



Afrosiab, Panjikent monuments interior solutions

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ABSTRACT

There are rare ideas about the culture and way of life, dreams, aspirations and places of residence of the peoples of Central Asia. To make design amazing, unique, and beautiful, we need to focus students' attention primarily on the study of folk arts and crafts, and shape the Central Asian design specialization.

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Afrosiyob, Panjikent yodgorliklarining interyer tarixi

Kalit so'zlar:

dizayn,
O'rta Osiyo dizayn interyeri
tarixi,
Afrosiyob,
Varaxsha,
Panjikent,
turarjoy,
poygoh,
tuynuk,
tashnov.

ANNOTATSIYA

Markaziy Osiyo xalqlarining madaniyati va turmush tarzi, orzulari, va yashash joylari haqida kam uchraydigan fikrlar mavjud. Dizaynning hayratlanarli, betakror va go'zal bo'lishi uchun o'quvchilar e'tiborini, birinchi navbatda, xalq amaliy san'atini o'rgatishga qaratishimiz, ularning tafakkurida Markaziy Osiyo dizayn ixtisosligini shakllantirishimiz kerak.

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Интерьерная история Афросиаба, Пенджикентских памятников

АННОТАЦИЯ

Ключевые слова:

дизайн,
история среднеазиатского
дизайна интерьера,
Афросиаб,
Варахша,
Пенджикент,
жилище,
база,
дыра,
ташнов.

В статье предлагаются редкие представления о культуре и быте, мечтах, стремлениях и местах проживания народов Средней Азии. Чтобы сделать дизайн удивительным, неповторимым и красивым, нужно сосредоточить внимание студентов в первую очередь на изучении народных художественных промыслов, сформировать среднеазиатскую дизайнерскую специализацию.

The reforms and changes taking place in our country are also affecting this area. Our President Sh.M. Mirziyoyev noted the implementation of the state program on the development strategy of the new Uzbekistan for 2022–2026, and on the basis of this program will pay great attention to the development of social spheres, arts and culture. It is one of the main arguments of our views. As our independent Uzbekistan achieved great success, the term design began to be used in the media. The Ministry of Higher Education of the Republic of Uzbekistan, the Academy of Arts of the Republic of Uzbekistan and design faculties of higher educational institutions have been established. From the 60s to the 70s, lectures on design were given at art and architecture schools. There are many books, textbooks, manuals and articles on art. But there are not enough books, textbooks and articles on the art of design interior and the history of design interior. Existing articles, books, and textbooks also cover one aspect of design or focus solely on design theory. In the text of articles, books and textbooks publishing today, it is rare to find ideas about the culture, way of lifestyle, dreams and places of origin of the peoples of Central Asia. Therefore, educators and learners search for information on the history of Central Asian design interiors, the global network, and the history of folk arts and crafts in books on art, archaeology and architecture. It is about overcoming this problem, at least in part, and educating our youth in the spirit of patriotism. The word design is often used today. When it comes to interiors, architecture, clothing, televisions, cell phones, and cars, their designs are valued. Have you ever wondered what the word design is?! What does it mean?! These questions are addressed in I Oregon’s dictionary: “Design – the design of the car, the interior of the room, ensuring that the items are functionally comfortable, economically inexpensive and mind-boggling, unique and beautiful”.

Italian architect and interior designer Gio Ponti believes that the purpose of design is to create a world of beautiful shapes and objects, which should reveal the true nature of development. So far, more artists, interior designers and architects are working on the design. Artists and architects can work as designers in any field. There are now specialized higher education institutions that train designers. In particular, teachers of the National Institute of Art and Design named after Kamoliddin Bekhzod and Namangan Engineering-Construction Institute “Interior Design” is making a worthy contribution to this area. After all, there is a great need for design specialization in our country. At a time when our country is transitioning to a market economy, designers have a great

responsibility. The designer is a necessary specialist in the development of the state and enterprise economy. That's why many large foreign countries pay a lot of attention to design. To form a Central Asian design speciality, we need to focus the students' attention, first of all, on the study of folk arts and crafts. The peoples of Central Asia have a rich cultural and spiritual past and have been constantly searching for centuries to create a functionally comfortable, solemn, and beautiful environment that is spiritually rich, taking into account the available natural resources. Their unique patterns and drawings tell about the cultural past of the peoples of Central Asia. Local materials provide the basis for understanding the properties, shapes, patterns and meanings of objects, and the use of colours. In short, an expert who does not know the culture of the people of Central Asia can never innovate!!! Man, in turn, tries to adapt to the environment in which he lives. Because he spends most of his life here. A comfortable and beautiful environment inspires a person and encourages him to live a beautiful life, to create beauty. Our ancestors improved the places where they lived and spent a lot of time in any conditions. The dwellings were built in ancient cities, interconnected in places.

Archaeological excavations have uncovered two types of rooms. Some are elongated, while others are rectangular or have equal sides. In Afrosiyab, Varakhsha and Panjikent districts, for example, square houses are more common. A guest is expected in such rooms. The house in Panjikent is historically square and has a sofa around the room. There are four columns in the centre of the room. Between the columns, the beams are arranged in several rows across each other so that the middle part of the ceiling is domed. There was an open hole in the middle of the dome.



Monuments of Afrosiab



Monuments of Panjikent

The corner of the room from the early Middle Ages and the Middle Ages was decorated with characters, works of applied art, and cotton fabrics. Naturally, the residential buildings were demolished and rebuilt by the landlord over time. Turned into ruins as a result of wars. That is why we do not have enough information about the interior design and decoration of medieval interior solutions. The 10th–11th century houses found by archaeologists in the Khuttal oasis between the Panj and Vakhsh rivers are clear examples of this period. These houses have sofas along the walls of the interior of the room. The walls are decorated with elegant ganch patterns. At the top is a picture of columns joined by burls. The pattern uses white, blue, red, and colour. It is impossible not to pay attention to one more thing, the custom of dividing the wall surface of the room with the picture of the columns is still preserved in the mountain villages of Qorategin. At the heart of this pattern is the desire to give the room a solemnity, grandeur, as in administrative buildings, to connect it with the natural landscape. According to our scientists, the houses built in the XIX–XX centuries have preserved the structure and decoration of medieval houses. In the construction of houses built in the XIX and early XX centuries, the whims of nature, and the presence of natural materials were taken into account. Positive aspects of the traditions discussed over the centuries have been accepted. Housing is divided into winter and summer into cities and even mountain villages. The summer rooms are high, large and built to face the sun. In Bukhara, for example, summer rooms are to the north and winter rooms are to the south, to the south or west. The hospitality of Bukhara houses is also attractive. Such a room occupies part of the interior in the form of an antenna (shelf), or on one side of the interior is installed in the form of a royal shelf. The narrow wall on it is divided into three or four sections (tahman and shelf). There are windows on the wall facing the courtyard, and shelves on the wall opposite. The interior floor is divided into a roof and a basement. The base is a little lower, with a groove in one corner. There is a pipe at the entrance to the interior. In mountainous areas with harsh climates, summer and winter khans are generalized. As a result, the house consists of one large room. An example of this is the houses in the mountainous Badakhshan. The interior of the room occupies a large area (sides 7x7, 8x8, 9x9, even 10x10m). There is a small base in the middle of the interior,

surrounded by sofas. The platforms come in different heights depending on the function. The ceiling in the middle of the room has a dome shape due to the reduction of the beams and their diagonal installation relative to each other. There is a small hole in the middle. Light streamed from the hole into every corner of the room. There is a hole in the floor about the hole in the room. The rainwater from the hole flowed directly into the ditch.

We need to understand the essence and ideas of modern design and create an understanding of it in the minds of the audience. One of the current problems is that modern design does not significantly affect the minds of many people, historical solutions are not sufficiently studied, which means that they are not familiar with the work and creative path of designers working in this area. The fact that over time the work of designers has found its place among art enthusiasts, and the study and analysis of the cause of innovations in his works, shows the relevance of this day in the understanding of modern design today.

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