

19th - Early 20th Centuries Influence of European Architectural Styles on Central Asian Architecture

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Abstract: The article analyzes the influence of European culture on the territory of Central Asia, the formation of new architectural styles in public buildings in connection with the rise of economic and cultural development in the regions of Samarkand, Tashkent and Bukhara. The article also examines the use of traditional elements of national architecture in public buildings and structures built by Russian architects in European styles using examples.

Keywords: European architecture, classicism, modernism, eclecticism, architectural styles, decorative elements, architectural traditions.

Introduction. The Central Asian region in the second half of the 19th century After the incorporation of Uzbekistan into Russia in the 1st half of the 19th century, the styles of European culture that had entered Russia were used by Russian architects in the construction of public buildings. This situation had an impact on the architecture of administrative and public buildings of the region. In 1865, Tashkent was captured by the Russian army, and in 1868, Samarkand. During this period, the Bukhara Emirate and the Khorezm Khanate were formed, which became vassals of the Russian Empire. Therefore, European architectural styles were built mainly in Tashkent, Samarkand, and partly in Bukhara. In the Khorezm Khanate, the construction of buildings and structures continued in national traditions.

The architecture of buildings and structures built from 1865, when Tsarist Russia occupied the country, until 1920, mainly used the styles of classicism, neoclassicism, and postmodernism. At this stage, buildings and structures of Russian architecture built in the styles of classicism, postmodernism, and eclecticism in the regions of Tashkent, Samarkand, and Bukhara have survived to this day. [Kadyrova T.F. 1987]

Research method. From 1865 to 1920 To study the architecture of buildings in the construction of public buildings in Central Asia, to identify the styles used, and to analyze their connection with traditional folk architectural styles.

Results. One of the public buildings that began to be built after the accession to Tsarist Russia is the stock exchange building, built in 1873 by the architect A.I. Lekhanov. [Nilsen V.A. 1988.41] The building is two-story, simple in design. The entrance consists of a volume connected by a wide single-flight staircase leading to the main service rooms on the second floor. This building was rebuilt in 1915 by the architect I.A. Markevich, renamed the People's House. The style of the building was designed by I.A. Markevich and is associated with the volume of the

auditorium. The style of the building is made in the form of Moscow Empire neoclassicism, originating from the first half of the 19th century. Against the background of white walls, the building's magnificent central hall, completed with a triangular pediment part separately separated. The building is style the balcony figured elements with lifting standing six ionic columns with a formed portal worked. [Nils e n B. A. 1988.78]



Figure 1. Stock Exchange in Tashkent. Architects LI Lekhanov (1873). IA Markevich (1915). Source: google.mytashkent.uz

Prince N. Romanov participated in the Russian campaign to Khiva and, as a monument to his victory, built a winter cinema in 1910, the facades of which resemble the Khiva fortress (Fig. 2). This public building, designed by architect G.M. Svarichevsky, was the first to focus on national architecture. The exterior of the building is decorated with smooth plaster. The styles are separated by arched porches, and the entrance is separated by a porch that resembles the entrance to the fortress. Since it was destroyed in a fire in 1917, a new brick cinema with the same exterior was built in its place by N. Romanov's wife. [Coryphei Этапы пути-писма о Ташкенте].



Figure 2. Winter cinema "Khiva" in Tashkent. Arch. GMSvarichevsky. 1910. Source: google.vesti.uz

The Rut-China Bank, opened in 1895 in Samarkand, is one of the first two-story public buildings built under the leadership of Ludwig Bauer. The bank building is built in the classicist style in the shape of a regular rectangle, reminiscent of the winter palace built in Possya. This can be seen in the shape of the columns and windows. The main facade of the building is designed in a symmetrical composition. The style of the building is characterized by a two-tiered roof in the center, supported by regular rectangular columns on the first floor, and Ionic columns with

beautifully crafted capitals on the second floor and ending with a triangular pediment. The surface of the walls of the facade is divided into the same plane by pilasters and cornices. The decorative elements used in the style give the overall composition of the building a grandeur. [Nielsen V.A.1988.105]



Figure 3. Ruc-China Bank. 1895. Source: google. stv.uz.

One of the public buildings built in the period under review, serving the people, is the Samarkand Women's Gymnasium, built in 1904. This is the largest building in the regional center, built as a second two-story building in the city. The architecture of the building styles is simple. The completion of the windows in the styles, the walls between them made of local plaster without decoration, simple elements are used in the Russian-Byzantine style, combining European and Roccian traditions. The styles are made of brick, decorated with patterns and consist of elements inserted in the same way. The style of the building is characterized only by the entrance porch and the high semi-arched second floor, It is distinguished by the decoration of the pediments at the two corners. The hall of activists, located above the vestibule on the second floor, occupies the central volume of the building. allows for a higher solution, making it the central compositional solution of the building . [Nielsen V.A.1988.103]



Figure 4. Samarkand. Women's Gymnasium. 1904. Architect GMSvarichevsky. Source: google.Vesti.uz 1

In 1888, the Emirate of Bukhara became a vassal of Russia, and the Russian Empire extended the railway from the Caucasus to Tashkent and Kogon. After the railway was opened, Abdulakhat Khan traveled with his family to Petersburg, Moscow, and Crimea in Russia. He acquired lands and built settlements in the places he visited.

Based on the impressions of the trip, he built a palace in Bukhara with a unique architectural style. In 1895-1898, a new palace complex was built in Kogon, designed by architect Alexei Benois and led by engineer Dubrovin, in which an attempt was made to combine local building traditions with European architecture. The palace complex consisted of pavilions built around a common courtyard, designed in various styles. In this palace The architect created an eclectic architecture by combining Moorish style with French Empire, Gothic, Baroque and Arab elements, with angular domes and classical towers set on tastefully crafted columns. The palace's volumes are characterized by traditional roofs, delicate minarets and pavilion-style elements, all executed in a sharp architectural style.



Figure 5. The new palace in Kagan. 1895 -1898. Source:google.ru.dreamstime.com

On the walls of the palace complex, details of the Moorish style are visible in the carvings on the walls, in the elaborate decorations, and in the columns decorated with ceramic tiles. On the second floor, floral ornaments, Arabic interlacing, and other patterns are also visible on the wooden columns in the courtyard. The fusion of styles is especially evident in the interiors of the palace. The interior of the palace is decorated in the styles of classicism, baroque, empire, as well as Moorish and Gothic. Since the decor of the building was carried out jointly with Bukhara and Ruz masters, the interiors feature national elements and oriental ornaments in plaster. [Source:google.ru.dreamstime.com]

The development of Central Asian architecture at the turn of the 19th and 20th centuries under consideration consisted in the continuation of European architectural styles spread in Russia by Russian architects. The palace in Kagan, where European styles were combined with decorative elements of Moorish and Eastern architects, shows that the Bukhara Emirate, despite being a vassal of Russia, continued its own oriental traditions.

Discussion.

1. The influence of European culture on the territory of Central Asia is formed in the regions of **Samarkand** , Tashkent and Bukhara in connection with the rise of economic and cultural development of public buildings. The formation of new architectural methods and the partial application of national architectural traditions were considered using examples from these regions.
2. Since the buildings were mainly designed and built by Russian architects, the architectural styles prevalent in St. Petersburg and Moscow at that time were used. Public buildings built in Tashkent and Samarkand mainly used classicism and empire styles. The Khiva cinema built in Tashkent is an exception. The cinema was built in the negative form of eclecticism, imitating the Ark in Khorezm, at the request of Prince N. Pomanov.

3. The spatial composition and interiors of the palace built in the Bukhara Emirate are eclectic in architecture, incorporating classicism, empire, gothic, baroque, Moorish styles, and Arabic elements. Local craftsmen also participated in the construction, and they often used national and oriental decorative elements and ganchism in the interior decoration.
4. In public buildings built during this period, we see that traditional national architectural elements such as the roof, minaret, ganch and wood carving, national and oriental decorative elements combined with European styles to create unique new trends. And we see that this trend continues in the construction of private buildings.
5. Nowadays, we see that in the architectural styles and interiors of buildings and structures in the catering industry, elements of national architecture and elements of European styles are being used indiscriminately. It has become one of the urgent tasks of today for specialists in the field of architecture and construction to deeply study the harmonious combination of European styles with national architectural elements and to identify new modern directions and develop recommendations.

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