Design and Decorative Art in Shaping of Architectural Environment Image

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Abstract. The relevance of the topic is determined by the dynamic development of the promising branch, i.e. the architectural environment design, which requires, on the one hand, consideration of the morphology and typology of this art form, on the other hand, the specificity of the architectural environment artistic image. The intensive development of innovative computer technologies and materials in modern engineering, improvement of the information communications forms in their totality has led to the application of new methods in design and construction which, in their turn, have required the development of additional methods for content and context analysis in the integrated assessment of socially significant architectural environments. In the modern culture, correlative processes are steadily developing leading us to a new understanding of the interaction of architecture, decorative art and design. Their rapprochement at the morphological level has been noted which makes it possible to reveal a specific method of synthesis and similarity. The architecture of postmodern styles differs in its bionic form becoming an interactive part of the society and approaching its structural qualities with painting, sculpture, and design. In the modern world, these processes acquire multi-valued semantic nuances, expand the importance of associativity and dynamic processuality in the perception of environmental objects and demand the development of new approaches to the assessment of the architectural design environment. Within the framework of the universal paradigm of modern times the concept of the world develops as a set of systems that live according to the self-organization laws.

1. Introduction
The problem of studying the processes of correlation of object and monumental and decorative art with the architectural environment in the Russian art history was raised and solved at certain periods of the twentieth century. A complex research was carried out on this topic by a team of scientists of the Scientific Research Institute of Theory and History of Fine Arts of the Academy of Arts under the direction of V.P. Tolstoy, M.A. Nekrasova [1-3]. The problem was considered in a wide range of synthesis of arts and ensemble, the scientists touched upon the issues of general theoretical and philosophical nature, as well as the artistic, compositional and stylistic ones. In the context of the new time of the 21st century, with the expansion of the scope of industrial and environmental design, additional perspectives of studying the problems of this topic appeared (Koskov M.A., Koshayev V.B., Medvedev V.Yu., Vlasov V.G., Lavrentyev A.N.) [4-9]. The researchers clarified the issues of the morphological and typological interaction of various types of plastic arts.
In modern science, it is necessary to continue to develop the principles of artistic analysis of fundamental methods of synthesis and ensemble in the formation of the image of the architectural environment, taking into account the context of the conditions of the Newest Time. In the investigated problem, theoretical developments in the field of related art criticism of sciences - architecture, engineering, sociology, and cultural studies - are important. The urgency of the topic is determined by the dynamic development of a promising branch of creative design activity - the design of an architectural environment that requires, on the one hand, consideration of the morphology and typology of architectonic arts, identification of the specific character of the architectural environment, and, on the other hand, a small degree of scrutiny of this problem.

2. Methods of Analysis of Environmental Objects

The rapid pace of development of the innovative computer technologies and materials in the modern engineering, the improvement of the forms of information communications in their totality has led to the application of the new design and implementation methods, which in their turn have required the specification and expansion of methods for analyzing socially significant architectural environments. At present, the methods of content analysis and contextual analysis of environmental objects as works of art of an architectural environment transformed in time and space have not been developed in architecture and art criticism [10-12]. The content analysis refers to the qualitative and quantitative approaches to the analysis of artistic phenomena, and the context-analysis provides for the application of analytical methods for studying the environment in the Human-Object-Space system. These methods of artistic analysis make it possible to classify environmental objects according to their functional significance, species identity, to consider in the system of interaction with each other, with space in time and with the person/society.

The methods of content analysis and contextual analysis are accompanied by the comparative-historical or comparative analysis, in which the specificity of the environment object is revealed in the process of comparing the ranks of objects or analogues (at the level of typology, kinds, stylistics, subjects, etc.).

3. Typological and Cultural-Historical Forms of Interaction of Various Types of Plastic Arts

The methodological foundations of the study of applied and monumental and decorative art are close to the field of environmental design, but they have specific features related to the aspects of synthesis and dynamism, processuality of perception of environmental objects and complex systems. An original indicator of artistic analysis and evaluation of tectonic art is the basic law of utility, strength and beauty, unshakable in the interpretation of Vitruvius.

The triad of the useful, lasting and beautiful, formulated in antiquity, still retains high significance in determining the specifics of the structural and functional organization of the object-spatial environment, revealing its syncretic basis. From the standpoint of the structural comparative analysis of objects and complexes of environmental art, the property of syncretism is defined in the following positions: 1) the fusion of material/technological and spiritual/aesthetic, technology and art; 2) the inseparable connection between the man and nature, the artificial and natural environment (bionic molding gave birth to the dominant direction of ecotect or biotech in modern architecture, where the associative series causes in the person motives of the concrete reality of the surrounding world); 3) the bifunctional meaning of design-environment objects.

In identifying the content of a figurative solution of a design-architectural object as an external open and internal closed environment, the key is the mechanism of reflecting the specificity of the worldview of the creator. One designer has the priority in a strict constructive formation of the environmental object, the other has a light bionic one, close to the natural linear rhythms. But in both cases an important role is played by design components (street equipment, entrance group, elements of landscape design and monumental decorative art, art objects in various materials of easel or decorative nature).
At the beginning of the 20th century, the lesson of reconciliation of various systems of spatial arts was taught to the world by the innovator of architecture of modernism Le Corbusier. As a young beginner, Le Corbusier was an enthusiastic practitioner in the field of painting. This led him and artist AmedOzanfan to design a new style - purism, which subsequently served as an impetus to the solution of complex problems of the synthesis of arts and the creation of an integral architectural ensemble. It is in this form that we imagine the famous complex of the chapel in Ronchamp. The structures of the actual architectural design and the accompanying components of the monumental and decorative art, which have an important semantic load, have merged into a single coordinated ensemble. In the plane of the turning portal of the chapel, the architect wrote a painting composition, in the gaping through the holes of the wall placed a monumental sculptural composition of the Mother of God, and finally boldly lifted the ceiling, letting a stream of natural light into the temple, which sounded a powerful tuning fork of the entire architectural ensemble. As a result, in the process of dynamic perception of the environmental object a multifaceted, harmonious architectural ensemble interacting with the natural environment is born, in which both the structures of the architectural design itself and the decorative art - sculpture, painting, stained glass (figure1, figure2).

Figure 1. Le Corbusier. Chapel of Notre-Dame du-Ou in Ronchamp, 1955. France.

Figure 2. Sculpture of Our Lady with Child in the Chapel in Ronchamp, 1955. France, Le Corbusier.

Undoubtedly, without the architect's penetration into the world of spiritual Christian culture, it would be impossible to achieve such a harmonious ensemble of the chapel, where the natural natural principle organically entered the structure of the architectural complex. The professional artist, in view of his personal-motivational sense of art, is in constant search of original forms that depend not so much on traditions as on stylistic programs of time, creating unique single forms and objects of architectural art. At the same time, the architect can rely on the experience of traditional building art, but interpret it in his own way. Le Corbusier could and always found an individual approach, whether it is a mass standard development of a residential unit (Marseilles residential unit), or a unique
landmark public building. Plastic arts of sculpture, stained glass, painting are necessary for the architect to enhance emotional psychological influence on a person who is immersed in the world of an architectural object that perceives a new artistic environment. Techniques of synthesis of arts in temple architecture are traditionally preserved, but take an open form of communication with a person. The architect rejects the usual curtain walls, organizing a place for preaching in the open natural space. The next stage in the process of cultural and historical forms of interaction between plastic arts was the object of the Frank Gehry museum complex in Bilbao, marking a new trend in architectural art - the style of deconstructionism (figure 3, figure 4).

Figure 3. The Guggenheim Museum Complex in Bilbao, 1997. Spain.
Figure 4. The interior of the museum in Bilbao, 1997. Spain. "Matter of Time", Richard Serra.

The dynamic process of perceiving a design-architectural object, as well as the methods of digital design themselves, are important in creating a modern deconstructive image of the environment. The construction of the Guggenheim museum complex in Bilbao by F. Gehry became a program object of the architecture of deconstructionism. In this case, we have a sample of an experimental model of synthetic shaping that does not require superimposed pictorial structures. The concept of nonlinearity embraces the minds of scientists and architects. Within the framework of the new universal paradigm, the notion of the world is developing as a set of systems that live according to the laws of self-organization. In the design-architectural images, mobile metaphors are born by means of a new language, the folded form of architectural plastics enhances the associativity of the perception of artistic images [13-15].

The interaction of the arts shifts to a level of similarity: architectural volumes are likened to the sculpture's plastic. Sculpture of architecture is the main property of deconstructive structures. Nevertheless, this did not prevent Gehry from turning to the properly "pure" kind of plastic art-sculpture and ordering the American sculptor (the image of Louise Bourgeois's "Spider" became a landmark for the museum complex in Bilbao). As early as the beginning of the twentieth century, Frank Lloyd Wright, pushing the idea of organic architecture, suggested going from "function to form", building an edifice "from the inside out." The academic static facade architecture was gradually replaced by the dynamically developing in space volume architecture. The interiors of the Guggenheim Museum have the same nonlinear broken structure, which is enhanced by the introduction of a voluminous installation in the form of a labyrinth - as a visible materialized embodiment of flexibility. In this case, the sculptor supports and develops the idea of an architect that generates a sensitive/sensual image of the architectural environment.

Thus, modern designers achieve a more complex, multifaceted organization of spatial structure, form a dynamic image of the architectural environment, embodying the organic unity of the Human-Object-Space system. The architectural image embodies the specificity of the figurative-content, structural and functional properties of the artistic style of the time. Style, which can simultaneously act
in the meaning of the method (constructivism/functionalism, deconstructivism, biotech). The criteria for the artistic quality of the architectural object are such principles of its organization as compositional unity and harmony, a high degree of volumetric spatial imagery, expressive textural and texture properties of the material used, the integrity of the form and light-color solution. Frank Gehry's architectural work was a kind of standard of the newest architecture of the postmodern era, incorporating both modern approaches to design and world time codes of time. The play with space, the play with the form and its texture and texture properties, and finally the play with the process of the dynamic perception of the environment object in time and space - together formed into an interactive method of non-linear form of deconstruction, assuming simultaneously the role of style and method as it was in the era of historical constructivism/functionalism.

The image of the architectural environment is sharpened with the introduction of components that are related to it decorative spatial arts [16]. At the same time, the tissue of natural matter, the strength of its energy, becomes a living plastic material. This can be seen on numerous examples of the Claes Oldenburg environmental images [17-19]. The bicycle wheel recessed into the earth ("La BicycletteEnsevelie", 1998) in the Parisian park of La Villette (parc de La Villette) is a game object actively interacting with Nature and Man. The famous Milan needle with a multicolored thread passing through the hard surface of the cobble square is a giant designer art object (Needle, Thread and Knot/Ago, Filo e Nodo, 2000, a joint project with Coosje van Bruggen). The decorative composition, symbolizing the capital of Italy as a trendsetter, in a bizarre way, organizes the space of the station square of Cadorna (Piazzale Luigi Cadorna, Milano) into a single harmonious structure of the urban quarter. A bright object reconciling architecture and sculpture is the spatial installation of the input group in the form of giant binoculars (the project of C. Oldenburg, 1991) of the building of the advertising agency "Chiat Da ", designed by F. Gehry for Los Angeles. Moreover, the plastic form of the binoculars is not only decorative, - the architectural element is of practical importance (small conference rooms are located inside the volumes). In one of the interviews, Bernard Tschumi noted: "I do not project space, I design the conditions under which this space arises" [20], which proves to us the importance of context analysis methods in designing and in evaluating the final result.

4. Conclusions
Applying in the artistic analysis of architectural objects the methods of content and context-analysis, the objective processes of the design development and implementation of the environmental image are revealed, and its natural inclusion in the natural landscape of the environment. Due to the development of post and neo-modernism in the architecture of "play" as an image and "play" as a method, we fix the formation of a kind of similarity method in design-architectural design: architects transform expressive means of decorative painting or sculptural plastics into the field of architecture. Today, the appeal of researchers to more closely study and the analysis of the interactive approaches to creating an image of the architectural environment - leading the architect to the system of active interaction of the object with himself, man and nature - seem legitimate.

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