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## Harmonization of the Interior in the Traditional Folk Dwelling of Samarkand

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### Abstract

The study of various aspects of the traditional folk dwelling is one of the interesting pages of the history of architecture and decorative and applied arts of Uzbekistan. Many highly artistic examples of the interiors of the people's dwelling have survived to this day, which were processed and harmoniously transformed into the modern interior of an Uzbek residential building.

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The most important principle of the formation of a full-fledged, moral personality is the assimilation of spiritual values, the upbringing of the younger generation on the national traditions and continuity of the Uzbek people. Each school, which embodies the features of architecture that have developed in Samarkand, Bukhara, Khiva, Tashkent, Ferghana and Shakhrysbab, gives an example of peculiar approaches in the formation of functional planning solutions, decorative decoration of interiors and exteriors.

To preserve this wealth, to study it, to make it available to the scientific and cultural community is an important task. [3]

Of great interest is the architecture of the people's dwelling of Samarkand, its interior decoration and decoration.



***Picture 1. Traditional residential building. 50-60y.***

It reflects the age-old experience of the Uzbek people, developed in the difficult natural and climatic conditions of Uzbekistan. All living spaces are formed around a closed courtyard, which creates microclimatic conditions for residents.

The courtyard is an open-air interior where people living there communicate. This is a life center – a saving green oasis. The comfort of the home depends on the correct organization of the yard space. This is a well-coordinated architectural ensemble, all parts of which must be interconnected and coordinated.

The artistic expressiveness of the courtyard ensemble is determined by the nature of the architecture of the constituent elements, the alternation of rooms and ayvans. The appearance of the rooms is distinguished by modesty and constancy of architectural design: two or three openings with shutters and upper pandjara bars cut through the facade wall of laconic volume.

In the XIX century. the loggia – ayvan, attached to the end of the room and combining the role of passageways and summer rooms, became widespread. In an ordinary building, such a ayvan serves as a bundle and is always adjacent to the room, which gives the entire volume flexibility and earthquake resistance. The use of built-in ayvans expands the space of courtyards, increases the volume of shaded areas, improves the ventilation of rooms and the courtyard. In addition, ayvans, being a kind of storerooms of living space, can be easily converted into winter quarters. Sometimes ayvans are placed in front of the front of the premises on the short side of the courtyard or combine separated blocks with their help, giving the appearance of multi-column galleries. [1]

The functional relationship of the premises in a folk dwelling is very simple, but everything in it is very rational and original. The interior of the people's dwelling was created spontaneously, modest decoration, moderate color solutions and paintings of wooden structures are admired by the entire world community. In the formation of the interior, as well as the layout of the house, there were general and individual principles of construction, artistic techniques characteristic of each district of Uzbekistan. The interior was created with a mud or brick floor, frame walls, wooden beam ceiling. The dimensions of the room plans range from 5.5-6 m x 3.5 m. The rooms were connected by ends; there was no enfilade; the interiors were solved as isolated from one another space. There was not much difference in the arrangement of the mekhmonkhona and the living rooms, although sometimes the mekhmonkhona stood out in large size. The thoroughness of the finish is also the same.

The lack of furniture caused the peculiarity of the household organization of the Uzbek interior. The area of the room was left free, while niches for household utensils were placed in the walls. The free space of the interior was conditionally divided into functional zones: poygoh, peshgoh. Poygoh is the

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part of the room closest to the entrance, where a table was installed over sandalwood (a pit for coals, with which the room was heated). The Peshgoh—a place for special guests of honor—was located at the far end of the room on the opposite side from the door. [2]

The interiors and decoration of the Uzbek people's house provide architects and designers with inexhaustible material for the development and design of a modern interior in a residential building. Interior design as an independent direction in the arrangement of modern residential premises was formed in Samarkand relatively recently, although rapidly developing and introducing various elements of folk housing into modern housing. Decorative columns, pilasters, arches, deep, high niches, wooden ceilings, panjara are introduced in a modern interpretation into the interiors of housing.



***Picture 2. Modern interiors of residential premises with the use of elements of public housing***

Deep, high niches play an important role in this room. the role in the compositional solution of the interior of the mekhmonkhona, emphasizing the height and solemnity. At every stage of a person's life, social conditions, priorities, styles in the interior, fashion in architecture change, which brings variety to the interior design of a modern residential building. The situation in the house has the most direct impact on our psychological and emotional state of the resident. And hence such a widespread desire to periodically change and update the interior style of the room, furniture, color scheme and textiles, harmonizing the decor and elements of the people's home, giving color and national features of the Uzbek house.

Wall and ceiling paintings are made of gancha with patterns, in a modern interior, wooden door panels are carved with unique ornamental patterns, emphasizing the artistic and material value of a residential building.





*Picture 3. Ceiling Painting Picture 4. Ganch carving*

The decorative decoration of residential buildings is characterized by carving and painting on ganch and wood. The most popular was carved ganch, which was considered the most time-consuming and expensive type of decoration. The painting is presented in all the splendor of decorative art, the breath of time is clearly traced in it – the synthesis of classical forms of ornament with realistic trends.[4]

The painting depicting bouquets, bushes, trees attracts with virtuosity of performance, unusual interpretation of traditional subjects. The coloristic range of soft pastel tones – blue, lilac-pink, red, yellow – fascinates with the nobility and tenderness of colors and creates an appropriate emotional mood. As a rule, there is nothing accidental in the decoration: everything is calculated, thought out, interconnected, rationally justified and artistically expressive.



*Picture 5. Wall painting in a modern residential building*

The main elements are highlighted and emphasized especially catchily, the secondary ones are decorated more modestly. The ornament is strictly subordinated to the form and contributes to its identification. Each detail has its own shape, motif and pattern character.

Traditional means of artistic expression cannot fully reflect the character and signs of modern life. However, the study of folk aesthetic norms opens up wide opportunities for the development of artistic heritage and the search for a new style that reflects modern requirements for housing.

**Conclusion.** The gigantic creative potential accumulated in the process of centuries-old development is capable of becoming at the forefront of the artistic process at the present stage, reviving rational artistic and expressive interior design techniques developed over centuries in the modern dwelling of Uzbekistan.

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