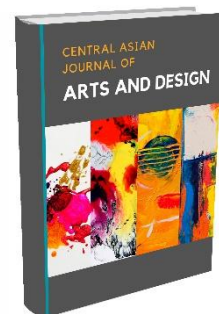


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History Of The Origin Of Auditorium Buildings

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ABSTRACT

It is known that we do not think about any big city, its skyscrapers and huge structures are embodied in front of our eyes. This article talks about the history of the origin of the theater.

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Introduction

If we look at the material base of the culture, we feel ashamed. Is it possible to raise a person whose body radiates a high internal culture, while spending less time on the culture of the society than on other areas of life?

Looking back on the path we have taken today in a spirit of self-criticism, we must admit that we have paid unforgivably little attention to the problems of culture. in speeches and lectures

We spoke a lot about the role of culture in the spiritual development of society.

But in practice, i.e. in solving specific tasks related to the construction of theaters and cinemas, in the repair of unique architectural monuments inherited from our great ancestors, unfortunately, we are not able to fulfill our resounding calls and slogans. we did work.

Spending millions of soums on the construction of structures and administrative buildings of unknown purpose, clubs, sports in-shoots, theaters and cinemas, which are very necessary for the spiritual and physical development of the people. we saved money for its construction.

In a short historical period, along with the creation of completely new political foundations for the construction of the state and society in our country, priority directions for the development of social, economic and spiritual spheres were determined. As humanity turns towards beauty, it causes the paths of evil and treachery to be closed forever. The reason is that people of real art do not have negative

thoughts and unpleasant events. It is certainly good that art is with us every step of the way, but it is in our hands to use this art wisely to be the star on our way to a bright life and bright future.

Looking at the history of mankind, people have been trying to enrich the various stylized forms of nature that have been developing for centuries through their work and imagination. Especially now, after we have gained independence in our independent country, the cities and villages are becoming more beautiful in keeping with the new times.

In addition, it is one of the requirements of the time to create city and district centers based on a new design and to develop landscape design in them. After gaining independence, trade and business relations with foreign countries developed on a large scale, as well as new methods and methods were improved in the fields of art and culture.

In the 19th century, the embodiment of worldly life in cities gave rise to the type of urban life. It is characterized by the growing need for convenience in its spatial organization. Royal salons and galleries will be reduced in size, ceilings will be lowered, windows will be enlarged, and sanitary living conditions will be improved.

A corridor system was introduced to separate the rooms from each other. The composition of the compact volume forms the main group of rooms with the characteristics of rationality. Spatial diversity is formed by the combination of several forms. In Russian town houses, according to the classical tradition, the main focus is on the external symmetrical volume shape - the central house and wings. In this case, the internal structure of the volumes often did not correspond to their external symmetrical appearance. The functional complexity of a small residence could not be accommodated in the abstract simplicity of the classical form.

In the composite organization of the spatial structure of social buildings, a number of styles were formed based on their axial symmetry scheme.

A large hall in the center and small rooms around it (Iskandaria Theater, Aleksandri-ya) are clearly divided into audience and stage parts. In turn, the luxurious, audience area (space, ground) is divided into a number of spaces, the vestibule, the main stairs, the entrances, and finally the audience hall. All groups of rooms are compositely connected with the main axis of symmetry of the building and the axis of the internal structure. The dynamics of spatial development is shown in the complexity of the size of the rooms and their plasticity (flexibility).

In the buildings with several different halls, the method of placing the main floors with the main staircase and the common shared space of the foyer type (in appearance) on the axis of symmetry was used. The composition is built on the sequential combination of internal and external axes, as well as the structure of the forms of the axis structure. The auxiliary rooms are separated from the general traffic and moved to the side of the building. The direction of general movements of the audience to the main space (hall) coincides with a symmetrical axis view (Kunstkamera and library in Petersburg). In small multi-room buildings, the symmetrical scheme of the external volume dominates. The appearance, shape and location of the main rooms within the structure reinforce its emphasis. The divided interior is not perceived as a whole system (system) in its entirety. It is divided into a number of interconnected local groups.

The axis of symmetry for the external volume is of great importance in this case, and in the internal space, the movement has passed along its own axis. On the main axis, according to its function and

importance, the general assembly hall, the entrance to the vestibule, and the main beautiful stairs are placed.

These rooms form the main core of the interior space and are gradually expanded in size and enriched with plastic shapes.

Other groups of rooms are located in axial directions starting along the corridors. The stop or turn of the movement is usually marked by the introduction of a more mobile representation of the spatial form (step, step).

The decorative decor is based on the plastic work of the interior. Architects were interested in Un-ing's true representation of tectonic conditions in the structure. Now, in some cases, without exception, the order, including the interior, loses its constructive - tectonic basis. This was partially caused by the new basis of decoration. Wall columns and dome elements of constructions were now more often made of plastered, natural and artificial stone, ceramic-treated brick and wood.

The Renaissance palazzo was a composition of sumptuous rooms of great importance in the evaluation of the interior, as each of them stood out sufficiently among the sumptuous halls. The rule of thematic naming of the hall helped to reveal the imaginary image. Walls and ceilings were included in the compositional solution. Plafonds form architectural plastic works, their expanded surface is executed in a complex type of sculptural relief or geo-geometric figures of the pattern.

The walls of the ceremonial rooms are decorated with plot images according to the ancient tradition. In the constructions of the later period, the connection of the image with the natural forms of the architectural details is seen. Architectural details were repeated with a pictorial style.

The artistic interpretation of the architecture of the new era is based on the aesthetic ideals of the ancient architecture, which conveys the harmony of nature and the human being, the confirmation of the integrity of the understanding of the world in its understandable and quiet, peaceful forms.

Architectural design is a complex solution of internal space and external volume. The choice of engineering-technical and artistic means determines the internal spatial space and in many cases affects the compositional solution of the building. It is for this reason that Le Corbusier defines the interior as "the principle of designing a building from the inside".

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