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**“COMPOSITIONAL STRUCTURE AND DESIGN SOLUTION OF
 ARCHITECTURAL ENSEMBLES AND COMPLEXES OUTSIDE
 BUKHARA”**

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ABSTRACT

In this article, the vertical composition of the city is one of the important components of the historic city complex. The figurative nature of the city, its diversity and uniqueness, in a sense, the richness of the urban silhouette to the dominants, the contrast of the vertical heights and the relationship of the surrounding buildings, how they relate to each other and the towers in the history of the city. studies related to how expressive the towers themselves are with their construction and appearance have been analyzed.

KEYWORDS: *Vertical, Composition, Dynamics, Dominant, Tradition, Silhouette, Dome, Combination, Proportion.*

INTRODUCTION

Vertical composition of historical cities

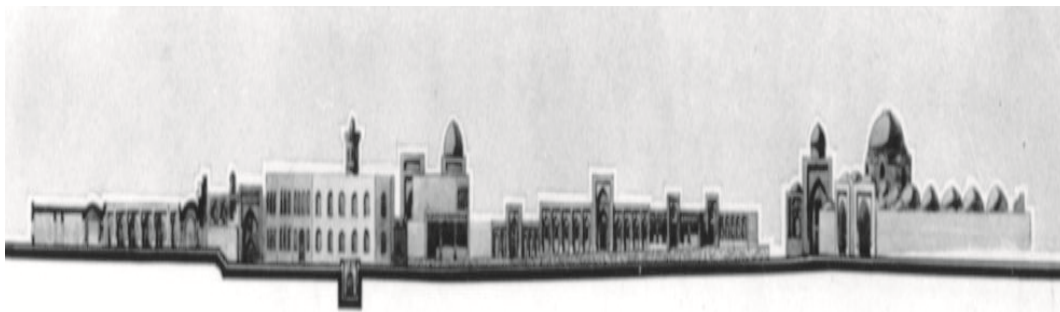
Considering the spatial structure of historical cities, urban planners of the past understood the importance of its vertical composition and used all means to make it rich and unique. The silhouette of the ancient city was, as usual, rich in high dominants. The location of the original core (e.g., the Ark Fortress in Bukhara), the high elevation, and the accumulation of numerous verticals in the form of a tower adjacent to the blue-domed mosques and madrasas, led to a dominant general hierarchy. This system is filled with the vertical dimensions of the Poyi Kalon complex, the memorial complex of the Ulugbek and Abdulazizkhan madrasas, and the trade domes of the Taqi Zargaron and Abdullahan teams.

Thus, in the general construction of a large number of urban accents, the main and auxiliary parts of the composition are distinguished. The correspondence between the vertical accents and the

location of the historical nodes allows us to get an idea of the history of the city, its history, the location of the leading links and elements of local significance (small areas - residential neighborhood centers, urban neighborhood guzars, streets).

Many of the memorial complexes and neighborhood mosques, especially the prison building, are located in the highlands of the city, which is enhanced by man-made verticals under natural conditions. The vertical composition of the ancient cities has always been dominant and preserved, and in the process of reproduction of ordinary mosques and madrasas through the reconstruction of domes and minarets there was a strong contrast to the surrounding buildings.

Much attention was paid to the completion of vertical structures, because it was their top from the top of the horizon of urban buildings, from long distances that gave an idea of the quality of this or that structure and participated in the formation of urban originality. Here the diversity of shapes of the places of completion (domes, towers and their group combinations, flat-surfaced roofs) and fine proportions (proportions), clear lines are observed. In conclusion, it can be noted that the main features of the vertical composition of ancient cities are observed: the richness of the urban complex to a large number of verticals, the use of topographic conditions for the convenient location of vertical dominants.



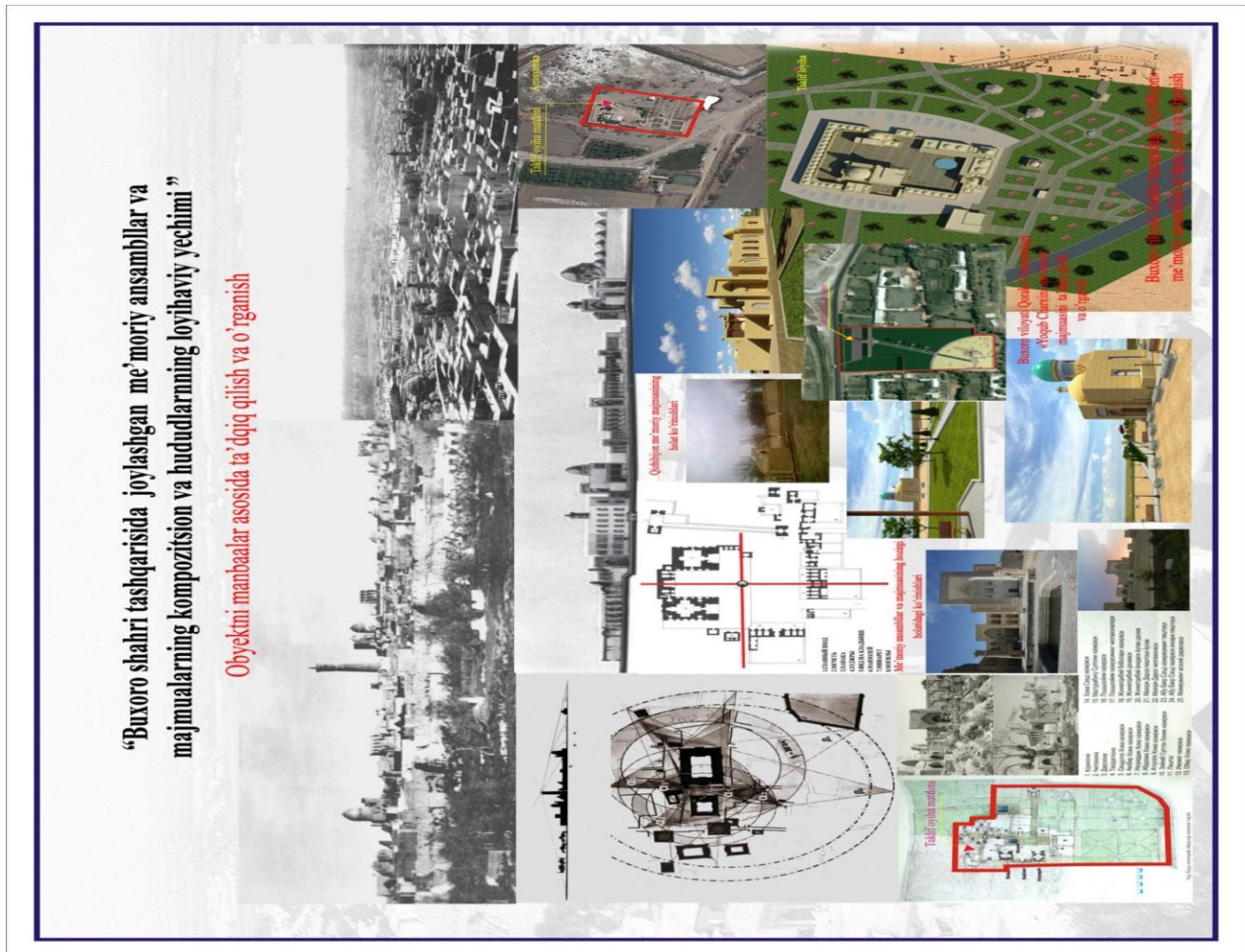
Comparing historical data with the current situation, unfortunately, in many cases it is possible to note a number of cases that worsen the condition of the vertical composition of the city complex. This is mainly due to the disruption of a number of historic verticals and the development of modern multi-storey buildings in the historic part of the city. The verticals were destroyed due to the loss of their functions and the lack of understanding and underestimation of their urban role (destruction of mosques and minarets, demolition of castle walls, etc.). Modern construction, carried out without taking into account the role of historical verticals in the complex, led to the flattening and alignment of the urban silhouette.

In historic cities with different levels and different rates of development, the disruption of vertical composition that has historically occurred occurs to varying degrees. Many changes have taken place in large cities, while in small towns the resulting complexes are well preserved. However, in recent times, many of these cities have undergone necessary and inevitable temporary constructions related to social conditions.

This is one of the important problems of the restoration of historic city centers with a rich heritage and can be solved only on the basis of thorough research. The importance of this or that vertical structure in the urban structure does not always correspond to the favorable topographic situation. Therefore, the next stage of research should consist of a direct study of the whole

hierarchy of vertical dominants: their size, mutual position and appearance between them, visual connections.

Perception through the silhouette and visual connections can be manifested in the spatial environment typical of the overall complex of the city, achieved due to the appearance of the emphasis on the urban construction horizon. In this case, researchers are interested in perceptual spatial visual communication when several towers can be seen at the same time, and impressions are accumulated because of their ability to see and remember.



Each dominant has its own field of view and zone of compositional influence. These zones are the basis for determining the order of restoration of the surrounding areas. The boundary of the field of view is determined by searching and recording in nature the edge points of the dominant view in the plan. At the same time, objective factors limiting this zone are determined: relief, ancient plans and buildings, as well as destructive factors - partial destruction of the dominant, subsequent devices made without taking into account the existing dominant, high crops and others. There may also be cases where the field of view is fragmented. Because of the nature of the building, an additional point of view is determined from the ascending part of the site to the

dominant side. In such cases, in addition to the main zone, such parts of the site are also recorded in the master plan.

The three-dimensional structure of the architectural complex, the compositional, visual connections and scale relations of the historical city form the architectural unity of all components - natural landscape, schematic diagram, structure (system) of leading volumetric and vertical dominants, main buildings and complexes and public buildings. It lies in each component such features as the external and internal appearance of the complex. The internal structure of the architectural complex, the collection of impressions and the creation of an appropriate image based on it are of particular importance in the daily interaction of the population with the architectural environment.

The structure of the historic city is an open and complete spatial unit. Open space includes artificially organized, organized spatial spaces - streets, sidewalks and natural spaces. The full space includes the dimensions of architectural structures and their complexes, as well as high green areas and other voluminous elements of the landscape.

The basis of the unity of the spatial structure of an architectural ensemble and complex is the inter-compositional relationship of its individual parts and the subordination of the construction of each of them to the overall system. Such interactions are considered in the compositional direction, in the volumetric construction, as in the location of architectural complexes in the city plan. In order to reliably assess the compositional-artistic advantages of architectural complexes and to develop reasonable recommendations for their restoration, it is necessary to understand and disclose these compositional connections in a historical context.

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