Architecture Today And Programming Prospects Info-Graphical Modeling On Background Of Philosophy Of Your Time

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Abstract-
The article reveals the features of the innovation modulation in architecture in the present and in the future against the backdrop of the philosophy of its time. Reflections on the future of architecture and its importance in linking the past and present, the ways of combining the architecture of the present and the future in relation to the human environment
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Everyone knows or is vaguely aware of the changes in architecture and those who are connected with it in the service, and those who simply live in its environment.

In the twenties of the last century, the most progressive thinking architects formed the idea of an architectural object as a certain functional mechanism. "The house is a machine for living," Leia Corbusier said. "Architecture is unequivocal, like a car or a boot," Russian functionalists, led by Lagowski, said. Approximately the same idea has developed about the city. It is canonized by the Athens Charter, according to which the city must perform only four functions: housing, work, recreation and traffic. Each of the functions is assigned its own space: housing separately, work separately. For

traffic - connecting all these multifunctional zones - transport highways [1, 2].

New buildings are alarming. People are drawn to the old city. The newest architecture begins (including many architects) to encounter a dull annoyance. It turns out that, with the glass of its facades, it looks to its surroundings in the sky, without noticing the person. In the early 60's J. Habraken was the first to criticize orthodox urban planning, its functionalism. It requires you to remember the person and the environment. A fundamentally new approach to the city begins to be affirmed: a person does not function, but lives, and therefore the city is not the mechanism in which a human agent functions,

but the medium of the eternal habitation of man.

In the architectural field, the problem of the urban environment was first put forward by one of the patriarchs of modern urbanism, Sir Patrick Geddes, at the very beginning of the twentieth reveals in its traditional field new research subjects. What is the activity environment, the environment of behavior. Cultural, living and historical environment?

As Colin Allard points out, "Today, perhaps more than ever, indifferent citizens of the world are trying to understand how space works and even do something to improve it. This is partly due to the realization that we are on the verge of a grandiose change. Urbanization, overpopulation, climate change, shifts in the energy balance of the planet - all this encourages us to revise the principles of the arrangement of the environment and look for ways to organize it so that it helps us not only to survive, but also to maintain mental health" [3].

In 1665, for example, one of the corps of the Louvre was rebuilt. The author of the project was the famous Lorenzo Bremeni, the greatest architectural authority of the then Catholic world. Despite this, the construction was soon stopped, and the project was rejected, as it turns out that it did not take into account some of the subtleties of the behavior and habits of the courtiers of Louis XIV. When one of the surveys revealed what Tashkenters do in the central square of the Amur-Temur Khiyoboni or Samarkand residents in Registan Square, it turned out that the favorite occupation here and there is "nothing doing". There are places in which it is especially good to do nothing and who are highly valued for it. Most of them on the banks of Ankhor in Tashkent, and in Samarkand near historical monuments, on the street. Tashkent, on the former Lenin Street, near historical monuments, in the very places. which brought architectural glory to Tashkent and Samarkand. We must admit that our current architecture does not know how to create environments for "doing nothing". And it is necessary for a person no less than any occupation.

Not so long ago, architects especially appreciated the clarity of form, allowing at first glance to read the functional and constructive maintenance of the structure, whether it be a building or an entire urban area. Now it has become clear that there is only one clarity, that everything is too clear and simple, it quickly starts to give away with emptiness and boredom that a person requires a certain dose of incomprehensibility and unpredictability of the environment, it should leave him enough freedom to "read" a choice from a multitude of possibilities. Completely ordered and completely chaotic environment equally quickly tires and ceases to "read". So, we need an optimum of complexity, as they say now, we need a certain background of information noise, from which a person could select signals and build them into a sense chain that corresponds to his tastes, habits and mental state, people's traditions and social life.

The problems of urban centers are as old as the cities themselves. But now because of the rapid growth of cities, the question of the fate of their centers, especially the centers

of historical cities, is particularly acute. Le Corbusier once observed that the land in the centers of the old big cities is one of the main values of society. Naturally, the desire to preserve this value, to preserve the social and cultural heritage, expressed in material forms and constituting a substantial kernel, or, if you will, the "supporting frame" of our habitat (Fig. 1). But that's not all. Between the core and the periphery there is a tension of a special kind: we realized how dear to us the traditional city center is when we were surrounded by a sea of new buildings of "alien elements" and various architectural and spatial type of blocks spontaneously forming the urban structure of the ancient city of degrading and deforming historically the existing architectural and spatial environment (Fig. 2).

Fig. 1. Historically established zone of Samarkand

Fig. 2. "Alien elements" in the historical zone of Samarkand

Using infographic methods of modeling with the help of computer technologies allows centuries-old historical and technical information to be entered into a database and concentrated in one focus, through which the possibility of forecasting architectural design at the methodological and subject level is formed. In this regard, the current solution is the "Architectural project" Akhsikent - a museum in the open air" master student Sam DAKI - Valiev S.R. [4] (Fig. 2), designed to simultaneously preserve the centuries-old national treasure and ensure the influx of tourists.

Fig. 3. The open-air museum (ancient settlement of Akhsikent, Namangan region, Uzbekistan)

So, the design should learn how to manage the conflict in the developing object, in particular, be able to maintain the optimal level of internal conflict, not allowing it to rise above the upper limit and destroy the system, not to fall below the lower limit, which threatens stagnation.

While designing does not have such tools and "works" with projects, it can reproduce real contradictions through conflicts between the projects themselves, although this is a rather crude form of reality modeling. Competitive design, "competition" of projects and ideas is a well-known method of such modeling. It is not accidental that it is used to solve the most critical areas of development and planning. The project impact on the environment will require transforming this kind of dialogue from exceptional events into everyday practice, into the main means of work, and they can not be locked in the same profession (say, architectural). Already, the most effective developments in environmental issues are connected with interdisciplinary dialogues, in which historians, archaeologists, geographers, sociologists, environmentalists, architects, hygienists, etc., take an interest.

However, an even wider dialogue of professionals and the entire population involved in the formation of habitats will be needed. After all, often in the designer in the course of the work, as if the conversation is two different people - a narrow professional and ordinary citizen. They may disagree with each other, argue and lead the designer into despair. But this is just a good case. As a result of this internal dialogue, the best solutions are born [5] (Fig. 4).
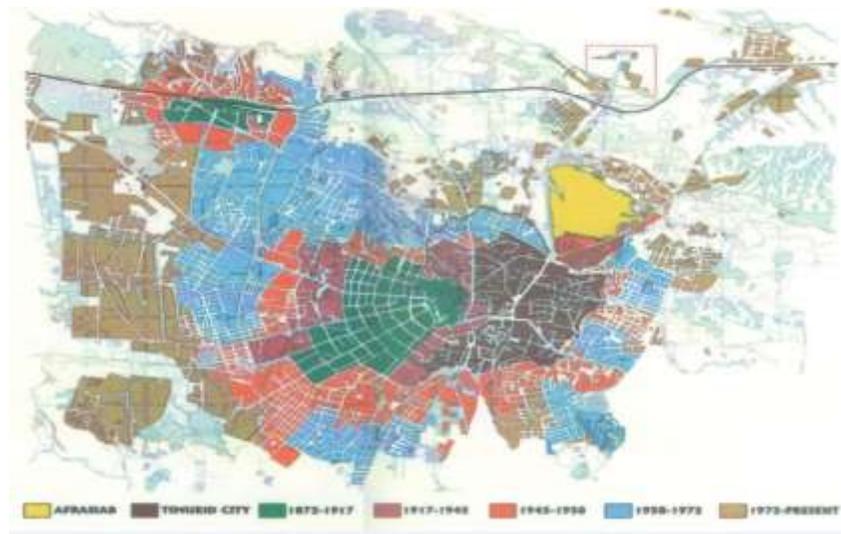

Fig. 4. An example of evolutionary development of a town-planning structure on the basis of a life contradiction - a conflict hidden in a developing object and a driving process (Samarkand city)

Here we approach another problem, which appeared in a new light, to the problem of the personality development of the designer himself. Changing the type of design the introduction to it of a fundamental polyphony, the recognition of the plurality of points of view through the use of computers, turn the designer into one of the most controversial means of modeling the contradictory "environmental" reality. The culture of not only external, but internal dialogue, the ability to see simultaneously different meanings of the same object - all this will become part of the design art and will greatly increase the "resolving power" of the designer working with complex and subtle "environmental objects". One of the greatest architects of the twentieth century, Louis Kahn, not casually left such a covenant to his colleagues: "You must be not only yourself, but all the rest" [6].

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