

Actualization and properties of the composition of the building of the cultural object of the Nurafshon Palace of Creativity

Zairova F.R.¹, Zairov R.Z.², Uralov A.S.³

¹ Samarkand State Institute of Architecture and Civil Engineering, doctoral candidate (PhD)

² Samarkand State Institute of Architecture and Civil Engineering Senior Lecturer

³ Samarkand State Institute of Architecture and Civil Engineering arch., prof

Abstract

Over the past 10 years, the leisure industry has been supplemented by new trends. It is known that the main social functions of leisure time are recreational, communicative, educational and training, taking into account these functions, projects of leisure institutions were built. The multifunctional projects of cultural and leisure institutions, the Palaces and the House of Culture also designed taking into account the main functions of leisure services. In the cities of Uzbekistan, in order to provide the population (especially for young people) with the conditions for organizing leisure activities, a new solution was developed to update and update the House of Culture in the village of Khimik in the city of Samarkand. This practice on many points coincides with the practice of rebranding buildings abroad. The rebranding of the Palaces and Cultural Houses invites the visitor to see the modernization of multifunctional architectural objects. Studying the prospects of developing a rebranding project for Houses and Palaces of Culture requires a special analysis in each case. An analysis of the artistic and aesthetic impact, the experience of updating and updating the Nurafshon Palace of Creativity (early Chemist Culture House) in Samarkand, the practice of which is similar to rebranding, is carried out. The results of the analysis show the proportions of the building of the Palace of Creativity are very close to the ratio of the golden section and a number of patterns of the golden section are revealed. The renovation project of the Nurafshon Palace of Creativity coincides with the practice of rebranding for a number of introduced changes. The architecture of the Nurafshon Palace of Creativity meets the aesthetic needs of man in the beautiful, the artistic image expresses the great ideas of the era, and is a historical object of the cultural and leisure environment of the city. The proper operation of this significant building of a cultural institution is a necessary component of the process of updating and preserving Soviet palace architecture.

Keywords: actualization, palaces and houses of culture, modernization, rebranding, artistic image, composition, leisure industry, multifunctionality

INTRODUCTION

All architectural objects, bearing in their images general and special manifestations of spiritual ideals and economic opportunities of their time, represent this or that cultural and historical era as a whole, therefore, they are part of universal human culture. The preservation and inclusion in the modern material and spatial structures of cultural samples of the past as evidence of material and artistic social experience makes history visible, at the same time, a number of specific architectural functions are realized - aesthetic, educational and social.

In modern society, especially a person living in a metropolis, the choice of leisure time is quite diverse. Since, over the years of development of the leisure industry, a diverse sphere of free pastime has formed (cultural, educational, etc.). The development of new trends in the leisure industry is becoming more, but the main leisure activities remain relevant as before.

The most demanding and active consumer, influencing the formation of infrastructure and the development of the leisure industry, is young people, who respond lightly to all innovations and form a certain type of social interaction, which in turn is superimposed on the chosen style of behavior, as well as

on self-identification with a particular social group or socially -cultural environment.

The entrepreneurial practice of organizing leisure activities of the population, in particular business strategies, is noticeable, and creative projects have been able to increase recreational leisure activities over the past 10 years. Private firms and commercial leisure centers markedly pressed (but did not devalue or supplant) state cultural institutions.

Palaces and houses of culture. The first houses of culture appeared in the UK in the industrial era to help workers learn the cultural standards of life in the city, harmonize their social and non-work lives. The very first Soviet houses of culture were aimed at ensuring that, as in all cultural institutions, the ideological function played an important role in them. Much attention was paid not only to creating conditions that maximally contribute to shock work, but also to leisure and education of the working class. In order to educate education and ideological work began to be built work clubs and houses of culture. Cultural houses are unique institutions, interesting because, being a product of industrialization, created primarily in workers' villages at factories and factories, they were surprisingly adapted to life.

The idea of creating palaces and houses of culture was put forward in the 1920s. In subsequent years, the improvement of palaces and houses of culture was of particular interest in architecture [1]. In 1923 - 1926 The first competitions for the design of large cultural centers were organized, and in 1925 - 1927. the first large Palaces of Culture were built in Kharkov, Gorky, Moscow and other industrial cities. The first in the USSR was the Gorky Palace of Culture in the Narva district of Leningrad (now St. Petersburg), designed by architects A. Gegello and D. Krichevsky in 1925–1927. Sculptor-caster A. Gromov performed a plaster model in the workshops of the Academy of Arts, according to which architects specified the volume of premises and worked on the facades [2].

The history of Soviet architecture is conventionally divided into three stages. The first stage (1917-1932) is characterized by the innovative orientation of the architectural avant-garde; the second (1933-1954) - the development of the classical heritage and the monumentalization of the architectural image; the third (from the mid-1950s to 1991) - the solution of social, ideological and artistic problems based on industrialization and technical achievements in construction.

Studies in the field of architecture of leisure facilities are widely represented in the works of architects and scientists I. G. Lezhava, B.C. Altanova, G.V. Zenkovich, G.I. Bolotova, T.V. Terkunova, M.S. Usmanova, A.M. Kravchenko, E.P. Golubeva et al.

The main function of cultural institutions was reduced mainly to the tasks of widespread education of the masses. Therefore, in the Palaces and Cultural Houses of those years, as a rule, the spectacular and informative sector (the auditorium with a foyer and a stage complex) gains predominant importance. At the same time, the obligatory form of club work was the functioning of circles, where an independent initiative of individuals and groups was manifested [1]. An example of a similar solution of the Palaces and Cultural Houses as a spectacular entertainment center is shown to us by the Nurafshon Palace of Creativity (the early Chemist Culture House) in the city of Samarkand, also known as the Cultural Center of the Chemist village (Fig. 1). In recent years, before the renovation, the House of Culture was closely connected with the life of the plant. In recent years, having not survived a series of financial setbacks and not being able to maintain such a large and expensive object, the palace loses its internal and external appearance: the walls of the facades were painted in light yellow, the premises became outdated. The activity of the building has lost any concept: in the hall where performances were previously held, was in an abandoned state, discos began to be held in the lobby. The palace has lost its “secular” appearance, visitors and the reputation of the city's cultural center.



Fig. 1. Nurafshon Palace of Creativity (Chemist's House of Culture): early to modernization and current condition.

The new life of the palace and its transformation into a modern leisure cultural complex began in 2019, when the walls of the Palace received the first visitors after the overhaul was completed. Its grand opening took place as part of the “Day of the City of Samarkand” holiday on October 18, 2019. Overhaul was carried out in 2019. The facade was updated, work was carried out to repair the internal premises, the roof of the building was replaced, the lighting system was updated, and the territory was landscaped. During the overhaul process in the House of Culture in the village of Khimikov, a new format of an urban cultural institution with an individual style was created. The renovated House of Culture was renamed the Nurafshon Palace of Art.

The design of the House of Culture (DK) in the city of Samarkand began in 1954, and in 1958 the first visitors crossed its threshold. Since then, a recreation center in the village of Khimikov has been popular among city residents. DK positioned itself as a factory house of culture open to everyone and everyone. The main activities of the recreation center are creative circles, performances, organization of exhibitions, holding holidays (for example, “New Year tree”) and meetings at the village level, showing films (the building has a film projection room). There is practically no information on the history of the construction of the Palace of Culture in open sources. Perhaps because the building in the initial period belonged and was associated exclusively with the factory.

The master plan of the Palace is located on a separate territory. Its placement was provided for in the public leisure center of the village. A number of sports facilities were planned adjacent to the territory of the recreation center, but only the Khimik stadium, which is located behind the building of the recreation center, was fully realized. DK was intended to be the main volume of development of the leisure center of the village. The spatial and spatial composition of the project is based on the allocation of large rooms of the visual part with auxiliary services grouped around it and the versatile content of the club part.

The main entrance to the building leads through the lobby and lobby to the auditorium with 450 seats. Formerly, the lobby and lobby spaces were used for festive events like a ballroom and cafe. At the moment, these rooms are intended for spectators to wait for a session, a performance, as well as for the rest of the public during the intermission. At the ground floor level there are rooms: an auditorium with 450 seats, a lobby, an lobby, administrative rooms, rooms for study groups, auxiliary rooms for the auditorium (equipment room, cinema archive, switchboard, warehouse, pantry, dressing room). On the second floor there are: a reading room, a library, rooms for study groups, a small room, and a lobby. At the level of the third floor, the premises are designed for group classes, a dance hall and a recording studio. It is interesting that in addition to the assembly hall, study rooms for circle work, a recording studio was added to the functioning mode of the premises of the Palace of Creativity, which makes it possible to sell art products (preparation and recording of various kinds of shows, radio programs, music CDs) for the production of cultural and leisure information, as well as cultural, leisure and information-artistic goods.

The figurative decision of the building of the recreation center - within the framework of the compositional technique — determined the place: a long alley, a spacious area, a picturesque hilly area surrounded by a mixed forest - from all this, in contrast to the lyrical softness of the environment, an image of the “palace” with its solemnity formed. The appearance of the Palace of Culture is distinguished by a bright individuality of the image - a property consisting of a fine fit into nature, a creative understanding of the traditions of landscape architecture, and an extremely successful setting of the

building on an elevated scenic area. The composition of the facade of the front side of the building, as befits the palace, is complemented by multi-flight stairs crowned with a balustrade (Fig. 2).



Fig. 2. Palace of creativity Nurafshon. Stairs in front of the building.

Along with the transformation of the concept of “palace” into one of the symbols of socialist culture, Soviet architecture included the familiar attributes of “palace”. At first, appeal to them was limited by the most general properties of a visually perceived image, such as monumentality, large scale, sometimes solemn symmetry and a clear rhythm of articulation, giving rise to associations with an architectural order [3].

The architecture of the facades of the Palace of Culture used the theme of an arch on 3 floors. This topic is also common on the side facades, where there are additional entrances to the auditorium. The search for the ratio of the plane of walls to the area of arched openings with a row of columns enriched the plastic of the facades, creating an interesting game of shadows and illuminated faces, emphasizing the massiveness of the main volume of the building.

Of great importance, along with the artistic decision of the building, is the content of the spatial environment, and specifically, the organization of educational space using elements of regional culture [4]. The designers of the project for the restoration of the cultural property of the Palace of Creativity designed the space of the premises using wall frescoes. Frescoes express the theme of national history, national culture and folklore. All this implies the inclusion of historical, cultural, ethnographic experience in the organization and content of regional education (Fig. 3).



Fig. 3. Palace of creativity Nurafshon. Frescoes in the lobby and lobby.

Visual harmony of the building. It is known that composition is one of the most important means of creating an art form, without which the content of a work, the meaning of an art form cannot be expressed. There are images that are pleasing to the eye regardless of the content. What explains this “stability” of emotional perception? In images with similar properties, they believe that there is visual harmony in them, and the reason for it is in the special arrangement of elements, or harmonious

composition. The rules of artistic composition were developed back in antiquity and have not changed much since then. They are so universal that a viewer of any age is able to distinguish a strong composition from a weak one. A harmonious composition can have various spatial foundations: proportion, symmetry, rhythm, contrast, perspective.

In order to obtain information about the geometric structure of the building of the Nurafshon Palace, measurements of its facades were carried out. During the performance of measurements, the main dimensions of the objects were checked: the length of the spans, the height of the column, the ledges, cornices and other parameters, the value of which is able to display real compositional differences. The information contained in the measurement plans and drawing documents made it possible to analyze the general geometric parameters of the building. Also, by measurements, a drawing of the main facade of the building was made, according to which the geometric component of the visual harmony of the facade of the building was determined.

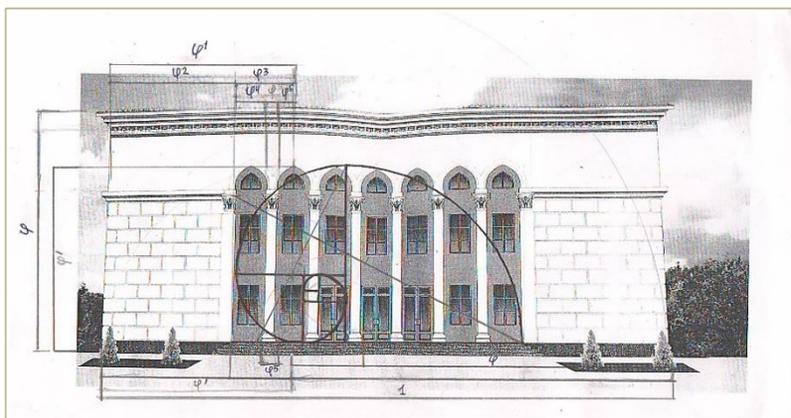


Fig. 4. The proportions of the building of the Nurafshon Palace of Creativity in Samarkand.

The figure shows a number of patterns associated with the golden ratio (Fig. 4). The proportions of the building can be expressed through various degrees of the number $\phi = 0.618$. One of the basic sizes is taken as 1 (unit). The use of a number of proportions of the golden section allows the architecture to divide the whole into its own similarities in such a way that the arising quantities, folding, recreate the original size. Thus, a harmony of perception of architectural objects is achieved. The proportions of the building of the Palace of Culture are very close to the ratio of the golden ratio. The renovated Palace of Creativity Nurafshon (DK) is an excellent embodiment of Soviet architecture, made taking into account such laws of composition as: the proportionality of the elements, the presence of a compositional center.

The harmony of the system, where the relationship of values visibly revealed the internal laws of the structure, became an important aesthetic quality. The beautiful was the product of the harmony of the whole, a unity imbued with diversity. All parts of the composition were connected [5]. Here the balance of compositional features is achieved in the system of the entire image of the building.

Actualization and modernization of Palaces and houses of culture. In modern times, there are practices of modernization of cultural institutions. This process involves the modernization of cultural institutions (former cultural centers), their adaptation to modern life. For example, the main purpose of the practice of rebranding in relation to such cultural institutions as the House of Culture is: the modernization of the House of Culture in modern cultural centers, involving a larger audience, attracting a new audience and reaching a new level in the public mind. The components of this process include such changes as the creation of a logo, corporate identity, official website, the creation of a department engaged in advertising and promotion of the updated center. The most revealing example of a large-scale modernization project was carried out at the ZIL Culture Center in Moscow, now the updated ZIL cultural center [6].

The modernization project of the Nurafshon Palace of Creativity is very similar to the practice of rebranding. Since the format of the Chemists Culture House has existed for more than 60 years, it is fair

to assume that a certain established image of this institution can be perceived by the population as a conditional brand, which means that the process of modernization of the Chemists Culture Center coincides with the practice of rebranding.

Another example of the modernization of the former recreation centers is shown by the study “Soviet houses of culture”. The study “Soviet Cultural Homes” is a continuation of the many years of work of the artists of the collective “What to Do” (founded in St. Petersburg in 2003) to study the structure, heritage and current functioning of places of cultural production in Russia and the former Soviet Union. The What to Do team and invited researchers pay particular attention to the practical issues of arranging the work of cultural houses in a historical perspective and in a modern socio-cultural context. Studying the experience of functioning of cultural houses, they come to the conclusion that the work strategies of these institutions and their undoubted powerful potential can be comprehended, processed and applied to the activities of new self-organized institutions [7].

Conclusion

In modern Uzbekistan, the work of cultural institutions, such as Palaces and houses of culture, clubs is very important in connection with the goals of the country's priority strategies for organizing spiritual and educational work. Today in the cities of Uzbekistan there are 11 Palaces and houses of culture, as well as 17 youth centers. In the cities of Uzbekistan, the artistic and aesthetic images of the buildings of the Palaces and Houses of Culture of the Soviet period are expressed in the context of classical forms, with elements of “palace” (Fig. 5).



Fig.5. The Palace of Culture of Chemists in the city of Chirchik: facade, patio, colonnade [8].

Cultural houses include elements of leisure infrastructure, such as:

- industry organizations in the field of culture and art (cultural institutions - libraries, cinemas, theaters, museums, exhibition halls, philharmonic societies, etc.);
- Institutions and companies that provide sports, recreational, cultural and artistic-educational services (fitness clubs, dance classes, swimming pools);

Architectural and planning decisions of DC projects constitute a single set of cultural and leisure functions. Recreational, communicative, educational and educational functions are the main social functions of socially organized leisure. Given these basic functions, many leisure institution projects were erected. With the multifunctional integration of services in Palaces and Cultural Houses, they were more intended for construction in urban and regional centers, and are one of the most important elements forming these centers. Houses, Palaces of Culture, clubs are undoubtedly an important attractor, a symbol of the cultural and leisure environment in the city and regional centers.

The revival of culture in the village is very significant for local residents. The Nurafshon Palace of Creativity is the center of public and cultural life of people. Modern citizens have more free time, they want to spend it with as much intensity as possible. At the same time, requests for additional knowledge and skills are growing. The success of the Nurafshon Palace of Creativity is associated with its spatial capabilities and compositional solution, all this allows you to combine different types of leisure in it. The image of the Palace is formed in the interconnection of its architectural solution and natural environment.

In addition to the composition of the external appearance of the building of the Nurafshon Palace, elements of monumental and decorative art, landscaping, landscaping with water devices (fountain in the square) and evening lighting were added. In the initial project of the House of Culture, the author of the project took into account visual harmony using the golden ratio. Visual harmony using the golden ratio on the facades of the building, against the background of the shades of the sky, has the properties of a “strong” composition. The festive and solemn image has developed in the appearance of the building. The architecture of the Nurafshon Palace of Creativity satisfies the full breadth of the cultural and leisure needs of man and society - both material and spiritual. At the same time, it also serves the needs of man in beauty; artistic images express great ideas of the era.

REFERENCES

1. Usmanov M.S. Functional planning organization of youth leisure institutions in major cities. Dis. Cand. Arch. T., - 1985
2. Nikitina T. A. Palaces of the Soviet period [Text] // Technical sciences in Russia and abroad: materials of the IV Intern. scientific conf. (Moscow, January 2015). - M.: Buki-Vedi, 2015. -- S. 82-91. - URL <https://moluch.ru/conf/tech/archive/124/6942/> (accessed: 02.03.2020).
3. Ikonnikov A. V. Function, form, image in architecture. - M., 1986.
4. Arkhipova A.A. Aspects of the formation of the architecture of buildings of complexes for youth leisure. - Saarbrucken, LAP Lambert Academic Publishing, 2016.
5. A. Ikonnikov, G. Stepanov. Basicsofarchitecturalcomposition. - M., Publishinghouse "Art", 1971.
6. Antonova V.N., Kirsanova Yu.A. “Features of rebranding of cultural institutions: social factors and creative trends”, Text of a scientific article in the specialty “Other social sciences”. JournalHeraldofthePeoples' FriendshipUniversityofRussia. - 2014
7. Electronic resource:<https://garagemca.org/ru/exhibition/field-research-liberating-knowledge-progress-report-i> i/materials/sovetskie-doma-kultury-soviet-houses-of-culture Electronic resource:<https://mytashkent.uz/2018/05/03/prednaznachenie-darit-lyudyam-radost/>