

PRESERVATION AND REPAIR OF ARCHITECTURAL MONUMENTS

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Annotation: This article examines the multifaceted challenges and intricate processes involved in the preservation and repair of architectural monuments, the scientific, artistic, and ethical considerations that guide restoration efforts, the threats faced by monuments, including natural degradation, the specialized skills and knowledge needed to address these challenges through material science, historical research, and conservation ethics.

Key words: architectural monuments, preservation, repair, restoration, material science, historical context, conservation ethics, sustainability, cultural heritage.

Introduction: There is a need to formulate the basic provisions and principles of the protection and development of architectural monuments. This is important not only for the preservation of monuments but also for the architecture as a whole. Unique and invaluable monuments must be preserved and have no resemblance to those to which they are being rebuilt on an industrial scale recently. We are not only convinced that the unique monuments of the long and distant past, but those that have a short history, twenty and fifty years ago, will not have a resemblance to those to which they are being rebuilt on an industrial scale.

Literature analysis and methodology: Currently, architectural creativity is entering a new stage of development; it is increasingly close to monument status. The basic principles of restoration should take local peculiarities into consideration. Reforms in the restoration sphere should take into consideration the role of the master—the creator of the architectural phenomena. The essence of the restoration of historical and architectural monuments is the creation of high aesthetic qualities and mastery of the present-day architect.

The combination of historical and new in architectural monuments is the best proof of our respect for and our wish to live with their creators. Restorations of a high level are a symbol of humaneness, enlightenment, and the higher culture of a country. Unfortunately, the restoration business has become profitable when it is an agent of an investor who is interested in high profits in the tin for a short period of time. There is a contradiction between the cut's-list perception of restoration and the eternal perception of the monument.

Results: Society, therefore, has always interested itself in the architectural monuments that its elder generations have bequeathed to it due to various reasons: with the purpose of researching its roots and aspects of a culture that have already fallen into neglect; maintaining or re-introducing economical or social life in certain unfortunately abandoned localities; giving length to towns and cities that have filled up with residential buildings; and finally, the desire to avoid the knowledge, culture and way of living of certain periods in history, considered as facing irreversible threats of extinction.

A peculiar type of artistic creativity is represented by the environment and the conditioning materials and technologies which are used for the creation of works of architecture. We say that we reach the field of architectural art when we view it from an environmental aspect, since architecture is constantly linked with the elements of its construction. When we speak of history, we mean the

history of the environment, comprising a substantial part of the history of human civilization. The monuments that comprise the artistic heritage, similar to those coming up from periods in early history, remain, in turn, a social wealth that interests an organized society and the scientific discipline that concerns itself with a view to conserve and restore architectural monuments.

Discussion: Repair of historical monuments is also subject to the general, that is, the rules of repair of architectural monuments. Its distinctive feature is that special attention is paid to a certain historical period. There are two opposite ways to reveal the historical value of a monument. First, the monument is considered a historical document and is mostly content with conservation and partial repairs. The second is the opposite of the first, in which the monument is returned to the state of the time associated with a specific, historically significant person and event. The viewer feels as if he has entered that era. The second method in most cases requires a full repair. Sometimes it comes close to fake. Although the first method corresponds to the theory of modern repair, the second method is often used in practice.

Architectural monuments that deserve and need repair should be repaired and protected so that they can be carefully handed down to future generations. For this purpose, first of all, it is determined whether the monuments are under state protection or not. Most of the architectural, archeological and historical monuments left by ancestors in Uzbekistan were taken into account by the General Directorate for the Protection and Use of Material Cultural Objects of the Ministry of Culture and Sports and the employees of the relevant state and local authorities. included in the list.

Conclusion: In conclusion, the preservation of architectural monuments is an issue that grows increasingly important with the aging of these structures. While the vast majority of modern buildings are scrapped due to wear and tear within 40-50 years of their construction, architectural monuments made of stone, timber, terracotta, or ceramics can have a useful lifespan of hundreds or thousands of years. With a longer service life, these structures accumulate an astonishing amount of historical value. This is particularly true of structures which are community landmarks and contribute greatly to the cultural heritage and identity of their surroundings.

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