



Symbiosis of Arts in the Design of Architectural Space

D. Kabylov, L. Mussabekova, A. Blyal and B. Ayt

Kazakh National Academy of Arts named after T. Zhurgenov, Almaty, Kazakhstan

Key words: Architectural concept, composition, artistic idea, nonlinear architecture

Abstract: In this study, different types of activity are considered in creating an artistic image in architecture. “Architectural image” can never be revealed as a kind of “literary” semantic “content” embodied in this monument. The artistic views of society are reflected here in a more general, abstract form. It should be emphasized that the architectural image is therefore less individual, it embodies not private, transitory “trends of the times” but more typical, leading artistic views and tastes of society. These qualities of the architectural image also determine the outstanding significance of the architectural monument as a historical source: it conveys to us in its content not an accidental but typical, not a private but the main thing in the artistic views of a given epoch. At the same time, this historically determined by the level of culture the acceptance of the definition of the forms of the new construction by reference to the previous monuments of architecture “samples” was one of the conditions for the accumulation and growth of national features in architecture, its originality because in the process of changing the artistic views of society from. The past of architectural experience was selected the most valuable and responded to new requests.

Corresponding Author:

D. Kabylov

Kazakh National Academy of Arts named after T. Zhurgenov, Almaty, Kazakhstan

Page No.: 428-438

Volume: 15, Issue 12, 2020

ISSN: 1815-932x

Research Journal of Applied Sciences

Copy Right: Medwell Publications

INTRODUCTION

As we know, the law of uneven development, types of art formulated in his time by G. Hegel is manifested in the fact that the hierarchy of art forms is very mobile and often loosely associated with changes in the socio-political and economic aspects of public life. As a result, a dominant form of art appears in the cultural field which to some extent “tunes” the artistic activity as a whole imposing on it an imprint of its own specifics.

The advancement of a certain type of art to the top of the hierarchy, apparently, is due to its ability to represent the world’s dominant picture of society in the most complete and adequate manner. So, for example, the

medieval world picture with a weakened time coordinate is most fully answered by spatial art forms temples decorated with sculpture. The dominant position in the picture of the world of modern man of the time factor leads to the nomination of temporal and spatio-temporal art forms^[1].

But at every moment of time artistic culture is a dynamic and self-consistent system with interacting elements. As a result of the appearance of new elements, for example, art forms based on the achievements of scientific and technical progress the structure of the cultural system and the functions of its individual elements is changing but in one form or another all elements of culture including the most archaic ones are

still preserved, although be and in a modified form. The purpose of this work is to consider one of the spatial types of art architecture^[2].

Tasks:

- To reveal the concept and essence of architecture
- Consider the development of architecture in different historical periods
- Explore the issues of architecture as a cultural monument

Architecture artistic and imaginative organization of space on the basis of building structures. It is necessary to distinguish between utilitarian construction and the design concept corresponding to this technical activity from architecture as artistic creativity in stone, wood and clay. The architect deals with the concept of composition and uses expressive (compositional) means: meter and rhythm, symmetry and asymmetry, relations of magnitudes and proportions. These tools correspond to the methods of accentuation, balancing, proportioning.

Architecture is referred to as bi-functional (dualistic) arts, in the composition of which utilitarian and artistic functions are combined. Their combination and interaction are determined by the genre of architectural creativity (sacral or temple, architecture, palace, residential buildings, technical facilities)^[3].

Architecture is also referred to as spatial types of art, more precisely, to space-time, because the architect organizes masses, volumes, lines, silhouettes not only in three-dimensional space but also in time of perception of the composition by the viewer. Only in motion, that is, in time and direction of the unfolding of the composition in space, with changing points of view, the passage of the viewer along, around and inside the building, reveals the idea, the idea and the artistic image of the architectural composition. In this sense, as A.I. Nekrasov, the theoretician of architecture, noted, it is not a stone or a tree but space and time are a composite material, the main artistic means is the organization of movement.

Accordingly, all architectural compositions can be divided into two types: “stay in space” and “advance in space”. The first type includes centric and hall compositions, to the second alleys, galleries, enfilades, arcades. The attribution of architecture to “non-descriptive arts” is very controversial. In comparison with painting, sculpture, graphics, the architect does not really represent concrete objects (except for decorative details). But architecture is able not only to express but also to depict abstract, sublime ideas and images: ascension, exaltation of spirit, flight of the soul, strength, power, calmness, confidence. Such images are transmitted directly, bypassing the Aesopian language of allegories, neither can the painter nor the sculptor. Therefore, B.R. Vipper called the architecture “highly

visual art”. The artistic meaning of the art of architecture is, therefore, in the transformation of the utilitarian building structure into a composition.

For example, a pillar that withstands the severity of overlapping is an optimal, solid and reliable construction structure and a column expressing the idea of spiritual resistance to gravity and ascension to the sky is an architectural image, composition.

Outwardly, these forms look almost identical but their content is different. This difference is defined in the theory of architecture by the concept of an order. Here, the boundaries of architecture as artistic creativity pass. Hence also the traditional comparison of architecture with the cosmos arising from chaos, “humanised matter”, the stone book of mankind, frozen music.

In architectural design, a combination of different types of arts is used to create an aesthetic meaningful artistic feature of the environment. At the present stage of the project activity, the creation of an artistic environment to go beyond the symbiosis of the famous triad, it is painting, sculpture and architecture^[4].

“The architectural work achieves the greatest wholeness when it becomes a synthesis of the author’s concept, social demands, aesthetic preferences of society, town-planning, three-dimensional functional, constructive patterns, artistic assumptions, the spirit of the place and the sense of time. In connection with the actively developing global processes of globalization and the accompanying struggle for the preservation of identity, multidimensional architectural and artistic integration acts as a means of dialogue and manifests itself in the communicative space of the city, in creative concepts of architectural activity, in the aspect of historical and cultural communications as well as in method of architectural and artistic education”.

It is known that at each historical stage the dominant type of activity manifests itself which affects other branches of human life. Architecture, by its social nature, responds to social demand and in creative searches very often interact with such relevant trends. For example, technical, computer images-allusions came to architecture in processed form from scenography in 1922-1923 of the XX century^[5].

Scenery A. Vesnina, performed for the play “The Man Who Was Thursday” after Chesterton’s play preceded the appearance of the first architectural constructivist projects. In the opinion of the researchers it was a professionally realized “passage” of constructivist as an artistic phenomenon through the theater into architecture (Fig. 1).

The end of the 20th and 21st centuries is marked by the birth of a digital architecture, based on the integration of architectural art and mathematical science. Digital technologies are one of the bright factors that brought, significant changes in all areas of human life. Computer

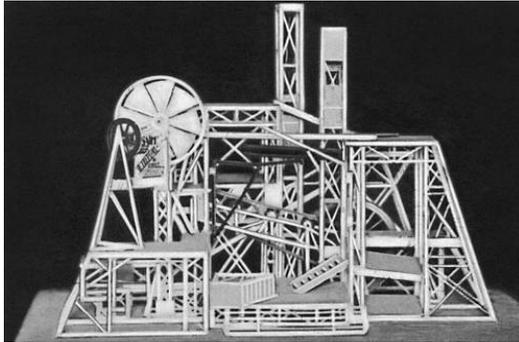


Fig. 1: A. Vesnin Decoration to the play “The Man Who Was Thursday”

programs are included in the educational process of architectural and art schools, they are used in design organizations, projects of creative competitions are trying to demonstrate the possibilities of computer technology. The development of computer technologies and its widespread use in project activities has given rise to the emergence of a new concept of “nonlinear architecture”. The concept of non-linear architecture is determined, first of all, by special modeling techniques. The term “nonlinear architecture” was first introduced in 1997 by Charles Jenks to designate a new trend that replaced postmodernism^[6].

A vivid example of such architectural creativity can be the materials of the international competition held in 2008 under the title “Art Space: Architecture and Landscape”. The organizers of the competition are global organizations for creative digital artists NVIDIA and CGSociety. The competition involved computer graphics professionals, architects and artists from around the world. The president of CGSociety organization Mark Snoswell and the jury included specialists from Ubisoft, Midway Games, NVIDIA, DreamWorks and the San Jose Museum of Art. According to the jury, the exhibited works demonstrated a high artistic level of deducing, architecture beyond the established, habitual architectural stereotypes. “Such architectural and creative competitions are very useful, since, they allow us to significantly expand the horizons of the future. And this is not the “Paper Architecture” of the Soviet period of the late 20th century but the “Digital Architecture” of the early 21st century. With the advent of new computer technologies, a new intellectual leap occurred, allowing architects-artists to work in a new virtual world”. The concept of this competition is to demonstrate the architectural object is not a material object but a virtual object. A consumer can live at once in several dimensions, moving in this global virtual space (Fig. 2 and 3).



Fig. 2: The 1 place. Marek Staszek. Poland. “Complex in the center of the universe”



Fig. 3: The 2 place. Sergey Skachkov. Russia. “The Great Bayan”

The ideas of Tommaso Campanella, Thomas More, Francis Bacon and other utopians of the past who once dreamed of a just society arrangement were realized in the experimental city-state project. In this city it will be possible to be, communicate, cooperate and rest all Internet users, regardless of territorial boundaries, national and geographical disunity^[7].

The use of digital technology in real design can make changes in design norms and parameters and stimulate the appearance of new types of architectural objects.

In this aspect, the concept of Bjarke Ingels is interesting, in which he works with media light and sound surfaces and self-guided transport. Ingels is considering the possibility of using a programmable surface as a substitute for the familiar pavements and roads. These digital surfaces could completely transform the process of moving people and their interactions with each other with transport and surrounding objects. Such surfaces, for example, would prevent a person from approaching the car, delivering light or sound signals from the surface and even predicting its trajectory (Fig. 4).

Such concepts and developments can lead to changes in the typology of the street-road network. As examples of the application of digital technologies to create an aesthetically significant environment, it is possible to consider concepts for regulating climatic conditions, orientation in space and light and sound effect^[8].



Fig. 4: Illustration of the concept of the digital city of Bjarke Ingels



Fig. 6: Interior Gulf Stream project



Fig. 5: Jade Eco Park in Taichung

The idea of an ecological park in Taijun (Taiwan) is to create a park that mitigates the climatic conditions of the region. With the help of special software that collects and analyzes climate data, various architectural objects and communications will moisten, purify and cool the air in the park, creating more favorable conditions (Fig. 5).

In his projects Digestible Gulf Stream and Interior Gulf Stream, Philip Ram explores the interaction of various heat fluxes. Thanks to two horizontally placed plates, heated to different temperatures, he was able to recreate the natural phenomenon of convection (Fig. 6).

Experience Rama shows that today the architect can freely handle the microclimate inside the premises, setting not just static parameters but also creating a “living”, dynamic environment^[9].

The examples considered make it possible to assume that the design parameters of the external and internal spaces can significantly change.

The decision by the architects of socio-economic and environmental problems often leads to the appearance of objects that are clearly expressed in an artistically imaginative plan. An interesting concept is the vertical

forest “Bosco Verticale” in Milan which is aimed at solving the ecological problem of the city. This is the first vertical Forest called “Bosco Verticale” being built in Milan, the architectural studio “Boeri” (Italy 2015).

An imaginative solution is associated with two giant trees. “The height of the bass is 80 and 112 meters, together they have the capacity to plant 480 large and medium-sized trees, 250 small trees, 5,000 shrubs”. This volume is equivalent to 2.5 acres of forest. To realize this idea, architects worked together with botanists for more than two years (Fig. 7).

L’air nouveau de paris (2015 by architect: Planning Company Korea is a new one which includes office and residential buildings of a series of individual egg-shaped metal structures located above the grid of highways that hang above the highway section (Fig. 8).

The architectural idea of the project “L’air nouveau de Paris” appeared as a result of a competition announced by the Paris mayor’s office whose goal is to re-transform unused old buildings and empty intervals in the city center^[10].

The museum forest in the Chinese city of Zhuhai (2015 by the architectural bureau “ABALOS+ SENTKIEWICZ arquitectos”). This project is under development, its main idea to combine a cheerful, light and carefree atmosphere with a protected closed space for the representation of works of art was embodied in the architects in creating a kind of forest on the territory of the museum.

High structures in the form of trees are not only one of the main external features of the building but also play an important role in its climate control. The crowns of the trees form a shadow over the inner courtyard, collecting dew overnight, the evaporation of which helps in cooling the building throughout the day (Fig. 9).

Empty branches and trunks of trees also collect rainwater and then send it to underground storage tanks. Water from storage facilities is used for fountains on the territory of the museum which work in the summer^[11].



Fig. 7(a, b): Residential complex “Bosco Verticale” in Milan, Italy, 2015, author: architectural studio “Boeri”

The problem of lack of urban space is solved in a five-tiered skate park, developed by the British firm Guy Holloway Architects. In the planning solution, the object combines the advantages of a multi-storey garage and the amenities of more traditional skate parks. It will be a huge sports complex where you can ride a skateboard or bike BMX (Fig. 10).

The analysis of the above examples confirms that in many countries of the world there is a close attention to architecture and design, as areas of project activity and knowledge. Recognition of architecture as a medium of “special subject-spatial order” presupposes the need for



Fig. 8(a, b): L’air nouveau de paris, 2015, author: architectural firm “Planning Korea”

“general cultural architectural and artistic education” of the society, that is, the presence in it of highly qualified professionals of architects, designers and artists and understanding in the architecture, design and visual arts of customers. The architectural and artistic education of each person today becomes an important common goal for the citizens, for it is one of the essential conditions for the harmonious development of the material and spiritual culture of all mankind^[12].

At the international congress of the International Union of Architects in Barcelona in the joint charter of the UIA and UNESCO “On the formation of architects”, it was, its socio-cultural and professional importance. In the Charter, article 9, section II, “The objectives of education”, it says: “Issues related to architecture and environment should be introduced into school curricula as part of general education, because early awareness of architecture for both future architects and building users”. Architecture is most closely associated with the development of the material productive forces of society

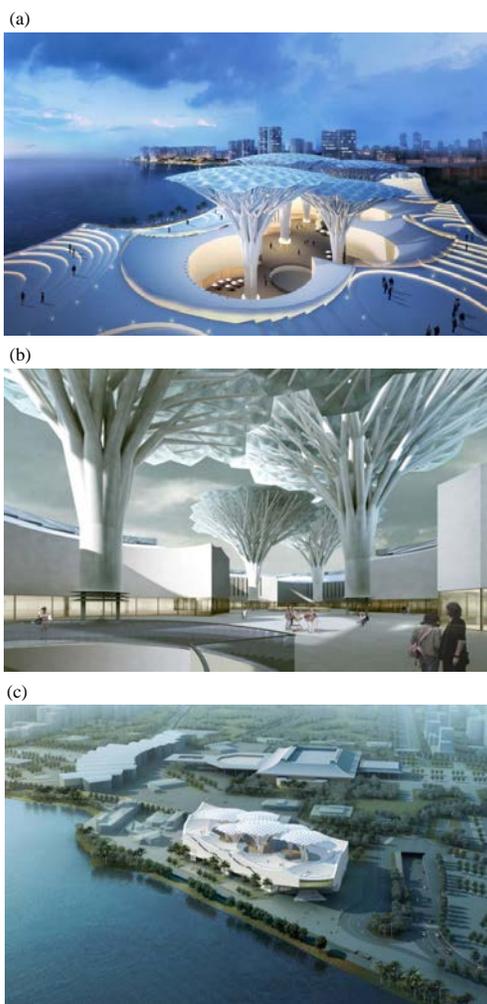


Fig. 9(a-c): Museum forest in the Chinese city of Zhuhai (2015 by the architectural bureau “Abaos+ Sentkiwicz arquitectos”)



Fig. 10: Skyscraper in Folkestone, Great Britain, authors: Architectural bureau Guy Hollaway

with the level of development of technology which are found in monumental construction the most vivid

expression. This close relationship of architecture with production affects the use of a particular building material, the use of certain structures in a particular construction organization and providing it with cadres of architects and rank-and-file builders in mobilizing for the construction of masters of other handicraft specialties and so on.

This determines the particularly high cognitive value of architectural monuments as historical sources an analysis of the material and technical qualities of these monuments allows you to judge almost directly about the productive forces of society, its technical weapons and knowledge.

This study of architectural monuments begins in fact only now with the development of architectural and archaeological research: before that, researchers were mainly interested in the formal artistic side of the monument^[13].

It is necessary to distinguish strictly the two sides in architecture which have their own laws of development: its engineering and technical material basis which was discussed above and its actual artistic side, the actual architectural art itself. The construction industry, with its technical methods and experience with its materials and the organization of work does not, of course, refer to super structural phenomena. One and the same construction equipment can sometimes be the basis of different stages of the history of architectural art, different eras. True, new artistic views, new ideological tasks put forward before architecture have a certain influence on the development of technology and structures.

In turn, new techniques, the progress of construction equipment allow to set and solve new artistic and architectural tasks, i.e., both sides of the construction act in dialectical unity and interaction. Nevertheless, the construction technique, the system of empirically mastered laws of statics of structures, of the known properties of materials, etc. is not “canceled” with the transition from one stage of the historical development of society to another^[14].

Architectural art differs from other arts, for example, painting and sculpture, in that it embodies the artistic views of society in works as a rule having utilitarian, material and practical purpose: dwellings, palaces, fortifications, temples, mausoleums, etc.

The very composition, number and development of the types of these structures and their peculiarities already speak with sufficient clarity about the character of this society and the location of buildings, for example, inside the medieval city, provides invaluable material for illuminating not only its topography but sometimes its character. The types of architectural monuments very clearly reflect the nature of this society.

Unlike fine arts painting and sculpture, expressing a certain ideological content in real images that reproduce

the sensually perceived world, the “language of architecture” is not pictorial and therefore its interpretation is more difficult.

The situation in the Kazakhstani cultural area reflects to a certain extent the worldwide development trend but nevertheless there is a regional, country specificity that determines our approach to the issue under discussion^[15].

In Kazakhstan as in the whole world, there is a great interest in architectural and artistic activities. Among the many specialties in the field of art, the profession of an architect, artist designer is one of the most promising and popular. Changes in the economy, conditions and lifestyle, demand in the labor market has further deepened the symbiosis of both types of activities. Many students who graduated from architectural or art faculties are engaged in design activities. The great interest and demand in the labor market of this specialty led to the opening of different design faculties at many universities of our country. The general increasing popularity of architectural and artistic creativity, the desire of a wide range of people to join the aesthetic and spiritual values, interest in the fine arts have served to increase the network of various centers, glaziers, the emergence of a large number of art studios, art schools.

The Kttery of aesthetic requirements to applied arts, the artistic quality of industrial products, decorative-designed types of products has increased indefinitely.

Actual problems in the Kazakhstan architectural science are identical with the global ones. These are issues of ecology, the search for regional identity, the design of energy-efficient buildings, etc. The materials considered above testify that an artistically expressive building is, first of all, an object morally appropriate to modern requirements. In the creation of such works, the architect must have knowledge of relevant areas of activity.

Kazakhstan architect SakenNarynov, referring to the latest achievements of modern science, the author combines various fields of knowledge mathematics and astrophysics, cosmology and topology, aimed at studying the symbolic spaces represented. “Without a deep understanding of the subject and knowledge of scientific knowledge, it is impossible to create such models”. In the opinion of artisans SakenNarynov works on the verge of combining science and art. The breadth and versatility of his knowledge, as well as the scope of creative self-realization, far outstrip time, impressing with the non-standard nature of artistic thinking. The importance of SakenNarynov’s developments in topology was highly appreciated by Einstein’s disciple and follower, the famous American scientist Martin Gardner, noting in personal correspondence that Narynov “looked as far as no one else” (Fig. 11 and 12).



Fig. 11: S. Narynov “Bottle of Klein”

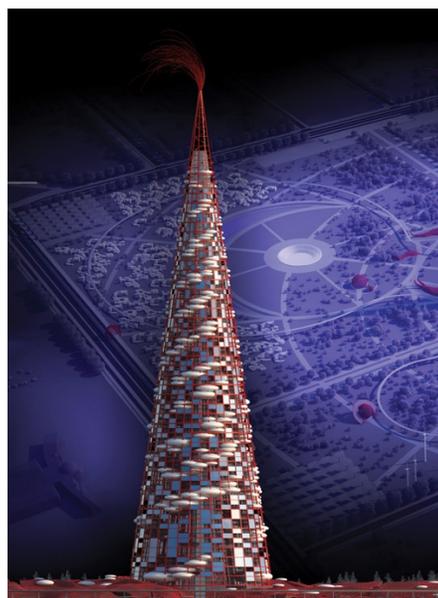


Fig. 12: S. Narynov “Expo-2017”. Energy of the future

The city of Almaty is located at the foot of the mountains of the Zailiysky Alatau because of what has a rather complicated ecological situation. Leyla Rakhimzhanova, an architect-ecologist^[16].

“Eco-Airship”, “Stand-alone power installation, independent of the wind rose”, etc., for which there are publications. Architect Leyla Rakhimzhanova proposed a simple and inexpensive way to clean Almaty from smog a sailboat, or an airship “Antismog”.

The principle of the invention is based on the difference in wind speed in different layers of the atmosphere: in the upper layers it is higher than above the ground. A structure resembling a pipe can pull a smog and lead it beyond the inversion layer. However, simply you can't put a vertical pipe the design will be cumbersome, it can suck people. Then Rakhimzhanova came up with a self-opening sailer that would easily climb into the air thanks to inflatable elements filled with helium horizontal rings or vertical ribs. The rings of the conical shape need to be filled with helium in succession, starting from the uppermost^[17].

According to the architect's design, the wind tunnel could look like a vertical unmanned airship that would hover over the city. The airship "Antismog" can be equipped with additional functions, says Rakhimzhanova: "If titanium dioxide is applied from the inside of a sailboat to a fabric, it will destroy toxic substances together with natural light. If it is equipped with a generator, place it in the upper part of the funnel where, thanks to the drawing effect, the greatest flow of energy, it can additionally generate wind and solar energy. Finally, "Antismog" could be a great screen for various inscriptions, video laser shows, lighting effects. And the city, selling to advertisers of the area would pay for the installation costs."

Laila Rakhimzhanova also suggested that Antismog sailboats be placed on the roofs of high-rise buildings, as well as giving them a new original look for a successful merger with the architecture of the city (Fig. 13)^[18].

"Thanks to modern discoveries in the field of architectural and construction technologies which are being improved every day, all these projects can be implemented. Now, we as ever, must fight for our future and for our planet. Each person must make a contribution and this, undoubtedly will improve our life", says Leyla Rakhimzhanova.

Therefore, architectural and art schools should become indicators of cultural processes that have a great influence on the development of architectural and design activities in Kazakhstan.

Modern architecture studies theoretical and practical problems of proportional relations between anthropometric data and the environment created for a person. In the "Modulor" system proposed by the French architect Le Corbusier which brings the proportions of the human body to the "golden section", an attempt is made to relate the building dimensions to the person, to establish the proportionality of architecture to man.

The main module in Russia and countries of operation of the metric system of measures is 100 mm. This module size is the basis for coordinating the dimensions of parts in construction. It serves to unify the elements and ensures their interchangeability^[19].

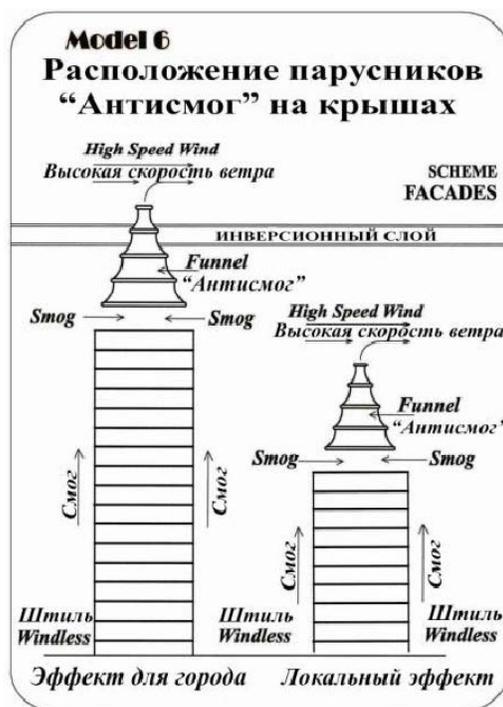


Fig. 13: L. Rahymzhanova the project of sailboats "Antismog" on the roofs

Other means of artistic expressiveness in creating a unity of composition are the contrasting and nuanced relations of the elements of form as well as the relations of equality or identity. Elements of architectural composition can contrast (sharply) differ when compared with each other in size, proportions, color, texture and other characteristics and thereby enhance the role of each other by contrasting.

An example of contrast in architecture is the color contrast of additional colors (red, green, blue, yellow), taken not strictly in the spectrum but with a harmonious combination of an intermediate complementary, diluted with achromatic color. Contrast is the color triad gamma, composed of colors that are equally spaced along the length of the color chart. An example of a color nuance (soft transition) is a monochromatic gamma-combination of shades of one color tone (for example, light and dark orange with brown) or achromatic scale (for example, a combination of gray colors).

To the artistic means of creating a composite unity of the work of architecture is the use of monumental, decorative and applied art in architecture, in particular sculpture and painting, the combination of which with architecture was called the synthesis of the arts. Synthesis of arts in modern architecture, however, is not limited to the use of painting and sculpture. Wood carving, artistically worked metal (for example, chasing), majolica and mosaic, tapestries in the interior.

The unity of architectural composition implies a unity of style which is created by a combination of signs typical of the art of a certain time. The style in architecture and art is commonly called the community of means and techniques of artistic expressiveness, imbued with the world view of the dominant ideology of society. The style of each epoch was influenced by various factors: ideological and aesthetic views, materials and engineering of construction, level of development of production, household requests artistic forms.

One of the fundamental differences between modern architecture and the architecture of the past is its industriality, mass industrial production of building structures and materials. The demand for the industriality of the new architecture is organically included in the notion of “modern style” in the concept of “beauty”.

Very significant changes occur in architecture. The unity of style, observed until the second half of the XIX century, gave way to eclecticism (a mixture of styles). A common method was stylization erecting new buildings, architects gave their external appearance the features of architectural styles of past eras.

The combination of classicism and baroque became the basis of the architectural composition of St. Isaac's Cathedral (1818-1858), the construction of which more than half of his life was dedicated to the Frenchman O.G. Montferrand.

In the pseudo-Byzantine style worked K.A. Ton who owns the project of the Cathedral of Christ the Savior in Moscow, the Grand Kremlin Palace, the railway stations of St. Petersburg and Moscow, respectively, in Moscow and St. Petersburg.

One of the first masters who worked in style, a model for which was the ancient Russian wooden architecture, was I.P. Ropet (real name and surname I.N. Petrov). Ropet directed the construction of the wooden building of the Russian department at the World Paris Exhibition in 1878, he built the “Terem” in Abramtsevo near Moscow. By the name of the architect, this style, generally called pseudo-Russian is sometimes called Romantic. Pseudo-Russian style found expression in the works of AA Parland (the Church of the Savior on Blood in St. Petersburg), AA Semenov and O. V. Sherwood (Historical Museum in Moscow). For the pseudo-Russian style is characterized by the widespread use of decorative elements of architecture of the XVII century. while maintaining a modern layout of internal volumes.

It differs little from the usual for the XVIII century. baroque exterior decoration of the palace of the princes Beloselsky-Belozersky, built on Nevsky Prospekt by architect A. Stakensneider. Neo-Gothic, neoromantic, neoclassical such is the spectrum of eclectic experiments of Russian architects of the second half of the XIX-beginning of the XX century.

An important milestone in the development of architecture early XX century. became modern. After a long dominance of eclecticism and stylization “in the old days”, Art Nouveau again turned architecture in the direction of progressive development, to the search for new forms. For art nouveau, it is characteristic to combine all kinds of fine arts to create an ensemble, a finished aesthetic environment in which everything from the general outline of the building to the grating of the fence and the furniture must be subordinated to one style. Modernity in architecture and decorative art manifested itself in the specific fluidity of forms, love of ornament, pastel restraint of color. In Moscow, the architecture of Art Nouveau is represented, for example, by the works of F. O. Shekhtel (a private residence of SP Ryabushinsky in 1902).

A significant event in the history of Russian art history was the appearance in the press of the book of the famous scientist V.G. Lisovsky “Architecture of the Renaissance, Italy” (2007). In fact, this is the first edition in our country after the 5th volume of the VIA which gives a systematized and full-scale view of the ways of the development of the Italian Renaissance architecture. The work describes and stylistic analysis of both known and not often mentioned monuments of architecture, their urban development role and connection with bright historical events and outstanding personalities are characterized. Lisovsky's work is valuable because the legacy of the great epoch is represented by the author through the prism of personal, often unconventional perception, that's why the reader gets a slightly different picture of the development of Italian architecture of this time in comparison with how it is in Volume 5 of the VIA or in works devoted to creativity separate masters. As a scientist with extensive experience of this author distinguishes the depth of vision, the ability to argue reasonably with the truth of his ideas. For example, an interesting polemic of VG is interesting. Lisovsky with I.E. Danilova regarding the artistic qualities of the entrance portico of the Pazzi Chapel in Florence. Danilova characterizes this building only as a weak “repetition, taken from second-hand” which in her opinion, lacks “intense spatial drama”.

One of the fundamental differences between modern architecture and the architecture of the past is its industriality, mass industrial production of building structures and materials. The demand for the industriality of the new architecture is organically included in the notion of “modern style” in the concept of “beauty”.

Very significant changes occur in architecture. The unity of style, observed until the second half of the XIX century, gave way to eclecticism (a mixture of styles). A common method was stylization erecting new buildings, architects gave their external appearance the features of architectural styles of past eras.

The combination of classicism and baroque became the basis of the architectural composition of St. Isaac's Cathedral (1818-1858), the construction of which more than half of his life was dedicated to the Frenchman O. G. Montferrand.

In the pseudo-Byzantine style worked KA Ton, who owns the project of the Cathedral of Christ the Savior in Moscow, the Grand Kremlin Palace, the railway stations of St. Petersburg and Moscow, respectively, in Moscow and St. Petersburg.

One of the first masters who worked in style, a model for which was the ancient Russian wooden architecture, was IPRopet (real name and surname I.N. Petrov). Ropet directed the construction of the wooden building of the Russian department at the World Paris Exhibition in 1878 he built the "Terem" in Abramtsevo near Moscow. By the name of the architect, this style, generally called pseudo-Russian, is sometimes called Romantic. Pseudo-Russian style found expression in the works of AA Parland (the Church of the Savior on Blood in St. Petersburg), AA Semenov and O. V. Sherwood (Historical Museum in Moscow). For the pseudo-Russian style is characterized by the widespread use of decorative elements of architecture of the XVII century. while maintaining a modern layout of internal volumes.

It differs little from the usual for the XVIII century. baroque exterior decoration of the palace of the princes Beloselsky-Belozersky, built on Nevsky Prospekt by architect A. Stakenschneider. Neo-Gothic, neoromantic, neoclassical such is the spectrum of eclectic experiments of Russian architects of the second half of the XIX-beginning of the XX century.

An important milestone in the development of architecture early XX century. became modern. After a long dominance of eclecticism and stylization "in the old days", Art Nouveau again turned architecture in the direction of progressive development, to the search for new forms. For art nouveau, it is characteristic to combine all kinds of fine arts to create an ensemble, a finished aesthetic environment in which everything from the general outline of the building to the grating of the fence and the furniture must be subordinated to one style. Modernity in architecture and decorative art manifested itself in the specific fluidity of forms, love of ornament, pastel restraint of color. In Moscow, the architecture of Art Nouveau is represented, for example by the works of F. O. Shekhtel (a private residence of SP Ryabushinsky in 1902).

CONCLUSION

A significant event in the history of Russian art history was the appearance in the press of the book of the famous scientist V.G. Lisovsky "Architecture of the

Renaissance. Italy" (2007) 73. In fact, this is the first edition in our country after the 5th volume of the VIA which gives a systematized and full-scale view of the ways of the development of the Italian Renaissance architecture. The work describes and stylistic analysis of both known and not often mentioned monuments of architecture, their urban development role and connection with bright historical events and outstanding personalities are characterized. Lisovsky's work is valuable because the legacy of the great epoch is represented by the author through the prism of personal, often unconventional perception, that's why the reader gets a slightly different picture of the development of Italian architecture of this time in comparison with how it is in Volume 5 of the VIA or in works devoted to creativity separate masters. As a scientist with extensive experience of this author distinguishes the depth of vision, the ability to argue reasonably with the truth of his ideas. For example, an interesting polemic of VG is interesting. Lisovsky with I.E. Danilova regarding the artistic qualities of the entrance portico of the Pazzi Chapel in Florence. Danilova characterizes this building only as a weak "repetition, taken from second-hand" which in her opinion, lacks "intense spatial drama".

REFERENCES

1. Argan, G.G., 1990. Michelangelo Architetto. Electa Publisher, Milan, Italy, Pages: 388.
2. Conrad, N.I., 2001. About the Renaissance: Selected Works. Education Publisher, Moscow, Russia,.
3. Dutsev, M.V., 2014. Principles of artistic integration in the newest architecture. Sci. J., 1: 94-98.
4. Gilbert, K., 2000. The History of Aesthetics. Aleteya Publisher, Saint Petersburg, Russia, Pages: 652.
5. Hayit, V.L., 2003. On Architecture, its History and Problems. Editorial URSS, Moscow, Russia, Pages: 456.
6. Marder, A.P., 1988. Esthetics of Architecture: Theoretical Problems of Architectural Creativity. Stroiizdat Publisher, Moscow, Russia, Pages: 213.
7. Mikhailov, A.V., 1995. Languages of Culture. Education Publisher, Moscow, Russia,.
8. Mikhailov, A.V., 1995. Languages of Culture. Education Publisher, Moscow, Russia,.
9. Palladio, A., 1938. Four Books on Architecture. Russian Academy of Sciences, Moscow, Russia, Pages: 352.
10. Polikarpov, V.S., 1997. Lectures on Culturology. Gardarika Publisher, Russia,.
11. Rotenberg, E.I., 1964. Michelangelo. Art Publisher, Moscow, Russia, Pages: 180.
12. Rotenberg, E.I., 1967. Art of Italy of the XVI Century. Art Publisher, Moscow, Russia, Pages: 124.

13. Rotenberg, E.I., 1974. Middle Italy in the High Renaissance. Art Publisher, Moscow, Russia, Pages: 216.
14. Rutenburg, V.I., 1987. The Italian City from the Early Middle Ages to the Renaissance. Nauka Publisher, Moscow, Russia, Pages: 177.
15. Saalman, H., 1993. Filippo Brunelleschi: The Buildings. Pennsylvania State University Press, Pennsylvania, Pages: 470.
16. Voronin, N.N., 1984. Architectural Monument as a Historical Source. Education Publisher, Moscow, Russia,.
17. Wittkower, R., 1949. Architectural Principles in the Age of Humanism. The Warburg Institute, London, England, UK., Pages: 100.
18. Zheltkova, A.M., 2004. World Culture. Art Publisher, Moscow, Russia,.
19. Zwingl, E., 2004. Venice: The Guidebook. AST-Astrel, Moscow, Russia, Pages: 271.