



## Bukhara Architectural Monument Sitorai Moxi Hossa Construction Architecture

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### ABSTRACT

In the following article the historical monuments built in Bukhara, as a result of the penetration of European urban planning at the end of the 19<sup>th</sup> beginning of the 20<sup>th</sup> century, the harmonization of the traditional engineering construction style with the new style of construction was analyzed. There are a lot of architectural monuments in the Bukhara Oasis, which are currently standing, and Sitorai Moss texture is also mentioned in the article about its splendour, the harmony of local and Russian architectural solutions in the construction.

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### INTRODUCTION

The study of historical monuments shows that in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, not only Bukhara, but the whole of Central Asia, architecture and urban planning developed in the following three ways:

First, the penetration of European urban traditions in the region and a new image of the cities of Central Asia;

Second, the new engineering construction that resulted from the interaction of local architecture and Russian architecture;

Third, the development of traditional architecture [1,137].

### MAIN PART

It should be noted that the architectural monuments built in the Bukhara oasis in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries differ from other architectural structures in terms of their beauty. A striking example of such monuments is Sitorai Mokhi Khossa.

It is known from history that Sitorai Mokhi Khossa was the palace of the Manghit dynasty. In particular, the first buildings of the palace were built during the reign of Emir Muzaffarkhan (1860-1885). However, the construction of a palace and a beautiful garden here began only during the reign of Emir Abdullahadkhan (1885-1910). According to sources, with the help of peasants and soldiers of the Emir, the swamp on the site of the palace was drained and a garden was built. The palace was built on the basis of European and Isfahan palaces, as well as Bukhara architecture, and was built by the famous architect of the palace Haji Hafiz. Later, during the reign of Emir Alimkhan (1910-1920), a new palace was rebuilt, and from that time on, the palace complex was divided into new and old palaces. Unfortunately, the buildings built in Sitorai Mokhi Khossa during the reign of Emir Muzaffarkhan have not been preserved to this day. For example, a large two-story hotel that had been under renovation for many years collapsed in 1986, and only a picture of it has preserved.

It is worth noting that during the reign of this ruler, it is difficult to hope that a lot of construction was carried out in the palace. The reason was that the Russian invaders soon invaded the country. And after the defeat of the Emir's army in the battles on the Syrdarya, they were forced to retreat. As a result, Muzaffarkhan was forced to make peace with Russia, handing over the vast territory of the emirate to Kattakurgan and paying a large fee (khiraj). This led to an economic crisis in the country and the spread of famine and plague among the people. Of course, in this case, the construction of the palace was stopped.

After the death of Emir Muzaffarkhan, his son Abdullahadkhan ascended the throne, and during his reign the economic crisis in the country ended and the construction of the palace resumed. The construction was supervised by the palace architect Usta Haji Hafiz. The main building projects were created and managed by Ostankul Hafiz oglu and Usta Nasrulloboy.. It turned out that architects from Rostov, St. Petersburg, Tashkent and Lodz also took part in the construction of the palace.

If you look at the palace, you will see that some of its rooms and halls are designed in the European style. Before the construction of the palace, Amir Abdullah Khan traveled to St. Petersburg and Moscow and saw many palaces and architectural monuments. Therefore, experts from Russia were involved in the construction, decoration and equipping of the palace. In particular, VN Kovalevsky, invited from Rostov-on-Don, painted the palace buildings with mysterious paints. Krauza, an expert from Lodz, also did a lot of rare work at the palace [3].

During the reign of Abdullahadkhan, with the efforts of Russian soldiers, Bukhara began to produce rectangular elongated bricks, which were popularly known as "salloti". Since then, many buildings in Bukhara, including the Sitorai Mokhi Khossa residence, have used similar bricks.

The palace buildings built during the reign of Abdullahadkhan and have survived to the present day have a unique structure. The large rectangular room is the center of the palace. There is also a pair of small octagonal halls on opposite sides of the large room, facing each other and decorated in the same way. A symbolic stone staircase formed a special platform between the two halls. The two sides

of the platform are built in a circular shape, and the columns, which are decorated at the bottom and top, give a special charm to the entrance hall.

The traditions of the Bukhara and Isfahan schools of oriental architecture are only partially reflected in the buildings built by Muzaffarkhan and Abdulahadkhan. Bu bejiz emas. In it, both rulers tried to use the western style, which was a novelty for the architecture of Bukhara. Prior to the construction of the palace, a group of craftsmen traveled to St. Petersburg and Yalta to learn Western construction methods. In addition, the Russian engineer Sakovich was invited to build a residence in the construction of the palace [5,21].

Unfortunately, the buildings built during the reign of Muzaffarkhan and Abdulahadkhan have not been preserved to this day due to the fact that they were destroyed or severely damaged. Many of the rooms in these buildings are difficult to trace. Because they were later rebuilt.

Today, the history of Sitorai Mokhi Khossa Palace is preserved on the manuscript fund of the Bukhara State Museum of Art and Architecture, painted on thin silk paper. The inscriptions on it are in Arabic and are written in Persian. Most of the aiwans, small ponds, summer palaces, pavillons, circular buildings are not preserved. Unfortunately, the author of the history is also unknown, and he did not even write his name.

Based on drawings restored in 1937 by the famous Russian architect, Academician Vinogradov, we find information that the walls of many buildings were raised from two- and one-story walls. Therefore, it is worth noting that the walls have a lot of low and high shelves and porches.

It is noteworthy that in both old palaces, most of the windows are installed facing north. This brought a pleasant coolness to the rooms in the summer heat. This shows that the architects used a variety of methods to turn the castle into a real paradise in hot climates.

In this article, it is useful to briefly comment on the financing and management of construction work in Bukhara during the reign of the last Emir of Bukhara Sayyid Alimkhan. At that time, all construction work was carried out under the supervision of a special department. (Az baroi imorati podshoi komissiya) According to reports, the commission included Russian engineers Morgules and Sakovich, as well as Master Haji Abdurahim Hayotov, Master Abdugaffor Mirokhor, and a representative of the bird Mirzo Isomiddin Karavulbegi. The construction assignments were given by "Qoshbegi Bolo" as the head of government, and funding was provided by "Qoshbegi Poyin", which was in charge of finance. Husayn devonbegi was in charge of the construction work inside the city, and the construction work outside the city was supervised by Latif Devonbegi.

Particularly, the construction of the Sitarai Mokhi Khossa Palace, the summer palace of Amir Sayyid Alimkhan on the outskirts of the city, was supervised by Latif Devonbegi as a financial supervisor. Traditionally, the Emir appointed a well-known master as the chief architect of each major construction. Also, the title of appointed master had to be at least mirokhor. By the time of Emir Sayyid Alimkhan, there were 50 guards in Bukhara. And at that time, the highest title of a master was "toqsabo".

The main buildings of the current form of the palace were built during the reign of Mir Sayyid Alimkhan (1911-1920), the last representative of the Manghit dynasty. Therefore, the structure of the

palace is divided into old and new palaces.

The fact that the Emirate of Bukhara became a vassal of Russia is also reflected in the style of palace construction. In particular, due to the use of the services of Russian engineers Sakovich and Morgules in the design of Alimkhan's buildings, most of the buildings have a European appearance and interior decoration in the national style.

Thus, Russian engineers left the Abdulahadkhan Palace outside, designed a monumental architectural complex on its eastern side, and carried it out with the participation of masters from Bukhara.

The inside of the palace is accessed through a luxuriously constructed mosaic-paved gate. The arch above the gate is designed in a way that is not typical of Central Asian buildings, and the sides are covered with glazed dark red, blue-purple and air-colored ceramics. Along with these traditional vinegar rivets, tile coatings imported from Russia and used to cover the stoves were also used. At the top of the gate, alabaster vase-shaped ornaments were used [4,3].

At the top of the gate is a guardhouse, and on the sides of the lower floor there are rooms (hujras) where the guards are on guard. The most valuable raw material in the construction of the gate is the carved gate, which is made of birch wood with high skill. In it, Master Jora and Qori Chubin, the masters of Gijduvan, skillfully carved beautiful national patterns of the East in the style of wood carving. The upper and lower parts of the gate are glued with thin copper plates with patterned domed ore nails. And first of all, there are zulfins decorated with delicate flowers.

Entering the palace through the gate, the visitor first steps into the courtyard outside. On three sides, there are porches decorated with light wooden "chorkunch" columns and plaster columns. At that time, the horses of the guests who came to the Emir's reception were tied to the columns. On the fourth side of the courtyard, there were artisan workshops.

At the entrance to the gate, on the right, is another building with a small courtyard. This building is connected to the new palace from the inside. It was a place where the clothes, bedding and treasures of the members of the Emir's family were stored. And in the left corner of the opposite side of the building, there is another door, which enters the room of the doorkeeper through its swing corridor.

To the south of the outer courtyard is the lobby of the new palace, built in 1912-1914. However, to enter the lobby, you need to go through the corridor that connects the outer and inner courtyards. Its gate is made of Gujum wood, which is relatively simply decorated. The top of the colonnade is covered with wooden beams made of Samarkand leather and vassals made of willow. The cool breeze through the corridor hit the inner courtyard, the north side wall of the high porch, which was raised in a special style.

The Palace Reception is "II" shaped and is surrounded by houses on the south and west and luxurious terraces on the north. The porch is supported by slender columns decorated with delicate carvings. Its roof is divided into four and a half crescent-shaped pools, and the roof is carved in the style of a carved eyebrow. Embossed columns and geometrically carved wooden walls are painted in turquoise and ornaments in gold, which gives the porch a special festive spirit. Maybe that's why this

terrace is called “Salomkhona”. There is no doubt that the Emir received the greetings of the officials here at dawn.

The main rooms of the new palace occupied the other two sides. To the west, there is the White House and dormitory hallways and waiting rooms, and to the south, there is a glass teahouse, a dining room, a banquet hall and a chess hall. The exterior of all of them is decorated in a European style, while the interior is decorated in a national style.

## RESULTS

The rooms on the south side are designed to receive guests individually. Especially here, the ruler often interacted with his closest officials.

Also, after the completion of the main building of the palace, the construction of pavilions and sheds in the garden began. Especially interesting is the design of the eight-room mansion “Khonai Hasht”, built in 1915, with a real European look. The roof of the hotel building is domed with tiny white tin. When viewed from the outside through the arched windows, the building is reminiscent of the homes of wealthy European. However, the opposite walls and ceiling of the porch at the entrance to the palace are decorated with magnificent bouquets that branch outwards, which is a true oriental-style work of art [6, 26,27].

The rectangular walls of the mansion “Xonai Kalon” are decorated with small shelves, reminiscent of Raphael’s creative style. In addition, the interior of the hotel in the Palace is similar to traditional hotels in Bukhara.

It is noteworthy that in the center of the pavilion is an octagonal “Xonxona”, which is beautifully and uniquely decorated with the art of painting. According to sources, the walls and ceiling of the building are made of gold and silver and decorated with “kundal” patterns. Also, 4 kg 25 g of gold were used to decorate the palace.

In particular, the maid’s palace and summer palace in the palace, built in 1918, are examples of high architectural art. In fact, this Mauritanian style was used in architecture in European countries in Renaissance monuments of the 14th-15<sup>th</sup> centuries. Sources say that many such buildings were built in the 15<sup>th</sup> century, especially in the monuments of Venice, Italy. The palaces on the waterfront are made of white marble, in the form of galleries with porches and two floors, and the image of the building is reflected in the sea water, creating an attractive landscape.

To this end, the maid’s building of Sitorai Mokhi Khossa Palace has been built in front of the largest swimming pool in Central Asia to explore a similar landscape, and in clear water the two-story maid’s house actually looks like a 4-storey building. The building was entered through a relatively small, quiet-style terraced pavilion.

In addition, a large pool with a marble staircase, built in 1917-1918, is also important in the architecture of the palace. In front of the main residence, two marble statues of lions were erected by Abdurahim Turdiyev, a master craftsman from Nurata, which gives the palace a special charm.

## CONCLUSION

It should be noted that most of the rooms in Sitorai Mokhi Khossa were built with the participation of Russian masters. Only two halls in the palace: the White Hall and the reception in front

of it were designed by local craftsmen (1912-1914). The art of Bukhara ganch carvers is reflected in these halls, especially the ceiling and walls of the White Hall are covered with white and clear flowers. The decoration of the white hall was done by plasterers under the leadership of master Shirin Murodov for two years. And the reception was decorated by painter Hasanjon. In addition, carpenters Sharif, architect Abdurahim Hayotov and others worked on the construction of these halls [2,135].

In short, a vivid example of Bukhara architecture can be seen in the Sitorai Mokhi Khossa complex. Nowadays, the work of historians and architects to study the construction techniques of historical monuments and to reveal the similarities and differences between local and foreign architectural solutions is of great importance.

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