

## RESTORATION OF ARCHITECTURAL FORMS OF THE URBAN ENVIRONMENT

**Nurmuradova Yulduz**

Samarkand State University of Architecture and Construction, Faculty of Cultural Heritage Protection, Samarkand, Uzbekistan.

**Annotation:** The main disadvantages in the formation of architectural forms and visual communication systems in a modern city are considered. The principles of design and reconstruction of small architectural forms are proposed, their typology, examples are considered, and the main directions of optimization of the visual communications system of the city are given. Special attention is paid to the design and reconstruction of small architectural forms and elements of visual communication of urban parks, squares, squares, embankments, boulevards, their style and image specifics, depending on the size and functional purpose of urban landscape objects.

**Key words:** Recreational equipment, landscape, stylistic unity, monumental and decorative art, environmental approach, environmental design.

Elements of visual communication and small architectural forms decorate and significantly diversify the urban environment, decorate both open and closed landscape spaces. They are placed in various exteriors and interiors, are diverse in terms of functional purpose and spatial characteristics. As objects of variable and standard design, they provide a variety of solutions and reveal the most vivid architectural appearance of the urban environment, emphasising its individuality.

In the streets of modern cities nowadays, due to the development of small business and entrepreneurship, a large number of small architectural forms appear: small cafes, kiosks, transport stops, etc. As a rule, they have low aesthetic characteristics, are made of a variety of materials and often do not take into account the nature of the environment, creating a sense of chaos and violating the integrity of the urban architectural environment. To eliminate these shortcomings, it is necessary to develop a targeted programme at the city level on landscape formation of the urban

environment, as well as methodological developments for practical use in the formation of a system of visual communication and small architectural forms in the urban environment.

Small architectural forms (SAF) are small-scale structures and devices for seasonal and year-round use, stationary or transformable, designed to serve people in urbanised and natural environments. They have both utilitarian and artistic and decorative purpose, and some only decorative. Utilitarian structures include trade and information kiosks, telephone booths, gazebos, pavilions at transport stops, shading structures (pergolas, canopies), benches. A number of structures of artistic and decorative purpose include supports for climbing plants, flower boxes, trellises, soffits, trellises, fountains, sprinklers, etc.

The nomenclature of SAF and recreational equipment is determined taking into account the functional purpose of the urban area or landscape object, and the placement of small architectural forms should be directly related to the functional zoning and architectural-planning solution of the site. When placing SAF in different types of urban environment it is necessary to observe the requirements of style unity, as well as the degree of their compositional activity. When creating SAF s, the main requirement should be their integrated design, reconstruction and application with the use of modular elements, achieving stylistic commonality with the help of unified form-forming elements, the minimum number of types of construction materials used.

Garden furniture for recreation is widely used in the formation of landscape objects - gardens, parks, squares: various types of benches, pergolas, shade canopies, arbours, urns. They have mainly functional purpose, but also have a significant impact on the spatial and aesthetic organisation of any territory. Garden design (furniture, forms of small architecture, paving, lighting, sculpture) should be designed together with vegetation simultaneously and depending on the general artistic idea-theme of the landscape composition. Drawing, colour, size and staging of stationary and portable garden furniture depend on the adopted colour and general compositional solution. In

any case, there are two design principles: harmonious (in accordance or proximity to the background on which it falls) and contrasting.

Lighting in a park, garden should fulfil not only the necessary functional role, but also be an organic part of the overall thematic concept. Lighting emphasises the character of the overall composition, highlights the most significant techniques and at the same time is a composition itself. Artificial illumination in the evening and night time in its nature is close to the methods of theatre lighting. In night lighting creates a spectacular alternation of light and shadow, mosaic of leaves, pattern of branches, transforms the colour of foliage. Different light sources produce illumination of different colours. Blue-greenish lighting (mercury lamps) is most favourable for illuminating conifers. Golden-yellow lighting (sodium luminaires) is excellent for illuminating autumn foliage. Depending on the importance of the elements of the composition, they should be lit with low and high luminaires.

Paving, decorative and functional, should be designed in accordance with the adopted landscape composition. It should be taken into account that a large pattern visually reduces the space of the paved area, and a small monochrome pattern visually increases this space. In case of application of various decorative materials in garden composition it is necessary to pay attention to their relatively limited use and their subordination to a single architectural image.

Sculpture thematic and independent requires a particularly thought-out position, as it is the most expressive means in the design and reconstruction of any landscape object. In case of necessity of its circular inspection, the sculpture should occupy an island position in the composition. If the sculpture is frontal, it is necessary to create a landscape background depending on the theme of the sculpture. In individual cases (sculpture garden), the composition should be subordinate to the theme of the sculptures. In this case, a significant role is played by illumination designed for the effect in the evening.

When placing the SAF on the territory of the landscape object it should be remembered that the main role here belongs to arrays of greenery, separate decorative

groups of trees and shrubs, water surfaces, geoplastic relief. Small architectural forms should harmoniously fit into the garden composition and should not be diverse in style and form.

In the formation of open urban spaces not the least role is played by elements of visual communication. In the modern city, the flow of information, more than 80% of which is perceived through the organs of vision, has increased significantly. Visual chaos has fallen on the man of the XXI century, it is more and more difficult for him to orientate on the streets, in parks, in the interiors of large public buildings. The basis for the orderliness of the architectural environment can be, first of all, the creation of a clear system of visual communication that helps a person to orientate in an unfamiliar environment. Space can be chaotic and organised. Chaotic space is the result of spontaneous formation and unprofessional approach.

Means of visual communication are a clear system of predominantly graphic images that orientate a person in the architectural environment according to a predetermined programme. They include: signposts, signs, pictograms, scoreboards, posters, billboards, shop windows, poster boards, advertising and lighting installations, etc. Nomenclature of means of visual communication is quite diverse and should be thought out at a professional level with observance of a number of design principles. The system of visual communication should have a style unity and be based on the use of certain artistic methods. The more strictly the number of used means and methods is limited, the more definite is the style unity of the system. Among the signs of style unity of the system are the following: manner of execution of the element, artistic unity of elements, colour, size and shape, variant reproduction, technology of reproduction.

When reconstructing landscape and recreational areas, visual communication means are used depending on the functional purpose of each zone of the landscape object. In large-sized parks with a complex network of alleys, paths and platforms, such means are most necessary. At the entrance to the park there are usually placed on boards schemes of the territory with clear marking of its structural elements, display of the main objects of the park with explanatory inscriptions and legible signs. Numerous



signs are placed throughout the vast territory of the park, the imaginative and constructive solution of which is harmoniously linked with the natural environment in terms of scale, proportions, rhythm and colour.

The size of visual communication elements and small architectural forms of the park should be relatively small, harmoniously blending in with the natural environment, which is the main component of the landscape object. In particular, this requirement applies to such structures as cafes, restaurants, kiosks, which should be part of the park composition.

An important role in the organisation of space using the means of landscape design is played by elements of monumental and decorative art and sculpture. These include: large entrance signs, monuments, monuments, volumetric sculptural and decorative compositions, decorative pictorial panels and reliefs, commemorative plaques, memorial inscriptions. The means of monumental decorative art can solve the following problems: revealing spatial reference points, emphasising the most important planning elements in the urban environment, revealing the originality of landscape spaces, etc. When incorporating elements of decorative applied art into the urban environment, it is necessary to maintain the scale ratio of sculpture and buildings, as well as to enhance the figurative characteristics of the environment.

No object of architecture and urban planning exists outside of nature and landscape. Therefore, it is necessary to significantly increase the level of landscape training of each architect regardless of the type of his future activity: design, scientific, managerial or pedagogical. The medium approach in architecture with its broad understanding as an activity aimed at the spatial organisation of the human living environment, its humanisation, predetermines the interrelated solution by architects of such important problems as the protection and rational transformation of the environment, harmonious arrangement of residential, industrial, recreational environment, neutralisation of the consequences of urbanisation by architectural and landscape means, etc.

The basics of landscape design are presented with an emphasis on traditional functional and compositional issues, but it also reveals to what extent a modern

architect needs knowledge of geographical landscape science, ecology and other natural sciences to work with landscape. After all, the more complex the object, the more diverse the interrelations between the natural and the artificial, the more versatile knowledge is needed for a competent and far-sighted solution to the tasks of architectural and spatial transformation of landscapes in the interests of society.

Consideration of the issues of formation of architectural-landscape objects of different types according to a unified scheme helps to identify the specifics, effective comparative analysis and a stronger grasp of the methodological foundations of architectural design and reconstruction of the landscape.

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