

Interpretation of Quality and Dimensions of Intertextual Relations in Contemporary Public Constructions in Uzbekistan with Architectural works in this Country at Timurid Era (Since 1960-1990)

Leila Zamaniaghaiee^a, Hossein Soltanzadeh^{b,*}

PhD. Candidate, Faculty of Architecture and Urban Planning, Central Tehran Branch, Islamic Azad University, Tehran, Iran.
Associate Professor, Faculty of Architecture and Urban Planning, Central Tehran Branch, Islamic Azad University, Tehran, Iran.

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Abstract

Today, one of the important topics, which are mentioned in architecture, is the relationship between architectural works with each other and way of effect of such works on them. On the other hand, under current conditions and despite existing trends which look for their own architecture, it is crucial important to interpret how contemporary architectural works are affected by previous architectural monuments. This necessitates for a method and tool for critique and analysis and revision of contemporary architecture in relation to such architectural works and establishment of a framework for dialogue in this regard. Accordingly, the current research aims to interpret the quality of relationship among architecture in public constructions of Uzbekistan and architectural monuments from Timurid era at this country by taking intertextual approach that will finally led to review of these works and their genealogy. Accordingly, the main research question is that how architectural monuments of Timurid era in Uzbekistan affect architecture of public constructions in this country? The qualitative methodology has been employed in this study by means of multiple measures, descriptive- analytic, historical- interpretative and comparative techniques and the given statistical population includes architectural public constructions in Uzbekistan during period (1960-1990). Also among statistical population, only those samples with intertextual aspect have been selected. Review of sample and data analysis show in this survey that all samples have dealt with conversation and intertextual communication with Timurid architectural tradition by trying to compose different layers of this process.

Keywords: Intertextuality, Inter-architecture, Uzbekistan Contemporary Architecture, Timurid Architecture

1. Introduction

At early days of twentieth century and in the advent of modernism in the world, many challenges took place regarding interaction or diversity among modern architecture and identities of cultural- regional architecture in most of nations. Inter alia, history of architecture and (urbanism) possess special and unique features in countries at Central Asia. As it has been also implied in book of 'Modernism in Russia', architecture and constructions in countries and republics of former Soviet Union were not a centralized and monotonous architecture but very complex and regional ones at this period (Ritter, 2012). Review on architectural history indicates that we have witnessed various types of architectures in these nations especially during period of years (1960-1990) so that this period is called multi-style architectural era in these countries. In fact, employing of various styles has been converted into the main element of this period. On the other hand, during recent years and following to emerging of challenge of identity and architecture with an identity, it is crucially important to enjoy architectural experiences and strategies of the countries particularly that group of nations which possess common historical, cultural, social or geographical background and to interpret way of effect of previous

architectural monuments on contemporary architectural works in these countries especially that class of works that include historical and cultural commonalities with each other. Following to this introduction, this study aims to interpret way of relationship among architecture of contemporary public constructions in Uzbekistan with architectural monuments at Timurid era at this country by taking intertextuality approach looking for a method and tool for critique and analysis and review of contemporary architecture in relation to such architectural works and formulation of a framework for dialogue in this field and appropriate exploitation from valuable experiences of these nations and recognition of failures and challenges and strong points they oppose and finally finding of a suitable answer to this question: How Timurid architectural monuments of Uzbekistan affected architecture of public constructions and reflected in them at this country? In this sense, among examples with intertextuality dimension and more relevant to other architectural works i.e. public constructions have been selected during period of years (1960-1990) from book of 'Modernism in Russia' and analyzed as statistical population.

* Corresponding Author Email Address: hos.soltanzadeh@iauctb.ac.ir

2. Research Methodology

The research methodology in this research is based on the subject, the method of qualitative research using multiple methods, descriptive-analytical (due to the necessity of the analysis and characterization of buildings), historical-interpretation method (due to the existence of past data) and the method of comparison This is used. The statistical population under consideration is the general architecture of Uzbekistan during the period from 1960 to 1990. Of the statistical community, only the examples that have been intertextual have been selected. Data collection tools are both library and observational methods and use of the software spss and excel for data analysis.

3. Research Theoretical Bases

3.1. Intertextuality

Intertextuality is one of the important phenomena in twentieth century that proposes modern attitude about relation between elements in texts and deals with interaction and attraction of intertextuality. Also Kristeva is properly assumed as founder of intertextuality but in fact intertextuality is not only achievement of a single individual and it results from trends and efforts of characters that have directly and or indirectly played role in it (NamvarMotalagh, 2011). Theoretical backgrounds of this subject can be searched in a composition of paradigms of Saussure and Bakhtin from Kristeva that moves to interpret post-structuralism in works of Barthes and they are embedded in works of Genette and Riffaterre by her post-structuralist interpretation and at last it is led to this application in non-literal arts at current cultural period and contemporary computer technologies (Allen, 2001).

Kristeva used term of intertextuality for the first time in a paper titled 'word, dialogue and novel' in 1966 in which he has described paradigms of Bakhtin. There was intertextuality attribute before Kristeva she coined term of intertextuality by means of this attribute. This term is composed of a noun (*Text*) with a prefix (*Inter*) and a noun-making suffix (*-Ualite*). (NamvarMotlagh, 2011). According to attitude of Kristeva, authors do not create their own texts by the aid of their original minds, but they codified these texts using preexisting texts. A text is transposition of texts and intertextuality within context of an assumed text (Kristeva, 1980). After Kristeva, Barthes (1971) described subject of intertextuality in a paper under title of 'from work to text' and assumed intertextuality as one of the features of text that distinguished it from the work. From Barthes' viewpoint, the work is the dominant aspect in classic literature and art while text is dominant dimension in contemporary literature and art (NamvarMotlagh, 2011). Barthes considers any text as the intertextuality and in other words, he does not accept any pure and mere text. It can be observed that from the beginning intertextuality was divided into two great branches of production and reading according to theories of Kristeva and Barthes. Kristeva has been focused on reviews on production and creation of text while Barthes mainly emphasizes in reading of text and receiving it by audience and reader.

Table1

After these two authors, Laurent Jenny has also dealt with intertextuality topic and expressed hierarchy for intertextuality based on rate and quality of relationship between two texts. He does not overlook reading of work but his emphasis is focused on produced intertextuality (NamvarMOTlagh, 2011). Applicability of intertextuality is deemed as one of the other important features of Jenny's intertextuality unlike Kristeva's (Ibid). He also proposed concept of weak intertextuality. According to Jenny's viewpoint, intertextuality is developed by extensive dimension when both texts are related together by various aspects. These dimensions can be divided into classes of theme and form at least (NamvarMotlagh, 2011). If these relations stop at one layer, intertextuality is assumed as weak.

In addition to important theorists of intertextuality, a noticeable group of experts and historians have entered in this field and many books were written about way of formation and related history. Although after expiry of structuralism paradigm, theory of intertextuality was exposed to new rivals, this attention and approach were still continued to intertextuality in the west and modern tendencies emerged from it. These are tendencies such as transtextuality were proposed by Gerard Genette and it devoted wide part of studies to this field and interdiscursivity studies have also originated from crossing between discursive studies and analysis with intertextuality. The intertextuality studies also started in Iran by postponement and it was restricted to a single trend as well. It can be even said a type of Iranian intertextuality was formed in Iran that resembled further to critique of sources. Several books were translated and essays were published in this regard.

3.2. Types of Intertextuality relations

Based on the definitions, the intertextuality is the examination of the relationship between two or more texts and their elements. On this basis, various theorists dealing with the intertextuality, each articulate the relation between the intertextuality and the relationship between the texts and a particular type of relationship Intertextuality have been raised. In the table, the most important views on intertextual connections are mentioned.

3.3. Interarchitecturality and Intertextual Elements of Architecture

As it implied, intertextuality analyzes relations between texts and reviews effect of texts in formation of each of their and or perceiving and receiving them. However, a question can be raised: How can interpret intertextual relations in architecture by intertextual approach? And more importantly, is it possible to assume architecture as a text and analyze it? (Ghaseminia, 2017)

In dialogue among Jeffry Kipnis and Peter Eisenman, he converts term 'intertextuality' intertextuality into 'inter-architectural'. he mentioned this point that there is no strong system in architecture that includes constituent elements for our intertextual relations and we have to always employ allusions of literature or painting (Kipnis, 2013).

The typology of intertextualrelations from the point of view of the theorists.

Theorist	The typology of intertextual relations	
NamvarMotlagh2011	inter-cultural intertextuality	Whentwo texts or both of them belong to a specific culture
	cross-cultural intertextuality	When two texts have originated from two different cultures
NamvarMotlagh2011	Intrasemiotic intertextuality	If two studied texts belong to the same semiotic system
	Intersemiotic intertextuality	if the first text belongs to a system and second text is related to another system
John Fiske1990	vertical intertextuality	relations that apply to two different semiotic systems
	horizontal intertextuality	relations between two or more works which exist at the same semiotic level or system
Nathalie Peguero2005	explicit and clear intertextuality	In this type, it is easy to identify the intertextual element
	implicit and tacit intertextuality	In the implicit and tacitintertextuality, it is not easy to identify the relationship between the two texts.
	quotation, calque, plagiarism, and allusion	They are the most common classifications in intertextual relations
Laurant Jenny1980	week intertextuality	if this relationship has stopped at certain level or layer
	strong intertextuality	as relationship is developed among two texts up to depth of themes, it will be assumed as strong intertextuality

But what if the relationships between architectures works, what is the construct of these relationships? In other words, what are their constructive components (inline)? Or, in other words, by examining what elements and components of the architectural text will be possible to examine the relationship between architectural works?

To achieve these components in this research, we first looked at different sources and identified a large number of components of the architecture accordingly. In the next step, in order to arrive at a coherent table of elements and components of the text-architecture, all the components in the table are divided into two main branches of the "theme and form", and then in the subject field, under the category of formal concepts and in the field of the form, The four main subcategories of the Main (main pattern of form), plan, Elevation, and organizational details and other components were placed below. Considering this point, it is also important that the keywords mentioned in this study may be defective due to the vast amount of information and the limited resources of the research (Table 2). Therefore, in this study, identifying the elements of the architectural text and the intranet components table is the first step in analyzing the intertextual relationships of architectural works and the means by which one can analyze an architectural text based on intertextual relations. .

4. Research Conceptual Model

In order to enter the main topics of the research, the theoretical framework of the research and the conceptual model of research should be drawn up.. Rather than this model which specifies relations among the variables it has been designated in line with critique and expression of relationship among an architectural work with other works and based on developing of the given theories about intertextuality approach and for operationalizing of

these theories in the architectural field and therefore it will be assumed as a type of model for inter-architectural critique. For this purpose, according to the main objective of this study, which investigates the intertextual relationship between the Timurid architectural monuments in Uzbekistan and its contemporary architectural monuments, the independent and dependent variables are determined and, based on the concepts expressed in Table 2, are divided into two domains of the form and theme. Subsequently, the intertextual relationship between the works in two layers will be examined. In the first layer, intertextual relation was divided into two layers; inter-cultural intertextuality or cross-cultural intercultural, and vertical or horizontal intertextuality. In the second layer, based on one of the most commonly used divisions, the type of relationship between two architectural texts will be examined based on explicit or explicit intertextuality or implicit and hidden intertextuality. With the help of a conceptual model, the analysis of the relationship between the studied architectural works, which aspects of the architectural components and which layers this connection is more and more powerful will be possible.

Then, intertextual relationship belongs to inter-cultural intertextuality group and according to the given definition it is type of vertical intertextuality relationship. At the next step and based on one of the most prevalent given classifications, type of relationship will be analyzed between two architectural texts based on explicit and clear intertextuality or implicit and tacit intertextuality. By the aid of table of elements and intertextual elements of architecture in this survey and analysis of this point that which of architectural dimensions and elements are included in relationship between studied architectural works which layers of this relationship are greater and stronger this relationship is also obtained.

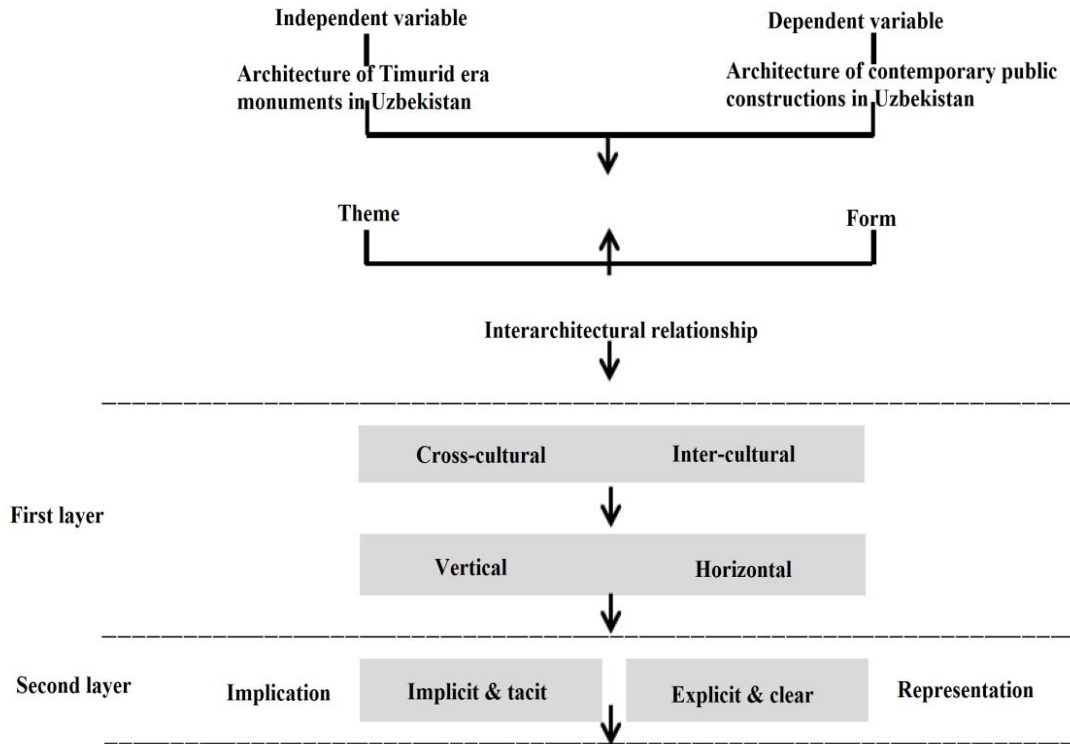


Fig. 1. Research conceptual model

5. Research Findings (Uzbekistan Contemporary architecture)

In order to formulate types and typology for intertextual relations in architecture of contemporary constructions in Uzbekistan in this section and after developing and presentation of theories relating to intertextuality and proposing of research conceptual model for applicability of this approach, primarily Timurid architecture has been examined as an independent variable with the features of the given parameter in general. Then, 18 prominent monuments of Timurid era in Uzbekistan were selected from book of architectural masterpieces in Central Asia and the relation information of these monuments was inserted in table of intertextual elements of architecture. The resultant findings from analysis of intertextual relations were reviewed among these monuments and it was characterized in what layers maximum amount of intertextuality relationship have been embedded among these constructions. Also at next step, some of comparable constructions were purposively selected between Uzbekistan public buildings within intervals of years (1960-1990) and type of their intertextual relationship was examined and after entering their related

data in table of intertextual elements of architecture it was characterized which of layers was stronger. It should be noted that by review on architectural history of newly-independent republics of Soviet Union and including Uzbekistan we can find that among various historical dilemmas the interval between years (1960-1990) is called multi-style architectural period and it is identified by different types of architecture. Therefore, this historical period was focused in this study and the architectural public constructions were selected at this time interval.

5.1. Timurid Architecture

The concept of Timurid architecture typically specifies artistic symbols at this period within historical framework of Tamerlane's government and his successors (the last quarter of 14th AD century and early years of 15th AD century) and geographical zone of their empire. This geographical area comprises of territories of Soviet Union, Central Asia (Turkmenistan, Tajikistan, and Uzbekistan), Afghanistan, and east of Iran or in other words it includes the major part of historical and cultural field that is called "Central Asia today (Chenkova, 2008).

Table 2
Intertextual elements of an architectural work

Theme	Formative concept (symbolic)	Visual- aesthetics	Semantic- conceptual	Translation to form								
Intertextual elements of architecture	Main (main pattern of form)	Geometry	Dimensions & proportions	Basic form	Form structure (whole to part- part to whole)							
					Spatial/ organization pattern							
					Plan	Geometry	Dimensions & proportions	Form intrinsic properties	Basic form			
									Plan structure (incremental/ decremental/ concentric)			
									Geometric pattern			
									(Horizontal) hierarchy			
	Axes											
	Symmetry/ asymmetry											
	elevation	Geometry	Dimensions /proportions/ scale	View intrinsic properties	Balance & equilibrium							
					Coordination							
					(Vertical) hierarchy							
					Axis							
					Symmetry/ asymmetry							
					Unity &harmony of view elements							
	Details	Architectural pattern- like elements & components	Dome	Vault & arch	Column	Portal (stand/ counter)						
							Tower/ minaret					
								Openings				
									Symbols			
										Other details	Decorations	Type
												Materials
Geometry												
Color												
Materials		Decorations	Stationing place (placement)									
			Type									
				Type/ location of use								

There was an interim period (approximately 80 years) among Mongol invasion in (614AH/ 1217AD) and resuming of architectural activities in Ghazan Khan after year (694AH/1295AD) during which the current professions and techniques were forgotten and there was adequate time for advent and growth of new techniques. Such a long pause in architectural activities produced type of creativity and it was led to distinguishing Ilkhanate masters easily from their descendants. However we could not find such a classification in interim period between the end of Ilkhanate era and early years of Timurid age. In fact, constructional activities were not suddenly retarded

following to Tamerlane's invasions and a great part of land of Iran was secured from destruction of Tamerlane's invasion. Therefore it can be implied Timurid architecture is deep-rooted in precedent traditions. A development trend, which was continued in cities at Transoxania and Khorasan, moved toward attraction of previous traditions not to reject it. In fact, Timurid architecture was an integrated system and firm composition in which the most brilliant achievements in the past became more enriched with the role of present creativity and as a result this architecture achieved unprecedented level of perfection. The regions, which addressed by court and state, were

developed at this period and this trend was regularly followed by ignoring of other regions. The maximum wage was paid in Khorasan and as a result the most talented architects tended to this area and consequently a type of monarchical Timurid style was created at this region (Great Khorasan). Samarkand was capital of Tamerlane and Herat as the capital for his successors were two important cities in this era where some of first-rate Timurid monuments placed in them were surely more than in other cities of Timurid realm (Hillenbrand, winter 2008).

5.2. Specifications and Features of Timurid Architecture

It should be emphasized primarily this style never possesses local property and focusing of constructional activities in capital and central cities is assumed as some important features of this style. The other important point which should be necessarily mentioned before implying of important characteristics and features of this architecture is to refer to this issue that Tamerlane has been fascinated by architectural constructions during

transcription of his troop especially in Iran and for this reason he sent many salient architects of this land to his capital. In fact, it should be mentioned the mutual effect of architectural traditions from various regions of this empire on each other is considered as one of the important properties of Timurid era (Chenkova, 2008).

The other point that should implied to express features of Timurid architecture is Tamerlane's taste and goal for creation of high-rise and magnificent buildings to express his power and splendor and state and also high speed in construction of buildings. Verily, Timurid architecture was missioned to witness grandeur of empire, vulnerability of Islamic religion, and numerous wealth of kings and high ranking people. This is a mission that was fulfilled by this architecture through power of forms, width of dimensions, and splendor of decorations.

Based on these explanations, the foremost features of Timurid architecture can be summarized in the following table.

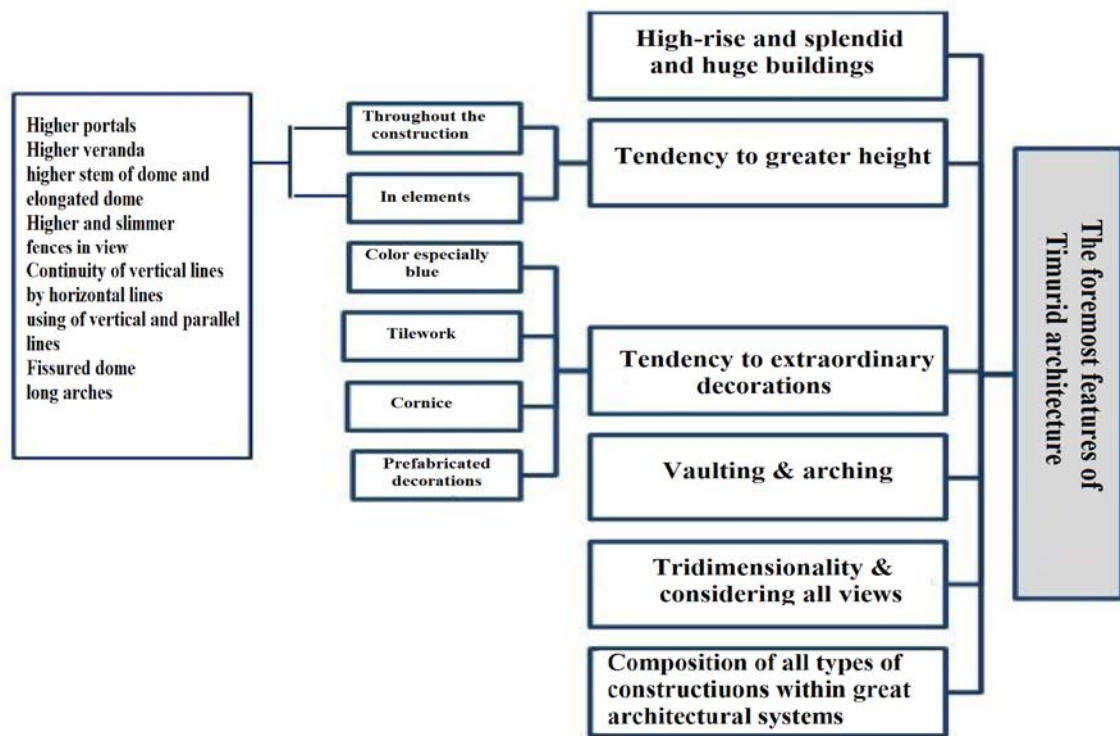


Fig. 2. The foremost features of Timurid architecture

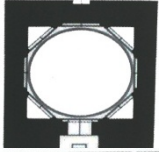


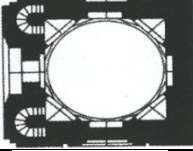
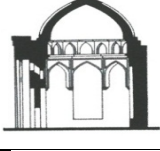

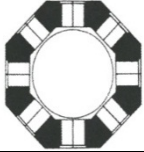


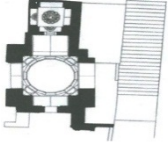
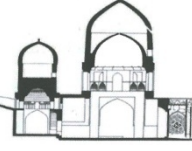

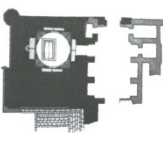
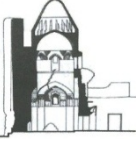

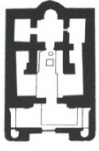
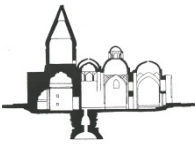

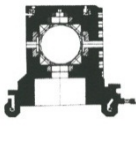


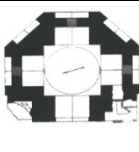
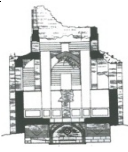

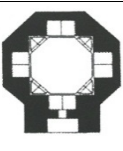
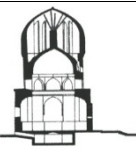

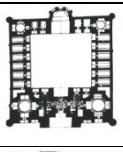

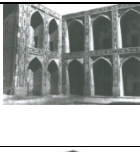
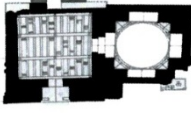


5.3. Intertextual relationship on prominent architectural monuments at Timurid era in Uzbekistan

As it mentioned in this section and by virtue of the existing information and documents in book of

'Architectural masterpieces in Central Asia in fourteenth and fifteenth AD centuries', 14 prominent architectural works were recognized in Uzbekistan and the related data to these works were listed in Table of intertextual elements and components of architecture.

Table 3

The prominent architectural works in Uzbekistan, (Source: Book of Architectural masterpieces in Central Asia)

Row	Title of monument	Plan	View or section	Image	Description
1	ShadiMalek Agha Sepulture				City: Afrasiab, Samarkand. Architects Badr al-Din and Shamsuddin Samarqandi and Zayn al-Din bin Bukhara'i. Construction time: Fourteenth century.
2	TekinToilogh Sepulture				City: Afrasiab, Samarkand. Architect: - Construction time: Fourteenth century.
3	Octagonal tomb				City: Afrasiab, Samarkand. A kind of pebble that covers a graveyard.
4	GhazayzadehRomi tomb				City: Afrasiab, Samarkand. It is based on the grave of this astronomer and includes a graveyard and pilgrimage and four cellars
5	Sepulture of Jahangir (Hazrat Imam) & vault of Tamerlane				City: Green City. Architect / Bunny: Khwarizmi Architect Construction time: 1380-1392.
6	ChemehAyyub tomb				City: Bukhara. Architect / Bani: Architect Khwarizmi / Timur. Construction time: 1380-1385. The grave is based on a spring attributed to the Prophet's Ayoub
7	BibiKhanom mosque				City: Samarkand Architect / Bunny: A group of Samarkand / Timur architects. Time of construction: 1399-1404
8	BibiKhanom tomb				City: Samarkand Architect / Bunny: - / Malik Khanum (wife of Timur). Construction time: 1400 m. Under the main hall with a long arches, there is a graveyard with three coffins
9	Amir tomb (Goor Amir)				City: Samarkand Architect / Bunny: - / Timur Construction time: late fourteenth century. Timur originally designed this collection for his beloved grandson, Mohammad Sultan.
10	Uloghbeigh school				City: Bukhara. Architect / Bani: Ismail Bin TaherIsfahani / AqaBey Construction time: 1417 m.
11	Gok tomb mosque				City: Green City. Architect / Bunny: - / Alegre Beige. Construction time: 1435 m. This mosque is the mosque of the green city of Shahrokh and is built on an old foundation.

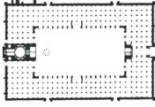


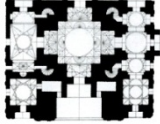


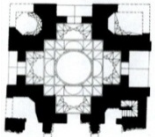
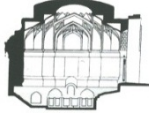

12	Kalan mosque				City: Bukhara. Architect / Bunny: - Construction time: the first half of the fifteenth century. This mosque in the center of Bukhara, along with the minaret and the Mehrab school, is called the Pajmanar collection
13	Eshratkhaneh sepulture				City: Samarkand Architect / Bunny: - / Begum HabibSoltan. Construction time: 1464 m. This tomb is the tomb of women and children of the Timurid family.
14	AghSarai sepulture				City: Samarkand Architect / Bunny: - Construction time: The second half of the fifteenth century. This mausoleum is the mausoleum of the men of the Timurid family of Samarkand and in the vicinity of Amir's grave.

Table 4
Analysis on relationship among intertextual elements in monuments of Timurid era in Uzbekistan

Layer	Parameter	Detail of parameter	Percent
Volume	Basic form	Rectangular cube	76.19
	Geometry	Rectangle	76.19
Plan	Organization pattern	Centralized	76.19
	Horizontal hierarchy	Has	100
	Axis	Has	95.24
	Symmetry	Has	85.71
	Harmony	Has	100
	Geometry	Rectangle	100
elevation	Vertical hierarchy	Has	100
	Axis	Has	100
	Symmetry	Has	90.48
	Harmony of elements	Has	100
	Solidity	Has	100
	Rhythm	Has	100
	Architectural pattern-like elements	Dome	Has
Arch & vault		Has	100
Portal and counter		Has	85.71
Cornice & lug		Has	90.48
Decorations	Tile	Has	100
	Brickwork	Has	100
	Color preferably blue	Has	100
	Geometric- arabesque design- relief	Has	100
Materials	Brick and adobe	Has	100

At this stage, all related data about these buildings was entered into the Table of intertextual elements and components of architecture (Table 2) and then the total information obtained from these tables was transferred to Excel software. Whereas high and low frequency percentages indicate respectively the maximum and minimum role of a parameter in formation of architectural identity of the given monument in the aforesaid historical period; therefore, this can be represented as their weight for interpretation of architectural identity in this period. Accordingly, weight was determined for each of indices and their elements in Excel software.(Table 4)

After determining the weight of each of the indicators and relying on the concepts of intertextuality and inter-architectural relationship, the analyses of tables and information on the buildings of the Timurid period showed that the inter-architectural relationship in these works is more in the decoration and materials layer, and

then there is the highest degree of relationship in layers of Elevation, architectural pattern, plan, and ultimately in the form layer.

5.4. Analysis on Case Samples of Intertextual Relationship Between Contemporary Architectural Works with Monuments in Timurid Era




After recognition of the paramount layer in intertextual elements in prominent architectural works from Timurid era in Uzbekistan, and determining the weight of each indicator in the software, in order to study the types of intertextual relationship in contemporary buildings and their relationship with Architectural works of the Timurid period: At first, modern contemporary constructions in Uzbekistan were recognized on Soviet Modernism 1955-1991: Unknown History Identification (65 buildings with different uses), and then according to the purpose of the research, among them only publicly constructed buildings, Café, museum, exhibition, special monuments

like circus and bathroom, and then based on the assumption of intertextual relationship with Architectural monuments of the Timuridperiod, finally, the 15

contemporary building as the population studied picked up and were analyzed. These buildings are summarized in Table 5.

Table 5

Introduction of typical contemporary public constructions from Uzbekistan (Source: Soviet Modernism)

	Title of project	Used traditions	Image
1	Tashkent municipality 1996, Tashkent Architect; mabetex	- Using fissured blue dome - Using elongated arches - Focusing on vertical lines	
2	Cafe GolubyeKupola (blue domes) 1969-1970, Tashkent Architect; Muratov	- Using of blue dome - Using of decorations. - Emphasis on vertical lines.	
3	Chai-Khana 1955, tashkent	- Using of decorations.	
4	Museum of the Friendship of Peoples 1976, Tashkent Architect; SabirAdylov, FarkhadTursunov, Valery Ganiyev, R. Yusupov	- Use geometric decorations - Use the principles of designing the plan - Using some of the principles of designing the elevation	
5	Exhibition hall of the Uzbek Union of Artists 1974, Tashkent Architect; Rafael Khayrutdinov, FarkhatTursunov	- Using of tile decorations - Using of blue color - Using of window (latticework) - Focusing on elongation and vertical lines	
6	Lenin Museum 1970, Tashkent Architect; YevgenyRozano	- Using of window (Latticework) - Focusing on elongation and use of vertical lines	
7	Uzbekistan Independent Concert Hall 1981, Tashkent Architect; -	- Focusing on vertical lines and elongation in monument - using of cornice motif - Using of pattern of window (latticework)	
8	Circus in Tashkent 1976, Tashkent Architect; GenrikhAleksandrovic	- Using of blue dome - Focusing on vertical lines on dome - Utilization from tile decorations in interior space	
9	Charasoo Bazaar 1980, Tashkent Architect; Vladimir Azimo	- Using of blue dome - Focusing on vertical lines on dome - Using of tile decorations - Using of elongated arches in building	
10	Amir Timur Museum 1996; Tashkent Architect; -	- Using fissured blue dome - Using elongated arches - Using of decorations.	
11	Oily uzbek 1995, Tashkent Architect; -	- Using fissured blue dome - Focusing on vertical lines	
12	National bathhouse (khammom) 1977, Tashkent Architect; AndreyKosinskiy, GeorgiyGrigoryants	- Using of decorations interior and on the face of building - Using of blue dome	
13	The Russian Drama Theatre named after Gorki (realised as the Turkeston Palace 1977, Tashkent Architect; YuriyKhaldeyev and others	- Use of geometric decorations in the building	
14	Palace of Pioneers 1977, Tashkent Architect; FarkhadTursunov	- Use the minaret icon - Use decorations	
15	Palace of Friendship of the Peoples 1981, Tashkent Architect; YevgenyRozanov, Ye. Sukhanova, VsevolodShestopalov.	- Use of gypsum decoration in the building - Use geometric decorations - Emphasis on the principles of the elevation design.	

At this stage, after determining the statistical society of the research, in order to responde to the main question of the research, the relationship between contemporary public buildings of Uzbekistan with the monuments in this country and the explanation of the type of intercultural relationship, information about each of the structures of the community in Table 1 was entered and based on the coefficient determined in the previous section, the relationship between each building with the Timurid buildings in different layers based on the

proximity to the indicators and coefficients determined in the previous section was determined. Then, based on the conceptual model of the research, the type of relationship between each building and the thematic structures in the various layers mentioned in this diagram was determined and explained.

In view of the limitations ahead, in order to clarify this issue, only the tables for a contemporary exemplary structure chosen randomly are presented below.

Table 6.

Case sample 1: Analysis on quality of relationship among Tashkent circus and monuments of Timurid era

Form data-mining device	Descriptive (quantitative)	Volume (main pattern of form)	Geometry	Basic form		M (modern)	
				Incremental			
				Centralized structure		T (traditional)	
			Dimensions & proportions	Basic form		Circle	M
				Organization pattern		Central	T
				Dimensions & proportions		1	T
		Plan	Geometry	Horizontal hierarchy		Has	T
				Axes		Has two axes	T
				Symmetry/ asymmetry		Has	T
			Intrinsic features of form	Harmony		Has	T
				Geometry		Latent rectangle	T
				(Vertical) hierarchy		Has	T
		elevation	Geometry	Axis		Has	T
				Symmetry/ asymmetry		Has	T
				Unity and harmony of view elements		Has	T
			Intrinsic features of form	Rhythm/ iteration		Has	T
				Solidity/ transparency		Relatively solid	-
				Type			
		Details	Architectural pattern-like elements and parts	Dome	Fissured- concrete dome	Has	T
				Arch & vault	-	Has not	-
Column				Has	M		
Portal (counter/stand)				Has not	-		
Tower/ minaret				Has not	-		
Cornice & lug				Has not	-		
Other details	Decorations		Type		Molding- stone	T	
			Materials		Plaster- stone	T	
			Design & form		Geometric & floral	T	
			Dominant color		Blue- white	T	
Materials	Type	Concrete	M				

Architectural specifications & documents	Title of monument	Architect/ Designer of building	Location of placement	Year of construction
	Tashkent circus	GenrikhAleksandrovich Gennady Masyagin	Uzbekistan Tashkent	1976
	Plan	View/ section	Images	Interior space
				

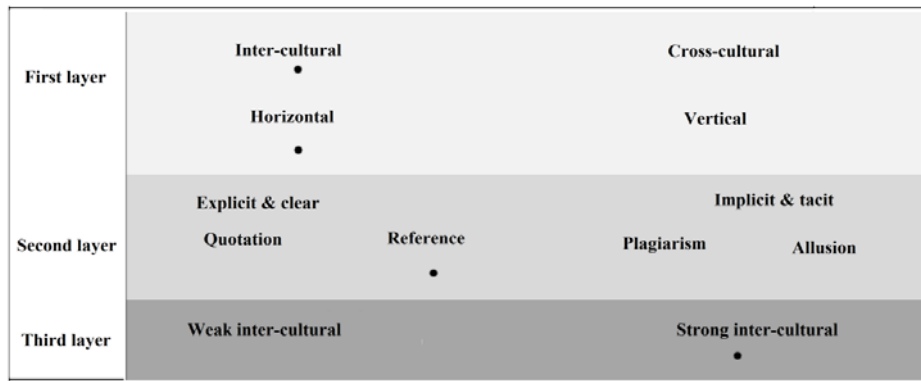



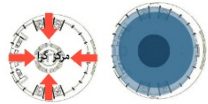



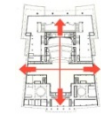

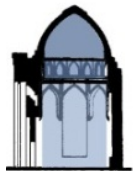
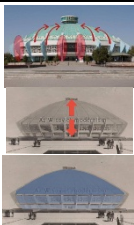
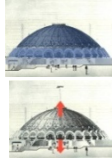
Fig.3. Analysis on quality of relationship among Tashkent circus and monuments of Timurid era




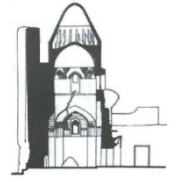



















Tables indicate appropriately that this monument has been referred to Timurid era by explicit and clear reference type and with allusion. On the other hand, review on table of intertextual elements and comparison of this table with conceptual model indicates that intertextual relationship has been established among this construction with

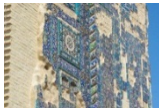























monuments of Timurid era in several layers and also these layers include theme and concept layer as well as view layers in which the volume is more visible than other layers. Based on these explanations, one may claim this work could link strongly among intertextual relationship and architecture in Timurid era.

Table 7

The Study of Intertextual Relationship Between Different Layers on Buildings of the Statistical Society, (Source: Authors).

	Timurid architecture in Uzbekistan	Inter architectural relationship	Contemporary architecture in Uzbekistan
plan	<p>TekinToriogh Sepulture</p>  <p>In the 7 samples of the Timurid community, Table 3, has repeatedly illustrated a similar pattern</p>	<p>Explicit and clear relationship Referral to geometry, patterns of organization, and axis and symmetry and abstraction of it <i>Conversation with Timurid architecture</i></p> <p>Explicit and clear relationship Referral to geometry, axis and symmetry and abstraction of it <i>Conversation with Timurid architecture</i></p>	<p>Charasoo Bazaar</p> 
	<p>ChemehAyyub tomb</p> 		<p>Exhibition hall of the Uzbek Union of Artists</p> 
	<p>Uloghbeigh school</p> 		<p>The Russian Drama Theatre</p> 
	<p>Kalan mosque</p> 		
	<p>TekinToriogh Sepulture</p> 		<p>Charasoo Bazaar</p> 
Elevation	<p>In all samples, the statistical society of the Timurid buildings is repeated of the same pattern</p>	<p>Explicit and clear relationship Referral to the axis and the symmetry and rhythm and repeating its abstraction <i>Conversation with Timurid architecture</i></p>	<p>Circus</p> 
	<p>Common Principles of All Plans in the Society: -The geometric shapes are often square or rectangular and polygonal -The central organizing - hierarchy -Have axis - symmetry</p> <p>Common Principles of All elevations in the Society: -The geometric shape is often rectangular - have vertical hierarchy -Have axis -Have symmetry -Use vertical lines to emphasize elongation -Have a rhythm and repeat</p>		

								Amir Timur Mausoleum		
Architectural pattern Details	name	characteristic	Sepulture of Jahangir		Due to the low frequency of this type of dome, there is no referral or interarchitectural relationship with contemporary buildings.					
		Conical dome	- Conical dome - Long shoot - Often two shells	ChemehAyyub tomb						
	Dome	- Groove dome - Long shoot - Drive of the groove - blue color		Amir tomb (Goor Amir)			Explicit and clear relationship Referral to the Dome and formed the same shape Conversation with Timurid architecture			Amir Timur Mausoleum
				BibiKhanom mosque						Oily uzbek
				Shah-i- Zendi Shrines						Tashkent municipality
										Circus
	-Elliptical Dome - Long shoot - blue color		GhazayzadehRomi tomb			Explicit and clear relationship Referral to the Dome and formed the same shape Conversation with Timurid architecture			Cafe Golubye Kupola	
			BibiKhanom tomb						National bathhouse	
			Uloghbeigh school							
		Gok tomb mosque		Explicit and clear relationship Referral to the dome and abstract it Conversation with Timurid architecture				Charasoo Bazaar		







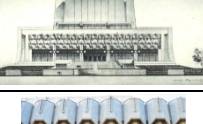

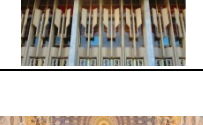

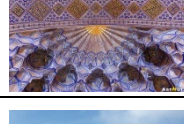

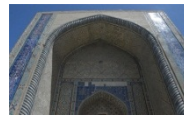

	AghSarai sepulture				Circus	
Geometric	Eshratkhaneh sepulture		Explicit and clear relationship Quote decorating and shaping it <i>Conversation with Timurid architecture</i>		Amir Timuremu suem	
	Uloghbeigh school				Museum of the Friendship of Peoples	
					Palace of Pioneers	
	Gok tomb mosque		Explicit and clear relationship Refer to geometric decoration and abstraction <i>Conversation with Timurid architecture</i>		Lenin Museum	
					Exhibition hall of the Uzbek Union	
					Palace of Friendship of the Peoples	
herbal	Amir tomb (Goor Amir)		Explicit and clear relationship Refer to geometric decoration and abstraction <i>Conversation with Timurid architecture</i>			
	BibiKhanom mosque				Charasoo Bazaar	
	Shah-i- Zendi Shrines					
	Kalan mosque		Explicit and clear relationship Quote decorating and shaping it <i>Conversation with Timurid architecture</i>		Circus	
	AghSarai sepulture				Exhibition hall of the Uzbek Union	
	Uloghbeigh school				National bathhouse	
	Gok tomb mosque				Amir Timuremu suem	
	Eshratkhaneh sepulture					

**Decoration
Details**

Motifs

herbal

- Slim and cutativemotifs applied in vertical sprays
- Cutaway designs with a gable frame of a multi-colored pottery
- Hatay motifs inspired by the Far East and a part of the tree of life that emerged from a decorative vases.

Arch	<p>-Priority in Timurid buildings isogee arches, whose most common profile is oval</p> <p>-There are also tunnel vault and segment arches.</p>	BibiKhanom tomb		<p>Explicit and clear relationship Refer to Arch and abstraction <i>Conversation with Timurid architecture</i></p>		Charasoo Bazaar
		BibiKhanom mosque				Exhibition hall of the Uzbek Union
		Kalan mosque				Amir Timuremu suem
Gypsum decoration	<p>The gypsum decoration is a typical Timuriddécor.</p>	Amir tomb (Goor Amir)		<p>Explicit and clear relationship Refer to gypsum decoration and abstraction <i>Conversation with Timurid architecture</i></p>		Palace of Friendship of the Peoples
		BibiKhanom mosque				The Russian Drama Theatre
						Uzbekistan Independent Concert Hall
Mugarnas	<p>-The use of Mogharnas in buildings as decorations</p>	Shah-i- Zendi Shrines		<p>Explicit and clear relationship Quote Mugarnas and shaping it <i>Conversation with Timurid architecture in decoration layer</i></p>		Amir Timuremu suem
		Amir tomb (Goor Amir)				
Minaret	<p>-The Minaret often stick to the body during the Timurid period</p> <p>-Only a similar pattern in the Gogh Mosque with a different structure</p>	Gok tomb mosque		<p>Explicit and clear relationship Refer to Minareands crew pillar and abstraction <i>Conversation with Timurid architecture</i></p>		Palace of Pioneers
		Uloghbeigh school				

6. Conclusion

It was tried in this study to give answer to the research main question regarding quality of relationship between architectural monuments from Timurid era with contemporary public constructions in Uzbekistan by analysis on case samples within intertextual layers of architecture and based on theory of intertextuality. Review on samples and data analysis indicated in this study that there is relationship (dialogue) among Timurid architectural tradition with selected sample monuments in contemporary era in Uzbekistan. By the given definition and since the relationship among both of studied texts (Timurid architectural tradition and contemporary architecture in public constructions in Uzbekistan) belong to the same country and culture therefore this relationship among all of studied samples is type of cultural intertextuality at the first layer. Furthermore, review on architectural works denotes a horizontal intertextuality

relationship as a semiotic system in this study. On the other hand, in the second layer such a relationship is a type of explicit and clear type of relation and as allusion to Timurid architecture in most cases and only three works are visible with indirect and or metaphorical relationship as separate part in decoration layer (Type of relationship for all of the analyzed case samples is shown in Diagram 4, for example). The other point is that all these monuments have strong intertextual relationship with Timurid architectural tradition in layer of theme and content and strong intertextual relationship is visible among these monuments in other layers with order preference of view layer, plan, and decorations. And finally it can be concluded that it has been tried in these monuments to combine various languages (layers) in establishment of dialogue or strong intertextual relationship with Timurid architectural tradition.

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