

В ряде произведений акварелист Феликс Гумен обращается к стилизации, декоративности. Например, в работах «Старый Витебск» и «Огни в ночи» отчетливо проступают черты стилизации, наполненные острой выразительностью. При этом, акварельная стилизация остается живописной даже в плоскостном решении. Плоскость в произведениях Феликса Гумена, благодаря взаимодействию рефлексных отражений, воспринимается как нечто воздушное, пространственное. Эти и другие произведения художника отличаются напряженной динамикой, четкостью силуэтов, колористическими и светотеневыми контрастами ярких цветовых акцентов.

Смелость композиции, свободная манера письма и углубленность замысла является характерными чертами акварельных работ витебского акварелиста Феликса Гумена. За счет предельной насыщенности цвета Гумен в своих произведениях добивается торжественно-поэтического звучания. Художник не боится вводить в композиции множество деталей, что придает его работам насыщенность и жизненность. Используя живописную сочность акварели, автор стремится создать неразрывную взаимосвязь между городским пейзажем и внутренним миром человека.

Заключение. Пейзажные произведения Феликса Гумена гармоничны, эмоциональны, чувствительны, наполнены энергией, радостью жизни, восхищением миром, природой региона и Витебска – городом, который стал для художника родным. В лирическом пейзаже Феликс Гумен раскрывает свой талант в передаче тончайших нюансов природы, используя мягкие переходы цвета и воздушную прозрачность, чтобы донести до зрителя умиротворение момента. Городские пейзажи художника, напротив, полны динамики и игры света, он смело использует колорит и свободную манеру письма, чтобы передать активную жизнь города, наделяя привычные улицы волшебными, сказочными чертами. Многообразие жанров в творчестве Феликса Гумена подтверждает его статус выдающегося акварелиста, способного передавать зрителю различные состояния природы и города.

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THE RELATIONSHIP BETWEEN DECORATIVE ART AND ARCHITECTURE: AN ANALYSIS OF STYLISTIC FEATURES

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Decorative art is an integral part of architectural design, and the choice of its artistic style and application directly affects the aesthetics and functionality of buildings. In this work, an in-depth analysis of artistic styles in architectural decoration is carried out, the key elements of various styles and their application in practical architectural projects are studied, the main artistic styles of Western architecture and traditional Chinese architecture are systematized, and the typical types such as Gothic, Baroque, Romanesque styles, as well as styles, wooden structures and ornamental decorations of traditional Chinese architecture. Decorative arts are a key medium that allows architecture to go beyond practical functions and carry a cultural spirit. The purpose of the article is to analyze the influence of decorative art on the formation of architectural styles.

Material and methods. In the course of this study, the following methods were used: the method of theoretical analysis of literary sources; the method of comparative contrast analysis; the method of inductive generalization.

Results and discussion. Decorative arts are crucial for buildings, improving aesthetics and increasing functionality. Nowadays, people are striving for more diverse forms of décor. The Western classical style and the traditional Chinese style of wooden structures are like two jewels in the field of architectural decoration. The first demonstrates beauty through symmetry, and the second conveys elegance through unique design and integrates the concepts of environmental protection – these Features give buildings individuality and serve as a guide for architects in their design.

Western Gothic architecture is not only a stone and glass structure, but also a religious ode to decorative elements. With its tall shape, light transparent spaces and luxurious sacred light spots, it anchors people's fear of God and desire for paradise in bricks and stones.

The main characteristics of Baroque architecture: firstly, the demonstration of wealth - the widespread use of precious materials, decoration; secondly, the desire for novelty. Ways of innovation include: endowing architectural objects and spaces with dynamics (curves, turbulence or conflict), breaking down the boundaries between architecture, sculpture and painting for interpenetration, as well as the use of irrational combinations without taking into account constructive logic to achieve anomalous illusory effects [1].

The Romanesque architectural style is characterized by thick stone walls and semicircular arches. Walls or pylons are the main load-bearing structures, the appearance is heavy and closed. Relief decorations are often found inside; typical examples include the complex of the Cathedrals of Pisa in Italy and the Speyre Collegiate Church in Germany.

Ancient Western architecture was mainly built of stone, so it was called the "epic of stone"; Ancient Chinese architecture is mostly made of wood, known as "frozen music" [2]. The character and regional characteristics of ancient Chinese architecture determine differences in styles, the form of spatial separation and colors – for example, imperial gardens have a large scale, luxurious decoration, bright colors and a pronounced style. In addition to the exterior decoration, traditional Chinese architecture also shows grace in the interior décor. The buildings in the private gardens of the Jiannan region are lightweight, refined, transparent and elegant. Their decorations reflect the characteristics of Jiannanya – they are both ornamental and highly practical, adapted to local conditions. The architecture of Lingnan gardens is light, transparent, simple, refined and luxurious, characterized by realism, implicit and elegance [3]. The ornaments and color decorations of these gardens are distinguished by greater beauty of artistic image and variety.

Higher education is a key carrier for the preservation and innovation of architectural decorative arts, and the construction of a training system directly affects the understanding and ability of specialists to apply decorative arts. At the undergraduate and master's levels of specialties in architecture, it is necessary to design courses in decorative arts based on the three-dimensional goals of "cultural heritage – innovative transformation – practical application" and form a model training, closely integrating theory and practice. At the level of curriculum design, it is necessary to create an interdisciplinary group of courses "history and theory + design + technology".

The History and Theory module includes courses such as "History of Chinese and Western Architectural Decoration" and "Semantics of Traditional Ornaments". Combining cases (Gothic lighting, Baroque dynamic decoration, ornaments of traditional Chinese wooden structures), he directs students to explore the cultural roots of decorative arts – for example, comparing the reliefs of the Church of San Carlo al-Quori with the ornaments of the lattice windows of the Zhongzen Garden, analyzing the symbolic meaning of decorative elements in different cultural contexts; the design module includes the courses "Innovative Design of Decorative Arts" and "Modern Adaptation of Traditional Elements", requiring students to choose specific architectural spaces (urban public halls, cultural exhibition halls), extract traditional decorative elements; The Technology module integrates the courses "Architectural Materials and Technologies" and "Digital Modeling and Rendering", guiding students to use tools (Rhino, Grasshopper) to implement the digital representation of decorative projects and

explore the application of technologies (3D printing, modern glass processing) in the reproduction of traditional ornaments.

In terms of teaching methods, it is necessary to integrate case training and project-based learning. On the one hand, using typical buildings (Qinhui Garden in Sundong – Lingnan style) as pedagogical cases, to organize student discussions on the topic of "analysis of decorative elements – highlighting the features of the style – adaptation to modern conditions" in order to develop their analytical and innovative thinking. Based on cooperation projects between the university and enterprises, involve students in the development of decorative projects for real objects. In addition, artists working in the field of architectural decoration can be invited to conduct workshops and organize expeditionary research for students at the sites of ancient architectural monuments to deepen their understanding of the three-dimensional links "material – technology – culture" in the decorative arts.

In modern architectural design, decorative art should not be a retro imitation, but should be a cultural translation. We can use the experience of innovative use of light, shadow and materials in Western architecture, combining it with the cultural content of traditional Chinese ornaments. The decorative arts of China and the West will be able to find a new life in a modern context, allowing buildings not only to meet the housing needs of modern people, but also to act as spatial carriers of cultural memories and convey spiritual resonance.

Conclusion. When observing the styles of traditional Chinese architecture, it can be seen that decorative arts occupy an important position in both imperial gardens and private buildings. Suitable decoration not only improves the aesthetics of the building, but also the atmosphere and artistic concept created by the decoration can provide residents with different psychological sensations. And integration with the architecture allows you to maximize its potential. They complement each other: decoration is not only an artistic means, but in some cases it is also part of the building. The study showed that different artistic styles in architectural decoration have unique aesthetic characteristics and design principles that require comprehensive consideration taking into account the function, purpose, historical and environmental factors of the building.

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