



ACADEMICIA
**An International
 Multidisciplinary
 Research Journal**
 (Double Blind Refereed & Peer Reviewed Journal)



DOI: 10.5958/2249-7137.2021.00922.8

**FUNDAMENTALS OF THE MODERN CONCEPTS OF
 "ARCHITECTURAL MONUMENT" AND "RESTORATION"**

Isafov Soxib Solievich*; Toshpo'latova Barchinoy Ravshanovna**

*Senior Teacher,
 Department of Architecture,
 Fergana Polytechnic Institute,
 UZBEKISTAN

**Assistant,
 Department of Architecture,
 Fergana Polytechnic Institute,
 UZBEKISTAN

Email id: barchinoyabdullayeva2@gmail.com

ABSTRACT

The principle of scientificity in scientific restoration is the accessibility and provision of specialist restorers with reliable data and modern achievements in construction. The tasks of using new developments to restore the load capacity of building structures and the use of modern composite materials are becoming relevant. Innovative developments in the field of restoration are a specific form of management of the development of construction processes and technologies that make it possible to comprehensively change the structure, organization and content of the reconstruction process as a whole. The subject of the study is new technological developments in the field of the chemical and construction industry. The application of such developments allows you to solve the difficult problems of preventing destruction and giving historical uniqueness to architectural monuments of world importance.

KEYWORDS: *Restoration, Historical value, Artistic value, Technical state of the monument, scientific restoration, Modern achievements, New technologies, scientific data, Innovative developments, architectural monument.*

INTRODUCTION

The content of the concepts "architectural monument" and "restoration" has changed over time. These concepts emerged relatively late in the 18th century. They were interpreted in different ways depending on the philosophical, artistic and other ideas of each period. In various European countries, to designate what we call an architectural monument, the terms "monument", "historical monument", "architectural monument" are used. Nowadays, the concept of an architectural monument is included in the broader concept of "historical and cultural monument", and in the new Law of the Republic of Uzbekistan "On the protection and use of cultural heritage sites" adopted on August 30, 2001, this concept has become even broader - "cultural heritage site" ... These terms, first of all, reflect the twofold value of buildings that we classify as monuments - historical and artistic.

What is a Historic Landmark? This is the structure or building that bears witness to events that are either very remote or significant for the history and culture of a given area, country or humanity as a whole, which gives it a special meaning in the eyes of contemporaries. The historical value is manifested not only in terms of cognition but also emotionally. The "historical monuments" may include structures that have no architectural and artistic value. They are of interest only as a reminder of certain historical events or persons. But the value of historical monuments often extends to artistically valuable buildings that are architectural monuments [1-3]. In such cases, the building is considered a monument of history and culture.

Historical value or so-called the historicism of an architectural monument is expressed primarily in the fact. That he is a carrier of information about the past: the social structure of society; equal to engineering knowledge. Typological features of the surviving buildings of the past carry precious information about the everyday life of distant eras. Therefore, ancient structures are considered as monuments of material culture. Architectural monuments, of course, also have artistic value [4-7]. The works of architects of the past, whether they are buildings of the ancient, medieval period or modern times, are capable of evoking an acute aesthetic experience in a modern person. This may include the forms of an architectural monument, skilful carving or painting, unique decor of interiors and facades, sculptural decorations, etc.

However, without denying the artistic value of an architectural monument, its historical value is still brought to the fore, i.e. the significance of the monument as a document, since it carries, first of all, documentary information about the era of construction: the social life of society, the level of development of engineering knowledge, the level of production, artistic culture, etc. At the same time, the monument itself, with all the changes and additions accumulated during its centuries-old life, can be considered as the basis on which artistic elements of different times are combined. Restructuring, building and even loss do not always lead to the destruction of a monument as an artistic whole, sometimes modifying it, creating a new whole with new aesthetic qualities.

In such cases, there is a fusion of artistic elements of different centuries, eras, and in some parts and later times (examples: the Moscow Kremlin of the 15th-17th centuries, Rastrelli's Winter Palace with the later interiors of the era of classicism).

Parts of the structure of different times and styles enter into one or another relationship, ultimately determining the unique individuality of each monument. These so-called late layering

should be assessed not only as having or not having artistic significance in and of themselves, but also as elements that are part of the overall artistic system of the monument. Moreover, changes to the monument can be made not only by human hands but also by time [5-8]. So the ruins of an ancient building have a huge aesthetic expressiveness, different from that which this building had many centuries ago. Traces of the long existence of a monument in time, the so-called patina of time, not only obscure and distort information about a work of art of the distant past, but also carry their emotional information about the life of a monument in time, which is an important component of its today's aesthetic perception. There is one more distinctive feature for architectural monuments: it is its architectural and natural environment, i.e. its Wednesday.

The artistic perception of a monument also depends on its environment.

The older a monument is, the less, as a rule, the character of its modern environment corresponds to that which existed at the time of its creation, i.e. construction. This is especially evident in large cities involved in the urbanization process: the emergence of asphalt instead of stone paving, the introduction of urban vehicles, etc. The natural surroundings of the monuments are also unstable: trees grow, gradually die, other species are planted. The landscape is constantly changing. In addition to the compositional links between the later layers of the monument and the elements of its environment, there are also links of a stylistic order.

Both the alterations of the monument and the change in buildings around it are not always connected by an obvious compositional dependence. The main purpose of any work on an architectural monument is to extend its life as a structure of many-sided value. The work carried out on the monuments can be of a varied nature. There are four main types of work: repair, restoration, conservation and adaptation. In practice, they can be combined. The simplest type of work is repair - a set of works to maintain the technical condition of the monument.

Conservation is a set of measures aimed at protecting or strengthening a structure in its current form. Conservation is unanimously recognized as the main type of work to be carried out on monuments. An important condition for extending the life of a monument is its active inclusion in the life of modern society [6-9]. This goal is achieved in the following two ways: restoration of the emphasized identification of the artistic and historical value of the monument and adaptation - giving it a practical function for the modern needs of society. Restoration, literal translation means "restoration", in contrast to conservation, involves the introduction of certain changes in the structure, dictated by the awareness of its special significance as a monument.

Because of this, restoration is always a violation of the existing system of relationships. Therefore, it is customary to consider it as an exception, due to several restrictions. There are three requirements for the restoration of architectural monuments:

The first - is that an artistically valuable object that determines the direction of the restoration is not the creative intention of the ancient master, but the appearance of the monument existing in our time with its losses, late layers and established links with the architectural and spatial environment.

The purpose of the restoration is to maximize the artistic qualities of the surviving monument and its historically valuable features. Late layering: faceless annexes, apertures, late plasters covering ancient paintings, etc. - distort the original concept of the structure, something valuable that actually existed in the monument.

The second requirement for the restoration is the maximum preservation of authenticity. Only in extreme cases is the substitution of the original material allowed, which should be regarded as a necessary evil. New additions must not be falsified.

A fundamental solution to the problem was predicted by the theorist of archaeological restoration of the late 19th century - early 20th century: this is the use of the signalling method of a system of techniques for artificially isolating new inclusions (recall the restoration of the Arch of Titus by the architect Giuseppe Valadier: instead of marble, he used travertine stone, and gave new additions a simplified look) ... The disadvantage of this technique is that the use of such a technique leads to a violation of the integrity of the perception of the monument, therefore, signalling measures are far from a simple problem. It is necessary that in the monument the original prevails over the restoration, and not vice versa.

The third requirement is that the possibility of restoration additions should be limited by the condition of the reliability of the reconstruction, which should be based on a strict documentary basis. According to the Venice Charter, restoration should stop where the hypothesis begins! The documentary nature of the restoration has two sides.

First of all, this is proof of a principled order, confirming that this element of the monument really existed and existed in the form provided for by the restoration project. However, in many cases, this is only possible with varying degrees of approximation.

Secondly, the restoration includes elements of not only scientific analysis but also creativity. The main types of work on architectural monuments and their scope;

The Law of the Republic of Uzbekistan "On the Protection and Use of Cultural Heritage Sites", adopted in 2001, distinguishes four types of work that can be performed on monuments in order to preserve them: repair, conservation, restoration and adaptation for modern use. At the same time. This division is pretty rough. In practice, there are infinitely varied cases of combining these works. The assignment to one category or another is made according to the predominant nature of the work. For all types of work, the law sets out general requirements. They can be carried out only with the knowledge of the state authorities for the protection of monuments and under their control. In our republic, the state body for the protection of monuments is the Main Scientific and Production Department for the Protection of Monuments under the Ministry of Culture Affairs of the Republic of Uzbekistan. Abbreviated "GlavNPU of cultural monuments", which is located at st. Navoi-30. Carrying out certain types of work is impossible without a preliminary study of the monument. Research continues, as a rule, throughout the entire stage of work. For the above categories of work, a slightly different procedure for consideration and composition of project documentation has been adopted. The coordination of this documentation is carried out throughout the work. Production work must be carried out under the supervision of specialist restorers. Conservation and repair have a lot in common. In both cases, the main goal is to preserve the monument in the form that has come down to us, with late strata and the loss of some of the original parts.

REPAIR OF A MONUMENT is a periodically carried out work on its technical maintenance using conventional construction methods. The main structure of the monument is not affected in this case. The main types of repair work are changing and painting roofs, replenishing the loss of plaster, renewing the painting of walls, windows, doors, etc.

CONSERVATION is a complex of works carried out in order to preserve the monument in its present form and to prevent the deterioration of its technical condition. The need for it; Carrying out occurs when the monument for any reason is in an unsatisfactory condition.

RESTORATION is the most complex and complex type of work carried out on monuments. Its main goal is to extend the life of the monument. It usually includes elements of repair and conservation. An important part of the restoration is the change in the existing appearance of the monument that has come down to us in order to more fully reveal its artistic qualities, which makes it possible to more clearly emphasize its social value.

ADAPTATION OF A MONUMENT is a complex of works on partial reconstruction of a monument, but one that would take into accounts its significance and features as an architectural monument to the maximum extent. The adaptation should be carried out in such a way that not only does not violate the existing appearance of the monument but also maximally preserve the potential for revealing everything of value that the monument contains.

CONCLUSION

Thus, for almost two centuries in the history of the restoration of architectural monuments, the number of methods have been determined, which in this work. The principles of restoration and approaches in relation to the allocated methods are characterized. The fragmentary approach, which is rarely used in the domestic practice of restoring wooden monuments, has certain advantages since it allows us to fully reveal the history of the building and at the same time preserve its authentic later parts.

REFERENCES

1. Nezvitskaya T.V. Guidelines for preserving the Church of the Transfiguration of the Lord of the Kizhi Pogost // a UNESCO World Heritage Site. – 2020.
2. Ilyina V.V., Babkin O.E. Transformation of restoration methods within the framework of modern approaches to the preservation of architectural heritage // Problems and prospects for the implementation of interdisciplinary research. – 2020. – Pp.128-130.
3. Voronina OS et al. Principles of settlement and localization of settlements in the Middle Ob region in the 17th century: Master's thesis in the field of training: 46.04. 01-History. – 2020.
4. Vaceslavovna K. A. The Ural Industrial Biennial of Contemporary Art as a Form of Updating the Constructivist Heritage in Yekaterinburg. – 2020.
5. Salimov A. M., Qosimova S. F., Tursunov Q. Q. Features of the use of pilgrims for tourism in the fergana region //Scientific-technical journal. – 2020. – T. 24. – №. 4. – pp. 42-47.
6. Kosimova S. H., Kosimov L. M. Principles of forming a garden-park landscape design around historical monuments of the fergana valley //Academicia: An International Multidisciplinary Research Journal. – 2020. – T. 10. – №. 6. – pp. 1582-1589.
7. Qosimov L. M., Qosimova S. F., Tursunov Q. Q. Specific aspects of using Ferghana region's pilgrims for touristic purposes //Academic research in educational sciences. – 2020. – №. 3.

8. Zikirov M. S., Toshpo'latova B. R. New Uzbekistan New World View-In The Eyes Of Architects //The American Journal of Engineering and Technology. – 2020. – T. 2. – №. 12. – pp. 18-23.
9. Zikirov, M. C., Qosimova, S. F., & Qosimov, L. M. (2021). Direction of modern design activities. *Asian Journal of Multidimensional Research (AJMR)*, 10(2), 11-18.