

## STATE OPERA AND BALLET THEATER NAMED AFTER ALISHER NAVOI

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**Abstract:** The architecture of public buildings and structures is aimed at satisfying various aspects of human life, reflecting the social processes of society's development in an artistic and figurative form. Public buildings that respond to certain material and spiritual needs, at the same time, should correspond to the worldview and ideology of the society. Public buildings that are important in their architectural and artistic appearance, especially their complexes, regardless of their size, organize urban spaces and become architectural dominants. They play an important urban planning role in mass development areas and in new or reconstructed urban centers - all urban planning ensembles.

**Key words:** architecture, urban planning, structure, theater, loggia, facade, pattern, ensemble, form, craftsmanship.

### INTRODUCTION.

In the work of architecture, its emotional impact on a person plays an important role. There is a certain connection in the creation of an engineering structure and an architectural structure: in the development of an engineering structure, the technical and material possibilities of its time are used, in addition, taking into account the rational solution of the task: the architectural structure is created by the emotional development of the plastic is used considering the impact. The desire to achieve a certain artistic image can lead to changes in material and design.

One of the main means of artistic expression is to harmonize the structure expressed in consistent proportions.

Sunlight is a tool for creating beautiful effects. Light emphasizes the image of the building, creates the mood of the viewer, reveals the shape of the building, increases the depth of the space.

In the theater buildings of the city of Tashkent, and especially in all parts of the exterior architecture of the opera and ballet theater named after Alisher Navoi, it originated from the traditions of Central Asian monumental architecture. Despite the fact that some elements repeat the details of historical monuments, the appearance of the entire theater is not a copy, but expresses the general character and spirit of Central Asian architecture. Forms appear in a new plan, in new combinations.

### METHODS.

The construction of the State Opera and Ballet Theater according to the project of Academician A.V. Shusev was an important event in the life of the capital of Uzbekistan. Its construction began in 1940, but was stopped due to the Great Patriotic War. 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.

For that time, the theater building could be solved only on the basis of national traditions and the architectural heritage of the republic in order to reach the peak of its development and artistic expression of high culture. 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 resort to national forms.

The Alisher Navoi State Opera and Ballet Theater, which won the Stalin Prize, is the best example of Uzbekistan's Soviet architecture, which is national in form and socialist in content. Rich creative experience, great skill, love for the people, national traditions, and the artist's deep intuition revealed the most intimate aspects of national art. Shchusev's creative skills were also expressed in the forms of the Kazan station in Moscow and a number of other works.

A.V. Shusev in his opera and ballet theater project:

- 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;
- used it in accordance with the rules of finding effective forms of cooperation with Uzbek folk craftsmen.

## **RESULTS.**

Monumental spatiality in the exterior of the theater and the texture of the walls - based on the idea of figurative laying of smoothed bricks, which were used to decorate the initial walls of the architecture of the XI-XII centuries, including elements of carving, Shusev used marble in his project and featured baked bricks with plaster detailing in open laying combinations.

The warm yellow color of the baked brick blends nicely with the whiteness of the stalactite cornice and archivolt. The entrance porch is equipped with arches on monumental columns, and the two central ones are equipped with wall columns that interpret the forms of the columns supporting the arch of the Turkan aka mausoleum in the Shah-i-Zinda ensemble. The arcade of the side facades rests on wall columns, the forms of which are taken from the monuments of the XIV-XV centuries. In the shade of the arcades, a series of open alabaster chandeliers are beautifully drawn. On the columns and side facades, boards carved from artificial marble are placed.

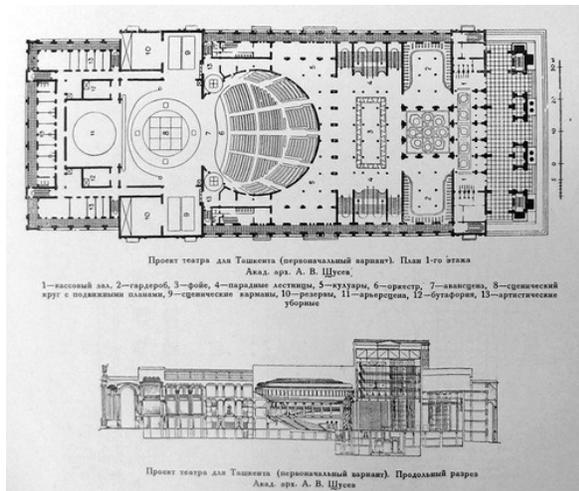


Figure 1. State named after A. Navoi preliminary design of the opera and ballet theater building.

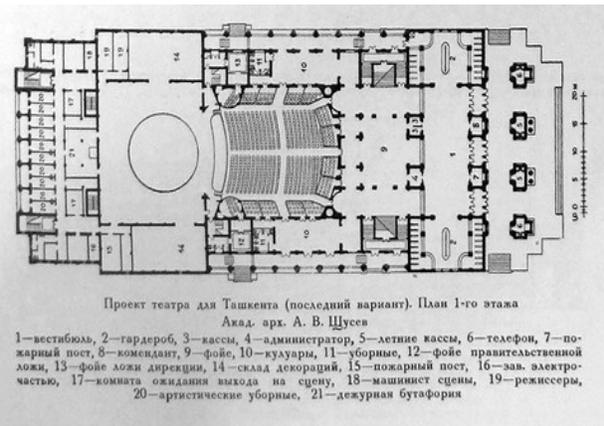


Figure 2. Approved tarx drawing.

In its original form, the theater building was planned on a very large scale, with an auditorium for up to 2,300 people and a total area of 184,000 m<sup>3</sup>. The option adopted for implementation was significantly reduced: the capacity of the hall was reduced to 1500 people. and the cubic capacity was reduced to 75,000 m<sup>3</sup>.

In plan, the theater building has a strongly elongated rectangular shape. The main entrance opens with a three-arched portal. There is a cash desk with cash registers located away from the main traffic. The main lobby with two spacious closets is like an open hall for the entire height of the building.

When passing from the lower lobby to the hall, the auditorium, almost circular in shape, is cut by a portal. A powerful proscenium partially covers the orchestra. In front of the portal there are two side-by-side mechanized playgrounds. Seating is on the parterre and in a fairly steep amphitheater with two balconies. The architecture of the hall is significant due to the accepted motif of the column surrounding the hall, but at the top it is a bit heavy and complex.

The stage is set up very purposefully, the stage pockets and scenery room are conveniently located. The art rooms are located close to the main hall with comfortable waiting areas. The plan is compact, well proportioned individual elements and well thought out in all parts. External side columns serve as the basis for summer foyers.

The architecture of the main facade is very plastic, representing a strong three-arched portal decorated with bas-reliefs with double columns in the middle and columns on the sides.

The side facade has an interesting solution with very long arched columns that give the building a slightly oriental touch. In general, the project was decided very wisely, both in terms of plan and external architecture, and fully responds to its purpose and the place that the theater should occupy in the urban ensemble.

The final version is significantly different from the preview. The cash room is combined with the vestibule, the closets are semi-closed, and the stairs are more modest. The hall is rectangular in

shape with an arched back wall. Seats are placed on stands with boxes on the back and sides. The scene is quite simple. Instead of pockets, decorative storage is arranged. Artistic buildings are more conveniently located in relation to the stage than in the considered version. In general, the plan is very compact. The cubic volume of the building is significantly reduced compared to the original version. The exterior architecture is mostly preserved.



**Figure 3. Theater building lobby interior.**

The wide openings connecting the different parts of the foyer are covered with a lintel like a very straight arch, the curve of the contour of which is hardly noticeable.

The entrance doors of the hall-museum resemble a real lancet arch with decorative architraves and stalactite canopy. In the hall - as we see in the rooms of Abdulaziz Khan's Bukhara madrasa, there is a ceiling with a flat trapezoidal frame cut in the middle. The panel painting is surrounded by arches with carved figures, common in the residential and monumental architecture of Central Asia. At the same time, the first and second-order frames complete one section, and the smaller upper arch represents the crown part of the overall composition. The marble details of the stair railings at the bottom and turns are used very well in the design of the building.



**Figure 4. State Opera and Ballet Theater named after Alisher Navoi. (Main hall)**

In the interior of the theater hall, the whiteness of the patterned ornaments is delicately and seriously emphasized with gold, the velvet curtain of warm color is decorated with gold, the rows of chairs are covered with pale leather, and as the final chord of this white-gold scale, it is decorated

with a gilded chandelier. The colorful solution of the hall was shown as the most successful design of the building's architecture.

In the hall, created by masters of the Khiva school, the simple geometric figures of the rosette and "giriha" are combined with the decorative spirals of plant branches. On the walls of the "Samarkand" hall, openwork panels, artisans made double-layer carvings in the "Islamic" style.



*Figure 5. Samarkand hall interior.*

As for the decorative compositions prepared according to Shusev's project, the author used beautiful geometric constructions, skillfully conveying all the richness of floral decoration.



*Figure 6. Theater building lobby interior.*

## DISCUSSION.

The foyer of the auditorium was decorated according to the plan and drawings of A.V. Shchusev, while the side corridors were completely provided by the Khiva hall, where craftsmen Baltaev and Abdullaev worked, which in the interior is characterized by the charm of Khiva jewelry-elegant decorative compositions. indicates. The general character of the decoration differs from the Bukhara style by its calmness and restraint. The entrance opens with a wide flagella-framed portal with a light lifting shaft. Plafonds Wooden details of residential eaves in Khiva are located on consoles. Between the flat plafonds are exquisite medallions typical of Khiva woodcarving. The planes of the walls, except for panels and pilasters, are left smooth. Carved marble slabs are placed in places.

In the hall of Samarkand, master Kuli Jalilov's skillful creation is a wonderful combination of snow-white alabaster and yellow-pink Gazgan marble, and wide linear framing of carved panels. In addition, a low plinth of black marble is included under the pilasters. Plafonds are filled with a unique geometric ornament with multi-pointed stars, and several decorative stalactite domes are located along the walls.

The "Tashkent" hall, whose design was headed by Toshpolat Aslankulov, used wonderful decorations of local motifs. The frieze surrounding the walls and beams incorporates an ornamentation very typical of the ceiling painting, while the mirrors on the walls are decorated with a beautifully carved outline of a wraparound arch and a floral motif. In general, the decoration of the hall is well thought out.

The frame of the rectangular opening of the stage is very simple and compact. It's a huge smooth filet filled with garnish. The carving plot with two-plane carving, highlighting the main leading theme and filling it with a grid fraction, was brilliantly perceived by A. V. Shusev from the art of Khiva wood carving. Such sculptural carving covers the slender columns of the Stone-Khovli palace in Khiva.

The luscious plasticity of the image against the background of jewels is delicately emphasized with gold and creates a unique atmosphere for the opening of the scene.

The slotted outline of the boxes on either side of the stage is a figured multifaceted arch, one of the most distinctive details of Central Asian architecture, both monumental and residential. This is through the usual border of the wall panel, stucco mosaic patterns, gaps of different sizes and formats, which also protrude from the wall in a semicircular form in Fergana fireplaces.

A velvet curtain that falls without folds and combs also gives a wonderful look to the design of the hall. The decoration in gold, silver and colored silks does not reflect the special carpet patterns, but the typical wall paintings of folk architecture, where the characteristic theme of downward curving branches with stalks of leaves intersected by lighter patterns of plant branches is revealed. Curtain decorations were made by goldsmiths from Bukhara according to Shusev patterns. In this building, a synthesis of architecture and artistic craftsmanship was realized. The details of the oak armchairs repeat the characteristic lines of national decoration.

"Fergana Hall" created by Said Narkoziyev and other masters looks a little more modest than others. Here, the plafond conveys the shape of the wooden beamed ceiling. The Termiz hall is beautifully designed and revives the traditions of ancient decorative arts. This hall reflects the view of the Termiz Palace from the 11th-12th centuries with its wonderful carvings. The Termiz hall was decorated by master Nigmatov.

In the course of work, a number of problems arose due to the fault of architectural control. For example, in the Khiva hall, graceful curved beams are decorated with overweight pilasters - this inconsistency greatly spoils the architecture of the hall. At the same time, wooden half-columns were originally designed to decorate the hall, the drawing of which was made by master Baltaev. But later they were not implemented, in some cases, the slightly painted lower background of the thread is whitened, which makes the latter lose its relief, etc.

The art of wood carving was also used in the theater building, as the doors were decorated with the carvings of Khiva masters.

The ceremonial opening of the theater took place in 1947. Its beautiful 1,500-seat auditorium has excellent acoustics and the ceiling is decorated with an impressively large crystal chandelier. Perhaps the most beautiful are the couloir halls, which are decorated with exquisite ganch carvings. Each of the six halls represents one school of architecture and art from different regions of Uzbekistan.

The history of theater in Central Asia clearly shows the existence of relations between Japan and Uzbekistan.

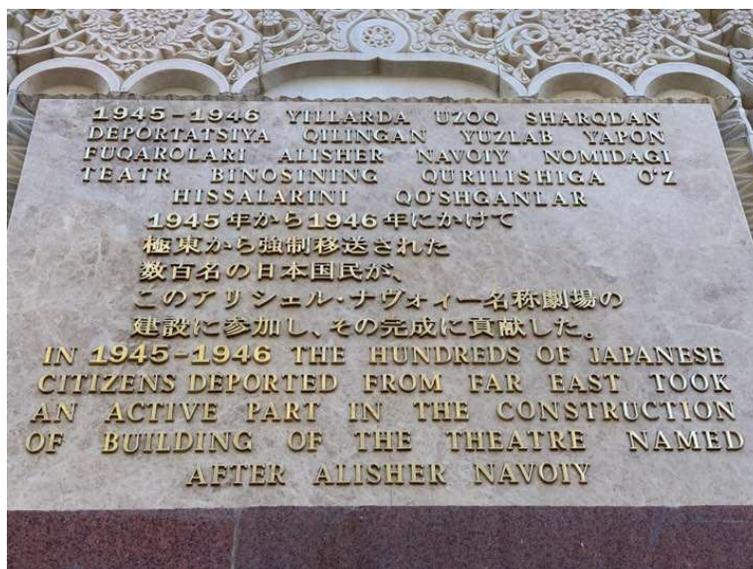
In 1947, in the construction of the opera and ballet theater named after Alisher Navoi in Tashkent, the work of imprisoned Japanese soldiers who were brought to Uzbekistan after the end of the Second World War in August 1945 was partially used.

The history of the theater in Tashkent not only sheds light on the existence of permanent ties between Central Asia and Japan, but also sheds light on the fate of millions of Japanese soldiers and civilians who were scattered throughout Asia after the end of World War II.

In August 1945, approximately 6.6 million Japanese soldiers, colonial officials, colonists, and other members of the armed and occupation forces—about 9% of Japan's total population—were stationed in various parts of Asia and Oceania.

After the Soviet invasion of Manchuria in 1945, 456,000 soldiers and civilians working under the Japanese military occupation regime were taken to labor camps throughout the Soviet Union. Over the next decade, the internees were forced into forced labor; they built power plants, mined coal, built bridges and roads.

After the end of the war in the Soviet Union, about 25,000 Japanese soldiers and citizens interned for forced labor were sent to Uzbekistan. One of the projects in which the Japanese participated was the Navoi Theater. A memorial to their work can still be seen outside this building.



**Figure 7. A monument erected in honor of the Japanese workers who participated in the construction of the theater building.**

When a strong earthquake occurred in 1966, many buildings in the city were destroyed, only the State Opera and Ballet Theater named after A. Navoi was not damaged, which clearly demonstrates the skill of Japanese architecture.

**CONCLUSION.**

The main consistency of the use of national experience depends to a large extent on the culture, sensitivity and creative intuition of the designing architect.

But, not to speak of a purely compositional defect, they introduce a false note into the image of the building, and indeed, as J. Kornfeld pointed out, they cause ambiguous associations. But this is not the case in general, the towers are the only detail of religious architecture in the theatrical form, according to Kornfeld, here A.V. Shchusev works with "the clear organic structure of the forms of civil architecture."

In the interior architecture, the reflection of the monumental technique is felt to a large extent, but the forms of folk architecture are also taken in parallel. Traditional national motifs are creatively processed and combined with qualitatively new elements of the composition. The main complex of the vestibule and foyer, a two-story hall-museum, and a successful in detail form a unified image.

On the ceiling of the auditorium, the wide central plane is covered with a relief geometric decoration based on the motif of many-pointed stars, which is very common in national architecture, and the decoration is framed by caissons with a strict pattern. The caissons of the plafond in the vestibule include a vas motif, the interpretation of which is to be welcomed.

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