



## HISTORICAL ARCHITECTURE

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**Abstract:** Modern views are changing. Year after year, the constructions being built around us and their designs amaze people. In our article, we analyze the change of architecture over time.

**Key words:** egypt, Ferrasi, Catillo, fictional time, Manu

The history of human construction activity, which served as the basis for the emergence of architecture, begins with the time when ancient people (Neanderthals), not content with the shelters created by nature (grottoes, rock overhangs and caves, began to adapt these shelters for temporary and permanent habitation, i.e. to build dwellings. Such structures include: stone-paved sites-parking lots La Ferrasi and Castillo, circular fences made of stones with internal stone fireplaces – the Ilskaya site, artificial residential depressions, fenced along the edge with a heap of stones – the Volchiy Grot site, etc.

The name Egypt comes from the ancient Greek name of the country, Aiguptos. The ancient Egyptians called their country Kemi, which means “Black” in Egyptian, because the silty soil of the Nile Valley was black. Favorable natural conditions contributed to the early appearance of man in the Nile Valley. Many flint tools from the Old Stone Age (Paleolithic) were found on the high rocky plateaus. The abundance of different types of stone (granite, diorite, basalt, porphyry, limestone, sandstone, jasper, alabaster) had a huge influence on Egyptian architecture. It contributed to the monumentality, grandeur and strength of Egyptian structures.

In 332 BC, the army of Alexander the Great entered Egypt. The Egyptians, burdened by the Persian rule, let Alexander’s army pass without resistance. The Persian satrap surrendered to the new conqueror without a fight and handed over to him the fortress in Memphis, the army and the state treasury. The Egyptian priesthood welcomed Alexander in every way and declared him “the son of Ra, who loves Amun.” In the Nile Delta, between the sea and Lake Mareoti, Alexander built a new city, named after its founder, Alexandria. The city had a regular plan. At the end of the 4<sup>th</sup> century, Alexandria became the largest

commercial and cultural center of the Greek-Eastern world.

At the end of the 2<sup>nd</sup> – beginning of the 1<sup>st</sup> millennium BC, Iranian-speaking tribes appeared in Northern Iran, which in the 9<sup>th</sup> century BC were mentioned in Assyrian inscriptions under the name of Medes. In the 8<sup>th</sup> century BC, one of the leaders, Deioces, united the tribes into an alliance, but Media even after that consisted of many small territories headed by kings. In the 8<sup>th</sup> century BC, it was conquered by Assyria, but at the beginning of the 7<sup>th</sup> century BC it gained freedom, and during the reign of Cyaxares (625-585 BC) it turned into a slave state with its capital in Ecbatana (now Hamadan). In 615-605 BC. Media destroyed Assyria, conquered Manu, Urartu, and the Persian tribes that inhabited the southern part of Iran.



The culture of the 20th century actively mastered the category of time. Revolutionary trends in art (cubism, futurism) introduced time into the plastic structure of the work, affirming the simultaneous perception of an object in motion from different angles. This discovery (the “second optical revolution”) spread to almost all phenomena of cultural life. The multidimensionality and integrity of spatio-temporal perception formed the basis of the paradigm of modern architecture. Postmodernism used the “play in styles” of different eras as an artistic metaphor. Representatives of deconstructivism turned to time shifts, “folds” to complicate the semantic codes of architectural creativity. The works of Z. Hadid, R. Koolhaas, T. Main are filled with metaphors of modern characteristics of time (speed, rapid movement, flows). Today, researchers discuss “scenario architecture” that takes into account the dynamic change of impressions from volumes and spaces. It is obvious that the understanding of “scenario” as a certain sequence of the deployment of architectural space in time has existed throughout history: in traditional religious and palace architecture; in modern residential (individual) and public buildings (museums, theaters, concert halls).

The category of time is always associated with certain stages of development, the cyclicity of events. Time participates in the most general laws of existence of matter in space: birth (generation); periods of life, including growing up, aging; death... In terms of understanding and expressing life cycles, the vector of development of modern architecture is quite ambiguous. On the one hand, the direction of architectural bionics is widely popular, within the framework of which an architectural object is formed according to the (natural) laws of growth and development of a living organism. A peculiar organic philosophy of nature-likeness and anthropomorphism is professed by many representatives of the architectural mainstream: S.

Calatrava, T. Ito, H. Rashid, N. Grimshaw, F. Roche. The reverse process is also obvious: actively involving time in the intellectual basis, new architecture loses its connection with man, his nature, becomes less and less “alive”... Important qualities of architectural form have practically become a thing of the past: man-made nature and “irregularity” of the surface; the warmth of the material; a fine detail (Fig. 2). “...The present, our time, bounces off the brown brick of the heavy basilica with a thud” (I. Brodsky).

It can be stated with a certain degree of certainty that in the modern world the psychological distance between a resident and his home – a person and architecture – has increased. “House” is no longer perceived as a “living” contemporary with its long, but still finite lifespan. Buildings have become an accessory to the urbanized landscape, subject to high-speed technogenic processes beyond the human dimension. Constant information and technical renewal dictates a different understanding of Time in architecture – this is not “human” (commensurate with human perception) time, nor is it the Time of Eternity of ancient civilizations. Time in the modern architectural paradigm is a time of a different nature and a different “scale” – a kind of “artificial” or “fictional” time. A convincing example is the works of Z. Hadid, embodying the cult of superhuman speeds and interactions. Unfortunately, a significant amount of commercial architecture often completely ignores the category of time, giving rise to an impersonal landscape.

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