CLASSIFICATION OF ARCHITECTURAL ENSEMBLES AND TYPES OF THEIR ORIGIN

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ABSTRACT

The stages, principles and sequence of creating an architectural ensemble, the interaction of the creator (architect), object (ensemble) and society are considered. The variants of interaction between the source of information and the recipient of information are considered, and the classification of architectural ensembles according to the type of their origin is given.

Architectural ensembles, like cities, for the most part took shape over the course of many generations. Parts of the Ensembles were destroyed, new ones were built in their place, meeting the modern needs of society. However, this process is not endless. At a certain stage, the Ensemble remained unchanged. There were projects and proposals, but they were not implemented. This can be explained by the fact that each generation most sharply reacts to the innovations of its time. A person who knows a city, street or square well, sensitively detects changes in their appearance. He perceives changes in comparison with the previous appearance, for a long time, while the newcomer and subsequent generations perceive the entire Ensemble, not fixing attention on the sequence of appearance of its elements.

New elements that appear in an already established Ensemble can evoke both positive and negative reactions from contemporaries, and sometimes even the absence of any reaction at all. Society only then assimilates a work (innovation), accepts and makes it its property, when it finds in it something consonant with its thoughts, feelings, interests, needs, sees in it a reflection of its own worldview. It can be concluded that the Ensemble is a socio-cultural phenomenon, since it expresses the qualitative characteristics of the object, that is, the Ensemble is a unity (compositional or artistic-figurative) not inherent in a particular object as such, but unity as a quality that the object is endowed with by society (man). In other words, for the formation of Ensembles, it will not be enough to conceive and build an

object, it is necessary that society expresses its attitude towards it.

Thus, a system is obtained, consisting of the creator of an architectural object (architect), the object itself (hereinafter, the object means the Ensemble that has not received interpretations by the society) and the society acting as a connoisseur (Fig.1).
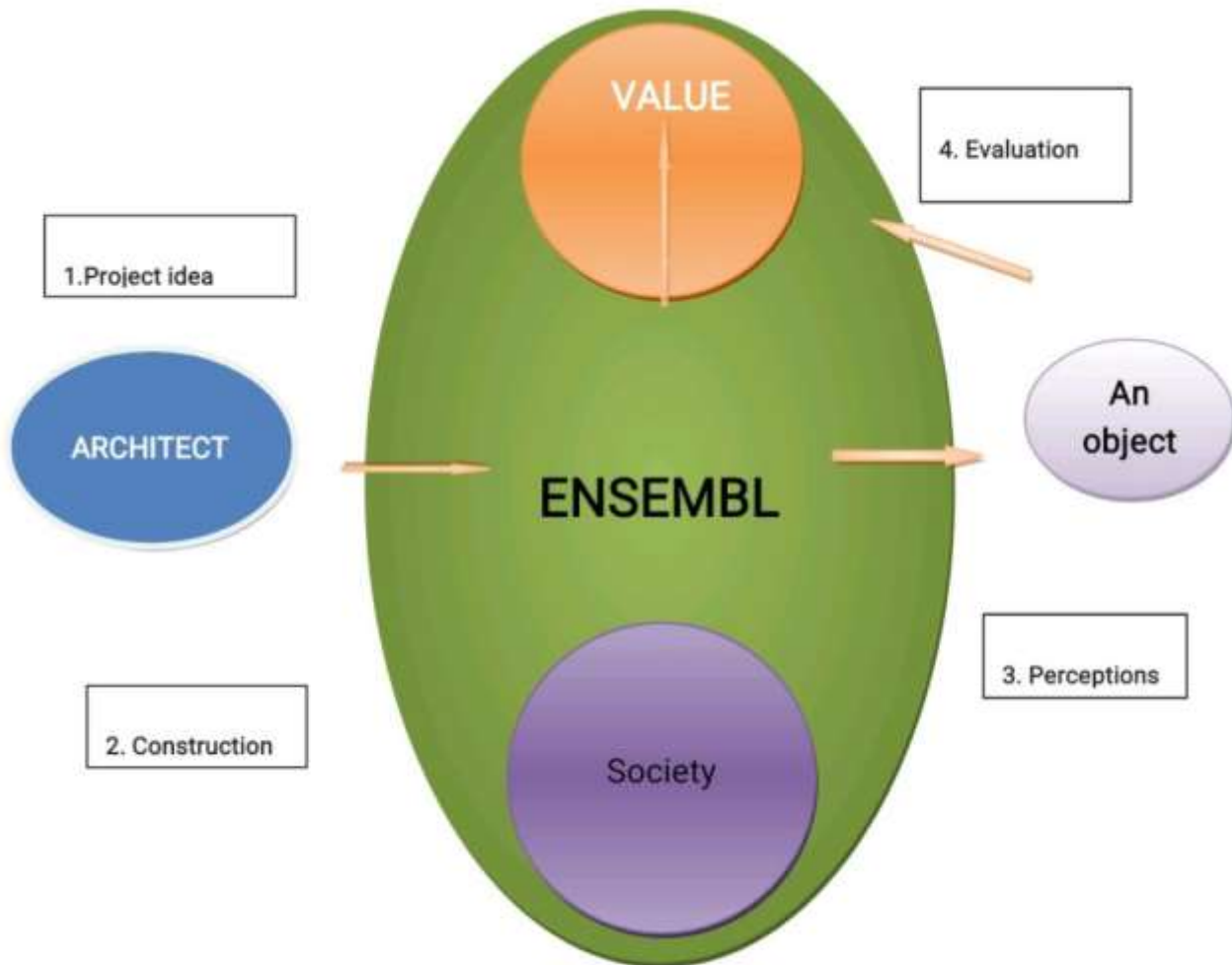

Fig.1. Formation of one-time ensembles:
1 - idea, project, 2 - construction, 3 - perception, 4 - evaluation.

The architect-creator of an object uses a certain compositional and artistic system and presents his own vision of the object, embodied in the material, fixed in a real model - a layout, drawing, drawing, etc.

The issues of theory and practice of the architectural Ensemble in the new historical conditions remain relevant. At the same time, the current situation in urban planning has given rise to fundamentally different problems from the previous ones. An ensemble is several buildings and structures that form a single composition, the elements of which are united by common requirements, ideological and artistic design and take into account both the architectural environment and the natural environment.

From the definition of the Ensemble, it follows that, by its nature, it must necessarily have unity [1]. This property is laid in it either at the project stage and develops when the Ensemble is perceived by the society, or is given to it by a group of experts and confirmed by the public. However, there are a number of objective

reasons why the information provided by the architect is distorted. What the architect originally wanted to say often has little to do with the meaning given to the building by its cultural interpretations.

Indeed, there are four options for the interaction of the source of information, which is the object (Ensemble), with the recipient of information (addressee), which is the public (society) [2]. The first option said - understood, that is, the information received by the addressee from the source, in this case, the society from the perception of the object, was not distorted and was generally understood correctly. The second option said - understood in its own way, in other words, the recipient of the information interprets it in his own way, partially distorting the original meaning. Society perceives the object differently from what was intended by the architect and makes its own changes to the object.

The third option said - did not understand anything, that is, for one reason or another, the addressee did not perceive the information at all. In this case, society, in spite of everything, does not perceive the object as an Ensemble. The fourth option did not say anything - understood, in other words, the recipient of information, for one reason or another, perceives information in the absence of its source. The object was not conceived as an Ensemble, but after the expiration of time it is perceived by society as an Ensemble. Based on this, you can deliberate.

Intentional - Ensembles that are designed or built as a single entity. They are divided into one-time, grown and unrecognized. Unintentional (announced) - random combinations of buildings and structures, for one reason or another, elevated to the rank of cultural relic and endowed by society with the properties of the Ensemble.

One-time - Ensembles created simultaneously by the will of the architect or customer, fixing the ideals of the era, which became their symbols (Dur-

Sharrukin, the Acropolis of Athens, the Roman forums, Capitol Square, Del Poppolo Square, St. Peter's Cathedral Square in Rome, Versailles, royal squares of Paris). From the definition of this type of Ensembles, it follows that they are created in a short period of time according to a single plan by one or more architects. [3].

"Architect" - the creator of information, developing a project, using a certain system of language, lays an artistic and figurative unity into the object (Fig. 1). At the next stage, the process of building an object is carried out. In the course of construction, the ideas laid down in the "Object" by the architect are often subject to changes, but this has little effect on the formation of the ensemble.

The next stage has the greatest influence - the perception of the architectural work by the public. The created object (Ensemble) is perceived by contemporaries and receives a positive assessment. However, this process is much more complicated, since society is heterogeneous in its structure. [four]. Therefore, the "Object" must acquire a positive assessment of experts, that is, the "artistic elite". Only after that it turns into a value for the whole culture as a whole.

The constant change in the interests of society motivates the disappearance of some Ensembles of the past from the center of its attention and the replacement of their place by others. As the situation changes, our interpretations of the works of the past also change. Consequently, the attitude towards the Ensemble also changes, and whether it remains a value (ideal) or not depends on how well it fits into the new system of values. Retaining its significance, the Ensemble retains its form, and after the expiration of time, the society resists making changes to the Ensemble, thereby confirming the highest rating given to the object.

Grown - Ensembles that have passed a long evolutionary path, consciously "grown" by the method of skillful additions to the
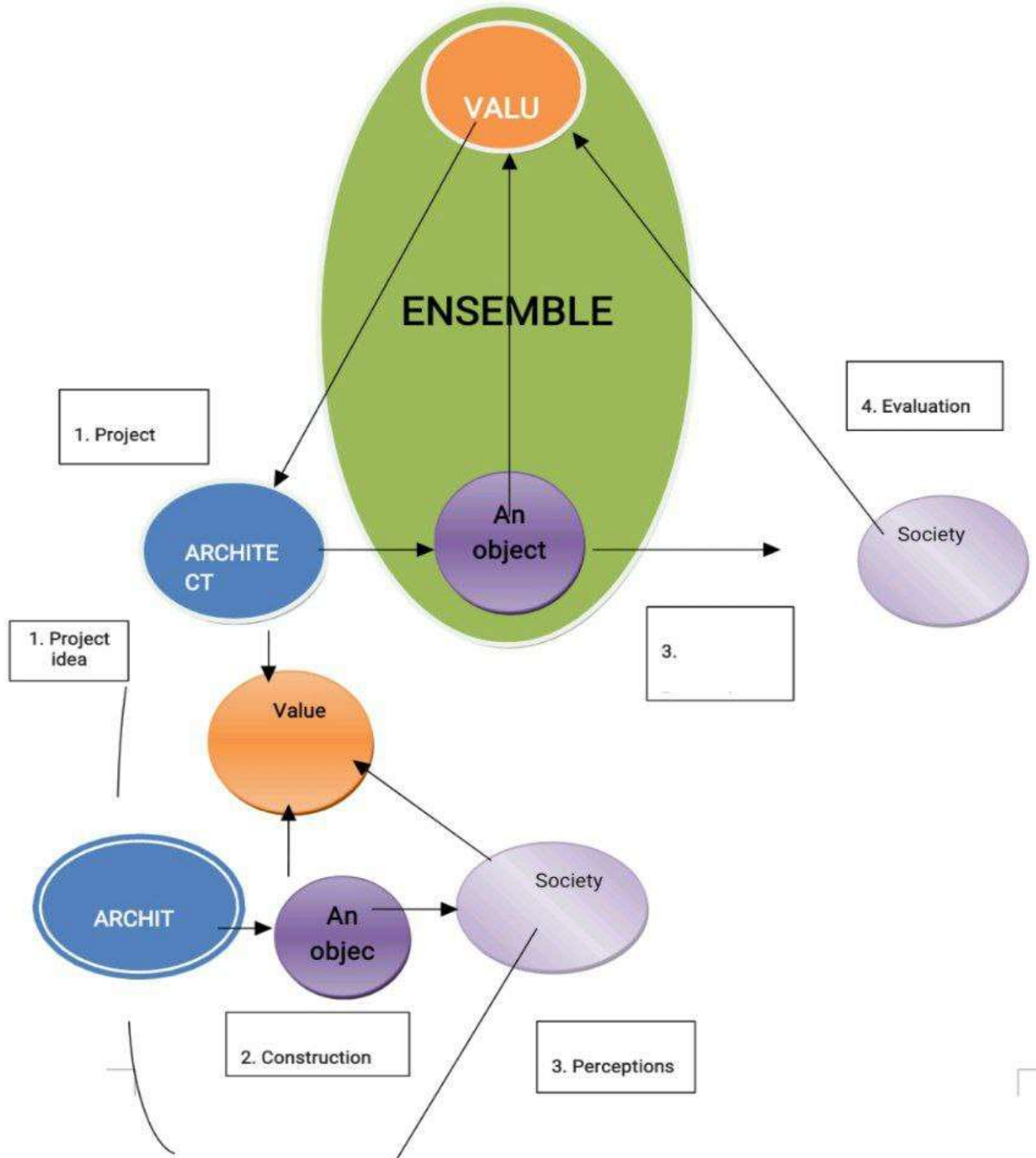
buildings of their predecessors (Pyramids at Giza, Roman forums, St. Mark's Square in Venice). From the definit

Rice. 2 Formation of grown ensembles:
1 - idea, project, 2 - construction, 3 - perception, 4 - evaluation

ion of this type of Ensembles, it follows that they are created over a long period of time,

The first two stages develop in the same way as for one-time Ensembles. The next stage is the perception of the architectural work by society. This stage proceeds almost the same as for one-time Ensembles. [four]. The created "Object" is perceived by contemporaries and may or may not receive a positive assessment. Upon receiving a negative assessment, the object may undergo either partial change and restructuring, or complete destruction. In other words, it does not represent significant value for society and returns to the first stage. When receiving a positive

but according to a single plan by several architects (Fig. 2)

assessment from both the "artistic elite" and the public, the "Object" turns into a value.

Unrecognized - Ensembles that are designed and built as an interconnected, coordinated, harmonious whole, but later no one perceives them as such.

From the definition of this type of Ensembles, it follows that they are created according to a single plan by one or several architects, but they are not perceived as Ensembles (Fig. 3).
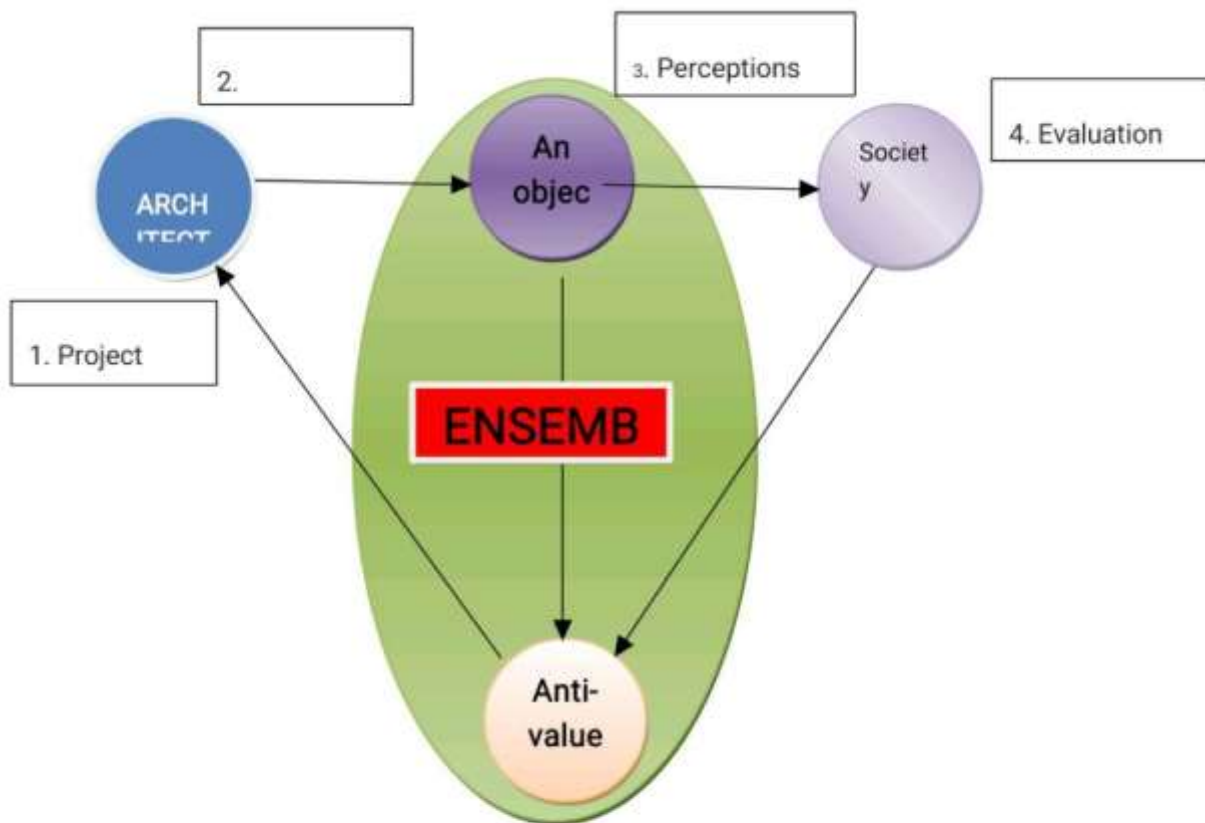
Rice. 3 Formation of unrecognized ensembles:

The first two stages develop in the same way as for one-time and grown ensembles. The next stage is the perception of the object by the public. This stage proceeds almost the same as in the two previous types of ensembles. [5]. The created "Object" is perceived by contemporaries,

but receives a negative assessment. Society changes over time, evolves. Often, with the development of society, its value orientations change.

The attitude towards the Ensemble is also changing, so this type of Ensemble can

receive a positive assessment by society and become a one-time or grown type of Ensemble. Declared - random combinations of buildings and structures for one or another for reasons elevated to the rank of a cultural relic and endowed with the properties of the Ensemble (Fig.4).
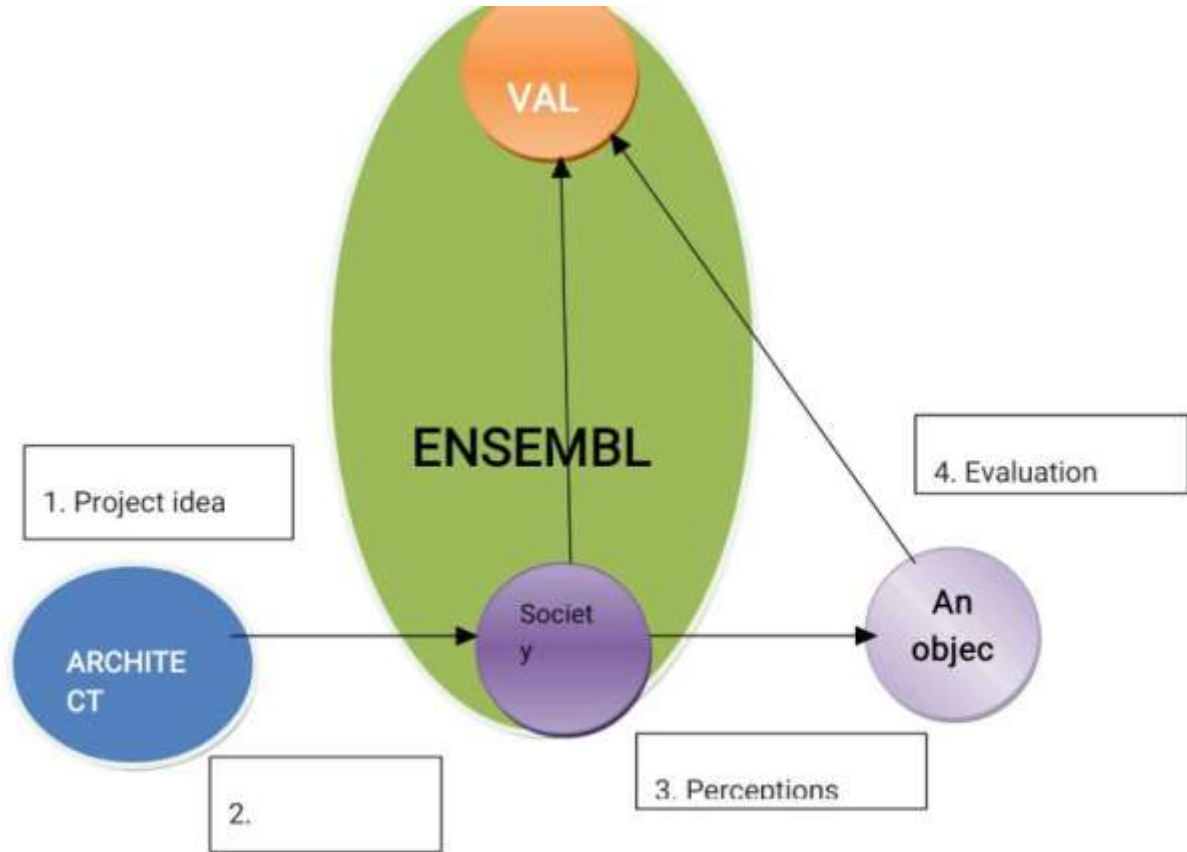
Rice. 4 Formation of announced ensembles:
1 - idea, project, 2 - construction, 3 - perception, 4 - evaluation.

From the definition of this type of ensembles, it follows that they are not created according to a single plan. Here, unlike the three previous types of Ensembles, there is no author, more precisely, a number of architects are present, but there is no general idea of \u200b\u200bdesign. In the process of building an object, the ideas embodied in the object by the architect are often subject to change. However, this has little effect on the formation of the Ensemble.

The main role is played by the perception of an architectural work by the public. This stage proceeds differently from the intentional Ensembles. At first, the work of architecture is ignored by most of society.

The created "Object", being perceived by contemporaries, does not immediately receive a positive assessment, but after a certain time. At the same time, as a value, it is interpreted primarily by the "artistic elite".

Since society changes over time, its value orientations change. They are rejected altogether or revised depending on the needs. Consequently, the attitude towards the object changes after a significant period of time, having received a positive assessment of the artistic elite, it is perceived by society as an Ensemble.

This classification can help art historians and architectural historians dealing with ensemble problems.

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