

The Emergence of Gates in Urban Planning in Uzbekistan

(on the example of Tashkent city)

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ABSTRACT: In this paper considers the problems of origins of gates in the town planning of Uzbekistan (in exemplified by Tashkent city). Is modern symbolic gates with your functions symbolic character. In the oriental architectural system of town planning, did not planning the triumphal gates. On the contrary, was bults gates location with fortification walls.

KEYWORDS: modern symbolic gates, historical gates, Tashkent city, modern symbolic gates, Archaeological observations.

I. INTRODUCTION

A. Background and Need for the Study

As you know, "accent" and "wedding" are important in the formation of architectural composition. In the medieval architecture of Central Asia, such a role was played (mainly) by portals, domes, minarets, kayvans (the central overhang of aivan canopies), arches and vaults, and sometimes towers-minarets (dominant) or special artistically processed ornamental planes of the walls. In urban planning, these properties were developed through interconnected dominant volumes, like a system of defensive walls with fortress gates forming a specific urban silhouette. Thus, such vertical accents as fortress gates, domes and portals, - they were the main means that determined the architectural and artistic significance of the composition. Usually, the gates were constructed depending on the nature of the development of the city fortress, in the form of a detached, accentuating element. They created the continuity of the silhouette of buildings in the urban structure. Sometimes, to express special events, arches were built separately as "triumphal arches". This means, which is more characteristic of European architecture, was widely spread in the world in the twentieth century. Such little-studied facets of monumental architecture include the creation of monumental symbolic gates of cities. The oldest example of freestanding vertical structures (as an accent) can be observed in menhirs, dolmens of the Stone Age. "Portal-like" accents were subsequently formed in the support-beam structures of the Cromlech (Stonehenge). The scheme is a map of the city gates of Tashkent. However, the memorial (or triumphal) arches of the early Roman Republic are known only from written sources;

B. Problem Statement

However, the memorial (or triumphal) arches of the early Roman Republic are known only from written sources; at the end of the republic's existence, they stopped being built. Under Emperor Augustus, the construction of arches was resumed, which indicates the use of the architectural type of the distant past to express new ideas. These arches were erected in memory of the triumphs of generals or emperors. All memorial arches are extremely diverse in their composition, and the leading element in them, almost invariably, is a large passage covered with an arch in combination with an order. Examples include the arches in Aosta and Verona, the arches of Titus and the arches of Troyan in Ancona, the arch of Constantine in Rome. From the gates, purely utilitarian structures, even in ancient Greece, they began to build gates celebrating the triumph of the Olympians. For the Hellenes, the gate was the most vulnerable place in urban planning. During the Olympics in Athens, a wall was broken especially for the winner and a triumphal gate was created, which solemnly met the winner in the Olympics. According to the definition of the explanatory dictionary, an arch is a

memorial or triumphal temporary or permanent structure erected in honor of an event or person. Free-standing gates with one, two or three arched spans were built; sometimes, with two mutually perpendicular passages (tetrapylon). The beauty of the arch lies in its slimness and strict simplicity. And sometimes, on the contrary, in her pomposity. In China, Japan, Korea, and Southeast Asia, arches appear as decorative architectural elements. Since, in the architecture of the feudal society of China, there were honorary gates – "Pai-lo" freely standing on the streets of cities, as well as decorating sacred places, such as temples or burials (the gates of Gufu) [1, p. 340]. Gates are the most characteristic type of traditional Chinese decorative architecture, and there are such types of them as wooden and stone. These traditions have been widely used in Chinese and Japanese landscape art. Very characteristic are the stone stupa gates in Sanchi (India), which clearly demonstrate the transfer of forms of wooden architecture to stone. Zahiriddin Muhammad Bobur describes the Khotipul gate of Guvaler near Agra as follows: "When leaving the gate, an image of one elephant is drawn. For this reason, the expression "Khotipul" (khotiy-elephant, pool-gate) means in translation - elephant gate". Due to the fact that there are no symbolic gates in Eastern architecture, we can look for their prototypes in the gates of ancient cities and palaces. For example, the gates of the temple in Karnak (4th century BC), the Ishtar Gate in Babylon (5th century AD), etc. In Central Asia, the gates of fortifications were built monumentally, but they were functionally and artistically of a different nature than the "triumphal" ones. In the history of Central Asia, triumphal arches are not known, although in medieval written sources there is the concept of "Zafar toki", which means "triumphal arch". The city of Samarkand is the same age as Babylon, Rome, Athens. One of the earliest mentions of Samarkand dates back to the 4th century BC. Then the city was known as Marokanda, and had powerful defensive walls with a length of about 10.5 km. The Afrasiab gate was more than 10. The first information about the city gates of the pre-Islamic period of the city of Samarkand can be found from the works of Ibn Al-Faqih (IX-X centuries). In the early Middle Ages, there were 4 gates in Samarkand, and in the Middle Ages, the city already had 6 gates, such as – Ohanin, Feruza, Korizgoh, Huzha Ahror, Chorsu, Poikabok. These city gates were massive structures, and artistically decorated by skilled carvers as a primary object. On both sides, the gates were flanked by dense minarets tapering to the top. In addition to Samarkand, there were ancient gates built in the Middle Ages and existed in such large cities as Bukhara [6], Tashkent, Andijan [3], Kesh [2], Karshi [4]. At the same time, by the middle of the IX century, Bukhara had grown geographically and a new structural part of the city was formed - Rabad, which included Ark and Shahrstan in its territory. In 849-950, Rabad was surrounded by an outer wall with 11 gates.

II. SIGNIFICANCE AND RESEARCH QUESTIONS

A. Purpose and Significance of the Study

These gates connected Shakhristan and its center Chorsu, with Registan Square by a system of streets that passed through the centers of guzars artisans. In the Middle Ages, for example, the gates of the Bukhara Arch also had symbolic meanings. The medieval gates of Khiva, especially the (somewhat decorative) Koshdarvoz gate, give the monuments of the city an additional flavor. They organize the silhouette of the building. Fig. 2. Freedom Arch on Independence Square in Tashkent (view from outside and from the square). Most of the Tashkent bazaar was located a thousand years ago in the inner suburbs. It was surrounded by a wall, in which, according to some sources, 8 gates were arranged, and according to others, 10 gates. The following names of the gates in the walls of the inner rabad were known: Hamdin (Hamdun or Ahmad); Iron (Akhanin or Khudid); Emir; Farkhan (Ferghana); Surkede, Kermanj (or Karmabaj); Sahla, Rashidzhak streets; Khakan streets; dikhkan Castle (Qasr-ul dikhkan or Kush-dikhkan). The length of this wall is not exactly established but 2 gates were located at the recent cemeteries of Sheikhtauri Khoja va Khoja. The outer suburb was surrounded by a special wall, in which Arab geographers mention 7 gates: Faragket (eastern); Hasket (Khas ferry to Syr Darya); Sekendijak; Iron, Bakerdijak; Sekrek; Sagrabad. The territory of the suburb was built up less and included many orchards.

Archaeological observations of the 50s of the last century (according to M.E. Masson, [11, p.106]) showed that the former Shakhristan was in desolation for some time in the first half of the 13th century. It was this, later, that facilitated its internal redevelopment, which was expressed in changing the direction of one of its main street thoroughfares, and in moving its eastern facade to the north of the city gate. In the 15th century Tashkent had a citadel, and in addition, it was surrounded by a fortress wall with several gates. During the 16th century Tashkent had about the same size as in the 15th century. In its city wall, on which projectile artillery guns (sangandoz, i.e. stone-throwing) were installed in different places at that time, there were several gates: Parkent, Samarkand, Kukchinsky, Shavli and others. These gates, by the

way, served as a place where the heads of slain enemies were displayed. At the end of the 16th century, Registan, or New Gates are also mentioned.

B. Research Questions

The study aimed to answer the following research questions:

- 1 Archaeological observations of the 50s of the last century?
- 2 symbolic gates of historical cities of Uzbekistan?

C. Limitations of the Study

In 1740, life in the city was concentrated mainly in the central part, called "old Tashkent", where bazaars and most of the residential buildings were cramped behind six gates. In the old wall surrounding suburban neighborhoods, there were 8 gates, part of which was made of brick, and part was made of wood. Since the 18th century Tashkent has been known as a city consisting of 4 parts: Sheikhtaur, Sibzar, Kukcha and Beshagach, that is, "Chorhakim". The complex of monuments in the southwestern part of medieval Shahristan (the Cathedral Mosque of Khoja-Ahrar, Juma-mechat, Kukeldash Madrasah) was located near the western gate of the former Shahristan, or inner city, which was cut from west to east by a large street. At one end, it rested on the gate of Abul-Abbas, and at the other – on the Juneid gate, named after the 2 Arab governors of Khorasan of the 8th century. This street coincided with the modern Viloyat Street in the direction, but went somewhat south of it, so that the eastern gate of Shakhristan was located south of the modern national drama theater. The gates of the southern wall of Shahristan, called Kesh, were located at the modern steep descent in the middle of Kalyandarkhaninskaya Street.

In scientific research devoted to the symbolic gates of historical cities of Uzbekistan, the problem of the development of the old town zone occupies an important place. However, until now, they have mainly covered issues of a historical nature, and the problem of updating the territories of individual architectural monuments and, especially, the methods of creating accents, remain poorly studied. The artistic palette of the development of a modern city is one of the important features of its formation. The basis of these features is the plastic of monumental architecture. The traditional old-town frame, which began with the city gates, passed through the street buildings, branching out into the inner-block spaces and rested on the shopping facilities located at intersections.

III. LITERATURE REVIEW

The author's research shows that the main drawback in the practice of domestic reconstructive urban planning of the 2nd half of the twentieth century was the methodological approach that led to the transition to new principles of industrialization of urban planning, while excluding traditionalism. The authoritarian method of governing the country in the twentieth century imposed the principles of declaring a development program from the center. An unsurpassed example of this practice were the SNIPs and other regulatory documents that largely ignored traditions and other regional conditions [6, p.5]. At the same time, architecture and architectural creativity have become completely dependent on time-lagged construction equipment and technology. This gave rise to a tendency of blind imitation of the architectural achievements of the central cities of the former USSR, and through them, – and samples of European culture, to the detriment of regional traditions. This can be seen in the structures of entrance signs and symbolic arches of cities and other populated areas. However, the issues of preserving the historical environment are completely ignored. In recent years, in the republics of Central Asia, in connection with the entry into an independent path of development, interest in the national heritage has increased immeasurably, in which monumental architecture rightfully occupies one of the leading places.

A. Professional Learning Communities

For the architecture of Central Asia is rich in outstanding, deeply original works of great value in architectural, planning, artistic and constructive relations, embodying folk traditions. In modern architecture, there is a tendency to erect such symbolic forms as purely decorative portals of domes, arches and minarets. Symbolic gates have been especially widespread in recent years. They can be found between the borders of adjacent territories (for example, gates on the border of Tashkent and Shymkent regions, between the Samarkand and Turkmenistan borders, Tolimarjon), between viloyats (for example, between Samarkand and Kashkadarya viloyats), at the entrances to cities (for example, the entrance to Bukhara, Urgut, etc.), and in front of individual settlements, farms, large enterprises, and even mahallas (for example, the mahalla - Samarkand darvoz in Tashkent). In this regard, the question arises about the study of the artistic orientation of this trend. The building materials used in the construction of the gate are, as always, made of burnt brick. Modern AKPA materials are also used. By appointment, today's gates do not serve as a defensive structure, but as a purely symbolic sign and triumph (independence). Since the main purpose of these gates in modern architecture dictates the primacy of the "artistic means", gates in cities do not repeat each other with an architectural solution. They should emphasize the "historicity" and "phenomenality" of each city. The large arches in front of the guzars of the mahallas seem to remind: the motherland has thresholds and the city is not without gates.

IV. METHODOLOGY**A. Research Design, Participants and Instruments**

As you know, in medieval urban planning, special attention was paid to the construction of defensive walls and gates. "Darbaza" was the name of the main gate of the cities of the East. There are documents in the archives about the construction of the gates of the city of Tashkent since 1282 Hijri. They, according to their purpose, were of primary and secondary importance. Their construction was carried out under the leadership of the mayors. Local master architects, blacksmiths, foundry workers, wood carvers, engravers, masons, and ordinary builders worked on the construction of these fortifications.

B. Data Collection

By the middle of the 19th century, the city had over 60,000 inhabitants. Its new outer wall, built by Beklarbek, with 12 gates and two passages, had a circumference of up to 14 km. The gates were as follows: Lyabzak, Takhtapul, Karasaray, Sagban, Chigatoy, Kukcha, Samarkand, Kamolon, Beshagach, Koymak, Kokand and Koshgar. It is known that in the 10th century Tashkent was surrounded by a wall with 12 gates: in the southeast - Kamolon, Besh-Ogoch; in the northeast - Labzak and Kashgar; in the east - Kokand, Kamysh; in the south - Samarkand, Takhtapul, Khoja Kutch; in the west - Kukcha and Chigatoy, Sagban and Karasara, etc. The city at that time had an area of 30 km. The gates became artistic symbols and architectural monuments of that time. Many of the names marked by them are still used today to designate those points where the gates were once located.

V. DATA ANALYSIS AND FINDINGS**A. RESEARCH QUESTION 1: Gates of the east.**

The director of the central archive of the capital, A. Makhkamov, claims that all these gates had their own history and keepers of silver and gilded keys to them. For a long time these nominal keys taken out by the conqueror Major-General Chernyaev were kept in the museum of St. Petersburg and only in 1933 were returned to their homeland [9, p.3]. The author's research shows that the architecture of symbolic gates has its own peculiarities. Therefore, an important task is to study the issues of the relative position of the gates in relation to the building, the composition of groups of rooms, dimension, scale, features of the use of materials and a number of issues of a spatial nature. In the future, it is planned to

restore the Samarqanddarvoza gate as one of the symbolic gates of the city of Tashkent. Recently, 3 medieval gates were restored in Bukhara. Apparently, it is necessary to raise the question of restoring some medieval gates of Tashkent, Samarkand, Shakhriyabz and other historical cities.

VI. CONCLUSION AND IMPLICATIONS

A. Conclusion and Study Implications

Our capital is expanding day by day today. The international prestige of the capital of Uzbekistan has also increased significantly. It is rightfully called the "gate of the East". Several symbols have been created in the capital. For this reason, an Arch of Good and Noble Aspirations has been installed on Independence Square. Its length is 150 meters; 16 columns are decorated with white marble.

B. Recommendations

Grandiose construction and landscaping give a different look to our capital, but also according to the eastern traditions of the peoples of Uzbekistan, the construction of symbolic arches and exit signs continues. To date, the gate has ceased to be a city-forming element, but most likely it is a matter of our national ideology.

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1. Harmonization of visual and artistic means in the architecture of Uzbekistan/ scientific monography/ ISBN 978-9943-322-79-0. Tashkent: “ San’at”, 2010. -P. 232. (in Uzbek)
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