

Complex Of Country Architectural Ensemble Complexes Chor Bakr

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Abstract: This article is regarding to the study of architectural structures in the Chor Bakr complex, located close to Bukhara on the territory of Uzbekistan. The article reveals the history of the emergence and further development of the Chor Bakr complex. Different consideration is the main structures that make up the ensemble, such as the madrassa, the mosque, the khonaka and the minaret. Also given are some data on the culture of the development of traditional landscape architecture, lost to this day in the complex under consideration. Based on the analysis of the main architectural structures and conclusions are drawn, which reflect the principles of the formation of the medieval architectural ensembles of Uzbekistan.

Key words: Chor Bakr complex, suburban architectural ensemble, necropolis, mosque, khonako.

1. INTRODUCTION

AS you know, the architectural ensemble is considered the highest step in achieving harmony in the creativity of the architect. The historical cities of Samarkand, Bukhara, Tashkent, Khiva, Shakhrisabz are primarily known for their architectural ensembles: Registan, Lyabi Khauz, Shahi Zin-da, Khazrati Imam, and others [1]. Suburban architectural ensembles have a separate status. They were formed in different ways - on the gates of caravan roads, near countryside gardens residences, in sacred places, at the graves of famous representatives of religion, on the basis of suburban festive mosques, near springs and springs of mineral water and mud, etc. [2]. If architectural ensembles are diverse in their composition, some typical techniques for building architectural ensembles like "kosh" and "maidan" in suburban buildings are rare [3]. Such methods are more typical for territories with a high population density. Suburban architectural ensembles were often laid on the basis of free composition. Suburban architectural ensembles, well preserved before our time are cult, memorial complexes and ensembles: Zangi Ota (Tashkent), Khoja Akhror, Khoja Abdi Berun (Samarkand), Bakhovuddin (Bukhara), Husan Ata-Isak Ata, Khoja Kasbi (Kashkadarya region), Sultan Saadat (Termez) and others. The most part of that type of cultural memorial complexes were connected with Sufism. These tombs of Ishans comes from variety of times. There are tomb of Sheikh Khovand Takhur in Tashkent, tomb of Khodji Akhror in Samarkand, mausoleum of dzubeir khodji Chor Bakr in Bukhara and many others. [4]

2 HISTORICAL BACKGROUND

Chor Bakr Ensemble, being one of the most unique country architectural ensembles, is located on the territory of Uzbekistan. An-sambl formed at the burial place of the descendants of the Prophet Muhammad, including his great-grandson Hodja Saad, who in turn came to be the grandson of Ali ibn Al Hussein (grandson of the Prophet Muhammad from his daughter Fatima) [5].



Figure 1. The main buildings of the complex: a mosque, mrdres, hanako, minaret.

2.1 Social contribution of djuybershik sheikh in bukhara development

Ismail Samani, the ruler of Bukhara, donated the lands of Juji Muliien Ali ibn Al Hussein (later named Jyubara Sheikhs) in the village of Sumitan, south of Shakhristan. In consequence, his descendants by faith served the prosperity of Bukhara. Khodja Saad, built here sardaba (facilities for storing water sources), a char bug (traditional garden), a thyme (commercial dome), etc. Abu Bakr Saad's death is in the Char Baqr Memorial Complex. At the grave of the saint there was a necropolis of tombs - Khazirs, consisting of courtyards surrounded by walls. Graves-nicks-sagana were arranged over the graves. All papers in IJSTR Transactions are edited electronically. A final submission materials check list, transmission and compression information, and general publication materials can be found at: <http://www.ijstr.org>.

2.2 The origin name of the necropolis

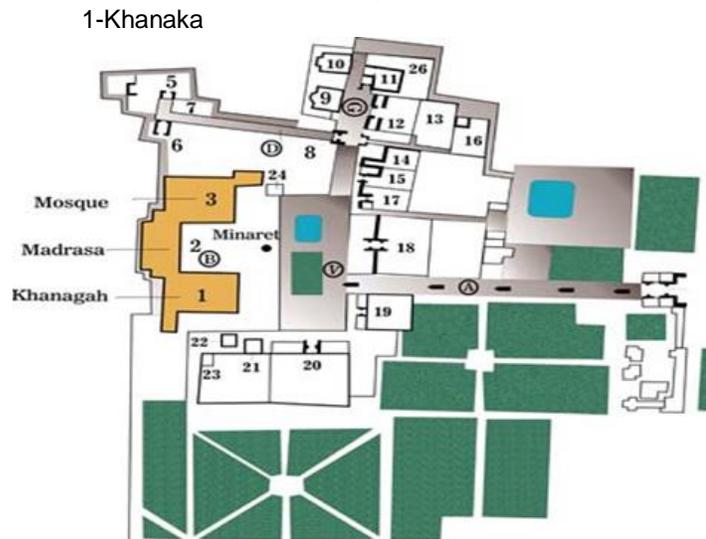
The name Char Bakr came from the burial of four saints with the names Bakr - four Bakr: Abu Bakr Fazl, was a descendant of Imam Jafar, a companion and associate of Ali ibn Al Hussein. He was an outstanding scientist, a philosopher who preached asceticism, an associate of religion, and a person profoundly knowledgeable about the Koran. Died in 936, was buried in Bukhara. Abu Bakr Muhammad Ibn Khomid was also a descendant of Jafarias, he was known as a connoisseur of the Koran, who had no equal in Bukhara. Thanks to the high authority among scientists, he received a high title of "Shaykh mira". He died in 325 AH (936), in one year with Abu Bakr

Fazl, is buried next to him. Imam Abu Bakr Tarhon, great philosopher, ascetic, scholar. During the reign of the Samanids, he assisted in drafting laws based on the Qur'an and the Hadiths. He was a descendant of the Jafarians, he led a very modest way of life, he devoted all his free time to agriculture [6]. Abdullahan II, after coming to power In 996 AH, in a mail-to the powerful Djuibar sheikhs, he builds on the territory they own, near the grave of their ancestor Abu Bakr Saad Khonaku, a mosque and a madrasah. The two-story madrasah, has a portal entrance and connects the mosque and Honaka. However, there is an opinion that initially these premises functioned as living quarters for pilgrims. Also in the ensemble group is a minaret, built in 1890.

3 METHODS OF THE RESEARCH COMPLEX

The whole Chor Bakr complex consists of buildings for various purposes: memorial, religious, etc. These are memorial mosques, family burial vaults (Khazirs), hammam (taharatkhana), sardoba, ziyoratkhona. The complex of ensembles developed over the centuries. The oldest part of the ensemble is the family tombs, in the form of walled courtyards with portals and aivans located at the supposed burial place of Abu Bakr Saad. These tombs were built until the middle of the 16th century. The time for the construction of the main facilities of the ensemble - the Hanako, the mosque and the two-storeyed hujra connecting them with a high aivan in the center, dates back to 1550-1563

FIGURE 2. PLAN OF THE CHOR BAKR COMPLEX



- 2-Madrasah
- 3-mosque
- 4-minaret
- 5-Khazira Bakrov
- 6-Chillakhana
- 7-Khazyra
- 8-portal entrance to the Masory Daroz
- B-square
- 9-Bunker Dahma of Dzhankeldibia
- 10-Khazir of the Genus Dzhankeldibiya
- 11-Chillakhana
- 12-Khazira Mastura Bon Sultonim
- 13-Khazirah Khoja Saad
- 14- Khazira Imomat

- 15-Khazira Ataullo Hoxha
- 16-Khazir Obid Hoxha
- 17-Khazir Abduaziz Khodja
- 18-Hazir Nasreddin Hoxha
- 19-Khazir Akobir Hoxha
- 20-Saadullah Hodja
- 21-takharatkhana
- 22-darskhana
- 23-Khazyra
- 24-hujra
- 25-Darwazakhana
- 26-Khazir
- G-street
- D-street

The construction of the main structures of the ensemble can be attributed to the principle of building on parallel axes. Before the ensemble stretches a square, framed on three sides by groups of family burial vaults. In the center of the square is the source of Khawuz, a traditional element for building a microclimate, so necessary for a hot region.

3.1. Description of the main facilities

The center of the ensemble became monumental structures, around which ensembles continued to form. New courtyards began to be attached to the old part of the necropolis, forming the main square in front of the main structures. For the construction of all parts of the ensemble, a burnt-out square brick of different sizes was used. When laying walls, a well-prepared clay solution was used. The input element of the ensemble is the construction of the Dardazahona, which is a sample of the monumental entrance gate and forms part of a large funeral ensemble. Occupying an area of about 50 m², it is on the same axis as Hanako, which can be seen on the foundations of the structures supplied to each other. The construction of the Darvasahana "H" shaped, is a separate small portal, with a small entrance opening in the center. It is made up of burnt brick of square shape, the size is 27x27x6 cm. [6]. On the tympanum of the portal, the remains of majolica facing were preserved.

(1)

3.2.Khonako

Honako - one of the three monumental structures of the ensemble, is a regular rectangular in plan (20x30m) with a large central hall, a covered dome on four intersecting arches and a deep portal niche. The word khanqah is in Persian-Arabic means "room - house" [7]. The main facade of Honako is oriented to the east. In the corners are located two floors of hujra, connected among themselves by open arched galleries of the northern and southern facades. Hanako - the place of dervishes and pilgrims' haven, the place of gatherings and hearings is called. They also found a lodging here. On three sides, there are large double doors. Also here is the mihrab, oriented towards Kibla. Peshtak Hanako consists of three levels, in the second and third of them are located hujras. In front there is aivan. The dome of the hanako was solved by the traditional method of the Arch Duzi. The plans of the premises are very intricate. Two ravaka, intersecting perpendicular simultaneously serve as an ornament, and support for the dome. The only peshtak, whose height is 20 meters, is decorated with ornaments. The unique structure of Hronak has survived to this day in many respects thanks to its powerful foundation, whose depth is 20 meters and its width is

2 meters. The Khanak dome is also remarkable for its scale, its height is 22 meters, and its circumference is 17 meters. On the surface of the dome, there is an ornament in the form of the Tayiba calima. The level below is made of majolica.

3.3. MADRASSA

The madrassa portal has a grandiose appearance, with many hujras and has three levels. Hujras are built on each level. The madrassa portal was restored twice: in 1950 and 1971, but at the time of the re-stavratsionnyh works held in 1999 from him, there was nothing but a foundation, and the master recreated it based only on the remaining foundation. The arches of the hujras are made according to the Arc du-tion technology. For a comfortable stay of students there were pockets, sandal areas, and for convenience in the walls were built niches for books. To enter the upper levels there is a special staircase, the steps of which are lined with yellowish marble. The staircase has not lost its strength to this day and does not require restoration.

3.4. MOSQUE

The building of the mosque has a majestic look. On the second floor and portal of the mosque built hujra. The grandiose dome from the inside is made using the technology of the Arch of Duzi, as well as the Hanoqua dome and the madrasah. The height of the portal of the mosque is 25 meters, and the height of the above-ground part of the foundation is 12 meters. In the synchro part of the basement there is a 50cm layer of reed segments. Reeds were used here to prevent moisture from penetrating the upper structures of the building. Also, ka-mys was a good material, which prevents friction from loading and promotes air circulation in the monument's structures. All of the above allowed the building from gradual destruction. The interior of the mosque, in the location of the mihrab is decorated with hanging elements of the sharaf. On three sides there are two-winged doors, which are made of solid wood of karagacha.

3.5. Minaret

Opposite to the three majestic buildings of the ensemble is a low minaret, erected in 1890 by Mirza Khodja Jujbory. There is a suggestion that the minaret is built on the remnants of the foundation of an earlier mosque. The mausoleum, being a part of this unique ensemble, is located in the south part of the northwestern group of monuments. The plan of the walls of the structure is a rectangle, with sides 5.5x 6.5 meters, moving into an octagon with arched sails, on which lies a culm-overlap, laid out with a thickness of one brick (27x27x6 cm) on a solution of a ganchgoh. interior arched niches, are directed to the sides of the world and form an octahedron. The entrance arched arch is inscribed in the rectangular portal. The size of the building is 125 m² [8].

4. RELIGIOUS AND SOCIAL SIGNIFICANCE



Figure 3. View of the tombs

The organization of this complex of graves provided for visits to the graves of saints by pilgrims and relatives of the deceased. There were gardens arranged on the principle of Char Bag [9]. There was also a Kharamsaray building built by Abdullahan. "The two storey building was in the form of a chardara and was located right in the center of the garden. The governor and his family enjoyed spending their time in this suburban courtyard, located near the graves of their patrons. Opposite the palace there was Khavuz, near it, next to the soups were planted apple trees. Apple trees helped to lower the temperature of the sultry air ... Kharamsaray was surrounded by walls with seven-meter ornamentation. Aryk flowed around the walls, framing them, saffer trees of Samarkand were planted between the irrigation ditch and walls, which was traditional in the art of char bug. At the shores of the irrigation ditch, garden flowers grew flowers of gulsafsar, then there was a path. It was called gulgasht. Then again, the irrigation ditch, along which the apricots grew. After kajyh two apricots, a peach tree was planted ... On the lands around Chardara the garden was spread along the "chahorchaman" method, where the first garden is pomegranate, the second is quince, the third is peach, the fourth is pear. Then the flower beds began ... "[6]. The above says that next to the grandiose complex was created a unique garden, which served as a good resting place and maintained a favorable climate around the complex.



Figure 4. The main tomb of the necropolis

5. THE GRAPHIC RECONSTRUCTION AND THE FURTHER DEVELOPMENT OF CHOR BAKR.



Figure 5. Graphical reconstruction of the territory of the necropolis complex.

By the attainment of independence, Uzbekistan attaches great importance to the preservation of historical monuments [10]. The complex of Chor Bakr ensembles over the past few years restored and acquired a worthy look. The mosque, madrassa, and khanaka, the entrance group of buildings restored. The dilapidated Khazirs of the necropolis restored, as well. Nowadays, the sphere of tourism development in Uzbekistan, such cult ensembles as Chor Bakr is becoming increasingly essential. The influx of tourists determines the adoption of measures to improve the existing infrastructure and create comfortable conditions for visitors [11]. Under the guidance of Professor M. Akhmedov, we proposed a concept for the further development of the Chor Bakr complex, which reflects the necessary improvements.



Figure 6. Fragments of the project proposal for improvement



Figure 7. Prospect of the park-khiyaban, project proposal.

The project proposal includes landscaping adjacent to the complex areas, which additionally placed the following elements: the square (khiyaban), bordered by a network of motels along the western street; hotel (mehmonkhana), located in an octagonal star, closing the square; followed by the building of the summer terrace (ayvan), intended for cultic events; to the left of it is a garden, according to the traditional principle of "char bag"; between them there are buildings (takhoratkhana) - washbasins and nurseries for peacocks. Above, to the left of the entrance gates there is a parking lot for 46 cars; This complex is designed by the projected school of Hafiz, the reciters of the Koran and the library [12-13].



Figure 8. The view of the extra door for exiting to the complex



Figure 9. Project proposal for the reconstruction and improvement of the nearby territory of the Chor Bakr complex (the graduation work of S. Khuzhaev, The head M. Ahmedov, consultant D. Nazarova)

2. Honako, in turn, along with a mosque and a madrasa, located between them, located on the interparallel axes, constitute the ensemble "juft".
3. The entrance portal to the "mazori daroz" group with the entrance portal leading to Khazir Khodzha Said, constitute an ensemble reception of "qo'sh".
4. The northern group, consisting of three structures (Dhanma Dzhankeldibiy, Posshayoyim and Mastura Bonu), form the ensemble "May-Dan". In general, the ensemble system and the remaining structures form a beautiful architectural complex of the yard composition.
5. The perspective project by further touristic development of that complex must be connected with the modern infrastructures, which contain of greenery and sustainable territory of parks, squares; the building of hotels and motels; the parking zones of automobiles, the buildings of culture and education, which will require to more convenient atmosphere for visitors, pilgrims and tourists.

6. DISCUSSION

Archeological researches show that the origin of the village, which is located the complex Chor Bakr, is B.C. the I century [7]. According to Narshakhi, it was called Sumitan in the X century [15]. In the medieval dictionary "Giyas ul-lugat", this name is treated as "the village of knitters of wool" [6]. It seems to us that such an interpretation of the name of the village is very simplistic and does not correspond to reality. For in any literary source, there is no mention of such a kind of activity of the population of this village. As the name Sumitan seems to us, nothing more than a "street of the Mitans" (Farsi "su"- is street). The names of the settlements formed on the basis of the word "mitan" on the territory of Uzbekistan are quite often: for example, Romitan (the road of the Mitans) in the Bukhara region, Zarmitan (golden mitan) in Navoi region, Mitan and Chormitan (four mitans) in the Samarkand region, Mitan is the name of ancient tribes, which is mentioned in the writings of Herodotus and other ancient authors. It is known about three stages of reconstruction and improvement of the village of Sumitan. The first one is connected with the name of the king Sheri Kishvar (6th century), The second one with the name of the ruler Abdullah Khan (16th century), when the ensemble consisting of hanaka, madrasah and mosque was built. The third stage is the works produced in the era of the Independence of the Republic of Uzbekistan, after which the ensemble received a complete look. Studies of M. K. Akhmedov, G. Gulyamov. G. A. Pugachenkova, L. I. Rempel and others showed that the architectural ensemble in the architecture of Central Asia, mainly represented by the example of the historical cities of Uzbekistan, has its specific expression. In particular, its compositional varieties such as juft (pair), qo'sh (symmetric), maydon (area), hovli (yard) etc. have been established [16]. In this connection, M.K. Akhmedov proposed a necropolis in Samarkand not to be called ensemble, but a complex, a system of architectural ensembles [17]. Proof. The same format should be used for structures such as remarks, examples, and solutions (though these would not have a Q.E.D. box at the end as a proof does).

7 CONCLUSION

1. Our research shows that the Chor Bakr necropolis is also made up of several architectural ensembles. Therefore, the entrance pavilion is planned - strictly located on one composition axis with the building of the Honaka.

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