

THE USE OF FOLK ART AND NATIONAL MOTIFS IN THE ARCHITECTURAL SOLUTION OF TASHKENT THEATER BUILDINGS

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Abstract: After Uzbekistan gained independence, interest in the cultural heritage and spiritual treasures of the nation increased. At the same time, trends closely related to the changes taking place in the country were evident in the performing arts. As the field has developed in all directions, now theater artists have started to turn to the dramatic heritage of famous writers Cholpon, Fitrat and Abdulla Qadiri. As a result, the transition to new stages of perception of events, facts and persons of national history in the context of new social reality has now begun.

Key words: Theater, pattern, artistic environment, stage, column, attribute, architecture, colonialism.

INTRODUCTION.

At the moment, intensive research is being carried out in the theater in order to turn to the folk sources and traditions of the national artistic culture, to introduce the creative heritage of the Uzbek people in the artistic and applied arts to the world, and to master its beautiful scenic element.

Today's modern Uzbek theater, which goes back to a long history, reliably demonstrates the harmonious development of the culture of Uzbekistan, preserving the originality, national heritage and traditions, the essence of national borders. Also, theater is a form of human culture that reflects spiritual values to the world and is open to the perception of the best achievements.

Looking at the history and summarizing, a lot of work was done during the former Soviet regime in order to raise the cultural and educational life of Uzbekistan to a higher level and to promote it widely among the population. During this period, the architecture of many theaters, cinemas and concert halls was built. Even today, these buildings are of particular importance as they embody the Soviet modernism and colonial style.

During the time of the former Soviet Union, and especially after the earthquake in 1966, the image of Tashkent, the capital of the republic, changed radically and became one of the major cultural centers of the Soviet Union. The streets and squares of the city were leveled and beautified with asphalt pavements, and several trolleybus lines began to operate. A number of large streets leading to the main center appeared, wide squares, several parks, Komsomolskoye lake appeared instead of ruins and ravines. Hundreds of new buildings - houses, administrative buildings, theaters and clubs decorate the capital of Uzbekistan.

An attempt was made to unify the Soviet socialist system and national values in the architecture of these buildings. Uzbek national architectural forms were widely used in the design and decoration works.

The most vivid examples of this were certainly evident in the example of theater buildings.

The first stage of the use of national forms in architecture in public buildings in Uzbekistan dates back to 1925. The earliest examples of this can be seen in the building of the Central Asian

Irrigation Research Institute designed by architect V. Garshenin, and in Samarkand in 1927-1928 buildings designed by architects R. A. Batrakov and D. B. Savitskyi.

One of the first authors who used such a national experience is S. N. Polupanov, an honored artist of Uzbekistan. After moving to the path of searching for national forms, the architect resolutely began to use them in his projects, and S. N. Polupanov used only architrave forms of folk architecture in his creative work, monumental architecture an rejecting their parents, adheres to a certain concept. The architect expressed his thoughts about his projects and the forms in them in the pages of the "Architecture of the USSR" magazine:

"After unsuccessful examples of using architecture in the creation of national art and, first of all, in the design of residential buildings of Uzbekistan, the first and oldest monumental architecture of Islam (traditional arches, domes, portals with "pedestals", etc.), we turned to the study of folk art".

The pavilion of the Uzbek SSR at the All-Union Agricultural Exhibition, designed by S.N. Polupanov together with artist Tatevosyan and created with the participation of Uzbek folk craftsmen, is one of the successful works of the author. The contrast between the horizontal lines of the walls and thin side porticoes, the main courtyard and the light rotunda creates a cheerful and spacious image of the sunny socialist republican pavilion.

METHODS.

Architects usually approach creation together with craftsmen in two ways: giving them complete freedom in choosing forms or decorations in a certain area, or, on the contrary, reducing their participation to simple execution and giving them a ready-made picture. Neither one nor the other can give full results. When the possibilities of the author and teacher are completely exhausted, when the author guides and studies at the same time, when the work takes national forms based on the Soviet ideology, it is necessary to find a form of cooperation.

The author can perfectly create the project in his plan only if he knows the national architectural styles well and creates new artistic forms based on them. In this case, the master helps the author with his experience, and the latter guides him. Without understanding the historically formed traditions, the result of such an approach is a form that has lost its structural and architectural properties, or at best a purely decorative form. The ideal cooperation of an architect and a craftsman presupposes a perfect mastery of the author's historical experience and a complete mutual understanding. Achieving such an effective synthesis was also demonstrated in the Soviet architecture of Uzbekistan.

If we refer to the earliest architectural and architectural ensembles of theater and performance buildings, we can see that the use of national decorative forms in the construction of buildings is not based on the use of classics of the period in terms of ready-made forms and details, but on the basis of ensemble, composition, and various ideas. we can also see.

On the basis of these ideological connections, all the features of the classical theater structure and the traditions of Central Asian architecture can be interconnected in an interesting way.

As mentioned above, the Rodina cinema (now the Uzbek National Academic Drama Theater) was designed and built in 1937-1940 based on the project of architect P. Kuzmenko, which used national traditions and forms.



Figure 1. "Vatan" cinema. (architect P. Kuzmenko)

Its history is rather complicated: several authors participated in the design and construction in a row, the last design works belong to A. A. Sidorov after the 1966 earthquake.

In the original architectural complex, wooden columns were skillfully used at the entrance of the building, showing the high level of national carving. The columns saturated with these carving patterns not only clearly reflect the high level of the applied art of the Uzbek people, but also take into account the fact that the building has a rectangular shape in terms of spatial volume, and its dimensional appearance displayed more magnificently through these columns. Also, after the columns, in the front part of the building, the border with decorative patterns, which is designed based on the rules of national forms and patterns, which represents the entrance, served to make the building's form look visually magnificent. However, the undoubted negative and informal aspect of national traditions in the building is the articulation of the facade plane with a rhombic grid. Although this rhombus decoration was used as the last decoration among the entrance columns and other motifs in the building, it was inappropriately expressed with other decorations in the building. The excessive abundance of ornament and the pomp of the columns is not a serious work on the problem of the national image, but rather a desire for exoticism.



Figure 2. "Hamza" theater. (now "Uzbek National Academic Drama Theater")

Unfortunately, such a perfect artistic image of the building was destroyed by a strong earthquake in 1966, and later a new "Hamza" theater was built in its place.

The general composition and proportions of the building are perfectly found, the compact monumental volume is cut by the shadow reflection of the porticos, which gave it a special charm. The facade is usually saturated with rationally distributed decoration. However, the design of the ornament, with a few exceptions, such as the chain border that forms the inner line of the portal frame, or the eight-pointed star pattern above the entrances, has no national basis, and as a result, the building has a somewhat artificial appearance.

RESULTS.

The shape of the columns in their lower part is unpleasantly distorted: the spherical base is strongly flattened. Above is a second ball-and-socket articulation, which is not entirely justified by tectonics or aesthetic requirements. The broken line of the architrave represents an innovation that has no prototype in national art. This leads to the conclusion that it is connected with the need to introduce some kind of impost between the capital and the lintel of the portal.

Here in the architect's project, taking into account the emergence of modern views in the design of urban architecture, the use of earlier wooden carved columns, the direct connection of other modern buildings in the capital, and the horizontal portal It creates an imbalance in the section of the line, and due to the location of the supports in a different direction, the usual consoles for a wooden column are not possible.

The building of theaters, as a rule, should be located in the central part of the city and contribute to the formation of the ensemble of the city center. There are examples of light absorption,

brightness, contrast, uniformity of light in architecture. Light can increase or decrease the level of expressiveness and perception of building forms.

Of particular importance for modern architecture are the sharp changes in coloring that occur when transitioning from natural light to artificial light.

Alisher Navoiy Katta Theater was founded in June 1939 and is one of the leading theaters in Uzbekistan. is considered one of the opera and ballet theaters, and at the same time the theater has its own eventful history.

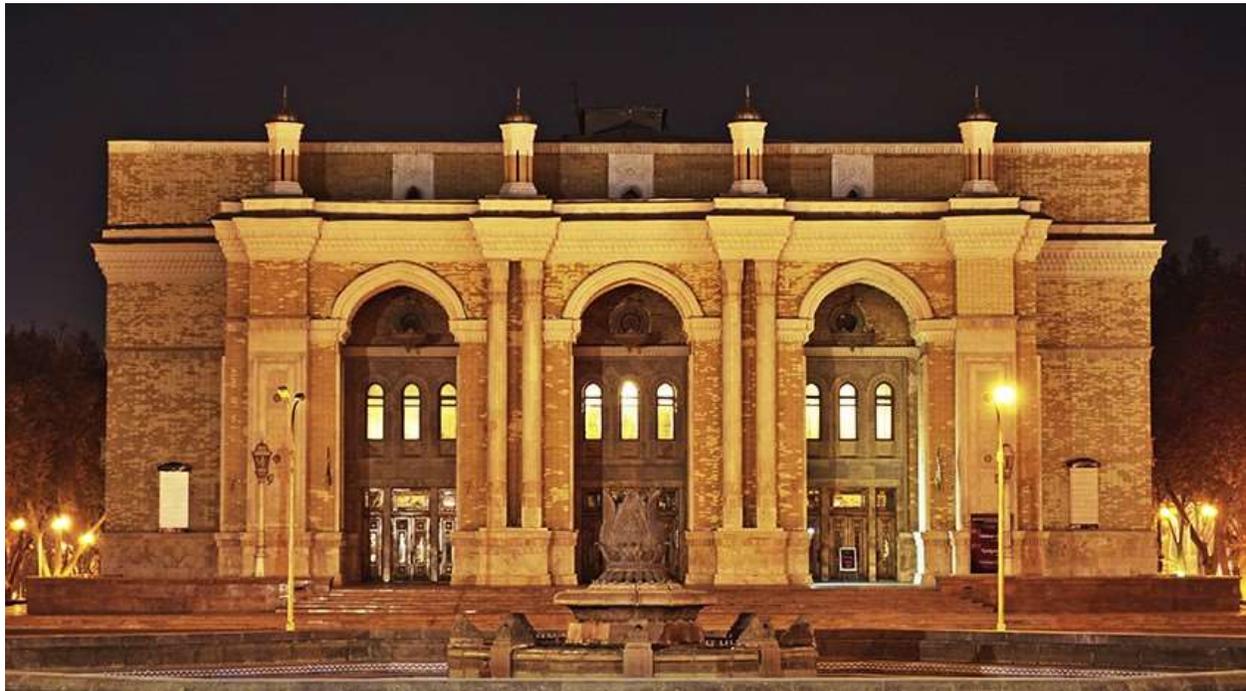


Figure 3. State Opera and Ballet Theater named after Alisher Navoi.

The Uzbek musical theater team did not have its own theater building during its creation and formation as a professional. National architecture had no experience in building secular municipal buildings, and they needed larger buildings that could accommodate a large number of spectators and show performances, so the only entertainment institution built at the beginning of the 20th century was the former Colosseum theater. In the 1930s, two troupes of Russian and Uzbek musical theaters worked in the building. Performances were performed in the building every day. Despite the reconstruction of the stage and the building, the hall was small and unsuitable for staging large classical and national plays. In the 30s of the 20th century, the government of the Republic of Uzbekistan made a decision to build a suitable theater building that could serve the growth of national cultural development, the development of spectacle and theater art in the republic.

The projects were announced in the press, widely discussed and evaluated by the public. According to the results of the competition, Academician of Architecture A.V. The project developed by Shusev is functional tasks in architecture and national

was found to be the most suitable for traditions. Construction began in 1939, but was halted in 1942 due to wartime hardships.

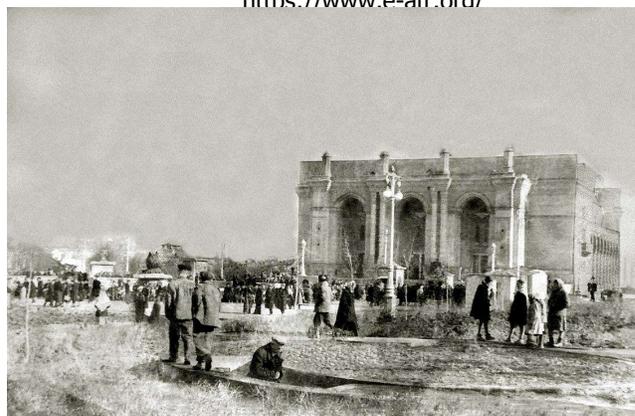
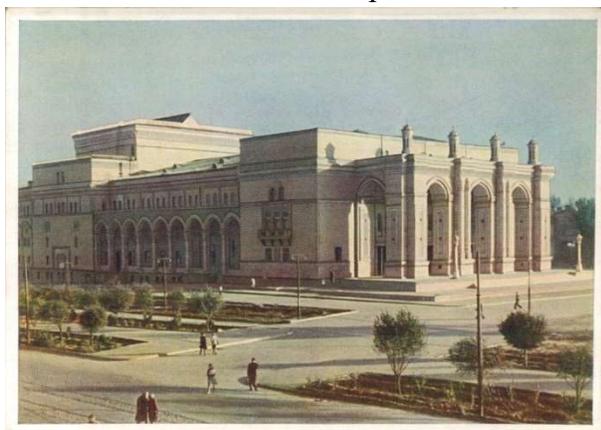


Figure 4. Opera and Ballet Theater named after Alisher Navoi.

In 1943, construction was resumed and completed on the 30th anniversary of the Great October Socialist Revolution. Until the October Revolution, the national Uzbek culture did not know such art forms as theater and ballet, and even more complex synthetic art forms such as opera. Now, on the stage of the State Opera and Ballet Theater, in addition to works of classical and Soviet Russian opera music, operas and ballets by Uzbek composers are staged by Uzbek artists who grew up during the years of Soviet power.

The themes of the opera music are the ghazals of the great Uzbek poet Alisher Navoi, events in the history of the Uzbek people, and our Soviet reality. From this, it becomes clear that the architecture of the theater building was encouraged to embody a rich content: it is a synthesis of new, socialist art, their development and flourishing in the conditions of Stalin's national policy, national form and socialist content. It is clear that the author of the project had a difficult task. This task could be solved only on the basis of national traditions and architectural heritage of the republic. The original design of the theater was completed in 1934 in the form of a Roman classic. But in the process of working on the project, A. V. Shusev was inevitably forced to turn to national forms.

In November 1945, Japanese prisoners of war from the Kwantung Army were deported to Tashkent, where they participated in the final stage of construction. People's artists of Uzbekistan Usta Shirin Murodov, A.Khudaybergenov, Kh.Boltayev and others showed great skill in the decoration works.

According to the author of the project, each of the 6 side foyers in the theater began to acquire the character of architectural decoration specific to a specific region of Uzbekistan. "Tashkent hall", "Bukhara" hall, "Khorazm" hall, "Samarkand hall", "Fergana" and "Termiz" hall have their own style and characteristics. This decorative element was used for the first time in the construction of the palace of the emir of Bukhara. The Khorezm hall is decorated with carved ganch panels that reproduce the exquisite wood carvings typical of Khorezm. The theater halls and foyer are also decorated with murals depicting scenes of Uzbekistan based on the scenes of A.

Navoi's ghazals. The author of the picture is the artist of Uzbekistan Ch. Akhmarov, A. Tatevosyan and others.

The beautiful building of the theater is located in the center of Tashkent, on Islam Karimov Street. According to the architect's project of the building, the area around the theater is decorated with a garden rich in plants, decorative trees, and a pond with a fountain. The audience hall has a ground floor and two levels and can accommodate up to 1440 spectators. The wall decoration is covered with golden and light paint.

The construction of the building was completed in November 1945. T. Arslankulov, A. Boltayev, Q. Jalilov, S. Norkoziyev, Usta Shirin Murodov, Jalil and Bolta Jorayev took part in the decoration of the building.

After the construction of the theater was completed, a fountain was installed in front of the portal of the building at the suggestion of Academician A.V.Shusev, completing the creation of an architectural ensemble that became a wonderful decoration of the capital.

In 2010, the fountain was reconstructed, lighting and music were added, and now it has become a "dancing" fountain with colorful music, gathering even more residents and visitors of our city to enjoy this magical spectacle. !

CONCLUSION

In the building project successfully created by A. Shusev, the architect:

- correct understanding and assessment of the possibilities of national form in architecture;
- the harmonious combination of the traditions of Russian classical architecture and the national heritage of the Uzbek people;
- consistency in the use of national traditions - transferring the characteristic features of historical architecture to the general appearance of the building, attracting the main forms and details, solving all parts of external and internal architecture in national forms;
- skilfully combining the techniques of historical monumental architecture and the forms of folk architecture;
- his ability to find effective forms of cooperation with Uzbek folk craftsmen greatly influenced his success.

The State Opera and Ballet Theater in Tashkent did not inherit the finished form of the composition as mentioned above, because before the October Revolution, Uzbek national culture did not know buildings of such a content, and not a single type of historical building corresponds to it. Therefore, the general solution of plan and volumetric masses is based on the principles of Russian classicism. But everything in the form of the theater built by Academician A. V. Shchusev - the texture of the walls, the portal, the arcades - connects it with Soviet colonialism and national architecture at the same time.

Its architecture interestingly combines all the features of the classical theater structure and the traditions of Central Asian architecture. High and sturdy arches are supported by heavy supports and look like porches of eastern madrasas. The tall portal, decorated with a stalactite cornice, is decorated with the appearance of minarets reminiscent of Bukhara minarets. Various architectural

solutions, loggias covered with arched galleries and decorative carvings on polished marble create a truly unforgettable experience.

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