

Environment Design as a Method of Modeling a Cultural Space of a City

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Abstract: The relevance of the studied problem because the study of the subject-spatial environment of the city, a comprehensive solution of which involves not only summing up the ideas of culturologists, architects, urban planners, designers, psychologists, anthropologists, sociologists, but also designing and modeling the artificially created environment as a process of forming the cultural space of the city.

The content of the socio-cultural being of a human form the ideological and thematic basis of the designer's design plan. Modern environmental design, including an ethnic component, must correspond to the substantial and aesthetic characteristics of a particular regional culture.

After the research work conducted by the authors of the cultural and artworks of scientists and specialists - designers, architects, we can argue that the design of the environment is a necessary component of the cultural image of the city. In this regard, there is a need for a comprehensive analysis of the factors of the formation of the cultural space, which becomes the basis for understanding the applied function of the designer's activity, manifested in the decorative and ornamental nature of environment design objects. All components of the subject-spatial environment of the "Turkic-Tatar civilization" can be considered the basis of the design culture and as a result of the continuity of these traditions in modeling the cultural space of the city.

Keywords: Cultural space of a city, subject-spatial environment, environment design, image of the environment, design activity of the designer.

INTRODUCTION

Art from ancient times served as the design and visualization of an ideal life. Artistic representations of the world around formulate the image of the cultural preferences of mankind. The processing of accumulated social experience, its transformation into an object of aesthetic, artistic, creative reflection, takes place within certain spatial boundaries. Being a creative development of reality, design can be attributed to cultural phenomena and enters into the cultural space, which is formed by the creative activity of man aimed at transforming the natural world. Thus, it can be argued that, being within the cultural space, the design of the environment is one of the system-forming factors of the cultural space of the city and occupies a certain place in its structure (Orlova, 2010).

The history of the formation of the spatial area of culture goes into the distant past. Scientists distinguish four states of being: being of nature, being of society, being of man, being of culture (Heidegger, 1962). Culture, as the fourth state of being, not only exists in the world relatively independently and relatively objectively with respect to any real subject, but also

unfolds in time and space. From the first steps, humanity perceives space from the point of view of vital interests, addressed to perception, experiences, comprehension of the practice of each specific person (Orlova, 2010). From this point of view, space is the most important characteristic of human activity in the development and processing of the world. In this case, we can talk about culture as a space in which a person lives, forms, develops and creates. Space keeps in itself the memory of all the events, deeds and creations of mankind, replenishes as a result of the cultural activities of people (Orlova, 2010). "Cultural space is the whole variety of models and ideals of human activity and all cultural relations" (Karmin, 1997).

Mankind draws ready-made solutions to many life problems from the cultural space. Adapting to changing reality, new ones are created based on of ready-made solutions. This is the manifestation of the *activity* element of the cultural space, which characterizes all human activity of a person, as part of society and as a person (Orlova, 2010).

We have identified two areas leading to an understanding of the city's cultural space:

1. As the space created in cultural objects, it conceptually defines the "Image of the environment".

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2. As a space of culture's Existence, it is an environment in which cultural phenomena are coordinated exist and develop.

A human being is a subject of the environment, which forms its subject environment, and is an environment-forming factor in the boundaries of the subject-spatial environment. The "subject-object" system has a composition, structure, a way of linking its elements, the law of its ordering (Shepsle, Bourdieu, & Coleman, 1991). The model of perception by the "subject of the environment" of the spatial environment has such boundaries as:

- the boundaries of control that defines the world around him as "close" to his ideas, aims, desires
- the boundaries of the separation, suggesting a person's choice of the sector of the world with attractive properties for him
- the boundary of identification, which is a sector of the psychological, conscious and emotional environment, where a person confidently accepts the kinship of the cultural values, experiences, sensations that are embedded in this space.

All transitions of "boundaries" form the structure of the subject-spatial environment, and contain the following structural units: the environment subject as an environment-forming factor, the environment "core", the environment "periphery", the boundary of the Environment, and the place. Thus, "Each subject builds himself in the outside world, controlling and separating part of it and identifying himself with it" (Heidmets, 1983).

The review of the state of knowledge of the topic, despite the rather steady interest in it by a wide circle of scientists, showed that the state of domestic environment design, its expressive capabilities and style directions in Russia developed unevenly. During the high achievements of the national economy, science and technology, the Soviet way of life, there was a unification and uniformity of design in the architecture of cities, in the design of streets and squares, individual dwellings. There were boring and uninteresting clothes, uniform furniture on the sale, and there was a situation of shortage of goods in the 80s - the beginning of the 90s. of XX century. The design began to develop more actively only at the beginning of the XXI century due to the following factors: market economy, intensification of production, creation of new materials and technologies, professional training of

artist-designers, the emergence of creative unions of designers, organization of exhibitions, the publication of specialized literature.

Thus, a contradiction was revealed between the need to form the cultural space of the city, which has its own distinct national appearance (the image of the environment) and scientific knowledge in the field of environment design. The revealed contradiction indicates the need to solve the urgent scientific problem of studying and theoretical generalization of the research topic "Environmental Design as a Modeling of the Cultural Space of the City".

MATERIAL AND METHODS

The methodology of this study was based on the study of the design of the cultural environment, the methods of its formation and the principles of systematicity, allowing to reveal the concept of "Image of the environment." In the study, the author relied on the works of prominent philosophers and culturologists, modern authors, exploring various phenomena of culture and environment design.

For example, the works of Victor Papanek (2015), M. S. Kagan (1996), K. Kantor (1996), I. A. Rozenon (2013) are devoted to the general theory of design, revealing the methodology and analysis of design as a system, definitions of the concepts "structure "," elements "," connection ", the laws of designing the subject-spatial environment. The environment approach in architecture and environment design is reflected in the publications of A.G. Rappaport etc (Akhmetova, Mayorova, & Makhmutova, 2016).

The issues of the spatial environment of a person acquire a special significance in the works of scientists of the humanities and art sciences (J. Derrida, J.F. Lyotard, M. Foucault, H. White, J. Lacan, J. Baudrillard and others) and are the methodological basis of the study on the declared topic.

The high measure of style generalization of "world art" appears in modern design, where objects are acutely and interestingly arranged, non-traditional materials and techniques are used. The innovative experience of not only designers, but also culturologists, art historians is the ability to achieve the creation of the integrity of the "Image of the environment" through the combination of traditional and new ideas in the subject-spatial environment.

In this regard, the work of M. Heidegger "Art and Space", which covered almost all areas of material and

spiritual culture - from architecture and art to philosophy and cultural studies, allowed us to come to the conclusion that the works of design creativity is a transformation of socio-cultural space in the process of modeling and designing new things under the influence of the designer's activities (Kovalev, 2009).

The study used a complex combination of cultural-historical and comparative methods; applied theoretical analysis and synthesis, generalization and systematization of art literature, the study of the work of lecturers of the Department of Design and National Arts of KFU.

RESULTS AND DISCUSSION

In Russia, including Tatarstan, new tasks are being developed and introduced more and more actively to preserve and develop the artistic culture that the determine the national image of the regions. The uniqueness and significance of the culture of each particular region are made up of the geographical, economic and social features of the territory. The diverse social and historical experience of people living in this territory, representatives of different social groups, nationalities, religions is reflected in the regional culture (Makhmutova, Karamova, Akhmetshina, & Djuzbaeva, 2018). One of the important components of this process is the design of the environment.

From this point of view, the position of F. Braudel is interesting. Cities can be cultural spheres. Analyzing the space in which everything is intertwined: history, culture, politics, economics, characteristic of this particular geographical object, the scientist concludes that geographical landmarks form the mentality. Within the boundaries of these spatial, natural landmarks, there are ideas, traditions, customs that can manifest themselves in the elements characteristic of a particular region (Orlova, 2010). Within this space, the cultural identity of a person against the background of the historical past of the people is carried out (White, 1975).

Ethnic groups have a whole system of distinctive symbols, signs, emblems, necessary both for the members of the ethnic group themselves and for other peoples. In the modern world, this cultural and historical continuity in the life of an ethnos is becoming a dynamic and variable quantity. The integrity of the ethnic structure, the functioning of the ethnic community gives the local residents a national identity,

the national "appearance" of a socio-ethnic community that distinguishes it from other communities.

With the acquisition of sovereignty, the Tatar people received some new opportunities for its development, in particular, in the field of education, culture and tourism. In 2005, Kazan celebrated its millennium. In 2013, the World Student Games were held in Kazan and in 2015 World Aquatics Championship, in 2018 World Football Championship (Khairullina, 2018). The development of tourism in the Republic of Tatarstan with a rich cultural heritage of the commonwealth of peoples living many centuries in the land of their ancestors has allowed the appearance of modern trends in design.

More than ten years ago, in 2010, the Republican Foundation for the Revival of Historical and Cultural Monuments of the Republic of Tatarstan was created. Its purpose is to revive, preserve and develop the historical, cultural and spiritual traditions of the multinational people of the Republic of Tatarstan, which is a huge contribution to the development of (Khairullina, 2018) infrastructure of small and large cities. The uniqueness of the city is that Kazan, with its rich history and culture, combines not only the national flavor and traditions of Western architecture, but also the modernity of architecture of the twenty-first century (Orlova, 2010). Nowadays, objects of historical and cultural heritage, such as Bolgar, Sviyazhsk, Elabuga, Chistopol, Tetyushi have been transformed. They have become tourist attraction centers (Fakhrutdinova, Kadyjrova, & Musina, 2017).

For example, the urban-type complex Innopolis in the Republic of Tatarstan was created for the work of young IT specialists and their families. Houses, kindergartens, schools, health, sports facilities were built for their convenience. An IT university and a special economic zone have been created in the new city. The construction of hotels is carried out rapidly. Only during the last year, the Art-hotel, Castro, Park Inn, Marriott Courtyard hotels and several others were built in the capital of the republic. Also, a network of catering facilities is developing in Kazan. New sports, cultural facilities, and entertainment complexes are appearing.

Along with the increased promotion of Tatarstan in the foreign tourism business markets, it can be concluded that Kazan can be a city with a special national identity when interacting with organizations and enterprises involved in the implementation of the

tourism product: "Kazan is an attractive tourist center of the Volga region, Russia and the world" (Orlova, 2010).

Historical and cultural territories and objects, monuments, material and spiritual values are important for the preservation and development of the Russian Federation peoples identity, their contribution to world civilization. The loss of any part of the cultural heritage is often irreparable. Therefore, its preservation forms the spiritual content of the "Image of the environment" in the cultural space of the city.

The lack of continuity of architectural and design traditions of the last quarter of the 20th century affected negatively the state of the emotionally-meaningful side of life, the prestige of the artistic side of design work, the effectiveness of the art of creating an image and semantic content of the environment-forming components of the city's national appearance.

To understand the essence of the artistry of the environment designer in the context of the revival of the region's cultural traditions, who reflects the lifestyle of his people in his products, we need to determine the typological characteristics of the "Image of the environment" and understand the processes of forming the cultural space of the city. "The image of the environment" is a complex of material and physical, aesthetic conditions for the implementation of the functional tasks of the designer's activity.

The process of formation of the "image of the environment"

1. people as "performers" and "consumers" become participants in the process, "carriers" of the emotional principle. The meaning of this activity is to create an emotional and technological scenario that determines the effectiveness and artistic focus of the design process.
2. options for the spatial proposals of the designer and the parameters of the functional requirements of consumers structure the architectural and spatial basis of environment design.
3. A set of engineering solutions of the designer to optimally equip the process and elements of the environment composition (Mikhailov, 2002).

Objects and phenomena become a means of forming works of a new type of art - environment design, the implementation of artistic events of the surrounding reality.

It is interesting that the designer designs the interior in the traditional sequence: "space - the artistic organization of space - saturation of the composition with expressive details in the room. The process of designing the environment is based on the principle of organizing spatial structures through architectural volumes and details: the construction of park attractions, means of transport, subway cars, buses, etc. form the emotional and psychological mood of the urban environment. The originality of the look, emotionality, aesthetics, appeasement and harmony characterize the "Image of the environment", and the process of human activity aimed at creating an artistic and technical solution that combines the aesthetics of the structure of objects and filling the environment with them is the conceptual meaning of environment creativity (Akhmetova, Mayorova, & Makhmutova, 2016).

In this approach, the cultural space implies a certain concentration: value, temporal, spatial, including the type of culture that makes up the mentality of this space, its spiritual content, which is important both from the standpoint of existence in time and the aspect of its significance for each person.

Thus, the cultural space of a city is not the sum of cultural phenomena, but represents a form in which, through compositional shaping, an "image of the environment" - a product of environment design - arises, develops and functions, and the designer of the cultural environment models the vast field of connections "man - object - environment - culture".

SUMMARY

Thus, the stated research topic - the theoretical justification of the design of the environment as a way of modeling the cultural space of the city, the identification of trends in the contradictions of this process, which serve as the driving force of its development - has been achieved.

An art criticism analysis of the term "cultural space" made it possible to formulate its understanding as modeling a subject-spatial environment that permeates all spheres of human activity, connecting consumer and aesthetic qualities of objects with their optimal structure, manufacturing technology and environment.

- in the narrow sense - as an art project of a product (a local fragment of space)
- in a broad sense - as an environment of specific objects of designing human activities.

The result of the study is to identify the essence of the definition of environment design as a phenomenon of the formation of the cultural space of a city, not only in its narrow meaning as artistic design, but also in its broad meaning as a method of organizing the subject-spatial environment of a person.

It made possible to determine the model of the cultural space of the city as the constituent and mutually influencing components of a single triad system ("person-design-city"), which is the main object of the modern design activity of an architect-designer in organizing the subject-spatial environment of the city.

CONCLUSION

All components of the culture of the peoples living in the Republic of Tatarstan can be considered the basis of the cultural space of the city of Kazan, and as a result of the continuity of these traditions in architecture and design. The study of cultural heritage of the peoples of Russia and the Republic of Tatarstan in particular becomes one of the important tasks of modern environment design as a factor in preserving the cultural space of the environment and the national appearance of the city in this study.

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