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Formation of Traditional Residential Buildings of the City of Margilan

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ABSTRACT: The residents of Margilan city have formed folk architectural traditions in the restoration of housing, strictly adhering not only to the natural and geographical conditions and climatic factors but also to the spiritual values and traditions. This article discusses the formation, history and constructive solutions of traditional residential buildings in the city of Margilan.

KEYWORDS: national, Historical, city gates, architecture, Margilan.

I. INTRODUCTION

Margilan is one of the historical cities of Central Asia, located in the centre of the Fergana Valley. The city is 15 km from the regional centre Fergana. It is on the northwest side and covers an area of 4083 ha. population 220,000 people. The city is located at an altitude of 445 meters above sea level. In the 17th century, the perimeter of the city was 25 miles long, 24-25 meters high and 12-13 meters wide, surrounded by a fortified wall. At that time, the territory of the city averaged 144 hectares. There were 12 gates around the city. They are:

1-Ma'az ibn Jabal, 2-Nadirmat, 3-Toshlaq, 4-Khotin ariq, 5-Bahrin, 6-Gulchaman, 7-Mashad, 8-Eshan gate, 9-Altariq gate, 10-Sarmozor, 11-Sukhtepa and 12 -Chimyon gates [1].

By the second half of the XIX century, there were more than 220 mahallas in the city, 6 markets, 30 community centres (guzars) and 37 mosques. In addition, 55 cemeteries are registered in the city. In 1897, the city's population was 36,000.

According to the research of the ethnographer A.K. Pisarchik, the main ancient tower of the city was built in the XII century by one of the rulers of the Karakhanid dynasty, the Red Lion. According to him, during the reign of the Red Lion, he ordered the construction of such towers in 11 cities. The tower, built in the early 12th century, was preserved until the early 19th century, and its height is 25 arm span or 37.5 meters. According to him, one arm rested on an octagonal chair, and the remaining 24 arms formed the bulging body of the tower [7-8]. According to the architectural style of the time, the tower is connected with a domed round cage - a pavilion. The city's ancient minaret must have been built in front of the city's mosque.

II. MATERIALS AND METHODS

While giving information about mosques and madrasas in Margilan, A.K. Pisarchik also researched who built them, when, at what time, and according to what plan [4].

For example, writing about the Khanakah Mosque, built-in 1790, which is famous as one of the rare monuments of ancient national architectural traditions, he noted that the mosque was renovated in 1865 by famous Margilan masters Isfandiyor, Kasimkhoja, Mirzarahim Najjar. The architects of Margilan were the main trusted masters of the people in repairing the city walls and gates, which defended the city from external enemies. Four centuries ago, the cotton walls surrounding Margilan were 12 meters high and 3 meters wide.



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Interestingly, while informing the researcher about the city fortress, the informant noted that four or five hundred years ago Margilan had four gates that were entered from the south, north, west and east.

It is known that in medieval architecture, the most intricate and magnificent palaces, madrasas and mosques were built on the basis of their own design, often called engineers or architects. In fact, the titles of engineer and architect were used more than those of the more experienced, well-known and famous architects. For this reason, while studying the experiences of masters with extensive knowledge and experience about the ancient architectural monuments of Margilan, A.K. Pisarchik followed the instructions of the masters in interpreting every term and phrase specific to national architecture [4].

The rich experience of the master architects of that time in the study of architectural monuments built in the national style was based on their oral memories. For this reason, he gave a lot of information about the masters who built many monuments, which are considered to be examples of national architecture in the Fergana Valley. According to him, nine of the children of Muhammad Musa, a master from Margilan who lived in the XIX century, became masters. His sons, Master Madusman, Master Mamasiddiq, and Master Yusufali, were involved in the construction of many mosques and tombs in Margilan.

Even the master Mamasiddiq took an active part in the construction of the house of the governor-general (now the theatre building), which was built in Fergana. Margilan has long been famous for its skilled architects and builders.

Especially in the construction of large and small buildings, given their seismic strength, to make them "lightweight construction", that is, more in the construction, wood was used.

The general history of the dwellings is built in two parts - the inner and outer courtyards. The wall surrounding the courtyard was high, and the sight of a horseman outside should not have fallen on the courtyard. The city's mosques and madrasas, as well as the ceilings of wealthy houses, that is, the hari (wooden beam), the beam, the vassa, which make up the roof, are very beautifully and delicately patterned in colour. Many mosques and madrasas are decorated with the art of calligraphy and the writing of fragments of hadiths on the ceilings.

This art is called the "Fergana School of Painting" because it is the main feature of the architecture of the Fergana Valley in the XVIII-XIX centuries. Such patterns, created in the "school of painting", until recently could be seen in the walls and ceilings of mosques and madrasas on the walls of houses left by rich people.

The residential buildings in the city of Margilan belonged to the Fergana School of Architecture and consisted mainly of 1 or two floors. If necessary, the facades of the buildings were not built to the west, north or east, while the front facades of most residential buildings were built to the south. The local term uses the phrase "towards the mountain". This refers to Mount Tangshan (meaning Tangri-mountain in Chinese), which surrounds the Fergana Valley [2]. The customs of the local mentality, their religious beliefs, worldview, profession or social origin served as the main factor in the placement of the building rooms. The reason is that the minds of the city are mostly made up of artisans, and many of the artisans have done the craftwork mostly in the workshops located in their homes. In the local language, such workshops are called "shops" along with shops.

When it comes to the architecture of residential buildings, at first glance they may look the same. This is due to the fact that they are long along the street, almost merged with neighbouring houses, and on the street side of the house, there are restored vineyards.

In local architecture, it is very rare to observe that windows are installed on the street side of the rooms. It was because of their religious beliefs. As mentioned above, there was a porch in front of the rooms, which were built to the south or the other side, and in many places, they also served as a corridor leading to the rooms [1].

As for the constructive solutions of residential buildings, their foundations are lined with reeds along the stone using gravel. A-frame (four timbers in Tajik) was installed on the reeds, wooden columns were restored to the frames, and the solution of the wall construction was completed by fixing the tops of the columns with sarob wood. It should be noted that these constructions are made in two ways:

- odd sinch
- double sinch



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In the single sinch, a wooden structure was used only on the outside of the wall, and almost no shelves were used on these walls. In the double sinch, wooden constructions are used on both sides of the wall, and wall shelves are placed on the inside of the wall. Between these structures, a wall of guava or raw brick was raised, and shelves and indoor stoves were left in place. Shelves, in turn, are divided into several types.

- Window sills

- Shelves (chests, chests of drawers) these shelves are located in the western part of the house. In the local language, the west side of the room (qibla) is called the "to'ri" and the east side is called the "poygak".

- Ordinary shelves (with household items)

These shelves are mostly rectangular in shape with a rectangular top. In the local language, this part is called "qovoq".

- Decorative shelves of various shapes (these shelves are designed using the model of an object, and there are household items that fit the shape, these shelves enrich the interior of the room in a unique way). Such shelves have been used in hotel rooms. In the solutions of both constructions, the upper part of the wall is smaller than the lower part, and the wall is built accordingly.

Such critical constructions are named according to their execution or appearance. One of the most interesting of these is called a "lock". It is important in this wooden construction that the pieces of construction are fastened together and the end is completed with a sash. It will not be possible to get all the remaining pieces intact unless you find the finished piece.

III. RESULTS AND DISCUSSION

As for the roof of the room, there is a beam structure on top of the roof structure. It should be noted that in Central Asian architecture, the installation of beams in the rooms in odd numbers has risen to the level of faith and has become a tradition of masters.

In addition to the fact that the beams serve as a key element of the roofing structure of the room, the beams themselves were used to enrich the interior of the room with the use of separate carved or colour patterns. In many cases, both types of art can be used together.

Once the girder structures were installed, the vassal structures were installed on top of them. These vases were used both in the form of flat boards and in the form of round cubes. In many cases, using vases in the form of round balls, they also used works of applied art, thereby enriching the interior of the room.

When the construction of the Vassa was completed, it was covered with reeds and covered with mud. Due to the infiltration of rain or snow water from such roofs during the rainy season, new mud plasters were applied on these roofs during each rainy season. Therefore, the layers of mud on the roofs are in some cases 80 cm. reached. On such roofs, waterways are formed to allow water to flow down, and at their completion, gutters are installed on the dice walls [5].

In two-story apartment buildings, the process was carried out as a process on the first floor, with the installation of a canopy over the beam. Vassa, on the other hand, served as the floor to the second-floor room. The second floors are mostly built over the gates and the main reason they are not built over the rooms is due to the concept of etiquette [8-10]. Among the people of Central Asia, it is considered obscene for parents to climb on the rooms where their parents sit or build second-floor rooms and live in them.

IV. CONCLUSION

Based on the above considerations, it can be concluded that the residents of Margilan formed folk architectural traditions in the restoration of housing, strictly adhering not only to the natural and geographical conditions and climatic factors but also to the spiritual values and traditions. During the restoration of the settlements, they paid close attention to the family, neighbourhood, and spiritual aspects, based on their religious views, moral norms, and ethnic traditions.



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