



Tashkent Modernism. Index

TASHKENT
MODERNISM



Cover:

Armin Linke
Heliocomplex Sun, concentrator, Parkent, Uzbekistan, 2021

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Introduction

In April 2023, coinciding with Milan Design Week, the results of the research project Tashkent Modernism XX/XXI have been presented to the international audience. The exhibition Tashkent Modernism. Index combined the research materials and the photographic essay of Armin Linke into a multilayered narrative on a sequence of large-scale boards, suspended within the spaces of Milan Triennale. Participation of such international experts such as Jean-Louis Cohen and Rem Koolhaas has highlighted key research themes and ambitions of the project, explaining the relevance of this endeavor to the professional and design community from around the globe.

After a long and meticulous preparation, we would like to share our work with its ultimate addressee – Tashkent's inhabitants. We've expanded Milan's exhibition, by integrating original materials from numerous city archives and works of art from the modernist era, selected from the collection of the State Museum of Arts, a modernist masterpiece, hosting the exhibition. The show is launched by a two-day international conference Where In The World Is Tashkent, inviting Uzbekistan and international professionals to reflect on the relevance and future of the modernist heritage of the capital.

This booklet is a synthetic overview of the exhibition materials, available in 3 languages (Uzbek, Russian and English). It is conceived as a reminder of the event in Milan and a guide to the current exhibition, at the same time.

Tashkent Modernism XX/XXI team

Given its geographical location, developed resources and multiculturalism, Tashkent has been and continues to be one of the most important centres of Central Asia. From the Soviet era, numerous efforts were made to conserve and restore architectural monuments associated with the rich ancient and medieval history of the region. The modernist architecture of the 1960s–1980s, which articulated the idea of a modern society and was projected into the future, was never perceived as heritage. With the arrival of the market economy and after the independence of Uzbekistan in 1991, the architecture of the previous three decades, which was focused on social issues and economy of means, lost relevance.

Today, the modernist layer of Tashkent is gaining recognition as a unique artistic, cultural and social phenomenon that is best equipped to reveal the specific character of the modernisation of Soviet Central Asia. More than just another 'peripheral case' of multiple modernities or a point on the global map of 20th-century architectural modernism, this architecture is relevant to the global cultural scene, reflecting the colonial, postcolonial and decolonial aspects of the Soviet social and cultural experiment.

The Art and Culture Development Foundation (ACDF) and the architecture studio Grace, directed by Ekaterina Golovatyuk and Giacomo Cantoni, together with Politecnico di Milano Department of Architecture and Urban Studies, represented by Andrea Gritti and Davide Del Curto, the studio Laboratorio Permanente, directed by Nicola Russi and Angelica Sylos Labini and the historian Boris Chukhovich have developed a roadmap for the preservation and adaptation of Tashkent's modernist architecture, establishing a methodology for re-evaluating, conserving and including in the local and tourist agendas an important architectural layer of the city that was formed between the 1960s and the 1980s.

The exhibition is a condensed preview of two years of research that is part of the Tashkent. Modernism XX/XXI project and consists of two interwoven layers: photographs by Armin Linke and archival documentation translated onto large boards showing the research themes and elements of the preservation strategies.

Armin Linke's work avoids the clichés formed in the last 15 years by publications on Soviet and East European modernism, whereby modernist buildings are glorified as remnants of an exotic, remote and extinguished culture. Rather than immortalising the passing beauty of Tashkent architecture, his photographs aim to highlight its contemporary value, at times intrinsic and at times acquired. His images also reveal another important quality, crucial to his work: this architecture, with its sculptural volumes and elaborate surfaces, is the scenography for staging the larger social scripts.

The archive panels, designed as pin boards, include fragments of the research, analytical and preservation materials. Rather than focus on a specific building, they articulate key themes for the understanding of Soviet modernism: the relationship between the 'centre' and the 'periphery', the role of institutions, typological, technological and material experimentation, the competition between republics, ideology, orientalism, post-independence transformations and the contemporary condition. The archive also includes materials setting out the repertoire of preservation strategies that were developed specifically for Tashkent.

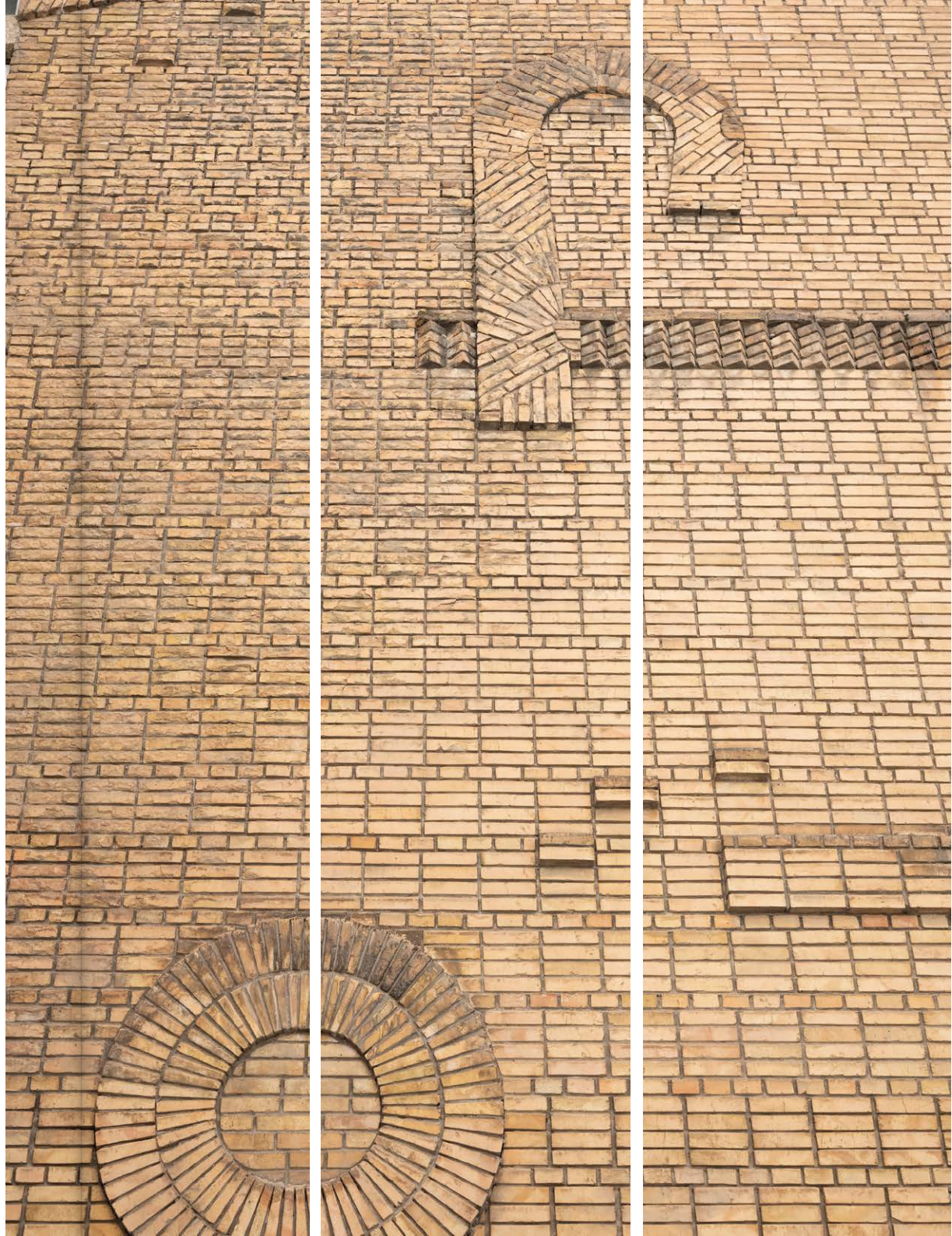
The Tashkent edition includes original archival materials from multiple state and private archives of Tashkent. In these drawings and photographs exposing the design and construction moments, the high level of sophistication of such processes emerges unequivocally. At the same time, the beauty and the artistic value of these materials enable us to look at the buildings beyond their utilitarian qualities, as a physical manifestation of unique artistic concepts, exposed through skilled craftsmanship and industrial know how.

The archival materials are mixed with paintings and graphic works from the collection of the State Museum of Arts. Encompassing more and less known authors, such as Nikolai Kharakhan, Medat Kagarov, Alisher Mirzaev, Saydulla Abdullaev, et al., these works reflect the representative and experimental mandate of this architecture within the cultural and urban context of the 1960s, 1970s and 1980s. Ranging between being the fore and background (of paintings), between objects of construction and scenography for particular moods or events, the modernist architecture is the physical medium (carrier) of the multiple cultural narratives of the period.

Armin Linke (b. 1966, Milan) is an artist working with photography and film by setting up processes that question the medium, its technologies, narrative structures, and complicities within wider socio-political structures. His oeuvre functions as a collection of tools for demystifying different design strategies and languages. In a collective approach with other creatives, researchers and scientists, the narratives of his works expand on the level of multiple discourses, centring the questions of installation and display. Linke's works have been exhibited internationally. His installation *Alpi* won the special prize at the 2004 Venice Biennale of Architecture and *Image Capital* was awarded the Kubus.Sparda Art Prize in 2019. Former artist in residence at the KHI Florenz, and guest artist at the CERN Geneva, he is currently a guest professor at ISIA Urbino.

Recent solo exhibitions include: *Image Capital* (with Estelle Blaschke), MAST, Bologna, and Museum Folkwang, Essen, 2022; *Earth Indices. Processing the Anthropocene* (with Giulia Bruno), HKW, Berlin, 2022; *Blind Sensorium*, Matadero, Madrid, 2021 and Museo Archeologico Nazionale Domenico Ridola, Matera, 2019; *A Card or Maybe Two*, Marubi National Museum of Photography, Scutari, 2020; *Prospecting Ocean*, CNR-ISMAR, Venice, 2018.

Armin Linke
Panoramic Cinema, façade, Tashkent, Uzbekistan, 2021





Small text label on the left wall.

Tankent Madrasah Indau

Comisioned by



Project Team

GRACE



POLITECNICO
MILANO 1863

DIPARTIMENTO DI ARCHITETTURA
E STUDI URBANI
DEPARTMENT OF ARCHITECTURE
AND URBAN STUDIES

LP
LABORATORIO
PERMANENTE

Credits

Commissioner

Gayane Umerova, Executive Director of the Art and Culture Development Foundation
under the Cabinet of Ministers of the Republic of Uzbekistan

Curator

Ekaterina Golovatyuk

Photographic Essay Armin Linke

Exhibition Design

Grace (Giacomo Cantoni, Ekaterina Golovatyuk, Ksenia Bisti, Sichao Li)

Research

Grace (Ekaterina Golovatyuk, Giacomo Cantoni, Ksenia Bisti, Natalia Saltan,

Riccardo Salomoni, Zhongjian Kee),

Politecnico di Milano (Davide Del Curto, Andrea Gritti, Sofia Celli, Federica Deo),

Boris Chukhovich,

Laboratorio Permanente (Nicola Russi, Angelica Sylos Labini, Laine Lazda, Pietro

Nobili Vitelleschi, Amedeo Noris)

Selection of materials from the State Museum of Art collection:

Mikhail Ovchinnikov

Head of Communications and PR

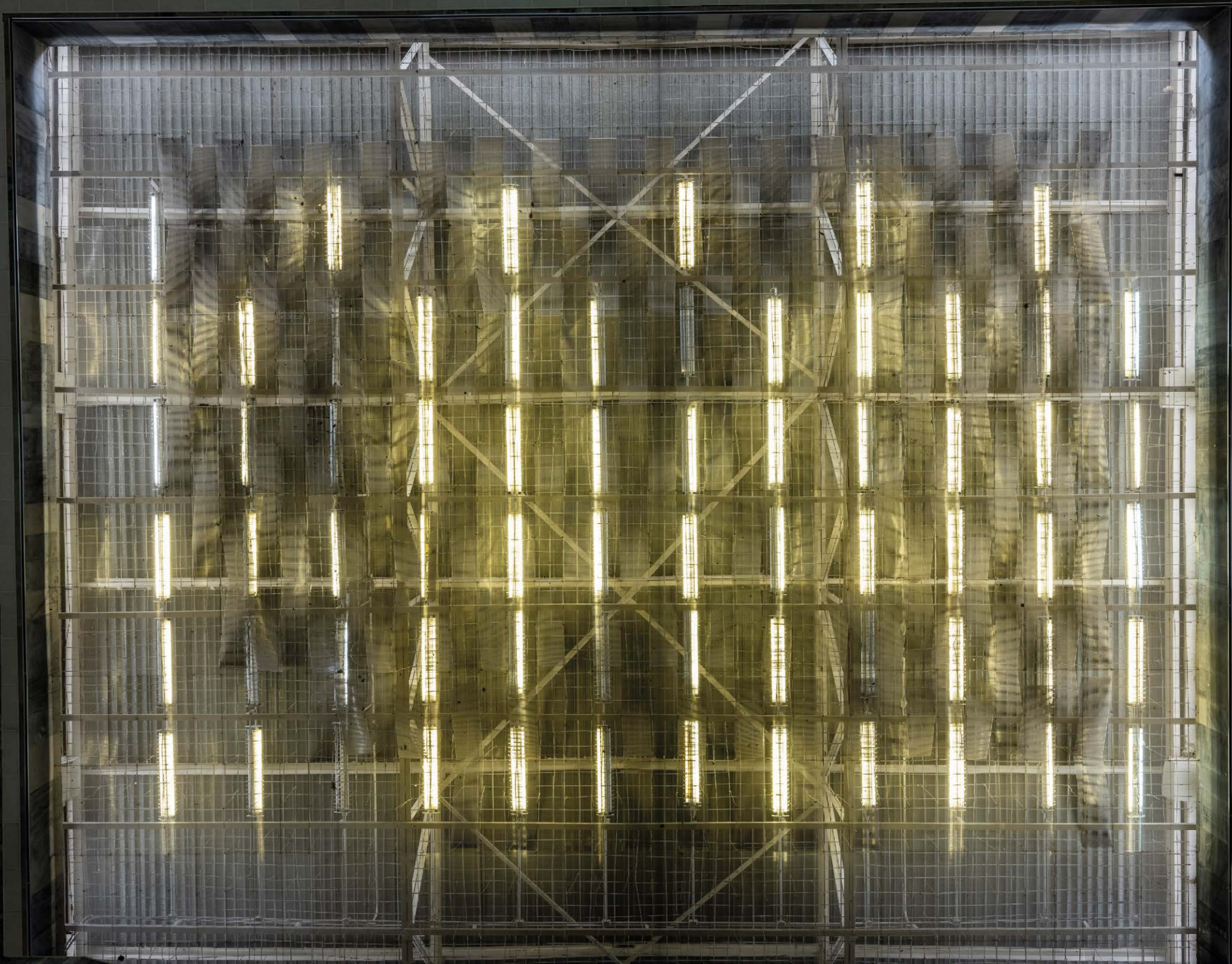
Anna Dyulgerova

Graphic Design

Linda van Deursen

Exhibition Texts

Ekaterina Goloatyuk and Boris Chukhovich



Armin Linke
Museum of Arts of Uzbekistan, ceiling, Tashkent, Uzbekistan, 2022

Panel 1

Mechanisms of transformation

Unlike in the early 1990s, when all architectural modernity was perceived as an explicit reminder of the problematic Soviet past, today Tashkent's inhabitants consider it an inherent and valuable part of the city, its texture and its icon. At times disfigured and deprived of the modernist essence by the spontaneous appropriations of the owners, these buildings absorb and reflect the new taste and economic possibilities. Additionally, another mechanism is producing pressure on architecture. Since 2016, Uzbekistan, and Tashkent in particular, is undergoing rapid urban growth and development. The opening of the country to international investments has created the possibility to transform large portions of the city. And, as elsewhere in the world, economic prerogatives often put higher than the historic layers of the city, especially the legacy of the recent past, the management of which implies dealing with multiple and complex issues.

Panel 2

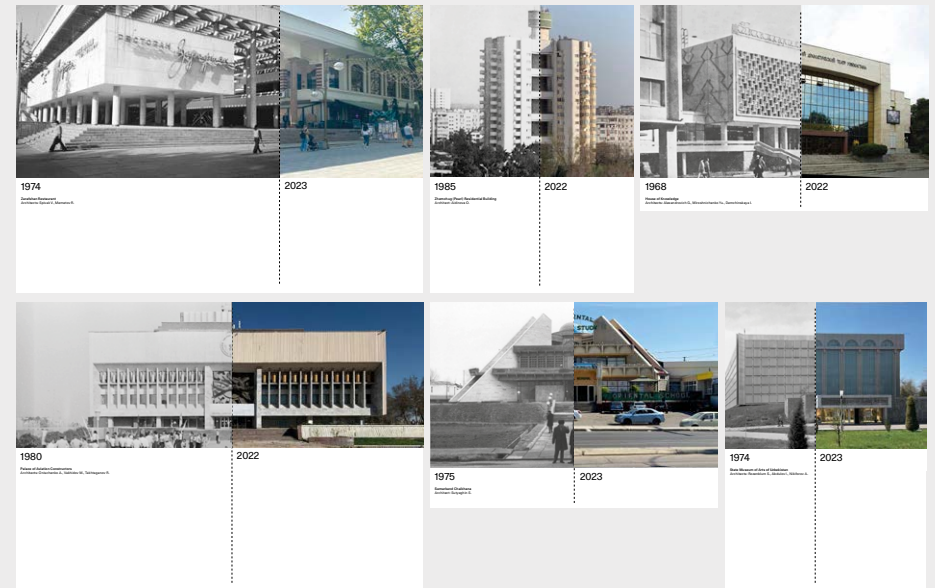
Inventory

Tashkent was the fourth most populated city of the Soviet Union, after Moscow, Leningrad and Kiev. Since the 1930s, it was a testing-ground for technical, social, cultural and urban experiments in Central Asia, generating prototypes for other republican capitals. The aspiration to make Tashkent a model capital and a vitrine of socialism in the East gained new momentum in the early 1960s. Here, the authorities opened influential scientific centres, developed high-tech production facilities, and stimulated new forms of art and culture.

Very quickly this experimental attitude was translated into visible urban and built layers. The 1966 earthquake — the epicentre of which was right under the city centre — accelerated the rapid (re)construction process, transforming Tashkent into a laboratory of modern architecture, extensively documented in the professional press.

However, the exceptional and innovative character of the urban fabric did not prevent it from becoming a target of significant alteration, or at times destruction, after Uzbekistan gained independence in 1991.

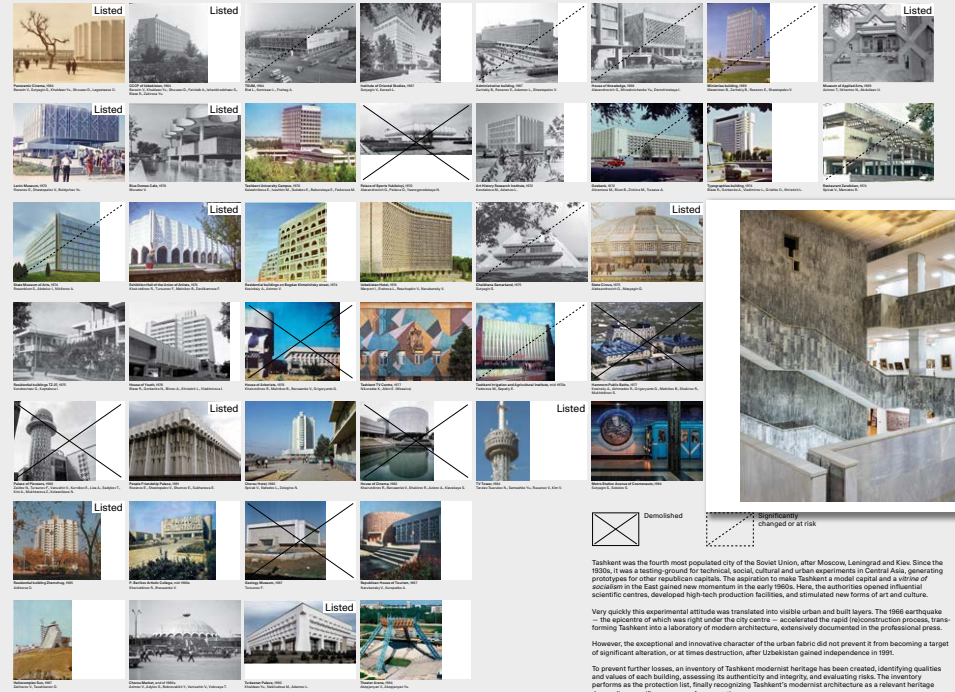
To prevent further losses, an inventory of Tashkent modernist heritage has been created, identifying qualities and values of each building, assessing its authenticity and integrity, and evaluating risks. The inventory performs as the protection list, finally recognizing Tashkent's modernist architecture as a relevant heritage demanding specific measures of preservation.



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Besides specific interventions, another mechanism is producing pressure on architecture. Since 2016, Uzbekistan, and Tashkent in particular, is undergoing rapid urban growth and development. The opening of the country to international investments has created the possibility to transform large portions of the city. And, as elsewhere in the world, economic prerogatives often put at risk the historic layers of the city, especially the legacy of the recent past, the management of which implies dealing with multiple and complex issues.

Tashkent Modernism. Index



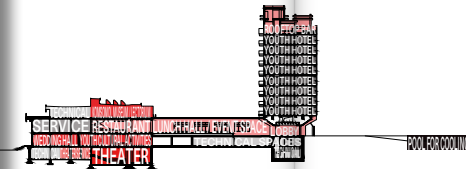
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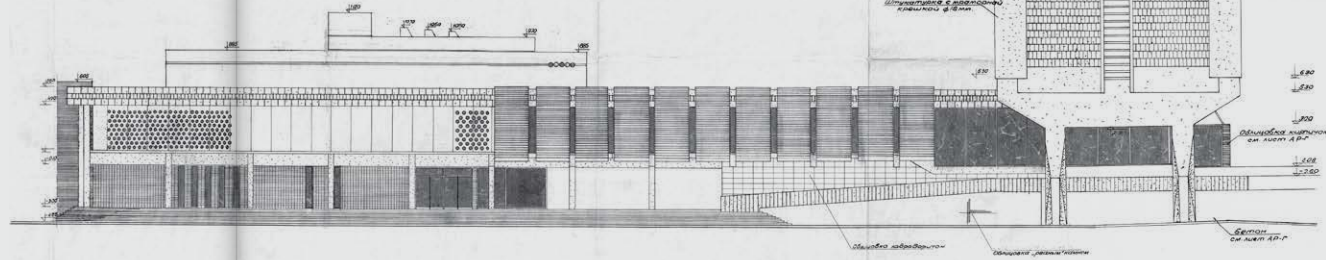




House of Youth, surplus functions diagram



Ilkhom Theatre, White White Black Story



House of Youth, facade, 1967

The Tashkent House of Youth is a double story about how modernist architecture gave birth to modernist culture, housing the independent Ilkhom Theatre, and how the modernist cultural surplus made the architecture evolve and reveal its hidden flexibility over time.



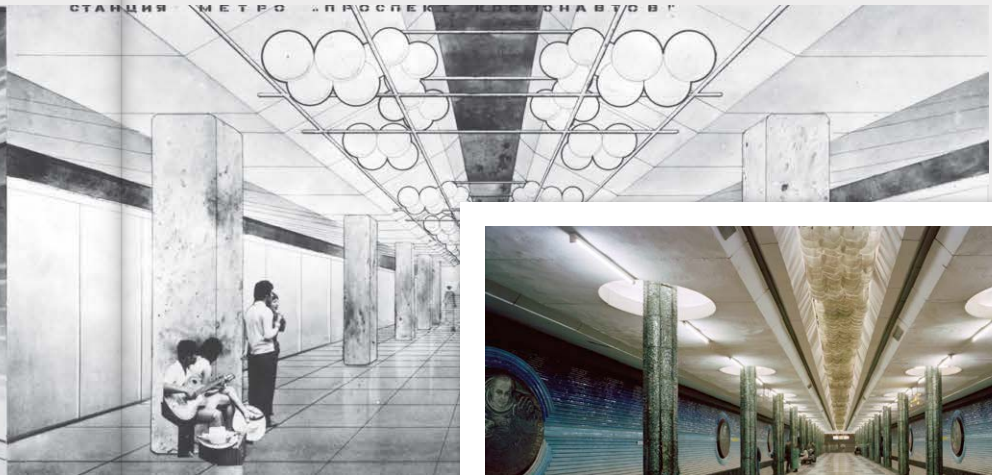
Avenue of Cosmonauts Metro Station, Competition drawings

Avenue of Cosmonauts Metro Station, 1984
Architects: Sutyagin S., Sokolov S.

Tashkent's metro, operating since 1977, was the first in Central Asia. At the urban scale, it represented a very important step in the modernization of the city and was seen as more than a transportation system. It bore not only strategic defensive but also ideological functions, as it had to testify to the country's history and identity by means of the architecture of its stations. A team of local architects, supervised by S. Sutyagin, designed the Avenue of Cosmonauts station, which is rather original in terms of its spatial quality, fine finishes and numerous works of monumental art inspired by the heroic conquest of space.



Avenue of Cosmonauts Metro Station, artistic surplus diagram



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Armin Linke
Theater Arena, Tashkent, Uzbekistan, 2021

Panel 5 Social Re-Scripting – Lenin Museum

A radical process of social and urban re-scripting was launched after the October revolution and continued less intensely after World War II to define a repertoire of new functional and architectural types, generating at times unique ensembles.

These types were defined by designated institutes in Moscow. For example, the 13 Lenin Museums built across the Soviet Union for the centenary of his birth were designed by the Central Scientific Research Institute of Experimental Design of Entertainment and Sport Buildings. All but one of the museums in the city of his birth (Simbirsk, now Ulyanovsk) had little or nothing to do with Lenin's personal history.

They had to employ spectacular and educational scenography in order to promulgate the official myth about the impact of Lenin's ideas for the present and future of the country. This scenography, reinforced by iconic modernist shapes and ambitious technical solutions, resorted to a centuries-old practice of using architecture to induce in visitors a state of estasis.

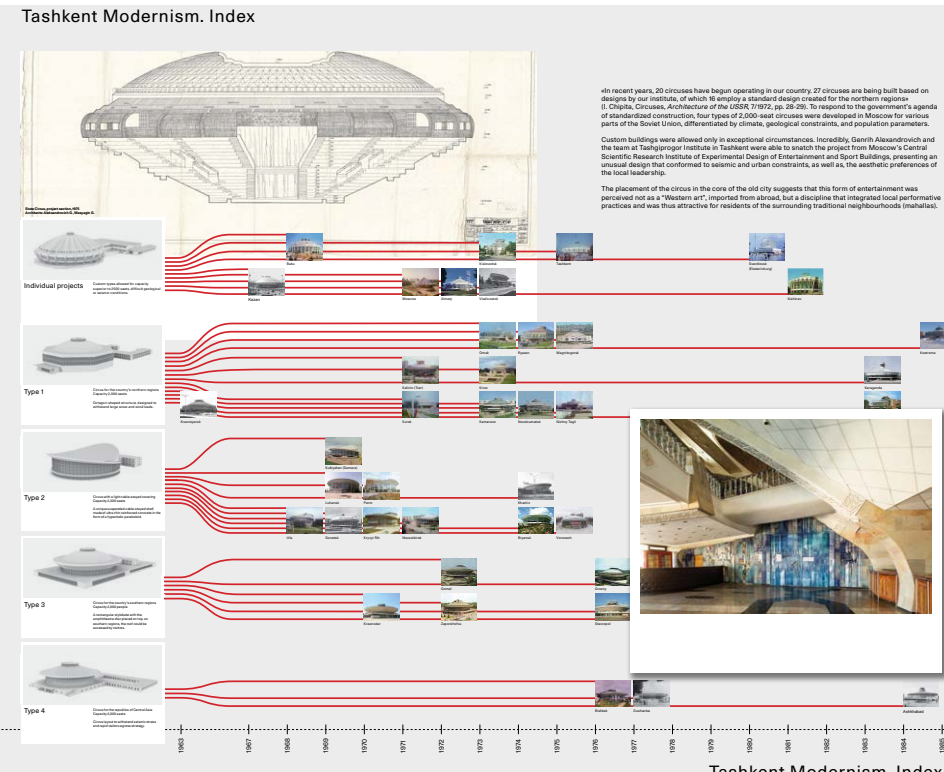
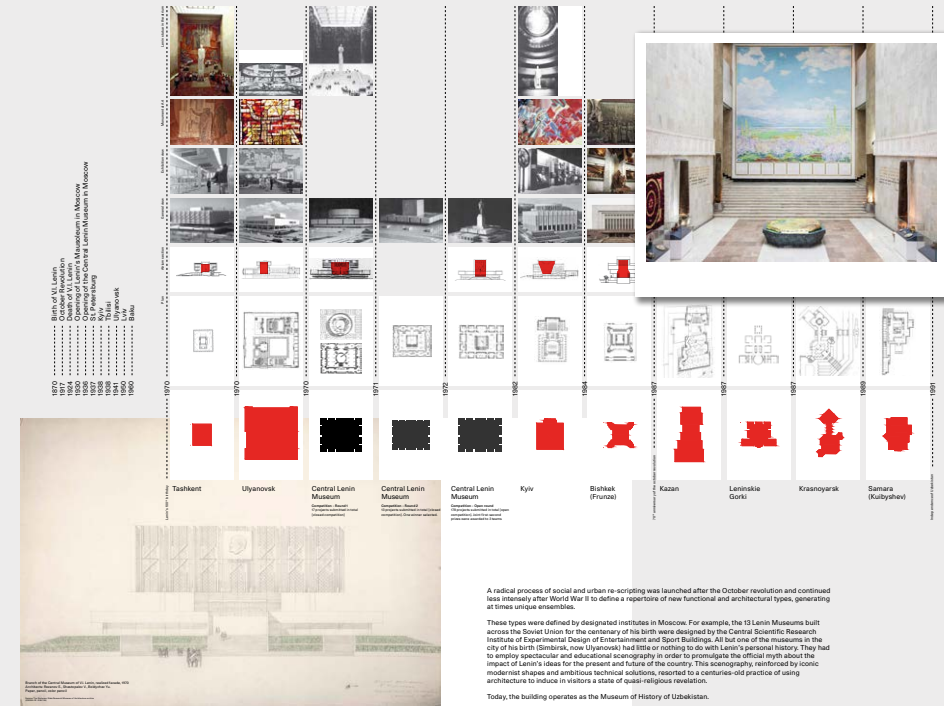
Today, the building operates as Museum of History of Uzbekistan.

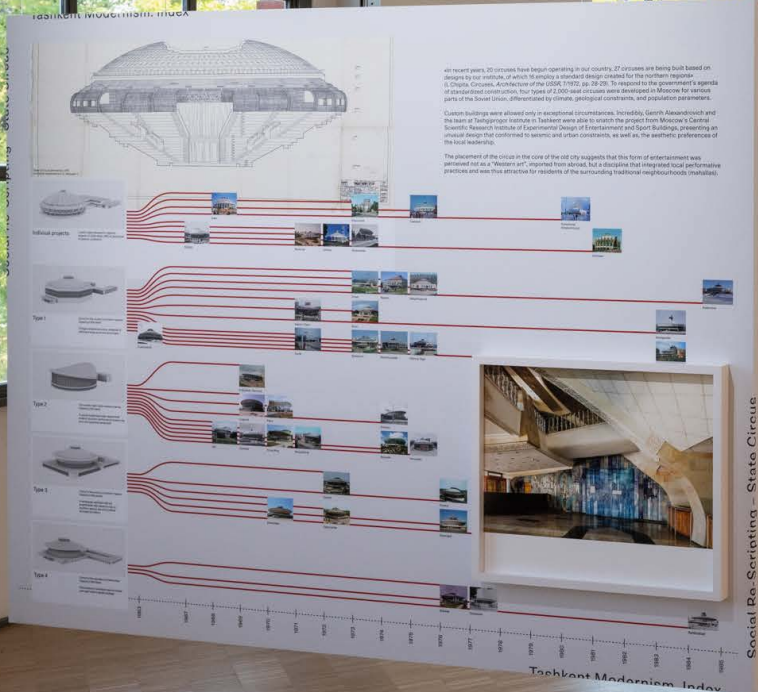
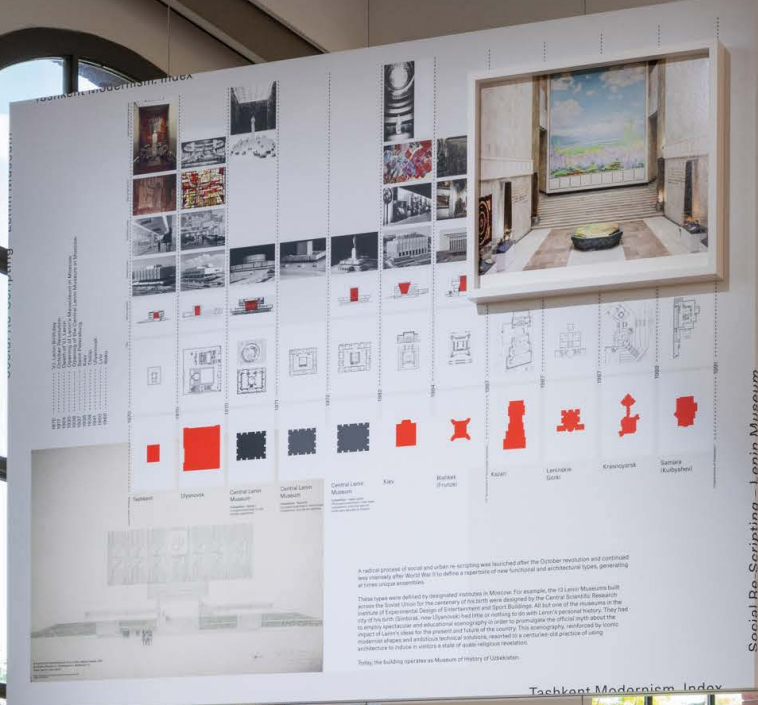
Panel 6 Social Re-Scripting – State Circus

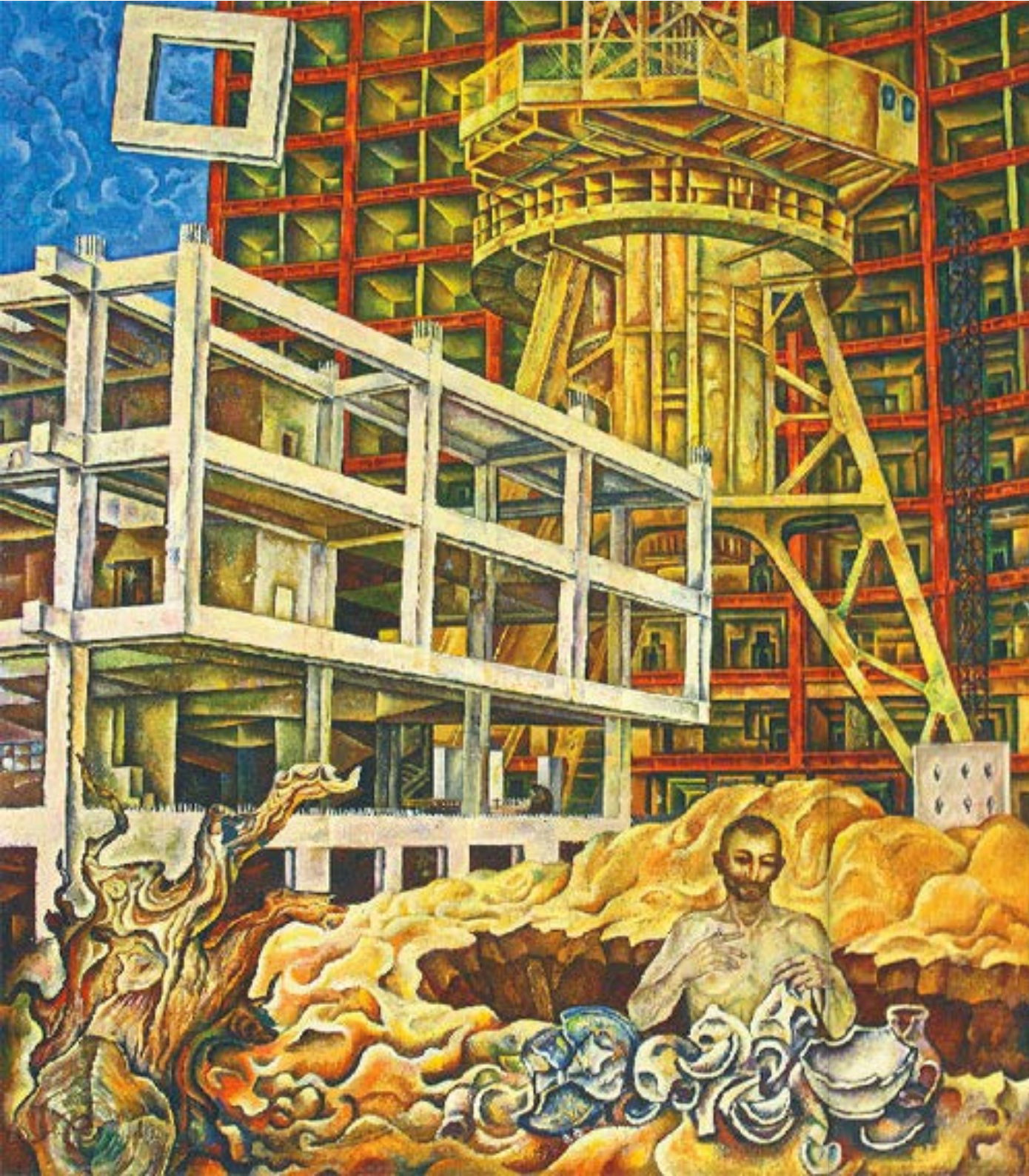
«In recent years, 20 circuses have begun operating in our country. 27 circuses are being built based on designs by our institute, of which 16 employ a standard design created for the northern regions» (I. Chipita, Circuses, Architecture of the USSR, 7/1972, pp. 28-29). To respond to the government's agenda of standardized construction, four types of 2,000-seat circuses were developed in Moscow for various parts of the Soviet Union, differentiated by climate, geological constraints, and population parameters.

Custom buildings were allowed only in exceptional circumstances. Incredibly, Genrih Alexandrovich and the team at Tashgiprogor Institute in Tashkent were able to snatch the project from Moscow's Central Scientific Research Institute of Experimental Design of Entertainment and Sport Buildings, presenting an unusual design that conformed to seismic and urban constraints, as well as, the aesthetic preferences of the local leadership.

The placement of the circus in the core of the old city suggests that this form of entertainment was perceived not as a "Western art", imported from abroad, but a discipline that integrated local performative practices and was thus attractive for residents of the surrounding traditional neighbourhoods (mahallas).







The Past

The territory occupied by contemporary Uzbekistan has a rich history, with moments of coexistence, friction and succession of cultures dating back to ancient civilizations. Yet, the local 'tradition', as defined during the early Soviet period, is extracted from a selection of later fragments of history: Timurid/Samanid, Islamic, folkloric, etc. After World War II, through research and archaeological excavations, the definition gradually expanded. Today, when working with architectural modernity and its local specificity, we must constantly relate the contemporary understanding of tradition to the one that was prominent when the buildings under consideration were designed. This way, we can better distinguish the architects' initial historical references, subsequent reinterpretations and, perhaps, artistic insights.

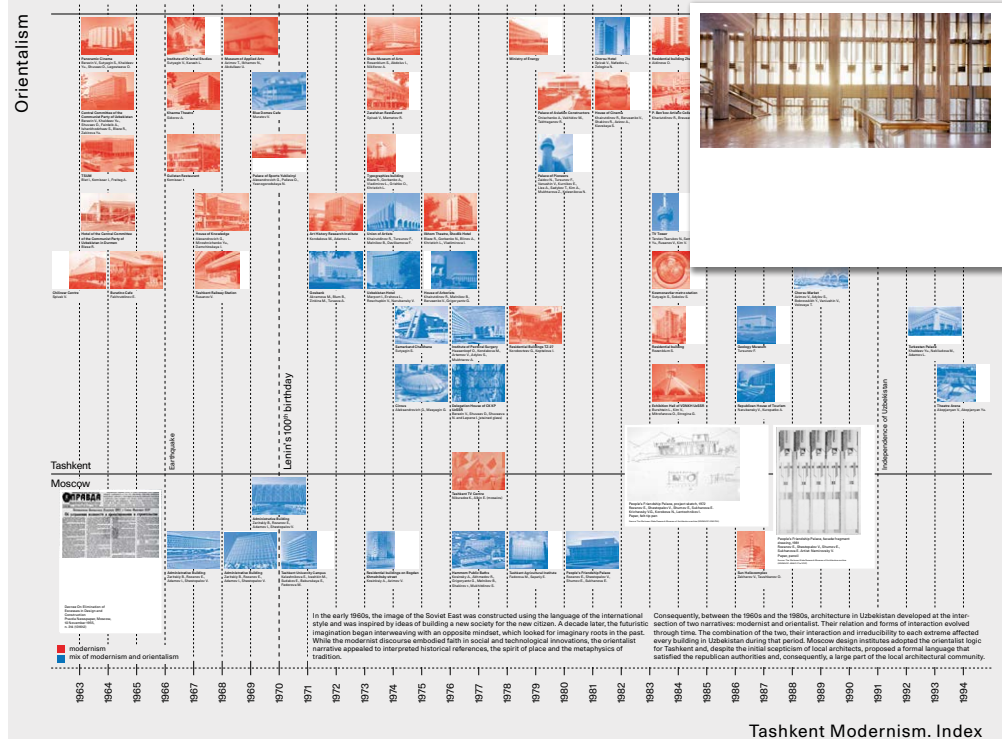
Orientalism

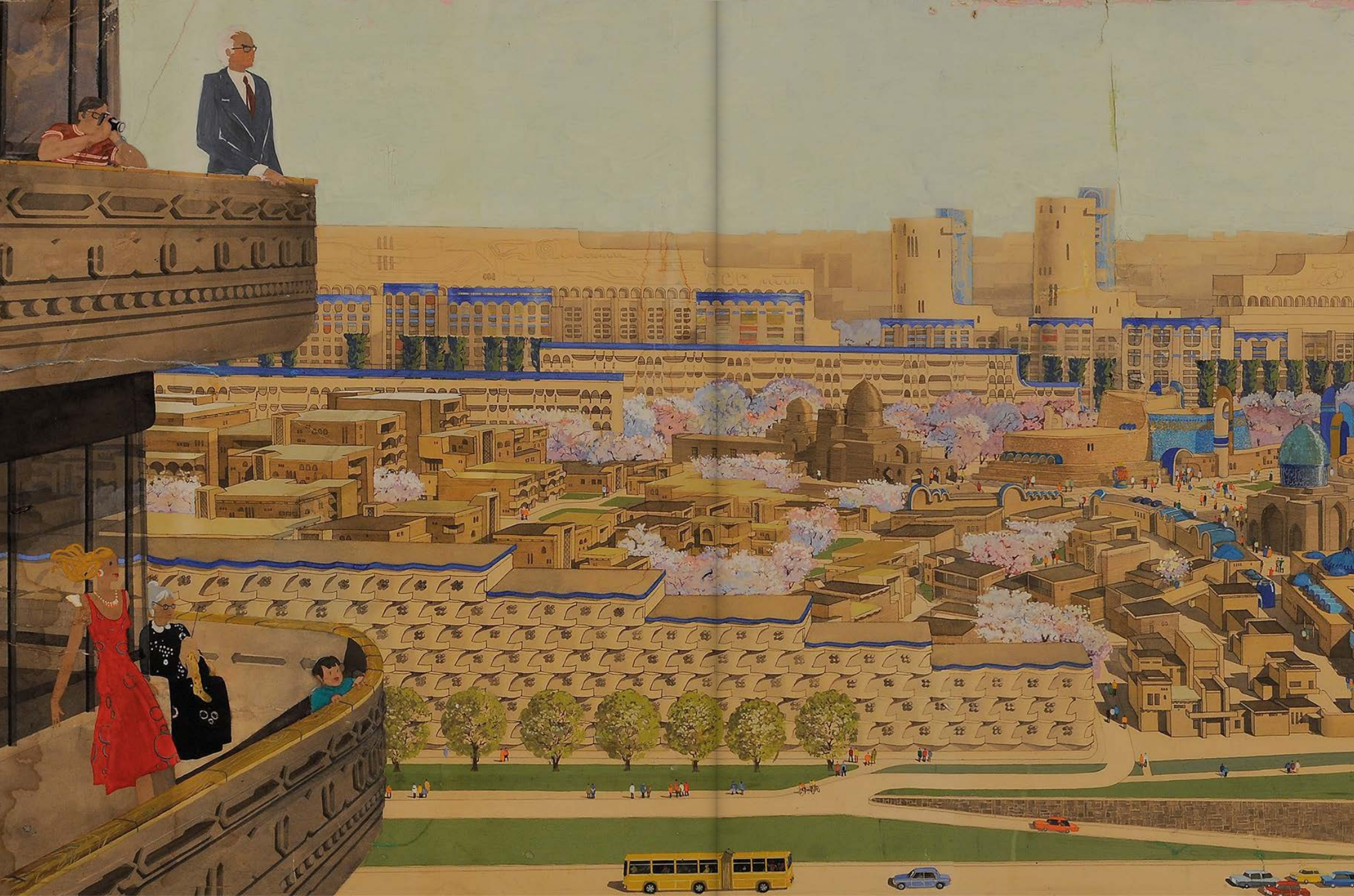
In the early 1960s, the image of the Soviet East was constructed using the language of the international style and was inspired by ideas of building a new society for the new citizen. A decade later, the futuristic imagination began interweaving with an opposite mindset, which looked for imaginary roots in the past. While the modernist discourse embodied faith in social and technological innovations, the orientalist narrative appealed to interpreted historical references, the spirit of place and the metaphysics of tradition.

Consequently, between the 1960s and the 1980s, architecture in Uzbekistan developed at the intersection of two narratives: modernist and orientalist. Their relation and forms of interaction evolved through time. The combination of the two, their interaction and irreducibility to each extreme affected every building in Uzbekistan during that period. Moscow design institutes adopted the orientalist logic for Tashkent and, despite the initial scepticism of local architects, proposed a formal language that satisfied the republican authorities and, consequently, a large part of the local architectural community.



Tashkent Modernism. Index





Panel 9
1974

In opposition to the segregation of the 'traditional' and 'European' parts of Tashkent in the tsarist period, all Soviet masterplans were built on the idea of connecting the cores of the 'old' and 'new' city (after the administrative unification of the at the end of 1920s).

The 1964 master plan of the centre of the capital suggested doing this by creating a green esplanade that would unify the two centres. However, the treatment of the two parts was biased. Despite the fact that 19th- and early-20th-century neighbourhoods were demolished in both parts (the 1966 earthquake accelerated the demolition of the central part of 'new' Tashkent), the structure of the streets of the 'new' city remained the same. With the demolition of the ancient city, as enforced by the 1974 detailed plan for the city centre, the urban morphology and landscape changed dramatically: the organic street system of mahallas, inherited from the Middle Ages, was replaced by a regular European-style park. Thus, the 'synthesis of East and West' often proclaimed in the discourses of the era became the devouring of one part of the city by the other.

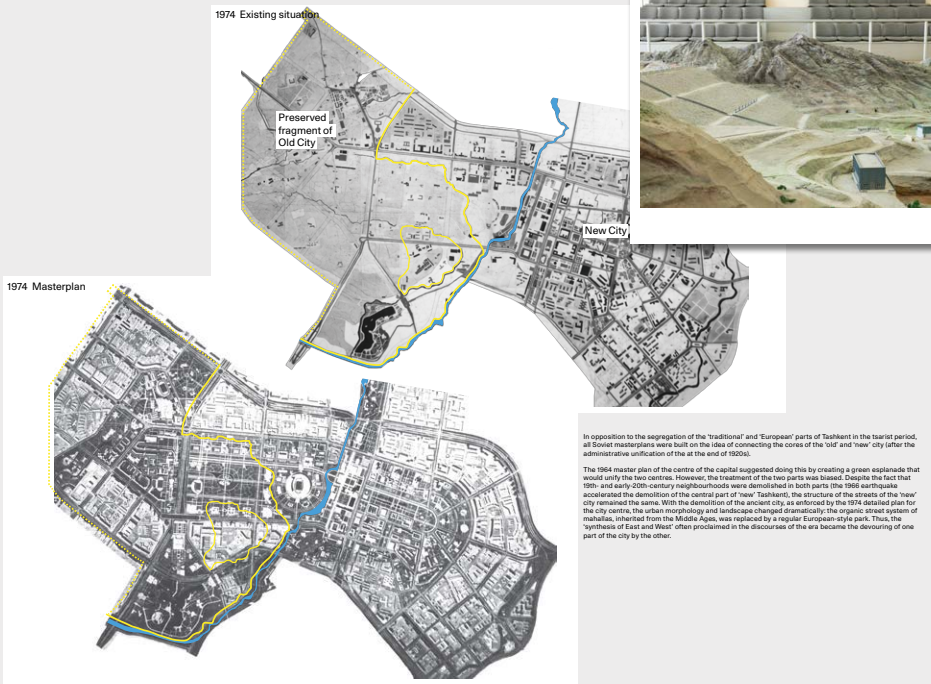
Panel 10
Tabula Rasa

The construction of the new market, next to the site of Tashkent's historic bazaar, first appeared in a version of the 1974 detailed general plan and was implemented in the late 1980s.

The demolition of the old Chorsu mahalla with its authentic residential fabric to make way for the new 86-metre dome, emphatically marking the very heart of old Tashkent, is compensated by the appeal to an imaginary past with profuse ornament and floral motives.

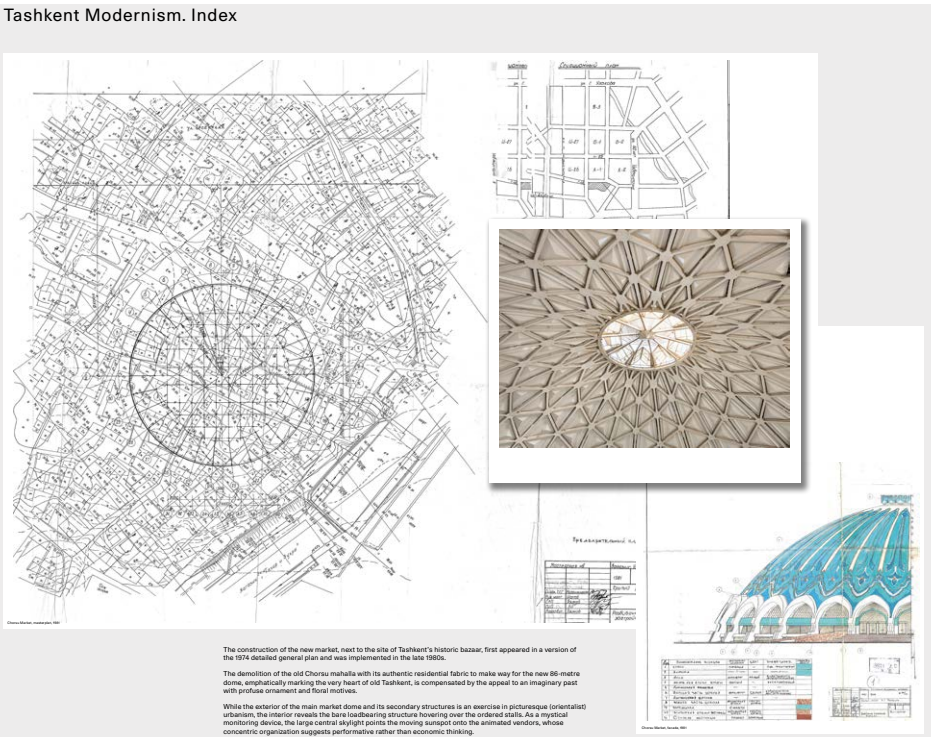
While the exterior of the main market dome and its secondary structures is an exercise in picturesque (orientalist) urbanism, the interior reveals the bare loadbearing structure hovering over the ordered stalls. As a mystical monitoring device, the large central skylight points the moving sunspot onto the animated vendors, whose concentric organization suggests performative rather than economic thinking.

1974



Tashkent Modernism. Index

Tabula Rasa



Tashkent Modernism. Index

1974

Tabula Rasa

1974 Existing situation

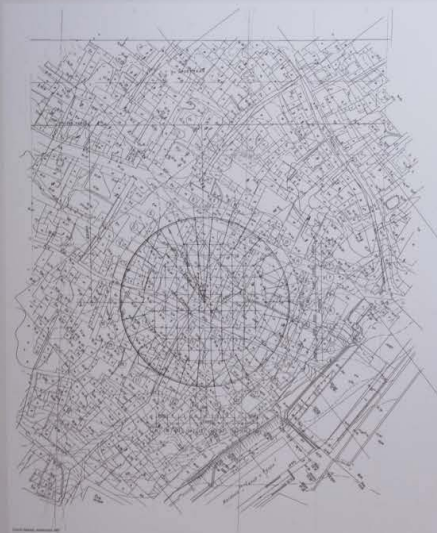


1974 Masterplan



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The 1984 master plan of the centre of the capital suggested doing this by creating a green esplanade that would only the two centres. However, the fragment of the two parts was biased. Despite the fact that the 19th and early 20th-century neighbourhoods were delineated in both parts the 1984 earthquake also accelerated the demolition of the central part of 'new' Tashkent, the structure of the streets of the 'new' city remained the same. With the demolition of the ancient city, as enforced by the 1984 master plan for the city centre, the urban morphology and landscape changed dramatically: the organic street system of the city, inherited from the Middle Ages, was replaced by a regular European-style park. Thus, the 'synthesis of East and West' often proclaimed in the discourses of the era became the devouring of one part of the city by the other.



The construction of the new market, next to the site of Tashkent's historic bazaar, first appeared in a version of the 1974 detailed general plan and was implemented in the late 1980s.

The demolition of the old Chirchik mahalla with its authentic residential fabric, to make way for the new 88-metre dome, emphatically marking the very heart of old Tashkent, is compensated by the appeal to an imaginary past with antique ornament and floral motifs.

While the exterior of the main market dome and its secondary structures is an exercise in picturesque historicalism, the interior reveals the bare engineering structure hovering over the ordered stalls. As a mystical monitoring device, the large central skylight points the moving sunspot onto the assembled vendors, whose concrete organization suggests performance rather than economic thinking.

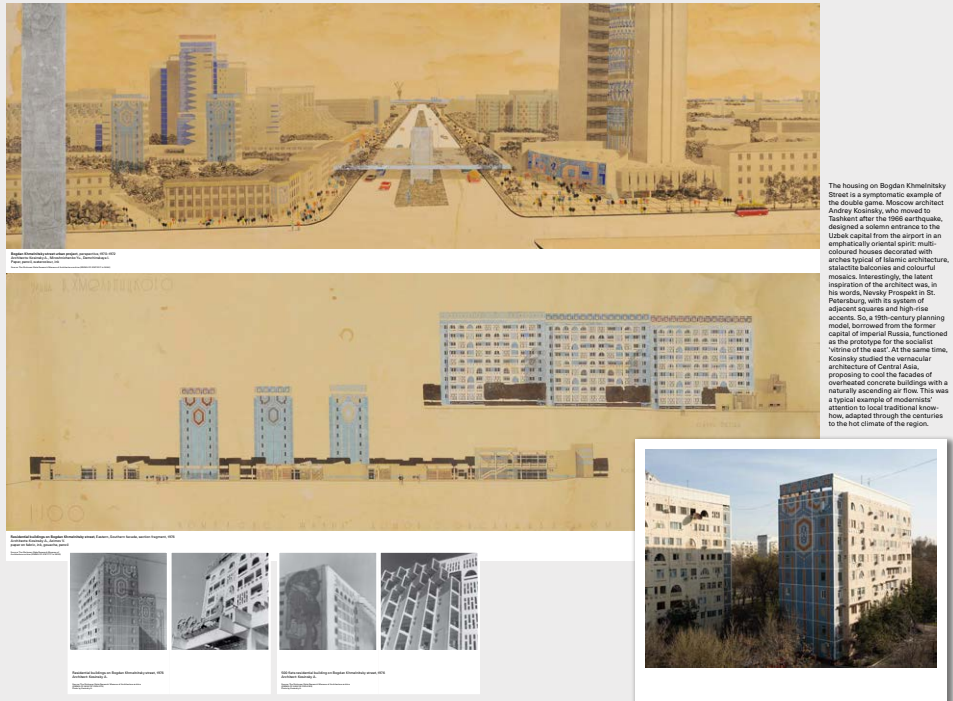


Armin Linke
Theater Arena, Tashkent, Uzbekistan, 2021 Peoples' Friendship Palace, Tashkent, Uzbekistan, 2021

Double Game

Panel 11
Double Game

The housing on Bogdan Khmelnitsky Street is a symptomatic example of the double game. Moscow architect Andrey Kosinsky, who moved to Tashkent after the 1966 earthquake, designed a solemn entrance to the Uzbek capital from the airport in an emphatically oriental spirit: multi- coloured houses decorated with arches typical of Islamic architecture, stalactite balconies and colourful mosaics. Interestingly, the latent inspiration of the architect was, in his words, Nevsky Prospekt in St. Petersburg, with its system of adjacent squares and high-rise accents. So, a 19th-century planning model, borrowed from the former capital of imperial Russia, functioned as the prototype for the socialist 'vitrine of the east'. At the same time, Kosinsky studied the vernacular architecture of Central Asia, proposing to cool the facades of overheated concrete buildings with a naturally ascending air flow. This was a typical example of modernists' attention to local traditional know- how, adapted through the centuries to the hot climate of the region.

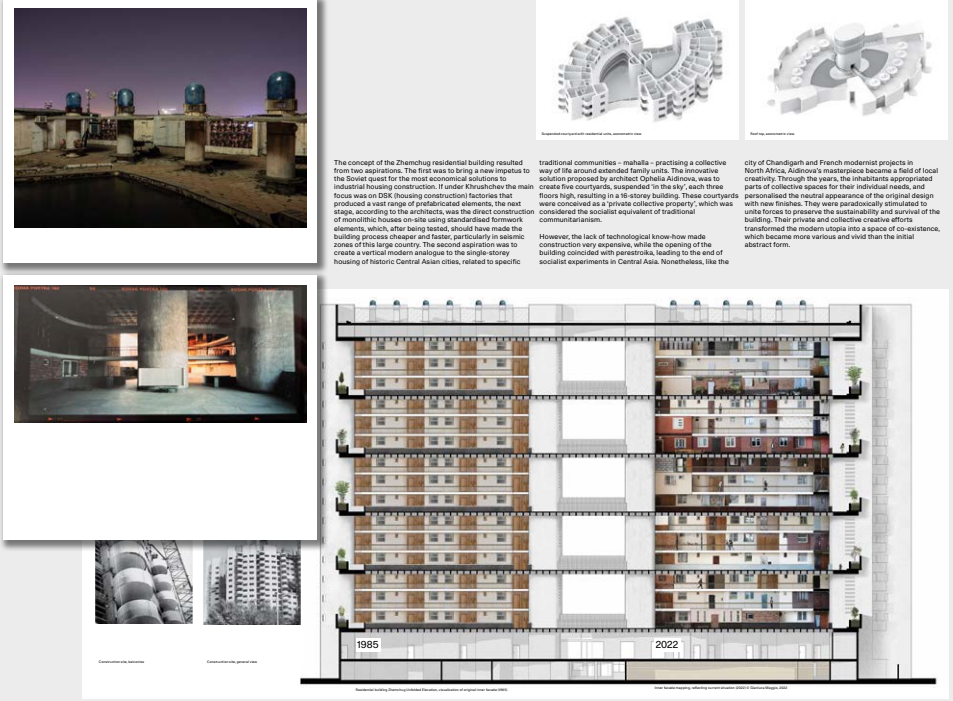


Panel 12
Vertical Mahalla

The concept of the Zhemchug residential building resulted from two aspirations. The first was to bring a new impetus to the Soviet quest for the most economical solutions to industrial housing construction. If under Khrushchev the main focus was on DSK (housing construction) factories that produced a vast range of prefabricated elements, the next stage, according to the architects, was the direct construction of monolithic houses on-site using standardised formwork elements, which, after being tested, should have made the building process cheaper and faster, particularly in seismic zones of this large country. The second aspiration was to create a vertical modern analogue to the single-storey housing of historic Central Asian cities, related to specific traditional communities – mahalla – practising a collective way of life around extended family units. The innovative solution proposed by architect Ophelia Aidinova, was to create five courtyards, suspended 'in the sky', each three floors high, resulting in a 16-storey building. These courtyards were conceived as a 'private collective property', which was considered the socialist equivalent of traditional communitarianism. However, the lack of technological know-how made construction very expensive, while the opening of the building coincided with perestroika, leading to the end of socialist experiments in Central Asia. Nonetheless, like the city of Chandigarh and French modernist projects in North Africa, Aidinova's masterpiece became a field of local creativity. Through the years, the inhabitants appropriated parts of collective spaces for their individual needs, and personalised the neutral appearance of the original design with new finishes. They were paradoxically stimulated to unite forces to preserve the sustainability and survival of the building. Their private and collective creative efforts transformed the modern utopia into a space of co-existence, which became more various and vivid than the initial abstract form.

Tashkent Modernism. Index

Vertical Mahalla



Double Game

Vertical Mahalla



Panel 13

Uzbekistan State Museum of Arts

The Tashkent Museum of Art (1967–1974) was designed at the Tashkent Zonal Scientific Research Institute of Experimental Design (TashZNIIEP), where the research laboratory for development of new materials played a key role. The Institute's mission was to create and test contemporary, efficient, cheap and fast to install construction materials. One of them, stevite, developed at the Central Soviet Institute of Glass and tested at TashZNIIEP specifically for the State Museum of Arts, was a hermetically sealed glass pane containing a light-diffusing, non-woven, fibreglass canvas. This material, subdivided into large, 2.2 by 2.2 m panels, was applied to the facade of the museum, creating not only beautiful and uniform lighting within the gallery but also achieving an abstract composition on the outside, which would become the most distinctive and radical feature of the building. In fact, at the time of its construction, the Museum of Arts was undoubtedly the most abstract building in Tashkent. Its precise proportions, based on the geometric figure of the square, synthesised the historical culture of the region (Islam) and the language of global modernism, making this architecture extremely relevant.



Panel 14

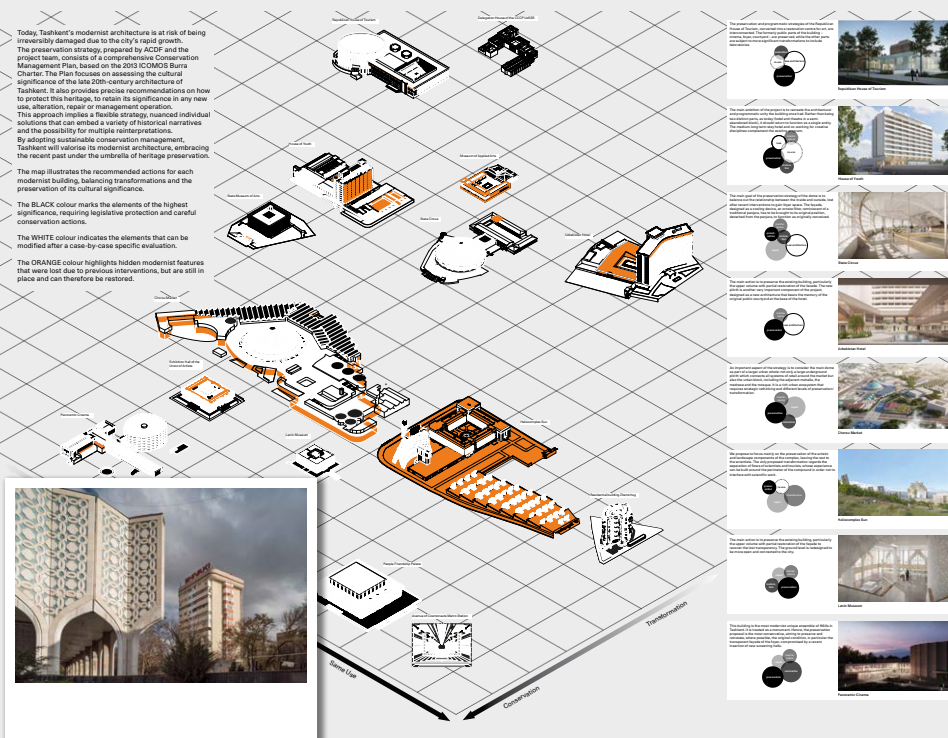
A strategy for Tashkent

Today, Tashkent's modernist architecture is at risk of being irreversibly damaged due to the city's rapid growth. The preservation strategy, prepared by ACDF and the project team, consists of a comprehensive Conservation Management Plan, based on the 2013 ICOMOS Burra Charter. The Plan focuses on assessing the cultural significance of the late 20th-century architecture of Tashkent. It also provides precise recommendations on how to protect this heritage, to retain its significance in any new use, alteration, repair or management operation.

This approach implies a flexible strategy, nuanced individual solutions that can embed a variety of historical narratives and the possibility for multiple reinterpretations. By adopting sustainable conservation management, Tashkent will valorise its modernist architecture, embracing the recent past under the umbrella of heritage preservation.

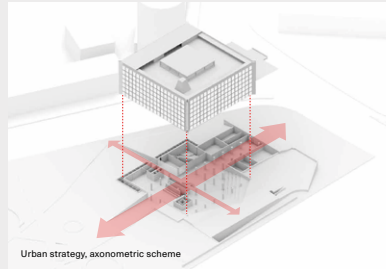
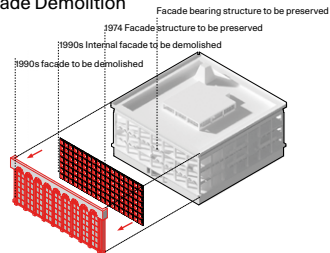
The map illustrates the recommended actions for each modernist building, balancing transformations and the preservation of its cultural significance.

Tashkent Modernism. Index

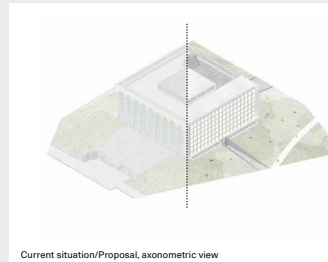
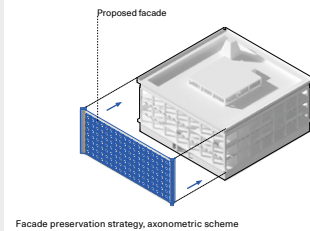




Facade Demolition



Facade Construction



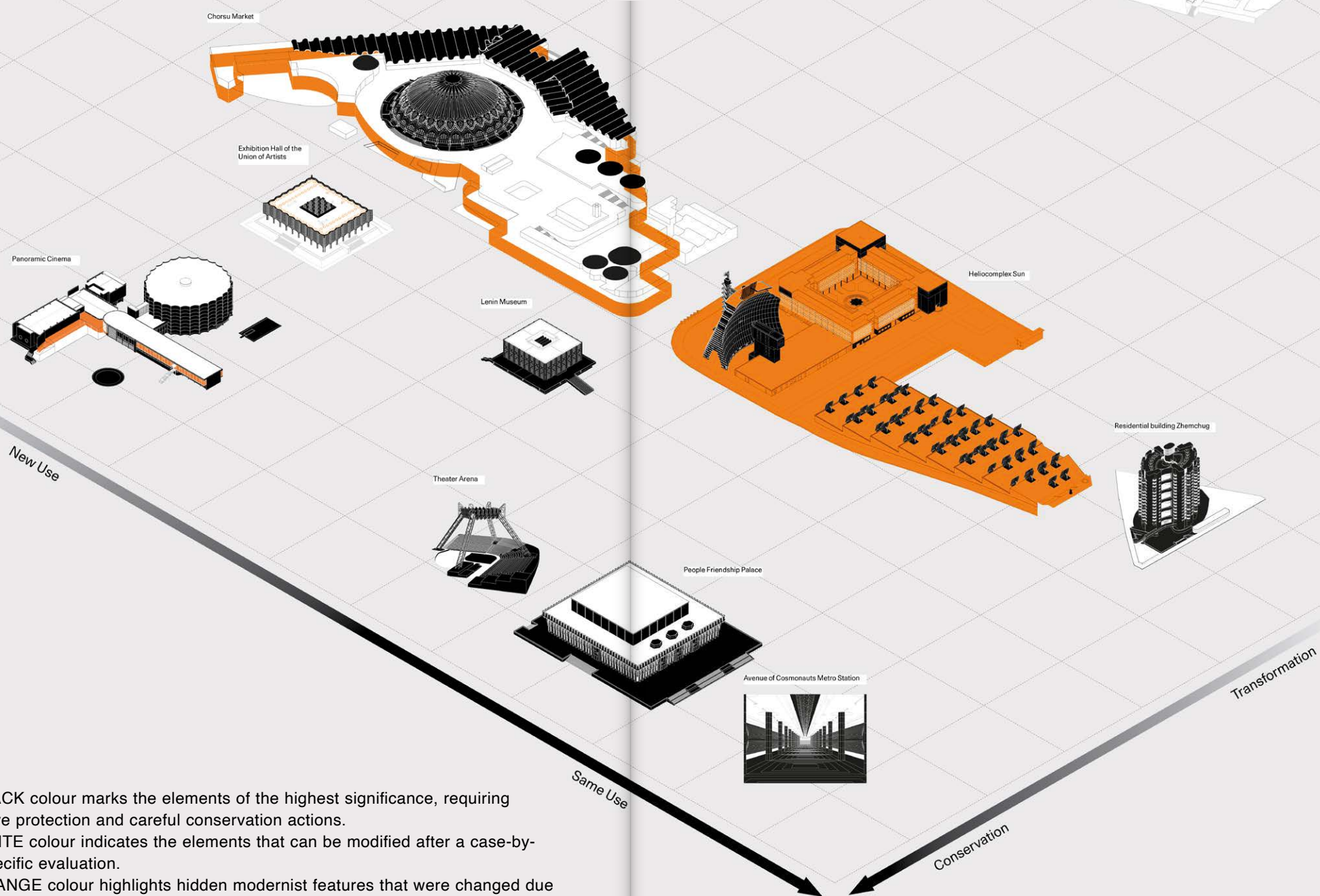
Facade construction, 1974



State Museum of Arts
Project visualization, view from the park

Like many experiments of the time that were focused on reducing costs and speeding up production, stevite did not age or perform well, and the façade was dismantled in the early 2000s. As a result, the entire museum was covered with alucobond and glass, imitating a classical facade and significantly compromising the integrity of the building. As confirmed by an on-site survey, the original grid structure of the facade is still intact and can be uncovered and integrated in order to recover the original design intent. To address this question, as well as other less significant issues, the proposed preservation strategy encompasses a series of actions that critically review different historical layers of the building.

Architecturally, the project intends to remove the added facade layer and to insert a new material that provides a present-day reading of what has been lost. The team has set out to find a contemporary interpretation of stevite, a new material to apply to the preserved facade structure that will engage with local and international craftsmanship and industries; a material that is durable, thermally performing, light diffusing, locally produced, but also suitable for today's needs. The facade will be studied for added value depending on sun exposure, for example, the possibility to communicate, gain transparency or collect energy.



The BLACK colour marks the elements of the highest significance, requiring legislative protection and careful conservation actions.

The WHITE colour indicates the elements that can be modified after a case-by-case specific evaluation.

The ORANGE colour highlights hidden modernist features that were changed due to previous interventions but are still in place and can therefore be restored.

The preservation and programmatic strategies of the Republican House of Tourism, converted into a restoration centre for art, are interconnected. The formerly public parts of the building – cinema, foyer, courtyard – are preserved, while the other parts are subject to more significant transformations to include laboratories.



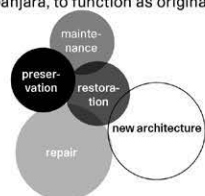
Republican House of Tourism

The main ambition of the project is to recreate the architectural and programmatic unity the building once had. Rather than being two distinct parts, as today (hotel and theatre in a semi-abandoned block), it should return to function as a single entity. The medium-long term stay hotel and co-working for creative disciplines complement the existing program.



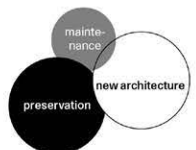
House of Youth

The main goal of the preservation strategy of the dome is to balance out the relationship between the inside and outside, lost after recent interventions to gain foyer space. The façade, designed as a cooling device, an ornate filter, reminiscent of a traditional panjara, has to be brought to its original position, detached from the panjara, to function as originally conceived.



State Circus

The main action is to preserve the existing building, particularly the upper volume with partial restoration of the façade. The new plinth is another very important component of the project, designed as a new architecture that bears the memory of the original public courtyard at the base of the hotel.



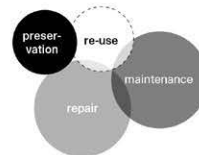
Uzbekistan Hotel

An important aspect of the strategy is to consider the main circus dome as part of a larger urban whole: not only a large underground plinth which connects all systems of retail around the market but also the urban block, including the adjacent mahalla, the medrese and the mosque. It is a rich urban ecosystem that requires strategic rethinking and different levels of preservation/transformation.



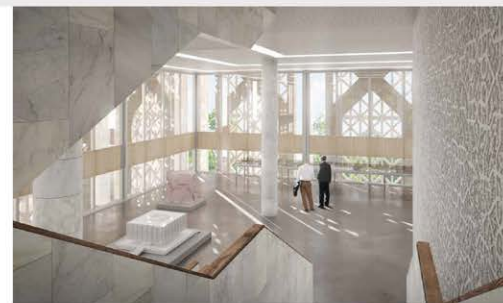
Chorsu Market

We propose to focus mainly on the preservation of the artistic and landscape components of the complex, leaving the rest to the scientists. The only proposed transformation regards the separation of flows of scientists and tourists, whose experience can be built around the perimeter of the compound in order not to interfere with scientific work.



Heliocomplex Sun

The main action is to preserve the existing building, particularly the upper volume with partial restoration of the façade to recover the lost transparency. The ground level is redesigned to be more open and connected to the city.



Lenin Museum

This building is the most modernist unique ensemble of 1960s in Tashkent. It is treated as a monument. Hence, the preservation proposal is the most conservative, aiming to preserve and reinstate, where possible, the original condition, in particular the transparent façade of the foyer, compromised by a recent insertion of new screening halls.



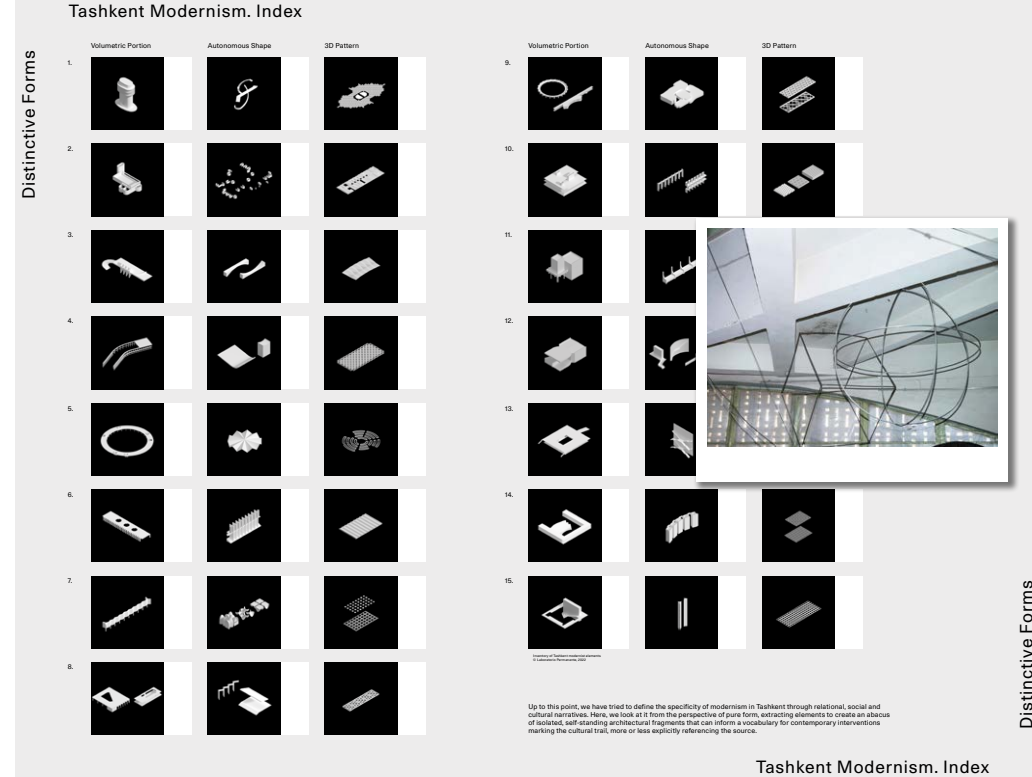
Panoramic Cinema



Karakhan N.,
New Uzbekistan, 1938

Panel 15 Distinctive Forms

Up to this point, we have tried to define the specificity of modernism in Tashkent through relational, social and cultural narratives. Here, we look at it from the perspective of pure form, extracting elements to create an abacus of isolated, self-standing architectural fragments that can inform a vocabulary for contemporary interventions marking the cultural trail, more or less explicitly referencing the source.



Panel 16 Cultural trail

The Cultural (Modernist) Trail is a way to discover the beauty of Tashkent and to promote its growth. It presents the modernist legacy of the capital, while also integrating the characteristic parts of the various epochs.

The Cultural Trail uncovers the historic structure of the city and informs strategies for the further development of Tashkent. Instead of thinking of the modernist buildings as free-standing monuments, the Cultural Trail reveals their relationship to the surroundings and the potential for creating an enhanced system of collective spaces.

The existing system of green and pedestrian spaces was formed as a legacy of the 20th century and the modernist planning of Tashkent, which envisioned the city centre as a generous park. The Cultural Trail reinforces this logic.

The Cultural Trail is shown here as a printable map, in which each route has a specific character and colour. Besides the main points of interest, the trail aims to highlight potential regeneration opportunities within the city fabric. Hence, it can transform and improve over time.

