

Postmodernism is the Main Factor of Influence on the Modern World's Architecture Exhibition Complex

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ABSTRACT

The role of postmodernism in the development of modern architecture and its use in various public buildings, including exhibition halls.

The idea of postmodernism and the use of binary binoculars, including the cornucopia, are believed to have a place in modern architecture.

KEYWORDS: *Uncomfortable, cardinality, phenomenon, pluralism, fluorescent lamps*

INTRODUCTION

After gaining independence, Uzbekistan has radically changed its attitude towards art and culture. The democratization and liberalization of society has allowed the art of modern Uzbekistan to develop not only in line with traditional types, but also in its most relevant forms. There was a great opportunity for the development and support of young personnel in the field of culture and art. The Government of Uzbekistan has adopted various programs for the development of spiritual, moral and universal values. In 2008, the book of the first President I. Karimov "High Spirituality - Invincible Power" was published. This work of the President is of great importance in educating the younger generation, as noted in the work, the manifestation of spiritual courage and patriotism should be reflected in our everyday life.

Uzbekistan's entry into the global economic and cultural community led to the development of new domestic urban planning, architectural and design trends. With independence, the republic created prerequisites for the development of national architecture, fine and applied arts in their most relevant forms.

Almost every city in the world has its own iconic architectural structure symbolizing a distinctive feature (culture, nationality, technical superiority, etc.), attracting tourists to this part of the city to the maximum. Naturally, everyone who visited this zone is interested in leaving something for memory. So there are proposals from craftsmen for some voluminous miniature symbols.

Methodology

Postmodernism is the result of denial. At same time, modernism rejected classical, academic art and turned to new art forms. However, after many years, he himself became a classic, which led to the rejection of the traditions of modernism and the emergence of a new stage of artistic development in the form of postmodernism, which proclaimed a return to pre-modern forms and styles at a new level.

At the beginning of the twentieth century, the classical type of thinking of the modern era changes to non-classical, and at the end of the century to post-non-classical. To fix the mental specificity of the new era, which was radically different from the previous one, a new term is required. The current state of science, culture and society as a whole in the 70s of the last century was characterized by J.F. Lyotard as a "postmodern state." Postmodernism took place in the 60-70s. The twentieth century, it is connected and logically follows from the processes of the modern era as a reaction to the crisis of its ideas. In the second half of the twentieth century, the innovative spirit of modernism and international style has exhausted itself. The urban environment has become uncomfortable due to the cheap development of houses built in the spirit of pure rational functionalism, creating a feeling of gloom, monotony and monotony. In the 70s in the USA, as a reaction to this, huge buildings appeared that were superior in scale to glass towers in the style of Mies van der Rohe. Their scale did not correlate with the human body, and was more like some kind of cosmic level. The smooth glass surface of the buildings did not have horizontal floor artifacts revealed from the outside, as it was in the Misa skyscrapers, and with its entire "body" it reflected the sky and the surrounding space, entering into irrational interaction with it. The similar building of the Pacific Design Center in Los Angeles, built by Caesar Pelli in 1971-76, stands completely outside the urban context and sets its own standards for scale. This is a huge building made of blue glass, locals call the "blue whale". It stands in the midst of chaos of a faceless environment as an anti-monument and, despite its gigantic dimensions, gives the impression of a stranded sea monster with shiny wet blue skin, which inexplicably fell into the human world.

When the formalistic cold constructions of "white modernism", the mean forms of the "minimal architecture" of functionalism, the cult of technology and high-tech constructions get bored, some architects try to change the formal language of architecture by returning forms from past centuries that have been excluded from practice, color and other "extra" elements. But it would be wrong to limit the essence of the new movement to just a nostalgic appeal to the historical forms of the past, although it played a big role in the composition of the new style, called by its theoreticians postmodernism. The main thing that architects of postmodernism tried to return to architecture is the imagery expelled from it many decades ago, making it not just a process of creating spatial structures, but a kind of art.

The architects of postmodernism tried to introduce other laws into architecture, in addition to functional correspondence and the maximum simplification of the basic

forms - fiction, imagination, theatrical game principle, complex figurative associations. Another quality that distinguishes the architecture of postmodernism, especially in European countries, is a conscious desire to link new buildings with the historical urban environment, without spoiling it with new inclusions, to feel the urban context of future buildings. Sometimes this trend of postmodernism is called contextualism. An appeal to historical forms in postmodernism is never directly quoted, instead a game of hints of prototypes, encrypted symbolism and complex associations appears.

In this sense, the sensational construction of Charles Moore-Piazza Italy in New Orleans, a place chosen by the Italian community of the city to host its festivals, can be seen as a typical example. The desire of customers - to create the material embodiment of nostalgia - the architect performed in the form of a grotesque, creating a collage of classic European architectural motifs, which is located around a huge stone map of Italy. The very statement of the problem here predetermined and justified the use of eclectic forms in order to create an artistic image-association. Mario Botta introduced some formal techniques into the architecture of postmodernism, which were later used by his epigones and became a kind of universal architectural language of postmodernism. In his single-family houses - villas in Switzerland, the ideas of solitude, isolation in a natural or architectural environment are laid. His villas are self-sufficient, they do not need any communication. In a small residential building, large forms are used, as if intended for large public buildings - huge round windows with a mirrored glass surface that protect the inner world even from outside.

The Austrian architect Hans Hollein in the interiors of the Vienna Travel Bureau tried using architectural means to convey the sensations, images, dreams and illusions that arise from a person traveling to distant lands. Where a modernist architect would have made glass walls and hung them with advertising posters, Hollein sets up steel palm trees, among which stands the ruin of a classical column. Eagles fly over the ticket office. The space here is like a scene, and the visitor, moving along it, is included in the overall performance, starting to play some role. The architect manages to create an atmosphere of something unknown, mysterious, full of anticipation of the upcoming trip and the discovery of some secrets. Often the architecture of postmodernism is criticized for the fact that instead of moving forward, it began to lead back into history, explaining this by a fear of the future in the face of global environmental disasters.

However, the main merit of postmodernism is that the language of architectural forms has become incomparably richer, volumes and compositions have become more expressive, the concept of beauty and imagery has been rehabilitated even in relation to strictly functional buildings. The architects of postmodernism, showing respect for the historical and national heritage, have created many wonderful projects for the reconstruction of historical parts of cities, assimilating modern buildings into the historical fabric of the city without harming the parties. But the main thing is that they returned architecture to the fold of art.

Postmodernism, the distinction of which is the rejection of truth and universal pluralism, is a reaction to a change in the

place of culture in a post-industrial society. Such an attitude towards culture arose due to a violation of the "purity" of the phenomenon of art, the condition for which is semantic generation, dating back to the creative principle, the original creative act. These conditions were violated in the new society with its endless possibilities of technical reproduction, and the existence of art in its former forms was called into question. Postmodernism, rejecting the rationalism of the international style, turned to visual quotes from the history of art, to the unique features of the environment (which our epigones did not do, taking from the postmodern only its primitively understandable "omnivorousness"), combining this with the latest achievements of building technologies. Architecture, as well as fine art, proclaimed the principle of "open art", which freely interacts with all old and new styles. In this situation, the previous confrontation between tradition and the avant-garde loses its meaning. Having rejected the possibility of a utopian transformation of life, postmodernists accept being as it is and having made art extremely open, they filled it not with imitations or deformations of life, but with fragments of the life process. This process is usually only adjusted, and not completely transformed into something new and unprecedented. Postmodernism replaces the desire for structural ordering with its understanding of growth expressed in the concept of "rhizome". Postmodernism itself does not pretend to create a global theory; its world is a world of "surfaces", "games of particulars," cultural variants of previous eras. The worldview of postmodernism is a fixation of a situation when repressive borders between types, forms, and kinds of cultural activity disappear. The concept of the center, which is the focus and symbol of power, disappears as a result of the decentralization process, which means the destruction of the central position of the West as the traditional core of modern culture, as well as the loss of the meaning of the theory of "two cultures".

Previously, it was customary to think differently. In 1939, American art critic Clement Greenberg wrote that kitsch and avant-garde are two absolute poles of the culture of the 20th century, and between them there is less and less something third, that is, a traditional culture. If it does not become the vanguard, it falls into kitsch, into a light chewing gum that does not require the public anything but money. One of the striking examples of kitsch, Greenberg considered Russian Wanderers, in particular Repin, but believed that "Repin was lucky that Russian peasants were protected from the products of American capitalism: he would have no chance next to the cover of the Saterdey Evening Post." The correctness of Greenberg is easy to see today. But in the same 1930s, the European philosopher Walter Benjamin wrote another classic article, "A Work of Art in the Age of its Technical Reproducibility". And what Greenberg considered kitsch's main drawback - his inability to intellectually stimulate - Benjamin turned into a new aesthetic of "distraction", absorbing the viewer into himself, most typical of cinema. As you can see, Benjamin looked at the future sharper than Greenberg. Benjamin foresaw that mass production would reach unprecedented technical and aesthetic heights, and he turned out to be right: in the place that kitsch occupied in the 19th century, today there were mass media, TV, fashion, design and architecture of the post-Soviet space of the "please" style. In the modern world, dividing into a highbrow culture (what is commonly called "classics" in our country) and lowbrow (mass, popular,

commercial) has completely lost its meaning: to be commercial is a condition of survival. Instead of a world of spiritual hierarchies, which is divided into high and low, we live in a scattered world of a market that is divided into mainstream and cult marginal. The mainstream has pop and classic. A cult is considered just the vanguard and kitsch. A striking example of postmodernism in museum architecture is the Guggenheim Museum, opened in September 1997, sensationally elevated modern architecture and the city itself to the level of the 21st century. He contributed to the renewal of the city and stimulated its further development. It can be said that the structure here prevails over functions, and that the architecture of the Guggenheim is perhaps better known than what is inside; however, it is difficult to resist the creation of Canadian architect Frank O. Gehry, with inspiration using flowing canopies, cliffs, ledges, streamlined shapes and turrets. Like all great architects, Gehry designed the Guggenheim, implying a certain historical and geographical context. The place he chose was a production wasteland, part of the district on the banks of the Ria de Bilbao, where there were dilapidated and deteriorated city warehouses. Bilbao's historic industries — shipbuilding and fishing — reflected Gehry's own interests and, not least, his previous experience with industrial materials. It is believed that the brilliant titanium tiles that cover most of the building and resemble the giant scales of herring are a reflection of the admiration that the architect experienced in childhood, watching the fish. The interior of the Guggenheim is truly enormous, and this also has a special meaning. The cathedral-like atrium is over 45 meters high. Light pours in through the glass cliffs. From the atrium there is Gallery 104 - the "fish gallery", a spacious arena 128 m long and 30 m wide, where the structures of the "Snake of Richard Serra" and its "Meaning of Time" are located, which are massive sheets of iron, bizarre and incomprehensibly arranged, between that you can wander around, dissolving in the surrounding rusty red world among the muffled, whistling and clanging metal sounds. Today, the tendency of the birth of such museums is increasing every day.

Weisman Museum of Art, Minneapolis (USA). The building of this museum is a complete abstraction, there is no single system. This museum is very famous among architects, designers, art historians, as well as ordinary people who like unusual buildings. Denver Museum of Art, Denver (USA). The building consists of large geometric elements, which together constitute a single system, surprising in its appearance. The influence of the designs of modern museum complexes as a new period. Building materials and structures by themselves do not have a large direct impact on the architecture of museums and galleries.

In ancient times - in the Mycenaean era or in even earlier epochs, when a person had almost no opportunity to process building materials - their choice was offered by nature itself, the only supplier of building material, thereby determining all construction methods. The architecture of these primitive eras can be called the "genius of finds", because the inability to process building materials made them look ready-made in nature. Suitable blocks of stone, tree trunks, animal skins - these are mainly the materials that could be used, and the architecture itself consisted in their appropriate combination. This primitive art gives us a special sense of admiration for the first and modest victories of the human mind over rough, untouched nature. Here we can

undoubtedly talk about the most concrete influence of materials and construction methods on architecture.

The architecture of museums, therefore, in many ways creates its own arsenal of materials and construction methods. An in-depth analysis convinces us that the history of museum architecture is not only a consistent change of some completed structural solutions to others; rather, it is a multilateral development process, which, due to the internal interaction of all its factors, constantly generates new solutions, new forms, new building materials, constantly changes the very use of building structures. And instead of just stating the influence of materials and structures on their architecture, it will be more correct to not bias and carefully consider this internal process, try to determine the nature of the changes that occur in it. Consideration of the evolution of the architectural forms of museums provides very instructive material for modern architecture as a whole. In the primitive era of the creation of the supporting frame, this basic structural element, was perhaps the only problem in architecture. Stone walls, their openings and floor beams - that's almost all the architecture of those times. Somewhat later, during the Hellenic culture, many details and their combinations, in essence, were only small "processes" of the supporting frame and often were completely inseparable from it. Starting from Mycenae to the Parthenon, we see that the beams made of natural stone for processing are similar to stone blocks of walls and that most of the construction tasks were solved along with the construction of the building frame. Today, this only basic element of ancient architecture - the frame - has changed so much that it has actually turned into a light metal structure, the manufacture of which is just a small part of the total volume of the structure. And if such a metal structure in its character even resembles the tent buildings of antiquity, it still differs from it in the most significant way. The frame of a modern building, unlike its ancient prototypes, is often not only not the largest part of the entire structure in size, but, as a rule, is no longer crucial for its architectural forms. The architecture of the building, deprived of decorations, gives aesthetic satisfaction if it has impeccable proportions; in addition, it will be interesting and expressive subject to a certain compositional completeness. The decor itself, when used correctly, can have great expressiveness, and if it is not replaced by something else that performs the same functions, the architecture will lose more than win. When decorative elements are used in excess, without the right attitude to the main forms of construction, they are used obsessively, the exposition building becomes clumsy and tasteless, beauty turns into its opposite. When used correctly, decor gives expressiveness to the architecture of the museum building, introduces variety into it, dissecting smooth surfaces, serves as an accent and punctuation tool, enhances the effects of chiaroscuro and in some cases says something about the purpose of this building. Another striking example of the design innovation of museum complexes is the museum and gallery of modern art in the city of Graz (Austria) called Kunsthaus opened in 2003. The unusual shape of the Kunsthaus Museum is fundamentally different from ordinary exhibition halls. The team of architects used an innovative stylistic language known as "drip architecture" (other names: amoeba, blob, blobitekura, blobism). Due to the unusual shape of the building, the creators affectionately called it "Friendly Alien" (Friendly Alien). Surprisingly, the rounded forms of the museum harmoniously fit into the

ensemble of traditional houses surrounding it, without destroying the general structure of the landscape, but rather, revitalizing it. The facade of the museum represents a special fusion of architecture and new media, for which it received the name BIX. BIX is an abbreviation formed by the words "large" and "pixel", which most fully express the subtleties of the technical side of the design. 900 square meters of the "skin" of the giant amoeba are formed by plates of acrylic glass, under which there are ring luminescent lamps with a capacity of 93,040 watts. The voltage in each lamp can be supplied in the range from 0 to 100%, which allows you to demonstrate simple texts and graphics on the surface of the building. The electrical installation is computer controlled.

Conclusion

Scientific knowledge is determined by the longevity indicator of buildings. The emergence of new methods and technologies of construction contributes to a new development in the architecture of museum complexes and the duration of their construction. Thus, we examined the problem of modern culture as a factor influencing the object

of study, that is, postmodernism is the main factor influencing the modern world architecture of exhibition complexes, as well as museum architecture in the context of modern culture. Today, other requirements and worldviews are being posed. The new generation requires new ideas and solutions.

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