

**ARTICLE INFO**Received: 01st October 2022Accepted: 05th October 2022Online: 13th October 2022**KEY WORDS***memorial, arch, dome, architectural forms***FROM THE HISTORY OF KHOREZM ARCHITECTURE****Begijonov Jahongir Otabek ugli**Teacher of the Department of Fine arts and engineering graphics of
Andijan State University<https://doi.org/10.5281/zenodo.7192474>**ABSTRACT**

This article discusses the originality of Khorezm architecture and its current significance. Analyzed the views of scientists conducting scientific research on architecture.

The monuments that have survived to this day are genuine works of art that have entered the treasury of world culture. Historians, archaeologists, architects, art historians, ethnographers, orientalists and other specialists have been studying them for many years.

Khiva, on the territory of the reserve in Dishan-kala in the 80s of the XX century. built the Al-Khorezmi museum and a two-story hotel with huge round balconies on two floors. The city gates - Kosh-darvaza, which have lost their role, were also lost between them. As a result, together with the monuments of residential architecture, Krymskaya Street was completely demolished for the construction site. The museum and hotel (architect S. Sutyagin), knocking down the scale of Darvazakhan, is an example of disharmony and a complete lack of continuity. Information about the monuments of civil architecture remained only in the archives of the Research Institute of Art History and the Heads of the NPU of the Ministry of Culture of the Republic of Uzbekistan.

Monuments of the people's dwelling with their artistic merit turned out to be the most vulnerable. So, in 1979, we examined

140 residential buildings in Ichon-kala and Dishan-kala using measurements by L. Petushkov, V. Golikov and Ya. Afanasyev. Scientific passports were drawn up and photographs were taken, there are plans and sections. Of these, 106 houses were identified as buildings of 12-3 categories. Over the next 10 years since the survey of the monuments in Khiva, significant changes have taken place: the wall of Ichon-Kala has been partially restored and for some reason lined with burnt bricks, a number of objects have been restored: Ak-Sheikh bobo, Ata Darvaza, a sewage system, etc. Inside Ichon-Kala, along the city wall, an asphalt road was punched, supposedly to inspect the monuments.

During the implementation of new buildings, about 70% of the previously surveyed monuments of residential architecture fell under the demolition, and the remaining houses are being rebuilt. In the panorama of Dishan-kala, slate roofs and glazed aivans, alien to the city, often appear. Ultimately, the appearance of the background buildings surrounding the monumental monuments changes.

In the houses of the Khorezm school of architecture, two one-column terraces were



traditionally erected in the courtyard on a single axis: ong-aivan and in front of it ter-aivan, behind them were built living quarters. Ong-aivan is usually twice as high as ter-aivan and is oriented north towards the prevailing winds. With a space deficit, houses were built on two floors. Living rooms, storerooms and terraces were erected upstairs. In residential buildings of Khorezm, a courtyard for women and children is rarely allocated. The low seismicity of this region made it possible to build houses with a single-row timber frame - yakka-sinch. Wall shelves were installed only in palaces. In the residential buildings of the Khorezm architectural and art school, wooden elements were decorated with great skill: gates, doors, shutters, columns and bolsters contain magnificent carved ornaments. A special type of housing is represented by the suburban estates of Khorezm - hauli. They are fenced with high pakhsov walls and reinforced in the corners, piers and at the gates with round towers. The plan clearly identifies the functional zones: residential and economic. Usually on a single axis there are a courtyard, two opposite one-column aivans and living quarters behind them. Unlike Samarkand country houses, the walls of the Khorezm hauli were evenly covered with flutes, and only the towers were decorated with carved decor.

As you know, Uzbekistan is one of the ten leading countries in the world in its numerous historical monuments. Monuments of Samarkand, Bukhara, Tashkent, Khiva, Shakhrisabz, are highly valued all over the world as pockets of civilizations. To date, a rich spiritual and cultural heritage and natural diversity create favorable conditions for the development of such modern areas of tourism as ecotourism, geotourism, mountaineering, cultural tourism and fishing[1].

The palaces of Khorezm have the character of fortifications. They are surrounded by high walls with jagged

parapets. There is no strict geometrization in the plans, as in the Kokand palace. The Khiva palaces (Kunya-ark, Tash-khauli) have a more flexible, plastic layout. Invariably, half of the territory is allocated for women - ichkari. Countryside residences include spacious gardens (Nurulla-baya, Kublatoza-bag). Their plan has acquired a strict geometry. The decor of the Khorezm buildings is distinguished by the unity of the artistic style. With a restrained blue-white-blue palette of ceramic inserts and majolica plates, a huge variety of ornamental compositions are embodied here. In the palaces of Khiva, the trunks of the columns and their bases, doors and gates are decorated with excellent carved ornaments.

A clear rectangular layout and large scale are characteristic of the caravanserais of Khorezm. Unlike Bukhara, where the street was formed by lines of trade shops, tims and caravanserais, in Khiva a single monumental kavaran-sarai organically fit into the urban development and is now a trade center.

The architecture of the baths of the Khorezm school of architecture of the 18th - beginning of the 20th century is varied. XX centuries. There are also compact solutions with equal-sized bathing halls and more complex layouts, where a container with hot water is located deep in the bathhouse, as in similar buildings in the Fergana Valley. Khorezm builders found options not only for planning compositions, but also for constructive solutions. In northern Khorezm, a bathhouse built of rubble stone has survived, and the bathhouse has a girder ceiling with a vass, which is supported in the center by two columns.

In the mosques of Khorezm, domed halls are combined with summer aivans with flat ceilings (Ak-mosque, Bogbonly). Quarter mosques with post-and-beam structures were less often built (Khasan Murad kushbegi, Ata Murad Matriza-i-kushbegi, etc.). The Khorezm masters were well acquainted with the pillar-dome structures and used them in their practice



(Mosque Tort Shabbaz). The Friday mosques of Khorezm are very peculiar. These are cult buildings lacking portals, domes, courtyards, and ayvans. The hypostyle halls are fenced and have flat post-and-beam structures (juma mosques in Khiva, Khazarasp). Their columns and doors are decorated with unique carved ornaments.

Khorezm minarets are monolithic compositions topped with a stalactite cornice. The lantern in them is not architecturally distinguished. The minarets' trunks are decorated with colored decorative belts. Dominating the city, they emphasize the compositional axis of the city and create an expressive silhouette.

Many madrasahs of the XVIII - beginning. XX centuries. survived in Khorezm, in Khiva alone there are 25 Muslim universities. The Khorezm school of architecture has developed certain types of madrasahs: large with a rectangular plan, medium ones with a square plan, and small ones with an irregular plan configuration. Khorezm madrasahs are characterized by a separate courtyard with hujras and darvozakhana (Muhammad Amin Khan, Arab Muhammad Khan, etc.) in front of the main facade. When solving facades, architects have always strived for symmetry, in their design there is always a lancet arcature. Graceful towers with arched lanterns were built in the corners. The form of typical Khorezm portals stands out. Usually it is a slender, laconic rectangle with a lancet niche and a gate, the top of which is crowned with a honeycomb cantilever cornice. Here, on the portals, columns with lanterns, arched galleries with panjara and figured battlements were not built on the portals, as in the Fergana Valley. It is noteworthy that in the Khorezm madrasahs all rooms are covered with domes and vaults. There are no wooden columns and beams in hujras, as, for example, in the madrasah of the Tashkent architectural school. Khorezm craftsmen skillfully carved the doors and gates of the

madrasah, and decorated the facades with majolica and mosaics.

The mausoleums of Khorezm are very diverse in terms of the volumetric-spatial solution. Architects were erected from the simplest single-chamber mausoleums (Sheikh Hasan Saurani, Niyasit-bobo, etc.) to complex conglomerates (Pakhlavan Mahmud, Sheikh Mukhtar Vali, etc.). There are no flat beamed ceilings, all the tombs have a sphero-conical dome. A feature of the Khorezm monuments of memorial architecture is their continuous majolica decor from the floor to the zenith of the dome. The performers of decorative cladding have remained unsurpassed masters of their art.

Researchers of the construction culture of Uzbekistan in the first half of the XX century noted: "From what has come down to our time from the monuments of the XVIII century. one can only name the large mosque Bolo-hauz, built in 1712 on the western side of the Bukhara Registan". However, in subsequent years, a number of architectural monuments of the 18th century were identified and examined: the Khalifa Khudoidod complex in Bukhara, the Khazira Khoja Amin Kabri in Namangan, the Shirgazikhhan madrasah and the Juma mosque in Khiva, etc.

Since construction activity on the territory of the Uzbek khanates continued to develop in subsequent years, we pushed the chronological boundaries of our research until the beginning of the 20th century. It was during this period that architects created outstanding monuments of Uzbekistan: in Bukhara - the Sitorai Mokhi-khossa palace, the Khalifa Niyazkul madrasah; in Kashkadarya - the Malik Ajdar mosque, the Yadgar Vallomi madrasah; in Samarkand - the mosques Zud Murad and Khazrat Khyzr; in Tashkent - namazgah mosque, Zangi-ata madrasah; in the Fergana Valley - the Khudoyarkhan palace, the Jami and Khazir Dakhmai Shahon mosque in Kokand, the Jami madrasah in Andijan, the Mullo Kirgyz madrasah in Namangan, the



Sayd Ahmad Khoja madrasah in Margilan; in Khiva - the palaces of Kunya-ark and Tash-Khauli, the Allakuli-khan caravanserai, the Islam Khoja minaret, the Muhammad Amin-khan madrasah, the Pakhlavan Mahmud mausoleum, etc. traditions and original character of the folk architecture of Uzbekistan.

One cannot agree with the opinion of the researcher, who noted: "In the continuation of the 18th - 19th centuries, the Central Asian khanates - Bukhara, Khiva and Kokand - representatives of the feudal Muslim statehood, economically backward and politically weakened for a long time in the sphere of influence of neighboring countries, no longer had internal forces to overcome constant economic and political crises".

Contrary to the existing position, we have proved that the construction culture did not die out, the creative potential of architects was growing. This is evidenced by the preserved architectural monuments of the 18th - early 20th century.

As a result of the increase in the flow of foreign tourists interested in the historical and cultural heritage of the Uzbek

people in the 80-90 years of the last century, conservation and museumification of archaeological monuments began[5].

The study of the architectural heritage of this period showed that the political integrity of Bukhara, Fergana and Khorezm put forward three distinct schools of folk architecture. At the same time, the presence of three more independent architectural schools of Kashkadarya, Samarkand and Tashkent can be traced on specific monuments within the framework of the era under consideration. Each of these schools has preserved its own high traditions of architectural and artistic culture. Their masters have created works in which local features are expressed, giving the monuments an original, recognizable character.

In order to understand the meaning and essence of folk national architecture, and then transfer its principles into modern practice, it is necessary to fully use the rich heritage, to penetrate into the world of architects who created works in which usefulness, strength, beauty are invariably present.

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