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NATIONAL TRADITIONS IN THE FORMATION AND DEVELOPMENT OF THE ARCHITECTURE OF PUBLIC BUILDINGS OF KARAKALPAKSTAN

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ANNOTATION

The article examines the use of national traditions in the formation and development of the architecture of public buildings in the Republic of Karakalpakstan. The use of national traditions in the architecture of public buildings of Karakalpakstan at the present stage of development of society organizes the city space and individual buildings, inspires them, gives a powerful ideological and imaginative charge.

KEY WORDS: *tradition, national, architecture, buildings, project, culture, urban planning.*

INTRODUCTION

World civilization in its modern development creates scientific, technical and economic conditions for new forms of human community, which has a global character. Scientific and technological progress and the socio-economic development of society constantly pose new challenges to architecture and construction, determine their new capabilities and requirements for the formation of the design of public and residential buildings. When designing public and residential buildings, an important task is to preserve national characteristics, culture and traditions in architecture.

When designing modern public and residential buildings, scientifically grounded architectural and spatial techniques, constructive and technical methods, methods of creating comfortable conditions for human life in cities and buildings should be taken into account.

This modern direction is especially important in the formation of public and residential buildings, taking into account the national traditions of Karakalpakstan.

During the years of independence in Karakalpakstan, the construction of numerous objects of socio-cultural and national economic significance has been implemented: residential buildings, public buildings and structures, institutions of cultural, domestic and social services. In the new buildings, one can notice the aspirations of architects to bring to life

the truly historical decorative and artistic roots and features of the national architecture of the Karakalpak.

LITERATURE REVIEW

There are a number of scientific works devoted to some aspects of the formation and development of public and residential buildings, as well as illuminating and developing national and regional features, styles and stylistic features of architecture in various regions and countries - these are the works of A. Aalto, I.N. Agisheva, S.S. Aydarova, A.V. Antyufeeva, Sh.D. Askarova, M.I. Astafyeva-Dlugach and others. It should be noted that, in general, the architecture of Karakalpakstan has been studied very little in the national-traditional aspect. The first research on the history of urban planning and housing architecture in Karakalpakstan was carried out by the architect K.M. Molotov, A. Masharipova, M. Zhdanko, N.A. Tleubergenova, E.E. Nerazik, S.P. Tolstov, G.A. Pugachenkova. V.N. Yagodin, G. Khozhaniyazov, M.Sh. Kydyrniyazov, M. Turebekov, E.B. Bizhanov.

RESEARCH METHODOLOGY

When collecting materials for this work, we used research methods such as analysis and comparison of static materials obtained from the Internet and systemic observation, study, generalization of the achievements of architectural projects in this area.



Materials of sketches, measurements and photographs of the most characteristic examples of the architecture of public buildings in Karakalpakstan were used. Dialectical methods of analysis, archival materials, and architectural projects were also used.

ANALYSIS AND RESULTS

At all stages of the development of the state and the city, public buildings played an important role in the formation of its architecture. Satisfying the main functions in the organization of public and political life, consumer services for the population, occupying key positions in the development, they determine its compositional expressiveness, the originality of the architectural appearance of the city.

The architecture of modern public buildings is extremely diverse in the sphere of personal and public interests, as well as in matters of life and culture, the choice of forms of recreation [4; c. 208].

Typological spectra of modern architecture of public buildings include: preschool institutions and schools; public catering, consumer services and trade; cinemas, theaters, concert halls and circuses, gyms, swimming pools and stadiums, garages, train stations and subways, rest houses and boarding houses and sanatoriums [1].

Public buildings, being part of the development of residential areas, microdistricts, industrial complexes and zones, are closely interconnected with residential and industrial buildings. They play an important role in shaping the aesthetically expressive appearance of urban and rural areas. The basis of public buildings are massive types of buildings and structures that serve the daily needs of the population [4; p.208].

The architecture of public buildings [8] of the Republic of Karakalpakstan in its historical development has always been distinguished by the desire for unity, harmony, for the development of tradi-

tional national images. A kind of connecting link connecting the past with the present was national origins and traditions, which were enriched by the searches of creators, absorbing the results of the interaction of national culture and everything new that science, technology and art offer.

During the years of independence in Karakalpakstan, the construction of numerous objects of socio-cultural and national economic importance has been implemented: residential buildings, public buildings and structures, institutions of cultural, domestic and social services. The widespread use of national traditions in the architecture of new public buildings is noted.

Back in the 1970s-1980s, the building of the State Musical Drama Theater named after V.I. Berdakh based on a new architectural project (architects V. Berezin, Yu. Zakirova). On the facade of the building, the mask in the center of the composition is the axis of balance.

Stylized relief, reminiscent of the work of the French artist of the 20th century Francois Léger "Theatrical mask" with a two-faced image (the image of "joy and sorrow") made of a metal plate and the work itself looks like chasing.

The theatrical mask was performed by the chief theater artist of the theater - People's Artist of Uzbekistan, laureate of the Berdakh Republican Prize I. Alibekov (1946-2008). The theatrical mask itself, both compositionally and dynamically, fits into the structure of the facade building.

In 2011, the theater was reconstructed under the direction of the architect O. Toreniyazov. During the reconstruction of the theater, modern and national architectural traditions. The facade of the theater building has been completely reconstructed using modern building materials. The interior of the theater building was decorated with national patterns (Fig. 1).



Fig. 1. The building of the State Musical Drama Theater. Berdakh before and after reconstruction (O. Torenliyazov, 2011).

The 11-storey massive panel building of the hotel "Tashkent" (1977) was also reconstructed. A new building of the Youth Center was built next to

the hotel. When decorating the facade of the buildings of the hotel and the youth center, Karakalpak national ornaments were used (Fig. 2).

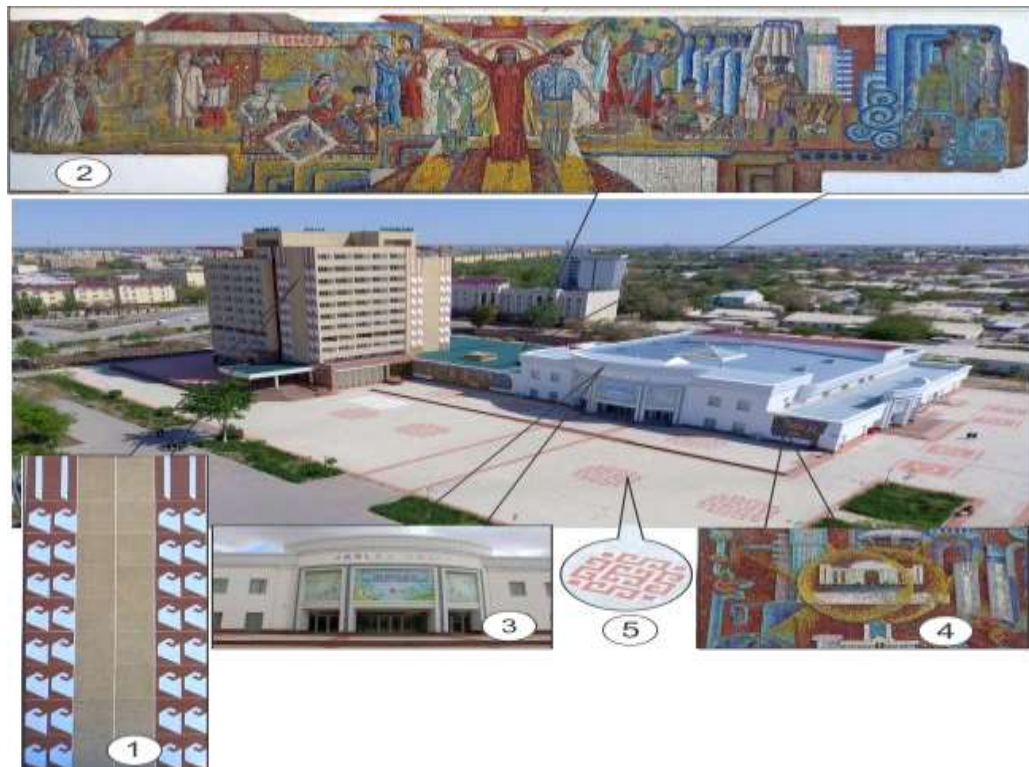


Fig. 2. 11-storey massive panel building of the hotel "Tashkent" after reconstruction and a new building of the Youth Center.

One of the evidence of the constant concern of the leadership of the republic for the development of culture is the Berdakh Museum (architect O. Torenliyazov, 2001), which was built in Nukus by decree of President I.A. Karimov in honor of the 170th anniversary of the founder of Karakalpak literature Berdakh Kargabay uly.

The architectural and compositional solution is noted for its original and national flavor, thanks to the successful use of domes and a seven-column aivan. The facade and details, faced with white and

pink Karakalpak marble, enhance the monumentality of the building (Fig. 3).

At the entrance to the museum, a visitor from the very beginning has the opportunity to see images of great historical figures: Alisher Navoi, Abay, Abu Raikhan Beruni, Berdakh, Azhiniyaz, Zhien Zhrau, Makhtumkuli (sculptural relief compositions of Adil Khojaev) relief busts that are installed in the ayvan niches of the main facade ... This is a kind of architecture synthesis technique.



Fig. 3. National Museum. Berdakh (architect O. Toreniyazov, 2001)

The Berdakh National Museum, in its own compositional structure, is a "Muslim mausoleum", which resembles the masterpiece of world architecture – Taj Mahal. (India, Agra). The main marble staircase is white-pink in color, has seven carved half-columns, with seven portraits of famous poets, with seven domes, one of them large domes crowns the building, framing the building with decorative marble ornaments.

Emphasizing at the same time the national peculiarity, the synthesis of all types of arts - sculp-

tural compositions, reliefs, decor, which create a single composition and artistic image. The Berdakh National Museum is the symbol of the city of Nukus.

A fundamentally new approach to mastering the traditions of Karakalpakstan is the State Museum of Arts of Karakalpakstan named after I. Savitsky in Nukus (architects S. Sutyagin and I. Lee, 2003), which occupies a worthy place among the treasures of art not only in our country, but also far beyond its borders (Fig. 4.)



Fig. 4. Museum. I.V.Savitsky (architects S. Sutyagin and I. Lee, 2003).

The initial project of the Museum. IV Savitsky was modernized. After the modernization of the museum, its location and the nature of the monumental painting radically changed, giving it completely new features that corresponded to the newly adopted modern architectural and spatial concept. The facade, exterior and interior of the museum were decorated with Karakalpak national ornaments and patterns.

One of the examples of the expressiveness of the Karakalpak national traditions is the design of the

modern building of the Karakalpak Museum of Local Lore (architect O. Toreniyazov, 2018). The museum was decorated with various Karakalpak traditional national ornaments, images of fragments of nature, historical archaeological monuments (Chilpyk, etc.), fragments of people's everyday life (yurt, equestrian competitions, fishing, kitchen utensils) with elements of decorative and applied arts (female breast decoration "Onirshak", historical coins) forged in metal (Fig. 5)



Fig. 5. Karakalpak Museum of Local Lore (architect O. Toreniyazov, 2018)

In 2016, the "Amphitheater" was reconstructed in the city of Nukus. During the reconstruction of the Amphitheater, Karakalpak national ornaments in a modern style were used (Fig. 6).



Fig. 6. Buildings of the Amphitheater in Nukus after reconstruction

Thus, I would like to note that the use of folk traditions in the architecture of Karakalpakstan at the present stage of development of society organizes the urban space and individual buildings, spiritualizes them, gives a powerful ideological and imaginative charge. The use of Karakalpak national ornaments makes it possible to see the creative potential of its design and application in modern architecture.

Modern methods of transforming national ornaments make it possible to combine the cultural heritage of the people and innovative ideas.

CONCLUSION / RECOMMENDATIONS

The main feature of modern architecture is the rejection of previous styles, the mixing of styles and the search for new images and materials. Integra-



tion of folk traditions into the architecture of public buildings can increase economic benefits by optimizing processes, attracting tourists and visitors, efficiently using resources and creating the most comfortable conditions for people.

In order to further improve the architectural appearance and beautification of the regional and urban centers of the Republic of Karakalpakstan, the construction of modern facilities on the main tourist routes, as well as expand the list and improve the quality of services provided for the population and guests of the republic, it is planned to create public buildings that create the modern look of the Republic.

The integration of folk traditions into the architecture of public buildings can increase economic benefits by optimizing processes, attracting tourists and visitors, efficiently using resources and creating the most comfortable conditions for a person.

Taking into account all climatic, natural conditions and national traditions of the region, we recommend projects of modern public buildings using national traditions in the following styles:

- Modern style;
- "Garden Cities" style;
- Hi-tech style;
- "Modernism" style.

When planning the construction of public buildings, it is important to take into account the ecological state of the environment and climatic conditions. Therefore, when designing, it is important to pay attention to landscape architecture. In the modern style of architecture of public buildings, it is important to integrate national traditions with modern innovative technology: "Art landscape", kinetic gardens, lawns, topiary art, etc.

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