

CONTINUITY OF ELEMENTS OF FOLK TRADITIONS IN THE FORMATION OF MODERN INTERIORS OF PUBLIC BUILDINGS IN UZBEKISTAN

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Abstract. The article analyzes the use of elements of folk traditions in the formation of an artistic image of the architecture of the interior of public buildings in Uzbekistan. Despite the formation of a universal culture in modern society, the problem of preserving traditional folk culture and the relevance of cultural heritage plays an important role in the organization of internal space. The inclusion of traditional elements of folk architecture in the shaping of the interior space gives the interior a special atmosphere and reflects national identity. The use of national traditions of folk architecture in interiors and their adaptation to modern design principles is of particular importance in their development and in the search for new solutions. Elements of folk architecture enriching it from the visual and from the content side gives a unique originality of the artistic image in the organization of modern interior space. Currently, architects and artists of Uzbekistan are faced with the task of further exploring the possibilities of shaping traditional elements and applying decorative and applied art corresponding to the images of the interiors of public buildings.

Keywords: decorative elements, traditions, ornaments, columns, dome, folk architecture.

**ПРЕЕМСТВЕННОСТЬ ЭЛЕМЕНТОВ НАРОДНЫХ ТРАДИЦИЙ
В ФОРМИРОВАНИИ СОВРЕМЕННЫХ ИНТЕРЬЕРОВ
ОБЩЕСТВЕННЫХ ЗДАНИЙ УЗБЕКИСТАНА**

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Аннотация. В статье анализируется использование элементов народных традиций в формировании художественного образа архитектуры интерьера общественных зданий Узбекистана. Несмотря на формирование общечеловеческой культуры в современном обществе, проблема сохранения традиционной народной культуры и актуальности культурного наследия играет важную роль в организации внутреннего пространства. Включение традиционных элементов народной архитектуры в формообразование внутреннего пространства придает интерьеру особую атмосферу и отражает национальную самобытность. Использование национальных традиций народного зодчества в интерьерах и их адаптация к современным принципам дизайна имеет особое значение в их разработке и поиске новых решений. Элементы народного зодчества, обогащая его с визуальной и содержательной стороны, придают неповторимое своеобразие художественному образу в организации современного внутреннего пространства. В настоящее время перед архитекторами и художниками Узбекистана стоит задача дальнейшего

изучения возможностей формообразования традиционных элементов и применения декоративно-прикладного искусства, соответствующего образам интерьеров общественных зданий.

Ключевые слова: декоративные элементы, традиции, орнаменты, колонны, купол, народное зодчество.

The use of elements of national traditions is of particular importance in the development and search for new solutions, as the traditional forms of elements of folk architecture adapt to the principles of modern design and artistic activity of design. Design in modern architecture combines elements of artistic and technical culture. The use of elements of folk architecture developed over the centuries also plays an important role here. Many works have been written by architects M. S. Bulatov and L. Yu. on the application of traditional elements of folk architecture. Mankovskaya, V. L. Voronina, T. F. Kadyrova. They studied the folk traditions of architecture of Uzbekistan, which contributed to the definition of the modern direction and development of spatial and artistic solutions of public buildings and structures. However, the use of traditional elements of folk architecture in the interiors of modern buildings and structures has been little studied.

The purpose of the study is to determine the principles of the use of traditional elements in the design of internal space and to explore the possibilities of further research of their application in the interiors of modern public buildings. a socio – cultural approach to the study, which allows us to identify the use of trends in folk architecture in connection with the needs of modern society, as well as in the study of sources on the history of material culture and the analysis of the use of traditional forms, decorative elements in the interior of modern public buildings and structures.

The result of the study is to identify the continuity of the most common elements of traditional folk architecture and the possibilities of further research on their application in the formation of the interior. In our republic, the history of modern construction and architecture is carried out on the basis of an in-depth

study of traditions and constructive solutions of folk architecture. The application of traditional forms and elements of folk architecture takes place in two directions. The first is based on the ideas of functionalism and unification of design. The second is based on the identification of regional peculiarities, national identity and traditions of folk architecture [7].

In public buildings and objects close to them, architraves, flat ceilings with beams form the basis of the composition of modern technical construction. Which meets the functional expediency and utilitarian requirements of the designed facilities. In monumental architecture, as well as where roofing is built on the basis of an arched-domed system and where the volumes of the walls are excessively rough, heavy in appearance and their compliance with the functional process make a big difference in the organization of the spatial solution of buildings. The great architect Frank Lloyd Wright expanded the understanding of functions, stating that they can be not only utilitarian, but also informational, cultural, iconic, symbolic and even cognitive [9].

Folk architecture with its separate forms and principles makes it possible to use them in the design of interiors of residential and public buildings. To do this, we turn to the historical heritage of architectural monuments. In medieval buildings and structures made of bricks or stones, walls and columns make it possible to install dome structures on them, which together create a single composition of space and give the interior monumentality [6]. An example is the Mausoleum of Amir Temur, where the dome diameter is 36 m, height is 12.5 m. Despite the thick walls made of brick, the interior space seems wide and is perceived with ease (Figure- 1). The lower main part of the walls consists of an octagonal prism divided into parts, and passes to a cylindrical drum, and ends with an egg-shaped dome.



Figure -1. Gur Emir Mausoleum

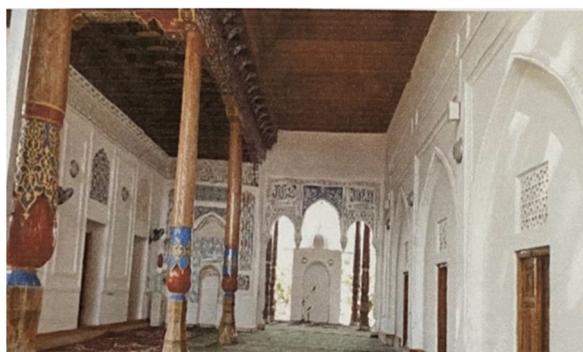


Figure -2. Khanaka Khoja Abdi

Darun [37].Samarkand

The centuries-old use of shapes and decorative elements of wooden columns in folk architecture has become widespread in the architecture of Central Asia. Wooden columns are used as a structural element and at the same time show a variety of shapes and determine to an amazing extent the level of wealth [5,2]. The beautiful shapes of the cantilevered cornices were widely used in residential buildings and mosques (Figure 2).

In modern interiors, columns, which are important undivided as well as elements separated from the wall made of burnt bricks or modern building materials, are used as a decorative and sculptural detail. An example is the hall of the Cultural Center of Tajikistan "Kohi Navruz". Snow-white columns are made in the style of traditional folk architecture, arched vaults with gilded paintings gently and smoothly transition to a beautifully decorated dome that completes the interior

space and gives unity to the artistic image of the interior with its decorative details. (Figure 3).



Figure -3. “Kuhi Navruz” Cultural Center. Tadjikistan.

In the cultural center of Tajikistan "Kohi Navruz", the discussion area of the conference hall is organized in the center of a round hall separated by another isolated round shape of a smaller meeting place. The round beam supported by columns is decorated with national ornaments in bright colors that perfectly match the elements of the ceiling made of wood and decorative details. All this together gives the identity of the use of elements of folk tradition in the interior. The composition of the hall is based on the national tradition created in a new interpretation and shows the cultural identity of the peoples of Tajikistan (Fig.3).

In folk architecture, the magnificent shapes of domes and vault designs – intersecting arches, domes in ribs, various versions of belts under domes, trompt and sails are important [8].

In modern buildings, they meet not only Louis Sullivan's thesis "form and function are one" [6], but also meet the requirement of the national identity of the peoples of Uzbekistan. Ornaments, ganch carvings, elements of folk decorative art are widely used in them.



Figure-4. The Timurid Museum. Tashkent.

A modern example of the application of the traditions of medieval architecture is the Timurid Museum in Tashkent (Figure 5).

The museum building itself is a circular building with a diameter of 70 m and an internal 50 m. The inner circle of the central hall is topped with a blue dome. Octagonal columns with stalactite capitals two stories high support the dome of the central hall, which is decorated with decorative paintings. The interiors of the museum are decorated with marble and murals, miniatures, as well as gold leaf. Frescoes depicting the life of Amir Temur and associating miniatures of the Middle Ages are on the walls of the halls.

The building of the Fine Art Gallery in Tashkent is an example of the use of the dome in a new interpretation (Figure 6). The two-level central hall with a circular space is traditionally covered by a dome supported by hidden columns on the ground floor, the continuation of which is open on the second floor. They are supported by a drum along the perimeter, which rhythmically has semi-arched windows illuminating the interior space. Above the windows, the drum belt with light ornaments of the table assets smoothly turns into a dome, which is beautifully decorated with drawings and ornaments of blue color. The composition of the hall is completed by a large chandelier. In the construction of the building, along with the architectural heritage of Uzbek craftsmen, traditional local building materials were used.



Figure -5. Fine art galleries in Tashkent.

The Chorsu market in Tashkent is an example of the use of a dome covering a large space - it is a huge central dome surrounded by seven smaller domes arranged around it, associated by shopping malls with the domes of the city of Bukhara. Here, the functional process is the basis for shaping the market complex. The central dome is raised on a stylobate and the space unfolds vertically, a complex network of galleries, stairs and passages connects the interior space. The diameter of the market on the ground floor is 350 meters (Figure 7). The shaped elements of the support with arched ends smoothly turn into a grandiose dome and create a single image of the oriental market. The inner space of the "city within the city" was decided on the basis of the use of reinforced cement large-span spatial structures. The ceiling of the dome is separated by triangular elements that facilitate the perception of a huge space.

One of the modern mosques built on the traditions of Islamic architecture of the Middle Ages is the Ak Sarai mosque in Tashkent (Figure 7). It is interesting to see the interior of a spacious Prayer Hall, where form and function are solved in unity. In this interior of the hall, the function has an informational, cultural and iconic character. The hall is compositionally designed in a single space and completed with a dome. Columns placed around the perimeter of the hall serve as a support for reinforced cement frames passing to a circle and to a drum with arched windows. The dome completes the composition of the interior space.



Figure 6. Chorsu Market. Interior and general appearance. Tashkent.



Figure - 7. Mosque Ok Saray. Tashkent

Expressing the interior in national forms is one of the important tasks of our time. Caissons of plafonds on the theme of "vassa", geometric ornaments on a flat ceiling area, carved panels on the walls of capitals, gallery spaces supported by columns, lattices made of wood, play an important role in shaping the interiors of public buildings [10].

At the State Opera and Ballet Theater, designed by academician A.V.Shusev and built in 1940-1947 in Tashkent, national forms, elements and the development of its content were developed based on the study of the heritage of folk architecture. Important attention has been paid to the project of the theater, its construction and development. They reflect the following circumstances:[1]

- in architecture, to evaluate the possibilities of national forms and use them with a deep understanding; to develop traditional Russian classical architecture and the national heritage of folk art in interrelation.

- consistent use of national traditions - the ability to use in general types of buildings the characteristic features of historical architecture, basic forms and details, the involvement of national elements in the interior and exterior.

- fruitful unification of historical monumental architecture and styles of folk architecture.

- search for ways to cooperate with folk craftsmen in fruitful forms of work.

In the architecture of the interior of the theater, to a large extent, with monumental methods, forms of folk art are also shown in one row. Traditional national themes have been redesigned and combined with qualitatively new elements. The lobby and foyer are arranged on two levels, with a second light where a museum and a hall in honor of A. Navoi are organized. The joint decision to organize their forms predetermined the unity of the image and the solution.

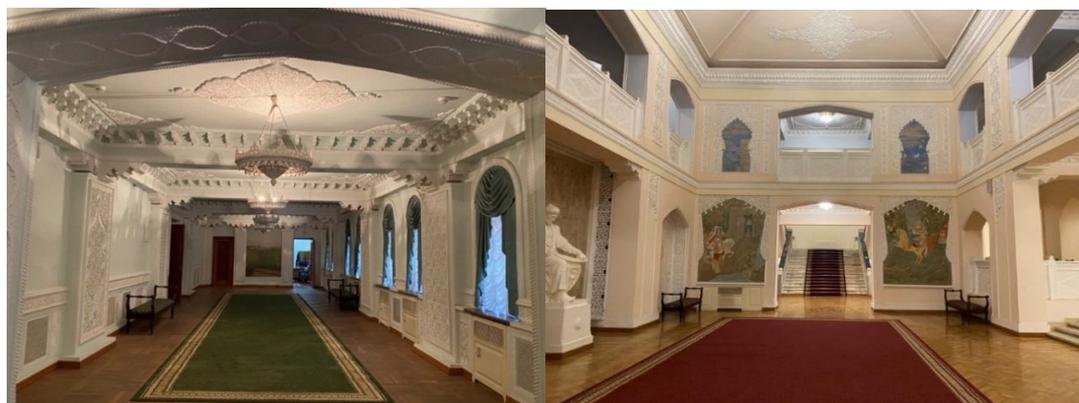




Figure-8. Interiors. Opera and Ballet Theater. Tashkent.

The historical and cultural development of the peoples of Uzbekistan has been shaped by many artistic elements of folk architecture, which have become a cultural tradition. The centuries-old folk and national tradition has served as a source of inspiration and the realization of monumental and decorative art in the interiors of modern public buildings. Despite the spread of international universal design principles, the use of traditional decorative elements in the interiors of public buildings and structures is becoming an effort to preserve national identity. In this article, using the example of the interiors of public buildings, the prerequisites for rethinking folk traditions and searching for new forms of art are given.

The study of the architecture of the interior of historical and modern objects of public buildings allowed us to identify the following principles of application of elements of folk tradition:

a) methods of application in spatial solutions of the interior of columns made of various building materials. They can be wooden columns decorated with carvings, brick, reinforced concrete with marble, granite cladding, as well as modern cladding materials using decorative elements in the finishes.

b) the use of domed and flat coverings of the interior with decorative elements

c) interiors where the interior space is completely or partially overlapped by the dome, it has become a tradition to finish the dome with rhythmically repeating openings for lighting, which are characteristic of European architecture.

d) it is necessary to study the application of traditional forms of folk architecture, its directions and include them in the design activities of the architect, which will allow them to be used correctly in terms of artistic content.

e) the means of composition used in interior design should be combined with decorative and applied types and elements of traditional folk art in order to create a compositional unity of the interior space.

f) further study of the modern use of elements of folk architecture would enable a full-fledged interaction of traditions and the project.

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