BG Pulse Journal USA
ISSN:1947-2536 http://www.bgpulseusa.com/index.php/bg

EXPERIENCE OF ADAPTING AND REUSING ARCHITECTURAL MONUMENTS IN THE RECONSTRUCTION OF HISTORICAL ZONES

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Abstract: The article is devoted to the problem of preserving and adapting architectural monuments in the historical cities of Uzbekistan — Bukhara, Samarkand, Khiva, and others. The author emphasizes that these unique architectural ensembles constitute an important part of the world cultural heritage and require a special approach in the reconstruction of urban centers. It is noted that the preservation of heritage should not be reduced to passive conservation, but rather presupposes a continuity-based development that integrates monuments into contemporary life. The article examines the establishment of protected zones (the reserve zone, the zone of regulated-regime development, the zone of regulated development, and the zone of the protected landscape), urban-planning aspects, and the economic expediency of adapting monuments for the needs of tourism, museum activity, public catering, craft workshops, and other modern functions. Examples of the use of monuments in Bukhara, Khiva, and Samarkand are provided, and reference is made to both domestic (the "Golden Ring" project) and foreign experience. Particular attention is paid to the need to develop directive documents for large reserve territories and to the careful integration of historical ensembles with new development. In conclusion, the cognitive and aesthetic value of old architecture — which cannot be replaced by modern forms — is emphasized, as well as the importance of the competent adaptation of monuments for preserving the architectural-artistic appearance of the cities of Uzbekistan.

Keywords: architectural-artistic image, Bukhara, urban planning, protection zones (reserve zone, regulated-regime development zone, regulated development zone, protected-landscape zone), historical cities, architectural monuments, adaptation of monuments, reconstruction of historical centers, Samarkand, preservation of cultural heritage, tourism, Uzbekistan, Khiva.

In the world-famous historical cities of Uzbekistan — Bukhara, Samarkand, Khiva, and others — a large number of outstanding architectural monuments of the past have been preserved. Many of them are unique works of world architecture that have survived almost in their original form. These architectural ensembles are objects of close attention from a great number of researchers — orientalists and archaeologists, historians and art historians, architects and restorers. An expression of our state's attitude toward the cultural-historical heritage was the Law "On the Protection and Use of Objects of Cultural Heritage," adopted by the Oliy Majlis of the Republic of Uzbekistan on August 30, 2001.

The complex problem of reconstructing the historical centers of ancient cities, which contain centuries-long layers of architectural and urban-planning monuments, requires a comprehensive solution to the questions connected with it. The preservation of architectural monuments must be understood not as the passive conservation of what already exists, but as the continuity-based development of what exists, in which the accumulated cultural values are not lost.

The artistic expressiveness of a historical city depends, above all, on the aesthetic merits of its ensembles and on their state of preservation [1], on the preservation of the architectural-artistic heritage of the historically formed ensemble, and on ensuring the viability of the center of the city being reconstructed.

The adaptation of architectural monuments, in addition to its aesthetic, artistic, and ideological aspects, also has a serious economic basis: monuments can be actively used for the needs of contemporary society while simultaneously being preserved and bringing the state significant income through the development of tourism, and, moreover, providing savings on funds that would otherwise be spent on new construction. Cities must be ready to receive many thousands of tourists, for whom an encounter with architectural monuments is the goal of their journey and a means of becoming acquainted with the culture of the country and its people.

The rapid growth of cities that have preserved their ancient appearance confronts design architects with the problem of preserving cultural monuments. This problem is also specific to our cities. Whereas previously the limited scale of construction within the zone of architectural monuments did not provoke sharp conflicts, at present one is forced to record regrettable instances of irreparable errors [2] and of an incorrect attitude toward the fate of architectural monuments. For this reason, in recent years much attention has been devoted in our country to questions of defining protected zones of regulated development around architectural monuments. For each specific monument, ensemble, or complex, research and study are required into the possible ways of creating protected zones, taking into account all the particularities of design proposals for the improvement and ordering of the adjacent territory. On the basis of historical-architectural research data for a given area, a system of protected zones is developed, which is subdivided into: a reserve zone (a historical-architectural reserve); a regulated-regime development zone; a regulated development zone; and a protected-landscape zone. In each of these, the questions of how buildings are to be used are resolved with regard to the specifics of the layout and the architectural appearance of the buildings, and to the city's need for one or another functional group.

For certain large reserve territories (the ancient centers of Bukhara, Samarkand, and Ichan-Kala in Khiva), it is necessary to develop directive documents that establish the boundaries of permissible changes and contain guidelines for determining the protected zones of architectural monuments.

Of paramount importance in the protection of monuments is the resolution of urban-planning questions, by means of which it is possible to ensure favorable conditions for the operation of buildings, guaranteeing the preservation of the objects within the structure of the new city, in surroundings thoughtfully considered in terms of scale and function. It is important to correctly shape the functional structure of the developing city, closely linking it with the tasks and possibilities of the contemporary use of cultural monuments, which create a particular architectural-artistic image of the city.

One of the forms of preserving architectural monuments is their use for contemporary functions, since a successful adaptation is one of the most effective means of conserving buildings and incorporating them into modern development without detriment to their functioning as artistic and cultural values.

At present, many historical-architectural monuments in our country are not in use, even though there are wide possibilities for their adaptation. The principal form of their use today is the adaptation of architectural monuments without altering their structure and aesthetic merits [3]: as architectural exhibits (unique monuments and ensembles); as museums (highly artistic architectural monuments that possess a suitable planning structure); and as institutions of broad purpose (hotels,

restaurants, cafés, teahouses [chaykhanas], administrative buildings, institutions, art workshops, dwelling houses, exhibition halls, and so on).

For example, in the project for the "Golden Ring" route (chief architect M.A. Orlov), provision was made for adapting monastic ensembles (the Iversky Monastery in Novgorod, the Pokrovsky in Suzdal, and the Rozhdestvensky in Rostov) into hotels and tourist institutions [4].

Foreign experience in using architectural monuments for tourist purposes can also be applied under the conditions of the Republic of Uzbekistan. The ancient part of Bukhara is an architectural museum of the architecture of Central Asia, where almost all types of architectural structures have been preserved, from the 9th to the beginning of the 20th century. The Ark fortress, the covered markets, the complexes of monuments through which the main pedestrian route to the ensemble of the Kalyan Mosque passes, the remains of the fortress wall, and the old residential development — all of this is a valuable fund that can and must be reconstructed and adapted for contemporary needs.

At present, some of these structures have a museum purpose: in the Ark fortress, exhibition halls operate that tell of Bukhara's past. The trading domes have retained their purpose to this day, and various shops are located within them. In them, one could also set up workshops for the production of national souvenirs and equip studio-workshops within the premises for the making of ceramic and pottery wares. The proposal to adapt many madrasas into hotels is debatable. For the sake of their preservation, it is indeed advisable to use certain of these monuments for such purposes, while others may be left as objects for viewing.

The two-story madrasa buildings can be used as tourism institutions. The courtyards of single-story madrasas, however, are best suited for the organization within them of summer teahouses [chaykhanas], cafés, and restaurants with national cuisine and service staff in national costumes.

In Khiva, a number of monuments function as museums. In the neighborhood [quarter] museums, after restoration, one could place libraries with reading rooms, museums of local lore, and the like.

The situation is more complicated with the Ishrat-Khana mausoleum in Samarkand. In the distant past, the territory on which the mausoleum is located was one of the most beautiful places in the city, since around it a park had been laid out with alleys, a hauz [reservoir], and flower gardens. At present, disorganized residential development has arisen around the mausoleum, hindering work on its possible reconstruction.

Analogous, well-studied structures exist in Bukhara. These are the Ismail Samani mausoleum and Chashma-Ayub. At present, as a result of a correct approach in resolving the overall ensemble, they have organically become part of the structure of a park.

It is difficult to underestimate the cognitive role of the architecture of old cities, since the benefits of the modern city cannot replace the human being's natural longing for nature, for the products of craft labor, and for an object-filled environment different from the geometricism of the lines and forms of contemporary architecture. For this reason, the role of preserving, correctly using, and competently adapting cultural and architectural monuments in the historical cities of the Republic of Uzbekistan being reconstructed is evident — for the sake of shaping their architectural-artistic image and the organic integration of historical ensembles with contemporary development.

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