
ANALYSIS OF ARCHITECTURAL AND TOWN-PLANNING FEATURES OF SAMARKAND THAT HAVE A HISTORICAL BACKGROUND

ABDUSAMATOVA LOLA XUDOYNAZAROVNA

Samarkand State Institute of architecture and Construction, Department of theory and history of architecture, master degree student of the group restoration of architectural monuments

ABSTRACT:

Today we talk a lot about the revival and preservation of historical heritage, but looking at how unceremoniously treated some architectural monuments in Samarkand and with the established historical urban landscape, words are far from the case. Indeed, the rapid growth of the population in Samarkand, the development of transport, housing and other types of construction, and changes in the state of the environment threaten the preservation of cultural heritage as never before, lead to the destruction of many objects of historical and artistic value, contribute to the distortion of the urban landscape, and the disappearance of the "spirit of history" from streets and squares.

KEYWORDS: historical cities, public buildings, cultural heritage.

INTRODUCTION:

The main reasons for this situation are a lack of understanding both at the state level and among the General population of the social significance of preserving cultural heritage. After all, it is the preservation of heritage that is one of the criteria for the normal development of society. The situation is also complicated by the low level of management of the development of historical cities in General – from design and construction to restoration and operation.

Concern for the fate of historical cities became especially noticeable in the 70-80-ies

of the last century, when as a result of mass construction in the Central historical zone of a number of cities in Uzbekistan, modern administrative squares, residential buildings, hotels and other public buildings began to appear. As a result, the panoramas and street silhouettes of medieval cities, including Samarkand that had been formed over the centuries were destroyed. Then for the first time there were concerns about the architectural and urban heritage, strict laws were adopted on their protection. I often tell students that all the cities of the world represent the material expression of various social systems that have existed throughout the historical process, and therefore they are all historical. But today, these cities are under threat of destruction and even destruction due to the impact of urbanization generated by the industrial era.

MAIN PART:

There are a lot of these documents. For example, the Athens Charter, drawn up by Le Corbusier and adopted by the CIAM Congress in Athens in 1933. The text of the document was based on the results of a previous study of the planning and development experience of 33 major cities in the world. The result was a radical revision of the principles and goals of urban planning in the historically changed conditions of functioning of megacities. The international Council on monuments and places of interest (ICOMOS) once considered it necessary to create an "International Charter

for the protection of historic cities" (Washington, 1987) in addition to the "International Charter for the conservation and restoration of monuments and places of interest" (Venice, 1964). The Washington Charter defines the principles and tasks, methods and methods of activity inherent in the protection of historical cities, contributing to the harmony of individual and public life, and preserving that part of the cultural heritage, even if modest, that is the memory of mankind. There are also UNESCO recommendations "Historical or traditional ensembles and their role in modern life" (Warsaw – Nairobi, 1976), which describe the measures necessary for the protection, conservation and restoration, as well as for the continuous development and harmonious adaptation to modern life of historical monuments.

It's hard to disagree with this observation. But here again we see the results of old unresolved problems. In the practice of urban renewal in Uzbekistan, conservative and modernist directions of reconstruction have developed. The art direction in the country has never received much attention. Conservative reconstruction considers the historical part as a protected area, its fundamental principle is the restoration of the original design of its author. This principle becomes a super-task of the restorer, but it is often impossible to implement it in its pure form due to the lack of relevant information. This can be seen in the example of the Bibi-Khanym mosque and mausoleum, the Amir Temur mausoleum, and other architectural monuments.

In the early 60s of the last century, modernist specialists often approached the problem of urban reconstruction "from modern European concepts" and building spaces, without taking into account the logic of the functioning of the historical environment of the

old Eastern city. As a result, under the demolition went the whole mahalla — "Ruhobod, Bgimage", "House Baland", "Shakhrisabz", "Rudaki", etc. Of the 96 mahalla centers in Samarkand, 40 remain. However, mahalla centers have recently appeared, but not on the historical fabric of the old city. Then four-story residential buildings, modern standard schools, and restaurants appeared on the territory of the old city. So, on the site of the demolished restaurant (now a Parking lot outside Registan), the Hammomi Bozori Sanduk folk bath was located and operated until 1969, which was the only remaining citywide bath in the old city. As a result of the modernist reconstruction, the city lost about 25% of the valuable residential environment that had developed over the centuries.

Street separated the historical part of the city into two parts. As a result, the visual perception of the historical environment was disrupted, wide transport roads appeared that were not typical of a medieval city, which distorted the panorama and exterior of streets, and the ecological environment suffered. Squares, mosques, and other public buildings of the middle ages were proportionate to the masses of people who gathered in the city squares and streets. Now huge highways carrying high-speed traffic flows have entered into a "dispute" with history. The sad trend continues today. Multi-storey residential complexes, now built in the old part of the city, already higher than the Bibi-Khanym mosque, block the view of Afrosiab. Against the background of new buildings, historical sights are lost, for which, in fact, tourists come to us.

Design practice shows that many experts support the system of demolition of "unsettled buildings", offering to replace the background development with new residential complexes, and architectural monuments to "mystify". But in reality, the demolition does

not solve the problems of citizens, but rather exacerbates them. Let's start with the fact that the medieval part of Samarkand, with an area of about 370 hectares, consists of 57 mahallas – traditional quarters that are the primary social cells. The population of the old city is 52 thousand people; it is approximately 6500 houses, the planning structure of which follows regional features. What will happen if we demolish all these houses and build shopping centers, hotels, multi-storey residential buildings? The city center will be depopulated and the historical environment will be lost. Forced relocation of families to other areas or to the periphery will alienate workers from their places of employment, weaken social relations, deprive families of the opportunity to get additional work, increase transport costs, and so on.

Proponents of modernist reconstruction of historical centers have an attitude that everything that does not meet modern social, economic, scientific and technical requirements must undergo a radical restructuring. And over the past decades, the situation has only worsened. This is evidenced by the demolition of a residential area in the area of the Amir Temur mausoleum, the construction of a wide inter-district transport road near the Shahi-Zinda ensemble, reconstruction work on the Siab market, Tashkent Street, expansion of Registan and Penjikent Streets, reconstruction of Dagbitskaya Street and the surrounding area.

Unfortunately, ordinary buildings were not considered earlier and are not considered as a special value now. Being inconspicuous at first glance, residential development creates a special urban environment in historical cities, the loss of which leads to irreparable losses in the appearance of the city. Residential formations here are a kind of "roots" of public buildings. The courtyards, streets, mahalla

centers, and main squares that support them form different types of spaces, in harmony with each other. The lack of a single line of development, its unevenness creates a variety of transitions between the street and the courtyard, public buildings, giving rise to various artistic scenarios of spaces. There are still many such beautiful places in Samarkand, many houses-monuments that are under state protection and can be included in the world heritage list. Gardens, houses, block mosques, commercial shops, small industrial and creative workshops, residential buildings that have preserved the planning principles of the East, and, finally, the population living in this environment - all form the basis of the city. Here you can see from the inside the life of people that is not inherent in other localities, feel the specific cultural and commercial relationships of urban residents of Samarkand. Is it possible to feel this in a block with modern multi-storey residential buildings? Therefore, all this requires a deep understanding by sociologists and historians, and in no case can we allow the disappearance of the existing environment, which must not only be preserved, but also restored.

CONCLUSION:

First, it will lead to terrible losses of the national cultural heritage, and in the future to large financial costs for its restoration. I'll show you an example. On the current Kuk Saroy square and along Dagbitskaya Street there is a valuable historical and cultural layer of the citadel of Amir Timur. However, over the past decades, standard, primitive architecture of residential buildings, hotels, and administrative buildings has appeared here, and on an unnecessarily large scale. Moreover, there are cases of destruction of valuable architectural heritage, ignoring the regime of the zone of protection of architectural monuments,

violations of the relevant legislation. Administrative intervention began here with the construction of high-rise structures, the Opera and ballet theater, later on the place where the Kuk-Saray Palace stood, the garage of the regional Executive Committee was built, the Afrosiab hotel, shopping enterprises, summer restaurants and cafes appeared on the South-Eastern side. Now a huge wedding hall "Kuk Saroy" with a summer platform for banquets and various events has been built in the security zone. And, it would not hurt to take into account the sad experience of more developed European countries that cleared the territory around their historical monuments many years ago and are now forced to restore their usual historical environment.

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