

Article

# The Role of Dominant Art Objects in Urban Environment Design

Yunusova Kamola Bakhodirovna\*, Mirzo Ulugbek

Samarkand State Architecture and Construction University, Samarkand, Uzbekistan.

\*Correspondence: [kamolochkadiz@mail.ru](mailto:kamolochkadiz@mail.ru)

**Abstract:** The application and use of architectural and artistic dominants in modern urban environments serve crucial sociocultural, aesthetic, and functional purposes. Dominants, which act as visual centers, attract initial attention and guide viewers through a composition. They can be established through variations in size, color, shape, and other properties, and are essential in creating visual hierarchy and balance in design. This study examines the role of dominant art objects in reducing environmental stress and enhancing urban aesthetics. The research aims to explore the principles of dominance, including the creation of focal points and different levels of visual weight. Methodologically, it analyzes various urban installations and their impact on human perception and movement. Results indicate that effective use of dominants in urban design can significantly improve environmental comfort and engagement. These findings imply that integrating dominant elements thoughtfully can lead to more cohesive and attractive urban spaces.

**Keywords:** Urban Art, Public Installations, Environmental Design, Cityscape Sculpture, Dominant Art work

## 1. Introduction

Today's urban environment does not always meet the new needs for the development of an aesthetically harmonious space for a comfortable human life. Therefore, more and more architects and designers are interested in using the artistic approach as a means of shaping the urban space. Before them, there is a need to fill the existing architectural-planning basis and the existing building with artistic elements capable of creating a new urban space in terms of full content and visual perception.

A creative approach to the renewal of the design was the development of compositional skills and modern technologies. Modern design includes everything. Today, it is considered necessary as a process that models the entire structure of life, rather than designing something specific outside the context of existence. Therefore, design should cover the entire spectrum of human relations with the object environment, act as a way of self-expression, personal placement and, of course, space organization.

There are 5 basic concepts or theories in design, collectively known as design principles: balance, rhythm, proportion, dominance, and unity.

Sometimes you can look at an image or object and see that it is aesthetically pleasing or simply pleasing to the eye, but it is a little difficult to explain why. This is because there are one or more rules for creating organic design work. It should be dominant in any space. Dominant can be a single element or a whole composition. It differs in shape, size and color.

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## 2. Materials and Methods

Dominant is the visual center of the composition, it first attracts the eye, and only then the person starts to look at other things. Dominant can be colored or scaled. In both cases, the dominant object subordinates the rest.

The word "dominant" comes from the Latin word "dominans" and means "to rule, dominate, be superior".

Compare any two design elements. They are completely the same or one of them dominates the other. A more dominant element attracts the eye and gets attention first. A dominant element always has more visual weight than the one it dominates. When you create a composition, you will see a lot of elements that are on top of each other. You create one element that dominates another and gives it more visual weight. The greater the weight, the more eye-catching the element is and the more dominant it is. You create dominance through contrast, emphasis, and visual weight. The same elements cannot prevail over each other. To achieve dominance, an element must be different from the rest [1].

The goal is to create elements with a significant difference in visual weight. These properties can be changed: size, shape, color, depth, texture, density, saturation, orientation, amount of space, personal interest, perceived physical weight. You can also create dominance with visual direction. For example, you can wrap an element with pointers that point to it. If you apply enough visual cues, an element will dominate even if it has less visual weight than the rest. You can also create double dominance where two dominant elements coexist. But both compete for attention and can completely upset the balance. In that case, you should have one dominant element.

The dominant element in the design is one of the most important elements. This is an element that attracts attention more than the rest. The dominant element sets the first context and captures attention. It should be focused and contain the most important information, as it may be the only thing seen by many people.

Focal points are also elements of dominance. Not just as strong as the dominant element, it can be called the most dominant focal point. Focal points are areas of interest, emphasis, or simply contrast and draw attention to the rest of the composition. They should stand out only after the most dominant elements. If you create focal points and make one of them the dominant element, then you start to create different levels of dominance. The dominant element is at the same level and is considered first. The remaining centers of attention will be at a different level (Figure 1).



**Figure 1. Focals Point Dominant Element**

According to the principle of dominance, some elements of the composition should be highlighted. For this, different sizes, fonts and color combinations (which can be opposite to each other) are usually used. There are three levels of dominance in design:

- a) Dominant - the most focused object. Usually, it is in the first place of the composition.
- b) subdominant - objects of secondary emphasis located in the center of the composition.
- c) subordinate - the least emphasized objects in the background.

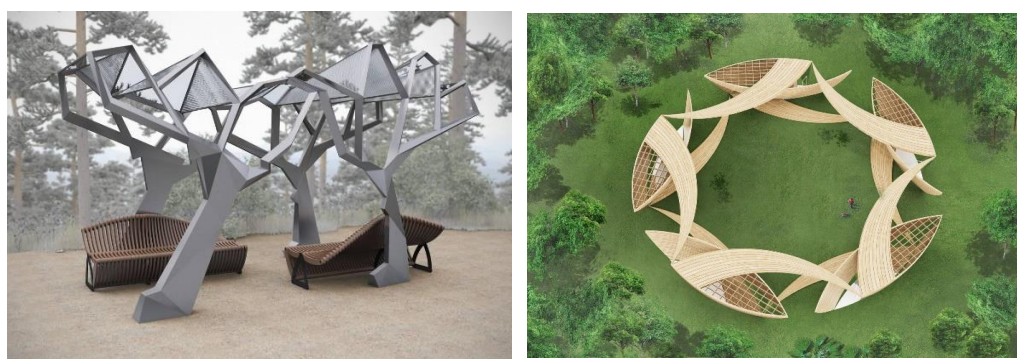
The visual center is the point where a person's attention is focused when looking at a design element. It is located slightly above and to the right of the actual center of the composition.

### 3. Results and Discussion

Dominants play a special role in providing direction in the urban environment. Architectural structures dominating the space differ from the environment in terms of size, shape, and color.

The role of dominants can be played by high-rise buildings, domes, towers, which are clearly visible from a long distance, as well as architectural structures with a special shape that stand out from the surrounding buildings [1], [5].

The comfort and quality of life of a person in the urban environment is determined not only by the absence of dirt and dust, noise and unpleasant odors, lawns, trees, rest areas equipped with comfortable equipment, information organization, etc. Also, with the unity of the visual appearance of all the components of this environment: architecture, design and landscape, they are in harmony with human nature. The most vivid component of visual perception close to the person is the elements of art and artistic design (art-objects) in the urban environment.



**Figure 2. art and art-objects in the urban environment**

An art object is an art object, something that expresses not only material, but also artistic value. It was created mainly not as a functional object, but as an object in which the idea and soul of the creator was invested. In the modern sense, the art object is considered from a new point of view, in which its functional component is compared as artistic and expressive. This view is based on the natural qualities of a person as a whole person. Therefore, within the framework of the ecological outlook, the urban environment should be close to the inner world of a person and not contradict it, on the contrary, it should contribute to its external aspects. In the modern city, function and beauty are organically combined in art-objects that form the environment of human life (Figure 2).

An art object is an environmental dominant that fills space with spiritual content. Therefore, it is actively used in urban environments, architectural compositions and interior design.

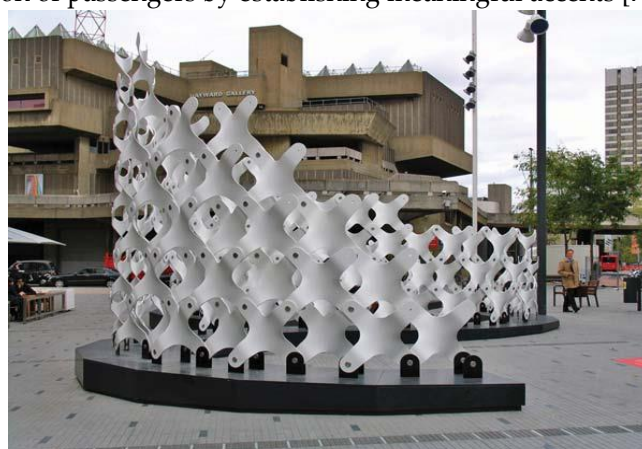
Art objects, according to their scale, should not be superior to the urban environment. They should organically integrate into the urban environment. It should be an accent that attracts attention, organizes the urban micro-territory and creates visual comfort in the most attractive places for tourists. Art-objects with a limited amount of courage elements can be included for psychological relief. This does not cure the image of the city, but makes moving around it emotionally attractive [3].

Art-objects in connection with the human scale create a more pleasant urban environment and saturate it with some new content and meaning. Perhaps even more literally, they demonstrate the development of the urban environment interested in showing it as a living organism that responds to the needs of the city with useful forms for the city, especially in shaping its image as a unique tourist center.



**Figure 3. Garden of lights**

Art-objects are not new today, but still remain a popular option for decorating the city. They can be found everywhere: in parks, streets and squares. Modern sculptures don't just fill the void. They give it a unique aesthetic and comfort. Metal sculptures used as street decorations usually match the place and clearly convey its character. Such content was almost absent in architectural dominants. Space to the horizon line is especially important for modern districts filled with high-rise buildings of the same type. The design of city streets created with the help of art-objects draws the attention of passengers by establishing meaningful accents [7].



**Figure 4. An art-object composed of modular elements**

Today, the term "art-object" is more and more common in both visual arts and design. But there is still no unity among art historians, artists and designers - what a phenomenon.

Art object brings a twist to environment design. It is not the main element of the external and internal environment, but it is not a secondary element either. It helps convey the style, image, general concept of the project, and bring the designer's concept to life. An art object is both logical and illogical in the same environment. If you take Salvador Dali's Mae West Lips sofa and put it in a certain environment, it can serve as a good example of an art object. And at the same time, it can be used for a specific purpose - as a piece of equipment (Figure 5) [3], [4].



Figure 5. "Mae West Lips" sofa by Salvador Dali

#### 4. Conclusion

In short, an art object can be called literally everything. Almost all buildings of modern museums, paintings, collages, sculptures, household items and other objects correspond to this concept. According to tradition, an art-object means a specific spatial body, an architectural image, an artistic solution of an object. Since this concept is very broad, in general, it can be said that it is a kind of unusual object. So unusual or beautiful that it can be called a work of art. An art-object in the urban environment often becomes a certain meaningful dominant. It attracts attention, arouses interest, tells a story related to a certain place or event. At the same time, it controls the movement vector, becoming part of the layout of a park, yard, highway or square. An art object should be an organic continuation of the environment. This criterion is often decisive in choosing a specific installation and its location.

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