

# **Architectural Principles of Reconstruction of the Historical Residential Environment of the City of Samarkand**

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## **Abstract**

The article discusses research of different aspects of the traditional folk dwelling - one of interesting pages of history of architecture of Samarkand. The need to preserve the historical, cultural and urban heritage of the historic city makes it necessary to create a special regime for its reconstruction.

**IJARBAS**  
Accepted 25 April 2021  
Published 30 April 2021  
DOI: 10.5281/zenodo.4739222

**Keywords:** old city, reconstruction, traditional houses, mahalla, historical heritage, peoples housing,

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The Uzbek folk architecture, like a pearl shell, conceals the treasures of art inside the shell of deaf and inexpressive clay walls. Only sometimes an architectural touch — a shadow spot, a loggia, a lattice opening - enlivens the surface of the street facade. But inside the courtyard the visitor is greeted, opposite of dust and heat of the street, by the cool shade of the ayvan, the greenery of the vineyard, cleanliness and comfort, instead of monotonous walls — exquisite spatial combinations, fine finishing of the details of the ayvan and the room.

The appearance of the dwelling is characterized by spatiality, picturesqueness, scale and that special intimacy is generated by attentive arrangement of each corner and detail. Even the most modest dwellings followed architectural traditions and provide fertile material for study. All kinds of folk art skills are involved in the decoration of the dwelling — limestone and wood carving, ceiling and wall painting; the same purpose is promoted by works of art craft: coinage and engraving on copper — trays, pitchers, etc., ceramics — watering dishes, wood carving — chests and caskets. All these utensils are placed in special niches. In addition, the walls are decorated with various types of embroidery.

The local tradition was interrupted by the desolation of the city in the XVIII century, and the population that came after that brought the receptions of the latter from different cities, so the image of the dwelling does not have integrity here. Nevertheless, it is possible to give a fairly clear general description of its features. In the layout of the Samarkand house is used a combination of one or two rooms and a narrow front room. A single-column ayvan is most often adjacent to the building at an angle or to the end of the room. One or two of the walls of the room are made of a single-row frame; Thus, the number of wall niches is reduced in comparison with the Ferghana and Tashkent houses.



The inner courtyard of the Bukhara house (Pic. 1)

Consequently, according to the number of niches, the types of Uzbek houses can be arranged in a certain order: in Ferghana and Tashkent houses - rooms have niches on four walls, in Shakhrisyabz — on three, in Samarkand — on two, in Bukhara-on two or one, in Khiva there are no niches. The interior of the Samarkand house has ganch carvings and ceiling and wall paintings. Painting is very common and very colorful and interesting.

In the building alternates in a row rooms and ivans with one or two columns. There are kashgarch ayvans with shutters and multi-column ayvans, along the facade of the room, these are the tricks of Fergana origin. Rooms are sometimes preceded by narrow dakhli hona, in

large houses at perimeter building differ winter and summer rooms of the respective orientation.

The walls of the two-row frame are equipped with niches with cells. Rooms in well-to-do houses are richly decorated with ganch carvings, ceilings have a curly painting, the wall painting is not preserved and is found in small fragments, in niches, less often in the form of panels.



Interior of the Samarkand dwelling (Pic. 2)

It should be noted that in traditional houses of Uzbeks special role for a long time played avian adapted to local climatic conditions. Usually part of quince was built of brick or clay under a canopy or in the courtyard of the supa.(uzbek word) Ayvan and supa are sometimes captured all accommodations, above the ground. There gathered the whole family during the meal or rest. The most common depth of aivans are 2.4-gp. Quinces are high and low, one-, two- and multi-column that was set long to the wide side and at an angle to the indoors or retracted between the two rooms. Yet there detached ayvans, or rising above the flat roof of the house.

Thus, we have made the reconstruction of a residential building in the framework of the existing buildings, facilities and common courtyard area are in the same size. The appearance of the house contains the reception traditions of national architecture of Samarkand. These are beautiful carved columns and they are made of wood, quince, summer patio where wooden structures are used, the ceilings emphasize originality and colorful national paintings, the spirit of traditional architecture.

Windows and doors, pandjara (uzbek word another version is "fence") are made of wood. The roofs are flat. The task of designers in this work is the creation on the basis of tonnage and research, a set of buildings that meet the challenges of architects and modern requirements for Earthquake Engineering. The foundation of houses was not done as a rule in Samarkand. The ground under the walls served as a base of several layers of burnt brick laid on compacted soil. People's dwellings erected from local materials - wood and clay. From raw

clay formed and brick, oval blocks - guvalya. It went to the filling, grease, plaster and it was used as a binder solution.

Shutters, doors, lattice was made of poplar or hard wood - plane trees, walnut, elm. Ceilings made of wood, on the beams stacked deck of poles - Vassa. Above them placed reed mats, then a layer of reeds tied around (insulation), smeared with dry clay poured all stamped. Waterproofing was a layer of clay solution, a stirred with chopped straw. In order not to let the grass grow on the roof and did not violate its hygroscopic annually sprinkled coarse salt on its surface.

Houses are different from each other with their space-planning and architecture - art solutions, so the approach to them must be individualized for each construction. Restoring them must meet the standards of Earthquake Engineering and based on the experience of the ancient builders.

Conclusion, it should also be taken into account that the buildings that are currently being renovated will serve in the XXI century, when the level of comfort will become even higher. Therefore, designers and builders in historical buildings face the most difficult tasks - to create reliable structures and at the same time preserve the appearance of the building.

Modernization of technological processes, installation of new equipment, expansion of production, updating of physically outdated or failed building structures, changes in the hydrological conditions of the soil, and much more require the reconstruction of buildings that meet the requirements in the new operating conditions, as well as taking measures to give the building structures properties.

Updating the historical environment on the example of Samarkand is a vivid example of the new, humane policy of Independent Uzbekistan in dealing with the life of the "old" city.:

- development of methods of settlement of the population of the old city within its development;
- preservation of the socio-demographic structure of the population;
- restoration of the principles of residential quarters-mahalla;
- more improved management system of the old city territory, based on the principle of self-organization;
- construction of new road networks.

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**Cite this article:**

**Author(s)**, KAMILOVA M, MUKHAMADIEVA N., (2021). "Architectural Principles of Reconstruction of the Historical Residential Environment of the City of Samarkand". Name of the Journal: International Journal of Academic Research in Business, Arts and Science, (IJARBAS.COM), P, 11- 16. DOI: <http://doi.org/10.5281/zenodo.4739222> , Issue: 4, Vol.: 3, Article: 2, Month: April, Year: 2021. Retrieved from <https://www.ijarbas.com/all-issues/>

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