

PAPER

APPLICATION OF MODERN METHODS FOR THE FORMATION OF ART OBJECTS TO CREATE COMFORT IN THE URBAN ENVIRONMENT

Tursunov Shavkat Sharibjonovich ^{1,*}

¹ Associate Professor, Department of Descriptive Geometry and Engineering Computer Graphics Namangan State Technical University, Uzbekistan

* tursunov56@gmail.com

Abstract

The article examines the fundamental traditions of forming art objects within the urban environment, focusing on the problems of urban aesthetic enhancement and the need for their systematic resolution. The research object is art objects in the context of urban planning. The concepts of creating and integrating art objects into the urban environment are analyzed. The paper proposes variants of artistic solutions aimed at improving the comfort and visual quality of urban spaces. The study is based on the idea that art objects serve as elements of identification for the urban environment, reflecting its cultural, spatial, and social identity.

Key words: public environment, comfortable urban space, art object, landscape, composition, environmental object, urban planning.

Introduction

The relevance of this research lies in the growing need to form aesthetically and functionally comfortable urban environments through the application of modern architectural and artistic design methods. In contemporary urban planning, the artistic component plays an essential role in shaping a city's identity and visual appeal.

The term “art object” derives from two linguistic roots: the English word art — meaning “art,” and

the Latin objectum — meaning “an object.” An art object (art object or objet d’art) is a physical or conceptual creation that carries artistic meaning and serves as a medium of aesthetic expression within spatial composition.

Art objects in the modern urban environment are diverse in form and function, yet they share a set of general characteristics embodied in visual imagery. They can be classified according to several criteria: purpose of creation, location, function, characteristics, form, materials, method

Compiled on: December 4, 2025.

Copyright: ©2025 by the authors. Submitted to *Advances in Science and Environment* for possible open access publication under the terms and conditions of the [Creative Commons Attribution \(CC BY\) 4.0 license](https://creativecommons.org/licenses/by/4.0/).

of realization, and applied strategies (Table 1) [1].

Art objects serve as unique and valuable elements of the urban landscape. They contribute to the definition and differentiation of urban environments, introducing the expressive qualities of contemporary art into the informational and cultural context of a city.

Classification of Art Objects in the Urban Environment

Art objects in the urban context can be categorized according to their purpose, function, characteristics, form, materials, and conceptual strategies. This classification allows researchers and designers to systematize the diversity of artistic expressions within architectural space, thereby facilitating a deeper understanding of their social and cultural impact.

Table 1. Classification of Art Objects in the Urban Environment

Criterion	Description
Purpose of Creation	Development of visual strategies, evoking emotions, and creating sensory experiences.
Functions	Creates mood and emotional response; stimulates imagination; provokes curiosity; draws attention; conveys conceptual meaning; encourages reflection; carries aesthetic value.
Characteristics	Unique, conceptually charged, experimental, emotionally engaging, and artistically valuable.
Form	Geometric, abstract, or free-form.
Artistic Medium	Painting, stained glass, decorative ceramics, sculpture, mixed media.
Materials	Traditional, synthetic, or high-tech composites.
Strategies	Art-design, assemblage, surrealism, conceptualism, metaphor, visual illusion.

Urban Analysis: The Case of the “Pahlavon” Residential Complex in Yangi Namangan

The “Pahlavon” multi-storey residential complex, located in the Mingchinor area of Yangi Namangan district, serves as a case study for examining how artistic and architectural elements interact in shaping livable environments (Figure 1).

Established in 2021, Yangi Namangan district covers 60 km² with about 157,600 residents. The complex, built in 1989, consists of eighteen five-storey panel buildings marked by simple geometry and minimalist ornamentation.

Despite developed infrastructure, the green spaces between buildings are limited, and adult

recreation zones are absent. Pedestrian routes with terraces and benches have deteriorated, lighting systems no longer function, and trees provide little shade (Figure 2). Yet the elevated terrain offers a panoramic view of the “Valley of Legends” park, making the site suitable for artistic and environmental redevelopment.

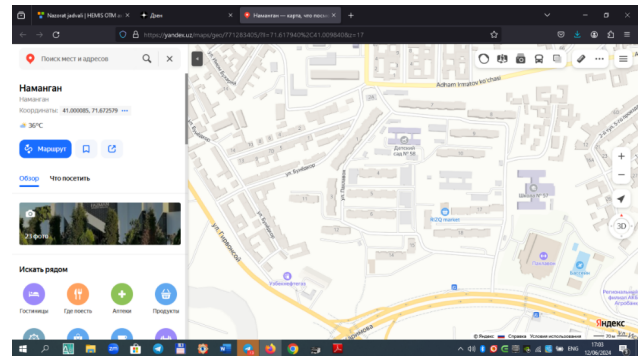


Figure 1. Urban planning analysis of the area



Figure 2



Figure 3. View of multi-storey residential buildings under construction from I. Karimov Street.



Figure 6. Existing condition of the site



Figure 4. View of multi-storey residential buildings under construction from G'irvonsoy Street.



Figure 7



Figure 5. Existing condition of the site



Figure 8



Figure 9



Figure 12



Figure 10



Figure 13

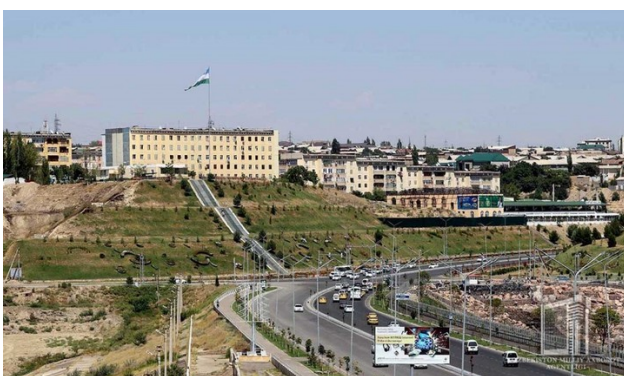


Figure 11

Project Proposal and Artistic Concept

The proposed concept of integrating art objects into the “Pahlavon” residential complex is grounded not only in the aesthetic enhancement of the



Figure 14

environment but also in the functional and psychological optimization of public space.

Art objects, when introduced thoughtfully, act as visual anchors that guide spatial perception, creating micro-zones of communication, rest, and contemplation [2]. In this project, the art installation network is conceived as a sequence of emotional nodes, linked through pedestrian routes and visual corridors [3].

Beyond visual expressiveness, the proposal emphasizes multi-sensory experience — the interplay of light, texture, sound, and motion [4]. This approach follows the philosophy of human-centered design, where the user's emotional state is prioritized over purely compositional formality.

Contemporary trends in parametric urban design also inform the concept. The formal structure of proposed art objects utilizes algorithmic variation — enabling scalable, modular elements that adapt to the site's topography. Such integration between art and computation reflects the evolution of architectural expression in the digital age.

At a conceptual level, the art object system conveys the philosophy of human evolution and continuity, linking personal growth with collective memory [5]. The objects symbolize cycles of life — from the nurturing stages of motherhood to intellectual maturity and civic unity — echoing the social identity of the local community.

Traditions of Applying Art Objects in the Urban Environment

In modern cities, art objects are central to aesthetic and communicative design. They may be static or dynamic, transformable or mobile, functional or purely artistic.

Art objects can act as accents or dominant elements, blending into or contrasting with the environment to evoke reflection [6]. Their role goes beyond decoration — they serve as instruments of communication, linking people to their history, surroundings, and collective identity.

This aligns with the global movement toward contextual and human-centered design, where art acts as a catalyst for interaction and awareness.

Architectural and Landscape Integration of Art Objects

The integration of art objects into the urban landscape is approached not only as an aesthetic exercise but as a socio-ecological strategy aimed at



Figure 15. Design proposal of art objects for the “Pahlavon” residential complex area

improving livability and sustainability.

This design model employs the principles of biophilic design, reinforcing human connection with nature [7]. Art installations are positioned to act as focal points within green corridors, supporting microclimatic balance through shade, wind deflection, and reflective surface optimization.

Innovative materials — including photocatalytic concrete, permeable paving, and kinetic facades — are proposed to mitigate the effects of heat islands and pollution [8]. The artistic and environmental functions of these materials converge, transforming the art object from a static form into a responsive system [9].

Furthermore, lighting design plays a decisive role. Energy-efficient LED and solar-powered fixtures accentuate the sculptural quality of the art objects at night, reinforcing their symbolic meaning and ensuring safety and visibility.

The project demonstrates that the fusion of art, ecology, and digital technology can become a model for future Uzbek urban spaces — environments that are both sustainable and emotionally resonant [10].



Figure 16. Design proposal of art objects for the “Pahlavon” residential complex area

Conclusions

1. Art objects, as components of architectural and landscape systems, function as cultural mediators, translating human emotion and social identity into spatial experience.

2. The synergy between art, technology, and ecology establishes a new paradigm of adaptive and sustainable urban aesthetics.

3. The application of computational and parametric methods in shaping art objects offers innovative opportunities for flexible, scalable, and context-sensitive design.

4. The proposed conceptual model demonstrates that urban comfort is achieved not merely by functionality but by the poetic and symbolic enrichment of space.

5. The future of Uzbekistan’s urban identity depends on merging traditional artistic heritage with digital creativity and environmental consciousness — an approach that positions art objects as catalysts of civic pride and global cultural

dialogue.

References

1. Modern Trends in the Formation of Art Objects in the Urban Environment: The Case of the “Viaduct” Residential Complex in Voronezh. <https://cyberleninka.ru/article/n/sovremennye-tendentsii-formirovaniya-art-obektov-v-gorodskoy-srede-na-primere-zhilogo-kompleksa-viaduk-v-g-voronezhe>
2. Турсунов, Ш. Ш., & Бегматов, Д. К. (2017). Возможности в процессе создания произведения при использовании приёмов и средств композиции. Научное знание современности, (3), 288–291.
3. Турсунов, Ш. Ш. (2022). Шаҳар муҳитини бадий юксалиши–аҳоли яшаш қулайлигини ошириши омили сифатида. Ta’lim va rivojlanish tahlili onlayn ilmiy jurnali, 74–78.
4. Турсунов, Ш. Ш. (2021). Замонавий шаҳар-созлик муҳитида арт-объектларни шаклланиши ва ривожланиши. Вестник науки и творчества, (6 (66)), 51–54. Турсунов, Ш. Ш. (2021). Замонавий шаҳарсозлик муҳитида арт-объектларни шаклланиши ва ривожланиши. Вестник науки и творчества, (6 (66)), 51–54.
5. Турсунов, Ш. Ш., & Турғунов, О. Т. Ў. (2021). Замонавий шаҳар муҳитнинг жозибadorлигини оширишда рақамли тасвирлашнинг янги технологияларидан фойдаланиш таъмоиллари. Вестник науки и творчества, (11 (71)), 29–33.
6. Турсунов, Ш. Ш. (2023). Шаҳарсозлик бадий ечимида архитектура ва монументал санъатнинг ўзаро уйғунлашуви. Строительство и образование, 1(3), 49–53.
7. Турсунов, Ш. Ш. (2019). Интерьер деворий суратлари: ўтмиш, анъана ва замонавийлик. Научное знание современности, (12), 161–165.
8. Турсунов, Ш. Ш., & Бегматов, Д. К. (2015). Гармония монументальной скульптуры и архитектуры в современном градостроительстве. Высшая школа, (5), 69–70.

9. Sharibjonovich, T. S. (2025). Shaharsozlik muhitida art-obyektlarni shakllantirishning zamonaviy usullarini qo'llash (Yangi Namangan tumanidagi "Pahlavon" ko'p qavatli turarjoy mavzesi misolida). Строительство и образование, 4(1), 42-51.
10. Tursunov, S. S. Effective use of decorative lighting in a modern urban environment. International Journal of Advanced Research in IT and Engineering ISSN, 2278-6244.