

## ORGANIZATION OF PROTECTION GODS IN HISTORICAL CITIES

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### Abstract:

A number of complex issues related to the preservation of architectural monuments, providing them with a street system, urban planning structure, their reconstruction, landscape design for tourist purposes and a variety of uses should be included. These issues are extremely relevant and require in-depth research and design development by the architect in solving them.

**Keywords:** *architectural monument, protected areas, archaeological excavations, restoration, historical territory.*

### Introduction

The God of protection is, above all, a means of strengthening the planned compositional ties between the monument and its environment. In addition to establishing conservation deities, fully revealing the architectural qualities of monuments and creating favorable conditions for its perception, it also consists in solving the issues of modern use of architectural monuments, since the modern use of monuments is also of great importance in determining the dimensions and boundaries of conservation deities. These issues are intertwined because the rational use of historic buildings is one of the radical ways to ensure their durability. A number of complex issues related to the preservation of architectural monuments, their provision with a street system, urban planning structure, their Restoration,

Landscaping and variety of use for tourist purposes should be included. These issues are extremely relevant and require in-depth research and project work of the architect in their solution.



Figure 1 Bukhara city.



Figure 2 Samarkand City.

Several methods of research can be distinguished:

1. Study and research the plan structure of the city in the historical process of its formation. This study is carried out by archival materials, literary sources, a study of the planned solution of historical cities performed at different periods, as well as examining the preservation of objects in a modern state and its photofixation.
2. Analysis of the architectural and spatial structure of the urban complex, which includes its relations, scale ratio, spatial structure on the plan solution of the Square and streets.
3. Analysis of the construction of the city from the point of view of its historical-artistic and Urban Planning value and its modern state, taking into account the importance of urban planning as an architectural monument of individual complexes and buildings.
4. Determination of the boundaries of the cultural layer of the territory, which requires archaeological research.
5. Analysis of the vertical structure of the city complex, taking into account its perception from external viewing points and directions. To this end, the general boundaries of the historical center, that is, the area of the best view of the central architectural complex, are determined. In order to define the zones of perception of historical monuments and the zones of regulation of construction, an accounting and methods are developed that rely on the laws of perception. From this, the calculation of the level (the height of the monument, the eye of the Observer) is carried out in relation to the surface level, which crosses steep lines at right angles at all its points. When working on the project plan of the central parts of historical cities with monuments of history and culture, it is necessary to examine them in such a state that they belong to the necessary urban planning measures for the installation of order zones, as well as to the protection of historical and cultural monuments, their effective use, it is necessary to fully take into account the requirements for determining the historical and cultural value. In order to ensure the necessary conditions for a holistic view of architectural monuments in the reconstruction of cities, monuments of ancient culture, it is required to develop special measures for the creation of colliding protection deities (areas of architectural monuments)

and regulatory zones (zones of Special Order of renewable deities) in order to protect monuments and modern buildings in historical regions.

The use of the monument for modern purposes is a necessary and decisive part of the general project of Monument repair, which allows you to determine the conditions for their preservation and modern planning, as well as the organization of the demonstration of monuments to tourists.

As a result of the historical-architectural survey of the city, a system of historical Gods is developed, which are distinguished as follows:

1. Inviolable zone (historical-architectural reserve) - covers part of the territory of urban construction and landscape, united by the idea of general planning and an architectural composition with several monuments and buildings of historical value that preserve a certain historical environment.
2. Conservation God, or monument conservation zone, is the area that surrounds a large monument, in which the historical planning environment and landscape are maintained, the possibility of restoring their missing elements appears.
3. Construction regulation zone (or or orderly construction) –a zone adjacent to the protection gods, organizing an environment for historical and cultural monuments, helps to preserve the significance of the monument in the architectural and spatial structure of the city, and the observation of monuments provides favorable conditions for preservation.

New construction in the construction Regulation Zone is determined by the functional function of buildings, height and length, composition, Greening and landscaping indicator, tectonics, material, style feature and other permissible indicators. The delimitation property is specified for each specific zone relative to the monument depending on its condition.

4. Protected landscape (nature) zones - call for the preservation and restoration of the historical landscape and its harmony with the surrounding nature. In each of these gods, the issues of using buildings should be solved, taking into account their plan solution and architectural appearance.
5. Conservation municipalities include "Regulatory Authority", i.e., urban areas with a group of historic and modern buildings located near the vicinity of the authority. The central part of the city, where architectural monuments adjacent to new constructions are concentrated in the organization of regulatory deities, creates a special complexity. When organizing "regulatory gods", it is necessary to take into account the features of the historical and landscape situation in each of the cities and their centers. It should be noted that the construction of separate order deities of restoration should be coordinated with points of view of objects inside and outside the zone, which allow effective control over the formation of a building appearance(silhouette), while establishing the enrichment and expediency of the historically occurring appearance(silhouette)of the city with new multi-storey buildings.

In the project solution to the reconstruction of historical cities, it is recommended to distinguish between historical monuments and new construction “regulatory God”. Such areas of the city can be called a “separate order of restoration” or a building God of new buildings. The area of conservation gods for gardens is determined by the existing boundaries. Except for complexes of special artistic or historical significance, the protection gods for such gardens are determined taking into account the

restoration of outdated areas of the park, while in the organization of the protection deities of the palace and fortified garden-rog complexes, it is necessary to create a single protection God for the entire complex. It is necessary not to identify the artistic and cultural assets that have accumulated over hundreds of years, creating an inimitable image of Tashkent, but to inseparably enter between new buildings. The percentage of ancient architecture in the total stock of Tashkent structures is decreasing. The problem of compositional relations of the new large-scale structure with small ancient structures is not being solved. The interconnection of buildings, their location and scale in the historically arising architectural complex of Sheikh Khovandi Toxur, which has decorated the main highway of the city for centuries, is subordinated to a single architectural idea, taking into account the nearby residential areas and adjacent streets. Several rebuilt mausoleums have been preserved in the earlier Sheikh Khovandi Toxur mausoleum, including those of Sheikh Khovandi Toxur, Yunus Khan, Qaldirghochbi (full). On the cleared areas, new buildings and structures of administrative, educational and industrial importance appeared, which distort the image of the historically occurring spatial environment. The problem of the system of interconnecting structures established in different periods, that is, the organization of direct convergence of buildings in the state of the complex, has not been solved. The preserved and renovated remains of the Sheikh Khovandi Toxur complex did not take their place in the city's functional communications and its spatial system, remaining out of time and life.

The character of new buildings, designed by various design organizations, does not have a single urban planning idea, the architectural environment lacks precisely the integrity. One of the important reasons for breaking unity is the lack of conformity in the architectural environment of the main components of the environment that has arisen. The task of introducing preserved architectural monuments into modern construction, achieving the combination of old and new architecture, stood in the protection Hall of the complex of monuments of Sheikh Khovandi Toxur in Tashkent. The surrounding constructions that occurred, their character, Area limit the size of the conditions of viewing monuments, had a limited radius of influence and were difficult to perceive from a longer distance, taking into account the not very large heights of architectural monuments, in the project, this is a landscape in the God of protection, which allows you to preserve the atmosphere close to it and create comfortable viewing conditions

it is proposed to create a zone. The area proposed to be set aside for the establishment of a conservation God is a small area where a whole group of architectural monuments, named after the General name of Sheikh Khovandi Toxur, is located and preserved

is the area of the complex. The rest of the area, occupied by modern constructions, has no historical location and the possibility of restoring the constructions, as well as the historical environment and landscape. Within the boundaries of the territory reserved for conservation God, it is possible to partially restore the historical-topographic area god of the complex, as well as restore some elements of the landscape. In the development of project proposals, a close study of newly built buildings was carried out, in which a new system of architectural structure was formed among architectural monuments. The lack of coherent compositional interaction of "old" and "new" buildings greatly reduced the emotional impact of preserved monuments. The scope of the new and the old is incomparable, there is no connection between them, there are also no intermediate elements that ensure the transition from the old to the new. In the centuries, these monuments were separated from the surrounding low-rise buildings. Now they seem too small. The historical appearance (silhouette) of the Square was broken, the inconsistency of the proportions led to a pessimism to the general appearance. The newly built shops led to the loss of artistic value of architectural monuments. As if, the developing idea of symmetry of the mausoleum of Yunus Khan

perception had to guarantee integrity. But even this powerful means of organizing a purely spatial environment was powerless in such conditions. The scale unit is also of great importance for the integrity of the perception of the environment, but here it is also absent. Both the integrity of the environment and the composition and the overall artistic solution of the built buildings remained inconclusive here. Under the circumstances that have arisen, the restoration of the Square has its own complex laws.

The need arose to adopt favorable solutions for the establishment of a conservation area of monuments. In order for the spatial appearance of the Swallow and Sheikh Khovandi in front of the Toxur mausoleums to manifest in a new way, it is necessary to demolish the old building of the Islamic university hostel, which interferes with the general appearance of the monuments. Then their excellent architectural solution is manifested, from the side of the Yunus Khan mausoleum, view points are opened to observe the complex. So that the main focus is on architectural monuments

with the means of landscaping - plants, small architectural forms, it is possible to achieve a distance of modern construction. In this case, small details and partitions are not visible, buildings at great distances from the main observation points look intact.

The conservation project proposes two main access solutions to the "zone". An open passageway through the newly constructed high-rise building on both sides has been resolved by Navoi Street. The placement of these entrance gates in the surface construction of the street is somewhat doubtful. Monuments protection organizations and the Main Department of Monument Preservation should approach the location of this building with importance, it closes the view of Yunus Khan mausoleum from the side of Navoi Street, and Sheikh Khovandi brings non-compliance to the solution of spatial composition of the Toxur historical complex. Following the historical topographical plan, there were no additional constructions in the Sheikh Khovandi Toxur complex, and the mausoleum of Yunus Khan, a majestic, major structure of the time, was the central core. Given project a new look at the restoration work in the complex

offers. It can occupy the Square in hiyobon leading to the mausoleum. In this project, a ceremonial entrance with stairs is envisaged by Navoi Street. The landscaped hiyobon with the permissible application of small architectural forms should lead the viewer to the Square in front of the mausoleum of Yunus Khan, which played a key role in this God's transformation. This square is adjacent to the second entrance group, which is connected by the mausoleums of Kaldirgochbi and Sheikh Khovandi Toxur. the traditions of the compositional interaction of architectural solutions are used in the project. It is planned to bring to this square the buildings of the mosque, which were stored in different districts of the city. From an architectural point of view, new project solutions will be implemented here in the future.

A secondary entrance leads into the centre of khudud, from the side of Abdullah Qadiri Street, through the square where the Ethnographic Museum has been proposed to be placed, in addition to the two main entrances. There are small enclosed and semi-enclosed courtyards with hedges, where open passageways converge, warm and sun-shielding umbrellas and green spaces.

Proposals for the use of architectural monuments, which have preserved cultural heritage and embodied historical monuments, should find a new task for them, not only referring to their physical existence. This task should correspond to the spatial structure of the monument and not contradict its artistic figurative characteristic and historical combination. The main factor determining the next task of architectural monuments is the spiritual, ideological life of society, as well as its place in the modern urban spatial-urban environment. Sheikh Khovandi Toxur complex complex khududida review

the architectural monuments under construction belong to the group of mausoleums. Taking into account the features of tectonics and construction of these structures, it can be found that their adaptation for new tasks (as an object for organizing exhibitions of fine and Applied Art of various kinds) is variantinieng important. In this case, the image and structure of the monument can be preserved almost completely. The quality flavor of the facades and interiors is necessary landscaping the territory of the monument protection zone, the use of small architectural forms and landscaping with good varieties. The improvement project will be carried out at the stage of the technical work plan (TRP) in agreement with the General Directorate of Architecture and construction (GlavyaAPU) and the General Directorate for the preservation of cultural monuments (GlavNPU).

Thus, the Sheikh Khovandi Toxur complex protection zone project should be the main project for monument protection organizations in creating a full-fledged zone, which occupies a decisive place in the Tashkent historical-mekhmory complexes. Hazrati Imam architectural complex protection khududi and regulatory territory boundaries Khazrati Imam historical and architectural complex includes Barokkhan madrasa, unknown mausoleum, Suyunchkhan mausoleum, Juma Mosque, Moyi Mubarak madrasa, Chillachana, tomb entrance, pond, Kaffol Shashi mausoleum, Bobokhoji mausoleum, prayer hall mosques. The total area of the complex is about 8 hectares. The complex is connected with a tomb located in the Sebzor part of Tashkent, north of the former shakhristan, in the territory of the early medieval city, Rabod-Karakh, inside the outer walls of rabod.

Later, the tomb was left outside the city wall, which passed from Jinkoča to the south in the 12th-16th centuries. He then again entered the wall surrounding Tashkent until the middle of the 19th century. From here passed a large ancient road connecting the city with the northern raions, nomadic villages. The oldest monument of the complex is the Tomb of Abu Bakr Muhammad Kaffol Shoshiy, a propagandist of religion and Sharia in Tashkent. The mausoleum above the tomb was built on the site of the original construction here, a much older building that was destroyed in 948 Ah, 1541-42 ad. In the first half of the 16th century, a barokkhan madrasa was built south of the Kaffol Shoshiy mausoleum. A mausoleum with a simple dome with a small one was built here first. The characteristic cruciform plan and intersecting arches, the roof resting on the system of thyroid sails, indicate that this building belongs to the second half of the XV century and the beginning of the XVI century, later

a second, larger and elaborately decorated Dome, the mausoleum of Barokkhan, is built, the courtyard in front of which is surrounded by two lateral cells, and on the eastern side by a separate pedimented entrance. The first small mausoleum entered the new structure.

The dome of the Baroque main building consists of a cruciform-shaped vault covered with a dome that rests on a system of crossed arches and thyroid sails. In terms of architectural qualities, the Dome of the Baroque is among the great buildings of Central Asian architecture of the first half of the 16th century. During the Kokand Khanate opposite the Madrasa, in 1856-1857, the governor of Tashkent, Mirza Ahmad Qushbegi, built a small, 13-cell moyi Mubarak madrasa. Adjacent to the Madrasa is the Tilla Sheikh mosque, one of the jome mosques of Tashkent, which has been rebuilt several times. The Kaffol Shoshiy tomb covered a large area of shaded trees. There was a prayer mosque in the northeastern part of the Tomb. The khazrati Imam complex is a characteristic example of a historically occurring urban complex of Central Asian architecture. Its buildings are simple and simple. But the strength of the general impression is when they are deeply thought out and placed among tall trees, birch, poplars, grass and shrubs that grow among the graves. The egribugrisms of the chief hyobons gave the compositional layout of buildings its own freedom, such a layout of which is not accidental, it gives rise to certain plan solution nodes of the complex. Their important elements were large pools, sometimes with supas on the banks. All listed monuments are currently renovated and restored, with landscaping.

## CONCLUSION

Many positive works are being carried out by our state on the restoration of historical cities. In order to preserve the historicity of each city, the old neighborhoods located around them must be studied and restored. In each part and in the protection God of each existing monument, it is necessary to determine the gods and the regulation of modern construction. In terms of the use of architectural monuments, making proposals for the improvement of the territory, taking into account the arrival and departure of groups of tourists. The protection gods of the architectural monument of the Oqsaroy - XIV century, located in the city of Shahrisabz in the Kashkadarya region, any combination of the new urban planning environment with the elements of the ancient historical center leads to a slow change in the historical environment of the city. Therefore, in order to restore the center of the historic city, it is necessary to develop additional documents that ensure the preservation of historical-architectural and archaeological heritage. Such documents include project developments that define the system of architectural monuments protection gods.

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