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PROCESSES OF USING HISTORICAL AND CULTURAL HERITAGE OBJECTS IN TOURIST ROUTES IN UZBEKISTAN (HALF OF THE 20TH CENTURY)

Abstract: This article explores the stages of development of touristic routes in Uzbekistan on the principles of research and propagation of historical and cultural heritage sites in Uzbekistan. The process of museums and adaptation of historical monuments to tourist routes is provided. Half of the 20th Century Uzbekistan has outlined the route plans based on historical and artistic values of cultural heritage sites in Uzbekistan.

Key words: Historical and cultural heritage sites, museums, architectural sites, monuments, tourist routes, restoration, conservation, excursion, open-air museums, propagation, research, tourism.

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Introduction

Establishing routing guidelines as a working program for tourism is one of the most important tools for their effective implementation, as one of the most important tourist destinations in history. For sure, in the course of these works, the study of the cities' location and the development of historical governance were examined. In the tourist centers of Uzbekistan in the 60-90s of the twentieth century, it was noted that the creation of routes included constructing of buildings, building relationships with visible buildings, adaptation of buildings to local, natural conditions and appearance, placement of points and directions the harmony of urban buildings, the observation of the ensembles, the role of the historical shape and general appearance of evolution in the evolution, street and The analysis of the characteristics of the buildings' harmony ensembles is analyzed.

Materials and Methods

In the historical cities such as Samarkand, Bukhara, Khiva, the creation of tourist routes did not cover all the monuments of this region. Particularly, the development of religious tourism was considered

from the point of view of the Soviet ideology and tourist routes were not developed in this direction.

In fact, arcs, bush, rastas, chorsu, makhalla and guzar have formed the integrity of the historical city structure. This is why the damage to the integrity of these elements is so great that the city's artistry is lost. As such, in order to preserve the art of historic cities, it was necessary to abandon the existing urban planning methods existing in urban planning and to find ways of contemporary development of traditionalism. For this purpose, it was necessary to identify the architectural elements that form the chorsu, guzar and other ensembles in the structure of tourist centers, to repair them as a monument and to ensure the harmonization of the new city. Due to the climatic conditions, location of underground waters, presence of railway and motorway trunk lines, location of engineering networks, naturally occurring landscape and functional orientation as the basis of urban planning in the development and change of master plans of historical monuments was important [2]. The collapse of the traditional architectural plastics of the Chorsu part of Samarkand, Shahrisabz, Andijan, and Tashkent with the annoying architectural constructions of the 20th century can be considered as the result of the fact that the issue was



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not sufficiently raised in the 20th century. Only the ancient cities would be able to preserve their unique environment, only by identifying the traditional structure, learning, and developing the factors of its development.

Establishment of technical and economic projects on tourist complexes and households in Uzbekistan has developed well in the 80s of the XX century. Because of these projects in the republic, foreign tourists have been trained, monitored and developed in various service formats. Tourists can be acquainted with historical and cultural heritage of ancient Uzbekistan and modern processes through special tour routes [3]. In the course of the work, the Research and Research Institute of Art and Archeology have studied the main plans of the city, region, and district. Interesting routes for historical cities such as Tashkent, Samarkand, Bukhara and Khiva have begun. Each of these cities had special features as a unique tourist destination. Another aspect of the tourists, in addition to the European "cold" color system, was the combination of the "hot" invoice system in the form of monumental monuments in Central Asia.

The main resource of tourism was the objects of exhibition - material culture, history, architecture, monuments of applied art, objects of landscape architecture, nature reserves. When designing the route, these indicators were shown: the topic of the excursion, its targeted appearance, a brief explanation. With the combination of these factors, it was possible to conduct excursion on routes.

The three existing museums in Uzbekistan, located in the ancient cities of Central Asia, could provide for the closure of key tourist destinations. These are the Samarkand and Bukhara Khiva museums, and the main routes were formed on these reserves. The tour guides provided the author and his approved date for the development of guidelines for each route. Methodological manuals were approved by the Council of Museums and considered as official documents. The exposition reflecting the architectural history of these cities is based on a brief overview of the history of the building, the state protection and museumization. Visitors could familiarize themselves with the monumental data - the author, the date of construction, and the significant aspects of the building [3].

In the 1970s Tashkent city plan included new projects in the development of tourist complexes, in addition to hotels, Chorsu and Uzbekistan hotels were built with the increased interest of tourists to Uzbekistan [3]. After Tashkent, the route passed to Samarkand. The most important of Samarkand's world-famous monuments is the Registan Square, Gur Amir Mausoleum, Bibixonim Mosque, Shohizinda Mausoleum, Ulugbek Observatory and

architectural monuments of Timurid era, giving detailed information about the medieval capital of Central Asia (XIV-XVII centuries). Afrosiyob excavations introduced the city's historical culture to the Arab invaders. The State Museum of History of Uzbek Culture in Samarkand was one of the oldest museums in Central Asia. It was officially opened on June 21, 1896 [7]. In 1977, the International Museum Council (IKOM), a member of the International Museum Council, began active international activities. The Museum staff members participated in the International Council of Museums Program conferences held in France, Germany, the Netherlands, Peru, Russia, Ukraine, Latvia and Kazakhstan. In its turn, in 1981, Samarkand hosted the regional conference of the International Council of Museums [7]. In 1978, the museum moved to a special building dedicated to the historical part of Samarkand - the Registan Square. In 1982, the Samarkand United Historical-Architectural and Art Museum-Reserve was established on the basis of the State Museum of History of Uzbekistan, the Museum of History of Samarkand, the Museum of Mirzo Ulughbek and Sadridin Ayniy, the Kattakurgan City Historical-Land Study, Ishtikhan and Pakhtachi districts, Mirzo Ulughbek and Sadridin Ayniy memorial museums, Amir Temur mausoleum and Bibixonim complex, Hazrati Khizr mosque, The Nadir Devonbegi madrassa and mausoleums of Hogi Daniel were included [5]. In Samarkand, the focus of the touristic center on the development and location of routes was focused on the problem of combining touristic complex function with the function of the city in modern life. In addition, the Registan, Gur Emir and Bibi Khanim complexes were the task of creating optimal conditions for the perception of the main exhibit objects. The historical-territorial significance of the purposeful tourist routes in the organization of tourist objects was based. The protection of historical monuments of architecture allowed the city to collect and spend the necessary funds for Samarkand and Bukhara in solving the problems of conservation. The perspective development of the city was based on current urban planning and project development. At the same time, it should be noted that the historic part of Samarkand, where the medieval architectural monuments were united, had almost no integral appearance. The architecture of the four or six-store houses, public buildings, and even industrial buildings, along with the rare architectural monuments along the highway, distorted the city's architectural image.

In this connection, special attention was paid to the work of collecting tourist routes in Samarkand to minimize the influence of the state and public buildings that violated the architectural-historical image of the buildings surrounding Registan Square.

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In addition, attention was given to the change of the Registan square, which unites the ancient architectural monuments with modern architecture, and the surrounding architectural-artistic composition site [5].

Analysis of urbanism, social and economic factors has shown that it is desirable to place the main tourist complex in the square of Registan Square (150 m from it). Here are some ancient ornamental buildings, several two-three-store buildings, a post office and four or five-store houses. The total area of the complex is approximately 59 hectares [5]. There are 600 rooms with conference rooms, symposiums, conference halls, exhibition galleries, cinema and administrative information centers, restaurants, cafes, bars, swimming pools, souvenir shops, households and more. Moreover, it could provide a complete backbone route.

All the facilities in Samarkand are equipped with closed galleries and corridors, and the main façade of the tourist center for the separation of passengers and traffic in the Registan Square is the city gardens located opposite the street and Registan Memorial Complex. Pedestrian routes on the passenger platform linking the tourist center system. To see the ruins of the ancient monuments in the routes, the way to the central part of the avenue was shown, and the staircase leading to Registan was a unique amphitheater. This amphitheater created theatrical and musical performances on the background of monuments in the Registan square, allowing visitors to enjoy the excursion and location of the monuments.

The Registan Complex in Samarkand and its central location were characterized by a favorable advantage. The immediate proximity of the complex provides pedestrian excursions to all main monuments of Bibi Khanim, Gori Amir and Rukhobod, and in accordance with the traffic movement in that area. In addition, access to pedestrians for all the monuments provided a great opportunity for tourists to visit excursions [5]. At the same time, the excursion touristic flow was independently collected in two main directions: from Registan to Bibi Khanim along the Alley passage along the Tashkent Street and from Registan to the

mausoleum of Gur Amir, Ruhabad and Oksaroy. In the past, Allied Street was a shopping street, but there was no trace of trafficking, and the ability to restore this lost function in recent years was crucial to the development of touristic routes.

Conclusion

In summary, the true view of historical cities within the routes attracted not only the local population, but also foreign tourists. In the late 80's, architectural monuments were reconstructed in Uzbekistan to revive the historic cities and expand public access to the public. Many urban planning and social surveys have been undertaken. Since 1990, a new scientific structure has been established in the city of Uzbekistan. At the same time, new projects were implemented to harmonize the "historic" and "modern" historical cities and develop tourist industry. Historic neighborhoods, traditional style houses, national craft workshops were the breath of the past. As a result, tourist attraction to tourists has become more popular in historic cities. Hundreds of sites of historical and cultural heritage have been under state protection through expeditions to create new routes in historical cities such as Bukhara, Samarkand, Tashkent, Khiva, Shakhrisabz and Termez. This expedition was established in 1959 by the Research Institute of Art, and by 1980, cooperation with the excursion bureaus was developing in the creation of tourist routes. True, although there are historical monuments, unique architectural monuments, favorable climatic conditions, but only through these resources, tourists there was limited capacity to attract. In addition, the level of hotel service should also be increased. It is also important that tourists notice that they have come to Uzbekistan when visiting a hotel, restaurant, or other service point. This approach could provide the uniqueness and uniqueness of national tourism. It was crucial for tourists to be acquainted with historical monuments and museums in the course of routes and learn something of Uzbek culture.

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