

The Significance of Landscape Design in Uzbekistan

Jonuzakov Abduvali Esirgapovich

Architecture, Landscape architecture, Associate Professor of the Department “Interior and Landscape Design”

Abstract: *The article discusses a brief history of gardens and parks of the Temurids, the formation of landscape design and the training of in-demand personnel in this area in independent Uzbekistan, the reconstruction of old and the construction of new recreational facilities, etc.*

Keywords: *Garden and park art, hanging gardens of Babylon, char-bag, char-chaman, khiabany alleys, recreation, conceptual development, prestigious competitions, topiary art.*

Landscape design is both the art and work of landscaping and landscaping, including the design and creation of landscape gardening.

Landscape design, previously called "Garden and park art" is one of the most complex, multifaceted types of art; it is a kind of combination of gardening, architecture, painting, poetry, religion and philosophy. The main tasks of landscape design is the creation of beauty and harmony on the territory of the land, with the help of relief, vegetation, water and other natural components. It should help people realize the dream of heaven on Earth, make life full and happy.

A little about history. Outstanding and legendary beauty gardens and parks have been known since ancient times. Such were the gardens in Babylon, Assyria, Egypt - the states of the Ancient World. Thus, the creation of the fabulous hanging gardens of Babylon, named after the wife of the Babylonian king (King Nebuchadnezzar II (605-562 BC) and entered into history as one of the seven wonders of the world, became the pinnacle of ancient gardening and park art. Gardens are also known King Solomon in Jerusalem, and the gardens of the pharaohs in ancient Egypt, as well as their palaces, were huge and majestic.

In the ancient Persian gardens, the principles of the Muslim garden arrangement were borrowed, which were developed in Asia, Africa and, partially, in Europe since the 8th century, after the Arabs conquered the Persian Empire. European gardens have always reflected the ideas and moods of the ruling elite. Unlike European gardens, oriental gardening art sacredly preserves and passes on its canons from generation to generation.

The basis of the Muslim garden was "Char-bagh" (from Persian - four gardens) - this is a symbol of the Garden of Eden and is the basis of the Islamic garden. The symbolism of the number four is quite ancient and means the four sacred elements - fire, air, water and earth. In the center of this Garden of Eden there is always a fountain or reservoir, from which four rivers flow, dividing the large garden into four squares.

The leading principles of the architecturally organized garden "Char-Bag" is the division of a square or rectangular area into four parts. A properly organized plan, with a rosary of axial construction, highlighting the main axes with a wide passage or channel with rows of cypresses, junipers, boxwoods and flowering shrubs. Set up on the south side of a walled and poplar-lined section of a kushk or palace with a regular or symmetrical placement of flower beds and water devices. Winding paths or streams are not characteristic of these gardens. According to the Treatise of the XVI century. (Kasim Ibn Yusuf Niyaziy about the gardening of "Irshad-azZir'a" Herat.) Fruit trees are planted in Char-chamans, taking into account the continuity of flowering

and fruit ripening, aesthetic harmony for the entire vegetative period. This is in direct contrast to the European method of selecting tree species, based on the principle of leaf fading colors. The entrance and all four sides of the fence were centered by portals or iwans, which completed the direction of the paths. The corners of the walls were accentuated by towers. The garden was divided on the basis of an articulated square into small modules "chaman" or large - "Char-chaman" and was designed on the same horizontal level or on the relief with terraces, with the main axis highlighted by a water channel and alleys. In most cases, there is a source of water in the center of each of the squares; it could be a fountain or a pond.

Water in Islam is the source of life and is the main decoration of the garden; it nourishes life, cleans pools, beautiful fountains and ponds, in which crystal jets murmur and shimmer. In some cases, water flows out of the central fountain or reservoir, and sometimes - "in" from the fountains, which are located on four sides towards the center.

There were three planning schemes for Char-Bag gardens:

1. **Perimeter wall - garden** - central pavilion ("Davlet-Abad" near Samarkand and "Farah-Abad" near Isfahan);
2. **Perimeter building - garden** ("Bagi-Fin" in Koshan, Iran);
3. **Garden and park urban complex**, consisting of a group of gardens "Char-bag", mutually connected by perpendicular alleys-khiabans. (ShaharBagh, Iran).



Illustrated layout of the parks created by Amir Temur and the Timurids (Proposal of architect Zhonuzakov A.E.)

An innovation of the Timurids is the formation of more than 13 gardens around Samarkand, laid in honor of campaigns and for beloved wives, daughters and Herat, garlands of country gardens "Char-bagh" and alley-khiaban connecting the city with gardens ("Bagi-Buldy"), mazars (Abu Bakr in Bukhara - Char-Bakr), mausoleums (Abdallah Ansari in Herat). In the XIV-XV centuries. the architects of Central Asia had a serious influence on the urban culture of Iran in streamlining the planning of Isfahan, Koshan, in laying new highways, creating urban ensembles, where their importance in the city system was emphasized by color.

In park construction, the TimuridKhiaban and the Char-Bag garden in Isfahan, which connects the gardens of Nakhshi-Jehan and Abbas-Abad, became, according to Iranian scientists Ardalan N. and Bakhtiyar L., the ancestral home of the gardens of Safavid Iran in the 16th-17th centuries.

In the years of independence, much attention is paid to the reconstruction and revival of national values of centuries-old historical monuments, to a deep study of the heritage of the Uzbek people.

In the first years of independence, despite the severity of the transition period, by order of the first President and the Government of Uzbekistan, the first attempts were made to reconstruct the oldest parks in Tashkent, among them the PKiO named after Komsomol (renamed the National Park of Uzbekistan named after A. Navoi), PKiO named after A.S. Pushkin (now the park named after A. Kadiri), PKiOPobedy, later VDNKh of the Uzbek SSR (currently the National Bank, the Intercontinental Hotel, the Expocentre Exhibition Complex, the Soul Garden park (Tashkent-Lend) and "Akuapark"), park them. E.Telman (renamed BogiEram, park named after Zahiriddin Babur).

In connection with the growing need to improve the comfort of life in cities and improve the conditions for recreation of the population, in 2010, the Resolution of the Cabinet of Ministers of the Republic of Uzbekistan determined the task of reconstructing and creating a number of new parks.

In accordance with the Decree, it is planned to reconstruct and restore 134 parks of culture and recreation. Of these, in the context of regions, the following should be reconstructed and restored: in Andijan region, 23 P PKL; in the Tashkent region 16 PKL, including Tashkent city (9 PKL); in the Namangan region 13 parks PKL; in Surkhandarya region there are 13 parks of parks and parks, in Kashkadarya region 11 parks of parks and parks; in other regions from 8 to 1 PKL parks.

In the city of Samarkand, around the mausoleum of Rukhabad, a garden called the "Garden of Amir Temur" was created, the Central Park of Culture and Leisure named after A. AlisherNavoi, boulevard and hydropark for children in the Sogdiana massif.

The main goal of the reconstruction of gardens and parks is the maximum possible preservation of areas with a natural environment, a harmonious combination of elements of the artificial (architectural) and natural environment, diversity and picturesque landscapes.

The field of activity of a landscape architect and landscape designer can be very wide. Abroad, it extends from the improvement of courtyards near cottages to planning on a national scale. We have a landscape architect and designer to participate in the work of the city, district and object. It should be in every design institute, in every design firm where designers are engaged in architectural design and urban planning work. Their potential customers can be such large institutions as nature reserves, natural and national parks, gardens of various significance.

In the years of Uzbekistan's independence, enormous work has been done to transform the national and agricultural economy, to improve the life and conditions of our people. The creation of parks and gardens, places of recreation, renewal of the recreation network is one of the most important areas of our state. In this regard, in our country, for the first time, the conceptual development of a network of recreation areas, regional park systems, gardens for various purposes as a single natural-anthropogenic system has begun.

So far, this work is in the formative stage, in which it is necessary to solve them together with specialists in this field. In addition, in connection with this, to prepare high-quality personnel that meet the requirements of the time and the world standard. The relevance of demanded professional specialists in the country today is great.

The professional experience of the design activity of architects, designers and landscape architects closely depends on the combination of his practical activities with theoretical knowledge. The combination of theory with practice should take place even within the walls of the university, when receiving special education. Now in the country there are dozens of design bureaus, workshops, private design firms, which employ graduates of the country's architectural universities. Pedagogical teams of the Tashkent Institute of Architecture and Construction (TASI), the Samarkand State Institute of Architecture and Construction (SamGASI), the Tashkent National Institute of Arts and Design (TNIKHID) named after A.I. K. Bekzod, Tashkent State Technical University (TSTU). There are workshops owned by teachers of the same universities. It would be nice if they worked closely with the departments helping to gain

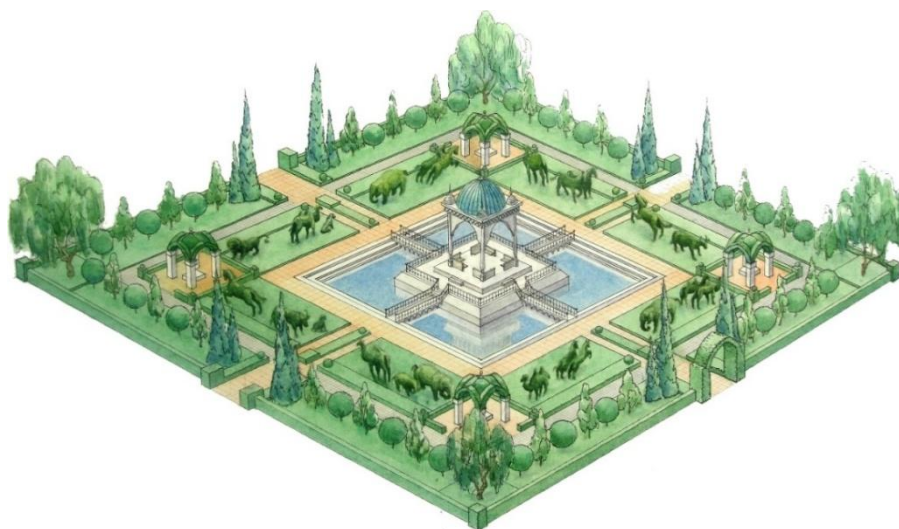
practical experience not only for students, but also for the teaching staff.

For planning and management in this matter, first of all, it is necessary to have a reliable information, methodological and specific base, to involve intellectually gifted specialists and young personnel in this.

Today, in our Independent Republic, various competitive activities are provided, where young talents can take part. Thanks to such activities, young people can test their abilities by combining theory with practice.

Teachers of the department "Interior and landscape design" SamGASI, renamed in connection with the adopted resolution of the Cabinet of Ministers of the Republic of Uzbekistan on August 13, 2013, are actively involved not only in the educational process, but also in the architectural design of buildings and structures and in the design of gardens and parks of the country, are gaining experience, skills.

Under the guidance of professors Uralov A.S. and Mukhamadiev E.M. teachers of the department participate in grants and prestigious competitions of the country in landscape architecture and design. In this direction, many projects, proposals, developments have been made and contracts have been drawn up with regional institutions, organizations for the implementation of these projects and proposals. Below are examples of these works.



A modern project with the use of topiary art, designed for children's parks (authors: Uralov A.S., Mukhamadiev E.M. and Zhonuzakov A.E.)



A modern project with the use of topiary art, designed for children's parks (authors: Uralov A.S., Mukhamadiev E.M. and Zhonuzakov A.E.)



References

1. Уралов А.С., Ҳожихонов М. Темурийлар маънавияти ва маданият. Самарқанд, 1996.
2. Алимов У. Ўрта асрларда Моворауннаҳрда боғчилик хўжалиги тарихи. Тошкент, 1984.
3. Raximov K.J., Uralov A.S. Sharqmamlakatlarining bog' -park san'ati. Toshkent. 2013.
4. From the materials of conferences held in SamGASI on landscape in 2011, 2012.