Structural Elements in Architecture and its Formation

Khamidova Mohigul Hayot kizi
Student, Bukhara Engineering Technological Institute, Uzbekistan

Mirzaev Shamsiddin Razhabovich
Academic Supervisor, Candidate of Technical Sciences, Associate Professor, Bukhara Engineering and Technological Institute, Republic of Uzbekistan

Annotation
In architecture, shaping is created both for organizing an architectural object, taking into account all its essential properties, and for organizing a functional process. Without architectural forms, the processes of human life do not exist, just as architectural forms do not exist without the processes of human activity.

As a result of architectural shaping, life processes are organized by building a material-spatial environment for human life, primarily architectural forms. It can be an apartment, a room, a house, etc. Let us consider the shaping and try to find out the possibility of identifying such an element in architecture [1]. Architecture covers the area of material culture associated with the formation of the built environment. One of the most essential functions of architecture is the implementation of various forms of human activity. To do this, architects create artificial spaces and dismember them into parts. "All the art and ability to build, wrote Leon Baggista Albert, consists of articulation." In this work, we will consider the regularities of this division [2].

Traditionally, building science is involved in solving the problems of forming the material environment in all the diversity of its activities. But in order to give an assignment to a builder, preliminary work of an architect is required. It is not enough to create a concept of the aesthetic image of an object, information on the building materials used, building construction technologies and design techniques that ensure the strength and stability of buildings. It is necessary to design these structures (buildings, complexes, cities) as a whole, and then dismember into components, equipping these components with openings, corridors, staircases, open and isolated spaces, etc. Architects in their professional activities spend most of their time on solving precisely these problems, acting mainly intuitively, guided by personal experience and traditional techniques that have been taking shape for millennia. The time has come to generalize these techniques in the new conditions of the development of the profession [3].

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Research in the field of designing objects of architecture and design, carried out in Russia and abroad over the past thirty years, shows that a certain theoretical basis has been formed concerning the principles of dismemberment and interaction of spaces in an artificially created environment. However, a full-fledged theory that studies the mechanisms of division of spaces still does not exist. Particularly valuable is the development of the theory of space division during the transition from traditional design methods to computer-based ones. The changes observed today in the professional sphere convince that in the near future it is computer design technologies that will become the basis of architectural activity. Researchers in any field of scientific activity encounter certain difficulties in determining the structure of a phenomenon. First, you need to determine what elements form it. It is necessary to know the elements and their components, since form and structure are ways of communication, organization of content. The concept of an element has a general meaning. Elements are parts of an object or process, not just obtained by randomly dividing them, but constituting a whole, which fulfills the task of harmonious functioning of the object. In chemistry, an atom is considered an elementary particle (the basic properties of atoms are usually considered as the properties of a particular chemical element); in quantum physics - an elementary physical particle; in a living organism - a cell. However, these concepts of elements are in the sphere of the theory of relativity, since there are no "finite" elements in the world, and any element acts as an organic unity of certain properties, attributes, connections. In various situations, any choice of an element is possible, as long as it allows you to more fully reveal the structure of the content of the phenomenon. The element, like a drop of water, reflects the world around him. Le Corbusier took a living cell as a social element of architecture. He wrote: “If a cell is an initial biological element, then a home, in other words, a shelter for a family, is a social cell”. The structural unit of the city is currently the districts, which, in turn, are divided into microdistricts, since they more accurately and more fully reveal the social town-building specifics than a multi-section building. A microdistrict in a socialist city becomes its structural element. However, the concept of an element is relative, and the element itself cannot be considered outside of space and time, therefore it is impossible to dwell on one element from which all architectural forms would be formed. The structure is some kind of phenomenon. An apartment can be viewed as a structural element of a multi-section residential building. In another aspect, the apartment is an independent phenomenon, and the room becomes its structural unit.

Understanding the integrity of the architectural form establishes a connection between the individual properties of the artistically meaningful. The source of disclosing the unity of the means of harmonization is modern and historical architectural practice.

The architectural form has a number of features of its constructive basis: geometric and physical properties, the operation of the load-bearing elements, the ratio of the load-bearing and the load-carrying, parameters, organization of structural materials. Hence the concept of "tectonics" follows.

The process of architectural shaping is composition, thanks to which it is transformed within the framework of certain laws of the nature of shaping.

The category "tectonics" forms the relationship between form and structure and forms a composition. The structure can be both load-bearing and self-supporting, monolithic or prefabricated, thin-walled and lightweight or massive and heavy, homogeneous or heterogeneous. Form, its structure and material is what tectonics manifests itself in. The combination of cubic forms in architecture weakly expresses tectonics. Cubic forms in space are disoriented in relation to it. The uniformity of their structure creates the impression of their existence outside the gravitational space. The tectonics of flat cuts and shears can be traced in dead nature (geological sections of the earth's strata).
The mechanism that unites the means of harmonizing the architectural form must be mathematics. However, the practical meaning of the mechanism lies in the fact that, while creating architectural forms, present harmonization mechanisms, overcome the spontaneity that everything created by an artist-architect does not obey the external, objective laws of nature, but is only connected with the inner world of the architect. One must strive for knowledge of the laws and learn how to apply them.

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