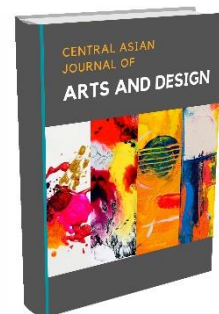




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The Unique Traditions and Rich Experience of the School of Architecture of the Fergana Valley

M. S. Zikirov

Senior Lecturer, Department of Architecture, Fergana Polytechnic Institute, Fergana, Uzbekistan

D. R. Tursunova

Assistant, Department of Architecture, Fergana Polytechnic Institute, Fergana, Uzbekistan

Annotation

The folk masters of the Fergana Valley have inherited for the new generations the rich experience of the traditions of the local school of architecture of the late XIX and early XX centuries. This is particularly the case in the diversity of architectural planning and decorating methods. The masters of Fergana did not follow the path of blind imitation, but only adopted the methods they were familiar with as a means of guidance. The main task of the architects was to build comfortable, cosy, beautiful houses in all respects for living.

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Introduction

The folk masters of the Fergana Valley of the late 19th and early 20th centuries have inherited the rich experience of the traditions of the local school of architecture for new generations. Although some researchers believe that Fergana's architecture is the result of a generalization of several styles, its peculiarities are obvious. This is particularly the case in the diversity of architectural planning and decorating methods. The masters of Fergana did not follow the path of blind imitation, but only adopted the methods they were familiar with as a means of guidance [1-4]. The main task of the architects was to build comfortable, cosy, beautiful houses in all respects for living .

Typical Fergana houses are relatively spacious and have a variety of styles. They are built to be compact and attractive, taking into account certain conditions [5-9]. If we evaluate the Fergana residential buildings from a modern point of view, it is not difficult to find qualities in them that are in harmony with modern requirements.

Materials and methods

The courtyard of the Uzbeks is a complete architectural ensemble. The fact that several pieces, each with their meaning, is inextricably linked with each other, ensured the formation of such an ensemble.

E-mail address: editor@centralasianstudies.org

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It is for this reason that in the general structure of the courtyards one can observe a striking commonality: on the one hand, they are spacious, spaciouly built, and on the other hand, they have maintained all-round inviolability [10-17]. Fergana dwellings of the late 19th and early 20th centuries consisted of three parts: a courtyard, a porch, and bedrooms. The ridge of rooms and porches surrounding the courtyard of the courtyard acquire a unique architectural sophistication. The walls were tidy, the floor was dry, and the ceilings were not comfortable enough.

The emergence of new building materials in the middle of the XIX century radically changed the style of construction of residential houses. Adlqomat, erected on the foundations, began to install window-frames in these houses and to cover them with domed tin roofs. Gradually, series-like, top-floor tim-shaped buildings emerged.

The interior of the houses would be associated with the external environment that surrounded them. Each house was built without a porch, and the porch was turned into a corner. The methods of decorating the interior of the room have changed, the processing methods have been simplified. The use of new building materials has played a positive role in the development of public housing [18-23]. Uzbek masters could not imagine a house without a courtyard. Because the courtyard scene was of vital importance in the family life of the Uzbek people. On hot summer days, the courtyard turns into a distinctive blue valley, where homeowners can always find work and relax. In addition, the courtyard was a source of sophistication, which embodied all the architectural elegance and sophistication. Fergana courtyards consist of a set of several residential blocks that are completely different from each other. Unity and integrity ensured the balance of the courtyards. The high-low-rebuilt houses and the distinctive caps on the muri's tip gave it a sleek look as opposed to fluency. Columns, fences, bars and window coverings play a special role in the formation of the artistic architecture of the late XIX and early XX centuries. With the carved lids of the windows and doors, the intricately patterned raised rafters of the porches squeezed out the glass frames over time. Instead of columns decorated with carvings, the chair, body, and moss began to be made of ordinary wood, which resulted in the settlements being deprived of local ornaments.

In furnishing the interior of the house, we see that the general principles of the artistic style typical of all the historical cities of the Fergana Valley have been added [24-31]. The rooms were mostly connected by two or three bolors, and no corridors were connecting them. The walls are lined with shelves and stacked with household items. The interior of the open room usually consisted of a net and a base. The three parts of the walls called the lower, middle, and honour were interpreted by the folk masters themselves. While some of the walls have been adapted for use, in some places they have been elegantly designed to be woven into the room. The lower part of the shelf is 80-90 cm. rising in height, the pillars of the shelf, i.e. the honorifics, were sometimes one meter. The door was mounted on a wall with a headboard, and on the opposite side, there were large shelves for beds [32-38]. Open spaces and shelves decorated with carvings and patterns are the main accessories of the wall. The honour of the roof at the junction of the wall and the ceiling is decorated with carvings or colourful patterns. In the 19th century, the influx of forest timber from the outside into Fergana completely changed the appearance of the ceilings. The transition to a modern style began with the addition of boards or additional processing to the honour. The ceiling cuts given in the drawings are an indication of how the process went. At first, it is obvious that the process of deformation has led to the fact that the ceiling images became more or less voluminous, solemn, artistically meaningful [39-41].

The base of the porch ceilings was still made by the same children. The beads are arranged in a straight line, with special beautiful patterns on the underside. Especially the single-basin, four-basin ceilings have a special charm. Large rectangular, polygonal, and transverse axis bulging ceilings were a wide picture [42-49]. Plaster and wood carvings were also used to decorate Fergana houses. In the 19th

century, ganch carving was especially widespread.

Due to the plaster ornaments, the decorative areas sometimes have the appearance of triangular sections, sometimes semicircular areas or multi-layered complex shapes. Other examples of carving have also been used: two-layer mosaics and two-layer elegant carvings in the graffiti style. Later, cast-in-place plaster also came into use. The carved paths are chosen according to the shape of the area where the ornament is painted: the panels are filled with Islamic patterns, the curbs are painted with geometric or floral patterns, and the panels are polished with almond or star images.

The carved ornaments in the old buildings are distinguished by the sharpness and elegance of the patterns, the bulge and the sensitivity to colours. Where ganch carving is widespread, murals are rare. The photos are based on traditional plant, branch and tree images. The most traditional of these are pomegranate, willow, apple, plum. Islamic and geometric patterns are also common. The flat, flattened bouquets are polished with traditional colours [48-52]. By the middle of the 19th century, the fine arts had reached the peak of their development. The paintings on this wall are distinguished by their free interpretation, the vibrancy of the flowers, the harmony of their colours.

Particular attention is paid to ceiling decorations. The patterns are chosen to match the shape of the ceiling, the size of the parts, and how they are arranged. The structure of the altar and honour is unique with the elegance and variety of patterns. They consisted of large-scale images, the bottom of which was filled with small floral patterns. Various entries, silent plates, medallions were used [51-55]. When painting ceilings, of course, some common colours played a key role. In Fergana, dark blue and dark red were the most common colours, while in the second half of the 19th century, the focus was on blue-green, red, and turquoise. Although the Fergana patterns are made in the local spirit, there are still traces of foreign patterns.

Using colour, which is a powerful spiritual tool, the masters were able to enhance the effect of the diversity inside the building. Many examples of Fergana ornaments can serve as proof of our opinion. While demonstrating the unique talents of Fergana masters, they have always maintained the originality and local basis in their work. The nineteenth century is the last stage in the formation of the interior of medieval homes. By this time, the series of patterns had become an independent artistic treasure, absorbing the symbols of different periods. Exploring this treasure allows us to learn a lot about the life of an entire period. In particular, the philosophical interpretations of the mortality of the light world are of particular interest.

Islamic patterns, such as flowers, branches, and trees, have symbolic, symbolic, and symbolic meanings. For example, the symbol of a flourishing garden is associated with such qualities as the beauty of life, happiness, well-being. The wavy plant stem symbolized the relentless creation and beauty of nature, the waves the violent flow of life, and the flower the beauty of the light world, the transience of this beauty like the life of a flower, and so on. In Central Asian patterns, shapes such as doira, girih, and triangles often served as symbols of deliverance from sacred insu rocks. Underwater and cosmic creatures are also widely used in symbolic expressions of animals such as snakes, fish, and birds. The branch in the vase is a branch, and the images in the bouquet are a symbol of the tree of heavenly life.

By the nineteenth century, many artefacts had lost their religious basis and few surviving evidence of the viability of ancient beliefs and symbols. The symbolic significance of patterns is not the only phenomenon. Some patterns have taken on a different meaning as well. While some have been used traditionally, others have become folk images, but in any case, they have been lifelong and have delighted people with their beauty.

Since the architectural and decorative series and forms that appeared at the end of the XIX century did not meet the requirements of the worldviews of this period, the masters naturally began to have a desire for innovation. Eastern flat style and western volumetric imagery serve as a stimulus for the realistic depiction of living landscapes in intertwined decorative art.

Conclusion

In conclusion, it can be said that today, with simplicity in the decoration of the interior of the house, new interpretations in the work of decoration are emerging. There are also qualitative changes in the execution of the image, namely: as the pattern lines become rougher, the images fade, the excess ornaments disappear, and the paint colours become brighter. Some researchers have attributed this situation to the crisis of decorative art. In fact, this is not the case, because due to the demands of life, obsolescence has receded and been replaced by innovation. It was a period of rethinking, re-feeling, re-interpreting everything. The future of folk art is facing inevitable qualitative changes.

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