



STYLISH DIRECTION OF INTERIOR FINISHING WITH WOOD IN A MODERN APARTMENT IN UZBEKISTAN

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Abstract

Interior decoration of an apartment with wood in a modern residential building is a common option for interior design. Wood is an environmentally friendly, natural material and a durable product. Which has the properties to absorb unpleasant odors in the apartment, create comfort and warm atmosphere in a residential building. When decorating the interior of an apartment with wood in Uzbekistan, there are its own style directions in each region, which are determined by the content of national traditions, as well as its elements, social conditions associated with bygone rites and everyday life.

Keywords: residential buildings, interior, culture of Uzbeks, rites, tradition, tahmon, tokcha, chorpoya.

The traditions and customs of the Uzbek people have been formed over the centuries. The Uzbek ethnos is one of the most ancient ethnic groups that have ever existed on the planet. In addition, it is the most numerous ethnic group in Central Asia. The original culture of the peoples of Uzbekistan was formed at the dawn of civilization, already in the IV century BC. e. Observance of customs and traditions has always been the duty of every person, regardless of his origin and social status. This is due to the fact that self-awareness and self-esteem among the peoples of Central Asia is instilled by Islam.

In addition, the Great Silk Road also played a very important role in the development and prosperity of Uzbek culture. Located at the crossroads of the Great Silk Road, favorable conditions have been created on the modern territory of Uzbekistan for trade in goods and, at the same time, for cultural exchange with different peoples of languages, customs and traditions, religions and ideas for a long period.

Consideration of the issues of the objective world against the background of the penetration of innovations into traditions helps to identify various aspects of the social life and spiritual culture of the Uzbek population. The study of the transformation processes of the studied period shows that the external world of the studied ethnos at different stages of social development felt both the influence of unification and factors in the preservation and revival of traditions, as a result of which a new type of material culture was formed, which is a symbiosis of national, Eastern and European cultures[1].



Housing is one of the most essential elements of material culture, serving to meet the necessary human needs. It is formed in a certain historical situation under the influence of the surrounding natural and geographical environment and socio-economic conditions of life. This is a complex cultural complex that performs not only household, but also aesthetic, religious, ritual, symbolic functions. The dwelling is closely connected with both the material and spiritual life of the people, being a reflection of its historical path. The type of settlement, the size of the family and the ethnic composition of the population also have a certain impact on the formation of the dwelling.

Interior. Constituting the closest external environment of a person, the interior of the dwelling is the objective microenvironment in which a person lives from birth to old age, and which has a significant impact on the socialization of the individual. In turn, it clearly reflects the level of both material and spiritual culture of the people, its aesthetic and spiritual views. An important component of the interior of the room of the Uzbeks at the beginning of the XX century was the tahmon - a niche in the wall, where they put a chest and put blankets sewn from satin, silk, velvet. On both sides, the tahmon had two or four shelves (tokcha), which were also located in the wall opposite the windows. Niches were intended for the arrangement of porcelain dishes, for photographs. The favorite forms of dishes placed on the shelves were and remain cup-shaped braids, bowls, lyagan, choinak. A characteristic feature of the interior of traditional residential buildings in Uzbekistan at the beginning of the XX century is the division of walls into a large number of niches. In the Uzbek house of Tashkent, niches were made on four walls. Voronina V. A. notes that in Shakhrisabz niches were made along three walls, in Samarkand houses - on two walls, in Bukhara - two or one, in the Khiva house there were no niches. "The number and variety of niches, especially small ones, serve as a measure to determine the elegance of the decoration of rooms, just like painting the walls and ceiling," A. Shishov emphasized in his description of the people's dwelling of the Samarkand population. At the beginning of the XX century, the decoration of rooms in the house became more comfortable and convenient thanks to wooden furniture and equipment. [2]



The main building material of the Uzbeks at the beginning of the XX century was clay, naturally and artificially grown tree species - these are chinara , pine, oak, walnut, or exotic wood species.

When decorating the interior of an apartment with wood in Uzbekistan (Bukhara, Khiva, Khorezm, Andijan, Namangan, Shakhrisabz, etc.), there are their own style directions in each region, which are determined by the content of national traditions, as well as its elements, social conditions associated with past rites and everyday life.

Interior decoration of housing with wood is a common option for the design of a modern interior. Wood is an environmentally friendly, durable material, externally attractive. With its help, a cozy and warm atmosphere is created in the room, filled with natural beauty and a pleasant microclimate.

The house of Uzbeks today has been enriched with new elements, representing a kind of combination of European and Uzbek culture, but at the same time retaining its specifics, especially in the interior and layout of the dwelling. In the construction of houses today there is a process not only of the revival of old traditions, but also of the use of the art of house-building of other peoples, endowed by the Uzbeks with positive qualities.



Tokcha Tahmon

The orientation of the house, which was an ethnic feature, at the beginning of the XX century provided that the tahmon should be directed towards the qibla. Under the influence of socio-economic, demographic and political factors, houses already in the Soviet period began to change their direction, which was reflected in the location of the tahmon niche, which ceased to bear the functions of the central sacred wall marking the qibla tomon. Today, the Koran is used to designate it, which is placed on a shelf, photographs of Mecca, rosaries hanging on the wall, etc.[3]

Today, in modern residential buildings, they try to preserve the traditional tahmon, tokcha and bool (ceiling beam), covering them with bright curtains and decorating them with beautiful wooden doors with colored patterns and colored glasses. Uzbeks living in modern apartments also prefer traditional tahmon and tokcha, which was reflected in the choice of sideboards with a large number of shelves for dishes and transparent doors. Many Uzbeks in living rooms build into the wall cabinets for dishes, which is the prototype of tahmon and tokcha. A sociological survey conducted in three makhallas of Tashkent (Khayrobod, Yangi Shahar, Charkhkomolon) among 120 residents showed that about 70% of respondents answered; it is desirable that in modern apartments there were tahmon and tokcha. In



Uzbek families there are two rooms for guests, one of them is furnished in the traditional style, the other - in the traditional European, where elements of the national are combined with European ones (furniture, table on high legs). Reflecting on such duality of consciousness as the combination of a modern interior and elements of a traditional one, J. Baudrillard noted that the mythological object, minimally functional and most significant, is correlated with the time of ancestors or even with the absolute past of nature.

In everyday terms, these two contradictory attitudes coexist in the same system as complementary, and the coexistence of modern functionality and ancient "decor" is preferred mainly by the younger generation of Uzbeks. We believe that this is not only a marker of belonging to the upper class, but also a criterion of ethnic identity[4].



Topchany Samarkand (Chorpoya)

Findings

Consideration of the issues of the objective world against the background of the penetration of innovations into traditions in modern housing helps to identify various aspects of the social life and spiritual culture of the Uzbek people. The study of transformation processes in the interior of modern apartments, the use of ecological material as wood and wooden products creates coziness and comfort for living of a large family, the study period shows that the external world of the studied process at different stages of social development felt both the influence of unification and factors of preservation and revival of traditions, as a result of which the formation of a new type of material culture occurs, which is an example of national, Eastern and European cultures.

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