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THE CONCEPT OF ECLECTICS IN ARCHITECTURE

Shukurlayev D.D.

Bukhara University Turon Zarmed, competitor

Abstract: *The article reveals the concept of eclecticism, marks the main the origins of eclecticism, the specifics of the influence of this trend on architecture the second half of the 19th century, as well as for subsequent periods. Reflected positive and negative aspects of this stylistic direction, an attempt are made to reveal the nature of eclecticism. The article is interesting because it is caused by insufficient knowledge features of the era of eclecticism XIX - early. XX centuries, as a holistic phenomenon, representing an integral link in the chain of development of national and European architecture of the nineteenth century.*

Keywords: *eclecticism, construction, technology, architecture, design, aesthetics*

The formation of a "grand style" in architecture is always determined by the general state of culture, which determines the content of the "artistic component" of architecture in accordance with the development of contemporary engineering and construction technology. This statement is the best correlates with the specifics of the development of architecture and environmental design in the second half of the 19th century, defined in the history of architecture as eclecticism. "Artistic" architectural eclecticism took shape under influenced by the ideas of romanticism. At this time, the emergence of liberal ideas and the rapid development of technology for the first time in the history of architecture provided architects the opportunity together with customers, whose circle greatly expanded, to form individual aesthetic programs for their subsequent implementation in the objects under construction. That is, one of the manifestations of architecture and design of the second half of the 19th century. is the freedom of stylistic preferences. It should also be noted that it was at this time that the attitude towards architectural activity as a socially significant instrument of influencing the life of society was formed. For a long time in Soviet art history, eclecticism was considered from a "class position" as a kind of expression of the essence of capitalist society (Figure 1), [2]. However, as time passed, it became obvious that the specificity of this complex and often contradictory cultural phenomenon is not limited to the class approach alone. New views are needed on the range of problems associated with eclecticism, which at the same time exclude the presence of obvious and rigid ideological blinkers.

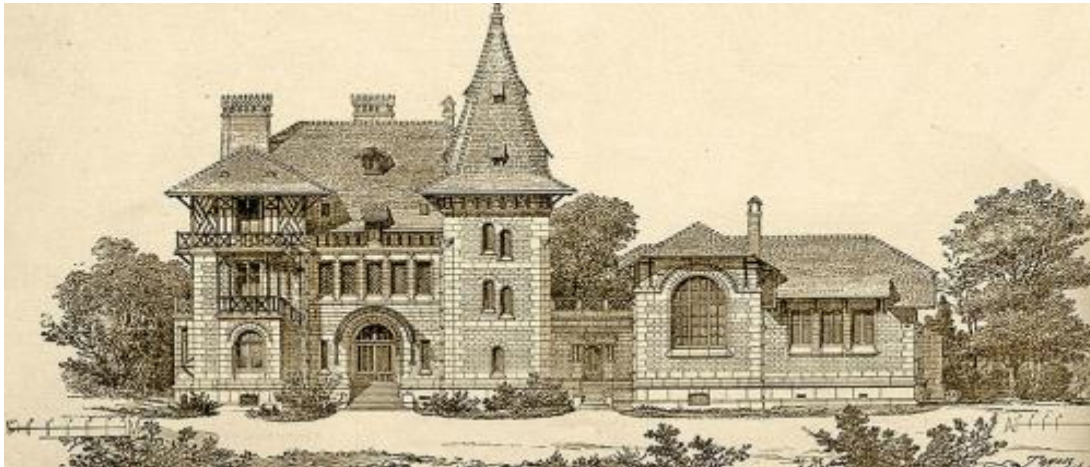


Figure 1, The architectural eclecticism of the building is reflected in the use of elements of the Gothic style.

Second half of the nineteenth century characterized, on the one hand, by the formation of communities that later developed into a “consumer society”, on the other hand, by the emergence of strong protest moods among industrial workers, who then took shape in the socialist movement. A number of leaders of the "workers' movement", including K. Marx and F. Engels, assumed that over time in the protest groups there will be its own particular culture. This new culture will resist existing - "bourgeois", the personification of which at that time and was eclectic. Since then, eclecticism has been replaced by modernity, modernity has changed functionalism, then eclecticism reappeared, which had features classicism, then came the international style, postmodernism and etc. 2-Figure, Modern eclecticism combined Renaissance, oriental and classical styles in one building.

That is, styles in architecture have changed, and the opposition of classes, political systems, ideologies or something else, based on the theory class struggle persisted. At the same time, for example, the reappearance eclecticism in the form of the so-called "Stalinist classicism", was declared a phenomenon "reflecting the greatness of the era of socialist architecture"[1].



2-Figure, Modern eclecticism combined Renaissance, oriental and classical styles in one building.



3-figure, Some classical style architectural elements in this eclectic structure are decorative and load-bearing.

Therefore, it is now obvious that eclecticism is something more than just a space-thing design of the bourgeois lifestyle in a given period of time. Eclecticism (ancient Greek "chosen, selective" Idr.-Greek "I choose, select, elect") in architecture is most often presented as a mixture, connection of heterogeneous styles, ideas and views [encyclopedia]. However, a number researchers refer to a variety of eclecticism and the so-called "historicism" - the attempts of architects to reproduce scrupulously enough in a refined pure form, one or another style. More often features of the classics and gothic were reproduced, as, for example, this took place in the work of K.-F. Shinkel. Or the reproduction of the features of one classics, as was the case in the pre-revolutionary buildings of I. Fomin and I. Zholtovsky. And if we keep in mind the work of F. Shekhtel, then we can talk about the inclusion in the circle of artistic preferences of masters eclecticism, as well as modernity.

I.L. Matza assumed that the choice of a stylistic solution within the aesthetic program of eclecticism was limited to book or formal normativism [2]. Formal series of eclectic structures are formed by the following components, providing a holistic impact of the work and leading to harmony. This is unity and diversity, formed by active using a circle, circle segment, ellipses, volutes, triangles and square. 3-figure, Some classical style architectural elements in this eclectic structure are decorative and load-bearing.

To all "formal" elements" is attributed immanently their "content". For example, a circle represents infinity. A dome based on a circle, having a solid central point, expresses, for example, the world power of the Roman Empire and also concentration of this power in the hands of a single person [2]. Further, after detailed theoretical justification for the choice of project style, are selected architectural details. These are cornices, rustications, panels, niches, cartouches, pylons, caryatids, attics with vases or balustrades, according to the chosen style, for example, baroque, rococo or renaissance. The main characteristics of eclecticism are, as I.L. Matzo, a formal approach to the reproduction of style, the selection of details "under style"[2].

"Eclecticism is not a style. But she is not "disgrace" as her sometimes portray," says I.L. Matzo. Indeed, it cannot be said that buildings of the eclectic period there is no style, it is. Characteristic a feature of eclecticism is the comparison and combination of elements various styles, details from the architectural decor of the past. Origins eclecticism lie not simply in the choice of elements of past architecture, but in the possibilities of unprecedented great creative freedom for architects. The huge opportunities that gave architects new materials and structures, assumed at the first stage of formation new "big style" free handling of shapes and elements previous "great styles".

These forms and components lost inherent in them in the context of "great styles" sacredness and special meaning, thus, they turned into a kind of sign or hieroglyph, which formed into a new architectural "text". That is, in this context, eclecticism can be spoken of as the initial stage the formation of a new language of architecture, or, bearing in mind the categories of style, as one of the "symptoms" of the emergence of a new "grand style".

The era of eclecticism is characterized by the appearance of a significant number first-class architects, whose numerous buildings are fundamentally changed the face of all major European cities. At this time they became the first samples of modern types of urban dwellings appear - apartment

buildings. In this article "On the architecture of the present time" N.V. Gogol talks about the disappearance of "beautiful architecture"[3]. Its main idea statement is the assertion that after the disappearance and extinction of the "enthusiasm of the Middle Ages" human thought began its division into many goals, the disappearance of unity personified the disappearance of the majesty of architecture. Consequently, there were "small goals", "major in its own way, but truly great was not observed in environment" [3].

Obviously, N.V. Gogol in his article regretted the departure of the latter large European style, which was Gothic. petty style-the subsequent frequent change of styles in architecture, the emergence of an architectural fashion - all this seemed to the great writer, with a certain look, "ripples in the water". But "face to face / not to see the face / big is seen on distance" - from a distance of more than a hundred years, eclecticism, as it does not sound paradoxical, it seems in its own way integral and quite rigorous. Today it is obvious that eclecticism, despite its ambiguity, and It was the main direction of culture of the late XIX century. It has developed into a system of worldview that characterizes with steadfastness faith in the achievements of the culture of previous eras, and represents the initial stage of the new "big style", the addition of which continues to this day. This is, first of all, concerns the search for answers of art to the challenges of technology and technology.

The present time can be characterized as a period of onset radical eclecticism. Those. to the already existing "classical" hieroglyphs "good old" eclecticism, elements inherent in modern movement, plus the achievement of a postmodern deformation of the architectural forms. It is obvious that today eclecticism, perhaps, has forever lost "abusive meaning". Modern freedom from the dictates of "big styles" also implies great courage in the flight of the creative imagination of the architect and designer. Here, more than ever, knowledge of the achievements of the masters is important eclecticism as a result of their creative freedom and amazing professionalism.

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