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IBI (India) = 4.260
OAJI (USA) = 0.350

SOI: [1.1/TAS](#) DOI: [10.15863/TAS](#)

International Scientific Journal Theoretical & Applied Science

p-ISSN: 2308-4944 (print) e-ISSN: 2409-0085 (online)

Year: 2019 Issue: 11 Volume: 79

Published: 30.11.2019 <http://T-Science.org>

QR – Issue



QR – Article



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SYNTHESIS OF ARCHITECTURE AND SCULPTURE IN FORMING A MODERN CITY ENVIRONMENT

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.*

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

Language: *English*

Citation: *Kuryazov, U. T. (2019). Synthesis of architecture and sculpture in forming a modern city environment. ISJ Theoretical & Applied Science, 11 (79), 538-540.*

Soi: <http://s-o-i.org/1.1/TAS-11-79-111> **Doi:**  <https://dx.doi.org/10.15863/TAS.2019.11.79.111>

Scopus ASCC: 2216.

Introduction

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

The great influence of sculpture and plastic arts on architecture can be seen in the concept of "sculpture" in the formation of modern architecture. There is an increasing interest in the direct use of sculpture, from the trend of architectural plasticity, from interior decorations to large urban ensembles.

It should be noted that modern architecture, due to its specific features, cannot determine the plastic integrity of the form, which is directly attributable to classical architecture. At the same time, a different understanding of the various structural tectonic systems and the plurality of architectural dimensions makes the sculpture a very different district with an architectural "background" or architectural environment.

The intensive work of architects and sculptors has created a number of interesting areas. Examples of this include the building's sculptural compositional principles. The basis of these connections is primarily the formation of a general concept specific to architecture.

The functionally based spatial construction of the architecture results in the loss of rigidly regulated methods in the use of sculpture. The nature of the modern architectural composition emphasizes the inclusion of several different types of sculpture into the overall idea of the building.

The sculpture, while taking part in the building composition, simultaneously becomes an element of the overall urban ensemble and plays an important plastic role in the formation of space integrity. In this way, the quest for spatial development of the architectural environment reveals various and versatile options for the use of circular sculpture in the composition of the architectural structure. In circular sculpture, its plasticity with its architectural form is often attributed to the spatial relationship. The relief, by contrast, is promoted by its ease of plastic quality.

The role of relief as a sculpture is very important. It has a very long history and has great artistic potential. It also has its own artistic and technical features. The relief (Latin relief) is a circular sculpture with its sculptural possibilities. The classic relief also has the lines of magnitude: a flat background image does not disrupt the flat surface of the wall, but is also parallel to the background. Plastic relief can be included in the magnificent - decorative sculpture

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department, which is often associated with architecture. The composition of the figures on the relief spreads across the plane, which at the same time serves as a background for both background and image. This allows you to work on the landscape and multi-figure plots. The organic connection with such a plane is the specificity of the relief.

The relief is associated with the architectural structure in traditional view, its size, weight and plastic. But its interrelationships with the architectural layer are different. On the one hand, it is a general compositional relationship between the place and the role of the relief in the composition of the building; on the other hand, it is the plastic sphere between the sculpture and the language of architectural form. The spatial structure of modern buildings, in their particular urban design, in turn creates a relief system that does not always correspond with the symmetric axis of the main facade, which is not in line with the classical requirements, but is usually functionally self-evident and draws on more important aspects of the structure (the main access point is the main functional volume). It could be a decorative element or a spatial design on the neutral part of a building.

The relief performs its informative function and intertwines with the architectural form to help solve major urban planning tasks.

Compared to circular sculpture, the composition of buildings is used more freely. This type of sculpture is very easy to use both in interiors and in exteriors. The relief relates to the circular sculpture in the traditional view of the architectural structure, its overall size and plastic. But its interrelation with the architectural basis is different. On the one hand, it is a composite character that determines the role and role of the relief in the building's composition; on the other hand, it is a facade of plastic ties with the language of sculpture and architectural forms.

The landscape is particularly sensitive to changes in architecture and its composition. The search for new forms of composite interconnections, enriched both in architecture and in the modern world, goes through many directions. Consider just a few.

The composition of the nature of modern architecture offers many variations in the use of relief. This principle is contained in the dialectical principles of urban demands, which radically change the specific forms and methods of introducing relief to the general politics of expressive means. When it comes to landscaping, it is also meant to be used in buildings' decor. Types and methods of relief use are mainly determined by the functional specification of a particular structure, the specifics of the material that give rise to urbanization, and the plastic nature of the outer size. The design function of the relief is closely related to the purpose of the building, which allows it to formulate the theme with the help of sculpture. The spatial structure of the buildings, their precise urban design, in turn, does not necessarily imply that the

relief is in accordance with the classical requirements, that is, the facade or symmetry of the building, but rather the layout of more important parts of the functionally justified structure. The relief can carry out its informational function by interacting with a large architectural form, helping to solve large-scale urban planning tasks in its small role. All of these are, as a rule, the most active decorative plastic motif in the composition, the content of which can be clearly expressed by associative form, as well as the ornamental character. Its plastic form, depending on the specific task, must have either a graphic tracing of a drawing, or a vividly textured and colorful quality, in sync with the active background.

The nature of the relief form and its plastic expression must be directly related to the spatial composition of the structure and its plastic characteristic. Material plays an important role in determining the compositional links between architecture and sculpture. The root of this phenomenon can be traced in the diversity of new and new building materials, both in terms of their architectural and plastic capabilities, which have been incorporated into modern architecture. The dissemination of these materials has led to differences in their function (constructive and decorative, encompassing). Here are some examples.

Practice shows that tectonic holistic solution of architectural and sculptural forms was also achieved in brick structures as the main material. The use of bricks as the only material for walls and décor has been widely used in the creation of relief in architecture, but of course the plastic qualities of this material make it easy for sculptural compositions. The material is unique for the relief and the wall and gives rise to the organic form, reflecting the plastic nature of the structure. Another logical principle in the interconnection of architecture and sculptural forms is that it is common in modern plastic compositions, based on the contrast and contrast of materials. In most cases, stone is used as an architectural form (concrete, brick, natural stone, etc.) and metal sculpture. For example, an architectural structure of concrete can be embedded in a neutral color wall in complex aluminum-spatial contrast. In this case, the wall is curved like a screen, with sound waves coming out of a relief composition.

When considering the role of relief in space compositions of architectural structures, it is necessary to consider another specific type of form, namely the relief grid. Solving spatial functions and their plastic expression by their nature, such relief is attached to separate architectural plastic forms - walls, piles and so on. It looks very effective because of its large space elasticity. Therefore, the use of relief allows to use a large space-plastic arsenal of a building.

The lattice relief is a particular kind of decorative sculpture that has been widely used in world

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architecture for many years. In many cases, the fence is one of the building blocks for enriching the building's plastic capacity, and its new fill-in details help to restore contact with the urban environment and nature.

From the foregoing, it is clear that in modern architecture, the possibilities of relief are wide. The relief is one of the plastic enrichment of architectural forms and further enhances its figurative expression.

Round sculpture has its own expressive power in the architectural ensemble. In the modern city structure, it draws and draws on public buildings. In this regard, along with the high resolution of individual sizes, architectural compositions have begun to be used in the building systems with complex composition of forms, new concepts of the circular sculpture's involvement in the composition of the building with new architectural principles. First of all, one of these principles is the principle of spatial interrelations. At the same time, the sculpture may not be connected to the size of the building in plastic, but

together they create spatial integrity. Round sculpture plays an important role in creating an artistic city environment.

In summary, the spatial correlation of the statue with the building is based on a comparison of the size of the architectural and sculptural forms. Since the mid-twentieth century, synthesis in art has been extensive and multidimensional, and has played an important role in the creation of new cities, the creation of public buildings, complexes, and memorial ensembles.

Instead of symmetry in static compositions and sculpture layout, the style of their arrangement in ensembles in contrast, dynamic contrasts, and asymmetrical layout came. Rapid shifting of angles, artistic effects, and greater diversity of perceptions (or perceptions) are important criteria for choosing a place for a circular sculpture. Accordingly, even in the sculpture, plastic expressive tools have developed that give it an idea of the interconnectedness of architecture and space.

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