].

The relief is sensitive to changes particularly in architecture and its compositional means. The search for new forms of compositional interdependencies, which are born in the modern stage and enrich both architecture and plastic art, goes through many directions. Let's look at a few of them.

The composition of the nature of modern architecture creates many different possibilities in the application of relief. This principle exists in the dialectical principles of urban requirements, which strictly change the exact forms and methods of incorporating relief into the general polytra of descriptive expressive means. When it comes to relief, it is meant to be used mainly in the decoration of buildings. Types and methods of relief application

are mainly determined by the functional specification of a structure, the compositional characteristics that take into account the state of urban planning, as well as the nature of the material that creates the plastic characteristics of the external size. The informational function of the relief is closely connected with what the building is intended for, it has the ability to illuminate figuratively the subject by means of using sculptural means. The spatial structure of buildings, their exact urban status, in turn, does not necessarily imply the placement of relief in accordance with classical requirements, that is, on the facade parts or symmetry of the building, but requires to place on the parts giving decoration to the more important parts of the functionally justified structure. Relief can perform its informational function by interacting with a large architectural shape, thereby helping to solve large urban planning tasks with a small role. In all these, relief is the most active decorative plastic motif in the composition, as a rule, its content can be expressed very clearly by means of an associative form, as well as of an ornamental character. Its plastic form, depending on the specific tasks, must have either a graphic interpretation given in the line, or brightly expressed textured and coloristic qualities in sync with the active background.

The nature of the shape of the relief, its plastic expression should be directly related to the spatial composition of the size of the structure and its plastic characteristics. The material plays an important role in determining the compositional connections between architecture and sculpture. The root of this situation can be found in the variety of new building materials in terms of its architectonics and plastic capabilities, which have firmly entered the modern architecture. The spread of these materials leads to differentiation (constructive and decorative, surrounding) from the view point of their functions. Here are a few examples.

The practice shows that the tectonic solution of architectural and sculptural forms has also been achieved in buildings where brick is used as the main material. The use of brick as a single material for walls and decor is widespread in the creation of relief in architecture, but, of course, the plastic qualities of this material create conveniences for sculptural compositions. In it, the material is unique to the relief and background wall, it is the basis for the birth of an organic shape, and represents the plastic nature of the structure. Another logical principle in the interrelationship between architectural and sculptural shapes is widespread in modern plastic compositions and is based on the contrast and differentiation of the materials. In many cases, stone architectural form (concrete, brick, natural stone, etc.) is used in compare with metal sculpture. For example, an architectural construction made of concrete can be perceived as a neutral-colored wall in a complex spatial contrast made of aluminum. In this case, the



wall is interpreted like a screen, from which sound waves come through the relief composition. When considering the participation of relief in the spatial compositions of architectural structures, it is necessary to take into account another specific type of form, namely the relief grid. Due to the nature of spatial tasks and the determination of their plastic expression, such relief is attached to separate architectural plastic forms - walls, pylons, etc. It looks very effective because it has great spatial flexibility. Therefore, the use of relief allows using a wide spatial-plastic arsenal of the building [3.-p.63].

The lattice relief is a unique type of decorative sculpture and has been widely used in world architecture for many years. In many cases, the relief grille is one of the means of enriching the plastic volume of the building and its new filler detail, with the help of which contact with the urban environment and nature is restored.

As it is obvious from the above, the possibilities of relief in modern architecture are very wide. Relief is one of the means of plastic enrichment of architectural forms, which further enhances its figurative expressiveness. Round sculpture has a unique expressive power in the architectural ensemble. In a modern urban structure, it describes and reveals buildings of public importance. In this regard, in addition to the high resolution of individual dimensions in architectural compositions, building systems with complex composition of forms began to be used, new ideas about the participation of round sculpture in building composition, new principles of interaction of this type of plastic with architecture appeared. First of all, one of these principles is the principle of spatial interdependence. In this case, the sculpture may not be plasticly related to the size of the building, but together they create spatial integrity. Round sculpture plays an important role in creating an artistically organized urban environment.

SYSTEM ANALYSIS

In short, the spatial interrelationship of a sculpture with a building is based on a comparison of the dimensions of architectural and sculptural forms. Since the middle of the XIX century, the use of synthesis in art has been wide and multifaceted, and has played an important role in the construction of new cities, public buildings and complexes, memorial ensembles [4. - p. 96].

Instead of symmetry in static compositions and in the placement of the sculpture came the method of placing them in ensembles in contrast, in dynamic contrasts and asymmetrical. Rapid change of angles, artistic effects and more variety of feeling (or reception) points are one of the important criteria in choosing a place for a round sculpture. Accordingly, in sculpture itself, plastic expressive means, describing its spatial interrelationships with architecture, have been developed.

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