

FROM THE HISTORY OF THE CREATION OF THE ALISHER NAVOI THEATER IN TASHKENT

Malika Makhmudova

associate professor

the National Institute of art and Design named after Kamoliddin Behzod
Tashkent, Uzbekistan

Abduvoris Latifovich Tabibov

associate professor

the National Institute of art and Design named after Kamoliddin Behzod
Tashkent, Uzbekistan

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Abstract: *The article is devoted to the history and construction of the theater named after Alisher Navoi in Tashkent. The article reveals the features of its architecture, provides information about the architect A. Shchusev, folk craftsmen of Uzbekistan and everyone who took part in the construction of the theater.*

Key words: *Uzbekistan, A. Navoi theater, architects, builders, folk craftsmen, interiors, ganch carving, artistic paintings.*

INTRODUCTION

Uzbekistan is a country of ancient culture, the monuments of which are living witnesses of the creative genius of the people.

Bolshoi Theatre named after Alisher Navoi is a masterpiece of architecture and art throughout Central Asia. In this theater, the creations of applied art and architecture figures, as well as the art of theater, opera and ballet figures, who deeply imbued with the culture of other peoples, harmoniously blended and complemented each other and now show us this from the stage.

THE MAIN RESULTS AND FINDINGS

The Alisher Navoi Opera and Ballet Theater in Tashkent is one of the peaks of Alexey Shchusev's creativity [1]. All the principles and approaches of the architect were combined in this building: he carefully selected the basis of the composition for a long time, drew every detail, carried out author's supervision during construction, tried to combine the advanced principles of European architecture with the national flavor of Uzbekistan.

The construction of the theater began in 1939, but it was temporarily suspended during the war. And already in 1944, the work was continued.

Alexey Viktorovich Shchusev (1873-1949), the chief architect of the theater, was a famous architect of Russia, born in the city of Chisinau. Since childhood, he loved to draw and even then he knew that he would be an architect. He always drew a lot, copied reproductions from various magazines, copied photographs, studied architectural monuments. At the age of 18, Shchusev entered the Higher Art School of the Imperial Academy of Arts in St. Petersburg, studied in the workshop of

architects Grigory Kotov and Leonti Benois, and also attended Ilya Repin's painting classes.

In 1896 Alexey Shchusev graduated from the Academy of Fine Arts. His thesis "Manor Manor" was awarded a Large gold medal and a trip abroad at the state expense. A year later, in 1897, Shchusev came to Uzbekistan as part of the Archaeological Commission. Together with scientists under the guidance of Professor Nikolai Veselovsky, he removed tracing paper from numerous ornaments and measured the oldest monuments of Samarkand - the tomb of Tamerlane Gur-Emir and the Bi bi-Khanim cathedral mosque. And even then he was very impressed by the Central Asian architecture, so oriental motifs later appeared in many of the architect's works.



Alisher Navoi Theatre in Tashkent

He was one of the most sought-after architects in Russia at the beginning of the twentieth century. He was the author of many structures built in Russia and other republics: Lenin's Mausoleum on Red Square in Moscow, the complex of buildings of the Kazan railway station, the station of the Ring Line of the Moscow metro Komsomolskaya and many other buildings and structures. He was a pioneer of the Russian restoration school, in 1910 Alexey Shchusev was awarded the title of academician for the method of restoration of buildings developed by him. He was one of the most famous architects of his time. The buildings created according to the architect's sketches are included in the treasury of the architectural heritage of Russia [9].

In the 30-40 years of the twentieth century. Reconstruction was carried out in Tashkent and then it was decided to create a State Bolshoi Theater in the

capital of Uzbekistan, corresponding to the status of the main city of Central Asia. For the construction of the building, a place was chosen on the territory of the Voskresensky Bazaar, i.e. in the European part of the city.

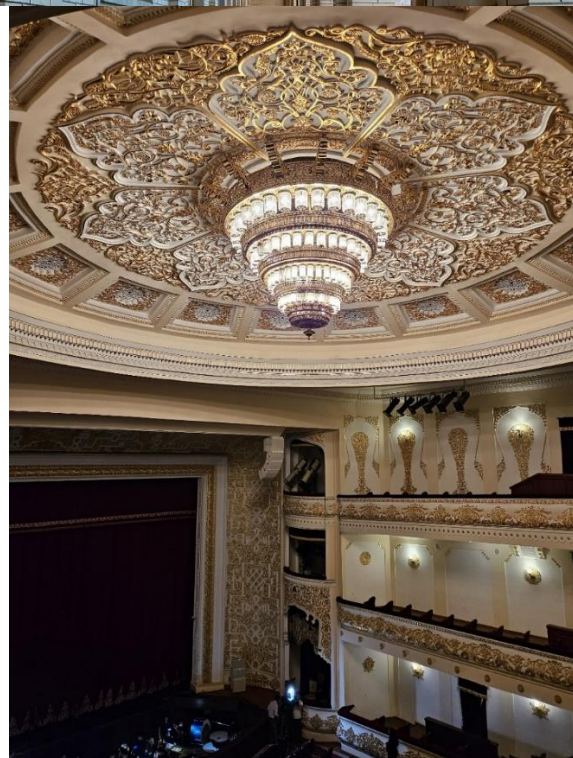
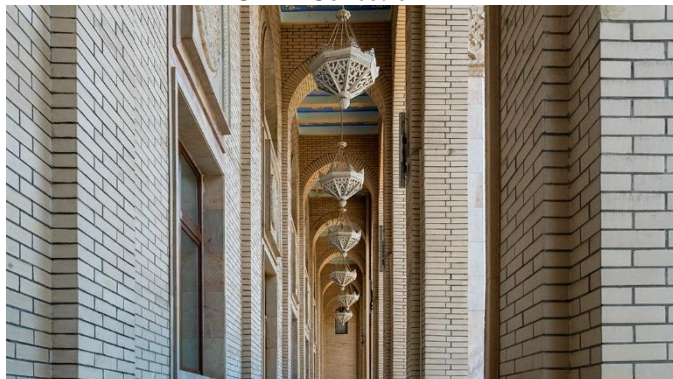
And then an All-Union competition was announced in the country to develop a theater project in the capital of Uzbekistan, Alexey Viktorovich Shchusev became the winner of the best project. The building was built for almost seven years. After the completion of the theater in 1948, it was decided to give it the name of the Uzbek poet Alisher Navoi, who lived in the XV century. At that time, the date of his birth was 500 years old. And in the same year, Shchusev received the USSR State Prize for his project.

The beauty of the facades and interiors of the Navoi Theater is admirable. The architect was able to display, on the one hand, the classic sustained rectangular facade of the building with columns. But at the same time, he harmoniously and elegantly applied characteristic oriental solutions, like the arched colonnade on the side of the building. The main entrance is decorated with three tall arches elongated in shape, which are supported by double columns and pylons at the corners [3,10].

Interior design of the halls of the theater named after Alisher Navoi is a treasure trove in which all the accumulated knowledge and experience of Uzbek architects were manifested [7,8]. The most talented and experienced ganch masters were invited to decorate the interior: the foyer, the auditorium. Marble carvers Jalol Juraev and Bolta Juraev, muralist Chingiz Akhmarov, ganch and wood carvers Tashpulat Aslankulov, Usto Shirin Muradov, Abdulla Boltaev, Said Mahmud Narkuziev, Usto Kuli Jalilov and Gaibulla Nigmatov worked in the design of the architectural decor and ornaments of the theater [2]. The walls and ceilings of the interiors were covered with carvings and paintings [4]. The styles of six regions of the republic were reflected in the applied art of interiors: Khiva, Bukhara, Samarkand, Termez, Ferghana, Tashkent. And today you can admire the masterpieces of the ancient national ganch carving, which was created by masters of their craft [3]. The color scheme is represented by calm noble tones. The walls are completely decorated with carved ornaments, bas-reliefs, stucco and painted in gold. The carvings of the patterns are made on marble, wood and glass.



People's artist Tashpulat Arslankulov demonstrates his ganch carving in the Tashkent Hall to A.V. Shchusev. The year is 1947. From the #MOIRE Collection



The auditorium of the theater

In 1948, A. Shchusev and seven craftsmen who participated in the construction and design of the Alisher Navoi Opera and Ballet Theater were awarded the Stalin Prize of the first degree.

By the end of the construction, Japanese prisoners of war from the Kwantung Army were involved, who played a major role in the design of the theater, they were engaged in laying the building, and also took an active part in the finishing works: the Japanese executed ornaments and coils by casting. About 400 Japanese people worked on the appearance of the theater. Alisher Navoi, they were very hardworking and conscientious builders. Construction prisoners of war also offered new construction techniques, thanks to which the theater survived the devastating earthquake of 1966.

CONCLUSION

Then, at the suggestion of architect A. Shchusev, a fountain was installed on the main square – which became a real decoration of the city and a pleasant place

for walking in the sunny capital of Uzbekistan. In 2010, the fountain was reconstructed, and now the audience is delighted with the multicolored iridescence of the backlight and musical accompaniment, all this creates a certain pace and speed of movement of the cascades of water. The square is a favorite place for walking and relaxing on Tashkent warm evenings for residents, as well as its guests.

And in 2012, the reconstruction of the theater itself began, which ended in 2015. As a result of the reconstruction, the heating and air conditioning system was updated, as well as the surrounding area was landscaped. The main interior and elements, the peculiarity and uniqueness of the appearance of the theater were untouched. The auditorium has excellent visibility and sound, which allows you to enjoy the production from anywhere in the hall. Modern equipment installed in the hall also serves the same purpose, complementing the action with visual and acoustic effects [6,7].

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