



DEFINITION OF THE THEORETICAL FOUNDATIONS OF REHABILITATION HISTORICAL ENVIRONMENT FOR THE NEEDS OF TOURISM INFRASTRUCTURE BASED ON TRADITION AND INNOVATION

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Abstract

This article examines the most important tasks of identifying progressive architectural traditions that meet modern requirements and progressive trends in the development of architecture, contributing to solving urgent problems, which makes it possible to ideologically and aesthetically orientate the interaction of innovation, as well as the theoretical foundations of the rehabilitation of the historical environment for the needs of tourist infrastructure based on traditions.

Key words: Geophysics, traditions, generation.

INTRODUCTION

The problem of tradition and innovation exists not only in the past and present - it is a problem of the future. If there were no traditions, today it would be difficult to make any plans for the future, which are possible only when people are confident in this future at least to a certain extent. And such confidence can only appear on the basis of stable traditions, wrote V.M. Khvostov, a representative of the Russian sociological school. There are different types of traditions: those relating to the universal human aspects of architecture, passed on from generation to generation,

retaining their positive meaning, enriched with the development of social practice; operating during a certain historical period of time, associated with certain social conditions. The latter can be both relatively progressive and relatively regressive for modern times. The most important task is to identify progressive architectural traditions that meet modern requirements, progressive trends in the development of architecture, contributing to the solution of pressing problems, which makes it possible to have ideological and aesthetic orientation on the issue of interaction between traditions and innovation. One of the main traditions of modern architecture is that its method is realism. Our architecture realistically responds to social, economic, ideological, and artistic needs. The general traditions of architecture are undeniably progressive: humanistic orientation, organic correspondence to specific human needs; priority of mass construction projects; urban planning approach to the formation of the living environment, a democratic and humane functional program; industrial technology; figurative expressiveness reflecting the aspirations of the time; rich construction experience, aesthetic mastery of the structural basis, etc. Debunking functionalism, it is necessary to develop its progressive traditions and, above all, its orientation towards taking into account the principles of the universal and therefore easily typified and industrialized in production. An important component of the criterion of progressiveness is currently the "specificity of spatial registration", i.e. reflection, through the means of architecture and monumental and decorative art, of the entire complex of local conditions: socio-economic, natural-climatic, regional, national and local ensemble within the framework of utilitarian-organic integrity [10]. Such traditions are the most common, manifesting themselves at the methodological level of architectural activity. Although they do not determine the artistic quality of works of architecture, architectural forms and details taken in a "removed" form cannot reflect it either.

As A.A. Kamensky notes, for a deep definition it is necessary to keep in mind the entire system where the forms will take their place, but the decisive, initial significance remains with such general trends, the essence of which lies in the idea of humanism. "Humanism - first of all, precisely as the development and transformation of the world in relation to man, is the soul of the artistic tradition."

If we recognize humanism as the main criterion for the progressiveness of traditions, then the very tradition of turning to the architecture of the past is currently progressive. T.A. Slavina writes that the ultimate meaning of creative searches, oriented towards the development of architectural heritage, is the joy of human life. The right and necessity to use the experience of the past merges with the struggle for the humanistic principles and goals of architectural creativity.

Without at all denying the search for design needs, recognizing and mastering innovations in the field of space and shape formation, severely condemning the costs of "sham" decoration, architects test their experience ... with the historical experience of their predecessors. Currently, the most complex and requiring a special approach are issues of tradition and innovation in mass social housing construction. Fundamental research is devoted to the study of traditional housing, as a result of which the progressiveness and expediency of the principles and techniques developed in the past become obvious. V. Kim [11] believes that it is necessary to creatively master the heritage, taking into account today's possibilities of construction production. However, in practice, everything is much more complicated, and what is clear in theory does not always turn out to be so in reality. Doubting the possibility of isolating from the heritage a certain universal equivalent of progressiveness, Kim puts the center of attention and sees the fundamental basis of creative searches in the features of modern national life.

What is important is not so much the syntactic, morphological and other factors themselves, including traditional factors of environment formation, but rather their ability to satisfy the real needs of the residents of a particular region. As

For two examples of modern national housing, Egeniy Kim cites the projects of the microdistricts "Geophysics", "Sogdiana" and "Chupan-Ata" in Samarkand, the planning and development of the new part of Khiva, the reconstruction of the historical part of Bukhara; microdistrict "Kalkauz" in Tashkent, etc.

It is important to take into account, first of all, people's current ideas about what a modern home should be like, meeting all the requirements of comfort and at the same time allowing the implementation of familiar models of national life, Kim emphasizes. Such an approach is certainly a tradition of progressive architecture of any time and place and can serve as the main criterion for choosing one or another tradition of the past.

The main conclusion of the author of the work [11] is to determine the difference between the use of traditions in the historical environment and in the mass architecture of modern housing: in the first area, tradition dictates to the architect the logic of professional thinking and specific methods of its implementation, and knowledge of the traditions of volumetric-spatial organization and methods that have developed here detailing is the basis for the preservation and development of the traditional environment.

The origins of the solution to the problem in mass modern architecture lie not in tradition itself, but in knowledge and full consideration of the peculiarities of modern life of the population of a particular republic, region, and the real needs of people, which will allow the development of traditions at a qualitatively new level.

Solving the problem of preserving the most valuable qualities of the existing urban environment in the difficult conditions of the dynamic, contradictory life of a modern city, we must learn to reproduce them in new buildings, taking into account the whole complex of requirements of social organization, regulatory framework, and construction technology of today [9].

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