Integrative Potential of Architectural Activities

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Abstract. The architectural activity integrative potential is considered through the combination as well as the organization of necessary universal human and professional, artificial and natural, social and individual architectural activities in the multidimensional unity of its components reflecting and influencing the public thinking with the artistic-figurative language of international communication using experimental form-building, interactive presentations, theatrical and gaming expressiveness to organize an easier contact with the consumer, methods of design and advertising. The methodology is used to reflect the mutual influence of personal and social problems through globalization and identification of their problem in the public, to study the existing methods of the problem solving, to analyze their effectiveness, to search for actual problems and new solutions to them using the latest achievements of technological progress, artistic patterns, creation of a holistic architectural image reflecting the author's worldview in the general picture of the modern world with its inherent tendencies "Surah" and "entertainment". The operative communication means in the chain of social experience are developed - the teacher - the trainee - the new educational result used to transmit the updated information in a generalized form, the current and final control through the use of feedback sheets, supporting summaries, info cards, its decisions. The paper considers the study time efficiency due to the organization of the research activity which allows students to obtain a theoretical generalized information (the creator's limitation) in the process of filling or compiling informative and diagnostic maps that provide the theoretical framework for the creative activity through gaming activity that turns into a work activity which has a diagnosed result.

The art of architecture harmoniously unites the necessary universal and professional, artificial and natural, social and individual, conceptual and figurative-expressive factors into a single artistic whole - a work of art that expresses the personal author's picture of the world through the individual language of the architect in the contexts of time and place. However, the architectural object of modern commercial architecture in its majority, according to researchers in the field of architecture and the media, is far from the embodiment of the picture of the world and does not go back to the level of the work. Losing ties with a person, environment, artisan-art way of creating at all levels from a sketch to a building, the art of architecture often begins to lose artistic quality [1-20].

This is facilitated by the development of computer technologies, which already now minimize the distance between the concept and the implementation, which implies a more fragmentary role of the architect. At the same time, the departure of technical competences (drawing, drawing) increasingly distances him from his own work in terms of artistic creativity in the traditional understanding of it as...
creativity of man-made. There is a need to search for new design algorithms that ensure the preservation of "artistry" when applying new design technologies.

The artistic-figurative language of art has long been the international language of communicative communication. The study of the artistic-figurative language of architecture, dedicated their works: GN. Aidarova, I.A. Bondarenko, A.P. Gozak, G.V. Esaullov, E.I. Kirichenko, O.V. Orelskaya, V.V. Pishchulina, T.A. Slavina, S.O. Khan-Magomedov, D.O. Shvidkovsky, S.M. Shumilkin. The problems of language, the author's method of the architect and the methodology of the design process: B.G. Barkhin, A.K. Burov, K. Melnikov, A. Vesnin, I.V. Zholtovsky; Manifesto of the newest architecture, creative concepts of architectural activity: K. Alexander, T. Ando, M.V. Dutsev, Le Corbusier, K. Kurokawa, F.-L. Wright, H. Rashid, A. Rossi, M. Safdi, A. Siza, J. Stirling, M. Fuxsas, Z. Hadid, J. Herzog, S. Hall, F. Huben, P. Zumthor, D. Chipperfield, S. Choban, B. Chumi, P. Schumacher, P. Eisenman, N.I. Yavein, M. Yansun.

In post-industrial society, with its inherent mass culture and mass-oriented architecture for a large number of people, the researchers note the mandatory establishment of interconnections in the design process 13, 17. Interdisciplinary and intercultural aspects of architectural creativity, common cultural foundations and patterns of architecture, the general methodology of architecture: A.A. Airapetov, Zh.M. Verzhbitsky, L.S. Vygotsky, V.A. Kolyasnikov, M.P. Kravchenko, O. Mitroshenkov, M.R. Savchenko, A.V. Mikhailov.

Conceptual provisions of the theory of activity are reflected in the works of Yu.E. Volkova, M.S. Kogan, N.L. Khudyakova, and others), the psychological basis of the activity theory of teaching is presented in the studies of P.Ya. Galperin, E.G. Kabanova-Meller, A.N. Leontyeva, S.L. Rubinstein; Developed the means of formation of activity (VA Andreev, MI Makhmtova, A.Ya. Nine, AM Novikova, GN Serikov), on the basis of the philosophy of "self" - "I - concept" (H A. Berdyaev, MM Bakhtin, PA Florensky, K. Rogers), motivation (A. Maslow, EP I'l'in, OS Grebenyuk), activation based on the theory of cognitive resonance (L. Festiguer, LS Vygotsky, A.Ya. Galperin, AA Leontiev), cognitive interest (L I Bozhovich, IA Zimnyaya, SL Rubinstein, GI Shchukina). Ideas of integration in education were considered by V.S. Bezrukov, M.N. Berulava, A.I. Guryev [2,5,9].

However, the questions of the organization of the operational feedback in the process of studying the integrated content, establishing the connection between the generations at the level of the artistic and figurative language of communication, creating an integral picture of the world for use in reasonable creative project activity are not sufficiently sanctified.

Human education has a sense of the connection of times, creating a future, it "resurrects" the past, studying the past - creates the future. Through personal activity in historical time a person becomes a participant in the cultural and historical processes of mankind. The most common requirements for the content of education at the level of motivation is the requirement of the most fully represented social experience for the formation of students: 1) personal values (aspirations) characterizing the activity of the subject; 2) a completely personal picture of the world that develops in the mind of the learner (knowledge), characterized by the subject matter being singled out and the objects of the world; 3) man-made means and methods of activity (skills, skills) are characterized by mastered learning cultural means and methods of their application. The structure of personal experience manifests itself in public experience, developing as knowledge developed by mankind about the world, about the ways of establishing relations with it, about values. Thus, personal and social experience is integrated and provides the conditions for taking reasonable independent actions of the student in creative activity.

The establishment of cause-effect relationships for the emergence of new architectural forms for further prediction of architectural development is assisted by tasks with the identification of problems over which architects worked, with the study of options for their resolution, the more problems can be repeated. For example, the problems of emigration and free movement between East and West. This problem was solved by the architects of modern in the dynamic balance of the traditions of the East and West, using symbols, ornamentation, florality (floral ornament and natural forms, understandable to all nationalities), a combination of traditional and new materials (ceramics, concrete, reinforced concrete, glass, metal) (Figure 1).
The desire to escape from monotony led to the emergence of new styles. And if John Eskin (1890-1900) believed that "Architecture is an art that so disposes and decorates the building, that the very kind of it contributes to mental and mental health"; "The architectural ornament as a skin, without which any building will become dead and ugly", "the architect is primarily a sculptor, and then an engineer", "Architecture creates organic structures that must obey the laws of nature ", the architects of constructivism questioned the redundancy of the ornaments Not corresponding to technical realities and rejection of ornament: "What is utilitarian, it is beautiful." The architects of the twentieth century worked on the problem of introducing the spirit of seriality of house-building into industrial production and thinking. Le Corbusier first established that architecture and town planning are a single problem, not two separate issues. Architecture and town planning require a unified solution and involve the work of people of one profession. The city began to be regarded as an organism designed to create conditions for work. Recreation places were organized in public parks, squares, moving closer to the dwelling - on the roofs and under the ground. The tendencies of considering the city as a tool of labor and a symbol of man's struggle with nature, a symbol of victory over it, are replaced by establishing contact with the consumer with theatricality, entertainment, scriptuality, media, illusory and virtuality. Fashionable style directions in architecture receive sonorous names: fractal architecture, digital games architecture, new expressionism, micromalism, interactive architecture. Following the fashion allows you to feel belonging to a particular social group, and at the same time, allows you to show your individuality. Using the info card (Figure 2) and individual preferences, you can identify your creative direction, explore ways to solve existing problems, analyze their effectiveness and suggest an alternative way to solve it.
Information and diagnostic maps are compiled by the teacher and/or trainees on the basis of the studied content in the form of question-assignments verified by the teacher, confirming the validity of the theoretical information by evaluation or painting. The content of informative and diagnostic maps reflects the level of development of society (ideas of philosophy, science and politics) and is the conceptual basis of a creative project that is limited to standards and sanitary norms.

In the process of fulfilling the creative component of the project, the student will be able to independently verify the scientific component according to the materials diagnosed by the teacher that have been agreed upon and checked by the teacher. This saves time for both the student and the teacher, who often repeatedly corrects the same type of remarks from the theoretical part of a large number of students of the group and allows to increase the time for consulting the creative artistic and imaginative component of the project (Figure 3).

The integrated content of assignments of a problem nature is aimed at an expedient and reasonable choice of the means of composition, construction and materials used in historical architectural practice, which are constantly updated. Thus, social experience becomes part of personal experience and vice versa, personal experience becomes part of the public.

Verification of the effectiveness of the use of info cards and information and diagnostic maps was carried out in the process of organized pedagogical experiment in the classes of disciplines "Compositional Modeling", "Architectural Design" and "Scientific Research Work". Diagnostic tools and means of mathematical statistics were used. The results of the research were discussed at scientific conferences and published in printed forms of articles and monographs.

Thus, integrated architectural activity with the use of info-maps and information-diagnostic maps is the connecting link that restores the connection between generations at the level of artistic images, artistic integrity, a holistic worldview oriented to intelligent creative transformations of reality.
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THE FORM ⇒ CONTENT
CONTENT ⇒ THE FORM
1. To determine the scale of the project (city, regional, regional, all-Russian or international scale)
2. Select means that emphasize the dominant of the public building in the composition of the city space (the main building and the ceremonial courdoners)
3. Identify the main input group, emphasizing its importance by rhythm, proportions, scale, color, and other means
4. To determine what proportions are used for the harmony and beauty of the public building (golden section, Gothic proportional system, modulor Le Corbusier, etc.)
5. To determine the used scheme of grouping of premises for effective organization of social processes: cell, corridor, enfilade, hall, pavilion, combined
6. To choose the scheme of the organization of movement in a lobby with a wardrobe:

Figure 3. Information-diagnostic map.

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