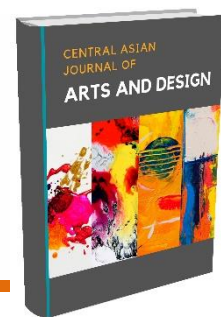




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ARTISTIC-DECORATIVE SOLUTION OF TRADITIONAL ACCOMMODATION

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Annotation: *The paper devotes to century-old forming of artistic décor of the Bukhara traditional dwelling and its methods. The author researches the technics of rooms décor of a traditional dwelling in details and examines each of these methods separately.*

Key words: *traditional, décor, Bukhara, ganch, colored plaster, conservation, restoration.*

In traditional residential architecture, especially Bukhara artistic decorative techniques have left people in awe at all times. Its artistic richness, rigor, in contrast to the technique of execution, are especially remarkable in that each form of decoration has a certain philosophical meaning and content. While folk masters reflect the image of their inner world on the walls of the room in the decoration of the interior environment of the dwelling, the perfection of proportion, evolutionism, color harmony in it amazes the observer and encourages to study its basis.

The street-facing style of accommodation in Bukhara is usually watered with straw and mud. This method will not only be convenient in the fact that the raw materials are local, the technical execution is not complicated, they respond to climatic conditions, it has given the residential masses, which occupy a large volume in urban Colorite, a second-class blind, but close color to human nature. The presence of a residential massif in such a color made the appearance of public buildings of urban significance even more significant.

The styles in the courtyard are decorated with ganchhok, in rich apartments with colored plaster. Carved works and color-paint made of ganch were used only in the interior room and on the balconies.

There were several types of decoration of walls with colored plaster, characteristic of Bukhara:

- 1) uniformly colored plaster was mainly used in imitation of some material. For example, a panel on the wall of a room was rusticated to look like marble, or the roof cover of a porch was cut to be carved from a colored hook and colored to look like a hammer.
- 2) a type of decoration that can be applied (then scraped off) a colored plaster to a picture engraved on a wet hook. In the settlement, Reed was stumbled on the beams using an iron band, a layer of clay and straw was made on its surface, a layer of hookahs and then the last layer of pollen. A pattern was cut into the final floor in a strip; it was filled with a mixture of red or grey (a charcoal mixture with a hook). The pattern was drawn directly on the wall by hand or performed using a stencil.

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3) The colored mixture is rubbed over the Rose into a skirt, then the pattern is scratched in it. This method was used to make a surface pattern (platband) near the edge of the niche and was used to draw a "grid" pattern on a flat panel.

4) usually the wall of two floors is plastered in two different colors, the upper floor is cut out in the form of a plaster pattern, and the background is removed ("rank floor", i.e. the lower colored floor). The result was a "rim" [1].

In the styles of the courtyard, colored plaster was used to decorate the upper edge of the wall. Colored plaster imitated the brick that was picked by giving the shape, the leaf motif is more common (grey, blue, black on a white background). In addition to the top of the wall, the color made of plaster (pattern) formed a whole view, connecting the rooms, the porch and the farm rooms. Colored plaster was also used to decorate the walls of the best rooms in courtyard styles. In this, the surface of the wall is divided into rectangular frames, into which a patterned rave - "round" - is drawn from colored plaster. In some cases, they are placed on the awning slopes. The middle of the ravine is filled with a plaster medallion of this color. When the master starts decorating the walls of living rooms, first he plasters the wall with a hook, then cuts it into several parts, as if marked in tarks. Dividing and marking the wall, the ganchhok was accompanied by relief paths that separated the lower panel from the wall and cornice. Such roads - "Rashi namoya"-divided the wall into separate protruding frames. The partition is carried out according to the rules, having determined the traditional composition of the wall. The composition is built in a wave-like rhythm, each frame is divided into two (approximately 1:4). Large and small surfaces alternate sequentially, and it is located at the bottom, then at the top. If there is a small surface at the top – "kteba", then it is decorated with Quranic surahs, verses of philosophical content and the time of construction of the building - the inscription "taarix", if at the bottom it is a bouquet. The patterns applied to the frame varied depending on the structure and decoration technique (a pattern was painted on one, colored plaster on the next one). The division of the wall into frames represents the first act of artistic decoration, this is how the decoration of the dwelling of the poor (poor) ended. As a result of the separation, white frames were highlighted against the background of the ganchhok. The owner, having the means, continued to decorate the room based on the work done. To do this, ready-made plates - "rue" are installed, poured or cut out in frames. This is what the master took into account when dividing the wall into parts. Then the pattern also turned into a panel drawing, painted with plaster or etched and painted along the contour. The appropriate place of the wall was watered with a garland or two-layer colored plaster, then decorations were made on it for carving or applying a pattern.

Thus, certain types of wall decoration consisted of several successive stages of execution. Such a system ensured continuity in the work of the masters. In the works of medieval masters, the "unity of style" was ensured, which fascinated us. On the long side of the room there are fancy niches. High summer rooms had oblong niches (2.5 m x 0.23-about 0.28 m). The spring and winter rooms, as well as the rooms on the second floor, were sheathed with pask. Structurally, the most difficult part of the niche was a semicircular or quarter-round domed rave. Nishi Navagi had several construction systems known among Bukhara craftsmen, named after "Mukarnas", "Iraq", "Iraq-mukannas", "Kolabkori" and others [2].

The simplest system for the construction of Mukarnas-avakov is Mukarnas and Iraqi. The guildsmen made alabaster plates from ganchhok, on which projections of the Ravog Niche were painted. Each plate corresponded to a certain level of the ravine, in which those parts of the drawing that were not

needed mainly for the first, second, third and other tiers were removed. The plates are straightened in places to the center, with the help of a "Jackal" - rowan, and glued with a hook. The fact that a plate in one tier overhangs a plate in another tier formed a star-shaped mukarnas system with a vertical edge (Fig. 1).

When the edges are cut at an angle, a softer form – "Iraqi" is formed. Further processing was carried out first for the varieties of arch, semi-arch and mukarnas cornices. Some types of Muqarnas arches were laid out in special molds. Then they were cleaned by hand, decorated and painted.

The arch was elongated into a rectangular frame surrounded by a simpler or more complex border (rue) around the Frame, with a more or less complex shape being given as a yondor kesaki (bosu). The tympanums of the Niche are sometimes decorated with carvings with a pattern. The patterns express the interweaving of geometric and plant forms. Along with the pointed niches, the arched, mallet (tokbandi) niches are common, sometimes covered with a very elegant picture. They were a distinctive decoration of the room. The Tokbandi is distributed in vertical and transverse sections with alabaster tablets. There were dozens of schemes due to the principle of free symmetry and the fact that the parts are in an equilibrium state. Some arches were able to completely block the transverse wall. The lower belt was occupied by a panel, the middle belt consisted of an arc of the wall formed by a ravokar, the arcade consisted of regiments of the third tier, which passed through the mukarnas 1-2 tiers (Mino) to the shelf. Sometimes there was a front wall decorated with figured arches in front of them (2 photos). There are 24 shelving units in the group of residential premises. The 2 middle groups consist of 6 racks and are surrounded by a border in which a pattern is cut out, imitating a silent engraving of colored plaster in the shape of the letter T. In some cases, a figured chaspak (platband) is installed on the transverse side of the boards. Compartments of different sizes (cells) are designed for storing dishes of different sizes. The surface of the strap is decorated with a figured overlay or a colorful pattern, the wall on the reverse side is decorated with paintings. The lower part of the shelf is sometimes separated by a wide shelf. Decoration of the pointed niches in mixed ways is attached to the surface of the lower pieces, which are pictures, the upper ones are fastened, their face is plastered in color and decorated with silhouette images by scraping or carving.

Tokbandi has a very picturesque appearance, but is not very convenient, since many racks are located very high. There are many ways to decorate rooms, as the quality of their design depends on the originality of each master's creativity. Apart from this, the methods also varied in style.

It is known that there were several styles in the design of residential quarters of Bukhara. In the late 13th and early 19th centuries, the long walls of the rooms were leveled with a white hook, and the transverse wall was artistically decorated. The entire width of the transverse wall is filled with niches made of Alabaster, which are decorated with transverse silent bars, silhouettes of shaped dishes with flowers. The nishachas were not deep, and the whole system had a decorative meaning. The wall on which they were glued was a series of sinks, which is why they also protruded from the wall. From below, they were held by a two-row cornice of Mukarnas, and a wide frieze served as a transition to the main panel. In a residential building built at the end of the 18th century, it was noticed that the forming niches were enclosed in 3 pointed arches. The cut lines on the hook are made only for the graphic effect. This is evident from the incisions on the upper slope and the upper incisions on the sockets. Therefore, it was not possible to see the thickness and depth of the previous wall than before. This issue was solved with great success in the same settlement. An undeveloped muqarnas of the old Type (previously it was made of wood) with

a less shallow relief panel with a carniz and a flower picture (islami gulnok) looked very archaic.

A century ago, the style of building large white halls without proportions, spread out, the halls were decorated with a hook (mainly a white hook), especially implemented in distinctive styles in the residential areas of the rich people. Located on the transverse walls (east and west) above the door, the emptied niche is filled with large muqarnas, similar to the mehrob in mosques. They are surrounded by a **morpech** in the shape of a white maple (jgut) and decorated with half columns. The wall surface is divided into frames, the gaps between which are filled with cast alabaster tiles (steep). Large flat arches alternate with large geometric patterns.

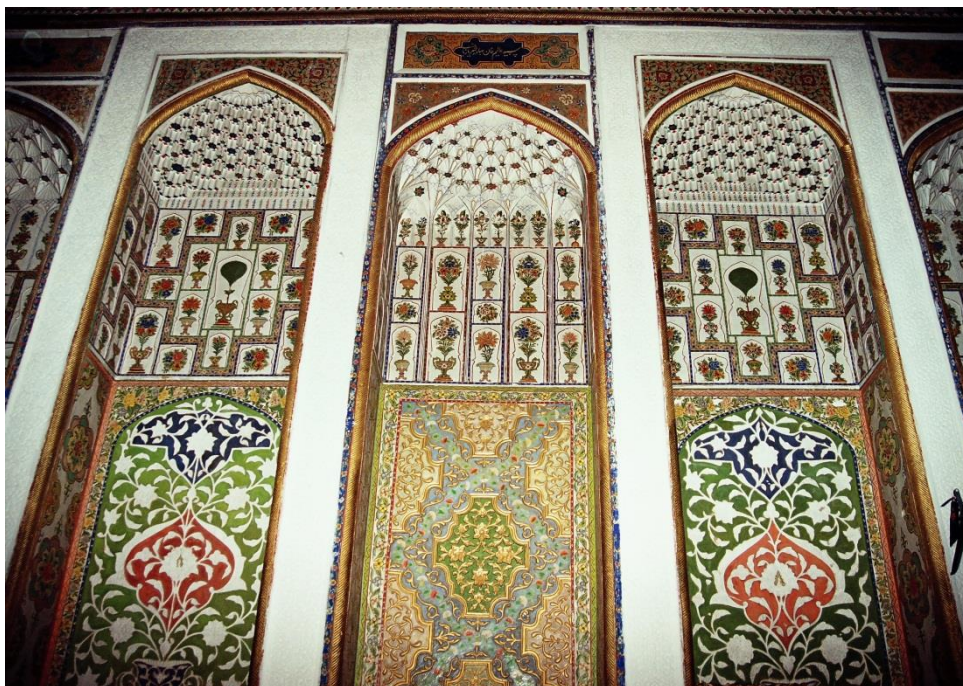
In the late 19th century, in the early 20th Century, simple, formal style rooms appeared in Bukhara. The niche above the door in the transverse wall opened and turned into a hole that protruded into the antresol. The long wall is divided into arcade niches. The lower panel is decorated with a geometric pattern (sometimes colored plaster). Everything else is cast, as before, from alabaster tiles (rue) and embossed on a white hook [2].

Sometimes in the decoration of the arches of Nisha, colored plasters and window sills (asterisks) were placed.

In the second half of the 19th century, colorful decorated rooms with ganch carvings and colored plasters appeared. The carnations of the rooms were developed and the arched niches were decorated with carvings and Paintings. In this case, the continuity of painting is observed in the decoration of the walls. In terms of the harmony of decorations (harmony), these rooms can be considered classic examples of the work of local masters of their time.

In the middle tier of Bukharan Society, Room Decoration had developed with the less expensive arcaded niches, simple cornice and ganch carving pannos. They were replaced by a color image painted on a flat wall, while retaining their old methods. The paintings of such rooms were distinguished by the elegance and skill of the master.

1 picture. Artistic decoration of walls in traditional residential halls.





2 picture. The "shelf bandon" system for wall decoration

Therefore, colored plaster was important in the decorative decoration of buildings. In some northern regions, the decoration of walls with colored plaster has undergone a number of climatic conditions difficulties, while in Uzbekistan there are very positive conditions for the development of colored plaster (**chaspak**, **Wrinkle**). In the residential architecture of the Zhoibor District of Bukhara, **chaspak** is very common. In addition colored algae can be applied with the aim of introducing a more extensive and monumental appearance. The rim and chaspak are very light-colored, do not fade quickly and do not wash off in water. The same can be said about the ganch carving, which is widely used in modern architecture of Uzbekistan. There is a view that standardization strictly limits the artistic capabilities of architecture. Nevertheless, the study of the experience of previous Masters shows that the standardization of details can be used with great success. To develop such standards, it is necessary to summarize the experience of classical architecture with the experience of folk Masters. As early as the

end of the last century, items poured from the hook and with a printed pattern were prepared and glued to the walls in Bukhara. Modern techniques are able to cast these items, giving them a high-quality shape. So the positive experience of the old masters should be applied in our construction practice.

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