

## FEATURES OF THE SAMARKAND FOLK DWELLING (using the example of Abram Kalantarov's house)

**Yuldasheva M.K.**

Associate Professor of the Department of Architecture  
SamSACU

**Kamilova M.E.**

Lecturer of the Department of "Preservation of cultural heritage"

**Mariana Muhamed Osman**

Professor of Urban Planning, Urban Policy and Management, Kulliyah of Architecture and Environmental Design, Kuala Lumpur, Malaysia

**Abstract.** The article examines the study of various aspects of traditional folk housing – one of the most interesting pages in the history of Samarkand architecture. Images of residential architecture of the XIX - XX centuries have come down to our days. Each house that has developed in a particular quarter (mahalla) of the city provides an example of peculiar approaches in the formation of functional planning solutions, decorative decoration of interiors and exteriors, landscaping of courtyard spaces of residential buildings.

**Keywords:** folk dwelling, courtyards, ganch carving, Samarkand house, ivan, mikhmankhona, bolokhona.

**Introduction.** The Uzbek folk dwelling, like a pearl shell, conceals the treasures of art inside the shell of deaf and featureless clay walls. Only sometimes an architectural touch — a shadow spot, a loggia, a lattice opening — enlivens the stingy surface of the street facade. And inside the courtyard, the visitor is greeted, in contrast to the dust and heat of the street, by the cool shade of Ivan, the greenery of the vineyard, cleanliness and comfort, instead of monotonous walls — exquisite spatial combinations, fine finishing of the details of ayvan and the room.

On one of the picturesque streets of Samarkand, in an old mansion that once belonged to the rich merchant Abram Kalantarov, built at the beginning of the XX century by architect E.O. Nelle in the eclectic style, there is a regional museum of local lore. The museum building is considered an architectural monument and is protected by the state. All the halls of the museum are arranged in a row, forming an enfilade. Its main expositions are the history and nature of the Samarkand region. Moreover, the museum's collection of unique exhibits can compete with the funds of larger museums in Uzbekistan, despite its regional status.

The appearance of the dwelling is characterized by spatiality, picturesqueness, scale and that special intimacy that is generated by the loving and attentive arrangement of each corner and detail. Even the most modest dwellings followed architectural traditions and provide fertile material for study. All kinds of folk art are involved in decorating the home — ganch and wood carving, ceiling and wall painting; works of artistic craft contribute to the same purpose: coinage and engraving on copper — trays, jugs, etc., ceramics — watering dishes, wood carving — chests and caskets. All these utensils are placed in special niches. In addition, the walls are decorated with various types of embroidery [1].

**The main part.** The local tradition was interrupted by the desolation of the city in the XVIII century, and the past, after that, the population brought from different cities the techniques of planning the settlement, so the

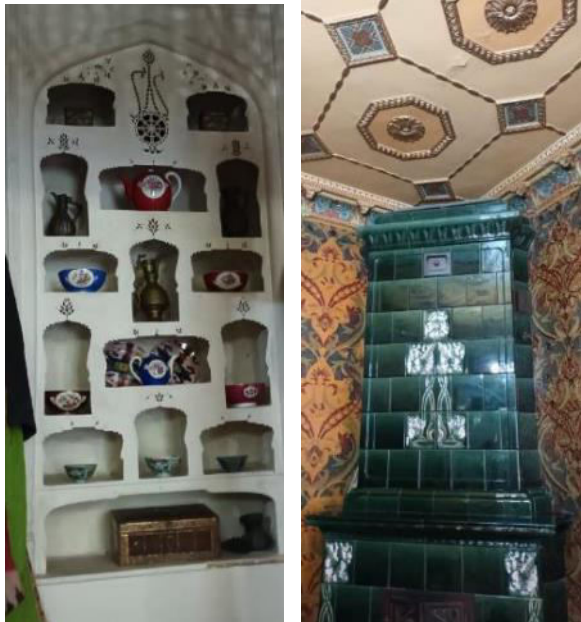
image of housing does not have integrity. Nevertheless, it is possible to give a fairly clear general description of its features. One or two rooms and a narrow anteroom (dahliz) were used in the architectural and planning structure of the Samarkand house. A single-column ayvan is most often adjacent to a building at an angle or to the end of the room. One or two of the walls of the rooms were made of a single-row frame; Thus, the number of wall niches is reduced compared to the Ferghana and Tashkent houses.[1]

Painting is very common and very colorful and interesting. The interiors of the building are always of great interest to visitors. Experienced craftsmen took part in its decoration — usto Kamol, usto Sadik, usto Hafiz and others. The construction of the mansion cost the owner of the house more than 130 thousand rubles in gold. Today, the mansion is rightfully considered an architectural monument of the early 20th century and is protected by the state. The bright and colorful mehmonkhona living room, like some other halls, has retained its original decoration. The cost of decorating the living room cost the owner of the mansion 16 thousand rubles in gold. [2].



**Fig. 1. The Museum of Local Lore in the city of Samarkand**

In the building, rooms and ayans with one or two columns alternate in a row. There are ayvans of Kashgarch with shutters and multi-column ayvans along the facade of the room, these are the techniques of the Ferghana type of residential building. The rooms are sometimes preceded by a narrow doorway, in large houses with perimeter buildings, winter and summer rooms of the appropriate orientation differ.



**Fig.2. The room is richly decorated with ganch carvings**

The walls of the double-row frame are equipped with niches with cells. Rooms in well-to-do houses are richly decorated with ganch carvings, ceilings have figured paintings, wall paintings have not been preserved and are found in small fragments, in niches, less often in the form of panels. [3]

The main element of the composition is a room with a single-column ayvan standing next to it. In a house between two rooms, ayvan is placed between them, in multi-room houses, the main group of rooms is built around the perimeter of the courtyard. The room opens directly onto the ayvan, adjacent to the wall, usually consisting of a single-row frame [4].



**Fig.3. The entrance part of the Kalantarov house**

The proportions of ayvans are traditionally ingrained — they are placed at the level with the roof of an

apartment building or slightly higher, narrow along the facade and equipped with a single column, supports that meet closely with wall consoles, so sometimes all this is cut from a single bar. The wood carvings, gantry lattices, and details of the columns are of a peculiar nature. In the interior decoration, the bright colors of the interior of the niches and the coloring of the panels, in the rich painting of the ceiling, the love of polychromy and contrast is manifested. [5]



**Fig.4. Two living rooms on the sides of the ayvan with shutters**

It should be noted that Uzbek and Tajik traditions are intertwined especially closely, which is where many features of the local school come from.

The house was divided into two halves; the male – "tashkari" and the female – "ichkari". The richest ethnographic material is presented here: clothes, embroidery, household utensils. This is a fascinating story about traditional national culture, customs and rituals with the help of authentic objects of decorative and applied art. [6]

The exposition was made with the money of the american Joint, so everything is skillfully and well organized. In addition, the interiors of the Kalantarov House themselves are of particular interest: an explosive mixture of Art Nouveau and Central Asian architecture. During the years of Soviet power, everything was badly worn out, but even today you can imagine what a stunning luxury it used to be.



**Fig. 5. An example of an Uzbek national dwelling**

**Conclusion.** Research on the cities of Uzbekistan, their measurements in cities and villages, revealed techniques for organizing indoor spaces, shadows and the shadow effect of architectural and natural elements. It was important in architecture. To create comfort in residential areas, aivans were mainly used as a structural element, having a higher height in front of the summer room than the winter one (Samarkand, Khiva). In another case, as in the Bukhara house, for example, the ivan was adjacent to the summer residence room-the living room ("mehman-khona") at right angles, located on the opposite side from the winter room and was a three-dimensional element. As a rule, the winter room was oriented to the south, southeast, the living room-to the east, northeast, and ivan – to the north.

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