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## ANALYSIS OF INTERNATIONAL PRACTICES ON INTEGRATING HISTORICAL HERITAGE AND LANDSCAPE DESIGN IN THE CITY OF SAMARKAND

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**Annotation.** In this article the complex relationship between the historical heritage of Samarkand and modern urban planning is analyzed on the basis of international architectural experience. The main attention will be paid to the results of the International Architectural Competition for the Ulugbek Cultural Center held in 1991, dedicated to the development of the area around the Registan complex. The study covers in depth the concepts of old and new urban structures, the neighborhood system, landscape design, scaling, the language of architecture, and the "spirit of place." On the example of the winners and honorary diplomas of projects various approaches to the implementation of contemporary architectural solutions with preservation of historical environment are considered. The article substantiates the importance of balancing tradition and innovation in the sustainable development of the historical center of Samarkand.

**Key words:** Samarkand, historical heritage, Registan complex, urban planning, landscape design, neighborhood, modern architecture, international architectural competition, integration of the urban environment, the spirit of the place.

### Introduction

An event of great importance took place in the field of world architecture. In Samarkand, the ancient capital of the Timurid state, 685 architects from around the world took part in a competition of ideas for the restoration of this ancient city. They submitted their project for the development of an area in the heart of the city, on an area of 50 hectares. This area is located between the Registan complex and the old city of Samarkand on the one hand, and the modern city with roads, avenues, and administrative buildings on the other. In the center of the program is the Mirzo Ulugbek Cultural Center, which is planned to be built in this area.

This competition was also a great opportunity to form a common attitude to the problem of ancient cities. And Samarkand is a vivid symbol of such ancient cities.

The uniqueness of the territory also created special conditions that were not specific to the ideas of the competition.

**Problem Possibility.** The main problem is the issue of ensuring harmony between the old and the new, the past and the future. This process is manifested on several levels.

At the level of the urban environment. The project area is located in the city center according to the general plan. Therefore, the proposed concept should be harmonized with the old and new urban structures, coordinate with existing highways and natural landscape.

At the zoom level. The spaces and buildings to be built should be commensurate with the Registan complex, parts of the old town, neighborhood views, and private courtyards. At the same time, they must also be inextricably linked with modern urban infrastructure, such as major highways and highways.

At the urban level. Jump to search Because the form reflects the way a person and his family live. Their work and rest habits, their social ties and ceremonies — they are all part of real life. In such a living environment, the form of a building is only one of the units of measurement. Until recently,

the neighborhood was regarded as an archaic heritage. Today, however, more and more families are rebuilding the neighborhood. The neighborhood, which is being formed around mosques, teahouses, and schools, is re-emerging as one of the most important forms of life.

At the level of the language of architecture. Modern buildings built in this area are traditional Timurids. It is completely different from ordinary neighborhood houses. The language of architecture, with its scale and means of expression, cannot fully replicate the ancient style. But the question is: does it accept the old architectural heritage or deny it? Is there creativity and logic in the chosen approaches? Does the project itself match the uniqueness of the chosen location? In other words, is it possible to find a positive solution here through the language of architecture?

One of the most important criteria for the competition was how the world heritage of the past would be interpreted. Therefore, the members of the jury in evaluating the projects raised the question of whether they strengthen or ignore the uniqueness of the historical heritage of Samarkand. The Registan complex was built over two centuries. The Sherdor and Tillakori madrassas further enhanced the impact of the Ulugbek madrasah and at the same time gave a cohesive ensemble that was greater than the sum of parts. Now the question is: can we build such a monument next to Registan today, will it also enhance the impact of the historical ensemble?

At the level of dialogue between the past, present and future. Registan is undoubtedly one of the greatest gems of world architecture. It cannot simply be added to any composition. At the same time, as an expression of respect for the architectural heritage of Registan and Samarkand, it is unacceptable to repeat its majesty through forged copies. Will the right balance be found in the project? Should these two worlds be separated, or should they be harmonized?

From scale to materials, from architectural language to functionality, it is necessary to connect the past with the future in every dimension. Successful The project can create the "spirit of the place" by harmonizing the identity, shape and scale of the place into a cohesive whole. An effective architectural solution can never be achieved by blindly copying the past, but it is also by denying local heritage. It is at the point where innovation and original values converge — tradition and modernity meet and enrich each other.

### **Results**

Five winners put forward different ideas in their projects based on this criterion. Despite the variety of decisions, all of them showed a rational and serious approach to the unique heritage of Samarkand. This will undoubtedly create a solid foundation for the revitalization of the downtown area.

All eight honorary diploma holders showed high standards close to the five winners' level, but the remaining 672 projects stood out significantly against the backdrop. Projects awarded with honorary diplomas also showed a diversity of methods and ideas in solving the problem.

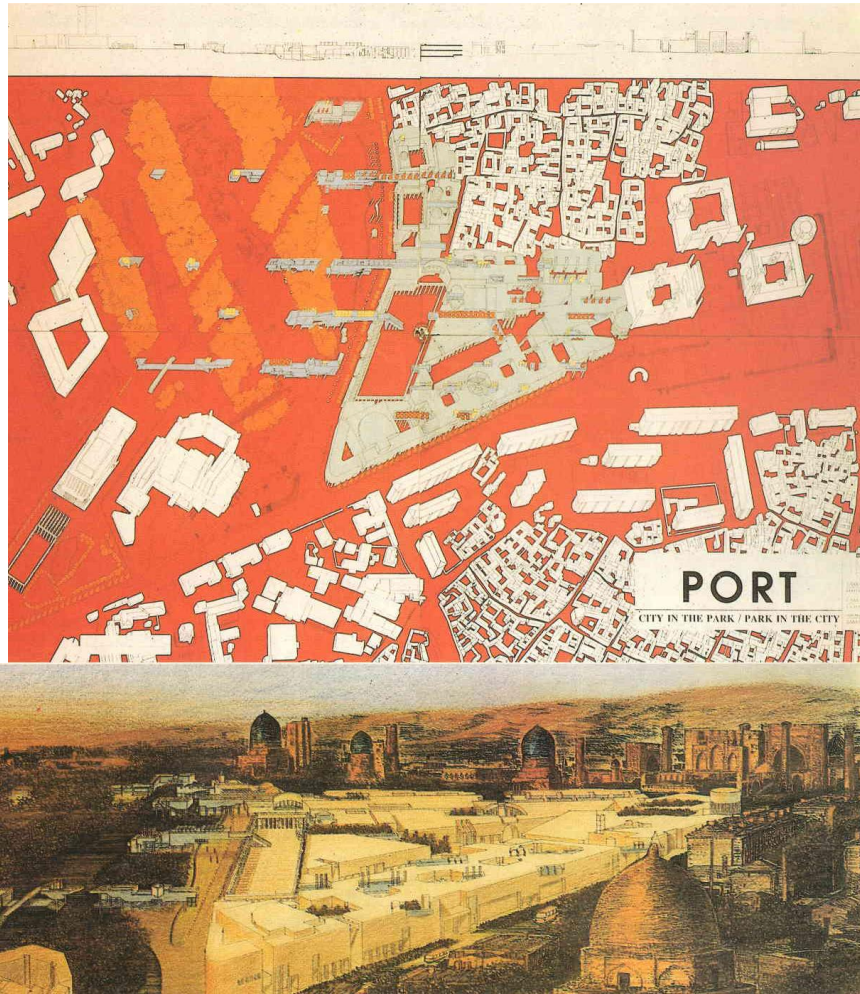
When the envelopes were opened and the names were announced, the jury was pleasantly surprised to find that many of the winners were not so popular architects. Thus, the competition fulfilled one of its tasks - to introduce new talents internationally. In addition, the jury was pleased with the wide geography of winners and honorary diploma holders. This has become a vivid proof of the world's interest and attention to Samarkand.

There are two situations that deserve special attention. First, none of the winners had previously worked in developed countries or Islamic countries. Second, many big names were not among the selected projects.

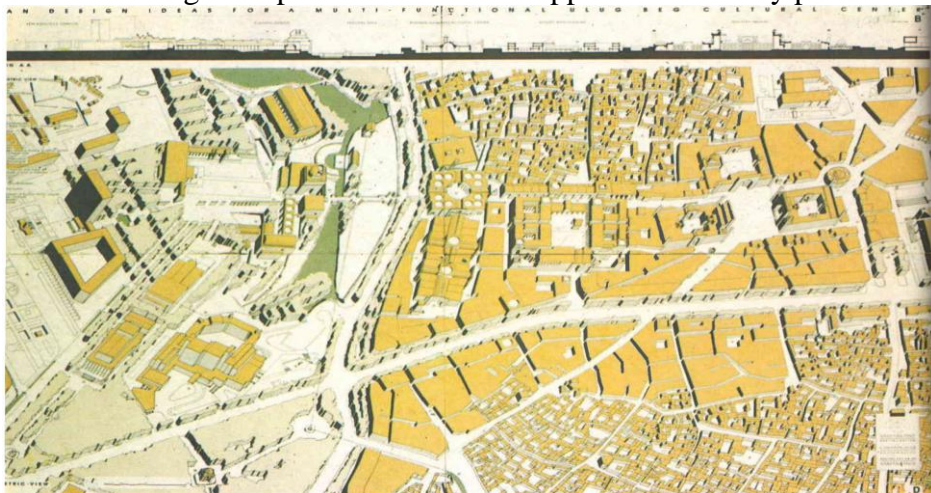
Winners of the International Competition dedicated to the best architectural idea of the Ulugbek Cultural Center in Samarkand. August 1991.

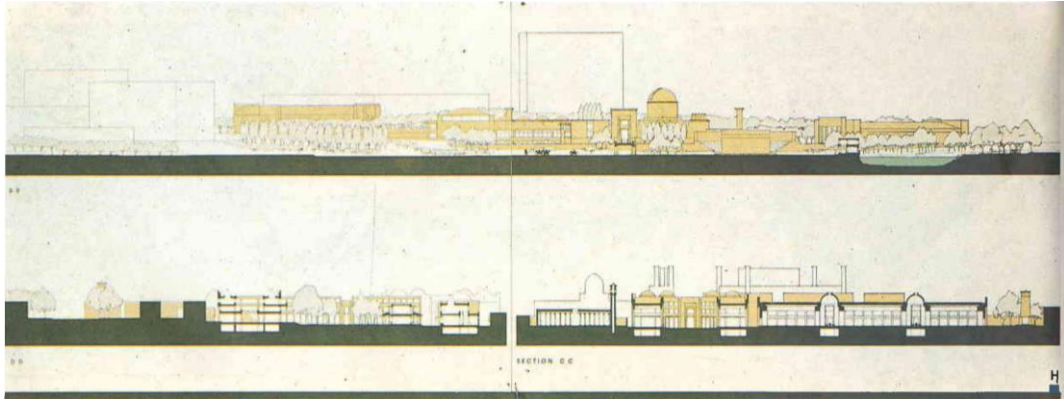
Hitetoshi Ohno. Japan. The idea of the project was to create a garden with several buildings on the west side, and on the east side, a light building filled with wide open spaces, different from traditional structures. Urbanism It provides for the construction of structures. This solution is compatible in size and scale, and does not compete with Registan. It essentially represents the concept of "a garden within a city and a city within a garden." This idea stands out as a winning project with

its lofty innovation. At the same time, if the project is developed in detail, it will be necessary to revise the distribution of functions.

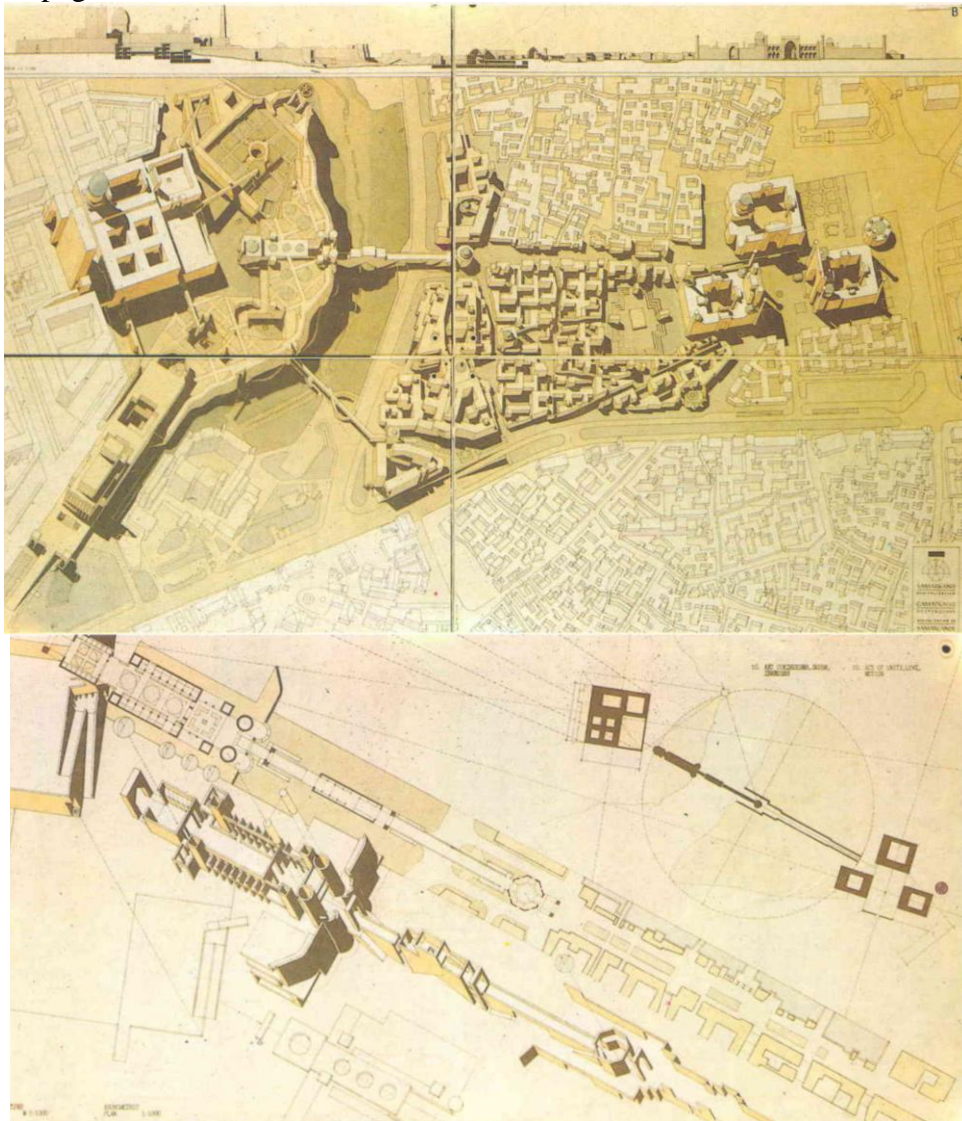


Yorgansioglu Faruk va Arikogulu Kaya. USA. Old town in the project Urbanism The desire to revive his spirit is clearly felt. This intention, first of all, was expressed as if it surrounded Registan Square in a peculiar way within a “pocket” Dahbet Jump to navigation However, the revitalization of open spaces typical of the ancient Muslim city also strengthens this idea. Scales proportional to the western part of the city and skillful use of landscape tie the project into a modern urban space. And the bridge over the garden is unexpectedly Dahbet Jump to navigation It is not simply a link to the restored old town, but a vivid and elegant expression of the firm approval of the city plan.

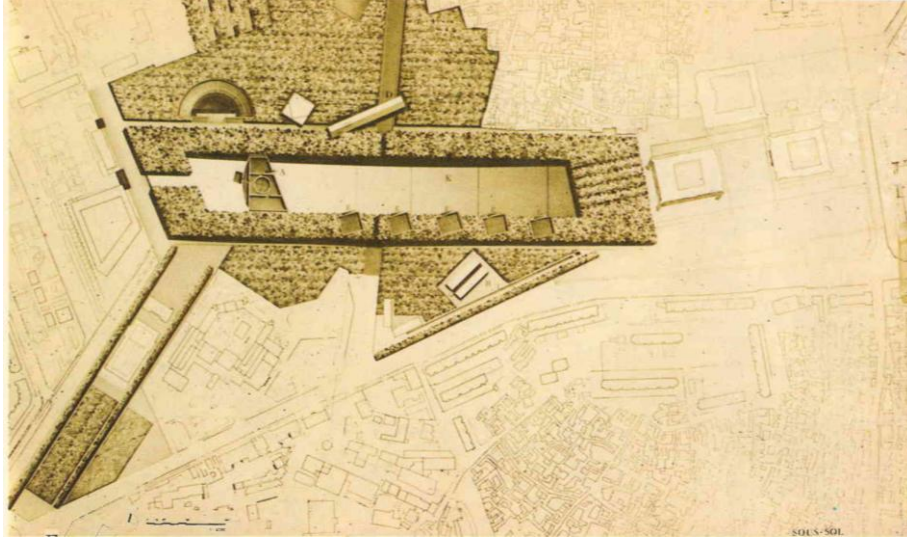




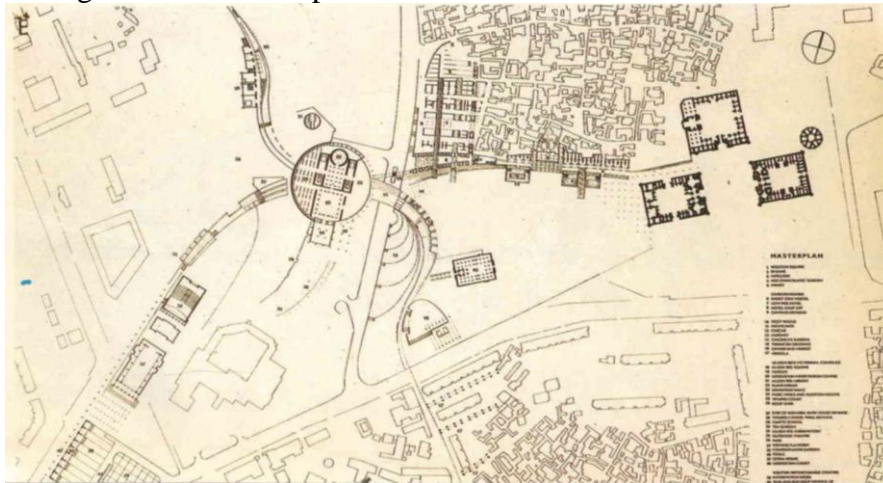
Alexander In the middle. USSR, Moscow. A meticulous and logically grounded revival of an ancient urban structure in the eastern part Dahbet Harmonious connection with the elegant, traditional bridge over the street, as well as in the western part Fortress Symbolic re-creation — all of this has extraordinary precision Urbanism Categories: However, the overall level of integration with the city has been somewhat lackluster. This disambiguation page lists articles associated with the disambiguation page.



Patrik Berger. France. Jump to navigation Esplanade expressed through. The modest structures are skillfully placed and give the impression of being spread out naturally within the landscape of the garden. Esplanade As a monument dedicated to Ulugbek, it creates a unique transitional space connecting the ancient city and the new city. The memorial is as symbolic as placing Registan on the head of the modern city. Of course, the concept of some buildings has not yet been thoroughly developed and the mosque's orientation not specified. However, the clarity, simplicity and aesthetic beauty of the project solution, as well as the compact, elegant use of wood and landscape, undoubtedly make this participant among the winners.



Stephen Makdugal (Studies 333. Great Britain. In this project, the simple central element is the focus of the entire composition, connected by four circular connections, enriched with various small details and delicate but attractive structures, and placed within the territory of a vast archaeological garden. One of the highest qualities of this work is the skillful use of the head arrow connecting Registan with the Ulugbek Central Complex.



#### Honorary diplomas

Darakhtzor The only golden ribbon that passes through it points to Registan Square. The bold move against interference with the complex of monuments, expressed brightly and clearly, is almost part of the project. Surrealistic Creates the property. Olavi Koponen and Ilkka Tukiainen. Finland.

Very cleverly filled with modern buildings, they form a "city wall" and encompass all activity in the eastern part of the city, and block the view of Registan through the park from the west. Veined Ives. Belgium.

A large modern structure of the Ulugbek Center as an expression of respect for Registan incarnate. Topography plays a central role in the project. However, the large, tight geometric connections do not fit much into the scale of life of a person living in the old city. Diter Geysbuxler. Switzerland.

This bold proposal provides for the construction of several pedestrian bridges over the ravine, crossing the buildings within them. Cheerful and light-looking bridges and the gardens that branch out of them surround Registan and form the basis of the entire composition. However, the weight of the geometric solution and the narrowness of the bridges leave the project only at the level of ideas. Claudio Sgarbi. Italy.

The original solution of the main axis from east to west makes bold use of geometric solutions to display buildings and connect ancient and modern scales and axes. But the language of architectural expression in three dimensions is not as clear as this bold geometry. Yes Santa Rita. Portugal.

In this eloquent composition, built on two main axes, the focus is on the market square. The modern buildings in the Old Town area are not as convincing as the market squares, but they are separated from Registan Square and carved out on an incredibly modest scale. Silesian Polytechnic. Poland.

A rational development of the area using a completely modern architectural dictionary does not contradict the scale and proportions of the monuments, but creates the character of the old city. Nevertheless, the main axial geometry logically is not at the level of other elements and degrades the overall level of the project. Kappochin va Kamparini. Italy.

Extraordinarily beautiful episodic spaces and pedestrian corridors connect Registan with the rest of the area and are concentrated in the southern part. The entire composition is reminiscent of examples of traditional urban planning. Erik Torque. France.

Rebirth of Samarkand. In August 1991, at the meeting of the jury of the architectural competition "Rebirth of Samarkand" in Samarkand, out of 685 submitted projects, five winners were identified and eight more honorary diplomas were awarded. It is worth noting that the main task of the competition was not to solve the problems of construction in the historical center of Samarkand, but to inspire the architects of the world to develop new ideas.

The competition had two main goals: the first was to develop a project for the Ulugbek Cultural Center in the city center, and the second was to find ideas that would give the center a broader urban context.

In cities of Central Asia, neighborhoods are common, usually consisting of single one-story houses arranged in an L-shape. The houses have courtyards facing inwards, and the outside is surrounded by simple and solid walls. This disambiguation page lists articles associated with the title Disambiguation. These external walls clearly separate the public area from the private area and provide the family with a special tranquility inside.

Samarkand's urban structure has been made up of neighborhoods since at least the 9th century. However, the huge and majestic monuments that adorn the city are not directly connected with the context of the neighborhood. When Amir Temur turned Samarkand into the capital of his empire in the XIV century, the rulers built huge structures to demonstrate their rule over the city. On the one hand, Temur Castle This disambiguation page lists articles associated with the title Bibikhanim. This differs sharply from other cities in Central Asia: for example, in Bukhara, public buildings and huge monuments give continuity to the urban structure. spatial as a stream that enriched experience, led from one city function to another.

In Samarkand, the neighborhood is a residential area, and monuments are a powerful symbol of central power. This hypocrisy has always followed Samarkand, as fate would have it. Architectural claims – an autocratic expression of power – are not only Temur, but also his grandson Ulugbek, two centuries later Naked, and later continued by Tsarist Russia and the Soviet regime. Such architectural claims denied the existence of neighborhoods. And in the 20th century, urbanization And he reigned.

Changes in Registan Square. Modern Samarkand was not spared the idea of multi-storey residential buildings, huge areas of the traditional urban structure were given for the construction of new residential blocks. Political decisions in the postwar years brought about similarly destructive urbanization. In both cases, the result was the same: the historic urban structure was demolished, and the traditional building environment was deformed.

The most recent "cleansing" in Samarkand was carried out in the 70s of the last century, when a large area of traditional neighborhoods was demolished for large-scale roads and the construction of museums (Registan neighborhoods). The area itself has been expanded, its monumental scale has been reduced, and the perception of monuments has changed. Registan Square was remodeled, but unfortunately it wasn't in a positive light.

With the changes of Soviet times, especially in the mid-1980s, there was a glimmer of hope in Samarkand regarding the restoration of traditional neighborhoods and forms of housing. The opportunities were enormous: unlike other cities in the Muslim world, the development of the city in Samarkand was effectively controlled. Today, the city's infrastructure is not under overload and is working satisfactorily. As control over the development of the city waned, the city began to move towards the revitalization of neighborhoods, and Samarkand opened up to the world on a large scale. New types of economic activities are being invaded, and if they are not controlled, the city will be handed over to the forces of rampant urbanization. Third world realities take place in Samarkand and other Central Asian cities.

The competition for the revival of Samarkand was aimed at expressing the main problem: how to use these changes in a positive way, to correct the problems of the past, to respect traditions and cultural features, and to avoid restructuring. The competition, announced during the meeting of the International Union of Architects in May 1990, was organized under the patronage of the Prince Ogha Khan Foundation.

In August 1991, the judges met for a week in Samarkand to consider the projects in detail. The judges included the chief architect of Tashkent Sobir Odilov, an Egyptian architect Abdul-Vahid Al-Vakil, Indian architect Charles Korrea, Vice-President of the Union of Architects of the USSR Yuri Gnedovskiy, former MCA President of the Union of Architects of the USSR Yuri Platonov, head of a special project for the old city of Samarkand Nematjon Sodikov, and planning architect Ismail Sarageldin entered.

Jump to navigation. During the first session of the evaluation of the works, the judges distinguished two projects that met the most requirements. This is from Moscow ARSSIM (Alexander In the middle) and from New York Yorgansioğlu va Arikoglu were suggestions. Today, in the projects that are consistent with the general plan of Samarkand, aimed at the restoration and restoration of the remaining neighborhoods with their communication centers, teahouses, mosques and religious schools, both groups of neighboring neighborhoods object It proposed to restore the damaged ones in the area or to use the neighborhoods as a private form of Samarkand's new urban structure. The Moscow group had even proposed to restore the Temur Fortress in order to house the administrative center and other buildings specified in the competition task. For the judges, the idea was near and dear to them. Nevertheless, they acknowledged that the Moscow group had separated the old and new territory, dividing them with the river. The proposals in New York were similarly based on the separation of the old and new areas, using the river as a dividing line. However, their attitude to the new territory differs in size and configuration.

The restored neighborhoods in the Moscow project are located between the river flow and Registan, while New Yorkers propose a continuous urban structure that gradually rises from Registan to the new administrative center, including the Ulugbek Madrasah. This bold approach — restoring the complex's urban dimension — was judged by the jury as a credible and decisive decision.

The other winning project, Registan, did not hesitate to add to it — from Tokyo. Hitetoshi Ohnoda There are broad and powerful ideas for the future of Samarkand. Jump to search

"City in the Garden" concept To the east, it forms a triangular city square that occupies the entire area. From Wikipedia, the free encyclopedia To the west of this structure, the author proposes five protruding building complexes, which of the mega-structure "port". This last point serves as a center of exchange between the park and the city.

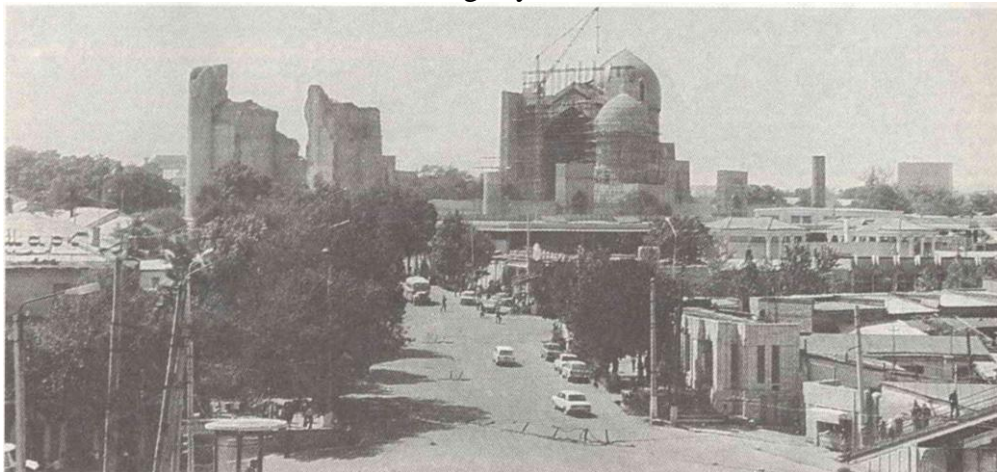
Unlike the Moscow project, Ohno it does not repeat the forms of historical architecture. Rather, he illuminates them as context and presents his proposal with absolute rigor. It is a new look into the future, a realizable utopia, combining the experience of the old with the new urban structures. This densely built form enters a huge garden through the "port". In the middle of it is the monumental main axis of the city in the garden, which now ends abruptly in front of the Opera House. Ohno It continues this arrow in the garden, adapting it to the grey green landscape.

Patrik Berger That arrow is a big deal, that is, the link between the old and the new Mega Park takes it as something irrelevant in its context. His trapets Shape Garden Expedition It starts at the outer western wall of Registan and reaches the top of the hill, where the former provincial committee and city hall are located. The buildings planned within the framework of the project are scattered throughout the entire landscape almost without connecting architectural elements. The jury explored the feasibility of implementing this idea economically, but unanimously concluded that an urban utopia should be adopted that illuminates the problem of a limited urban model caused by excessive construction. In its loose form, the landscape occupies a large part of the city center and relieves the pressure of urban density in entirely new ways.

Studies 333 (Stiven MacDougal) offers a surprisingly new and straightforward approach that is not directly related to solving Samarkand's future problems. It marks a central point at the edge of the river's banks and shows the four main pedestrian routes leading to it throughout the city. The project does not specify the form of settlement for the entire area of the object. The only architectural feature of the project is the link between the center and Registan, where the architects repeat the west-east approach in many of the proposals.

The judges presented honorary diplomas to eight projects. While some of them were similar to winning projects, others showed a completely different approach. Olavi Koponen and Illka Tukiyanen (Finland) turned the area into a park with straight-high buildings connecting two hills. Yves Weinand (Belgium) and Claudio Sgarbi (Italy) used five bridges to connect the old city with the new section. Mikhal Tomanek (Poland), Juzeppe Kappochin and Jovani Kamparini (Italy) and Erik In an attempt to integrate the urban structure of Torque (France), they rebuilt the destroyed parts and created new spatial configurations. Santa Rita (Portugal) and Gans Comet and Diter Geysbuxler A New Town to Revitalize the Urban Core mega-structures they offered.

The competition brought various proposals to Samarkand from architects and urban planners from all over the world. Now the city must decide for itself: how it wants to restore Samarkand and how it wants to restore it to its former deserved glory.



## Conclusion

The results of the study show that the issue of development in unique historical cities such as Samarkand is not limited to simple construction or modernization. While the projects submitted as part of the International Architectural Competition exhibit different approaches to historical heritage, the main aspect that unites them is a respectful approach to Registan and the old town environment. The most successful proposals sought to reconcile traditional urban structures and modern urbanist ideas, abandoning the blind repetition or denial of the past. Thus, in the process of reconstruction of Samarkand, it is necessary to preserve the inseparable unity of the language of historical neighborhoods, landscape and architecture, and the development of the city without losing the "spirit of the place". This approach has important scientific and practical value not only for Samarkand, but also for other historical cities.

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