

RESTORATION EVENTS IN THE HISTORICAL CITY OF KHIVA

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Annotation: This article expounds upon the historical underpinnings of the city of Khiva, a subject that demands a meticulous approach in terms of research, design, and survey work due to its unique and intricate nature.

Keywords: heritage preservation, restoration, reconstruction, tourism, architecture, ensemble.

The restoration of the historical part of the city of Khiva is a unique matter that is extremely complex in nature. It requires a particularly responsible approach to research and design as well as survey work. Experts have noted that shortcomings and instances of negligence in the quality of reconstruction activities are pervasive in Uzbekistan's historical cities. Consequently, the matter of the restoration of the central districts of historical cities warrants particular consideration. The practice of world architecture provides numerous examples of how an unsuccessful general plan or insufficiently tested methods of reconstructing the street network of ancient cities can lead to the one-time or gradual destruction of valuable urban planning monuments from the past. Tashkent and Shakhrisabz serve as a poignant example of this phenomenon. The historical corpus that has been transmitted to us in the form of architectural ensembles constitutes the collective experience of our ancestors, the ingenuity of master builders, and the accumulated wisdom of successive generations, ensconced within the confines of an urban environment. Nevertheless, in the course of our work, we repeatedly encounter a lack of consideration for this significant history. In certain instances, the historical urban layout of a city's core is compromised by the introduction of new transportation infrastructure. In other scenarios, the historical city center undergoes adaptations to accommodate functions that diverge from its traditional role.

As a result, the spatial organization and artistic expressiveness of the territories are lost. Enormous damage to the urban heritage is caused today by anthropogenic loads, intensive urban transport and the construction of large-scale administrative, commercial and residential buildings. We constantly encounter this in the historical districts of Tashkent or in the visibility zone of the classical ensembles of Bukhara and Samarkand. The cognitive value of historical cities increases significantly when, during reconstruction, it is possible to clearly reveal the entire depth of the cultural layer, make the main stages of



the creative strategy of urban development available for viewing, and indicate the sequence of development and the validity of changes.

The artistic expressiveness of the central part of a historical city depends, first of all, on the aesthetic merits of its ensembles, their preservation, on our ability to restore lost dominants, and eliminate dissonances. When restoring historical buildings and architectural ensembles in the urban space, it is necessary to create an environment where the special features inherent in the artistic concept of certain outstanding cultural monuments would be revealed to the fullest extent. From this point of view, it is certainly unacceptable to destroy the environmental surroundings of monuments, without which the conditions of their visual perception change. In these cases, even the most spectacular object ceases to be part of the common heritage, its essence is emasculated, and its historical value is reduced. However, when restoring the spatial environment of historical ensembles and buildings as much as possible, preserving the conditions of their perception, we should not refuse to create new viewpoints and routes that allow us to see and perceive the city in a new way, and use new artistic effects. A modern person living in a more or less monotonous environment is drawn to any manifestations of individuality. He is certainly attracted by the vivid contrasts of the past and present – and not only in the comparison of architectural works, but also in life itself. The experience of reconstructing the central part of historical cities and adapting old buildings to modern needs gives many examples of serious creative solutions to these problems. For example, tourists who find themselves in the central part of historical cities are always willing to tune in to the perception of the past, which evokes forgotten facts and knowledge, allows them to mentally reproduce the way of life that once was here. Architectural monuments, ancient city buildings contribute to this effect, provide an excellent opportunity to plunge into the past. Contact with the authentic creativity of old masters serves as a powerful emotional impulse, stimulating the work of the imagination. Modern tourism is gradually moving from the category of exclusively entertaining pastime to meaningful, intellectual, educational recreation.

It increasingly contributes to the spiritual, moral, and aesthetic education of man. Real architecture introduces real history, real art, and its best examples. Reliability, authenticity in relation to the legacy of the past, and consistent development of forms of continuity - this is what allows us to adapt history to the realities of our time. All of the above can be translated from the category of global general principles into local requirements that determine the specifics of



the reconstruction of the central part of the historical city of Khiva. Thus, we will receive a consistent methodology for working with the historical, cultural, and architectural heritage of the modern urban space that exists today.

The creative and highly professional level of development of these problems determines the fate of the heritage, the degree of its rational use in the formation of the general appearance of the central core of the historical part of the city, including the solution of ideological problems. The comprehensive development and deepening of the cognitive functions of historical cities play a huge role in the education of civic consciousness in the younger generation, in strengthening its moral principles. In this area, a broad exchange of opinions, experience, creative discussion is needed to clarify and develop those principles that will subsequently form the basis for the work on the reconstruction of the historical part of the city of Khiva. We are confident that the results of this work will be of scientific and creative interest to all architects studying the historical, cultural and architectural heritage of the urban space.

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