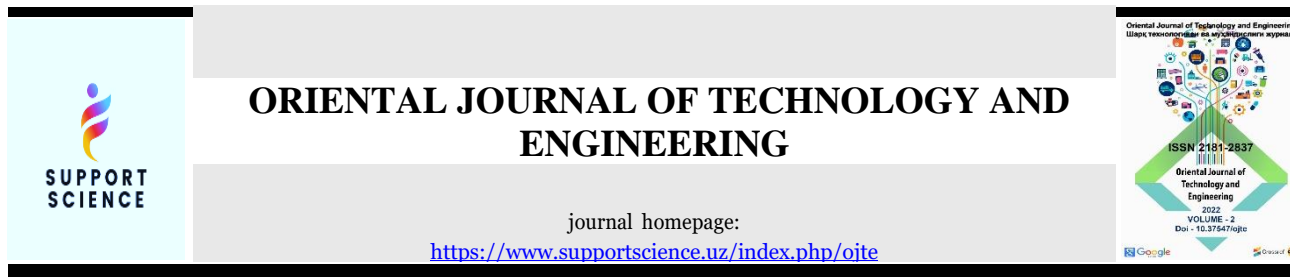


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**PROBLEMS OF PRESERVATION OF UNIQUE STRUCTURES AND
HARMONIZATION WITH MODERN ARCHITECTURE IN URBAN PLANNING OF
UZBEKISTAN**

(ON THE EXAMPLE OF BUILDINGS AND STRUCTURES BUILT IN TASHKENT IN THE
SECOND HALF OF THE XX CENTURY)

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ABOUT ARTICLE

Key words: Architecture, cultural heritage, history, monuments, modernism, reconstruction, construction, classical.

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Abstract: This article discusses the problems of combining the unique structures of urban planning in Uzbekistan, built after the 60s of the twentieth century, with modern architecture. The study also examines the history of buildings and structures in Tashkent, as well as the fact that many buildings in the city fell into disrepair after the 1966 earthquake. There are also public buildings and residential buildings built between 1966 and 1996, thanks to which buildings built according to unique and inimitable projects have become the hallmark of the city.

**O'ZBEKISTON SHAHARSOZLIKDA NOYOB INSHOOTLARNI SAQLASH VA
ZAMONAVIY ARHITEKTURA BILAN UYG'UNLASHTIRISH MUAMMOLARI
(XX ASRNING IKKINCHI YARMIDA TOSHKENTDA QURILGAN BINO VA
INSHOOTLAR MISOLIDA)**

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MAQOLA HAQIDA

Kalit so'zlar: Arxitektura, madaniy meros, tarix, obidalar, modernizm, rekonstruksiya, qurilish, klassika.

Annotatsiya: Ushbu maqolada XX asrning 60-yillaridan keyin qurilgan O'zbekistonda shaharsozlikning noyob

tuzilmalarini zamonaviy arxitektura bilan uyg'unlashtirish muammolari muhokama qilinadi. Shuningdek, tadqiqotda Toshkent shahridagi bino va inshootlarning tarixi, 1966 yilgi zilziladan so'ng shahardagi ko'plab binolarning yaroqsiz holga kelib qolganligi ham o'rganiladi. Shuningdek, 1966-1996 yillarda qurilgan jamoat binolari va turar-joy binolari mavjud bo'lib, ular tufayli noyob va betakror loyihalar bo'yicha qurilgan binolar shaharning o'ziga xos belgisiga aylandi.

**ПРОБЛЕМЫ СОХРАНЕНИЯ УНИКАЛЬНЫХ СООРУЖЕНИЙ И
ГАРМОНИЗАЦИИ С СОВРЕМЕННОЙ АРХИТЕКТУРОЙ В
ГРАДОСТРОИТЕЛЬСТВЕ УЗБЕКИСТАНА
(НА ПРИМЕРЕ ЗДАНИЙ И СООРУЖЕНИЙ, ПОСТРОЕННЫХ В ТАШКЕНТЕ ВО
ВТОРОЙ ПОЛОВИНЕ XX ВЕКА)**

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О СТАТЬЕ

Ключевые слова: Архитектура, культурное наследие, история, памятники, модерн, реконструкция, строительство, классика.

Аннотация: В данной статье рассматриваются проблемы сочетания уникальных сооружений градостроительства Узбекистана, построенных после 60-х годов XX века, с современной архитектурой. В исследовании также рассматривается история зданий и сооружений Ташкента, а также тот факт, что многие здания в городе пришли в негодность после землетрясения 1966 года. Есть также общественные здания и жилые дома, построенные между 1966 и 1996 годами, благодаря чему здания, построенные по уникальным и неповторимым проектам, стали визитной карточкой города.

INTRODUCTION

Currently, the preservation, reconstruction and modernization of the ancient cities of the world, the preservation of the image of historical places and the effective use of monuments of architectural and artistic value are extremely important. In recent years, the study of the world historical, cultural and architectural heritage, its widespread use in tourism is one of the most urgent problems. In this regard, one can observe the restoration of historical and cultural

monuments in the developed countries of the world with the help of innovative technologies, through which positive reforms are being carried out to develop this area.

THE MAIN FINDINGS AND RESULTS

It is known that the center of Uzbekistan, the city of Tashkent and all our regions are experiencing a period of urban planning and architecture, the future and development of the city. Today, the issues of preservation and restoration of historical and cultural monuments are in the center of attention of our state and the public. Currently, these monuments are monitored not only by UNESCO but also by ICOMOS (International Council on Monuments and Sites).

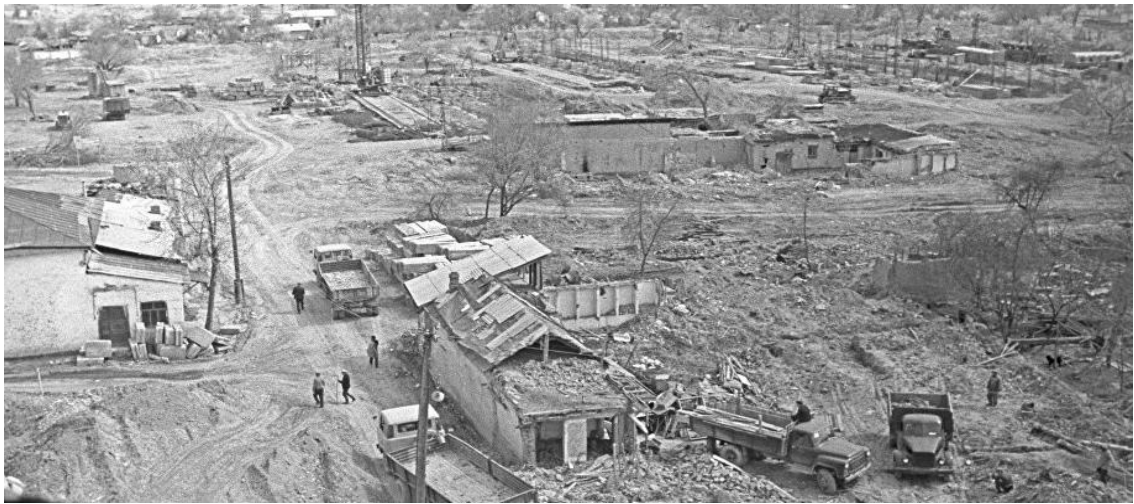
The architecture of Tashkent after the 1950s is known as a positive example of the creation of international modernist architecture outside the republic. The destruction of this heritage can deprive the city of the cultural layer.

According to historians, the buildings built in Tashkent between 1960 and 1980 are more interesting and diverse than those in Moscow and St. Petersburg. Of course, this is a success, thanks to the efforts of skilled architects and masters.

In such a difficult time for the people, stunning at that time and aesthetically attractive buildings were built differently than in other countries, of course, taking into account the seismicity of Tashkent, more money was spent and the seismic resistance of the region was



studied to the maximum. Today, the fate of these buildings is still in the spotlight. Historically, the image of modern Tashkent is largely determined by buildings built after 1966. More than half of the city was devastated by the quake. Buildings built after the 1966 earthquake became the starting point of the city. If we take the example of public buildings and dwellings built between 1966 and 1996, we can see in the aerial photography that they are located inside the green areas. In the green areas, maple, acacia, linden, and oak were prominent.



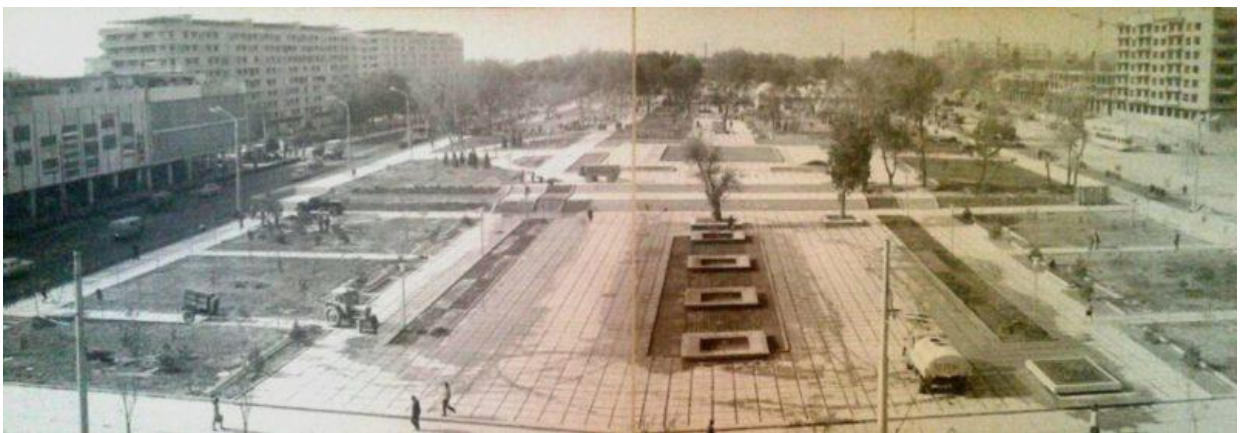
Today, many historic buildings built in the 60s and 80s are preserved all over the world, and most of the buildings built in these years are in good condition, with a small number of them destroyed. Only buildings that were not in a state of reconstruction and were not kept in proper condition were demolished.

Most of the buildings in Tashkent were built in the 1970s and have become a bold and architectural experiment for architects. The cause of the earthquake in the spring of 1966 was that the city needed to be rebuilt immediately. If it weren't for the earthquake, the city wouldn't be rebuilt. The quake devastated the city and divided it in two. The former Soviet Union soon arrived in Tashkent to help with reconstruction work at various points. Even a well-known architect from Moscow, Andrei Kosinsky, was sent for two years to rebuild and reconstruct Tashkent. But he voluntarily stayed in Tashkent for 14 years. The architectural changes in Tashkent have alarmed him.

Tashkent was changing slowly, but the cause of the earthquake changed Tashkent beyond recognition between 1966 and 1968. The quake affected the city's structure and life. Tashkent was like a big architectural workshop. It was built with the participation of urban planners,

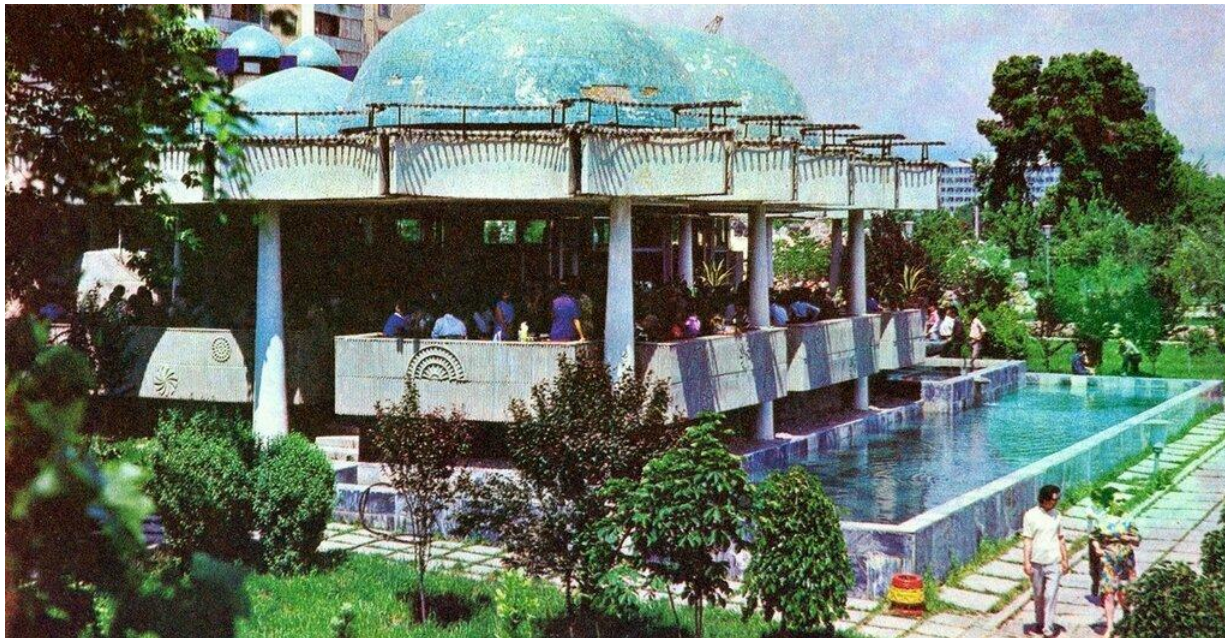
architects, engineers and representatives of the transport industry and the future of the city, its development and favorable conditions for the population to live in the city were considered in detail. But not all the ideas came true. For example, the system of landscaping of the city was studied at that time, from the square to the Broadway, from the Broadway through the green corridor to the cotton grower, and through it to the current "Tashkent City" as a reserve. There was the creation of a green area for pedestrians, just like Central Park in New York, as the breathing point of a huge city.

Thanks to other republics in the Union, the "Tashgiprogor" project, led by Yuri Khaldeyev, won the tender to create a park in the area of the present "Blue Domes Park" after the 1966 earthquake. Yuri Khaldeyev, who turned 90, is a living legend.



According to him, Khaldeyev wanted to eat the garden art of different nations for the sake of kebab. The purpose of his project was to perpetuate the gratitude of the various peoples who came to the aid of our people at that time and to express their gratitude on behalf of our people. The small gardens were 30x30 in size, but they did not survive.







Sergei Choban, who has yet to see Tashkent's modernist architecture with his own eyes, admits that although he has not yet been to Uzbekistan, he has heard many comments about the city from his colleagues and is interested in the architecture of the Uzbek capital read books and research papers. Sergey Choban is known around the world for his unique projects and custom design style. Its modern buildings, which have an international reputation, are considered to be interesting, complex, mysterious, provocative and artistically profound. In Moscow, Sergei Choban's projects include the Federation Tower, the St. Petersburg Expoforum, the Jewish Cultural Center and Temple, the Kazan Water Sports Palace, the DomAquareye district, an art museum, the renovation of a textile factory and the Coca-Cola Center in Berlin.

"After the 1966 earthquake, the image of Tashkent in the city's reconstruction was radically changed by architects and builders from all over the Union," he said. Later, Tashkent's architecture developed an unusual approach to trying to combine historical heritage with the possibilities of modern housing. It was a very interesting experience, going beyond the borders of Tashkent. If this heritage is destroyed, the city's image will be irreparably damaged. Tashkent projects differ from many other former Soviet buildings by their unique architectural layer and uniqueness," said the architect.

"In general, it's important to understand that breaking this layer deprives us of a cultural layer that can't be filled with anything else. In the case of Tashkent, this is difficult to imagine, as housing and cultural facilities are of interest not only as a living history of Uzbekistan, but also as examples of architecture of international importance. There are many articles in specialized publications and the media that are considered positive examples of the creation of Tashkent's international modern architecture. We should be proud of that," said Sergei Choban.

Well-known German architect Philipp Meuser has written a book about Tashkent's architecture and appearance in the second half of the 20th century. In his book, he says: "Tashkent is famous not only for its rich history, but also for its diverse architecture, which combines the features of the ancient Eastern and modern Eurasian cities - the city of Tashkent, which reflects two different styles were almost completely rebuilt in 1966 as a result of a strong earthquake that destroyed the old city. Tashkent has become one of the centers of Soviet modernism, where the most beautiful panel buildings in the world were built," said Philipp Meuser. The author of the book talks about a unique phenomenon expressed by the term "seismic modernism".[1] (Seismic modernism. Architecture and housing construction in Tashkent, - Philipp Meuser)

Ignoring the monuments of unique modernism in Tashkent, Samarkand, Navoi and other cities as architectural heritage will lead to its disappearance, writes Jens Jordan, an expert on architectural heritage preservation (ICOMOS).

In the second half of the 19th century, the city of Tashkent had a number of unique buildings and structures with different functions. Some buildings served an administrative function, while others performed a cultural function. These include a variety of sculptures, museums, and various sports complexes.

The buildings in Tashkent, especially those built in the 60s and 80s, are often dedicated to anniversaries and dates, and are truly unique. For example, the Tashkent State Circus, the Alisher Navoi Cinema Palace, the Jubilee Sports Palace, the State Museum of History of Uzbekistan, and the Hotel Uzbekistan are among such unique buildings. We cannot help but acknowledge that the efforts made since independence to create the modern architecture or urban planning of New Uzbekistan has been unjustified. In other words, the unique structures built in the style of modernism have been completely demolished or rebuilt to a state of disrepair. For example, the bathroom project designed by architect Andrei Kosinsky, a 500-apartment apartment building, a 5-storey adulterous house, etc. were demolished. He, like the unrecognized architects of his time, Wright and Antonio Gaudi, has been recognized by people over time. The only difference is that Andrei Kosinsky's buildings have been demolished, and the works of Wright and Gaudí remain an open-air museum.

The Jubilee Palace was reconstructed and turned into an exhibition palace, as a result of which it either did not work or could not be included in the list of unique buildings of the capital. In addition, some buildings were demolished, such as the "House of Cinematographers", the "Museum of Geology", the "Navruz Wedding", and the Palace of "Children and Students". In some cases, the building has been reconstructed and changed its uniqueness and function. We can see this in the case of the Sports Palace. Such problems still exist today, and in the process of

new construction, many of the buildings of that time, which were unique to us, are on the verge of extinction. In order to prevent the above, the residents have recently been trying to preserve these buildings.

Many of the masterpieces of the twentieth century include the Uzbekistan Hotel, the Alisher Navoi Cinema (Panorama), the Central Exhibition Hall (Academy of Arts of Uzbekistan), the experimental 16-storey residential building Jemchug (Pearl) and many historic buildings amazed residents and visitors to our city.

As for the experimental residential building "Pearl", it was designed by O. Aydinova in 1985, the architect designed it as a vertical neighborhood and connected the two buildings on the 2nd, 5th, 8th, 11th and 14th floors. This apartment building is so beautiful that it has no analogues in the world. The reason is that the mahalla system is Uzbek and no one thought of applying it vertically.

CONCLUSION

In short, the purpose of writing this article is that the city of Tashkent is currently under construction and is likely to stand out from the beautiful and unique masterpieces of modernism. This would ruin the city's many years of history, build new buildings, and then replace them with new ones. But in return for these new buildings, I liked the look of Tashkent over the years. For many years, neighboring countries and tourists have used the saying "Tashkent - the pearl of the East" in vain.

Tashkent is developing from year to year, and no one can say anything about the fate of these buildings. In particular, it is not the demolition of structures, but the loss of its historicity through their reconstruction.

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