

Landscape Design Role for the Formation of Comfort in an Urban Environment

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Abstract: The present research deals with the issues of landscape design role during the formation of comfort in an urban environment. The result of this research is the obtaining of several landscape design techniques, contributing to improvement of an urban environment comfort such as: compact natural landscape forms; simulation forms; associative forms; kinetic substantive forms and interactive forms.

Key words: Comfort, landscape design, urban environment, urbanized forms and nature, art

INTRODUCTION

The development and the growth of large cities make the environmental conditions significantly much worse. This occurs due to the industrial facility development, the low level of technical equipment for the enterprises, the rapid increase of vehicle amount, a significant increase in space for waste disposal. Thus, there is the problem of negative impact on the environment and this in its turn makes a negative impact on human health and his psychological state.

METHODS

We used general scientific methods of study. To achieve the objective comparison, we applied the methods of comparison, analysis, synthesis and generalization.

MAIN PART

According to general opinion, landscape design is the result of harmony and beauty creation, combined with the ease of building infrastructure use and the smoothing of conflicts between urbanization forms and nature which often suffers from them (Chernyshova, 2013a). Landscaping is an art as well as practical methods on gardening, the organizing of garden and parklands, lawns, hills, landscaping, the use of small architectural forms in the green construction (Chernyshova, 2013b).

A person is not always aware that his life activity in an urban environment strongly depends on these items and that they influence a city appearance and image

(Chernyshova, 2014). Although, the whole history of urban development tells us about various forms of an urban equipment, a special interest in this layer of detail-spatial environment appeared relatively recently. The phrase “urban design” combined all great variety of an objective filling of a city and marked an independent theoretical and design discipline that exists on the intersection of design, architecture and urban planning.

Based on the research performed by Professor Mikhailov S.M. Several techniques in landscaping were obtained that enhance the comfort of an urban environment. The compact natural landscape forms are among them; simulation forms; associative forms; kinetic subjective forms; interactive forms.

An architectural design is predominantly associated with specific objects and does not go beyond the areas assigned to them. Thus, an insufficient attention is provided for an urban environment an urban life is developed here in all its diversity and the deficit of the professional “project scope” is revealed, ensuring “the environment” that corresponds to their purpose, solving the issues of equipment and an urban environment development.

Quite a common technique of this rational use of green forms is the vertical gardening of city building facades. The use of vertical gardening in the decoration of facades and the formation of pedestrian streets in the development takes place. Flower units are used widely on balcony railings and during the decoration of window openings. As a rule they have more rigid geometric forms and are perceived as a specific architectural detail of the facade.

In order to feel some psychological comfort in the urban environment of a modern city, architects and designers use actively different compact water units, starting from traditional drinking fountains and ending by extraordinary design solutions.

The pedestrian streets of the city centers (the second half of the 20th century) demonstrated a special type of an urban sculpture “frozen characters”. This genre sculpture, usually in a natural size is made in a realistic manner. The traditional material for city sculpture is used mainly for its production. It is bronze, durable and noble one. Thus, its attribution to the “class of sculpture” is emphasized. At that the absence of plinths and pedestals and also the absence of pathos and monumentality, destroys the usual distance between a spectator and a bronze monument, bringing them closer to the maximum. A certain subject also contributes to the latter, the sculptural forms are focused on “a friendly everyday life”.

In addition to “bronze imitations” of people figures in urban centers in the streets and squares, the realistic sculptures of animals appear.

In order to improve the social-entertainment and shopping centers and hotels for some exotism provision, designers resort sometimes to artificial evergreen trees which do not require a special care. South palms in a cold autumn or a snowy winter may introduce a special warmth in an urban environment.

The imitation of animals and plant images is often met in a facade supergraphics use. An unusual relationship with a wild nature at the level of associations is primarily an object of an artist, designer and an engineer creation.

There are three main groups of “association forms”, during the perception of which a spectator develops some semantic analogies with nature: in fact this is an “object form”, “the motion of an object”, “the reaction to an object movement”.

The first group may include static, decorative, abstracted structural forms, general compositional and plastic, light and color solution of which “comprises” the associations wildlife objects the images of people, animals, birds, plants and so forth.

Modern life is associated primarily with movement. Hence if frozen architectural forms of a city demonstrate kinetic objects, the running advertisement lights and a dynamic night illumination then they carry life with them. They bring movement in the urban environment, sometimes entertaining one, thus, echoing with the wildlife and causing human positive emotions. At that they can play the whole plays at the “scene of the city” and performances, taking a spectator into other worlds.

Another trend in the field of kinetic art is the synthesis of architectural designs and video technologies. A striking example of this is Times Square in

New York City with its so-called “theater” billboards. Due to the light screens which design advertising and other images, not only the appearance of a building changes but also the area in general (Chernyshova, 2013c).

Mirror facades became a common phenomenon, the reflections move there: clouds are floating, foliage and tree branches are swaying, cars and pedestrians are passing, looking on the reflective images. Mirror as a property of an object surface texture, capable to dissolve it visually in a medium to make it invisible for a moment, almost virtual and interactive at the same time in interior architecture and today, cities play a very important role. This is a complex, largely mysterious phenomenon that has long been used in architecture, nevertheless it is to be explored in order to manage it skillfully during the solution of architectural and artistic and design problems.

Together with mirrored facades with “live” reflective images in the palette of a project architect-designer design tools the art of optical illusions op-art takes more and more place. This art is able to change the shape of an object visually. From the outset, op-art implied some kind of a spectator dialogue and an object perceived by him, the change of its form depending on the location and nature of an observer motion. A specific reaction of an object form to a viewer’s movement appears on the visual level.

Landscape designers may build entire gardens, parks for recreation and entertainment, decorated with different vegetation and grow the trees of unusual shapes: in the form of circles, letters, spirals and other bizarre characters and ornaments. All these fancies may be implemented using special form frameworks made of bioplastic polyamide. The project may be applied in different ways. For example, a square may be decorated by such tree installations in front of some beautiful architectural structure. The fact of its easy production acts in favor of a temporary nature of tree installations. The planting material and a frame from which is a bizarre form of a living sculpture is developed are delivered in a necessary place.

SUMMARY

A man in a changing nature is in constant interaction with the environment with a certain reflection and in the community also with an intellectual environment. And it is perceived by us as a matter of course, one of the components for necessary comfort. The provision of “intellectual abilities” for the elements of a city environment and the opportunities to reflect on external influences and especially on a man is one of the main objectives of landscape design, aimed at the humanization of a man-made world that determines the specificity of landscape design in general.

CONCLUSION

One of the most important urban functions is the creation of a sense of comfort and conviviality. If people come to the center only to be here: to walk, talk, relax, watch meet someone and if the public areas have the things that allow you to create liveliness as well as a certain degree of psychological comfort and security then it is possible to consider the city environment as a life suitable and a perfect one. However, one of the challenges today is that cities often have “dead” public space where a symbolic (physical) form of a public space is presented and the required functions and their proper relation is absent. It is possible to change the current situation by the means of design introducing the filling with attributes, providing the scenography of situations, directing the processes of activities and equipping them.

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