

**MINISTRY OF HIGHER AND SECONDARY
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SAMARKAND AGRICULTURAL INSTITUTE

Theme: Architecture of Uzbekistan



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- 1. [Uzbekistan](#) is a country of ancient high culture with its exceptional architectural patterns **Uzbekistan - Architecture****
- 2. **Architecture of Temur's period****
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[Uzbekistan](#) is a country of ancient high culture with its exceptional architectural patterns. Famous historians of the East in their writings on the ancient cities such as [Bukhara](#), [Samarkand](#) and Khiva and other places mention palaces of the rulers, places of residence of aristocracy, market places, madrasah, mausoleums, and describe them as very beautiful with evergreen gardens. The *Kyrk-Kyz* ('Forty Girls') mansion in Termez dating back the 9th- 10th centuries is a fine example of an original country manor. The Samanids Mausoleum in [Bukhara](#) still stands as a fine architectural building from the marvelous period of early Middle Ages.

In the 11th-12th centuries, [Samarkand](#) became one of the major cities in the region. There was intensive construction of attractive houses, civil and religious buildings. The growth of cities, increase of the urban population, and expansion of internal and international trade routes caused construction of many caravansaries (an inn for caravans) near the cities. The *Raboti-Malik*, the caravansary near Navoi, still stands as a fine example. It was a large structure where dozens of caravans could be accommodated at the same time.

Among the city structures, a number of urban places, such as mosques and praying houses were designed with special attention. The *Khakim at-Termizy* Mosque was viewed as simple, yet a highly valuable

and beautiful architectural building with simplicity to be proud of. For many buildings a geometric pattern is common which is characterized by a large variety of rich plates with fine art applications over mud bricks.

Beginning the 13th century, Central Asia saw invasion by Genghis-Khan and his descendants for nearly a hundred years. And just in the first half of the 14th century, the reconstruction of the destroyed towns and villages has begun. In its turn, it once again promoted the rise of the architectural activity in the region.

Architecture of Temur's period stood as a fine example of a modern city in the 13th century. Strong castles were symbols of strong government, authority and victory of the Islamic civilization, marketplaces - symbols of the role of trade, and living quarters - the essence of the complex urban life.

The rise of a city-building culture lasted for almost another hundred years when Ulughbek - grandson of Amir Temur - ruled the region. Among the most significant buildings created at that time were palaces, such as *Oksaroy* in Shahrizabz, the *Bibi-Khonim* Mosque, and the *Guri Amir* Mausoleum, large part of the complex of Shohi Zinda, the Ulughbek Madrasah in [Samarkand](#).

Architects of the time paid a great deal of attention to the art of gardening and horticulture with greenery going in harmony with water and architecture.

In the 1648th century cultures the great architectural activity was concentrated in large cities such as [Bukhara](#), [Samarkand](#), Karmana, and [Tashkent](#). There was further development for residences, markets and caravansaries. The architectural buildings of Central Asia in the 16th and

17th centuries are very famous around the world. A few of them are Registan in [Samarkand](#), Minarai Kalon, Labi Khovuz, and the Ulughbek and Abdulaziz Khan madrasah in [Bukhara](#), and other.

Khiva became a fine example of Central Asian open-museum city in the middle of the 18th century when there were constructed large ensembles and buildings. The Tashkhauli palace (1830-38), the Muhammad of Olimkhon madrasah (1851-55), and Kakaminar minaret (1855) are some examples of fine architectural buildings of the city.

Residential architecture of an ordinary Uzbek citizen at the end of the 19th and the beginning of 20th centuries is very interesting. It consists of experience from the previous centuries and reflects local conditions and peculiarities of the region. For instance, an inhabited house in [Bukhara](#) has a closed character and is isolated from the street noise and dust. Its isolated rooms were built according to the weather changes and create a unique microclimate in both the heat and cold.

An increased terrace opened to the wind promotes the creation of a favorable microclimate in houses in Khiva. In Ferghana, for example, houses had sliding walls and shutters, and were decorated with niches, *ganch* (wooden architecture), and other characteristic conditions. The interior of national Uzbek houses was very simple, yet very rational and original. The national foremen carefully transferred the knowledge and experience from generation to generation.

In the second half of the 19th century, the regular national architecture was affected by the root principles of European architecture. There were new types of buildings - banks, schools, gymnasiums, universal shops, etc. The basic material to build thick walls was burned

brick, which gave stability during earthquakes. The architecture was eclectic in the majority of cases.

In modern [Uzbekistan](#), the material culture of more than 40 centuries has survived. The restoration school of Uzbekistan, which generated certain principles and traditions, has been established. In designing and construction, the appreciable use of national motives such as arches and domes are significant. Designs of new buildings are notable. The Alisher Navoi Opera and Ballet Theater in [Tashkent](#) by A. Shusev, and the " Tashkent " Hotel (now) by M. Bulatov are noteworthy in engineering terms.

The most complete reflection of modern principles and construction of new cities can be seen in Olmalyk, Zarafshon, Angren, and, especially, in Navoi. Considerable principles were kept during major restorations of historical cities such as [Samarkand](#), [Bukhara](#) and Khiva, which are known to the world community by their unique architectural monuments.

With independence came a new precondition for the development of national architecture and structural design. The development of the center of [Tashkent](#) became active. The capital has become unrecognizable. The central area, the *Mustaqillik* (Independence) Square, is constructed on a sample of many modern avenues, and intended for rare and important national parades. Currently it has modular metal towers with domes, a mobile amphitheater and panorama of [Uzbekistan](#) typed by electric lights. Even' year the main national holiday - Day of Independence - is celebrated here in the last night of summer with a variety of other events and activities carried out throughout the nation.

Navruz (celebration of eastern New Year) is carried out every year in Uzbekistan. The National Park of Uzbekistan in Tashkent was named after Alisher Navoi and was specially constructed for this occasion. The park has a large fountain with its axis in the center. There is an amphitheater with angular towers and domes; the bridge stands through the channel, and on a hill -the pavilion with a dome and sculpture of Navoi. On both parts of a central amphitheater restaurant "Navruz" (1995, P. Yakubov, V. Ostroverkhov, N. Batalin) is located. There is a huge building of national Parliament - Oliy Majlis (1997, V. Akopjanyan) next to this park.

Next to Ankor canal the north from the Mustakillik Square the concert-building "Turkiston" is situated. The main facade of this modern building is reminiscent of Oriental mosques and madrasah. There is a sculpture representing a legendary bird of happiness *khumo* (artist - B. Jalalov) in front of the facade.

Uzbekistan honors Amir Temur, the great ancestor of Uzbeks in whose era there was all kinds of architectural innovations and development. In Tashkent, Samarkand and Shakhrisabz, monuments were opened, and sculptures illustrated him for the first time.

The monument (I. Jabbarov, F. Ashrafi, B. Usmanov) in Tashkent is established in Amir Temur Square, his namesake park. It has his words written in the pedestal: Power is in justice." One of the ideological monuments is the Museum of the Temur Dynasty (1995, A. Turdiev), located on the northwest corner of Amir Temur Square . In the architecture of the museum, the theme of a Guri-Amir dome was maintained.

A horizontal dimension extends the proportions of a dome and a ceramics image, framing a building. The height of the dome is 30 meters, the diameter is 24x2 meters, and there is a huge luster in the middle of the museum. The dome is designed according to the traditional customs. On a light-blue background, the gold allocates stresses, which come from the Tilla- Kori Madrasah in [Samarkand](#). In an exposition hall Amir Temur's picturesque triptych serves as the main accent. The building is very close to traditional Uzbek architectural customs. New buildings in the [Tashkent](#) municipality (1996, F. Tursunov), and the Uzbek Parliament are fine examples of the classical style of architecture of public buildings.

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