
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.

Language: English


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 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
Archaeology 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). Afroxyjob
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
Ulugbek and Sadriddin Ayniy, the Kattakurgan City
Historical-Land Study, Ishikhbakan and Pakhtachi
districts, Mirzo Ulugbek and Sadriddin Ayniy
memorial museums, Amir Temur mausoleum and
Bibixonim complex, Hazrat 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,
the Council of Museums, Ishtikhan and Pakhtachi
districts, Mirzo Ulugbek and Sadriddin Ayniy
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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 theatral 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, Ruhhabad 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 touristic 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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