

The Use of Small Forms and Sculpture in Landscape Design

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Abstract— *The creative interests of architects include not only city planning and building design, but also the creation of various details — street lights, advertising, etc. In the process of increasing complexity of tasks on the spatial organization of the human environment, the scope of the architect's activity expanded and there was a narrower specialization, the allocation of specific areas of professional creativity. The creation of small architectural forms became an independent sphere. However, until designers turned to the urban environment, architects continued to design garden furniture, lighting fixtures, pavilions, vases for flowers, and play equipment. Basic functional principles of the means of small forms have been considered in the article.*

Keywords— *Sculpture, landscape, small forms, building.*

I. INTRODUCTION

There is a controversy about the spheres of influence of design and architecture in the formation of the subject-spatial environment of the city. However, experience confirms that it is not the division of fields of activity that is fruitful, but the active creative collaboration of architects and designers. Therefore, the authors did not seek to present small architectural forms as objects of landscape design only. Landscape prerequisites for the development of small-form design techniques were identified, and their role in the organization of open-air spaces of various functions and urban significance was determined. Small architectural forms are considered as components of natural and transformed landscapes.

Let's focus on small forms — equipment that is created for a specific landscape environment (either close to natural in forest parks and recreation areas, or the type of small open spaces in the thick of urban development). This includes garden furniture, equipment for playgrounds and farm grounds. This list could be supplemented with other objects of creativity of both the architect and the designer. However, it is not the type of hardware that is important, but the quality of its connections in the object — environment system. There are many variations of these relationships: a natural object in a natural environment (a molded green sculpture in a Park clearing), a natural object surrounded by buildings (a green sculpture or tree sculpture on a paved square in a city), decorative plastic, a vase or an information sign in a forest Park, square, etc.

In each case of the "object — environment" combination, contrasting, neutral or subordinate solutions are possible, which is achieved by shape, scale, material, color and other compositional means. If the equipment stamped from bright plastics contrasts with the environment in a forest Park, is

neutral, appropriate on the street of a modern city and is subject to the General style at an exhibition on industrial aesthetics, then for a bench made of a slightly processed log in relation to the named "environments", the reverse row is formed: submission, neutrality, contrast.

II. THEORY

Images of "Art landscape" were formed by the end of the XX century. We can say that these gardens are a result of the search for art of the last century. They are used for non-traditional garden creation and new construction materials and technologies.

Thus, it can be argued that "Art landscape" is a composition where the content and author's idea dominate the form. Moving trees, light that gives the garden a mystical effect; familiar objects with a new meaning, such solutions can be found in modern gardens. They can surprise, delight, outrage and even shock, but they will not leave you indifferent [1].

In "architectural" gardens, the connection with painting and sculpture is clearly visible. The game element is distinguished by a new art in which experiment is a form of game behavior.

To create the effect of movement, water and wind are used — the most dynamic of the elements. Japanese architect Makato Watanabe explains the ideas of kinetism: "You can't see the wind. You can feel it on your cheek, but you can't see it. Only the trembling of the trees leaves betrays its presence. The trees are devices for the visualization of the wind" [2].

Art landscapes expand our understanding of the garden. Authors reflect their worldview and philosophical ideas in these gardens. Creators of art landscapes, in addition to self-expression, also solve the issues of secondary consumption of household and industrial waste.

The problems of modern landscape sculpture, including urban landscape sculpture, are quite serious and depend on urban architecture. The small range of possibilities for urban landscape sculpture is largely due to urban development. Very often, there is not enough suitable space that contributes to the sculptor's expression fit your work into the surrounding landscape, without losing its aesthetic significance and influence on spiritual and plastic enrichment urban landscape.

Modern monuments are usually large and have simple, generalized forms, they are noticeable and understandable even to a person passing through past them in the car [3].

Other masters have consciously withdrawn from nature. This is evident in the works of Constantin Brancusi, a Romanian who worked in Paris. And in his sculptures, there are hints, which are executed in stingy and precise forms the outline of a human figure, a flying bird, a fish. He paid special attention to the manifestation of the natural properties of the material and its fine, careful processing [4].

In the first decades of the twentieth century, a group of cubist sculptors performed, who built their sculptures out of cubes, cylinders, balls, and others geometric shapes. It was the first time they tried to make statues not a solid piece of metal or stone. They were metal stripes only the outer contours of the shape, leaving it empty inside. It was like drawing in the air.

III. DISCUSSION

A feature of the development of modern sculpture in the urban landscape it is a continuation of the best artistic traditions of world culture. There is a close connection between art and life-building. The idea of its meaning and form is formed under the influence of artistic ideas, achievements and new tasks that strive to embody the harmony of man and nature. American architect Kevin Lynch said: "It is necessary not only to discover and express the past, but also to record the current history in the memory of the place» [5].

Works of sculptors in the design of the city landscape increase the spiritual level of society, filling life artistic sense. The natural in small architectural forms can be transmitted either indirectly, by artistic stylization, or by direct copying, imitation. Elements of the subject-spatial environment can be built according to the laws of bionics, contain bionic motifs, or be "taken" directly from nature and only "corrected" by an architect, designer, or artist (Figure 1).

In the architectural practice of creating small forms and elements of external improvement there are two directions: 1) focus on the industrialization of works and the use of new building materials (precast concrete elements, plastic, plexiglass, etc.); 2) creation of small architectural forms of individual manufacture from traditional building materials (wood, stone, monolithic concrete).

The first direction is a broad standardization and typification of small architectural forms that meet the pace of modern urban development. The most rational approach is to unify not finished products, but individual elements, whose combined Assembly gives a variety of small architectural forms and their functional and compositional combinations,

and therefore expands the possibilities of "adaptability" to the environment.



Fig. 1. Abstract sculpture in the landscape

The basis of design should be the creation of the maximum number of types of finished products from a minimum number of elements, which can be used to obtain not only individual new small forms, but also sets of equipment for various urban situations, while maintaining the principle of standardization as the main condition for industrial production. In aesthetic terms, the most acute problem is a reasonable ratio of standard and individual. It is important to avoid turning unique things into banal.

IV. CONCLUSION

The domestic and foreign experience analyzed and summarized in this article confirms the formation of a new landscape direction in architecture and design. However, in order for this direction to implement the tasks of aesthetics of cultural landscape details, and therefore to improve and protect the human environment in the open air, it is necessary to widely implement the landscape method. Its essence at all levels of creativity on the spatial organization of the environment consists in the design, construction and maintenance during the operation of not isolated objects, but fragments (or subsystems) of the architectural and landscape environment.

For the theory and practice of landscape design, the problem of the relationship "mass — unique, typical — original" remains unsolved. It can hardly be disputed that at the current rate of construction, when thousands of hectares of new territories are developed annually, landscaping should be focused mainly on standard elements. Experience shows that in relation to the natural environment, fairly perfect standard forms are more harmless than uncontrolled replicated original small forms.

It is important that not only specialists in the field of landscape architecture, urban planners, but also architects who create individual structures, are increasingly turning to landscape tools. This is expressed in the landscaping of courtyards, creating gardens on roofs, and most importantly, in the General method of design "from the landscape". This

method includes the spatial organization of the immediate environment of the building, its architectural and landscape stylobate, makes it possible to organically fit into the ensemble of buildings and the landscape of the city, significantly improve the quality of the subject-spatial environment in the open air.

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