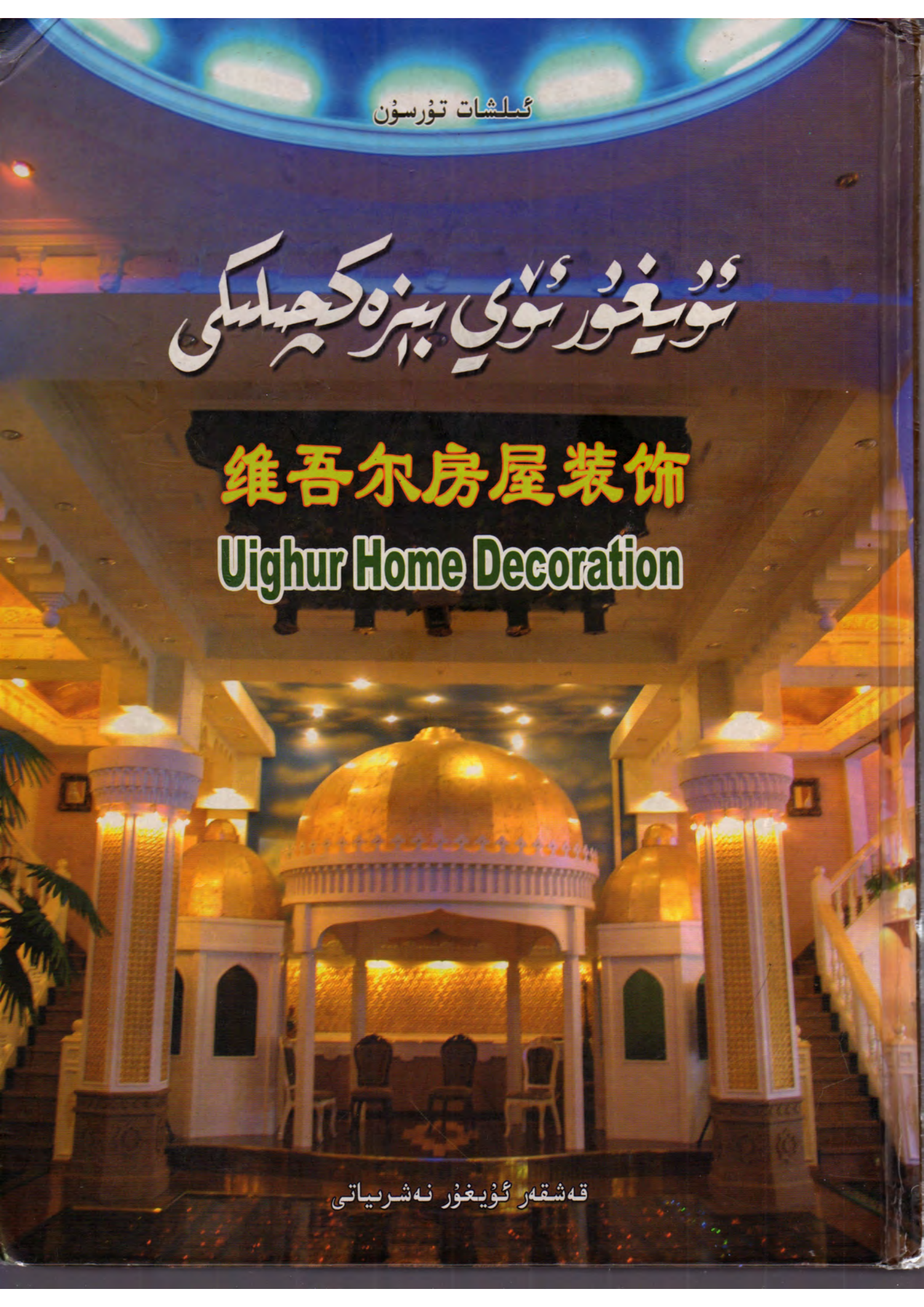
ئىلشات تۇرسۇن

ئۇيغۇر ئۆيى بېزەكچىلىكى

维吾尔房屋装饰

Uighur Home Decoration

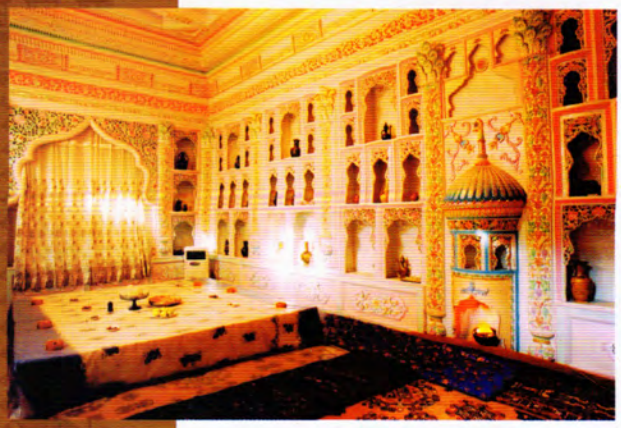


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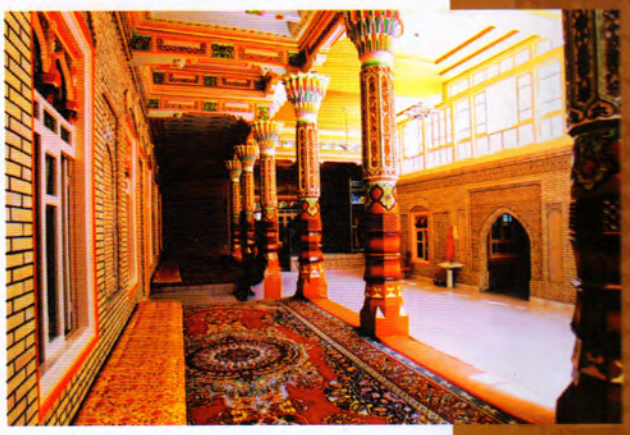
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ئىلىشات تۇرسۇن

ئۇيغۇر ئۆي بېزەكچىلىكى

维吾尔房屋装饰

Vighur Home Decoration

قەشقەر ئۇيغۇر نەشرىياتى

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By Ilshat Tursun

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ئاپتورنىڭ تەرجىمھالى

ئىلشات تۇرسۇن 1967 ـ يىل 10 ـ ئايدا قەشقەر شەھىرىدە ئوقۇتقۇچى ئائىلىسىدە تۇغۇلغان. 1985 ـ يىلى قەشقەر پېداگوگىكا مەكتىپىنىڭ گۇزەل سەنئەت كەسپىنى پۈتكۈزۈپ، قەشقەر ئۇيغۇر نەشرىياتى تەھرىر بۆلۈمىنىڭ گۇزەل سەنئەت تەھرىرلىكىگە قوبۇل قىلىنغان. 1998 ـ يىلى شىنجاڭ سەنئەت ئىنستىتۇتى گۇزەل سەنئەت فاكۇلتېتىنىڭ ماي بوياق رەسىم كەسپىنى پۈتتۈرگەن. ئۇ ھازىر شىنجاڭ پېداگوگىكا ئۇنىۋېرسىتېتى گۇزەل سەنئەت ئىنستىتۇتىنىڭ تولۇق كۇرس سىنىپىدا ئوقۇۋاتىدۇ.

ئۇ خىزمەتكە قاتناشقاندىن بۇيان 30 نەچچە كىتابنىڭ مەسئۇل مۇھەررىرلىكىنى ئىشلەپ، 300دىن ئارتۇق كىتاب مۇقاۋىسىنى لايىھىلىگەن. ئۇ مۇقاۋىسىنى لايىھىلىگەن بىر قىسىم كىتابلار مەملىكەتلىك ۋە ئاپتونوم رايون دەرىجىلىك مۇكاپاتلارغا ئېرىشكەن. ئۇ يەنە گۇزەل سەنئەت ماۋارىپىدا پايدىلىنىش ماتېرىياللىرى كەمچىل بولۇشتەك بوشلۇقنى تولدۇرۇش ئۈچۈن، گۇزەل سەنئەتكە ئائىت كىتابلارنى توپلاش ۋە نەشر قىلىشقا ئالاھىدە كۈچ چىقارغان. ئۇنىڭ «ئوتتۇرا، باشلانغۇچ مەكتەپ ئوقۇغۇچىلىرى ئۈچۈن گۇزەل سەنئەت يېتەكچىسى» ناملىق كىتابى 1999 ـ يىلى قەشقەر ئۇيغۇر نەشرىياتى تەرىپىدىن نەشر قىلىنغان.

ئىلشات تۇرسۇن ئىشتىن سىرتقى ۋاقىتلىرىدىن پايدىلىنىپ تۇرمۇشقا چوڭقۇر چۆكۈپ، ئىزچىل تۇردە ماي بوياق رەسىم ئۇستىدە ئىزدىنىپ، ماي بوياق رەسىم ئىجادىيىتى بىلەن شۇغۇللانغان. بىر قىسىم ئەسەرلىرى مەملىكەتلىك ۋە ئاپتونوم رايونلۇق كۆرگەزمىلەرگە قاتناشتۇرۇلغان ۋە مۇكاپاتلارغا ئېرىشكەن. خېلى كۆپ ماي بوياق ئەسەرلىرى ئاپتونوم رايون تەۋەسىدىكى ھەرقايسى گېزىت ـ ژۇرناللاردا ئېلان قىلىنغان. 2005 ـ يىلى 3 ـ ئايدا قەشقەردە ماي بوياق رەسىم كۆرگەزمىسى ئېچىپ ياخشى باھاغا ئېرىشكەن. ئۇنىڭ نامى ۋە ئەسىرى «جۇڭگو شىنجاڭ ھازىرقى زامان ماي بوياق رەسساملىرى» توپلىمىغا كىرگۈزۈلگەن ھەمدە 2002 ـ يىلى قەشقەر ۋىلايىتى بويىچە «كەسىپىتە، ئەخلاقتا تەڭ يېتىلگەن سەنئەت خادىمى» بولۇپ باھالانغان. يۇقىرىقىلاردىن باشقا، ئۇ يېقىندا «ئۇيغۇر چالغۇ ئەسۋابلىرى»، «ھۇنەر ـ سەنئەت قوللانمىسى» قاتارلىق كىتابلارنى يېزىپ، قەشقەر ئۇيغۇر نەشرىياتىنىڭ نەشر قىلىشىغا تاپشۇردى.

ئۇ ھازىر شىنجاڭ رەسساملار جەمئىيىتىنىڭ ئەزاسى، شىنجاڭ رەسساملار ئاكادېمىيەسىنىڭ تەكلىپلىك رەسسامى، شىنجاڭ ماي بوياق سەنئىتى كومىتېتىنىڭ ھەيئەت ئەزاسى، قەشقەر ۋىلايەتلىك رەسساملار جەمئىيىتىنىڭ مۇئاۋىن رەئىسى، قەشقەر ئۇيغۇر نەشرىياتى تەھرىر بۆلۈمىنىڭ مۇئاۋىن مۇدىرى.

作者简历

伊里夏提·吐尔逊、男、维吾尔族、1967年出生于喀什市一个教师家庭、1985年毕业于喀什师范学校美术专业、同年被分配到喀什维吾尔出版社从事美术编辑工作。1998年毕业于新疆美术学院油画专业、现在新疆师大美术学院攻读本科。

伊里夏提·吐尔逊自从参加工作以来、严格要求自己、求真务实、先后承担30余部图书的责任编辑、负责300余部图书的封面设计。他负责设计的部分图书封面、先后荣获全国和自治区级大奖。他为了填补维吾尔语美术教学教材方面的空白、吃苦耐劳，任劳任怨、收集整理相关实例进行理论研讨。1999年亲自撰写了《中小学美术入门》，该书同年被喀什维吾尔文出版社出版发行。伊里夏提·吐尔逊利用业余时间、深入生活、不断探索油画创作之路、从事油画创。他创作的部分油画作品在全国和自治区举办的油画展中获奖。大部分油画作品在自治区公开发行的刊物中发表。2005年3月他在喀什举办个人油画展受到各界的好评。他的名字及部分油画作品被选入《中国新疆当代油画家》一书。2002年被喀什地区评为"双德艺术工作者"。除此之外、他自己撰写的《维吾尔族乐器》、《手工实用美术手册》交喀什维吾尔文出版社待出版、近期将与读者见面。他现在为新疆美术家协会会员、新疆画院院外特聘画家、新疆油画艺术委员会会员、喀什地区美术家协会副主席、喀什维吾尔文出版社编辑部副主任。

Author's Autobiography

Ilshat Tursun was born in a family of teachers on October 10th, 1967 in Kashgar City. After he graduated from the Art Department of Kashgar Teacher's School in 1985, he worked for the art editorial board of Kashgar Uighur Press. In 1998, he graduated in oil paintings from Xinjiang Art Institute. Presently he is studying a regular college course in the Art Department of Xinjiang Normal University in Urumchi.

Since he started to work, he has been a chief editor of over 30 books, and designed more than 300 front covers of books. Some of them received the national and regional awards. In order to make up for the lack of reference books in art education, he worked hard for the collection and edition of a book related to art. In 1999, he edited the book "The Guide Book of Art For the Middle School Students", which was published by Kashgar Uighur Press.

Ilshat Tursun still uses his spare time to make through inquiries into oil paintings and engages himself in oil paintings. Some of his art works were exhibited in national and regional exhibitions and he was rewarded several times for his excellent contributions. Many of them have been published in magazines and newspapers in the Xinjiang Uighur Autonomous Region. On March 3rd, 2005 an oil painting exhibition was held in Kashgar and it has got people's support. His name and art works were recorded in the volume "China Xinjiang Contemporary Oil Painters". In 2002, he got the reward of "Professionally and Morally Qualified Artist", an award by Kashgar District for his contribution to art. In addition, he recently wrote "Uighur Musical Instruments" and "A Guide to Arts and Craftsmanship" and they were both submitted to Kashgar Uighur Press for publication.

Now he is a member of Xinjiang Painters Association, a Sought – after Painter for the Academy of Arts, a member of Xinjiang Oil Painting Committee, Vice Chairman of Kashgar Uighur Press and the Vice Chairman of the editorial board of Kashgar Uighur Press.

كىرىش سۆز

ئۇيغۇر مىمارچىلىق سەنئىتى پۈتكۈل ئۇيغۇر مەدەنىيەت سىستېمىسىنىڭ مۇھىم تەركىبىي قىسمى بولۇپ، ئۇ ئۆزىگە خاس ئىپادىلەش ئالاھىدىلىكىنى نامايان قىلىپ بېرىدۇ.

تارىختىن بۇيان ئۇيغۇرلار ئۆز ئەتراپىدىكى قوۋم ـ مىللەتلەرگە قارىغاندا خېلى بۇرۇنلا كۆچمەنلىك ھاياتىدىن مۇقىم ئولتۇراقلىششقا يۈزلىنىپ، بوستانلىق مەدەنىيىتىنىڭ تۆھپىكارلىرىدىن بولۇپ قالغان. ئۇيغۇرلارنىڭ ئىجتىمائىي، ئىقتىسادىي ئورنى، ئەخلاق، ئېتىقاد، ئۆرپ ـ ئادەت ۋە تۇرمۇش تەرزلىرى بىلەن دەۋر ئالاھىدىلىكىنىڭ دىنامىكىلىك بىرلىكى ئاساسىدا مەيدانغا كەلگەن بوستانلىق مەدەنىيىتى چوڭ بىر ئېكولوگىيىلىك سىستېما قۇرۇلۇشىدىن ئىبارەت.

ئوتتۇرا تۈزلەڭلىك بىلەن ياۋرو ـ ئاسىيا چوڭ قۇرۇقلۇقىنى تۇتاشتۇرىدىغان قەدىمكى يىپەك يولىنىڭ تۈگۈنىگە جايلاشقان شىنجاڭ ـــ ئۇيغۇر، خەنزۇ، قازاق، قىرغىز، موڭغۇل، شىبە... قاتارلىق 13 مىللەت ئولتۇراقلاشقان كەڭ زېمىن. بۇ يەردە قەدىمكى ئوتتۇرا تۈزلەڭلىك مەدەنىيىتى، پارس مەدەنىيىتى، ھىندى مەدەنىيىتى، يۇنان مەدەنىيىتى ۋە ئىسلام مەدەنىيىتىنىڭ ئارتۇقچىلىقلىرى بىلەن يۇغۇرۇلغان كۆپ قاتلام، كۆپ قىرلىق بولغان دۇنياغا مەشھۇر ئۇيغۇر بىناكارلىق ئەندىزىسى مەيدانغا كەلگەن. ئۇيغۇرلار ئەتراپتىكى دۆلەت، رايونلار بىلەن بولغان ئىجتىمائىي ۋە سودا ئالاقىنىڭ كۆچىيىشىگە ئەگىشىپ، شۇ جايلاردا ئۆزىنىڭ ھۈنەر ـ سەنئەت ئۇستۇنلۇكىنى نامايان قىلغان. ئۇيغۇر بىناكارلىق ئۇستىلىرىنىڭ قول ھۈنەر ـ سەنئەت ئۆرنەكلىرىنىڭ ئىچكى ئۆلكىلەردىكى خان سارايلىرى ۋە فاڭشەم-ياۋ (بۇتخانا)لاردا، شۇنداقلا ئوتتۇرا شەرقتىكى شاھ قەسىرلىرى، مەسچىت، مەدرىسە، مازار، پەشتاق، گۈمبەز قۇرۇلۇشلىرىدا ھازىرغىچە جۇلالىنىپ تۇرۇشى بۇنىڭ جانلىق مىسالىدۇر...

ھونلار كۆچمەن چارۋىچى خەلق بولۇپ، شىا سۇلالىسى دەۋرىدىن چۈنچىيۇ، يېغىلىق دەۋرىگىچە ئىپتىدائىي ئۇرۇق جەمئىيىتى باسقۇچىدا ياشىغان. مىلادىيىدىن ئىلگىرىكى 209 ـ يىلى سىنىپىي جەمئىيەتكە قەدەم قويۇپ دۆلەت قۇرغاندىن كېيىن، كىگىزدىن پايدىلىنىپ گۈمبەزسىمان چېدىر ياسىغان ۋە ئۇنىڭدىن تۇرالغۇ ئۆي ئورنىدا پايدىلانغان.

تۈركلەر تەخمىنەن مىلادى Ⅳ ئەسىرنىڭ ئوتتۇرىلىرىدىن باشلاپ كۆچىيىپ، 545 ـ يىلىغا كەلگەندە سەلتەنەتلىك بىر دۆلەتكە ئايلانغان. تۈرك ئۆيلىرى چېدىر بولۇپ، خەنزۇچە تارىخىي ماتېرىياللاردا «گۈمبەزسىمان كىگىز ئۆي» دەپ يېزىلغان. «سۇيىنامە»دە خاتىرىلىنىشىچە، تۈرك ئوردىسىدا مىڭ ئادەم سىغىدىغان چوڭ بىر چېدىر بولغان.

«ئوغۇزنامە»دە يېزىلىشىچە، ئۇيغۇرلارنىڭ ئولتۇراق ئۆيلىرى كىگىز ئۆي(چېدىر)نى ئاساس قىلسىمۇ، لېكىن توپا ـ ياغاچ قۇرۇلمىلىق قۇرۇلۇشلارمۇ مەلۇم نىسبەتنى ئىگىلىگەن.

ئۇنىڭدىن باشقا تۈركىي خەلقلەر ئارىسىدا: «ئۇيغۇر پۇل تاپسا لايغا منەر، قازاق پۇل تاپسا تايغا منەر» دېگەندەك ماقال كەڭ تارقالغان. بۇنىڭدىن كۆرۈۋېلىشقا بولىدۇكى، ئۇيغۇرلار خېلى بۇرۇنلا ئۆيلىرىنى يېڭىلاشقا، زىننەتلەپ ئولتۇرۇشقا ئالاھىدە ئەھمىيەت بېرىپ كەلگەن.

ئورخۇن ئۇيغۇر خانلىقى(مىلادى 646 ـــ 840 ـ يىلى) دەۋرىدە ئىشلىتىلگەن ئولتۇراق ئۆيلەر ئاساسلىقى كەپە ۋە كىگىز ئۆي بولۇپ، چۈۋۈش، قۇراشتۇرۇشقا ئەپلىك، ئېلىپ يۈرۈشكە قولايلىق، ماسلىشىشچانلىقى كۈچلۈك بولۇش ئالاھىدىلىكى بىلەن ناھايىتى كەڭ ئومۇملاشقان. ئاددىي پۇقرالار، بەگلەر ۋە يۇقىرى تەبىقىلەرنىڭ ئېھتىياجى بويىچە ئۈچ خىل ياسىلىپ، يۇقىرى تەبىقىلەرنىڭ ناھايىتى ھەشەمەتلىك بولغانلىقى ئۈچۈن «ئوتاۋ» دەپ ئاتالغان. ئورخۇن ئۇيغۇر خانلىقىنىڭ دەسلەپكى ئوردىسى قەسىر ـ ئايۋانلاردىن تۈزۈلگەن ۋە ئوردا ئۇستىگە يۈز ئادەم سىغىدىغان چېدىر ياسالغان.

840 ـ يىلى ئۇيغۇرلار تەبىئىي ئاپەت ۋە قىرغىزلارنىڭ ھۇجۇمىدىن پارچىلىنىپ غەربكە كۆچكەندىن كېيىن، بىر تارمىقى جۇڭغار ئويمانلىقىنىڭ ئەتراپىدا ياشايدىغان باسمىل قەبىلىسى بىلەن بىرلىشىپ قوچۇ ئۇيغۇر خانلىقىنى قۇرۇپ، قوچۇ ۋە بېشبالىقتىن ئىبارەت ئىككى جايدا پايتەخت بەرپا قىلىپ، بىناكارلىق سەنئىتىنى ۋە تېخنىكىسىنى بىر

پەللە يۇقىرىلاتقان، يەنى يەرنى ئويۇش، كېسەك قۇيۇش، سوقما سوقۇش ۋە بۇ ئۇسۇللارنى تەك قوللىنىش ئارقىلىق ياسالغان ئولتۇراق ئۆيلەر قۇرۇلما جەھەتتىن پۈختا، كۆرۈنۈشى كۆركەم بولۇپلا قالماستىن، يەنە ئورۇنلاشتۇرۇشىمۇ ئۆزگىچە بولۇپ، ئۆزىگە خاس بىناكارلىق ئۇسلۇبىنى ياراتقان.

ئىدىقۇت ئۇيغۇر خانلىقى(866 — 1351) دەۋرىدە بۇ زېمىندا ئىلگىرى ياشاپ كەلگەن قوچۇ ئۇيغۇرلىرىنىڭ بىناكارلىق ئەنئەنىسىگە مۇناسىپ ھالدا كېمىر، گەمە، يېرىم گەمە ۋە گۈمبەز تورۇسلۇق ئىمارەتلەرنى بەرپا قىلىش تېخنىكىسى تەرەققىي قىلدۇرۇلغان.

يۇەن سۇلالىسى دەۋرىدە پايتەختتە مەخسۇس چاتىر مەھكىمىسى تەسىس قىلىنىپ، غەربىي يۇرتلۇق مەشھۇر ئۇيغۇر بىناكار ئەختەرىدىن چاتىر مەھكىمىسىنىڭ باشلىقى بولغان. ئۇ يۇەن سۇلالىسىنىڭ پايتەختى خانبالىق(ھازىرقى بېيجىڭ شەھىرىدىكى خان سارىيى)نى لايىھىلىگەن ھەم شىنجاڭلىق ئۇستىلارنىڭ تەشكىللەپ، بۇ زور كۆلەمدىكى تورۇسلۇق ئىمۇ ھەيۋەتلىك قۇرۇلۇشنى بەرپا قىلغان.

قاراخانىيلار سۇلالىسى(840 — 1212) دەۋرىدە شەھەر مەدەنىيىتى ئىنتايىن راۋاجلانغان بولۇپ، تارىخىي ۋە ئارخېئولوگىيىلىك مەلۇماتلارغا ئاساسلانغاندا، شۇ دەۋردە تامچىلىق، تاش ئويمىچىلىق، نەققاشلىق، سىرچىلىق، ئەينەكچىلىك، خىش ـ كاھىشچىلىق كەسىپلىرى ناھايىتى تەرەققىي قىلغان.

يەكەن خانلىقى(1514 — 1678) دەۋرىدە، بولۇپمۇ ئاخىرقى مەزگىلىدە «ئاق تاغلىق» ۋە «قارا تاغلىق» غوجىلارنىڭ باش كۆتۈرۈپ چىقىشى بىلەن خانلىقنىڭ مەدەنىيەت ـ سەنئەت ئىشلىرىغا زور دەرىجىدە تەسىر يەتكەن بولسىمۇ، خەلق ئارىسىدىن بىر تۈركۈم بىناكار، نەققاش، مۇزىكانتلار يېتىشىپ چىقىپ، ئۇيغۇر بىناكارلىقىنى مەسچىت ـ مەدرىسە، مازار، پەشتاق، قەبرە ـ گۈمبەز قاتارلىق دىنىي قۇرۇلۇشلاردا نامايان قىلغان.

ئومۇمەن ئېيتقاندا، ئۇيغۇر بىناكارلىقى ۋە ئۆي بېزەكچىلىكى دەۋردىن دەۋرگە مۇكەممەللىشىپ، ئۇيغۇر خەلقىنىڭ ئېستېتىك ئېھتىياجىنى قاندۇرۇپ كەلدى. دىن يەڭگۈشلەش جەريانىدا تېخىمۇ كۆپ خىللىشىپ باردى. مەسىلەن، بۇددا دىنى مىلادىيىدىن بۇرۇنقى 1 ـ ئەسىردىن باشلاپ 4 ـ ئەسىرگىچە قەدىمكى شىنجاڭ تەۋەسىدە ئاساسىي جەھەتتىن ئومۇملىشىپ بولغان بولۇپ، بۇ دەۋردە ئۇيغۇرلاردا ھەيكەلتىراشلىق، رەسسامىلىق، بىناكارلىق زور دەرىجىدە تەرەققىي قىلىپ، كۆلىمى ناھايىتى زور ۋە ھەشەمەتلىك بولغان مېڭۈي ۋە باشقا نۇرغۇن بۇددا ئىبادەتخانىلىرى ياسىلىپ، ئۆي ـ ئىمارەتلەرنى بۇددا تام رەسىملىرى بىلەن زىننەتلەش كەڭ تارقالدى.

ئىسلام دىنى ئۇيغۇرلار ئارىسىغا مىلادىيە 10 ـ ئەسىردە تارقىلىپ كىرگەندىن كېيىن، بىناكارلىق ئىشلىرىدىمۇ ئۆزگىرىش بولدى. لېكىن، شۇنى ئالاھىدە تەكىتلەپ ئۆتۈش كېرەككى، ئىسلام دىنى ئۇيغۇرلار ئارىسىدا تارقالغاندىن كېيىن بىنا بولغان ئىمارەتلەر گەرچە ئىسلام دىنى ئۇچۇن خىزمەت قىلدۇرۇلغان بولسىمۇ، ئۇ يەنىلا يەرلىك بىناكارلارنىڭ ئەمگىكى، ئەقىل ـ پاراسىتى ۋە ھۇنەر ـ سەنئىتىنىڭ مېۋىسى بولۇپ، مەزمۇن ۋە شەكىل جەھەتتىن روشەن مىللىيلىققا ئىگە قىلىندى.

چىڭ سۇلالىسى دەۋرىدىكى ئۇيغۇرلارنىڭ بىناكارلىق تەرەققىياتى توغرىسىدا «زوھوردۇن ھاكىمبەگنىڭ قەشقەر شەھىرىنى كېڭەيتىپ قۇرغانلىقى»نى ئالاھىدە تىلغا ئېلىشقا ئەرزىيدۇ. زوھوردۇن ھاكىمبەگ دەۋردە قەشقەر شەھىرىنىڭ ئاساسلىق كوچىلىرى رەتلىنىپ، بازار رەستىلىرى، قول ـ ھۇنەرۋەنچىلىك دۇكانلىرى تەرتىپكە سېلىنىپ، شەھەر قىياپىتى يېڭىلانغاندىن باشقا، ھېيتگاھ جامەسى شەھەر ئوتتۇرىسىغا ئېلىنىپ، شەھەر دەرۋازىلىرى شۇ ۋاقىتتىكى داڭلىق شائىرلارنىڭ شېئىرلىرى بىلەن نەقىشلەندى.

شىنجاڭنىڭ مىنگو دەۋرىدىكى بىناكارلىق قۇرۇلۇشلىرىدىن دەۋرىمىزگىچە ساقلىنىپ كەلگەنلىرى خېلى كۆپ. بۇنىڭ ئىچىدە دەۋرىمىزگە گۈما ناھىيىسىنىڭ قارىتاغىز دېھقانچىلىق مەيدانىنىڭ ئاۋات دېگەن يېرىدىكى تۇردى ھاجىم ھويلىسى 1929 ـ يىلى ياسالغان بولۇپ، قۇرۇلما، لايىھە، نەقىش، بېزەك جەھەتتە ئالاھىدە بولۇپلا قالماستىن، شىنجاڭنىڭ، جۈملىدىن خوتەننىڭ ئەينى دەۋردىكى ئەنئەنىۋى بىناكارلىق سەنئىتىنىڭ جەۋھەرلىرىنى ساقلاپ كەلگەن.

ئۇيغۇر خەلقىنىڭ ئەنئەنىۋى بىناكارلىقى ئۆزىگە خاس مىللىي ئالاھىدىلىك ۋە مەھەللىۋى خۇسۇسىيەتلەرگە ئىگە بولۇپ، ھەرقايسى جايلارنىڭ يەر شارائىتى، ھاۋا كىلىماتى ۋە تۇرمۇش ئۇرپ ـ ئادەتلىرىنىڭ ئوخشاش بولماسلىقى

قاتارلىقلار تۆپەيلىدىن ياسىغان ئۆي ـ ئىمارەتلىرىمۇ مەزمۇن ۋە شەكىل جەھەتتىن ئالاھىدە پەرقلىنىدۇ.

قەشقەر رايونىنى ئالساق، زېمىنى قۇرغاق، كوچىسى ئاساسەن سېغىز ئارىلاش توپا بولغانلىقتىن ئۆي سېلىش ئاسانراق. بۇ جايدا كىشىلەر ئادەتتە بىر يۈرۈش ئۆينى ياسىغاندا، ئاۋۋال ئۆينىڭ ئۇلىنى خاڭداپ، ئۇنىڭ ئۈستىگە تاش بىلەن ئۇل تىزىپ، ئاندىن خام خىش بىلەن تام قوپۇرۇپ، ئۆينىڭ ئۈستىنى ياغاچ بىلەن ياپىدۇ. خوتەن ۋە ئۇنىڭ ئەتراپىدىكى ئورۇنلارنىڭ تۈپرىقى ، زېمىنى زەيرەك. شۇڭا، بۇ ئورۇنلاردا خام خىش ئۇزاق چىداش بېرەلمەيدىكەن، ئۆينىڭ تۆت تېمىغا ئالدى بىلەن ياغاچتىن جازا قۇرۇۋېلىپ، كېيىن ئۇنى تال بىلەن زەمبىل توقۇغاندەك توقۇيدۇ. ئاخىردا بۇنىڭ ئىككى تەرىپىنى ساماننىق كاكىل لاي بىلەن سۈۋاپ چىقىدۇ. ئالاھىدە ئىشلەنگەن ئايرىم ئۆيلەرنىڭ تۆت تېمى پۈتۈنلەي دېگۈدەك ھەر خىل تاسما كاتەك نەقىشلەردىن تەركىب تاپقان رۇجەكلەر بىلەن قاپلانغان بولۇپ، بۇ خىلدىكى ئۆيلەر قەپەسكە ئوخشاپ كەتكەنلىكى ئۈچۈن «قەپەس ئايۋان» دەپمۇ ئاتىلىدۇ.

تۇرپان، توقسۇن تەرەپلەرنىڭ زېمىنى ئىنتايىن قۇرغاق، كىلىماتى ئىسسىق ۋە ھۆل ـ يېغىن كەم بولغانلىقتىن، بۇ جايلاردا ياسىلىدىغان ئۆيلەرنىڭ كۆپلىرىنىڭ تېمى خام خىشتىن قوپۇرۇلىدۇ. ئۇستى بولسا يەنىلا خام خىشنى تىكلەپ، ئەگمە ھالىتىگە كەلتۈرۈش ئارقىلىق «كېمىر» شەكلىدە ياسىلىدۇ. بۇ خىل ئۇسۇل بىلەن ياسالغان ئۆي ۋە گۈمبەزلەر ئۇمۇرى ناھايىتى ئۇزۇن بولۇپ، ھەتتا بىرقانچە ئەسىر ساقلىنىپ تۇرالايدۇ.

غۇلجا ۋە چۆچەك قاتارلىق جايلاردىكى ئۇيغۇر بىناكارلىقى مەلۇم دەرىجىدە چەتئەللىك تەسىرىگە ئۇچرىغان بولسىمۇ، يەنىلا ئۆزىگە خاس ئالاھىدىلىكلەرگە ئىگە. بۇ جايدىكى ئۆي ـ ئىمارەتلەرنىڭ قەشقەر رايونىدىكى ئۆيلەر بىلەن قىسمەن ئورتاقلىقى بولۇپ، بەزى ئۆيلەرنىڭ ئاستى ـ ئۈستى تاختايلىق قىلىپ ياسالغان.

ئازادلىقتىن كېيىن شىنجاڭنىڭ بىناكارلىق، بېزەكچىلىك كەسپى ناھايىتى زور تەرەققىياتلارغا ئېرىشتى. بولۇپمۇ، 1956 ـ يىلى ئۇيغۇر ئەنئەنىۋى بىناكارلىق ئۇسلۇبى قوللىنىلغان خەلق تىياتىرى بىناسى سېلىندى. 1997 ـ يىلى سابىق شىنجاڭ سانائەت ئىنستىتۇتىدا بىناكارلىق فاكۇلتېتى قۇرۇلۇپ، شىنجاڭدا قۇرۇلۇش لايىھىلەش ئورۇنلىرىنىڭ بولماسلىقى، بېزەكچىلىك شىركەتلىرىنىڭ قۇرۇلماسلىقى ۋە مەخسۇس تېخنىك خادىملارنىڭ بولماسلىقىغا خاتىمە بېرىلدى. 1982 ـ يىلى ئۇرۇمچىدە قويۇق مىللىي ئۇسلۇبقا ئىگە «مىللىي شىپاخانا» بىناسى قۇرۇلدى.

2000 ـ يىلىنىڭ بېشىدا، مەملىكىتىمىزنىڭ كۈنمىڭ شەھىرىدە ئېچىلغان مىللىي ئۆرپ ـ ئادەتلەر خەلقئارالىق يەرمەنكىسىدە ئوتتۇرا شەرق ئىسلام دۆلەتلىرىدىن كەلگەن مېھمانلار يەرمەنكىدىكى ئۇيغۇر بىناكارلىقى ۋە ئۆي بېزەكچىلىكىدىكى كۆركەم نۇسخىلارنى كۆرۈپ قايىل بولدى ۋە ئاپىرىن ئوقۇدى. شۇنىڭ بىلەن بىر ۋاقىتتا، ئۇيغۇر ئۇستىلارنى ئوتتۇرا شەرقتە بېرىپ ئوردا رېمونتى ۋە بېزەكچىلىكىنى ئىشلەپ بېرىشكە تەكلىپ قىلدى.

ئۇيغۇر بىناكارلىق سەنئىتىدىكى بۇنداق مەدەنىيەت ئالماشتۇرۇش بۇگۈنگىچە داۋاملاشماقتا. مانا بۇ ـــ مىمارچىلىق سەنئىتىنىڭ قەدىمدىن تارتىپ ھازىرغىچىلىك ئەنئەنىگە ۋارىسلىق قىلىش ئاساسىدا تېخنىكا يېڭىلاش ۋە ئۇزلۇكسىز راۋاجلىنىش ئارقىلىق مەملىكەت ئىچى ۋە سىرتىدا ئۆز ئارتۇقچىلىقلىرىنى نامايان قىلىۋاتقانلىقىنى، شۇنداقلا ۋارىسلىق قىلىشقا ۋە رولىنى جارى قىلدۇرىدىغانلىقىنى چۈشەندۈرىدۇ.

دۆلىتىمىز 20 ـ ئەسىرنىڭ 80 ـ يىللىرىدىن باشلاپ يولغا قويغان ئىسلاھات، ئېچىۋېتىش سىياسىتىنىڭ ئەمەلىيلىشىشى، زامانىۋىلىشىش سۈرئىتىنىڭ تېزلىشىشى، خەلق تۇرمۇش سەۋىيىسىنىڭ تېز ئۆسۈشى ئارقىسىدا، ئۇيغۇر بىناكارلىق سەنئىتىمۇ دەۋر بىلەن ماس قەدەمدە يېڭى شەكىل، يېڭى مەزمۇن، يېڭى ھۆسن بىلەن ئۆزىنى بېيىتىپ كەلدى. ئۆي ـ ئىمارەت بېزەكچىلىكىگىمۇ يېڭى تەلەپلەر قويۇلدى.

ئۇيغۇر بىناكارلىق قۇرۇلۇشلىرى ئىشلىتىش ئورنى ۋە خاراكتېرىگە قاراپ، ئىجتىمائىي مۇئەسسە ۋە پاراۋانلىق تېپىدىكى قۇرۇلۇشلار، ئاسارئەتقە ۋە يادىكارلىق تېپىدىكى قۇرۇلۇشلار، شەخسىي تۇرالغۇ، ئائىلىلىكلەر تېپىدىكى قۇرۇلۇشلار دېگەندەك تۈرلەرنى ئۆز ئىچىگە ئالىدۇ. بۇ خىل قۇرۇلۇشلارنىڭ ئەنئەنىۋى ئورتاقلىقى بىلەن ئالاھىدە خاسلىقى كۆرۈنەرلىك بولۇپ، ئورنى، كۆلىمى، شەكلى، ماتېرىيالى، بېزىلىشى، پايدىلىنىلىشى ۋە قوغدىلىشى جەھەتلەردە ئىستېمال ئېھتىياجىغا قاراپ روشەن پەرقلەرگە ئىگە. مەسىلەن، ئىدارە ـ جەمئىيەتلەر، مەكتەپ، دوختۇرخانا، تىياتىرخانا، كۈتۈپخانا، ئايروپورت، پويىز ئىستانسىسلىرى، ئېلېكتر ئېنېرگىيە قۇرۇلۇشلىرى، باغچىلار، زاۋۇت،

كان ـ كارخانىلار، مۇنچا دېگەندەك پاراۋانلىق خاراكتېردىكى قۇرۇلۇشلار بىلەن مۇزېي، گۈمبەز، رەسسەتخانا قاـ تارلىق قۇرۇلۇشلارنىڭ پەرقى خېلىلا زور. شەخسىي تۇرالغۇ ئىمارەت قۇرۇلۇشلىرىمۇ ئۆزىگە خاس ئالاھىدىلىككە ئىگە قۇرۇلۇش تۈرىدۇر. ئائىلە تۇرالغۇلىرىنىڭ لايىھىلىنىشى بىلەن بېزەكچىلىكىدىمۇ شەھەر بىلەن يېزىلارنىڭ، كۆپ قەۋەتلىك ئۆيلەر بىلەن بىر قەۋەتلىك ئۆيلەرنىڭ مۇئەييەن پەرقى بولىدۇ.

ئەنئەنىۋى ئۆي ـ ئىمارەت قۇرۇلۇشى پۈتكۈل جەمئىيەت قۇرۇلمىسىنىڭ كەم بولسا بولمايدىغان بىر ھۈجەيرىسى بولۇش سۈپىتى بىلەن، نىسپىي مۇقىملىققا ئىگە ستېرېئولۇق ئائىلە بىرلىكىدۇر. ھەر بىر ئائىلە ئۆز جەمەتىنىڭ قائىـ دە ـ يوسۇنى، تۇرمۇش ئادىتىگە ماس كېلىدىغان ھويلا ـ ئارام قۇرۇلمىسىنى قۇرىنىڭ يېتىشچە ياخشى ئورۇنلاشـ تۇرىدۇ. شەھەرلەردە زېمىن قىستاڭچىلىقى بىلەن نوپۇس زىچلىقىنىڭ چەكلىمىسى تۈپەيلى ، يغىنچاقراق ۋە بىر ـ بىرىگە تۇتاش، كوچا ـ رەستىلەر شەكىلدە پىلانلىنىدۇ. يېزىلاردا بولسا ئازادە، ھەربىر ئائىلە ئايرىم بىر بىرلىك قەـ لىنىپ ئۆزئارا ئازادە مۇھىت يارىتىلىدۇ. بۇنداق ئائىلە قۇرۇلۇشلىرى ئاساسەن ھويلا، ئولتۇراق ئۆي، ئاشخانا، چايـ خانا، قازناق، ئېغىل، قوتان، ساماناقلىق، ھاجەتخانا، باغۋاران قاتارلىقلاردىن تەشكىل تاپىدۇ.

ھازىرقى زامان بىناكارلىقىدا شەھەر ـ يېزىلاردا قەۋەتلىك بىنالارنىڭ پەيدىنپەي كۆپىيىشى ئارقىسىدا ئەنئەنىۋى ئۇسلۇبقا ۋارىسلىق قىلىش بىلەن بىللە، ھەرخىل ئىسلاھات ئەندىزلىرى رويابقا چىقتى. بۇ خىل سىستېمىدا ھاجەتخانا ياتاق ئۆينىڭ يېنىغا كۆچۈپ كىردى. دېرىزىلەرنىڭ سىرتىغا بالكون قوشۇپ ياسىلىدىغان بولدى. كارىدورلۇق قىلىپ ئۆي ياساشمۇ مودىغا ئايلاندى. كۆپ قەۋەتلىك ئۆيلەرنىڭ ھويلا، پېشايۋان، ئايۋانلىرى بولمايدىغان بولدى.

ھازىرقى زامان ئۆي بېزەكچىلىكى كۆپۈنگۈ ـ پېتىنغۇ شەكلىدىكى ياغاچ ئويما نەققاشچىلىقى بىلەن كۆپۈنگۈ ـ پېتىنغۇ شەكلىدىكى تام(گەچ) ئويما نەققاشچىلىقىنى ئۆز ئىچىگە ئالىدۇ. ياغاچ ئويما نەققاشچىلىقى ئىشىك، دېرىزە، خا، تۈۋرۈك، جەگە، سەررا‌پ، پارامان، تورۇس ۋە ھەر خىل ئۆي جاھازلىرىنى زىننەتلەشنى كۆرسىتىدۇ. تام ئويما نەققاشچىلىقى سەررا‌پ ئاستى، ناۋا ئويمىلىرى، ئىشىك، دېرىزە، پرامىك گىرۋەكلىرى، مېھراب، تەكچە ئويۇق، مېھنباز، يورغا تام(يورغا بېشى)، كۈنگۈرە، تام يۈزى قاتارلىقلارنى ناۋا ھەم نەقشلەر بىلەن كۆركەملەشتۈرۈشنى كۆرسىتىدۇ. بۇ خىل بېزەكچىلىك ماتېرىيالىرىنىڭ كۆپ قىسمى يەرلىك ماتېرىياللار بولۇپ، تەننەرخى تۆۋەن، چىدامچانلىقى يۇـ قىرى، ماتېرىيال مەنبەسى مول بولۇشتەك ئەۋزەللىكلەرگە ئىگە.

نۆۋەتتە، ئۇچۇر تېخنىكىسىنىڭ كەسكىن رىقابىتى بىناكارلىق ساھەسىگىمۇ يېڭى خىرىس ۋە پۇرسەت ئېلىپ كەلدى. نەتىجىدە، قۇرۇلۇشلارنىڭ لايىھىلەش، باشقۇرۇش ئىشلىرى كومپيۇتېر ئارقىلىق؛ قىيىن ۋە ئېغىر قول مەشغۇلاتلىرى كەسپي ماشىنىلار ئارقىلىق؛ ماتېرىياللىرى يەرلىك بىلەن زاۋۇتتا ئىشلەنگەنلىرىنى كىرىشتۈرۈپ ئىشلىتىش ئارقىلىق ستېرېئولۇق يېڭى ئەندىزە بويىچە ئىشلىنىپ، سۈرئەت ۋە سۈپەت ئۇنۇمى ھەسسىلەپ ئاشماقتا.

پارتىيە ـ ھۆكۈمەت پائال تۈردە تەدبىر بەلگىلەپ، قۇرۇلۇش قىلىشتا مىللىي ئەنئەنىگە ھۆرمەت قىلىش، ۋارىسلىق قىلىش بىلەن زامانىۋىلاشتۇرۇشنى مۇۋاپىق بىرلەشتۈرۈشنى ئىزچىل تەكتىلىمەكتە. ئىشىنىمىزكى، ئۇيغۇر بىناكارلىق ۋە بېزەكچىلىك ئىشلىرىنىڭ ئىستىقبالى تېخىمۇ زور، كەلگۈسى تېخىمۇ پارلاق بولغۇسى!

مەن جامەئەتچىلىكىنى ھازىرقى زامان ئۇيغۇر بىناكارلىق سەنئىتىنىڭ روشەن ئىپادىلىرىدىن بىرى بولغان ئۇيغۇر ئۆي بېزەكچىلىكىنىڭ نۆۋەتتىكى ھالىتى بىلەن يۈزەكى تونۇشۇش پۈرسىتىگە ئىگە قىلىش ئىستىكىدە ئۇزاق ۋاقىت باش قاتۇرۇش، شارائىتىمىنىڭ يار بېرىشچە ئىزدىنىش، كۆپلىگەن ماتېرىياللارنى توپلاش، رەتلەش ۋە تاللاش ئارـ قىلىق بۇ رەسىملىك توپلامنى لايىھىلەپ چىقتىم. گەرچە ئالدىن كۆزلىگەن مەقسەت ـ مۇددىئالىرىمغا تولۇق يېتەلمەـ گەن بولساممۇ، ئۇزاق يىللىق ئەجرىم بەدىلىگە كەلگەن بۇ ئەمگەك مېۋەمنىڭ جامائەتچىلىك بىلەن يۈز كۆرۈشكەنـ لىكىدىن ئىنتايىن خۇشالمەن. شۇ مۇناسىۋەت بىلەن مەزكۇر توپلامنى ئىشلەش جەريانىدا مەسلىھەت ۋە پىكىر بېرىپ قوللىغان ئالىم، تەتقىقاتچى ئىمىن تۇرسۇن ئەپەندى، پىشقەدەم شائىر ئۆمەر ئوسمان شىپائىي، فوتوگراف ئۆتكۈر نەـ جات، شائىر ئابلىكىم ھەسەن قاتارلىق ئۇستازلار ۋە كەسپداشلارغا چىن كۆڭلۈمدىن تەشەككۈر ئېيتىمەن. توپلامدا ئۇنداق ياكى مۇنداق يېتەرسىزلىكلەر بولۇشى مۇمكىن. كەڭ جامائەتچىلىكىنىڭ ۋە كەسپداشلارنىڭ تەكلىپ ۋە پىكىر بېرىشىنى سورايمەن.

前　言

维吾尔建筑和建筑艺术是整个维吾尔传统文化艺术体系中的重要组成部分。它以自己独特的表现手段和表现形式在中华民族建筑艺术宝库中占据着特殊的地位。

众所周知，在历史上，维吾尔族较自己周边的部落群体、族群而言更早地从逐水草而居的游牧、半游牧时期转入了定居的城市化阶段，成为欧亚大陆绿洲文明的缔造者和重要代表。在维吾尔人的社会、经济地位、道德、信仰、民俗习惯和生活需求与时代特点的辨证统一的基础上所出现的绿洲文化、在一个大的自然环境和人文环境体系中得以建立起来的。

我们新疆座落于自古以来联系着中原大地和欧亚大陆的古代丝绸之路上的枢纽地带。在这个生活着维吾尔、哈萨克、柯尔克孜、蒙古、锡伯等 13 个世居民族的广大区域，融汇了古代中原文化、波斯文化、印度文化、希腊文化和伊斯兰文化的精髓、造就了以复杂、多元、多层、多角度的维吾尔建筑文化艺术模式。随着维吾尔人与周围的诸多民族、国家和区域之间社会、经济与商业交流的进一步加强，维吾尔建筑艺术也同时获得了在这些地域充分展现自身手工艺术的不凡和高潮的机遇和空间。古代维吾尔建筑艺术大师们的手工艺术作品至今还存留在国内许多帝王宫殿和佛堂庙宇之中。另外，还有中东、中亚许多汗王殿堂、清真寺院、经文学堂、麻扎墓室等历史遗迹中也同样保留了历史上维吾尔建筑艺术辉煌成就最有说服力的例证。

匈奴是我国历史上以游牧为生的北方部落群体，他们从夏朝直至春秋战国时期都还处于原始社会阶段。公元前 209 年，匈奴人逐步步入阶级社会并建立了国家之后，他们就开始充分借助毡毯之物建造拱北样式的毡房作为家庭居住住房的主要形式。

突厥大约在公元 4 世纪中期开始逐步强大起来，直至 545 年创建了一个强大的突厥汗国。这时的突厥人的住房同样以毡房为主。汉文历史史料称这种毡房为“穹庐毡帐”。根据《隋书》中的记载，当时，突厥汗王的宫殿中就有可以容纳千人以上的大穹帐。按照维吾尔著名的英雄史诗《乌古斯王传》中的记录，乌古斯人的住房虽然以毡帐为主要形式，但是，已经出现了土木结构的建筑，这种住房在其生活中也占有了一定的比例。

除此之外，在操突厥语诸民族民众中还流传有“维吾尔人得到钱物会使在泥土上，哈萨克人（得到钱物）则会使在马匹上”的谚语。从这个谚语所表现的观念来看，维吾尔人很早就开始注意对住房的修缮、翻新和装修的问题了。

鄂尔浑回纥汗国时期（646－840）所使用的住房也是以毡房为主，这是一种建造、拆卸和搬迁都十分便捷的住房形式。因为这种住房非常适合于从事游牧生活的维吾尔人的生活需求，所以为整个维吾尔社会所普及。当时按照普通百姓、伯克官宦和皇室家族各自不同的需要，这种毡房被建造成三种等级和形式。因为皇室家族的宫廷殿堂一般都是富丽堂皇的，因此，他们的所使用的毡帐通常被称为“otaw”奥塔沃。鄂尔浑回纥汗国最初的宫殿是由殿和堂所构成，而且其宫中还建造有能够容纳上百人的帐篷。

840 年，生活在漠北地区的回纥人因为遭受到自然灾害的侵袭，以及柯尔克孜人的攻击，被迫向西迁徙之后，其中一只来到准格尔盆地周围与当地的 basmil（巴斯米勒）部落联合起来创建了河州回纥汗国。并且在当时的高昌（今吐鲁番）和别失八里（今吉木萨尔）两处建立了都城，将当时的维吾尔建筑艺术推上了一个新的台阶。他们通过夯实土地、制造土块、夯土成墙的形式，结合以上我们提到的三种住房等级建造住宅，从而创造了一种结构新颖、结实耐用、外形

美观、布局独特的非常经济适用的建筑形式。

高昌回纥王国时期（860－－1351），维吾尔人借助生活在这个区域的河州回纥人的建筑传统和模式，推陈出新，极大地推动了西域地区毡帐式、窑洞式、半窑洞式住房形式的进步和发展。

到了元朝时期，元朝宫廷批准设立了搽特尔局，当时西域地区著名的维吾尔建筑师艾合台尔被任命为这个局的最高长官。他精心规划和设计了元朝大都汗八里克（现在的北京故宫），并且组织新疆的建筑师共同建造了这座闻名于世的建筑群。

此外，新疆库车籍的维吾尔绘画大师 biyanlu 毕严露、biyanru 毕严儒、邓依福、巴音布卡特勤等人在皇宫殿堂、佛教寺院、皇室行宫的装饰方面作出了巨大贡献，并且也获得了相应的荣誉。

喀喇汗王朝时期（840－1212），新疆一带的村镇和城市文化得到了前所未有的繁荣和发展。根据有关的历史文献和考古成果显示，在喀喇汗王朝时期壁画、岩画、装饰、油漆业、玻璃业、砖瓦业得到了飞速的发展和进步。

叶尔羌汗国时期（1514－－1678），尤其在这一时期的后期，随着“白山派和黑山派”势力的抬头和壮大，这种宗教势力对汗国的文学艺术和经济文化事业产生了极其深远的影响。但是，这一时期也从民间成长出来了一大批优秀的建筑师、装潢师等门类的艺术人才，他们活跃在农村牧区广阔的空间，在清真寺院、宣礼塔、麻扎、墓室等宗教建筑方面展现了各自非凡的才华。

总而言之，维吾尔建筑艺术和房屋装饰艺术经过诸多世纪的进步和完善，自始至终一直满足着维吾尔人民群众日益增长的审美需求。在维吾尔历史上的多种宗教的更替过程中，这种建筑艺术无论在形式和内容方面都得到了极大的丰富和繁荣。例如：佛教于公元前 1 世纪开始到 4 世纪左右在新疆境内基本上达到了普及的程度。在这一时期，维吾尔人的雕塑艺术、绘画艺术、建筑艺术都获得了前所未有的发展和进步，建造了大量规模宏大的、形式复杂的千佛洞和其他许多佛教寺院。当时，用佛经故事、壁画来装饰房屋墙壁的做法得到了广泛的普及和传播。

公元十世纪左右，伊斯兰教进入新疆地区，并在维吾尔人当中得到传播之后，维吾尔族传统的建筑艺术也同样产生了巨大的变化。但是，这里需要强调的是，伊斯兰教在维吾尔人中传播之后，应伊斯兰教的需要而建造起来的清真寺院虽然都带有浓厚的阿拉伯建筑风格，其目的都在于为伊斯兰教服务，但它依然融汇了新疆维吾尔建筑艺术的精髓，也还是当地建筑师们的辛勤劳动，是他们聪明才智和工艺技巧成果的具体体现，而且，这些建筑本身在内容和形式方面也都带有着极其鲜明的民族和地域特色。

清朝时期的维吾尔建筑艺术发展方面，我们需要对祖乎力丁·阿奇木伯克在喀什市所进行的规划和扩建工程进行特别的说明。祖乎力丁·阿奇木伯克当时对喀什市的主体结构部分进行了相应的规整。他对市区内散乱的集市贸易活动场所、手工艺匠铺进行了彻底的规范和整理。经过新的规划设计之后，著名的艾提尕尔清真寺被安排在城市的中央地段，他还用当时著名的诗人们的诗歌作品对城门进行了装饰和点缀，从而使整个喀什市的面貌有了巨大的改观。

在新疆境内，从民国时期留存下来的近代建筑是比较多见的。其中著名的有位于现今皮山

县喀喇塔葛孜农场的一个叫做阿瓦提的地方的图尔地阿吉的院落这座院塔。建于1929年前后，在其结构、设计和装饰装潢等诸多方面都可谓是独特的和绝无仅有的，是和田一带，乃至于整个新疆区域内传统建筑艺术的精华之作，其建筑整体保存到了今天。

维吾尔族传统的建筑艺术具有着十分独特的民族特点和地域特色。由于新疆境内各个区域的地理条件、天气状况，以及生活方式、风俗习惯方面存在的不同，各地维吾尔人所建造的房屋寺院的结构形式在内容和形式方面也都有着非常特殊的差异。

以喀什区域为例，这里的土地由于干燥、土质中含有一带的粘土成分，所以建造住房较其他地方而言相对简单容易。这里的人们在建筑一组房屋的时候，首先要采取夯实地面，再在地面之上用坚实的石块砌造地基，然后在地基上用生土块砌墙的做法建造住房。这种住房的屋顶一般用木头作顶棚。

在和田，以及和田周边的地区，由于当地的土质松软、土地犯潮，这里无法直接使用生土块砌墙筑房。因此生活在这里的人民群众就发明了一种特殊的建房形式。他们首先用木头搭建房屋四面墙壁，然后用细一点的柳条进行编制成墙。在墙壁砌好之后，再用拌好的草泥涂抹墙体的两面。一些制作讲究的特殊房子的墙壁，几乎都要用方格式的木条进行装饰性的包裹。由于这种住房的建造形式看上去如同鸟笼一般，所以当地的民间多称之为“笼式房屋”。

由于吐鲁番、托克逊周边地区的土地十分干燥，天气又非常燥热和成年雨水偏少，因此这里所建造的房屋大多都要用生土坯砌墙。其房屋顶部也同样用生土坯建成拱形顶棚，按照窑洞式的房屋进行建造。使用这种方式建造的房屋和拱形坟墓可以冬暖夏凉、经久耐用，很多住房甚至能够保存数个世纪之久。

伊犁和塔城等地的维吾尔建筑艺术，虽然在一定程度上受到了国外的影响，但也有其相对的独特性，同样保留了许多地域和民族的成分。这里的住房建筑形式与喀什地区的有一定的相似之处，有些房屋的顶部和地面都是用木头来搭铺的。

解放以后，新疆的建筑业和装饰业获得了极大的繁荣和发展。尤其是1956年，座落在乌鲁木齐中央部分的人民剧场就是在基本上采用维吾尔建筑艺术传统风格和建筑工艺建造而成的。1997年新疆工学院创立了建筑专业，从而结束了新疆没有建筑设计机构装饰装潢公司和没有专业人员的历史。1982年在乌鲁木齐还建造了具有浓郁的地域和民族风格的“民族医院”大楼。

2000年初期我国在昆明市举办的民族民俗风情国际博览会上，那些观看了凝聚着维吾尔建筑艺术精髓的展品的中亚、东亚伊斯兰教国家的代表团成员，为新疆维吾尔建筑艺术的独特和工艺的精湛感到十分的惊叹，并给予了非常高的评价。与此同时，中东国家的官员还邀请新疆的建筑工匠到他们国家参与对王宫的修缮和装饰工作。

维吾尔建筑艺术中的这种文化交流至今仍然在延续。这一切十分有力地说明了维吾尔建筑艺术自古至今在继承传统的基础上，通过进行技术革新和不断的发展进步，完全可以在国内外凸现着自己的个性和特点，成为一种既有传统，也有现代内容的，更有传统和现代相结合的奇葩而散发着夺目的光芒。

我国自20世纪80年代开始实施的改革开放政策，随着现代化进程的不断加速，人民的生活水平飞速提高的背景之下，维吾尔建筑艺术也同样顺应时代的节奏，以新的形式、新的内容、新的姿态极大的丰富了自身，同时也对房屋建筑和装饰提出了新的要求。

维吾尔建筑形式可以根据其适用用途和特点的不同，包括社会公众设施类、公馆文物类、家庭住房类等类型的建筑。这种建筑基本都具有一定的传统性与独特性，其根据方位、规模、形式、材料、装饰、用途和维护的需求的不同而存在着一定的区别。例如：医院、剧院、图书资料馆、机场候机室、火车站、公园果园、工厂、厂矿、浴室等公众性质的建筑与博物馆、历史文物、寺院讲经堂、麻扎坟墓、天象馆等建筑的区别是相当鲜明的。民众的私有住房的建筑形式也有着自己独特的特点。私有平民住房的建筑也同样有着自身独特的特性。家庭住宅的设计和装潢方面，在城市和乡村之间、多层或高层建筑和只有一层的平房也有着一定的区别。传统的住房建筑作为整个社会结构的一个不可或缺的细胞成分是具有相对稳定性的元素单位，同时，每一个家庭元素只要有一点的能力就会根据社会礼仪规则、生活习俗更好的调节自己的住宅形式。城市里由于土地资源的短缺和居民人口的集中等原因，其住房结构会设计得非常紧凑，而且会一个紧挨着一个，最终连成街道得形式。而乡村的住房则常常以宽敞舒适为目的，讲究每一个家庭的独立和宽松来进行设计。这样的家庭建筑更多地要求有独门独院、卧房、厨房、饭厅茶室、储藏室、马厩羊圈、草料储存室、厕所、果园等组成部分。

在现代建筑中随着城市和乡村多层楼房建筑的日益增多的背景之下，在继承和发展传统的建筑艺术风格的同时，出现了各种各样改革的要求和相应的住房模式。在这种住房体系中，厕所搬到了卧室的旁边，窗户外边一般都要设计一个阳台，装修出有过厅的房间已经成为一种时尚，多层住宅楼的院落、房檐、前廊早已不复存在。

现代房屋装饰装潢包括房间内部的一切木工雕饰和所有墙壁上的雕琢和装潢处理等等。其中木工雕饰是指房间内部的门窗、檩子、柱子、天花板和所有家具的装饰和雕琢。墙壁装潢包括对浴室之底部、房内四面墙体顶角和阴角的雕琢、门窗台角、壁橱、隔断、墙壁表面等的修缮。这种装饰材料中的一部分为当地的产品，因此具有成本低、经久耐用、材料来源广泛的优势和特点。

目前，信息技术的激烈竞争也给建筑艺术行业带来了挑战和机遇。其结果使得建筑设计、管理业务都通过电脑来执行；十分困难的和沉重的手工艺产品交给了专业的机器设备；建筑材料通过将手工的地产品与工厂的机器产品交叉混用等立体的新式的规则操作带来的速度和质量效果成倍增长。

党和政府采取了许多积极的政策措施，特别强调在建筑设计和施工中要在充分尊重民族传统，在继承和发扬传统建筑艺术的同时，使之与现代化达到有机的结合。我们相信维吾尔建筑事业和装饰事业的前途会更加宽广、前景会更加光芒和灿烂。

我为了达到让人们获得对作为现代维吾尔建筑艺术表现形式之一的维吾尔房屋装饰艺术目前状况的肤浅认识的机会，经过了长期的思考和研究，借助少而又少的资料，通过采录整理和筛选大量的资料编辑了这本画册，但是，虽然我还没有达到自己所预期的目的，但是也同样为自己多年来所付出的这个劳动成果可以与广大读者见面感到无比的自豪和兴奋。同时借助这个机会向在这个画册编辑过程中给我提供帮助和热情支持的摄影家乌提库尔·尼加提、学者依明·图尔逊先生、老一辈诗人乌买尔·乌斯曼·息帕依、阿不力克木·艾山等师长们与同仁们表示最诚挚的谢意。由于本人的才疏学浅，这部画册免不了可能存在这样那样的不足之处，还望广大读者和同仁们提出宝贵的意见，好让我在今后的研究和工作中加以修正和避免。

Preface

Architecture is an important part of Uighur tradition. It has its own unique styles. The Uighur people had turned from nomads to residence earlier than other neighboring nations in early times and then began to develop. The social and economic position of the Uighur people have formed up through the years on the basis of their morality, beliefs, customs and life styles and this is the construction of a big ecological system. Xinjiang is located on the ancient Silk Road that connects Central Asia and Europe. At present, there are thirteen different nationals such as Uighur, Han, Kazak, Kergiz Mongol and Xiwa in the area and there emerged a world famous architectural pattern with the characteristics and mixture of ancient civilization such as Central Asia, India, Greece and Islam.

The Hun people were nomads with animal husbandry between the era of Xia Dynasty and Chun Qiu era. In 209 BC, they stepped into a social class society and built a state and they set up houses with domes using felts and blankets. The Turks became stronger since the middle of 4th century and by 545 AD they became a state. At the time their houses were canopies (tents) and they were described as "canopy with domes" by Chinese writers at that time. It was described that in these canopies there was a pavilion big enough for a thousand people.

It was described in the book "Oghuznama" that the houses of the Oghuz people were basically tall tents, but some of them were houses built with clay and woods. In addition, there was a saying among Turks that says "When Uighur people have money they ride on clay, when Kazak people have money they ride on a horse". We can see from this that the Uighur people have valued the renovation and the decoration of their houses since earlier times.

During the times of Orhun Khan (Orhun Dynasty) (646 — 840 AD), the houses were huts and tents with felts and they were easy to dismantle, assemble, and to carry from one place to another and they were very popular. According to the needs of the ordinary citizens, middles class and high – class citizens, the tents were basically built in three different forms. The high class citizens or the wealthy people had luxurious tents and they were called "Otaw". The earlier palace of the Orhun Khan consisted of numerous palace yards and on top of the palace was a tent that could hold one hundred people.

In 840 AD, because of natural calamity and the invasion of Kergiz people, the Uighur people were forced to move west. Some of them joined with Basmil tribe and formed Quju Uighur Khan (Dysnasty). They built capitals in Quju and Bishbalik and the art and techniques of architecture were greatly improved. They include digging the land, placing the bricks, fence – building and the houses built with these three techniques were stable and firm in structure, and beautiful externally. In this way, a new unique style of architecture emerged.

During the times of Idiqut Uighur Dynasty (866 – 1351 AD), the houses with cells and domes were developed. During the Yuan Dynasty, in the capital a Special Chatir Organ was set up and

Ahteridin, the famous architect from the west, was appointed as the head of the Special Chatir Organ. He designed the capital city called Hanbalik, present – day Beijing, and he called in craftsmen from Xinjiang and built the magnificent palace. Besides, the Uighur painters from Kuqar Bian Lu, Bian Ru,

Ding Yi Fu and Bayin Boka Tikin contributed a lot for the decoration of Fang Xi Miao family and gained fame. During the times of Kara Khanilar Dysnasty (840 — 1212 AD), urban civilization developed. According to the historical and archeological findings, wall – building, stone carving, heraldry, painting, glass – making and brick – making developed. During the times of Yarkan Khan (1514 — 1678 AD), there emerged "Aktaglik" and "Karataglik" and this influenced the culture and the art of the Dynasty. However, as a result of this, there were a group of architects, carvers and musicians among the people. They demonstrated their skills in buildings such as mosques, religious schools (madris), graveyards and so on.

When Islam came into the life of Uighur people in the tenth century there were changes in the architecture. But it is important to point out that when Islam came, although the buildings were served for Islam, they were still the labor of the local architects, they were the fruits of the wisdom and craftsmanship of the local people. And the buildings had unique local style in contents and form. In regards to the architectural development of the Uighur people during the Qing Dynasty, it is worth mentioning the book «Zohurdin Beg's Expansion of Kashgar City». During the times of Zohurdin, the basic structures of the Kashgar City were organized, the city outlook was made new, the Hiytka Mosque was placed in the city center, the city gates were carved with the poems by famous poets of its time.

There are still numerous architectural sites (buildings) built during the MinGuo Era in Xin Jiang. Among them, in the Karatagiz farmland of Guma county in Hotan, the house of Turdi Haji was built in 1929. Its structure, design, heraldry and decoration are very special and unique. There we can find the gems of traditional architectural art of its time.

The traditional architecture of Uighur people has its own national characteristics and community features. Its contents and style differs according to geographical condition, climate and local customs.

For instance in Kashgar area, the soil is mainly dry clay and it is relatively easy to build houses. When people build a house, first people usually make the ground firm and hard by pressing. And then they make the foundation by using stones on the ground, then they began to put clay bricks to erect the wall. Finally, the roof is covered with wooden material. In the area of Hotan (Hetian), the soil is mainly sand and the ground is damp. The clay brick cannot last long enough, so first people build the wall using wooden bars to make the structure. And then the wooden frame is knitted(connected) with tree branches like knitting a basket to withhold the whole structure and the roof. Finally, the wall is plastered with mud. The walls of some especially built houses were made of special belt – like heraldry and they have many windows. And sometimes these kinds of houses are

called "cage house".

The soil of the Turpan and Toksun area is very dry with hot climate. There is almost no rain in this area. For this reason, the wall of the houses there is built with mud bricks. The roof is usually made like an arch. These houses and domes lasts for a long time, some can last for several centuries. The houses of Gulja and Qoqek area are somewhat influenced by foreign country. But they still have their own characteristics. And they are somewhat the same as the ones in Kashgar area and the floors of some houses are made with woodcut.

After liberation the architecture and decoration in Xinjiang have greatly developed. In 1956 the People's Theater (in Urumchi) was built with the traditional architectural techniques. In 1997 the Department of Architecture was set up in Xinjiang Industrial Institute. This gave rise to professional designing companies and decoration companies and most importantly it played a great role in training the professionals. In 1982 two hospitals were built using traditional architectural styles in Urumchi.

During the International Exhibition of Minority Customs, which was held in Kunming in early 2000, the delegations from the Middle East Moslem countries highly praised the magnificent architectural styles in decoration work. And the architects were invited to their country for the restoration and decoration of their palaces.

The cultural exchange of Uighur architecture still exists today. This shows that the Uighur architecture was handed down from generation to generation and developed. At the same time, this also shows that it is getting more and more prestige both at home and abroad.

Since the opening and the reform policy of our country in the early 80s of 20th century, and with the acceleration of modernization and the improvement of people's living standard, the Uighur architecture has also developed simultaneously with the new age in new form, new content. Also people demanded new requirements.

The Uighur architecture consists of social property and public property, antiques, private properties according to its applications and features. These have their traditional similarities and uniqueness. And there are differences in the usage in location, size, material, decoration, application and protection. For example, the differences are obvious between the places such as government buildings, schools, hospitals, theaters, libraries, airports, train stations, electric power buildings, parks, factories, mining sites, public bathrooms and museums, historical sites, mosques, tombs, staircases, observatories.

There are also big differences between the design and decoration of houses in the cities and in the countryside, multi story buildings and flats. On the other hand, the degree of craftsmanship and quality depends on the purpose and financial power of the owner and done so accordingly. The traditional house construction is one of the necessary parts of the society. Each family tries their best to arrange their house decoration according to their own practices and life styles. Because of crowdedness of land and population in the cities, the buildings and houses are planned in a miniature type and one next to the other. However, in the countryside each family is a unit and arranged far from one another. This kind of house basically consists of a front yard, several rooms, a kitchen, a stable, a hay house and a garden.

With the increasing number of multi story apartment buildings in the cities, the traditional Uighur architecture system has developed in pace with contemporary decoration styles. In this system the toilet is put next to the bedroom. The balcony is attached outside the window. The apartment with the porch or a hall is on the trend. These multi story apartments do not have yards, terrace and gardens etc.

The contemporary house decoration is composed of different kinds of wooden material in different shapes, both concave and convex. The wooden fluting fretwork refers to the doors, windows, pillars and so on. The fluting fretwork on the walls refers to the edges near the doors and windows etc. Most of the decoration materials are locally available and they are inexpensive and durable. The competition of the information age brought both challenges and opportunities.

As a result, the designing and management of the construction are carried out with the help of the computers. Most of the heavy work is completed with various machines. The ready – made construction materials are used with the local materials to improve both quality and quantity of the decoration. Our party and government made relevant rules and laws and pointed out to respect local traditions in the course of the construction, and integrate inheritance with modernization.

We believe that the future of our traditional architecture will be brighter. In the hope of providing the public with one part of the contemporary Uighur architectural art, the Uighur home decoration, I have thought about it and tried my best in the process of collecting, organizing and choosing relevant material and edited this collection of pictures. I hope I have reached my aim. I feel very delighted with my work.

I would like to take this opportunity to express my great appreciations to the following friends for their assistance in the publication of this book. Mr. Otkur Nijat for his photographs, the poet Mr. Omar Osman, Mr. Ablikim Hasan and many other teachers and colleagues. It is natural that there might be some mistakes in the editing and publication. I sincerely welcome your criticism and suggestions.

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ھويلا، باغ

ھويلا ئەتراپى قاشا تام ياكى ۋادەك ـ رىشاتكىلار بىلەن ئىھاتىلەنگەن مۇئەييەن كۆلەمدىكى بوشلۇق بولۇپ، ھويلا مەراسى، سۇپا، پېشايۋان، ئوچاق، تونۇر قاتارلىقلاردىن تەركىب تاپىدۇ. تازىلىق ۋە ساغلاملىقنى ئاسراش نۇقتىسىدىن ھاجەتخانا، مال ـ چارۋىلارنىڭ قوتان ـ كاتەكلىرى ئادەم تۇرالغۇسى، ئاشخانا ۋە سۇ ـ خانىلاردىن يىراقلاشتۇرۇلۇپ، ھويلىنىڭ چەترەك بىر تەرىپىگە ئورۇنلاشتۇرۇلىدۇ. ھويلىنىڭ ئىچى تال بار ـ رىڭى، مېۋىلىك دەرەخ، كاۋا ـ قاپاق باراڭلىرى ۋە گۈللۈك قاتارلىقلار بىلەن كۆكەرتىلىپ، چوڭ بوستانلىق مەدەنىيىتى ئىچىدىكى كىچىك بوستانلىق تىپى شەكىللىنىدۇ.

ھويلا شۇ ئائىلە كىشىلىرىنىڭ ياز كۈنلىرىدىكى ئاساسلىق پائالىيەت سورۇنى بولۇشتىن سىرت، توي ـ تۆكۈن، ئۆلۈم ـ يېتىم بولغاندا ۋە نەزىر ـ چىراغ ئۆتكۈزگەندە مۇھىم رول ئويناىدۇ.

باغ ھويلىنىڭ ئالدى تەرىپىگە ياكى ئۆينىڭ كەينى تەرىپىگە قاشا تام ياكى ۋادەك رىشاتكىلار بىلەن ئىھاتىلىنىدۇ. باغنىڭ كۆلىمى ھويلىدىن چوڭراق بولىدۇ. باغنىڭ ئىچىگە تۈرلۈك مېۋە كۆچەتلىرى تىكىلىدۇ. سەي ـ كۆكتات، گۈل ـ گىياھلار تېرىلىپ زىننەتلىنىدۇ. بەزى باغلارغا مۇۋاپىق ئورۇنغا سۇپا، راۋاق ياسىلىپ، ياز كۈنلىرى تۈرلۈك پائالىيەتلەر ئۆتكۈزۈلىدۇ.

院子、果园

院子就是新疆维吾尔人住宅所属的、四周用矮墙或者杂木枝条围成的、有着一定空间和面积的场地，其一般包括院门、凉棚、矮床、馕坑、果园、花池等院落必须的组成部分。通常，维吾尔人考虑到卫生和健康的因素，厕所一般要安排在院落内远离厨房、水源和牛羊圈的一个角落里。每一个维吾尔院落都要以各种果树、葡萄、葫芦藤架，或者一定规模的花坛进行相应的绿化，形成大的绿洲文化背景下的一个小的绿洲文化场景。这种院落是这户人家夏日内最为主要的活动场所，同时它还在人们举行婚丧嫁娶等各种仪式中起到相当重要的作用。

果园

维吾尔住房一般都有果园，这样的果园就是坐落在院子中央部分的或住宅前后的花池、果园。这样的果园大小根据该住宅自身的大小而定，有些可以比院子本身大，也可以比院子大出好多。这一类果园不仅有各种各样的花草植物，而且还会有新疆的各类瓜果和水果树。有些果园根据需要设有篱笆以防动物和牲畜的破坏，而且还设有矮床、小厅等供人们休息和欣赏园内美景。

Yard and Garden

The yard is a place with certain space fenced around the house. In it there are empty space, a patio, a stove and an oven. To protect health and keep hygiene, the stable and the toilet are located in a relatively far place or corner from the rooms and kitchen. The edges of the yard are planted with trees and in the yard the grape trees, mulberries, pumpkin pergola or flowers are planted. And it becomes the miniature type of garden culture in the big garden culture. The yard is not only the main place for family member activities but it plays an important role in activities such as wedding ceremonies and funerals.

The garden is usually located in front of the house or in the back of the house and it is fenced with clay wall or wooden fences. The size of the garden is bigger than the yard. Different kinds of fruit trees are planted in the garden. Flowers are planted, too. Some rich families build a pavilion in the garden for social gatherings.



قەدىمىي ئۆيلەر ۋە خارابىيلىقلار

维吾尔古代房屋和遗址

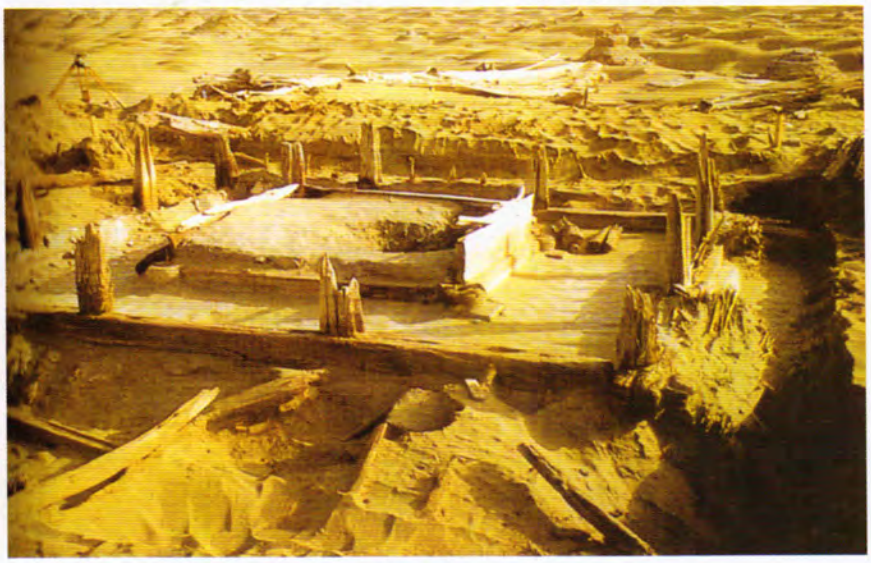
The Remains of Ancient Houses



يۇسۇپ 3000 يىل بۇرۇنقى شىمالىي شىنجاڭ ئوتلاقلىرىدىكى ئولتۇراق ئۆي خارابىسى(فوتوسۈرەتنى يەدىلىس تارتقان)

北疆草原上遗留的距今 3000 年前的房屋

The artifacts of the houses in Northern Xinjiang 3000 years ago (photo by Idris)



نىيە 5 - نومۇرلۇق خارابىسىدىكى بۇتخانىنىڭ قالدۇقى

尼雅 5 号遗地中的佛寺遗迹

The Remains of a Temple in No. 5 Ravages, Niya County



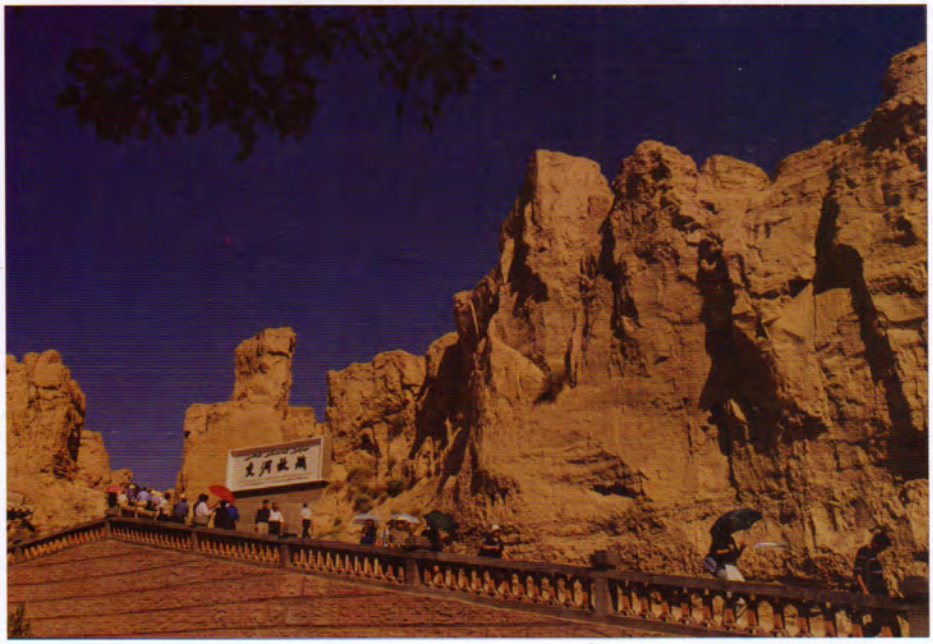
كىرۇران قەدىمكى شەھىرىدىكى ياغاچتىن قاشالانغان قۇرۇلۇشنىڭ خارابىسى

楼兰古城木架编墙建筑遗地

The Construction artifacts of Wooden Frame inside the wall in the ancient city of Kroran



The Residential Area in Kashgar City　喀什市居民区　قەشقەر ئائىلىلىكلەر رايونى



The Remains of Yargul City　交河古城 — 角民居遗地　يارغول قەدىمىي شەھەر خارابىسى



The Ancient City of Idiqut　高昌古城遗地　ئىدىقۇت قەدىمىي شەھىرى خارابىسى



A House of More Than 400 Years in Turpan　吐鲁番(大约 400 年前的房屋)　تۇرپاندىكى تەخمىنەن 400 يىل ئىلگىرى سېلىنغان ئۆي



The house of Turdi Haji in Guma County, Hotan　和田皮山县吐尔地阿吉的住宅　خوتەن گۇما ناھىيىسىدىكى تۇردى ھاجىمنىڭ ئۆيى



ئۈستۈنئاتۇشتىكى تەخمىنەن 300 يىل ئىلگىرى سېلىنغان ئۆي
上阿图什乡(大约 300 年前的房屋)
A House in Upper Atush Farm(About 300 years old)

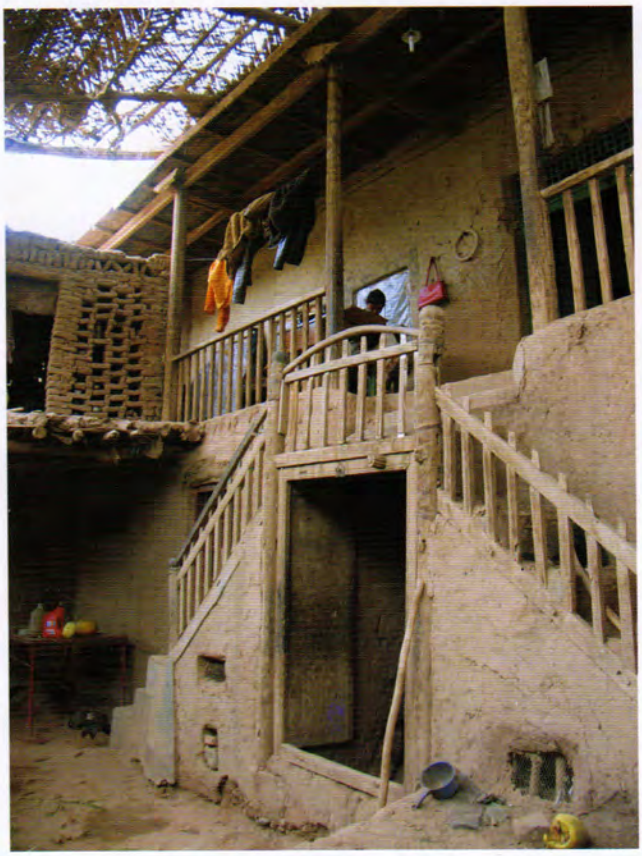




قەشقەردىكى تەخمىنەن 200 يىل ئىلگىرى سېلىنغان ئۆي

喀什市(大约 200 年前的房屋)

Houses built about 200 years ago, Kashgar





تۇرپان تۆيۈقتىكى تەخمىنەن 200 يىل ئىلگىرى سېلىنغان ئۆي

吐鲁番吐峪沟(大约 200 年前的房屋)

Houses built about 200 years ago, Turpan



ئۈچما ئەسىرىدىكى تەخمىنەن 50 يىل ئىلگىرى سېلىنغان ئۆي

伊宁(大约 50 年前的房屋)

Houses built about 50 years ago, Ghulja City



قەشقەردىكى تەخمىنەن 200 يىل ئىلگىرى سېلىنغان ئۆي

喀什市(大约 200 年前的房屋)

Houses built about 200 years ago, Kashgar



تۇرپاندىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي

吐鲁番市(大约 100 年前的房屋)

Houses built about 100 years ago, Turpan



تۇرپاندىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي

吐鲁番市(大约 100 年前的房屋)

Houses built about 100 years ago, Turpan



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي

喀什市(大约 100 年前的房屋)

Houses built about 100 years ago, Kashgar



ئۈستۈنئاتۇشتىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي

上阿图什(大约 100 年前的房屋)

A House in upper Atush Farm(About 100 years old)



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي
喀什市(大约 100 年前的房屋)
Houses built about 100 years ago, Kashgar



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي
喀什市(大约 100 年前的房屋)
Houses built about 100 years ago, Kashgar



تۇرپاندىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي
吐鲁番市(大约 100 年前的房屋)
Houses built about 100 years ago, Turpan



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي

喀什市(大约 100 年前的房屋)

Houses built about 100 years ago, Kashgar



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي

喀什市(大约 100 年前的房屋)

Houses built about 100 years ago, Kashgar



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ئۆي

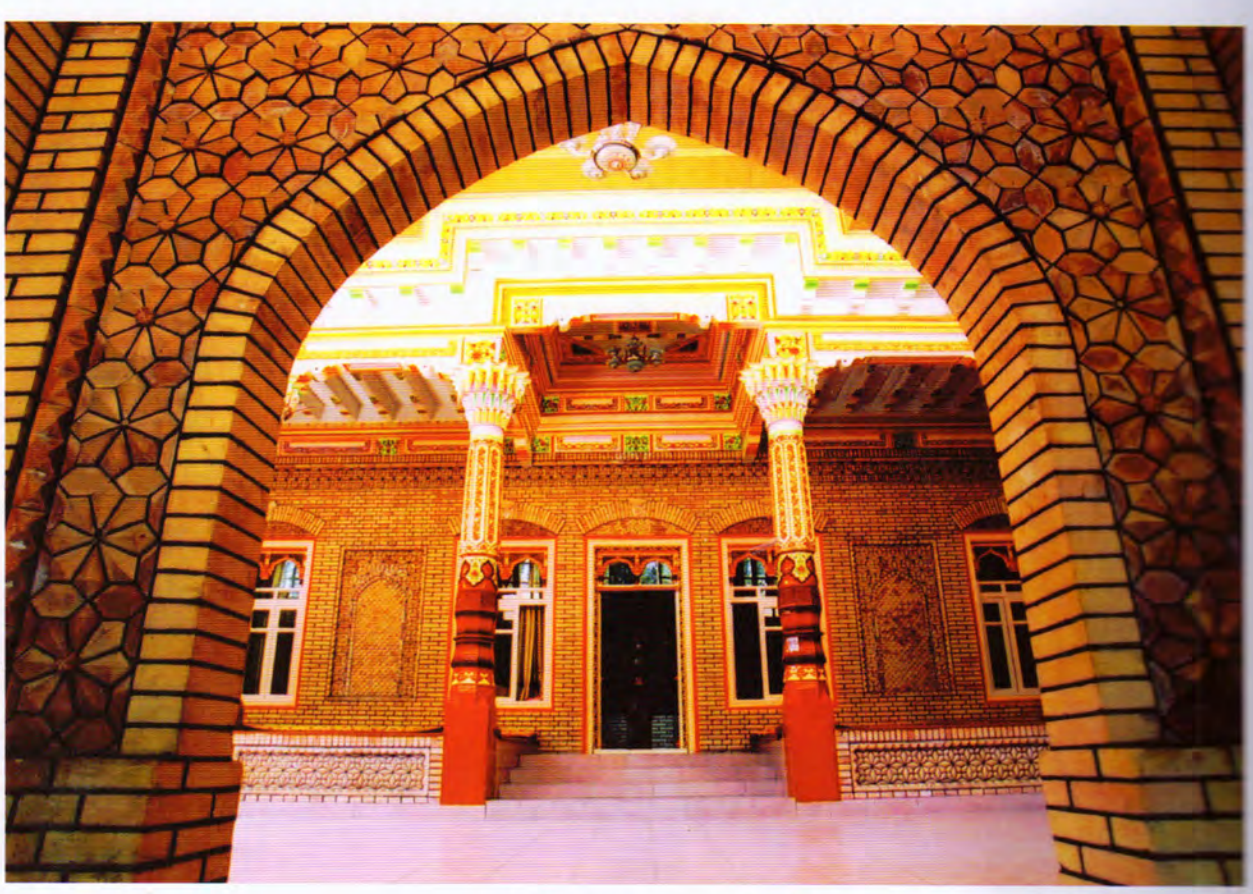
喀什市(大约 100 年前的房屋)

Houses built about 100 years ago, Kashgar

هويلا كۆرۈنۈشلىرى (1980 — 2005)

院子外景(1980 — 2005)

The Yards(1980 — 2005)



Atush City 阿图什市 ئاتۇش شەھىرى



Ghulja City 伊宁市 غۇلجا شەھىرى



Yarkent 沙车县 يەكەن ناھىيىسى



Upper Atush Farm　上阿图什乡　ئۈستۈنئاتۇش



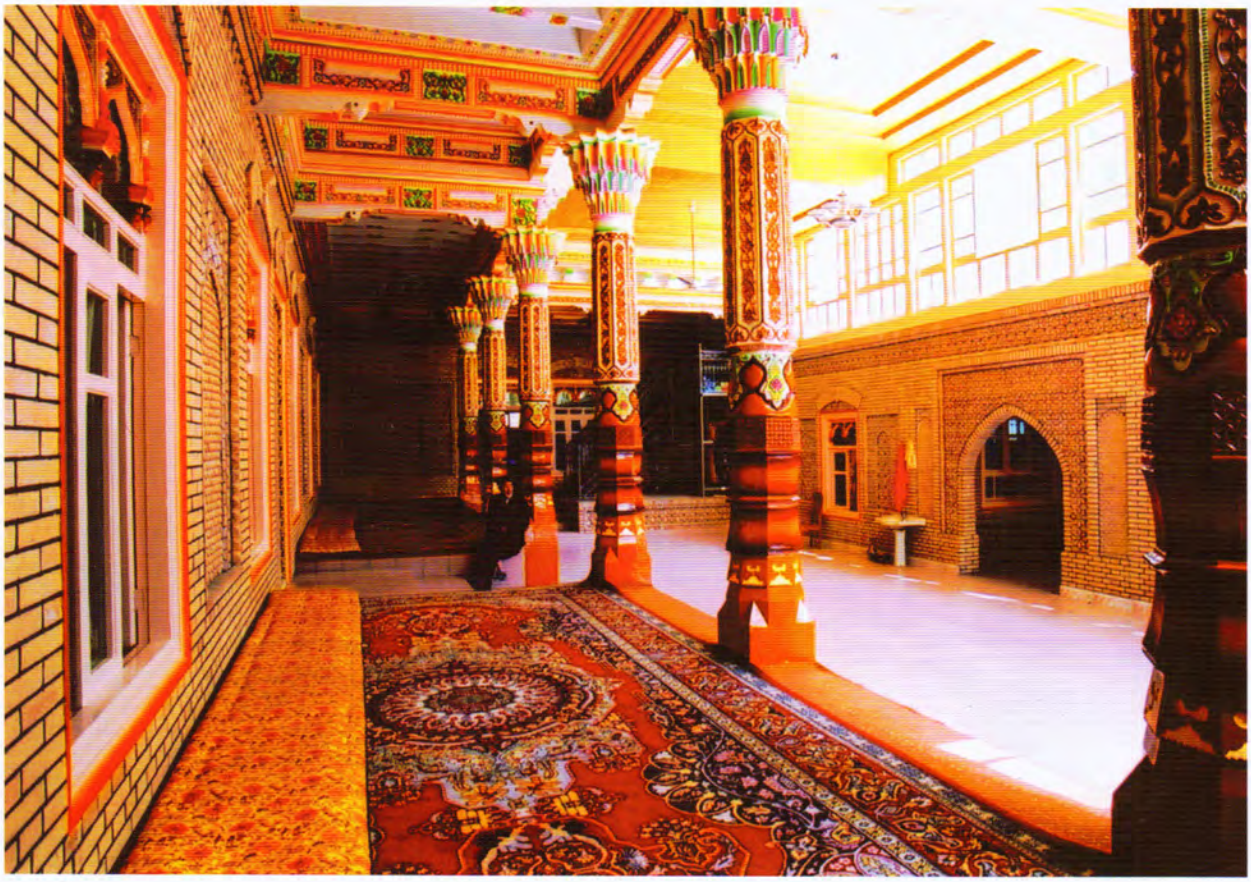
Kumul　哈密　قۇمۇل



Kashgar Beshkeram Farm　　喀什伯什克然木乡　　قەشقەر بەشكېرەم يېزىسى

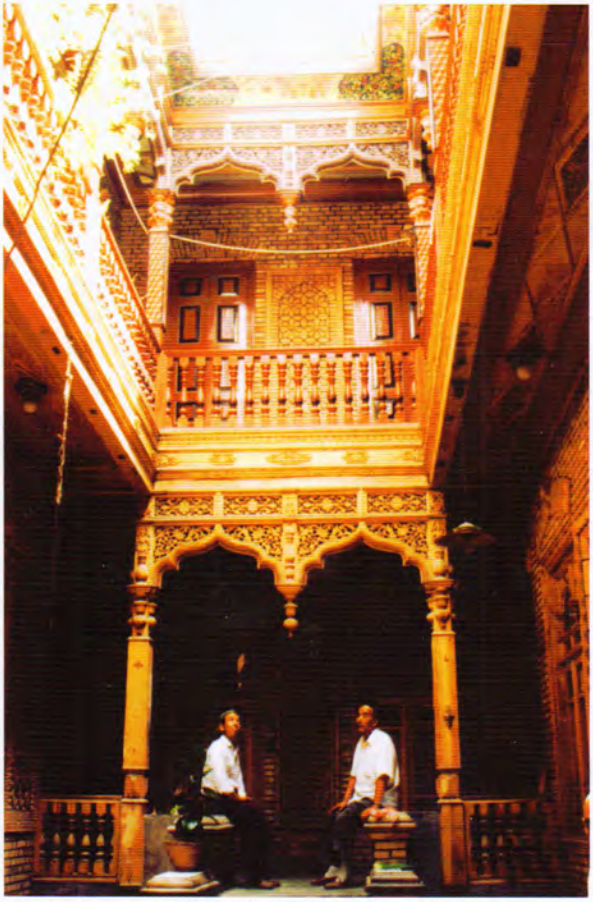


Kashgar Beshkeram Farm　　喀什伯什克然木乡　　قەشقەر بەشكېرەم يېزىسى



Atush City 阿图什市 ئاتۇش شەھىرى





Kashgar City 喀什市 قەشقەر شەھىرى



Ghulja City 伊宁市 غۇلجا شەھىرى





Kashgar City 喀什市 قەشقەر شەھىرى





Kashgar City 喀什市 قەشقەر شەھىرى



Ghulja City 伊宁市 غۇلجا شەھىرى



Kashgar City 喀什市 قەشقەر شەھىرى



Ghulja City 伊宁市 غۇلجا شەھىرى



Upper Atush Farm 上阿图什乡 ئۈستۈنئاتۇش



Ghulja City 伊宁市 غۇلجا شەھىرى



Upper Atush Farm 上阿图什乡 ئۈستۈنئاتۇش



Ghulja City 伊宁市 غۇلجا شەھىرى



Upper Atush Farm 上阿图什乡 ئۈستۈنئاتۇش

Gardens 果园外景 باغ كۆرۈنۈشلىرى









































ئايۋان، دەھلىز

چوڭراق ئائىلىلەردە دەھلىز ئالاھىدە كېڭەيتىلىپ ياسىلىدۇ. بۇنداق دەھلىز ئايۋان دېيىلىدۇ. ئايۋان شۇ ئائىلىنىڭ ئىقتىسادىي ئەھۋالىغا قاراپ بىر خالىق، ئىككى خالىق قىلىپ ياسىلىدۇ. بىر خالىق ئايۋانغا بىر تۈۋرۈك، چوڭراق بولسا ئىككى تۈۋرۈك قويۇلىدۇ. ئىككى خالىق ئايۋانغا ئومۇمەن تۆت تۈۋرۈك قويۇلىدۇ ھەم ئادەم سغمچانلىقى يۇقىرى بولغاچقا، تورۇسىدىن ئالاھىدە تۆشۈك قويۇلىدۇ.

ئايۋان ۋە دەھلىزنىڭ بىر تەرىپىگە مېھمانخانا، يەنە بىر تەرىپىگە تۇرالغۇ ئۆي سېلىنىپ، ھويلىدىن دەھلىزگە، دەھلىزدىن ئىككى يانداىكى ئۆيلەرگە ئىشىك قويۇلىدۇ. دەھلىز مېھمانخانا بىلەن تۇرالغۇ ئۆينى ئايرىش رولىنى ئويناسا، ئايۋان ئۇرۇق ـ تۇغقان، باردى ـ كەلدىسى كۆپرەك كىشىلەرنىڭ توي ـ تۆكۈن، نەزىر ـ چىراغ، تۇنەك، مەشرەپ دېگەندەك كوللېكتىپ پائالىيەتلىرىنى مەيلى ياز ياكى قىش بولسۇن بۆلۈنۈپ كەتمەي بىر ئورۇنغا جەم بولۇپ ئۆتكۈزۈشى ئۈچۈن ياسالغان كوللېكتىپ پائالىيەت سورۇنىنىڭ رولىنى ئويناىدۇ.

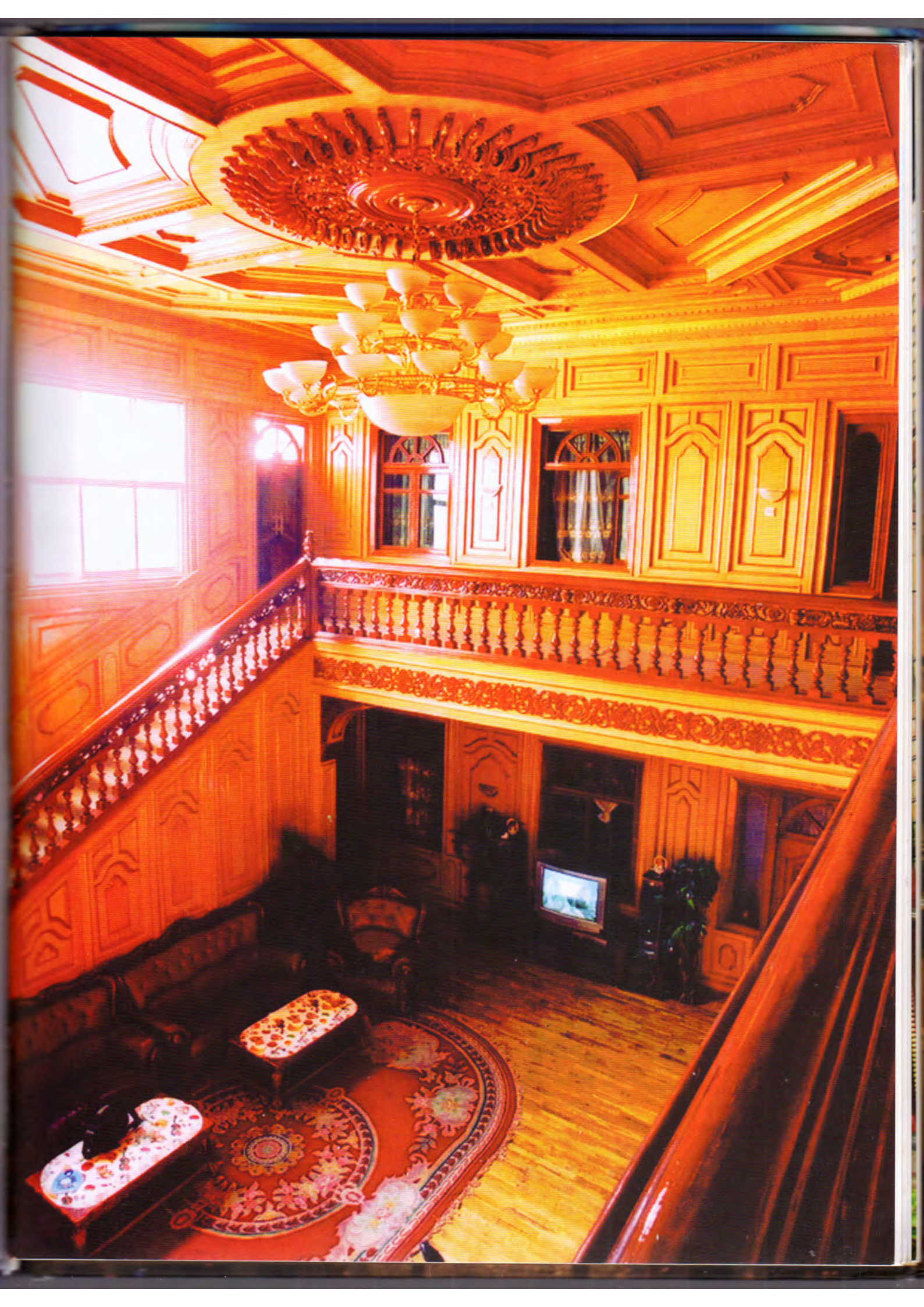
前厅(厅堂)

一般新疆的大户人家喜欢把房屋的前厅建造的非常宽敞和壮观，维吾尔人把这种宽敞的前厅称为“aywan”阿依万，即，我们所谓的前厅。这种前厅大小因主人家的经济情况而定，有一个或两个柱子的前厅就是我们所谓的小前厅，而大的前厅一般都有两个以上的柱子。这样的前厅由于能够容纳多人，因此人们习惯在其顶部开设通气和照明用的天窗。

通常，前厅的一边是客厅，另一边则是该户人家的卧室。这样就形成了从院子到前厅，再从前厅到客厅和卧室的布局。这样的前厅不仅是该户人家活动较为频繁的地方，而且也是他们着急亲朋好友举行各种集体活动的重要场所。

Aywan and Dahliz

In a big family, the rooms are designed and built relatively larger. According to the needs of the family, there are one or two pillars in the living rooms. Sometimes there are four pillars. In such big rooms there is a dormer in the ceiling. On one side of the aywan and dahliz, there is a living room and on the other side is the bedroom. And there doors between these rooms. This special kind of design is mainly for the purpose of some social gatherings such as wedding ceremony, funeral and other activities. It enables people to be together when these activities or gatherings are held both in summer and winter.





Hotan 和田 خوتەن



Hotan 和田 خوتەن



Hotan 和田 خوتەن



Hotan 和田 خوتەن



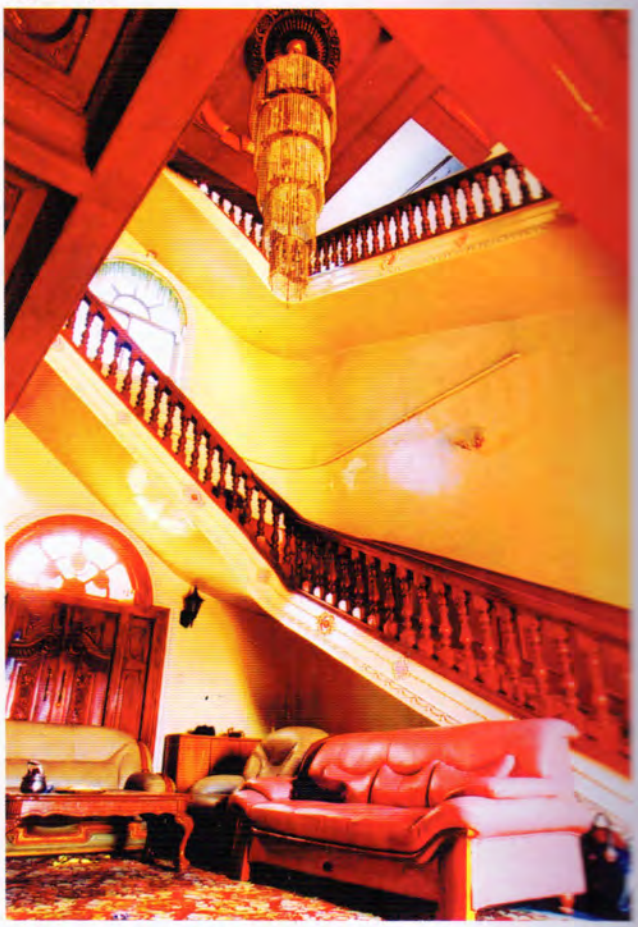
Hotan 和田 خوتەن



Atush City 阿图什市 ئاتۇش شەھىرى



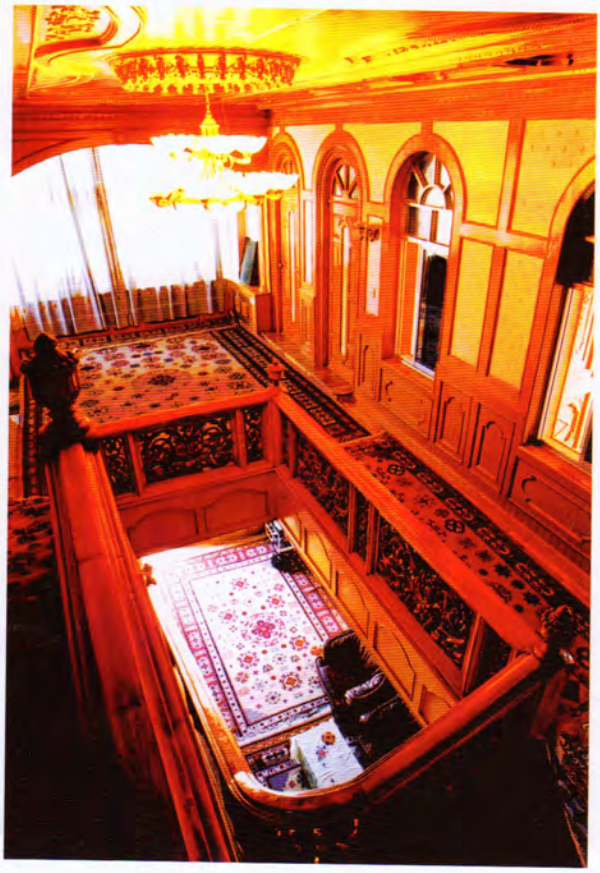
Ghulja City 伊宁市 غۇلجا شەھىرى



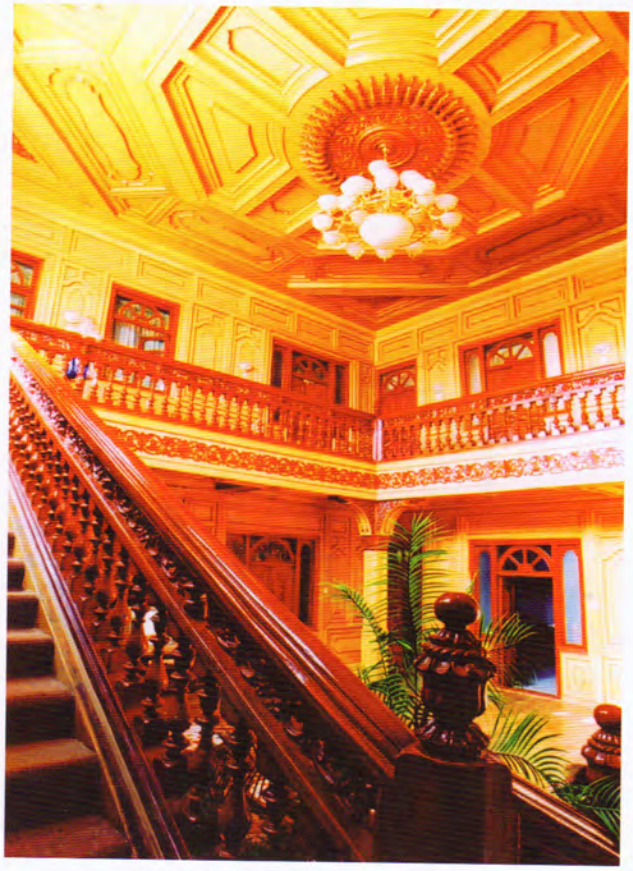
Kashgar City 喀什市 قەشقەر شەھىرى



Upper Atush Farm　上阿图什乡　ئۈستۈنئاتۇش



Kashgar City　喀什市　قەشقەر شەھىرى



Atush City　阿图什市　ئاتۇش شەھىرى



Urumqi City 乌鲁木齐市 ئۈرۈمچى شەھىرى



Kashgar City 喀什市 قەشقەر شەھىرى



Kashgar City 喀什市 قەشقەر شەھىرى



Kashgar City 喀什市 قەشقەر شەھىرى



Kashgar City 喀什市 قەشقەر شەھىرى



Upper Atush Farm 上阿图什乡 ئۈستۈنئاتۇش



Kashgar City 喀什市 قەشقەر شەھىرى



Kashgar City 喀什市 قەشقەر شەھىرى

مېھمانخانا، ساراي، ئاشخانا

مېھمانخانا مەخسۇس بېزەلگەن ۋە خاس سەرەمجانلاشتۇرۇلغان، مېھمان كۈتۈش ئۈچۈن تەييارلانغان ئۆي بولۇپ، مېھمانخانىنىڭ بېزىلىشى ۋە سەرەمجانلاشتۇرۇلۇشى باشقا ئۆيلەردىن رەتلىك، پاكىز ۋە كۆركەم بولىدۇ ھەمدە شۇ ئائىلە ئىگىسىنىڭ قىزىقىشىغا ۋە ئىقتىسادىي ئەھۋالىغا قاراپ ھەر خىل بېزىلىدۇ.

ساراي ئاساسەن شۇ ئائىلىنىڭ يازلىق ـ قىشلىق قونالغۇسى بولۇپ، كۈندىلىك تۇرمۇشقا لازىمەتلىك نەرسىلەر ۋە شۇنىڭغا ماس سەرەمجانلار سارايغا ئورۇنلاشتۇرۇلىدۇ. سارايىنىڭ بېزەكچىلىكى مېھمانخانىغا قارىغاندا ئاددىيراق بولىدۇ. سارايغا ياندىش قىلىپ قازناق سېلىنىدۇ. بەزى سارايلارنىڭ پەگاھسىغا ئالاھىدە لايىھەلەنگەن ئەۋرەز ئورۇنلاشتۇرۇلىدۇ. قازناق ئادەتتە ئامبار ياكى مۇنچا ئورنىدا پايدىلىنىدىغان ئۇنىۋېرسال قۇرۇلمىدۇر.

ئاشخانا ئومۇمەن، سارايغا ياندىش ئورۇنلاشتۇرۇلىدۇ. تۆشۈك سايمانلىرى ئاشخانىغا قويۇلىدىغان بولغاچقا، تاملىرىغا تەكچە چېقىرىلىدۇ. ئىلگىرى سارايىنىڭ بىر بۆلىكى ياكى ھويلىنىڭ بىر چېتى ئاشخانا ئورنىدا پايدىلىنىلىپ كەلگەن ھەمدە ئاشخانا ئورنىدا پايدىلىنىلغان، بۇ ئورۇن تۆشۈك ياكى ئوچاق بېشى دەپ ئاتالغان. ھازىر ھەربىر ئائىلىدە مەخسۇس تۆشۈك ئورنىدا ئىشلىتىلىدىغان خاس ئاشخانا تەسىس قىلىش ئاساسەن ئومۇملىشىپ قالدى.

客厅,卧室,厨房

客厅即是进行了专门装饰和进行过相应设计,专门为客人预备的房间。一般客厅的装饰和布置要比其他房间规整和干净。当然,客厅的布置和装饰也和主人家的重视程度,以及收入情况有着直接的关系。

卧室基本上是该户人家夏天和冬天所起居的房间，这个房间还放置着该人家的日常用品和与家人相关的家庭用物。一般卧室的装饰要比客厅相对简单一些。卧室的近处或者紧挨着卧室人们会安排一个小储藏室。这个储藏室通常除了放置一些家庭日常用品之外,还可以当作家人的浴室来使用。

家庭厨房一般都安排在卧室的旁边,是和起居室相连的。由于厨房要安置和摆设一些与做饭相关的炊具,所以厨房的墙面上通常要设计和开凿一些壁龛。以往人们在卧室的一个角落,或者院子的一处地方来作为厨房进行使用。这样的地方一般被称为灶头。现在几乎每一个家庭都有专门的地方当作厨房来进行使用。

Living rooms, bedrooms and kitchen

The living room is especially built for receiving the guests. Its decoration is relatively special and unique and its luxury depends on the interest and degree of wealth of the family. The bedrooms are for family members to live and they are equipped with furniture and other stuff for daily life. The degree of decoration of the bedroom is relatively simple. A small room (kaznak) is built next to the bedroom. In some bedrooms there is a especially made shower room (ewrez). A kaznak is a structure for multi purposes such as a store or a shower room.

The kitchen is usually put next to the bedroom. Because the cooking wares are put in the kitchen, there are sills on the wall. One corner of the bedroom or the yard has been used as a kitchen before and it was called toxuk (mantelpiece). At present, in each family there is a separate room (kitchen) for cooking.





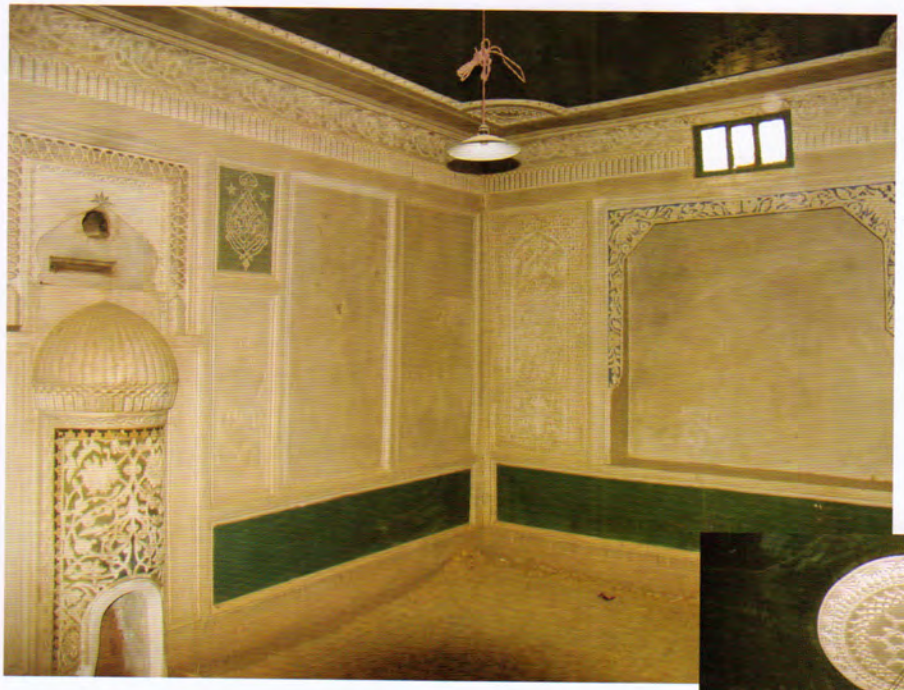
قەشقەردىكى تەخمىنەن 200 يىل ئىلگىرى سېلىنغان مېھمانخانا
喀什市(大约 200 年前的客厅)
living built about 200 years ago, Kashgar



تۇرپاندىكى تەخمىنەن 200 يىل ئىلگىرى سېلىنغان مېھمانخانا
吐鲁番(大约 200 年前的客厅)
A living of More Than 200 Years in Turpan



تۇرپاندىكى تەخمىنەن 200 يىل ئىلگىرى سېلىنغان مېھمانخانا
吐鲁番(大约 200 年前的客厅)
A living of More Than 200 Years in Turpan

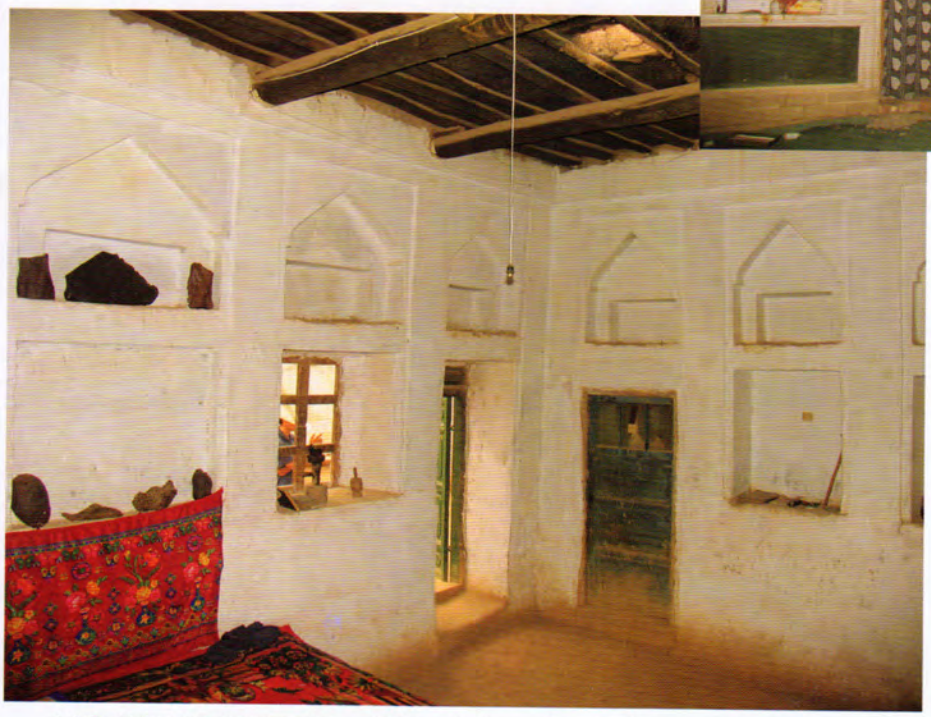




ئۈستۈنئاتۇشتىكى تەخمىنەن 300 يىل ئىلگىرى سېلىنغان مېھمانخانا

上阿图什(大约 300 年前的客厅)

A living in upper Atush Farm(About 300 years old)



吐鲁番吐峪沟(大约 300 年前的客厅)　　تۇرپان تۈپۈقتىكى تەخمىنەن 300 يىلدىن ئىلگىرى سېلىنغان مېھمانخانا

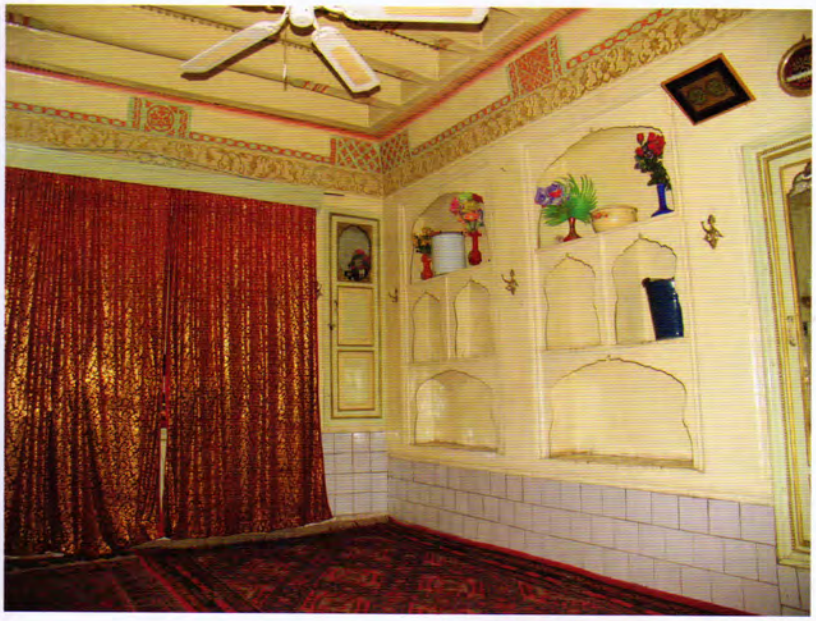
living built about 300 years ago, Turpan



living built about 100 years ago, Kashgar　喀什市(大约 100 年前的客厅)　قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا



living built about 100 years ago, Kashgar　喀什市(大约 100 年前的客厅)　قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا
喀什市(大约 100 年前的客厅)
living built about 100 years ago, Kashgar



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا
喀什市(大约 100 年前的客厅)
living built about 100 years ago, Kashgar



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا
喀什市(大约 100 年前的客厅)
living built about 100 years ago, Kashgar





قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا
喀什市(大约 100 年前的客厅)
living built about 100 years ago, Kashgar





قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا
喀什市(大约 100 年前的客厅)
living built about 100 years ago, Kashgar



قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان مېھمانخانا
喀什市(大约 100 年前的客厅)
living built about 100 years ago, Kashgar





living built about 50 years ago, Yarkent　沙车(大约 50 年前的客厅)　يەكەندىكى تەخمىنەن 50 يىل ئىلگىرى سېلىنغان مېھمانخانا

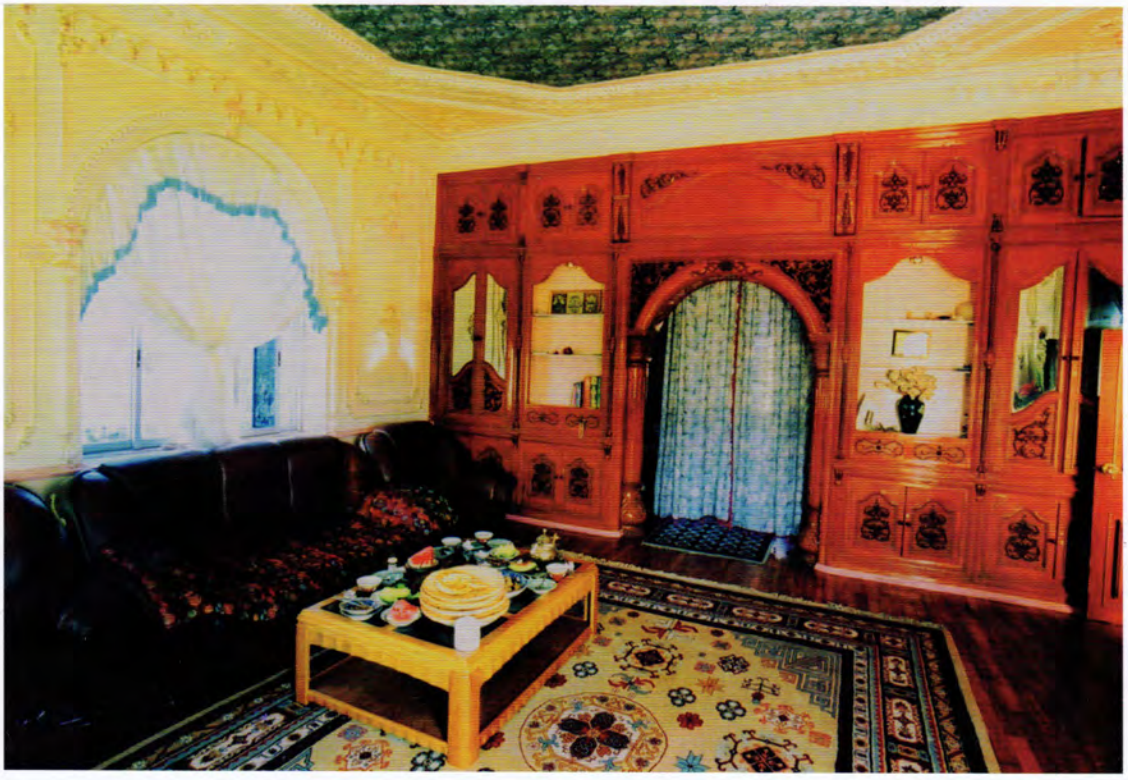
现代式客厅　هازىرقى زامان ئۇسلۇبىدىكى مېھمانخانىلار

Living rooms Decorated with contemporary Style





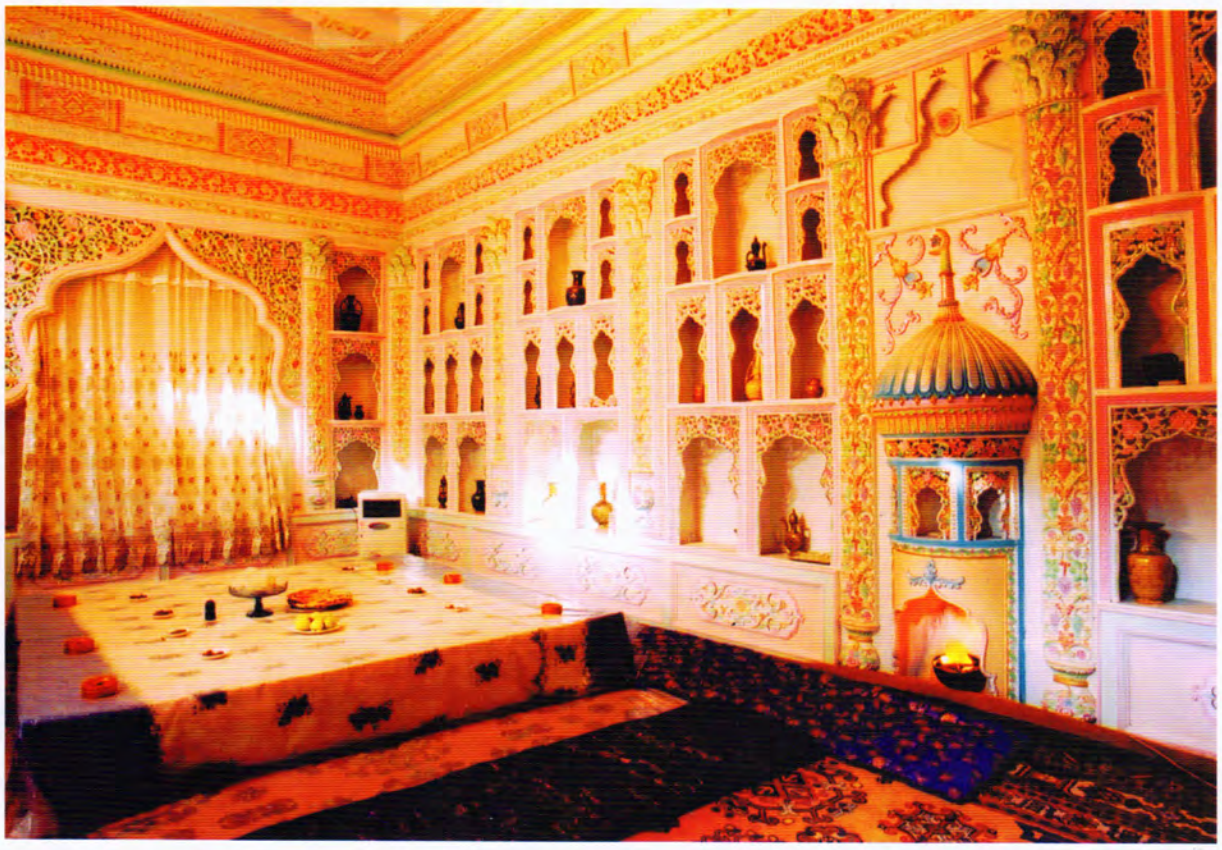


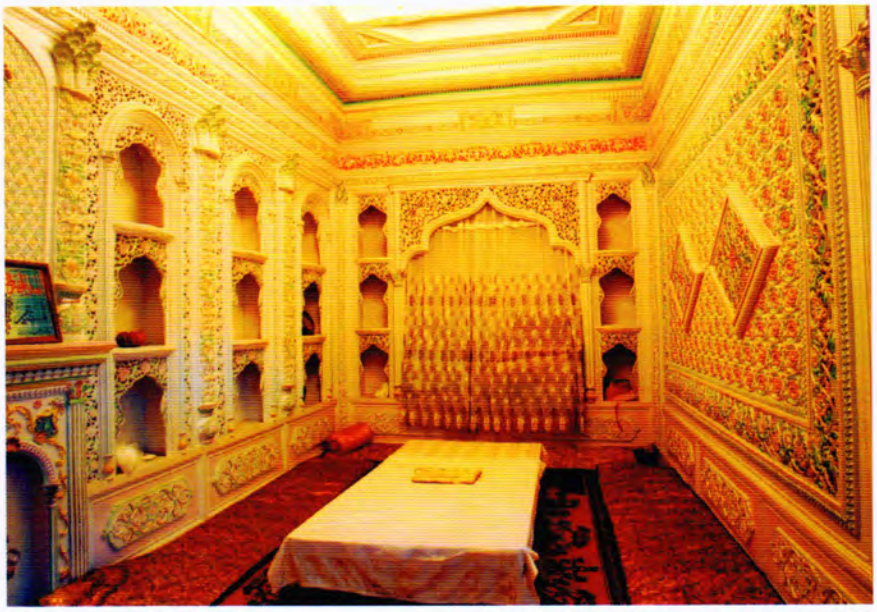






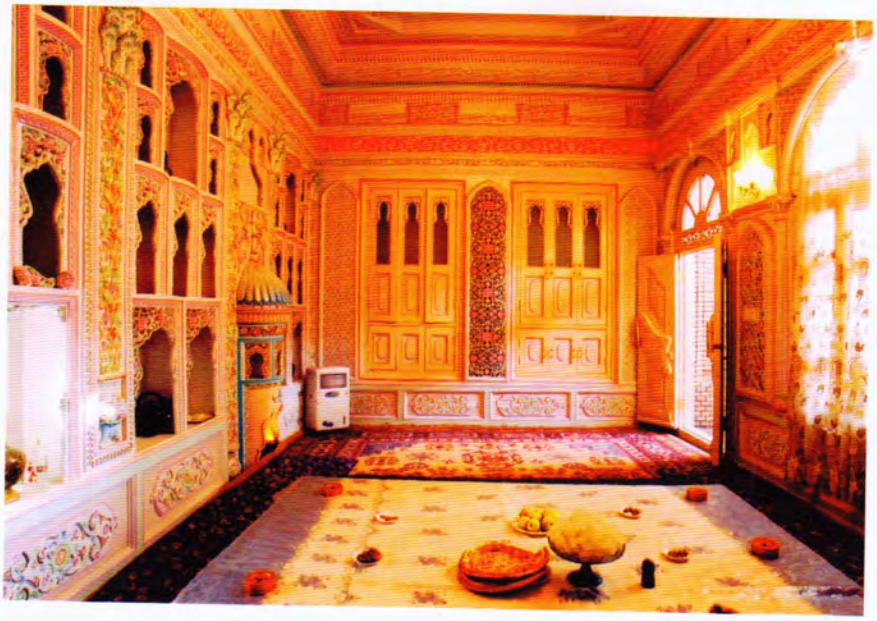


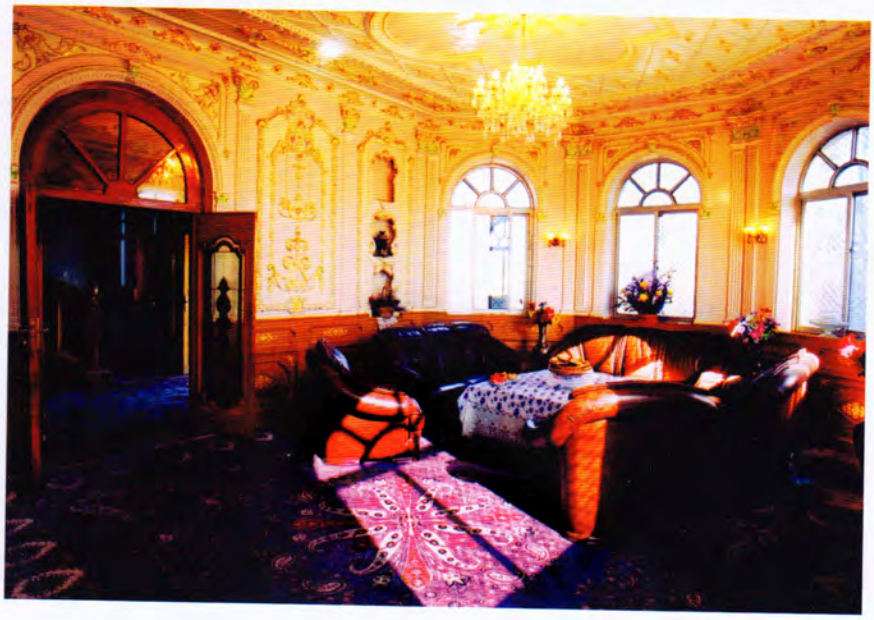
























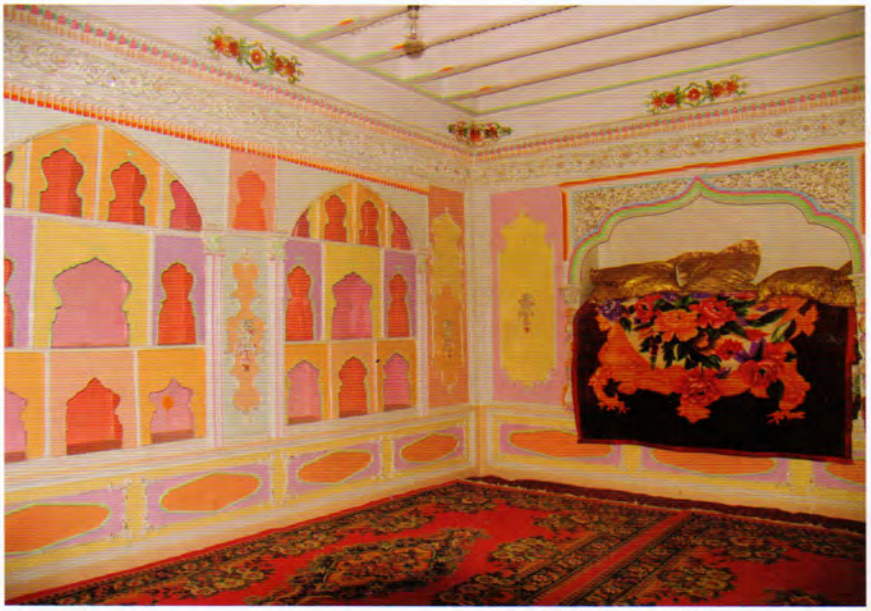








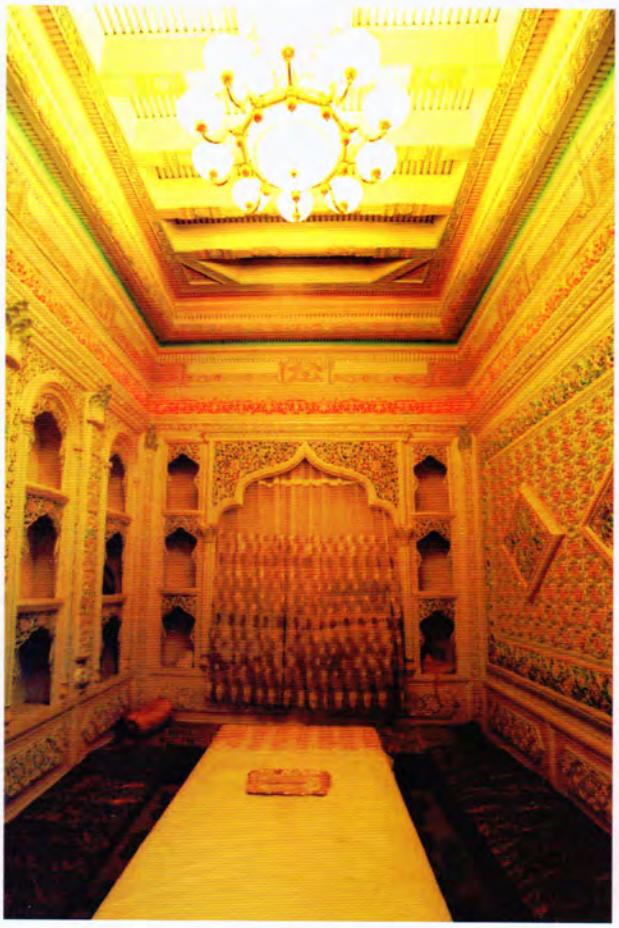




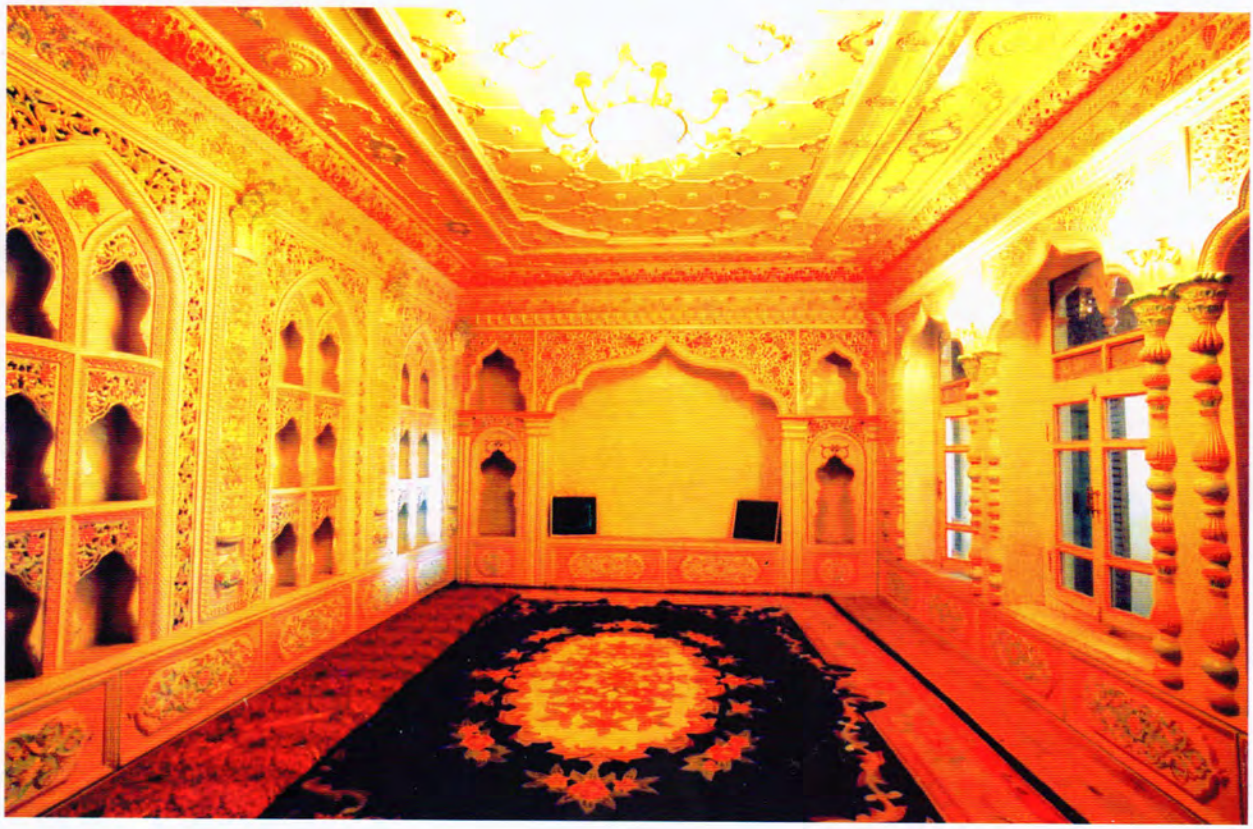






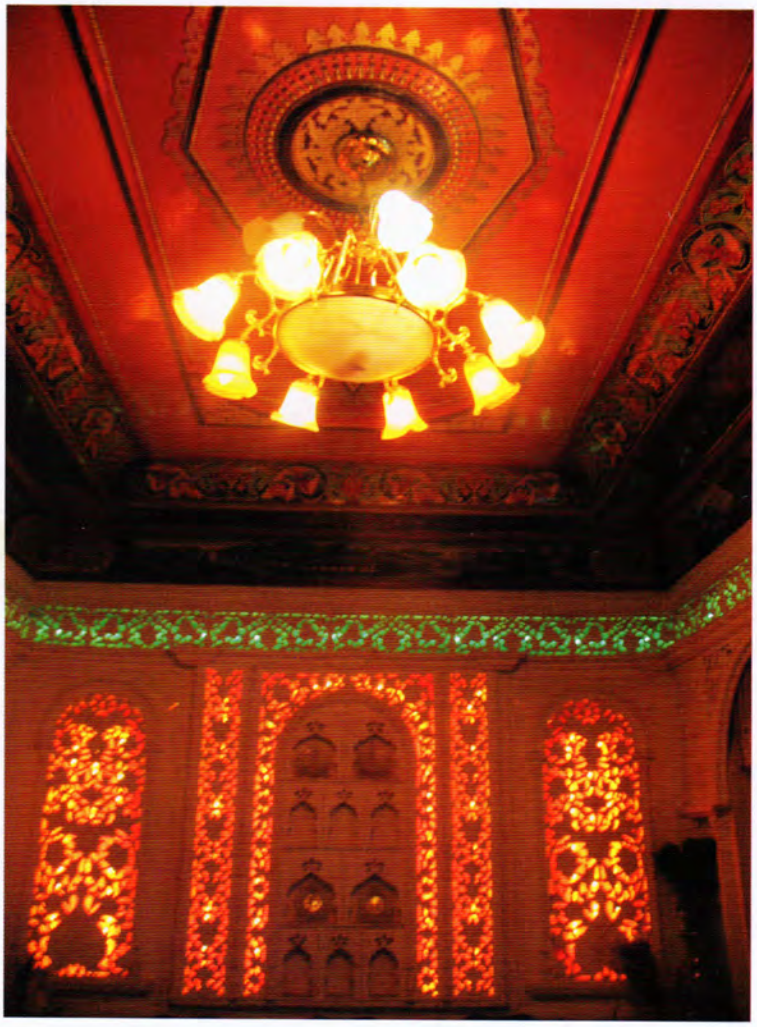














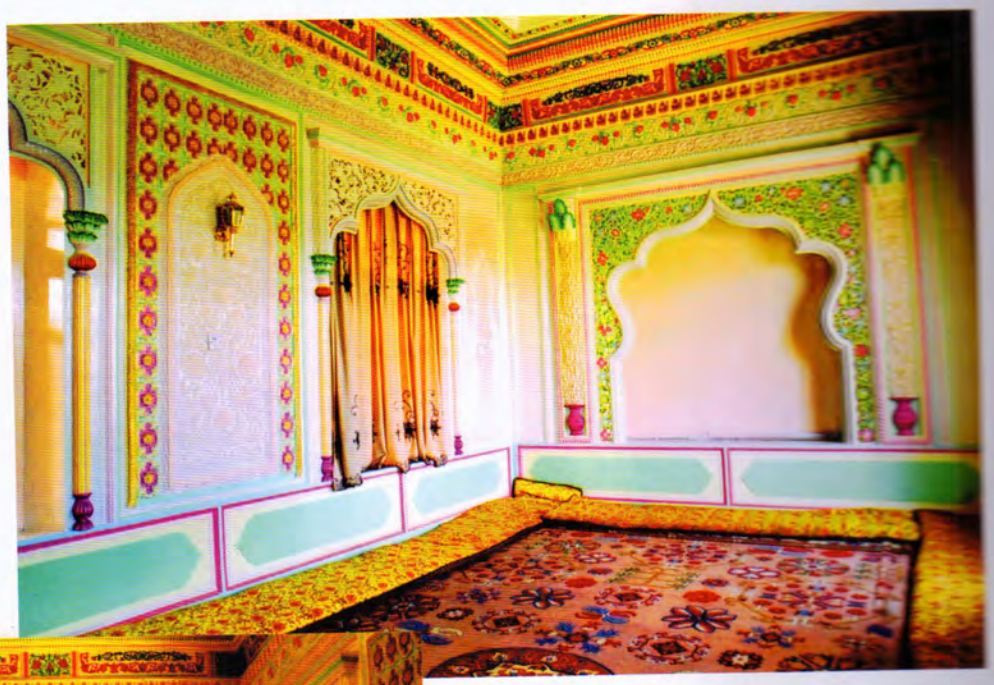


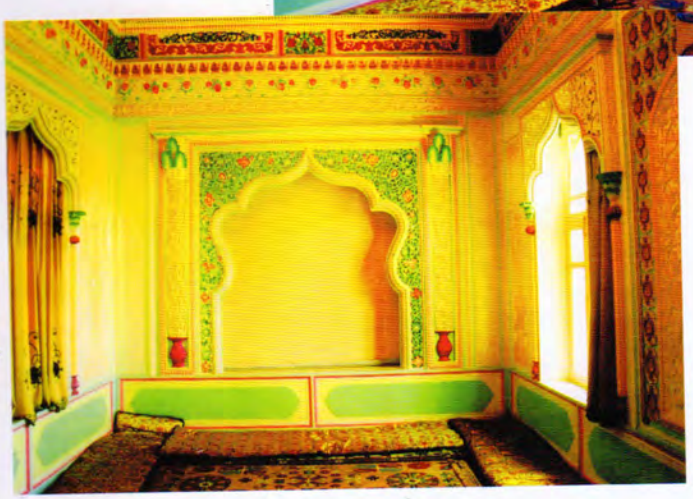




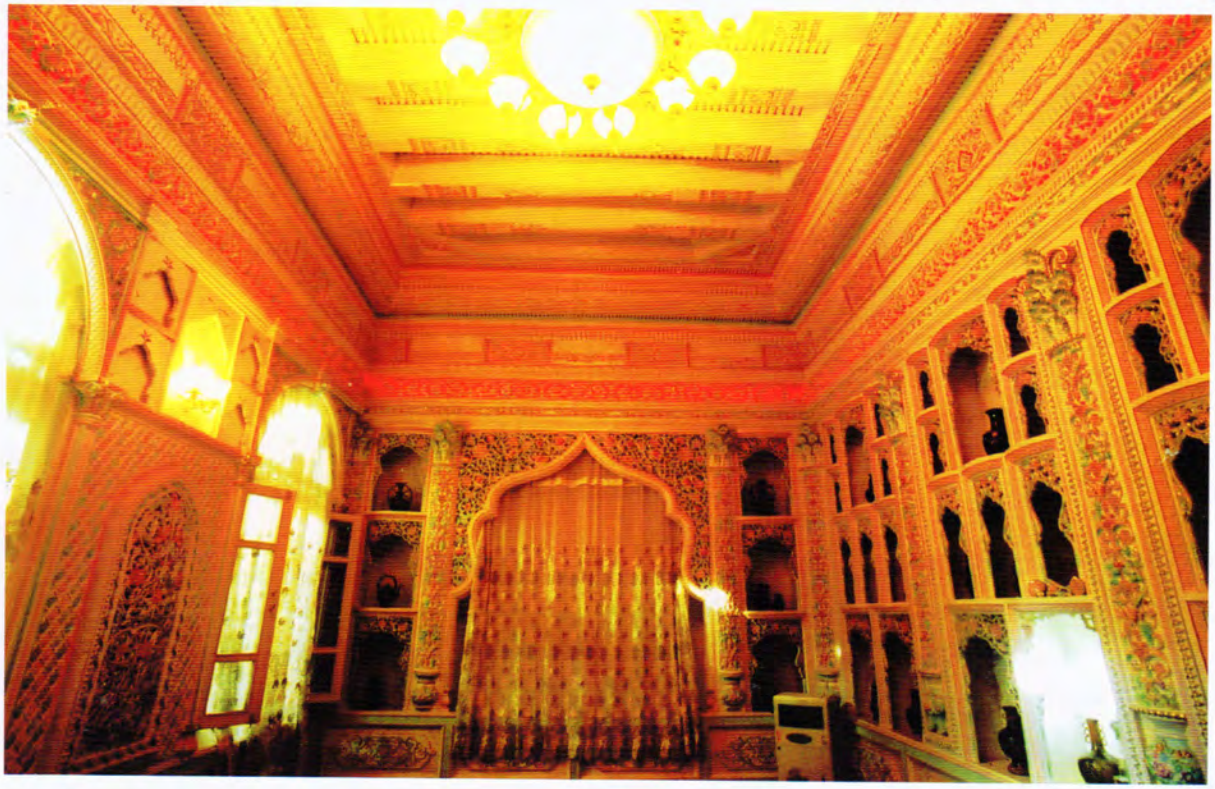






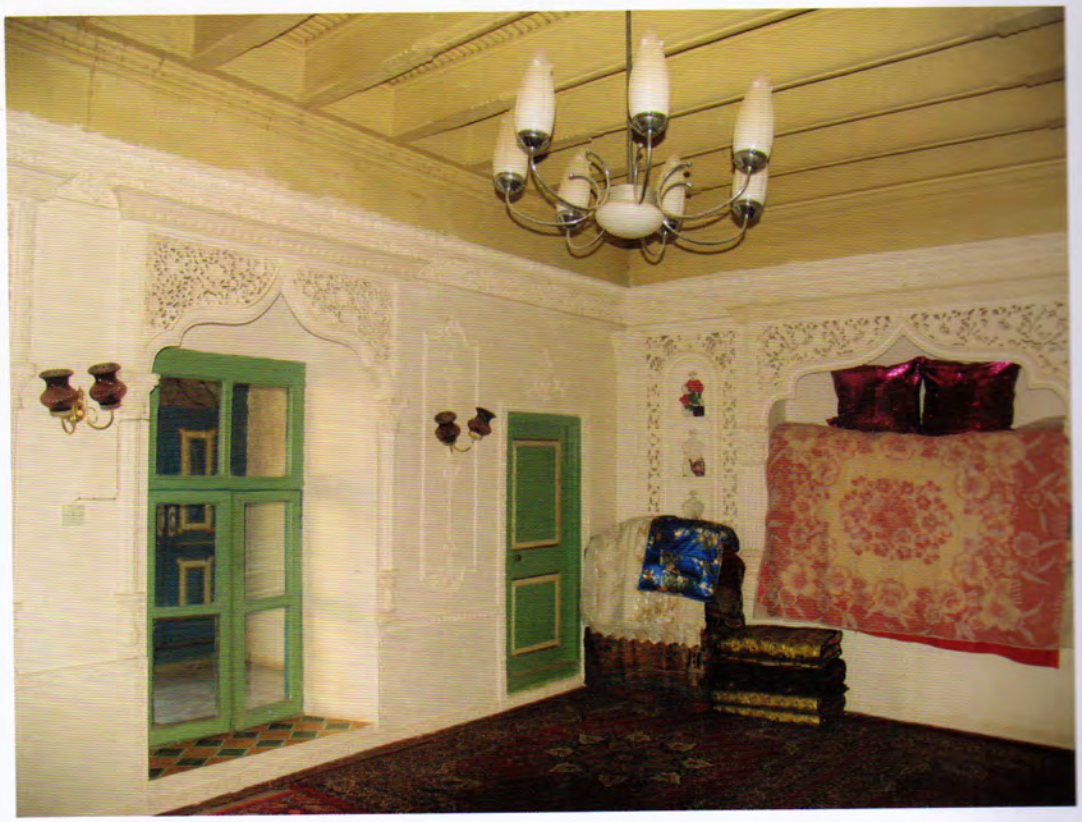








Bedrooms 卧室 ساراي



Bedrooms built about 100 years ago, Kashgar 喀什市(大约 100 年前的卧室) قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ساراي



Bedrooms built about 100 years ago, Kashgar 喀什市(大约 100 年前的卧室) قەشقەردىكى تەخمىنەن 100 يىل ئىلگىرى سېلىنغان ساراي

现代式卧室　هازىرقى زامان ئۇسلۇبىدىكى سارايلار

Bed rooms Decorated with contemporary Style







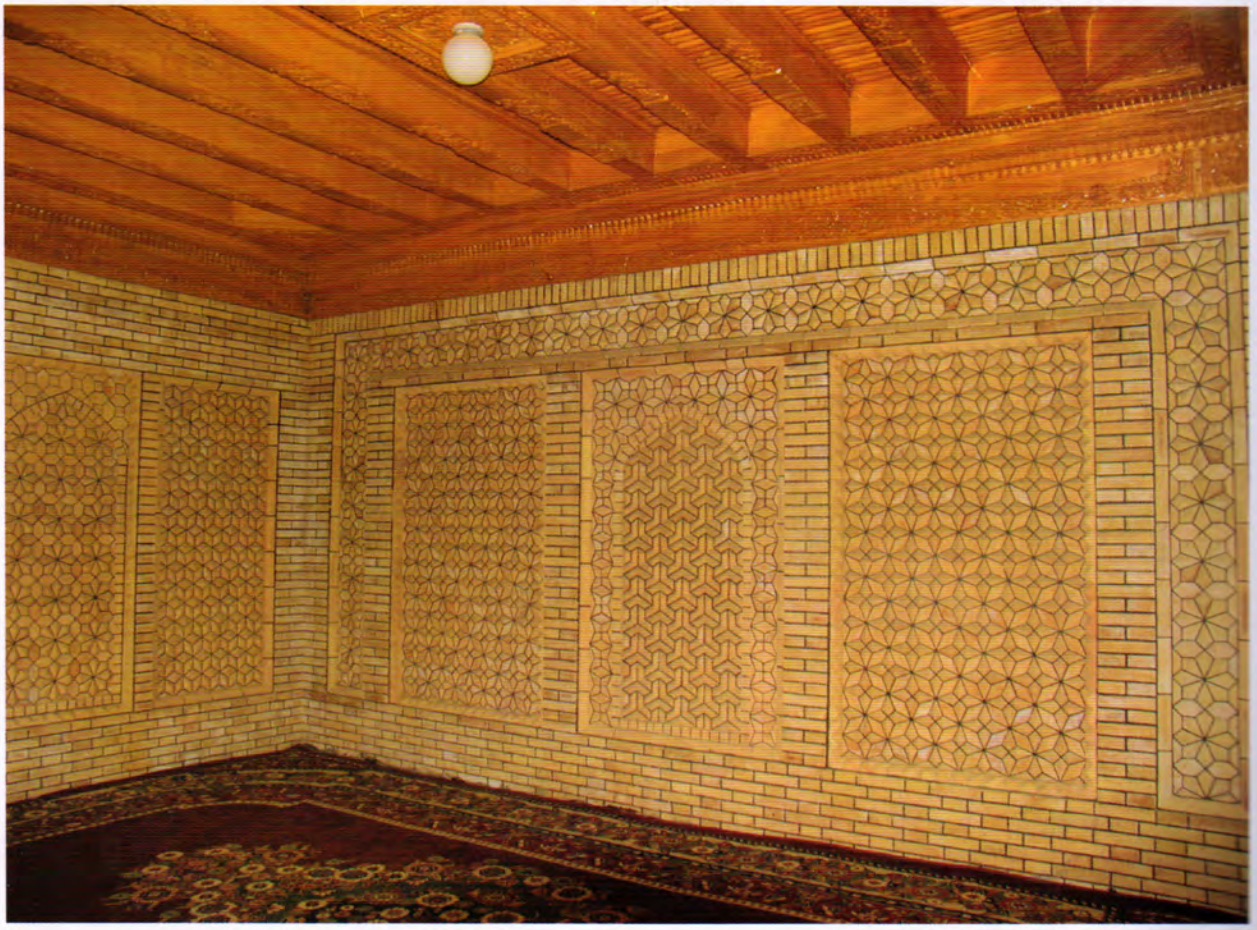




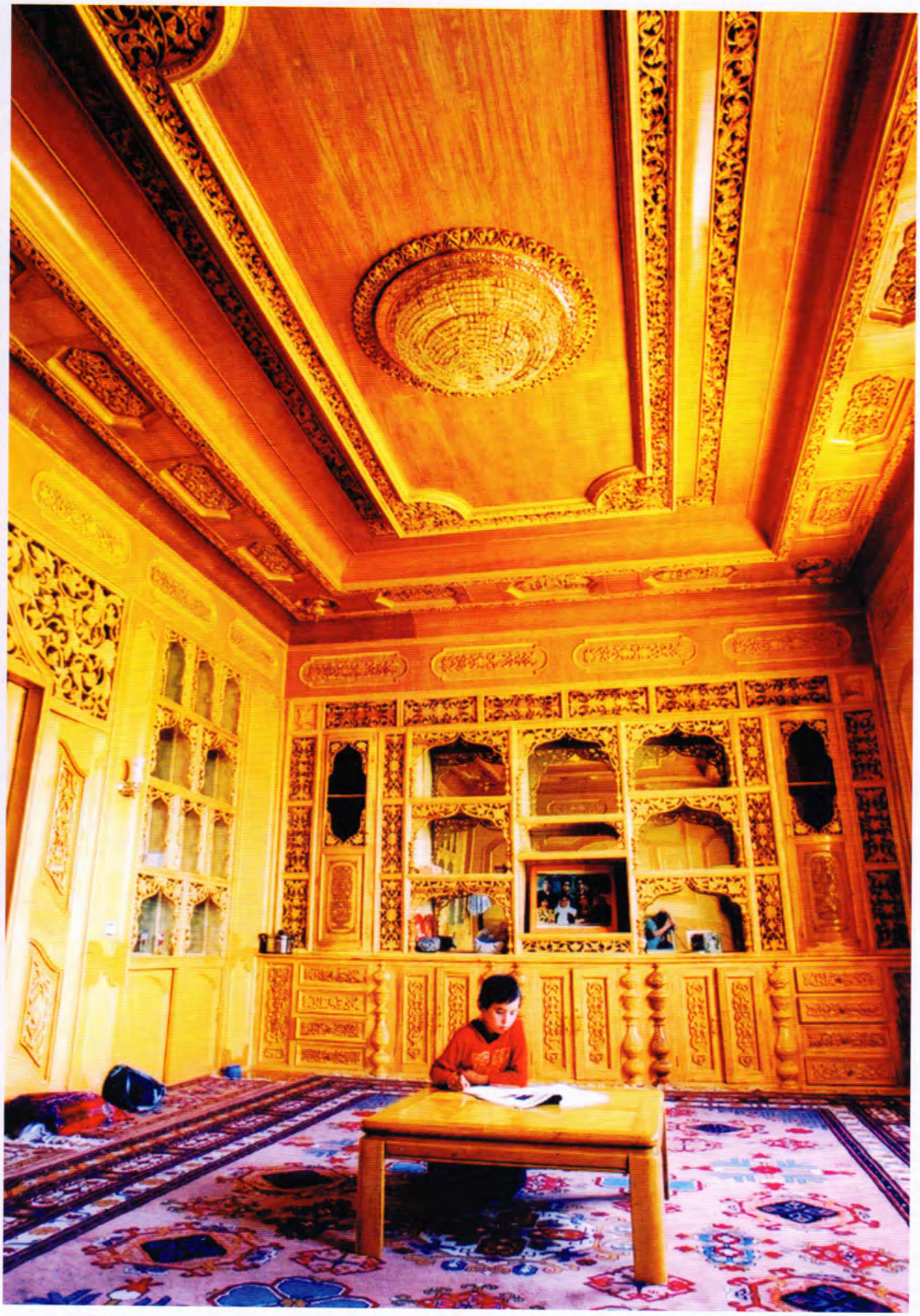






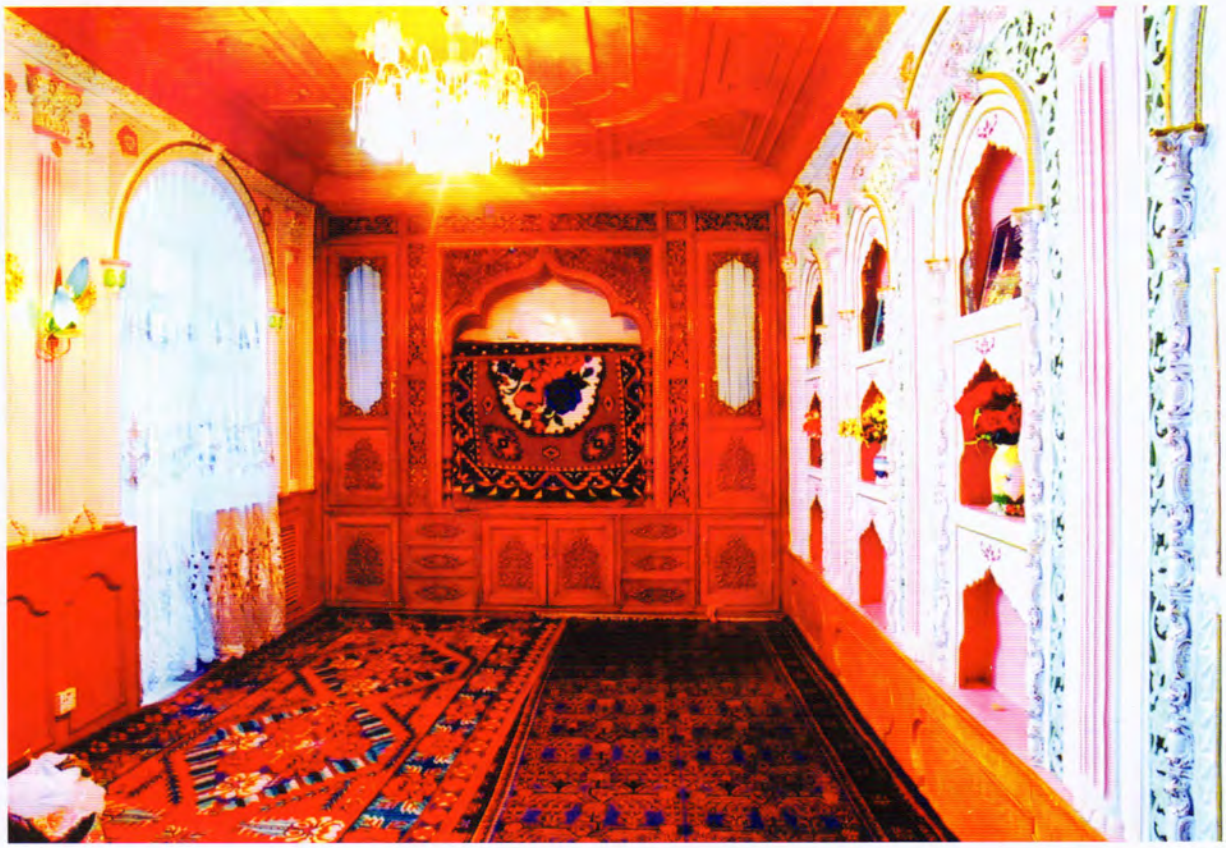


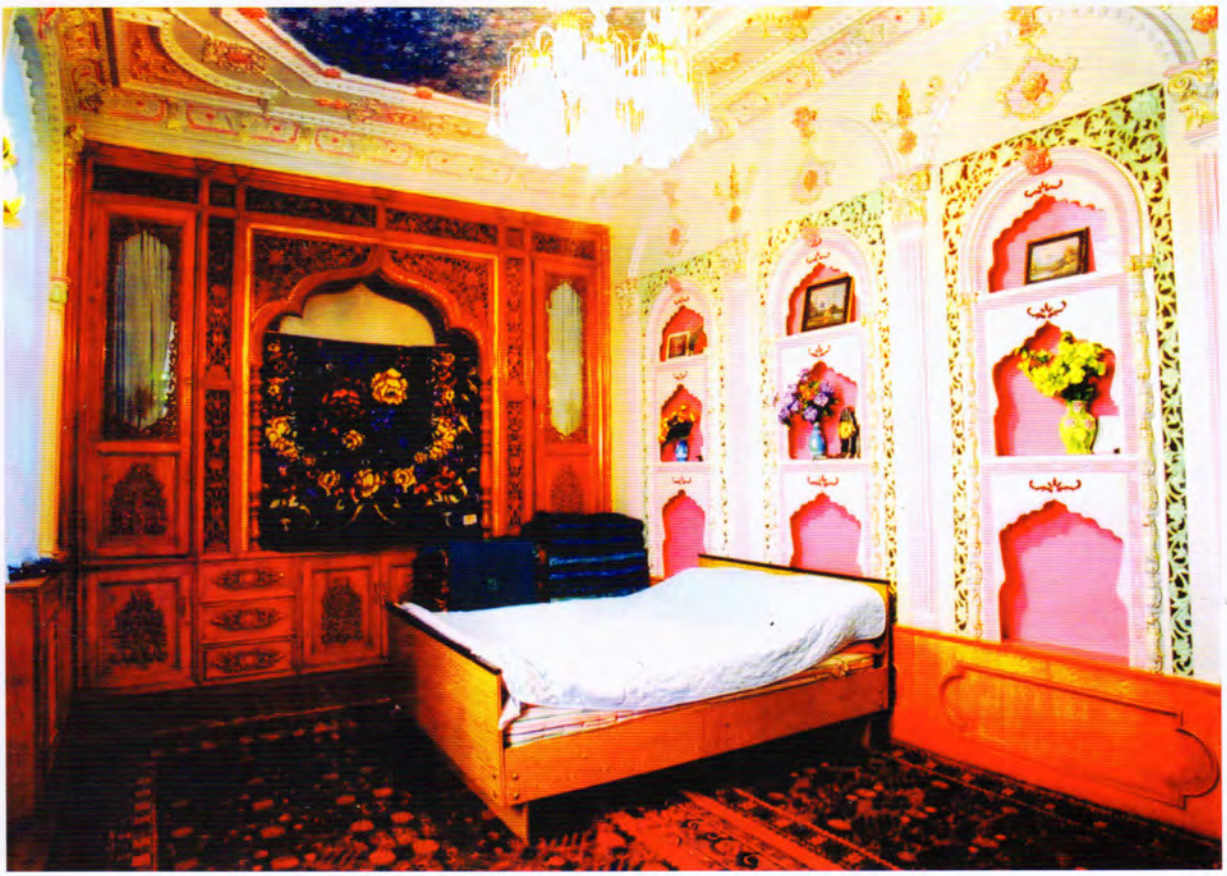




























Kitciens 厨房 ئاشخانا كۆرۈنۈشى

















پېشايۋان، كايىۋان، تۈۋرۈك، تورۇس، كۇرگۇل، زۇنتۇك، راۋاق

ئۇيغۇر مىمارچىلىقىدا ھەممە ئۆيلەرنىڭ يېپىلىشى بىردەك بولمايدۇ.

پېشايۋان تۇرالغۇ ئۆيلەرنىڭ ئالدى تەرەپ ئۇستىنى يېپىپ يازلىق ئارامگاھ ھاسىل قىلىدىغان قۇرۇلمىدۇر. ھاللىقراق ئائىلىلەر كايىۋان چىقىرىشقىمۇ خۇشتار. كايىۋان ئايۋان بىلەن پېشايۋان ئارىلىقىدا ئۆزىگە خاس ھۇنەر ـ سەنئەت قوللىنىلىپ ياسالغان ياغاچ قۇرۇلمىلىق بىر بۆلەكتۇر. ئۇ كىشىگە ئېستېتىك زوق بەخش ئېتىدۇ. پېشايۋاننىڭ ئالدى تەرىپىنى كۆتۈرۈپ تۇرىدىغان خا(لىم) ياغاچ تۈۋرۈكلەر ئۇستىگە ئورۇنلاشتۇرۇلىدۇ. پېشايۋاننىڭ تۈۋرۈكلۈك ياغچى ياخشى تاللىنىپ ئالاھىدە بېزىلىدۇ. تورۇس تاق ۋاسىلىق(پارامانسىز)، جۈپ ۋاسلىق(پارامانلىق)، سۈر ۋاسلىق، كەۋزىلىك، كەۋزىسىز يېپىلىپ، جەگلىرى ئويما نەقىش ۋە سىزما نەقشلەر بىلەن زىننەتلىنىدۇ. زۇنتۇك پېشايۋانسىز ئۆيلەر مېھمانخانىسىنىڭ ئىشىك بېشىغا كۆپتۈرمە شەكلىدە چىقىرىلىدۇ. پېشايۋاندىن كىچىكرەك بولىدۇ. بېزىلىشى پېشايۋاننىڭ بېزىلىشى بىلەن ئوخشىشىپ كېتىدۇ.

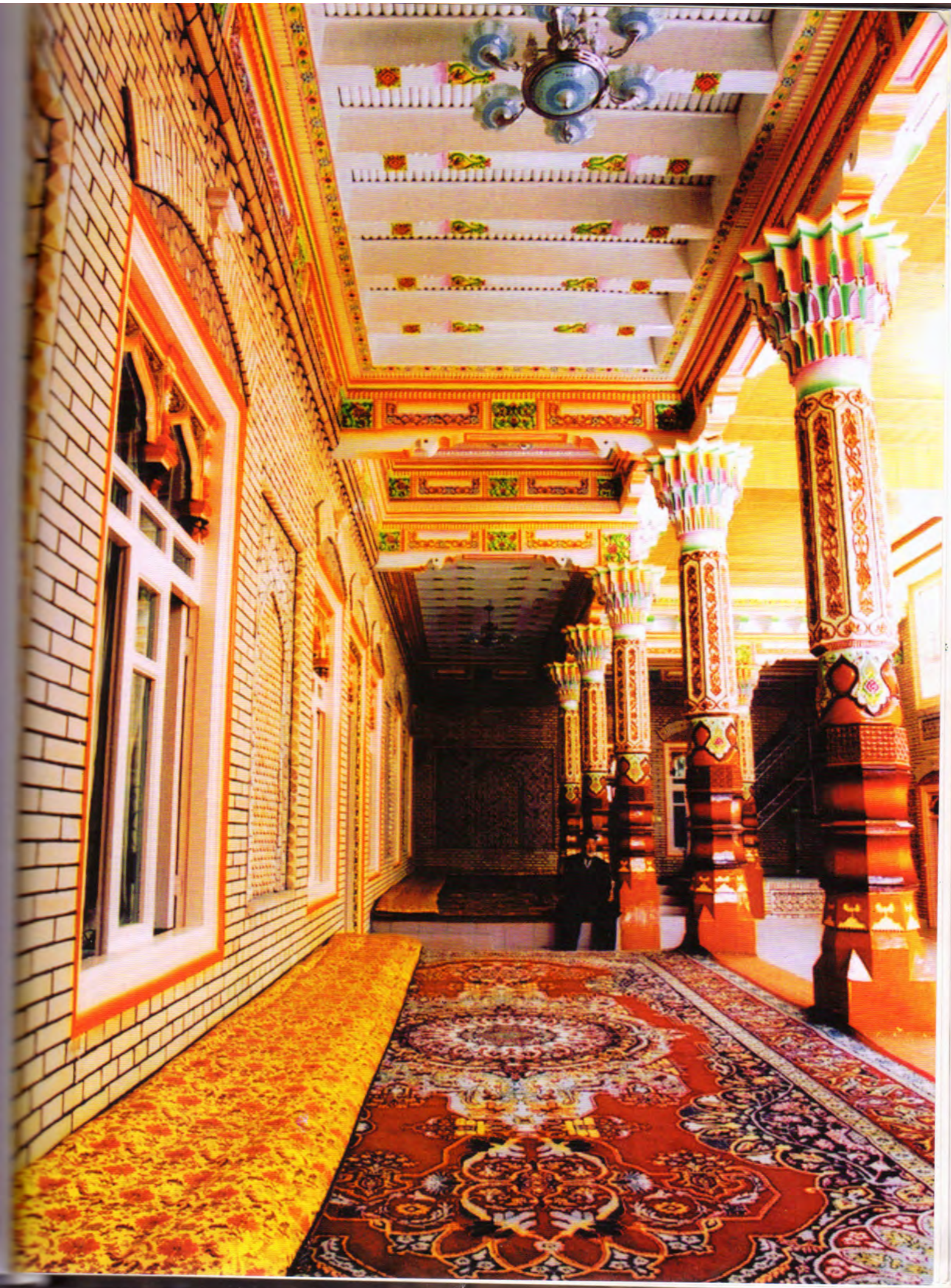
راۋاق ئادەتتە باغچە، چوڭراق باغ، ھويلا، گۈللۈكلەرنىڭ ئوتتۇرىسىغا ياسىلىدۇ، ماتېرىيال چەكلىمىسى بولمايدۇ. زىننەتلىشى ئالاھىدىرەك بولىدۇ. بەزى بىنالارنىڭ ئۇستىگىمۇ راۋاق ياسىلىدۇ.

房屋前廊、藻井、柱子、天花板、科尔古丽、门檐、亭子

在维吾尔族建筑工艺之中每一间房屋的顶棚都是互相有别的。房屋的前廊就是住宅房屋座落于前部的，三面无墙遮挡上面有顶的供人们在夏天休息的处所。家庭生活较为富裕的家庭非常热衷于这种前廊的设计和制作。藻井是住房中介乎于房屋的前廊和前厅之间的，用较为独特的工艺制作的土木结构的一个组成部分。它给人一种审美的享受。这种藻井一般安排在前廊的前部用于支撑前廊的椽子之上。前廊的作为立柱的木材一般都要选择优质的木材进行雕琢处理。天花板多为单茅椽和双茅椽构成，一般用园木排列而成，其木材之上一般都要有各种装饰花纹的雕琢，雕琢方式常常采用多种木雕手法。亭子一般就是建造在院落花池或者果园之中的亭子，是家人消暑纳凉的重要处所，也是儿童玩耍的乐园。其装饰特点与前廊的十分相似。

Terrace, Pillar, Ceiling, Kurgul, Jega, Door – eaves

In Uighur architecture each house differs from one another. The terrace is in the front of the house and used for resting. The richer families like to make it bigger and longer. These also give people pleasure of beauty and they are supported with pillars. Kayiwan is built between the aywan and the terrace with unique craftsmanship giving people esthetic pleasure. The Kayiwan is made in front of the terrace. The front of the terrace is supported with wooden pillars. The material for pillars are carefully chosen and especially decorated. The ceiling is decorated with one lath, double laths and decorated with carved heraldry and painted heraldry. Door – eave is built on top of the door of the living room without a terrace by plumping. It is smaller than a terrace. Its decoration is similar to the terrace. The pavilion is usually built in the middle of a park, a garden, or a yard. There is no limit as to the material. Its decoration is unique and sometimes it is built on top of the buildings.



Terrace 房屋前廊 پېشايۋان





















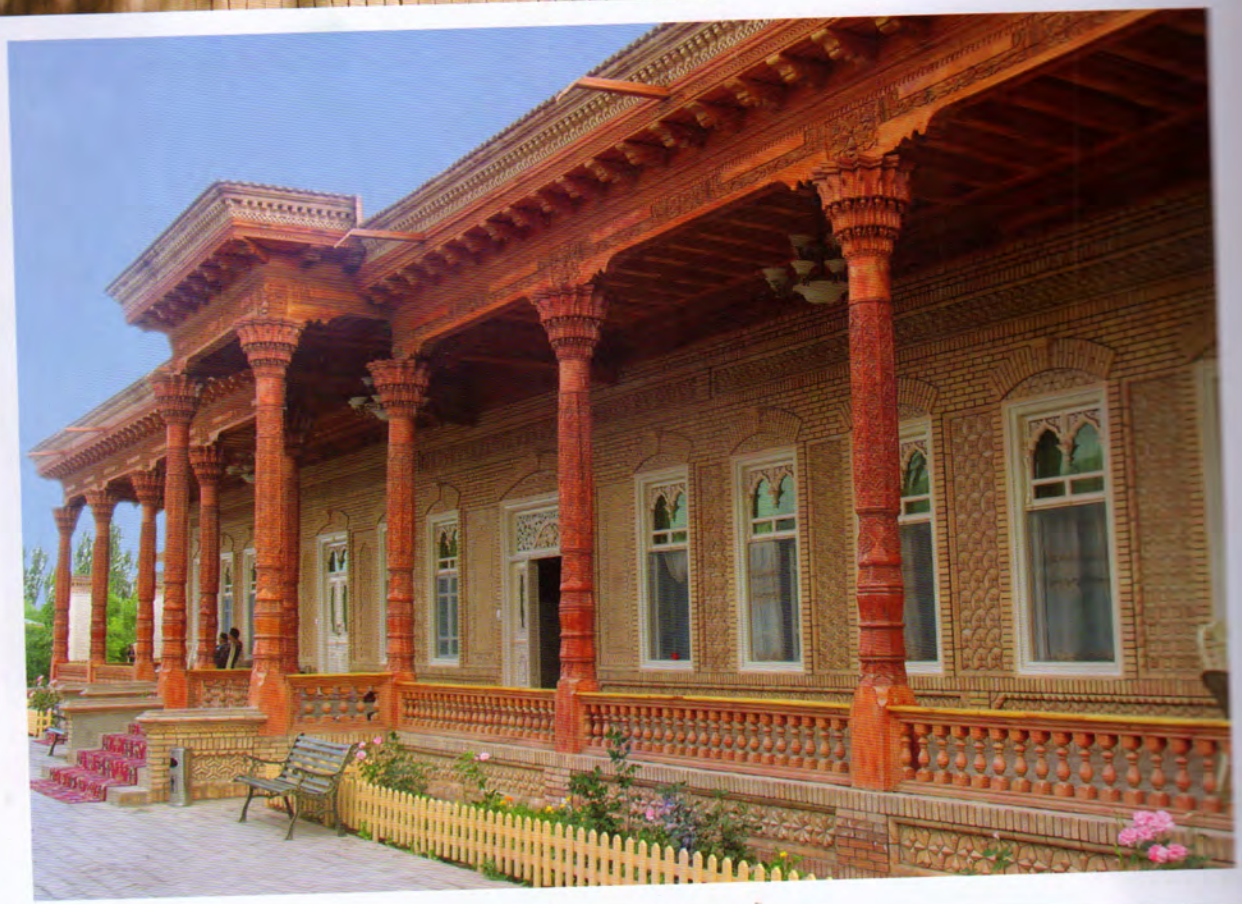








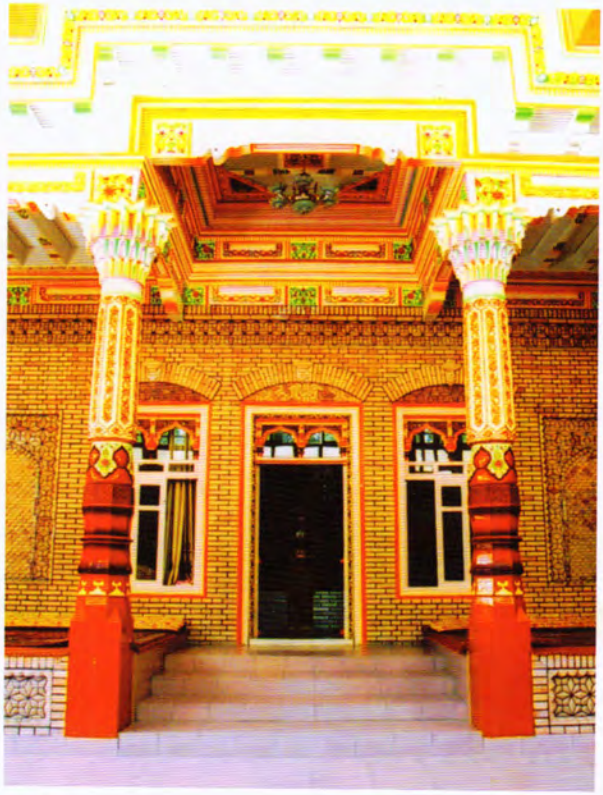




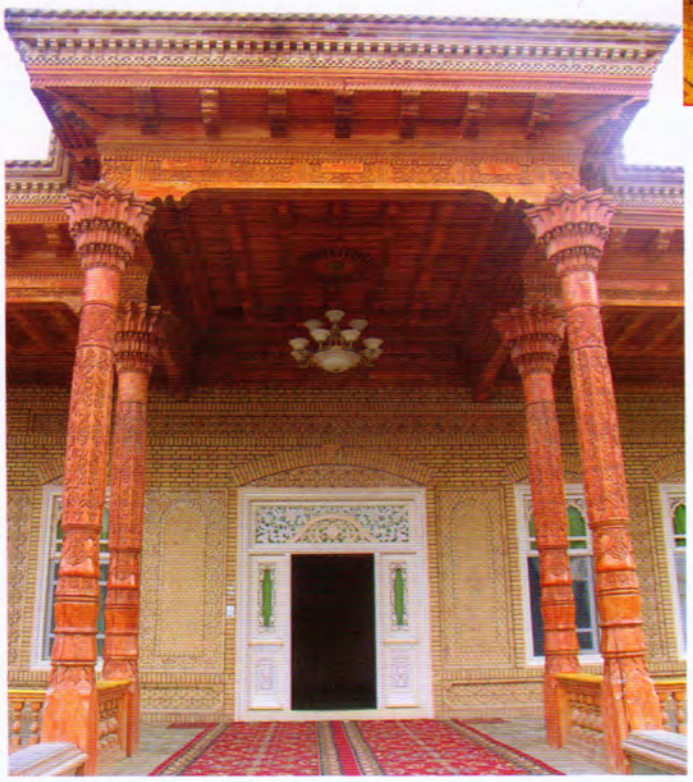
Pillar　　藻井　　كايۋان



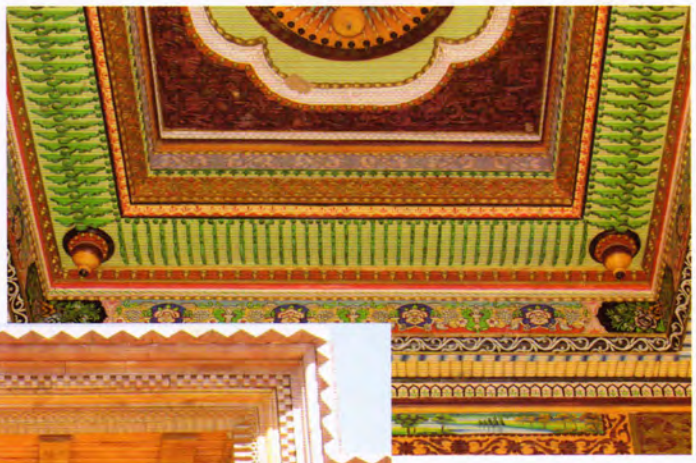




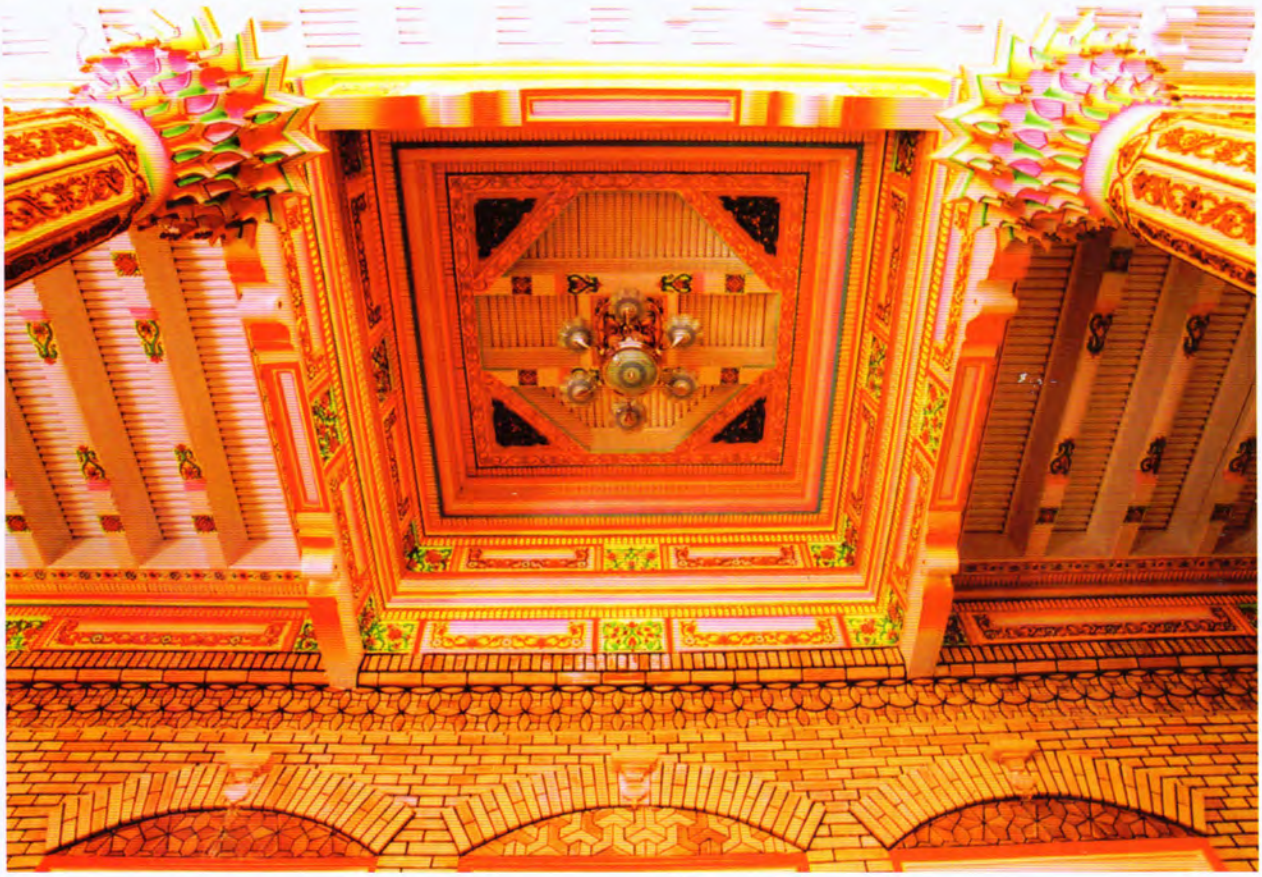


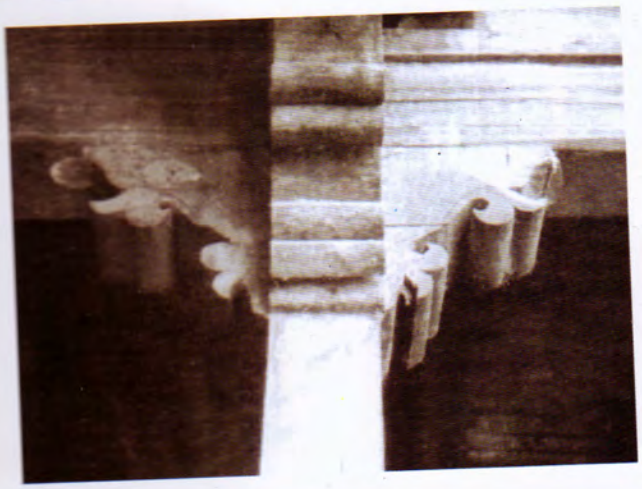












Pillar 柱子 تۈۋرۈك



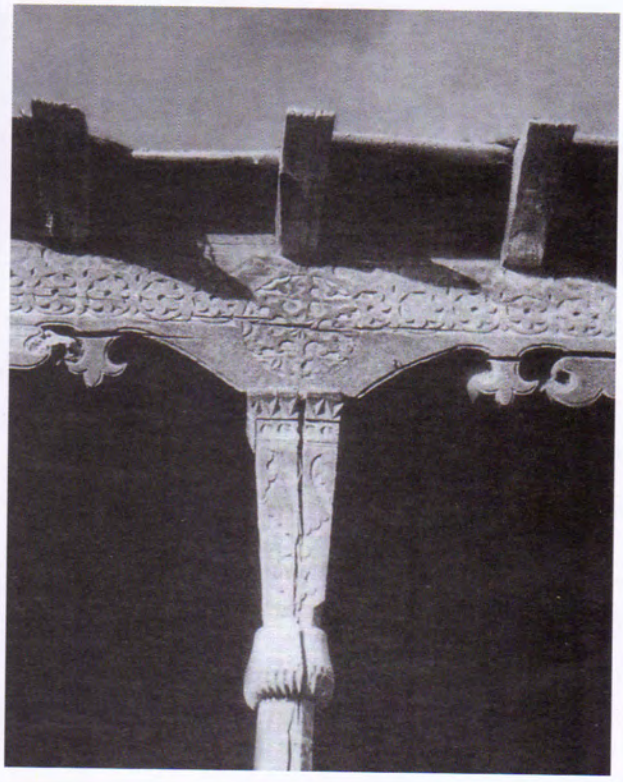
















































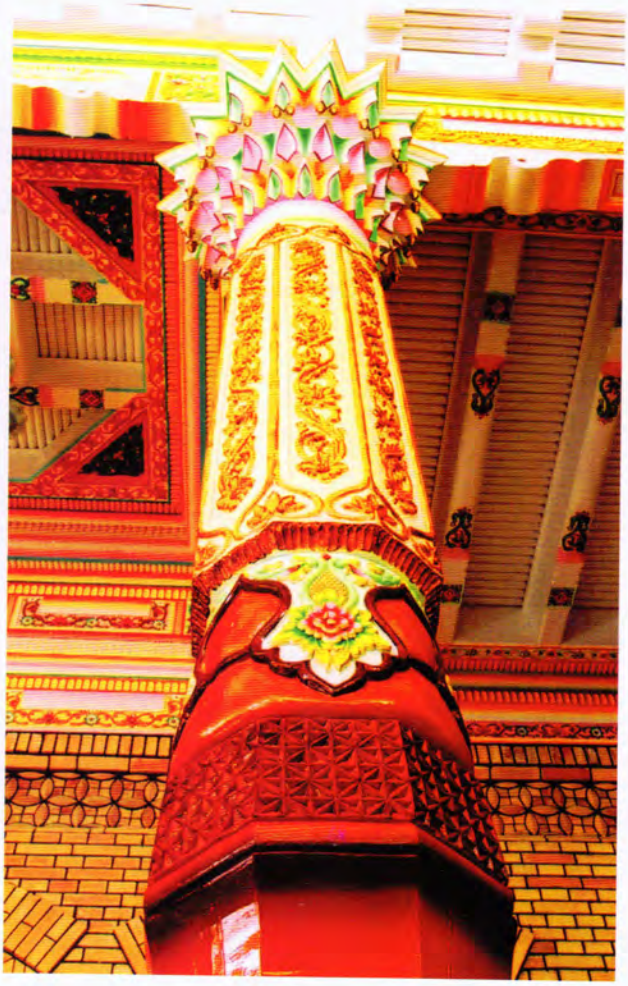


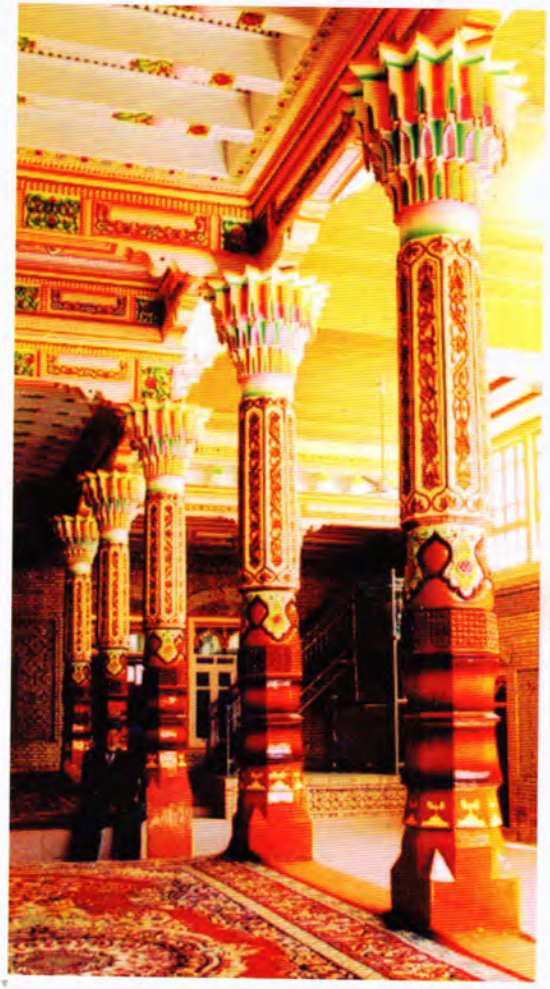






























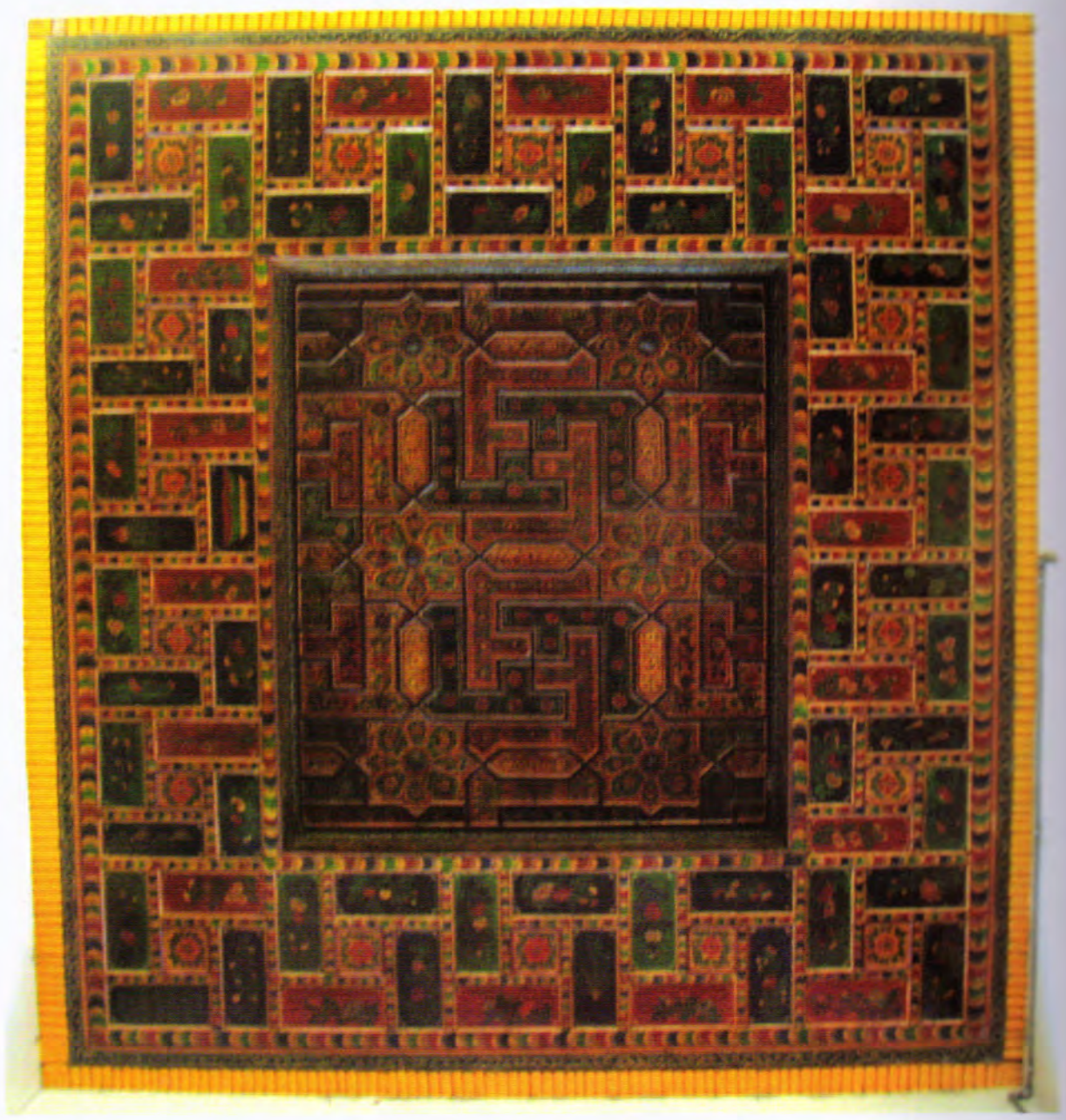




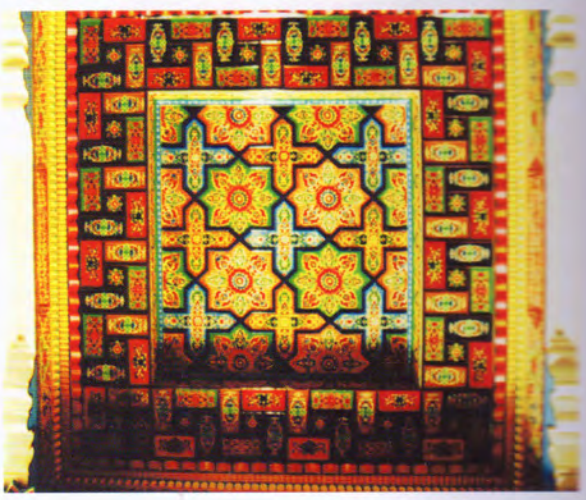


Ceilingr 天花板 تورۇس







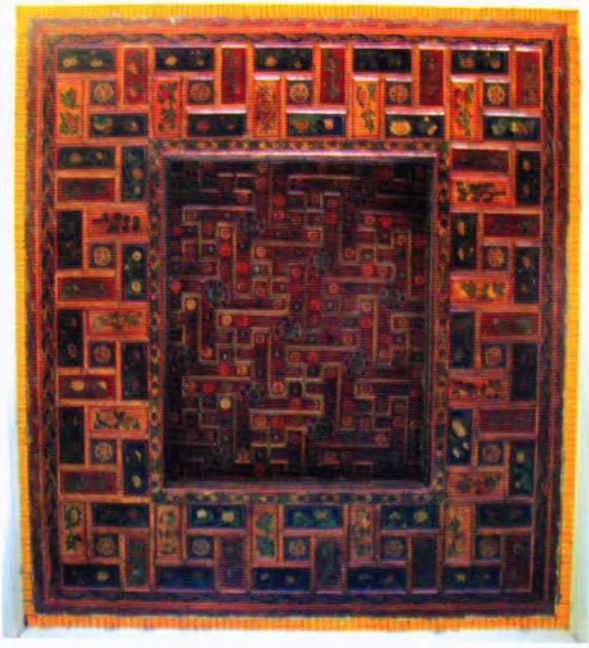


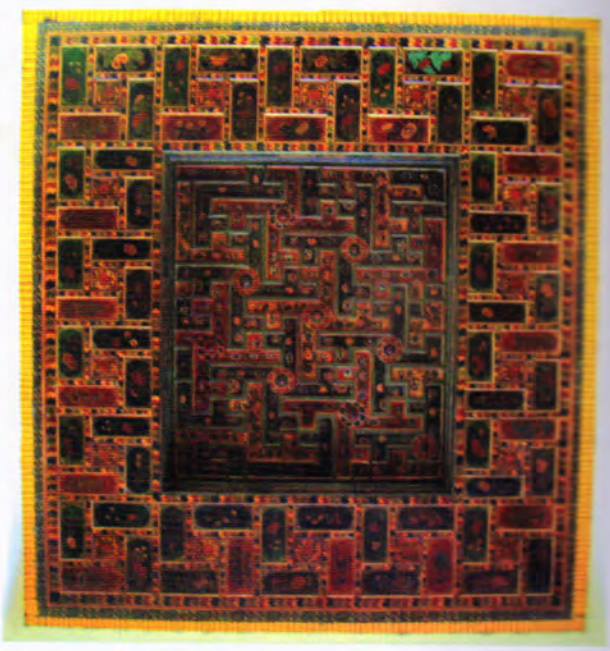






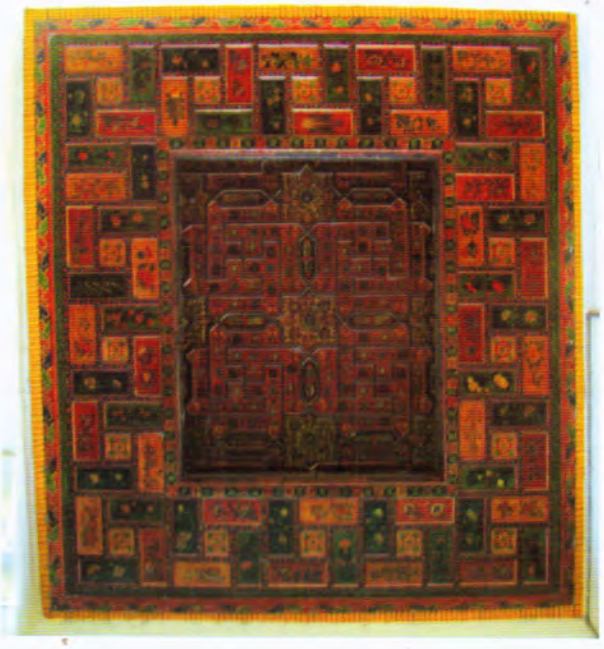



















يَارَحْمٰنُ
يَاٱللّٰهُ



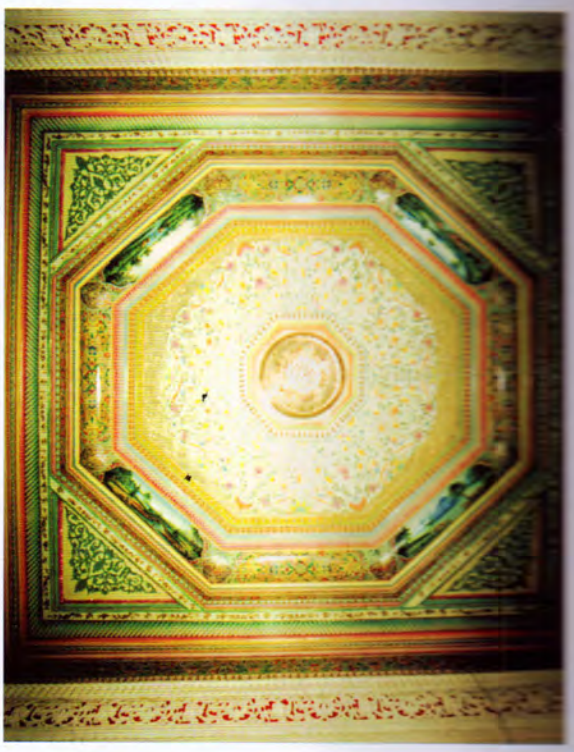


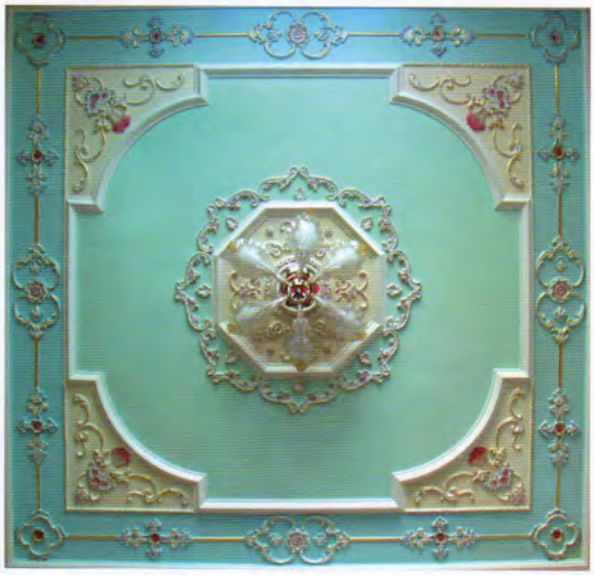






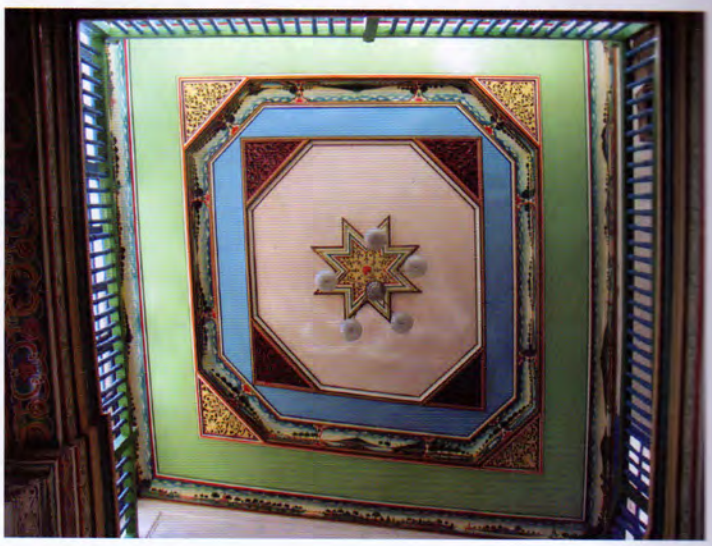




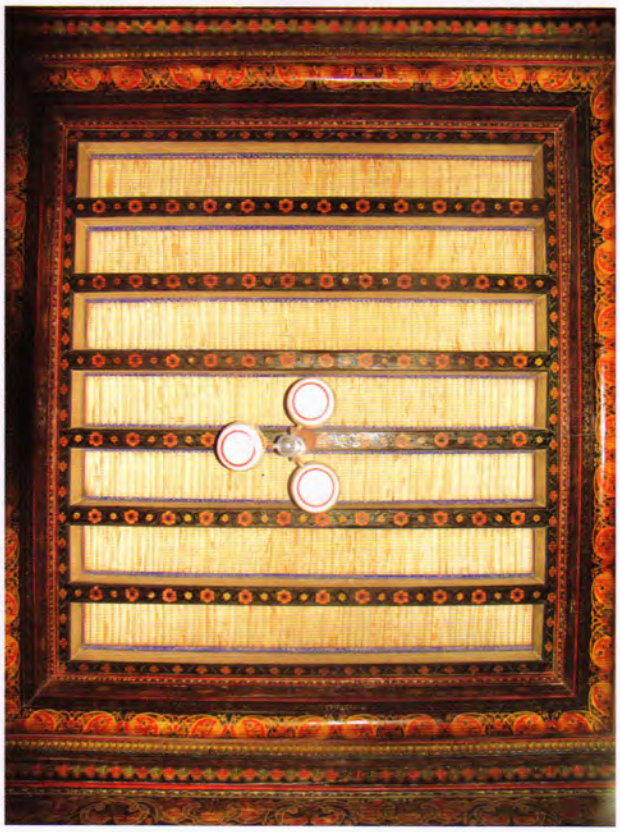




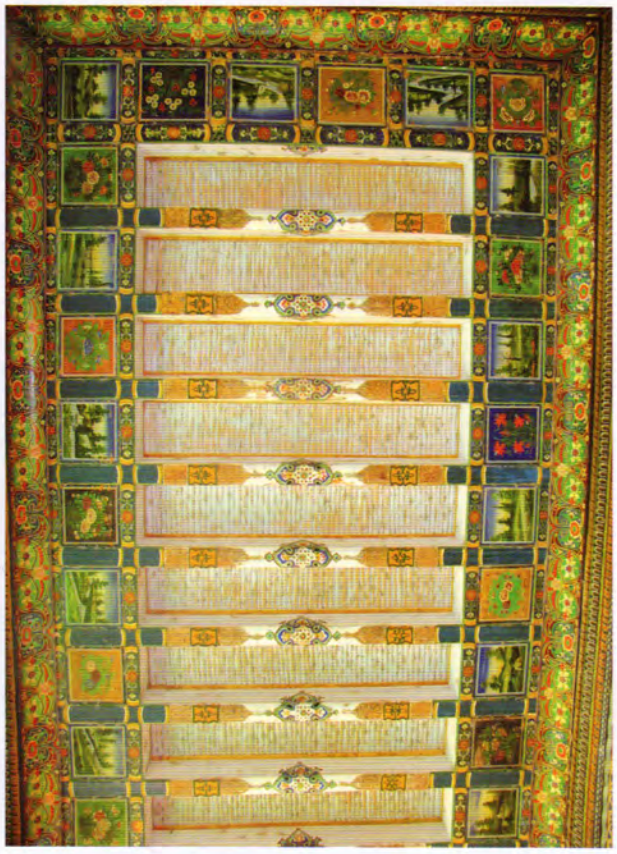


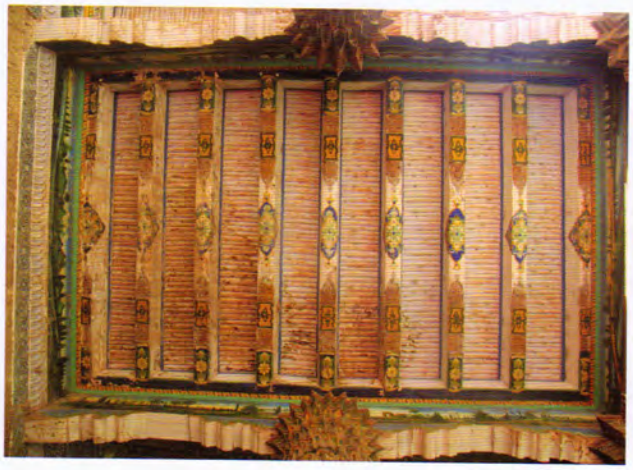






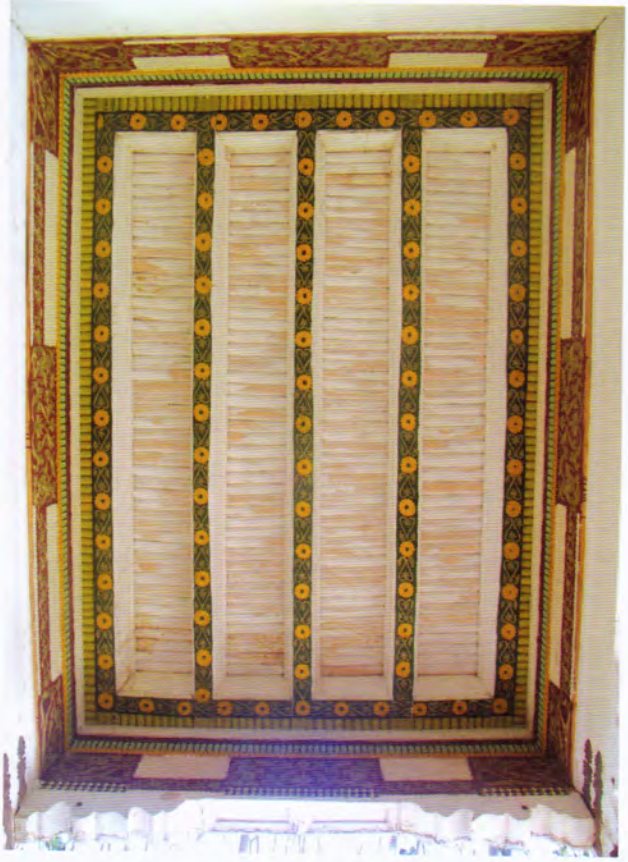






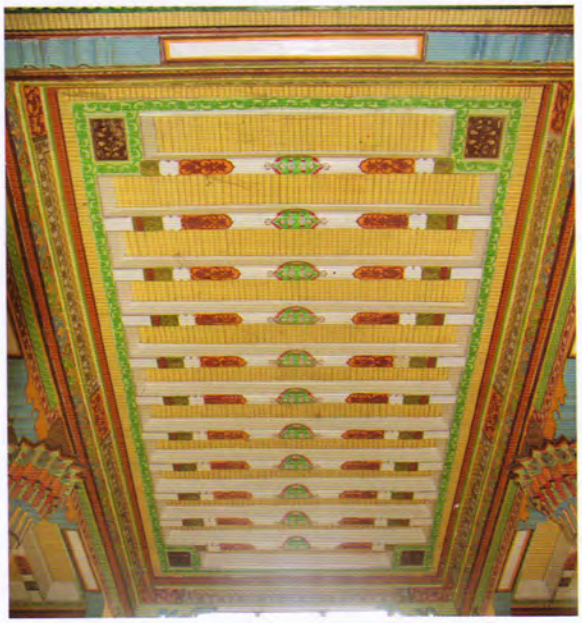




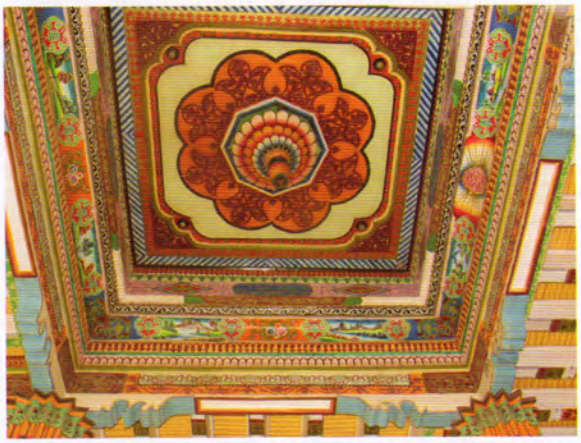




















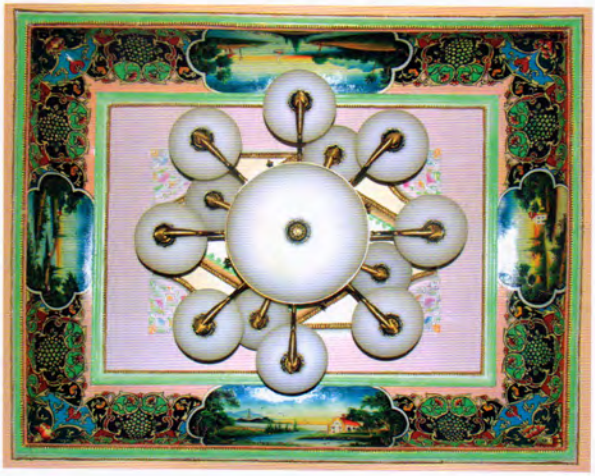


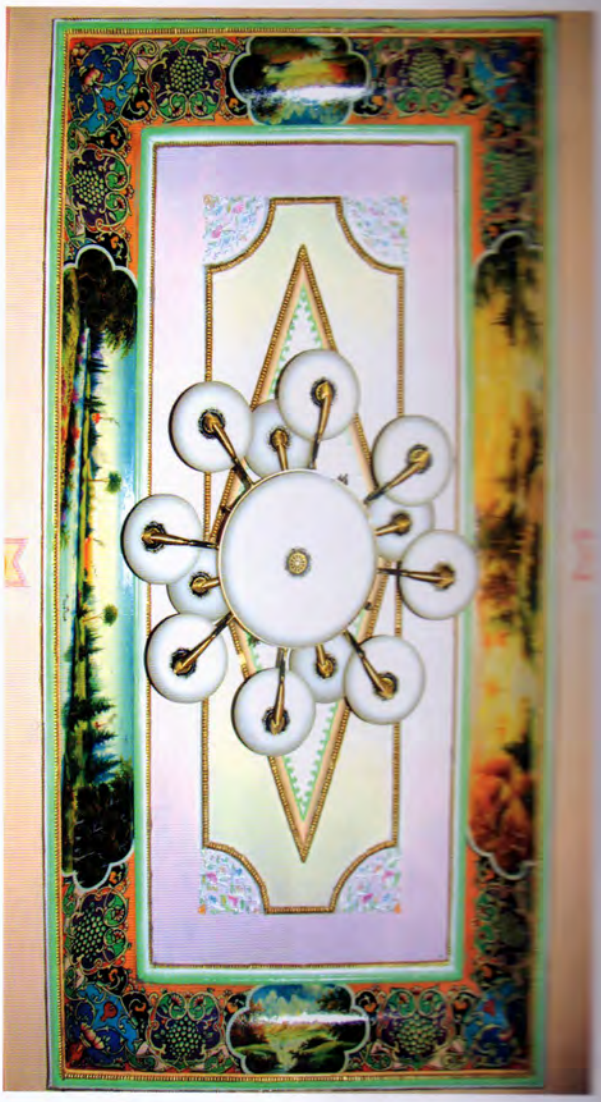














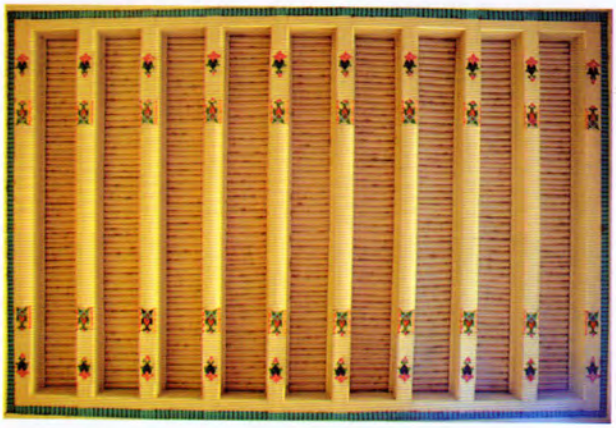


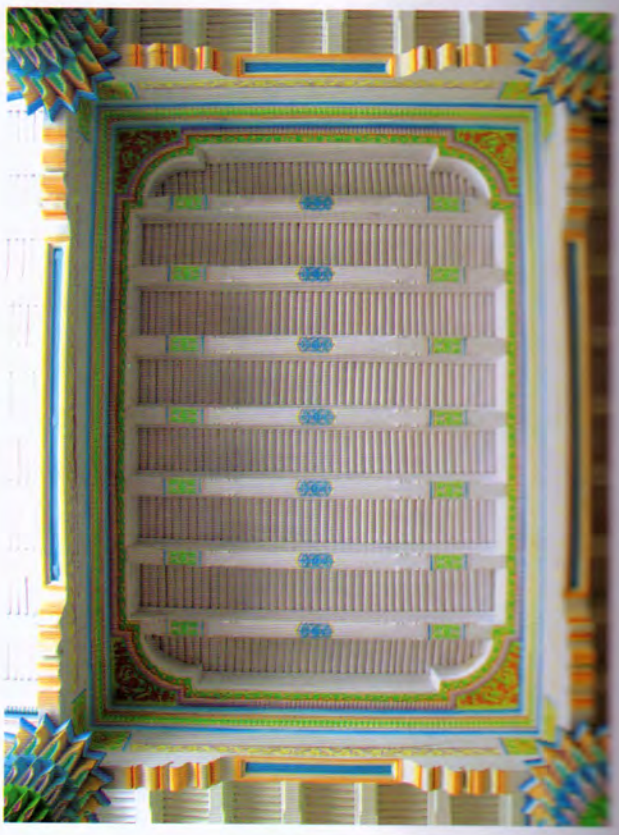




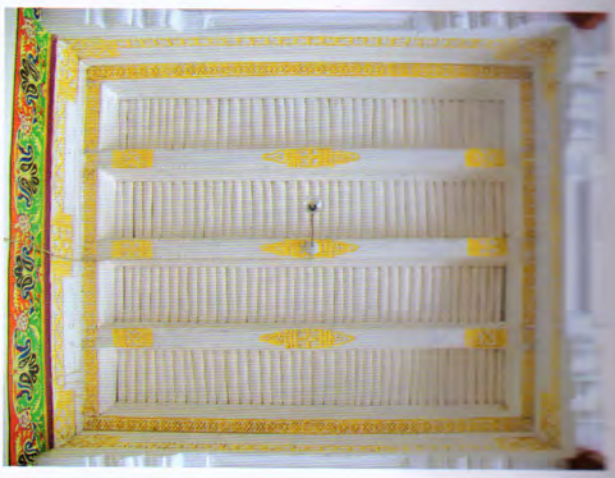


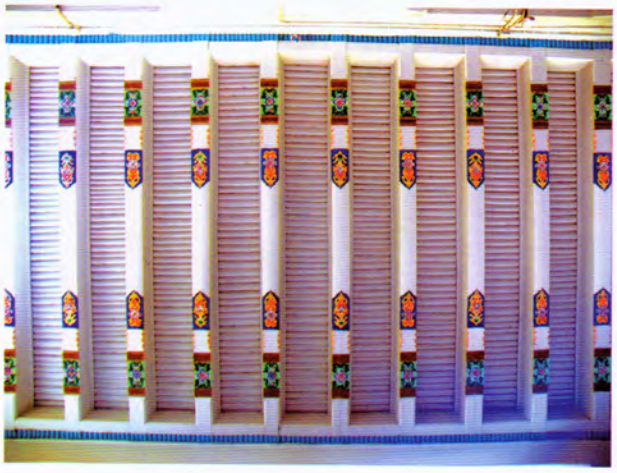




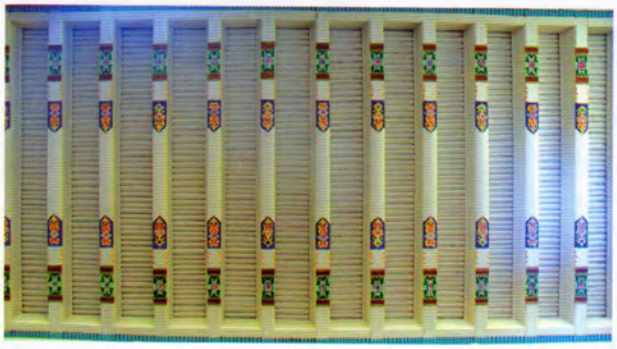




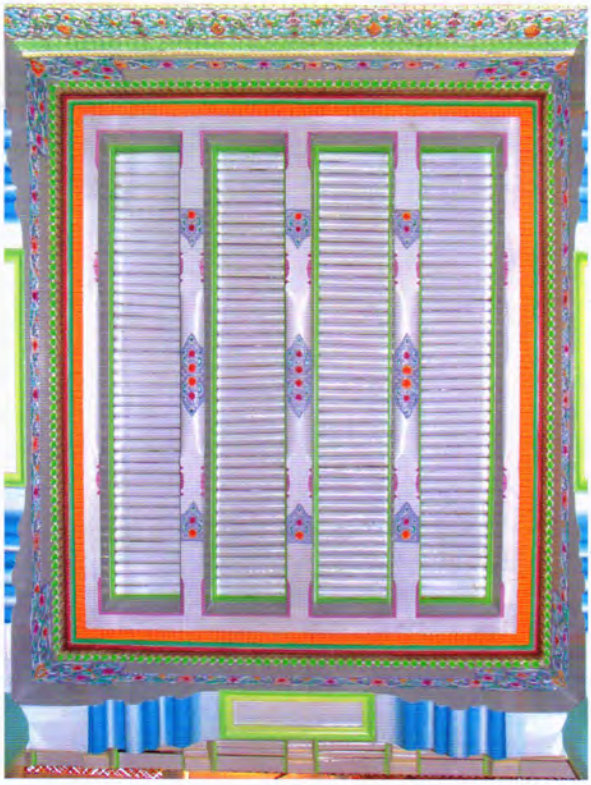








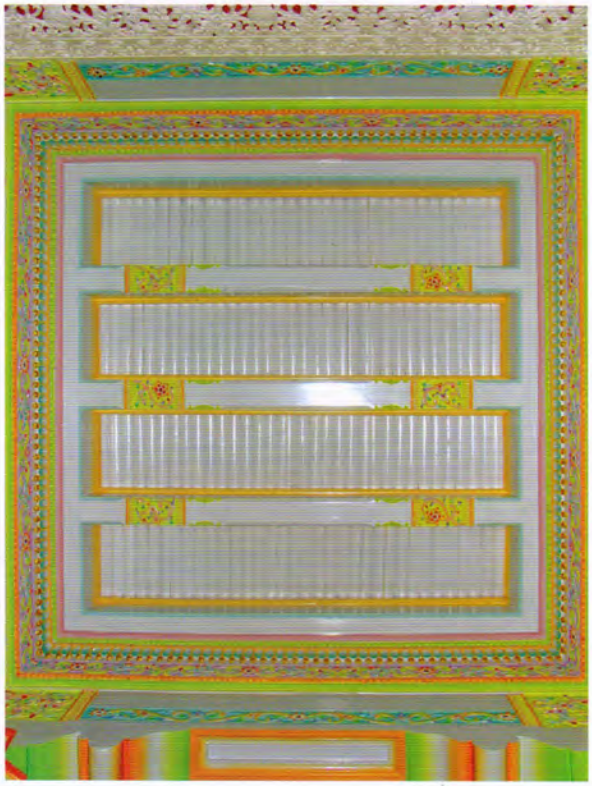








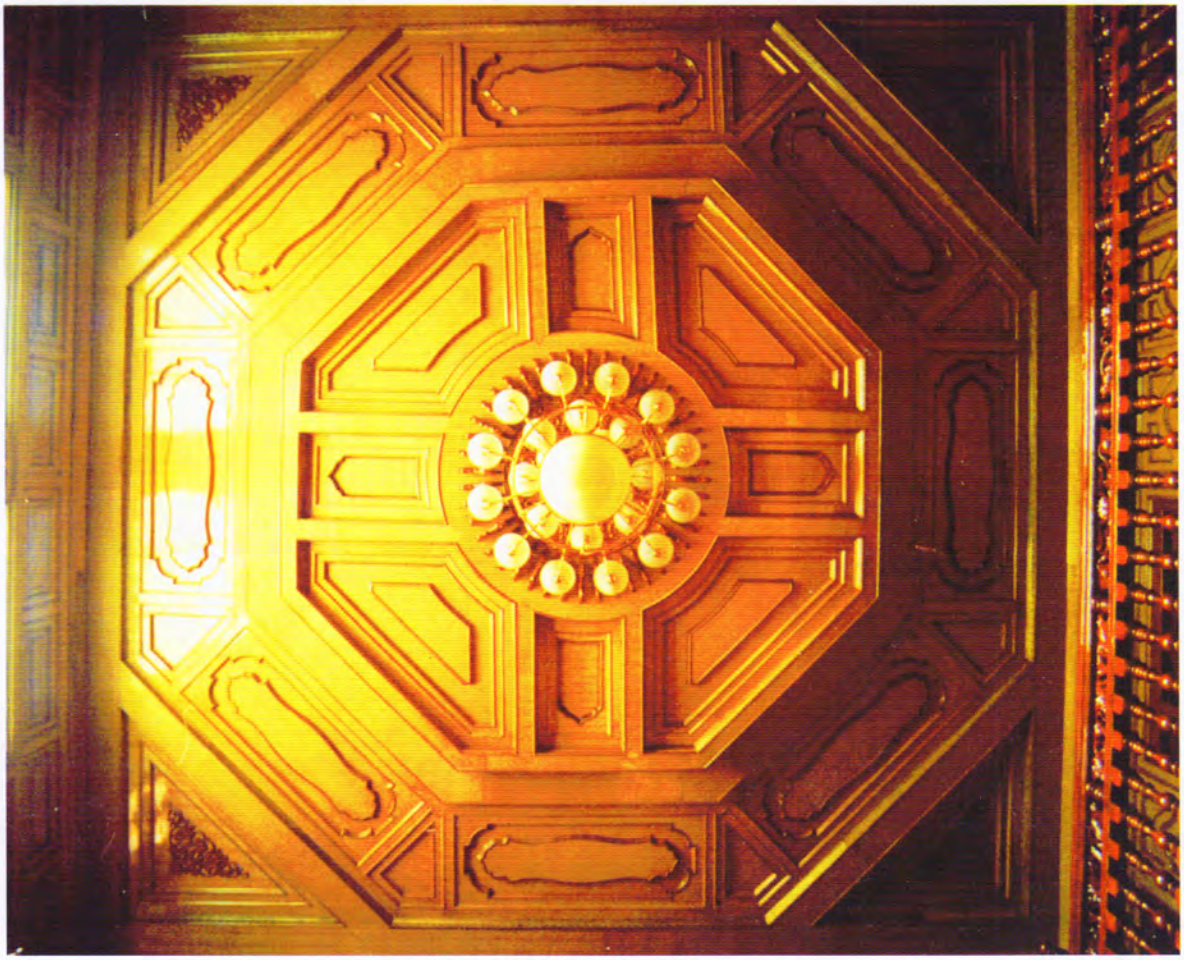




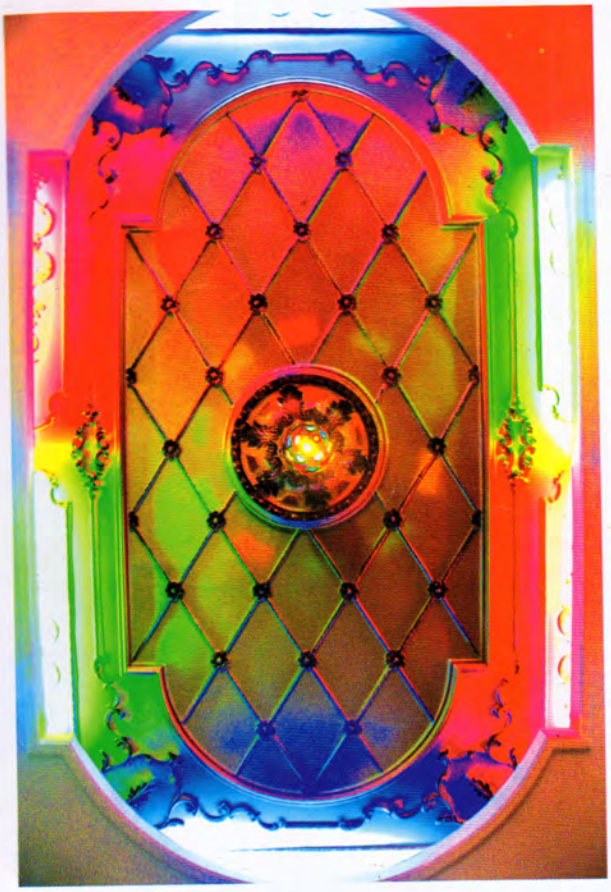






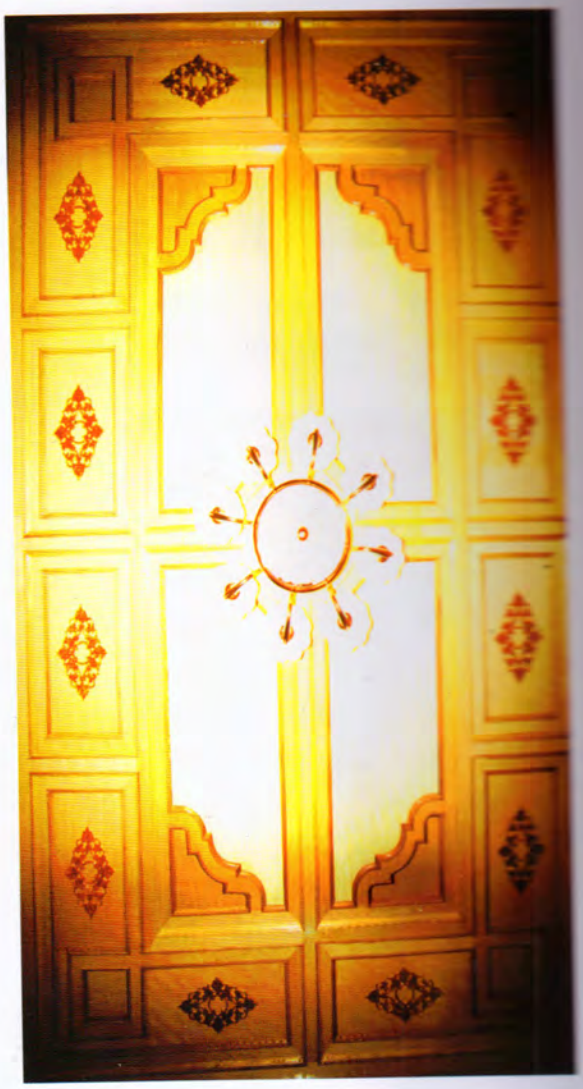


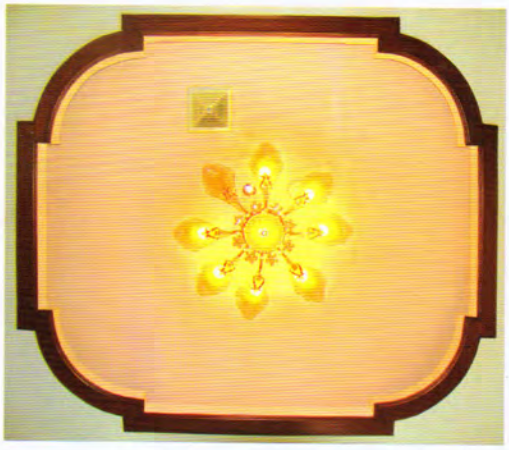
















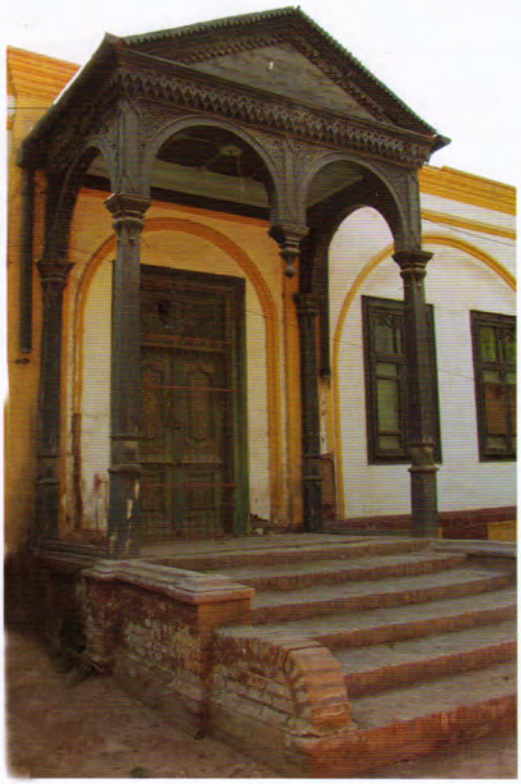






Door – eaves 门檐 زۇنتۇك













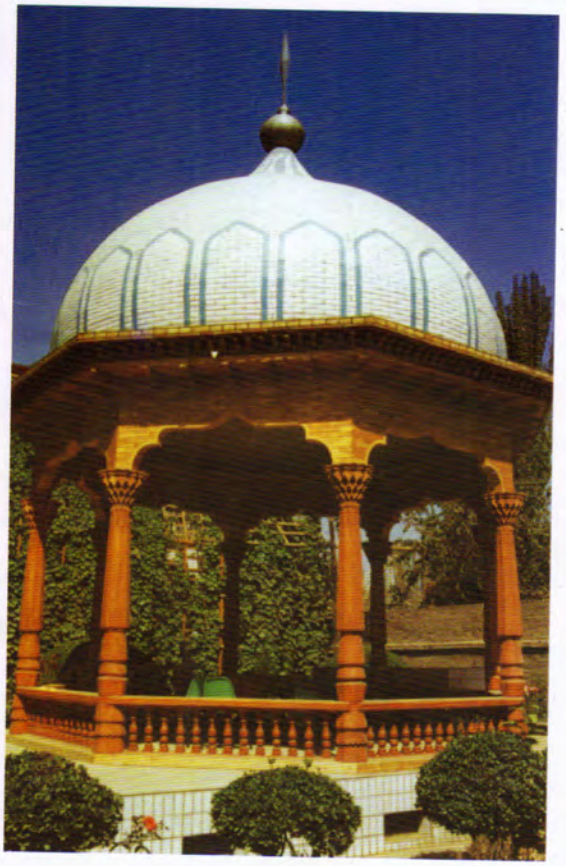


Door – eaves 亭子 راۋاق





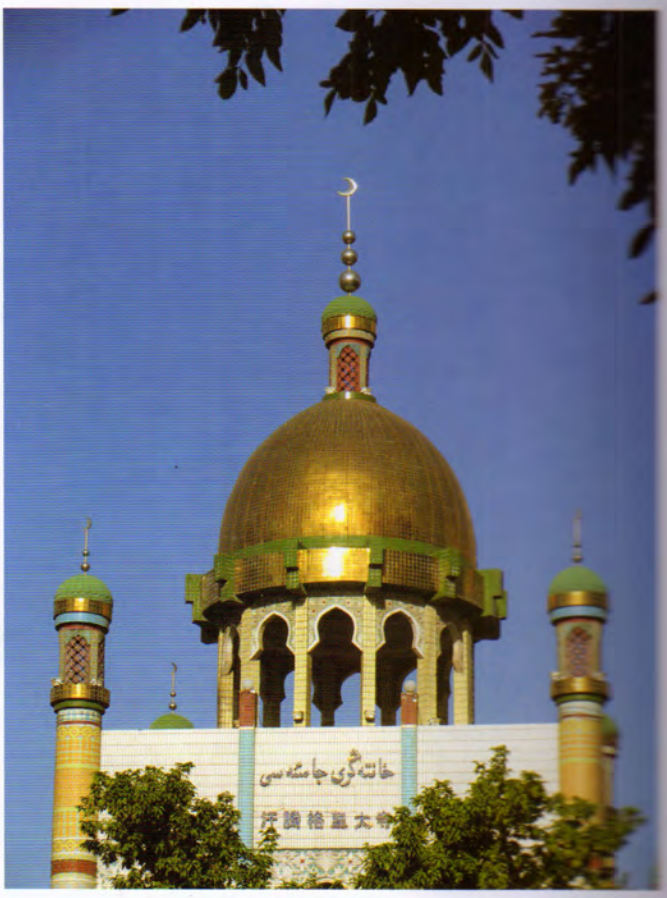




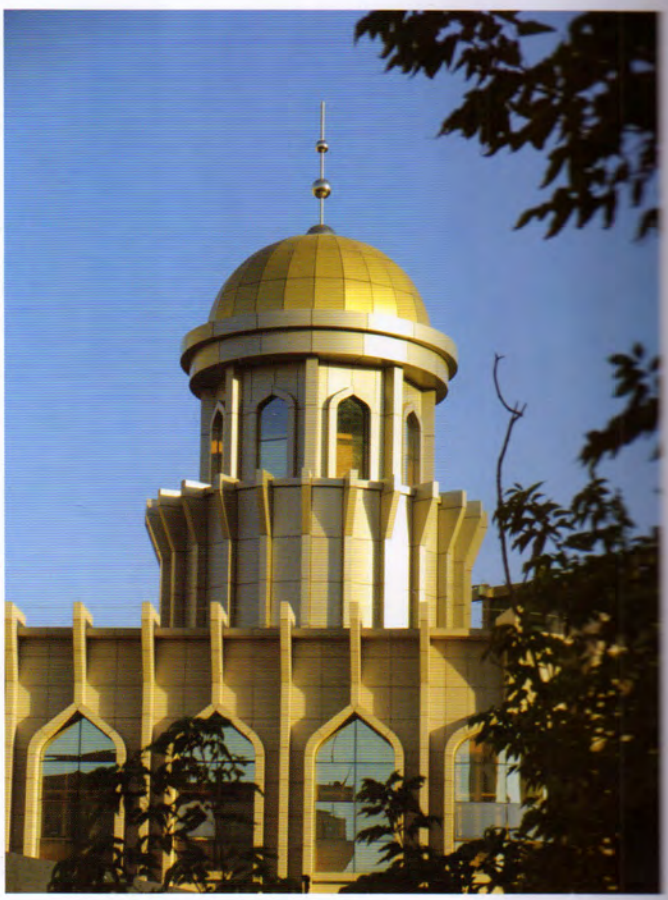







خانەگری جامەسی











ھاراق، سەرراپ، نەۋا، خا، جەگە، مېھراب، تەكچە، ئەگمە، نەمۇيان

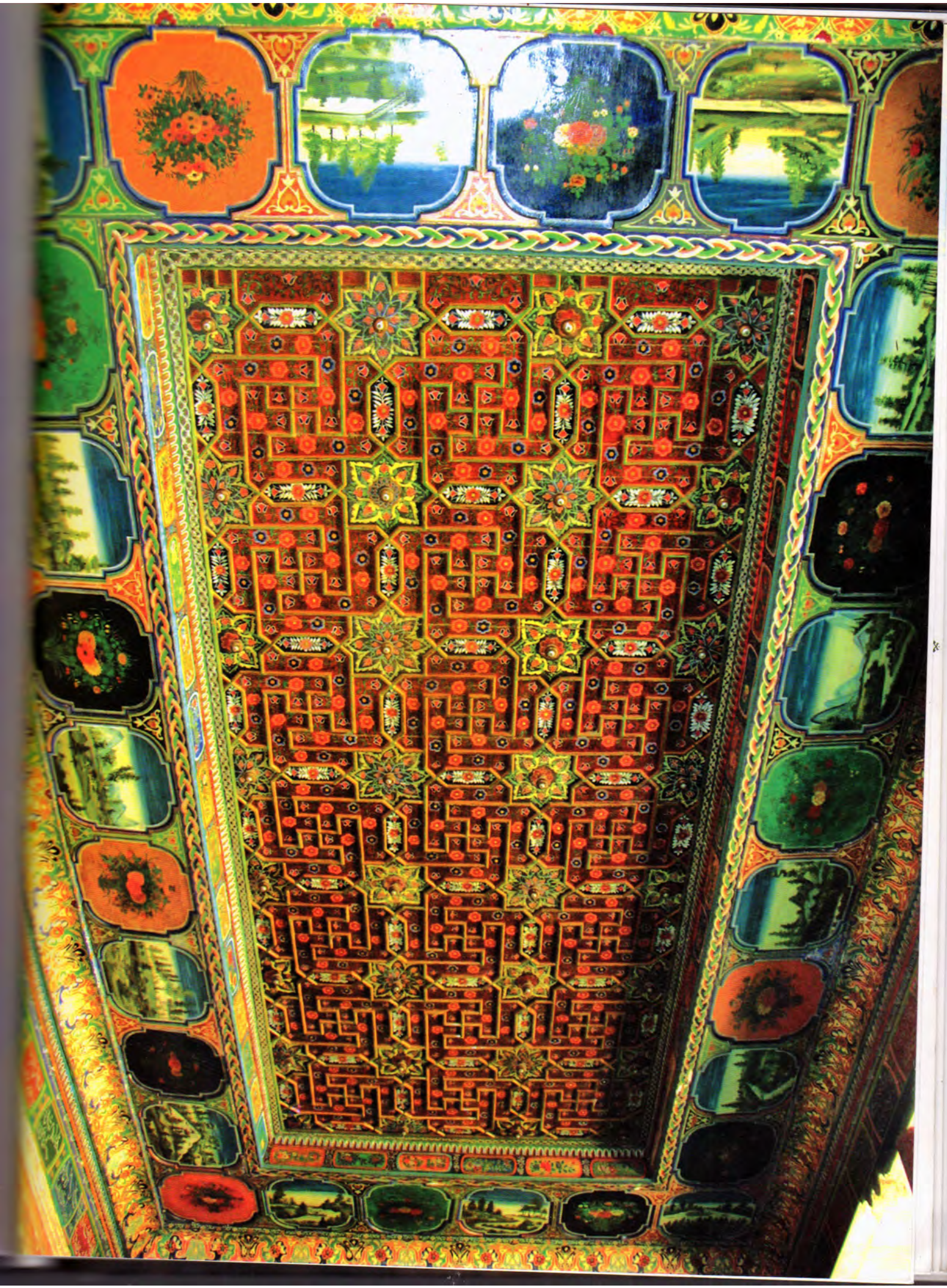
تاق ۋاسلىق ئۆيلەر ئاساسەن پارامانسىز، سەرراپسىز يېپىلىدۇ. جۈپ ۋاسلىق ئۆيلەر سەرراپ، پارامان، قىسمەن كەۋزىلىك يېپىلىدۇ. سۇر ۋاسلىق ئۆيلەر سەرراپ، پارامان، جەگە، ۋاسلىرى خىلانغان ھەم نەقشلەنگەن ھالدا كەۋزىلىك ياسىلىدۇ. ھاراق جەگنىڭ ئاستىغا تامغا چاپلاپ ئورۇنلاشتۇرۇلۇپ، ئويما ۋە سىزما نەقش بىلەن زىننەتلىنىدۇ. ھاراق ئاستىغا گەج بىلەن ئويۇلغان نەقشلەر ئورۇنلاشتۇرۇلىدۇ، بۇ ئاقتە دېيىلىدۇ. ھاراقنىڭ ئاستى ئاقتىنىڭ ئۇستىگە نەۋا تارتىلىدۇ ياكى شىرپە ئويۇلىدۇ. نەۋا گەج ۋە ياغاچتىن تام، ئىشىك، دېرىزە، تەكچىلەرنىڭ قىرىغا چىقىرىلىدۇ. ھاراق ئۇستىگە ئەگمە شەكىلدىمۇ ئورۇنلاشتۇرۇلىدۇ. بەزى ئۆيلەرنىڭ تاملىرى مىللىي ئەنئەنە بويىچە نەۋا، تەكچە، ئويۇق، مىيەنباز، يورغا بېشى، كۈنگۈرە، ئەقلىيە، ئەگمە ۋە ھەرخىل نەقشلەر ئارقىلىق ئالاھىدە ئىشلەنگەن مېھراب، نەمۇيانلار بىلەن زىننەتلىنىدۇ. بۇلارنىڭ ماتېرىيالى ئاساسەن گەج، ياغاچ، خىش، تاش قاتارلىقلار بولىدۇ. كۆپىنچە ئويما نەقش ئىشلىنىدۇ ياكى سىر ئارقىلىق مەنزىرە رەسىملەر، نەقشلەر سىزىلىدۇ.

阿拉克、赛拉普、纳瓦、梁、檩子、美合拉、壁龛、椽子、那木眼

维吾尔族的单茅椽式的住宅屋顶基本上没有雕梁画柱式的修饰和雕琢；而那种双茅椽的房屋则缀有各种各样的椽下的装饰(如:赛拉普、檩子等)。阿拉克则在檩子的底部紧贴着墙体布置,用雕、画的形式进行十分精细的修饰。阿拉克的下部要装配用石膏雕饰的饰物,这一部分在维吾尔语中称为阿克台。纳瓦是要用石膏、木料制作出相应的门窗、以及壁龛等修饰部分的角檐。阿拉克的顶部也可以作成弯曲状,以显其美和独特之处。有些房屋的墙体都要用雕琢非常讲究的和十分精良的壁龛、壁橱、夹层等进行一定的装饰。这些装饰物的材料大多为石膏、木料、砖瓦和石块等等,也要用雕刻等手段进行相应的处理,或者用油漆等颜料勾画出各种景物作为修饰。

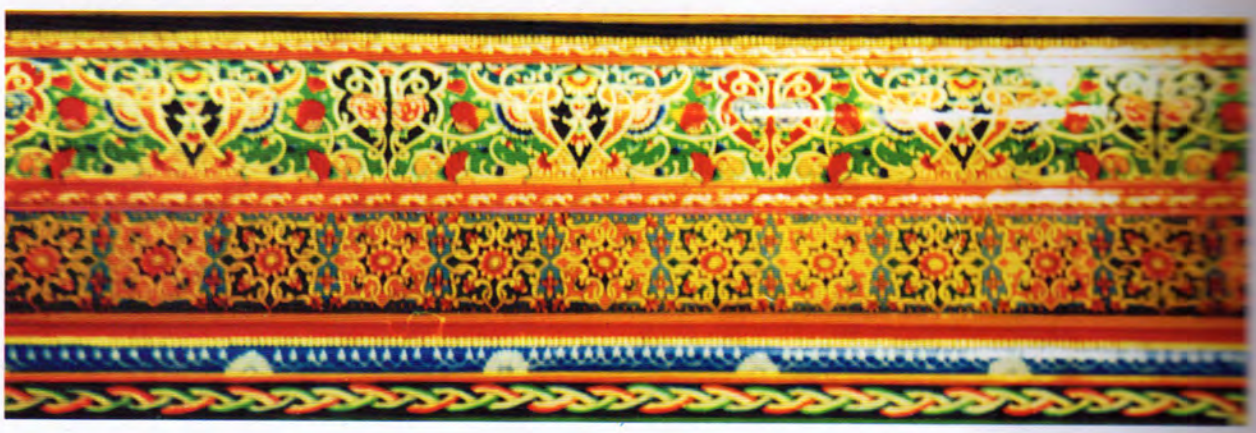
Harak – Serrap, Newa, Haa, Jega, Namoyan, Mihrap, and wall frames

The rooms with one lath are built without paraman and serrap (a unique decorating style) . The rooms with double laths are built using serrap, paraman. Some rooms are slightly different. However, in most of the rooms the lath is attached to the ceiling with certain heraldry. In some rooms there is a special kind of wall – frame, which is called akliye in Uighur language, for writing some proverbs or famous sayings. Newa and xirpe are put under the harak, whish is very special and unique, and sometimes it is called akte.



阿拉克、赛拉普、纳瓦，梁　هاراق، سەرراپ، نەۋا، خا

Harak – Serrap, Newa, Haa

















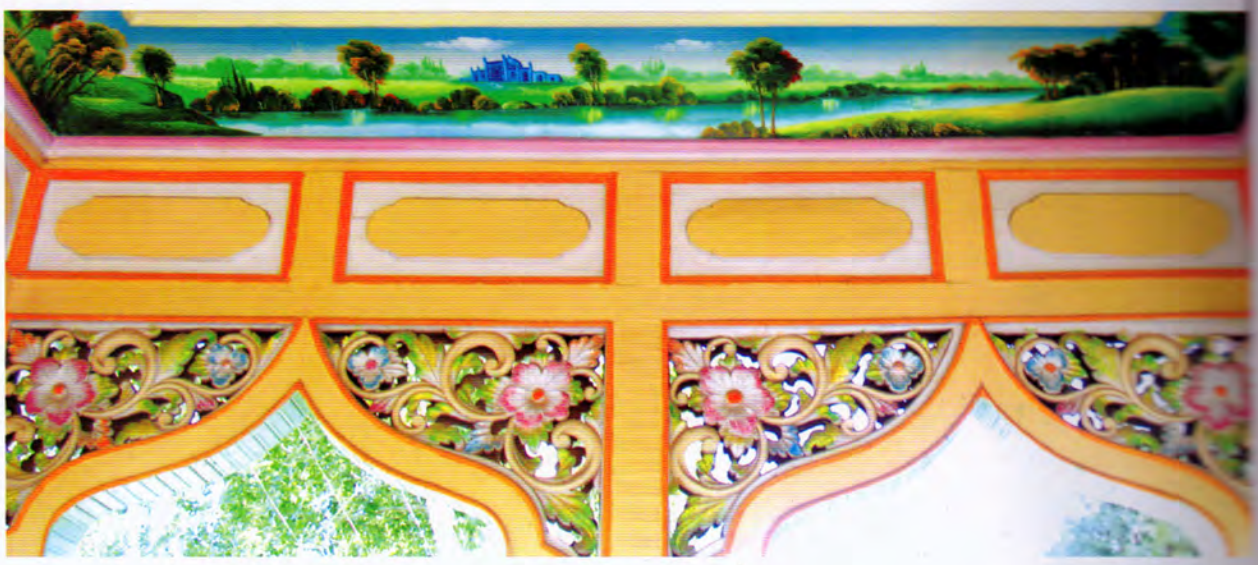




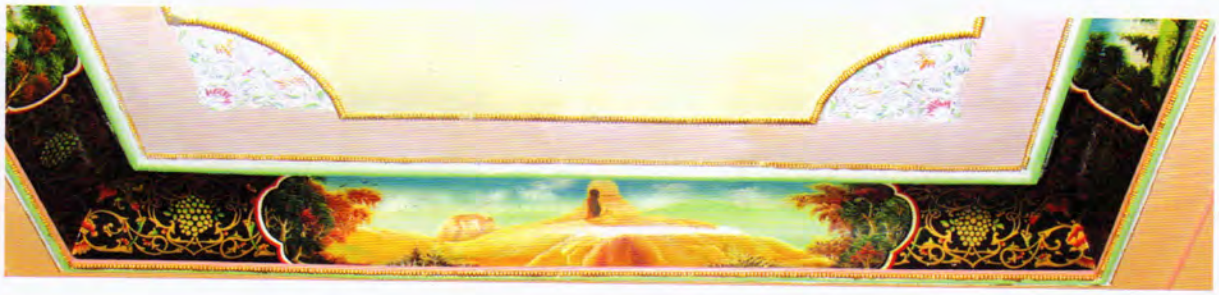










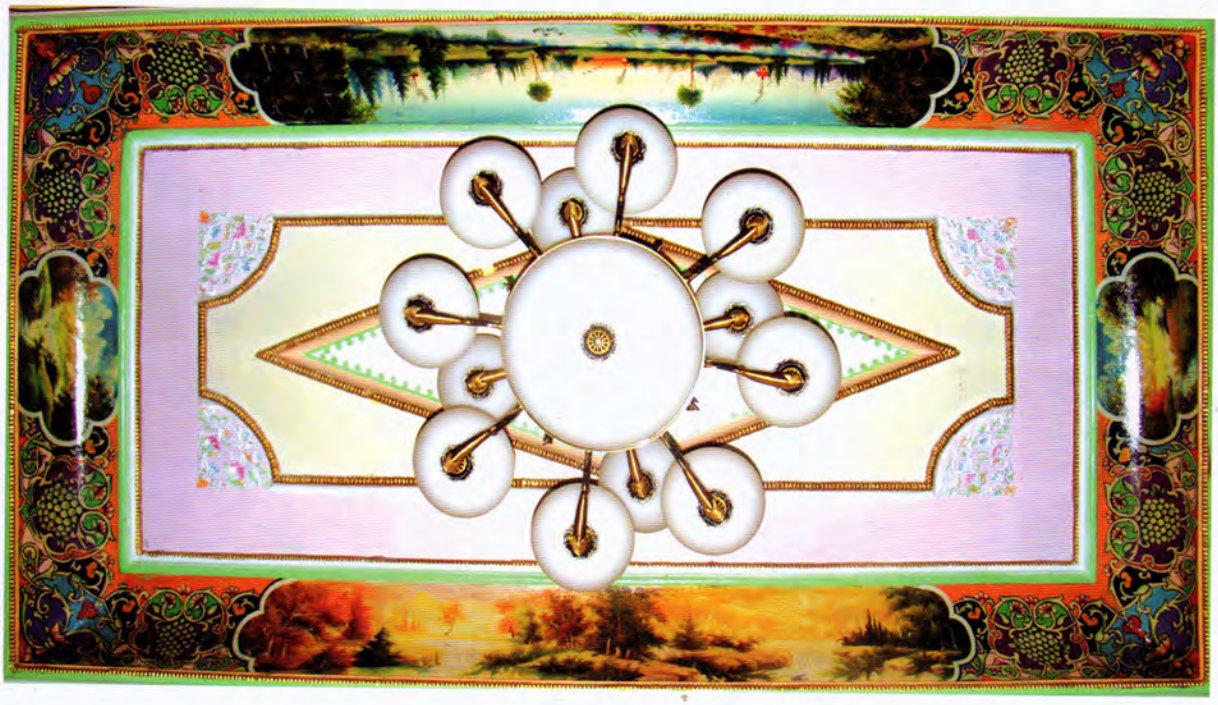














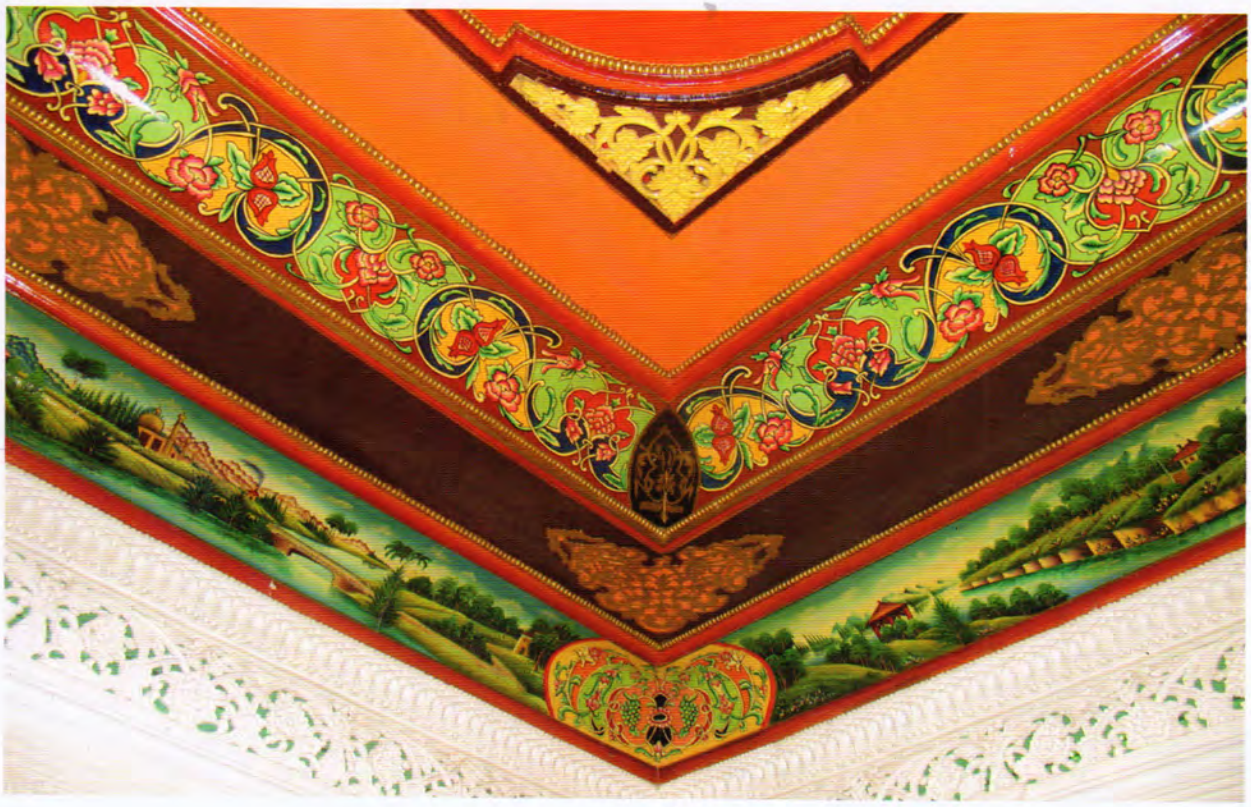








































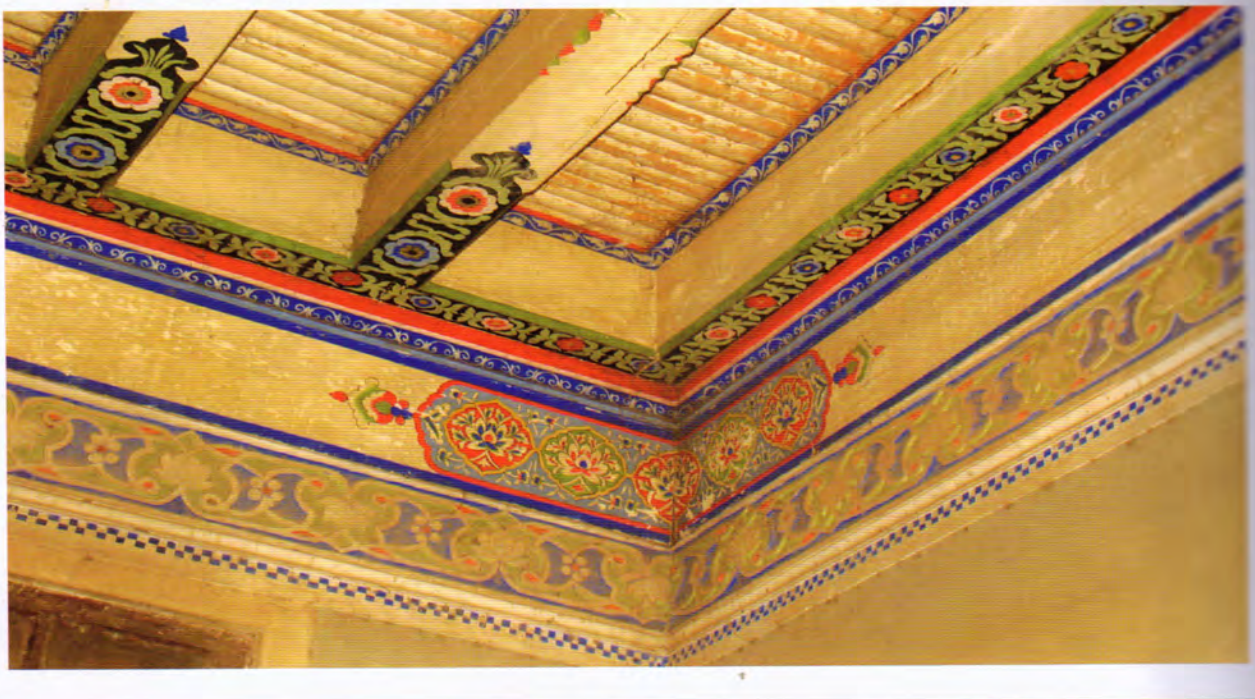
























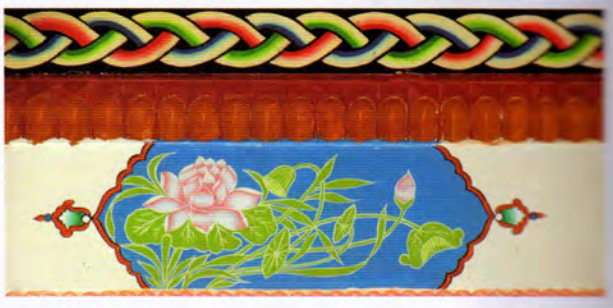


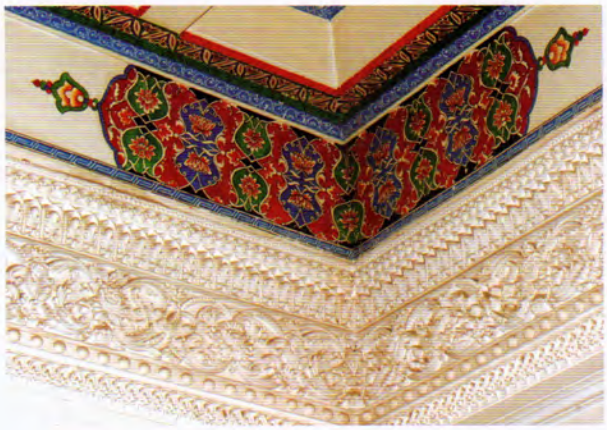


























































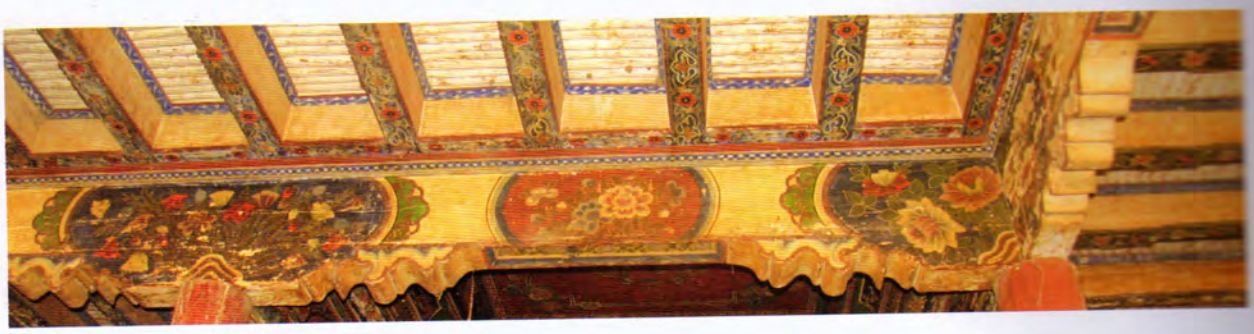


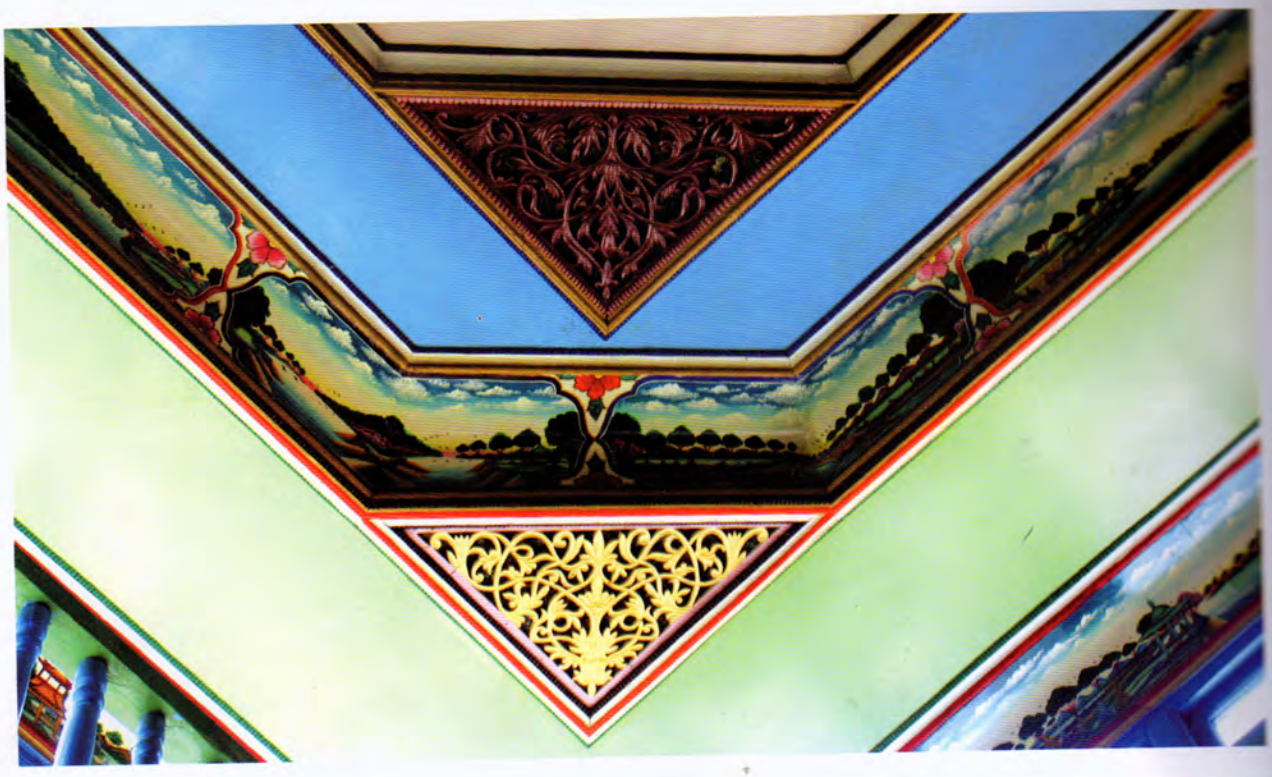








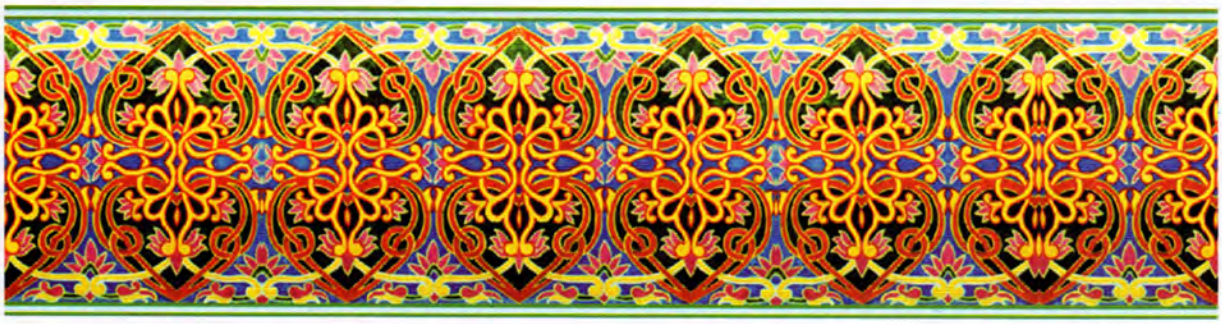




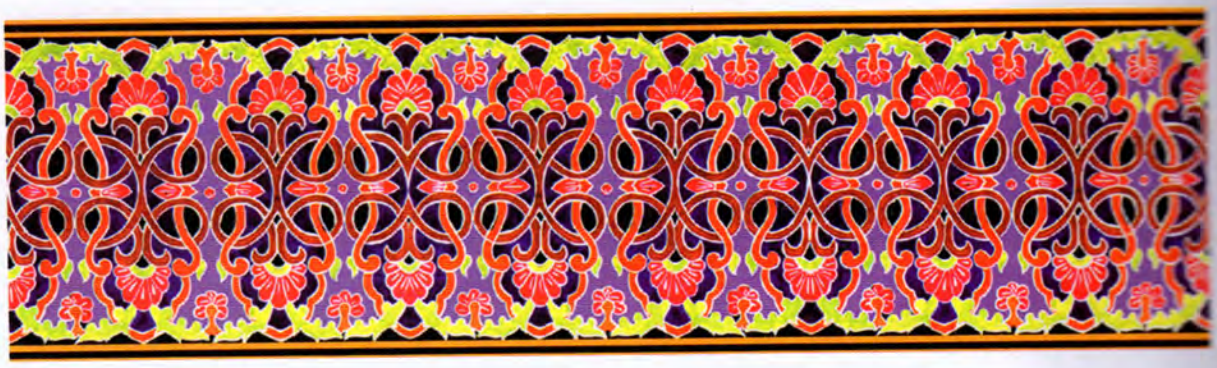
























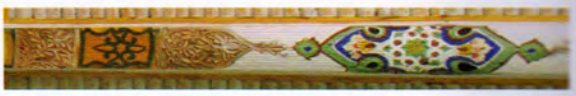




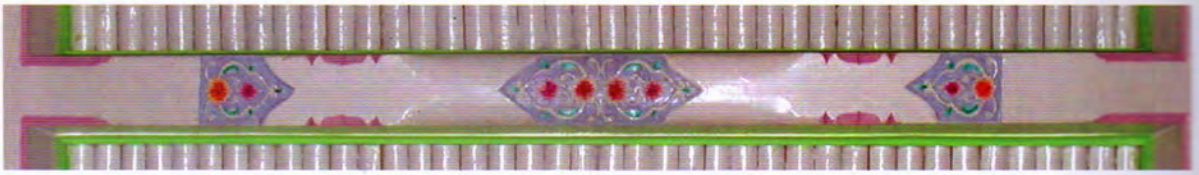




Jega 檩子 جەگە





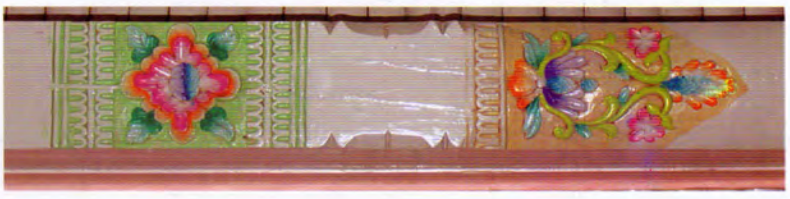




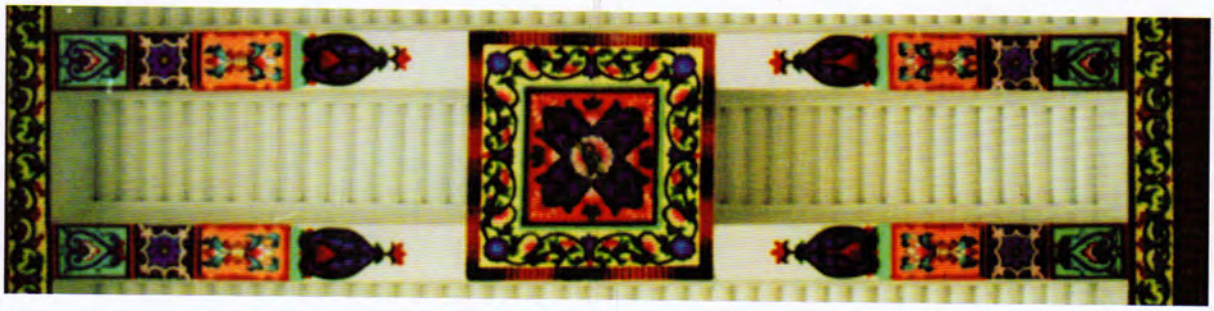














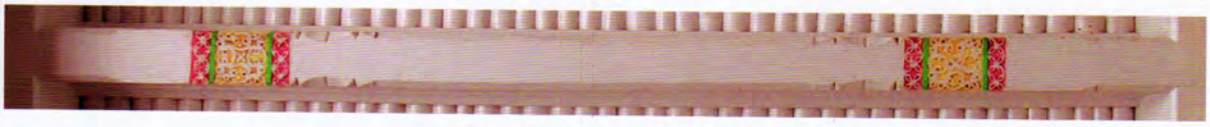


























清真寺的美合拉浦　مەسچىتتىكى مېھراپلار

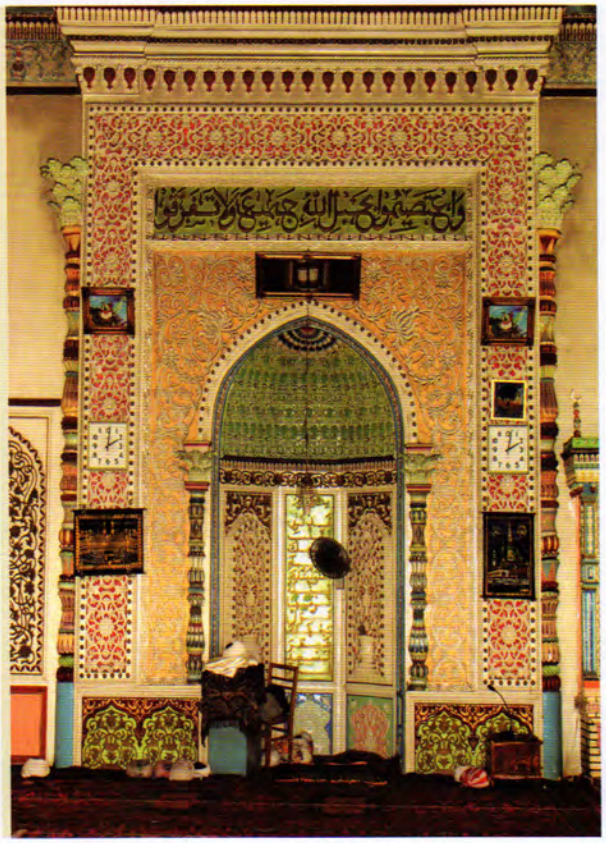
Mihraps in Mosques



Edka Mosque in Kashgar　喀什艾提尕尔清真寺　قەشقەر ھېيتگاھ جامەسى



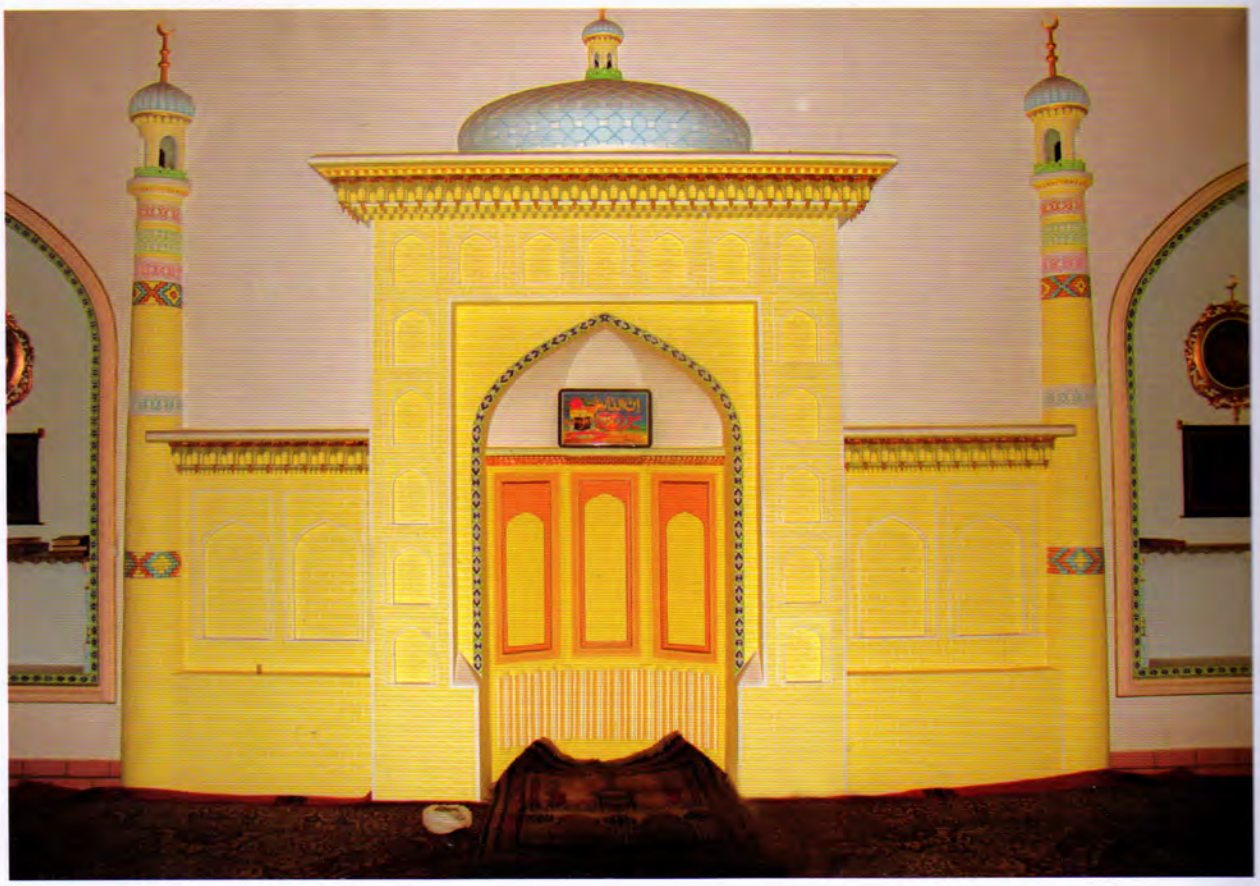
Munbar　讲经台　مۇنبەر



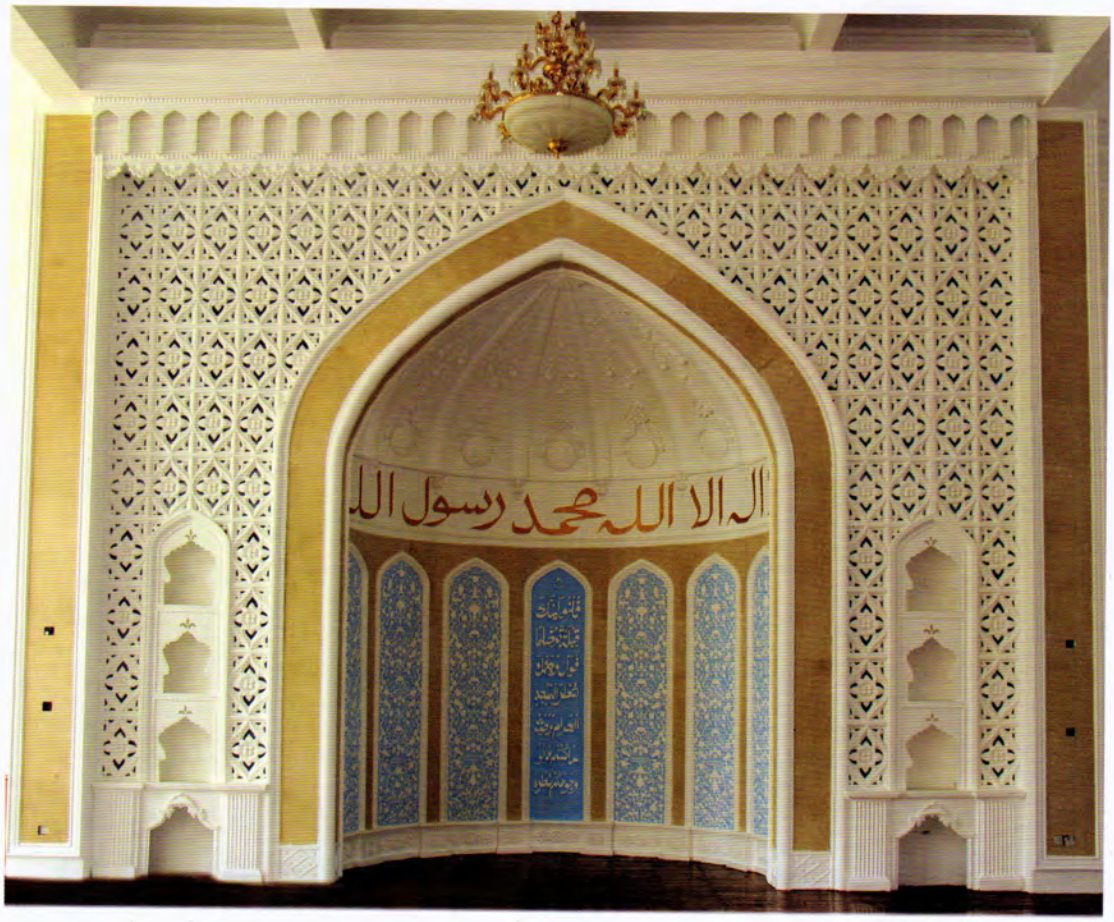
Hantangri mosque in Urumqi 乌鲁木齐市汗腾格里清真寺 ئۈرۈمچى خانتەڭرى مەسچىتى



Edka Mosque in Kashgar 喀什艾提尕尔清真寺 قەشقەر ھېيتگاھ جامەسى



A Mosque in anjan Rood in Kashgar 喀什安江巷清真寺 قەشقەر ئەنجان كوچىسى جامەسى





Tarim mosque in Urumqi　乌鲁木齐市塔里木清真寺　ئۈرۈمچى تارىم مەسچىتى

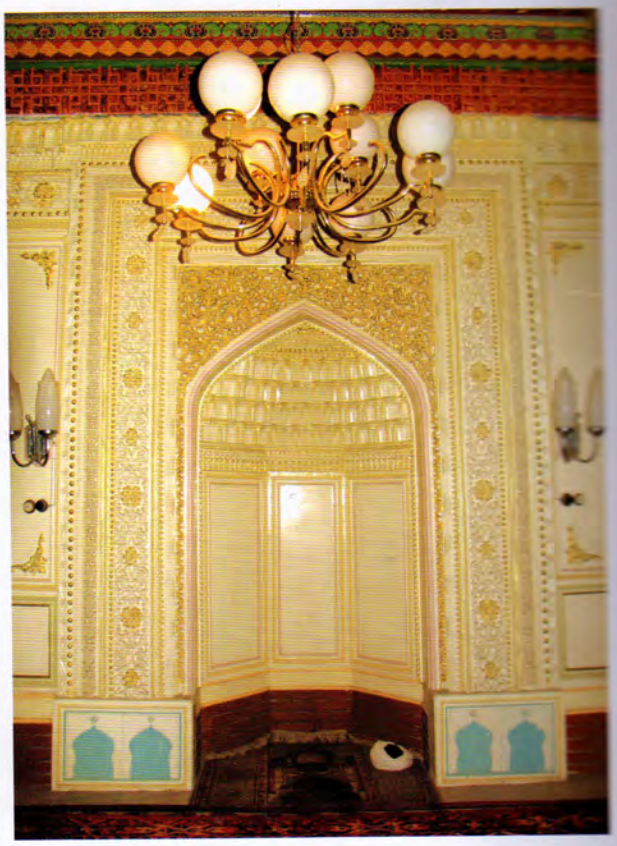




喀什阿帕霍加 清真寺　　قەشقەردىكى ئاپئاق غوجا مەسچىتى

The Apak Hoja Mosque in Kashgar



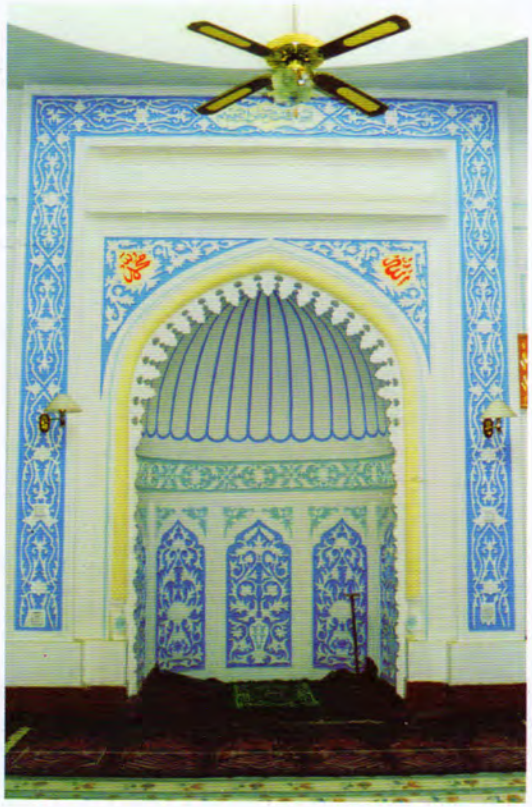


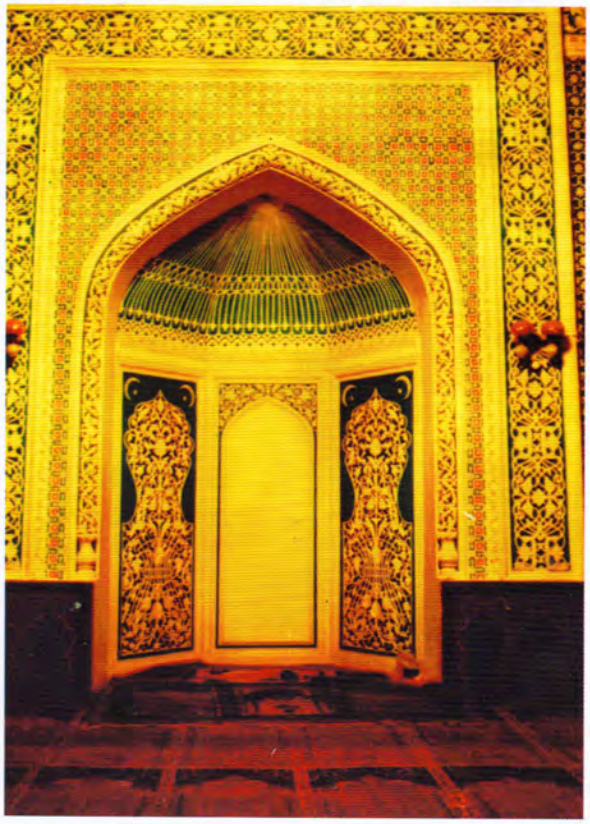


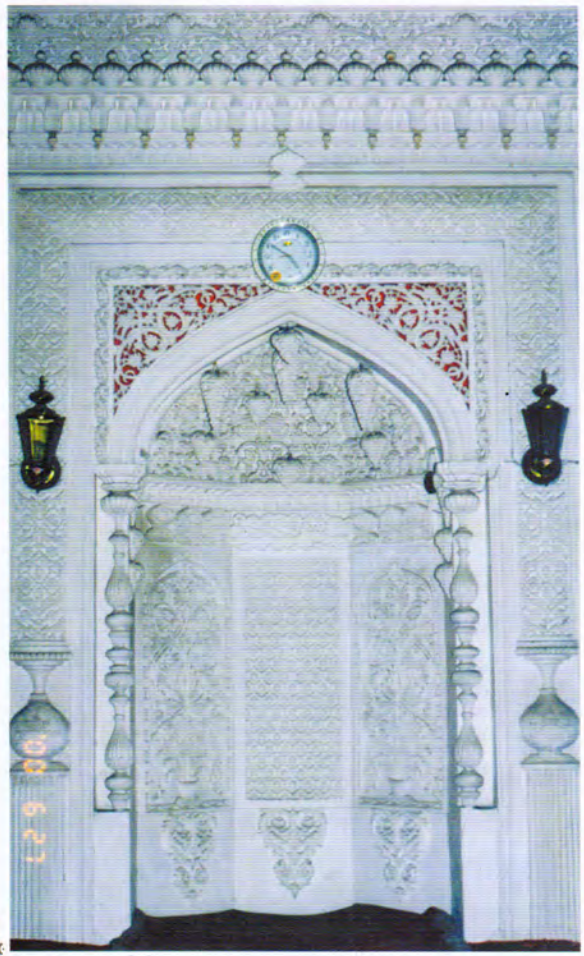
Urumqi city of Tianshan district Yang Hang 乌鲁木齐市洋行清真寺 ئۈرۈمچى شەھرى ياڭخالق مەسچىتى



Munbar 讲经台 مۇنبەر









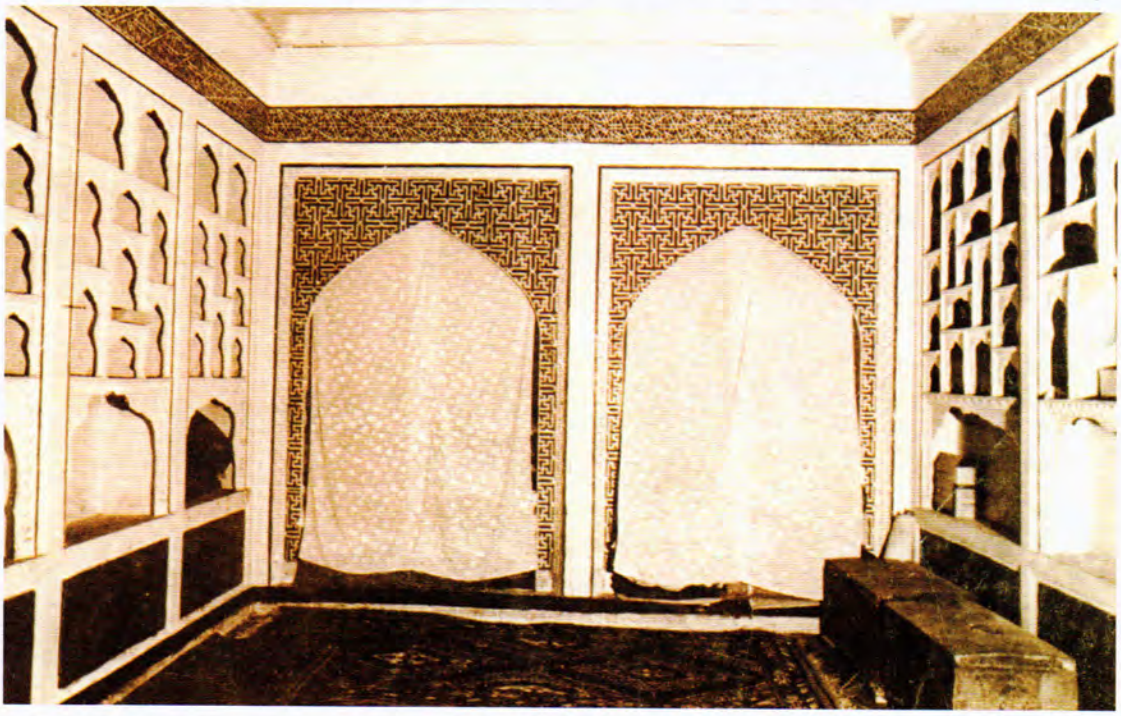


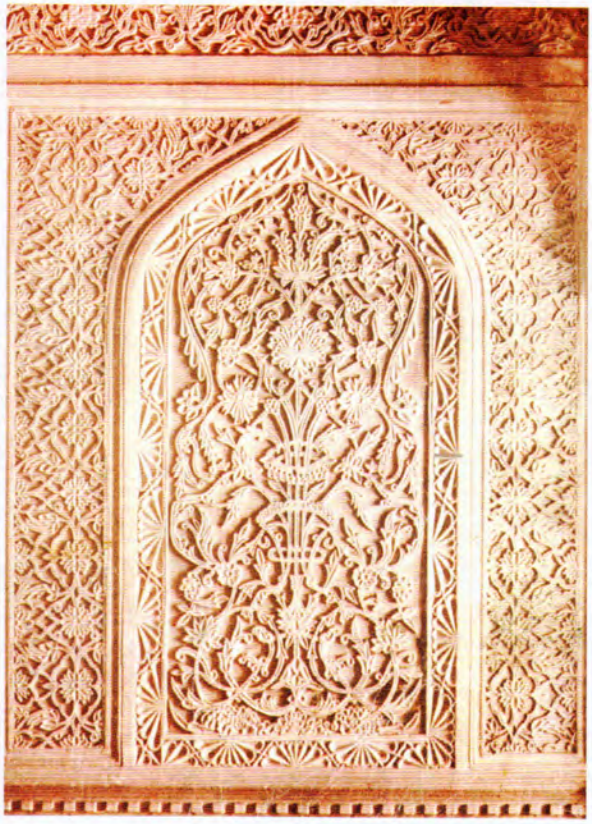


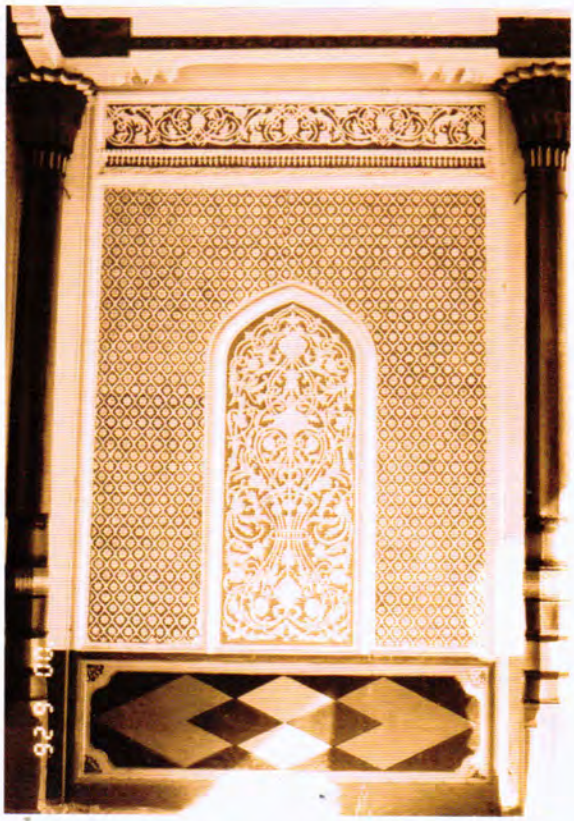
ئۆيلەردىكى مېھراپ، تەكچە، ئەقلىيە، نەمۇيان

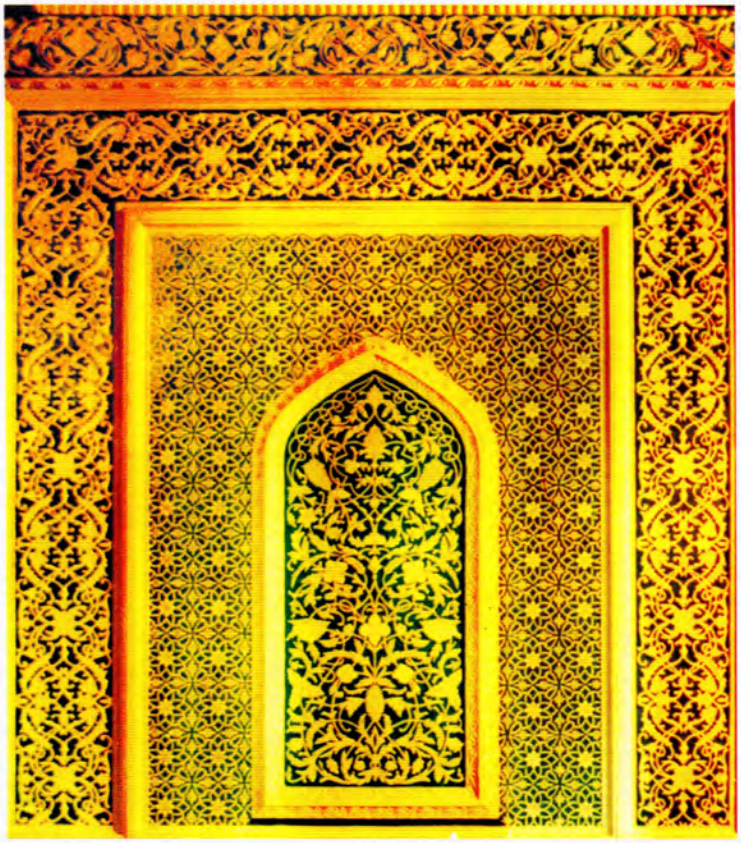
房屋的美合拉浦、壁龛、名言、那木眼

Akliye, Wall Frames, Niches and Mihraps in Hoses



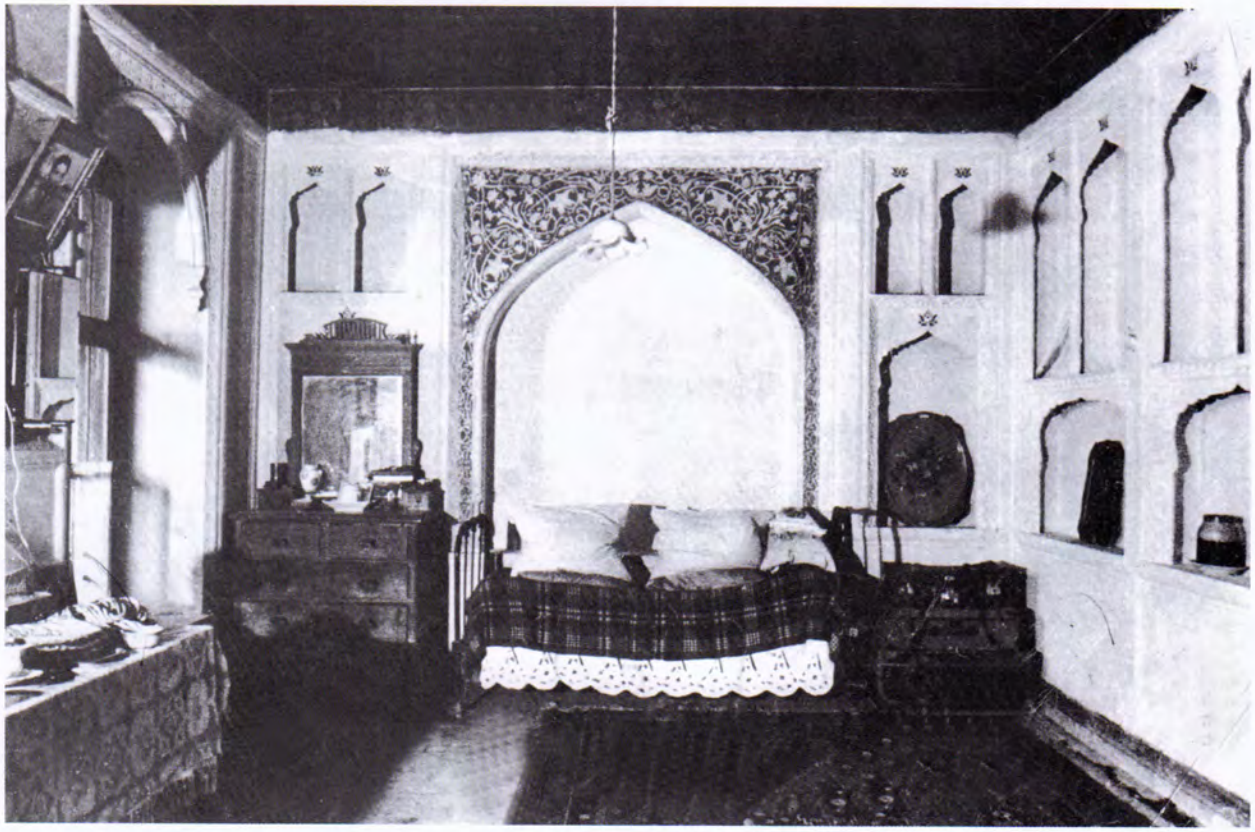


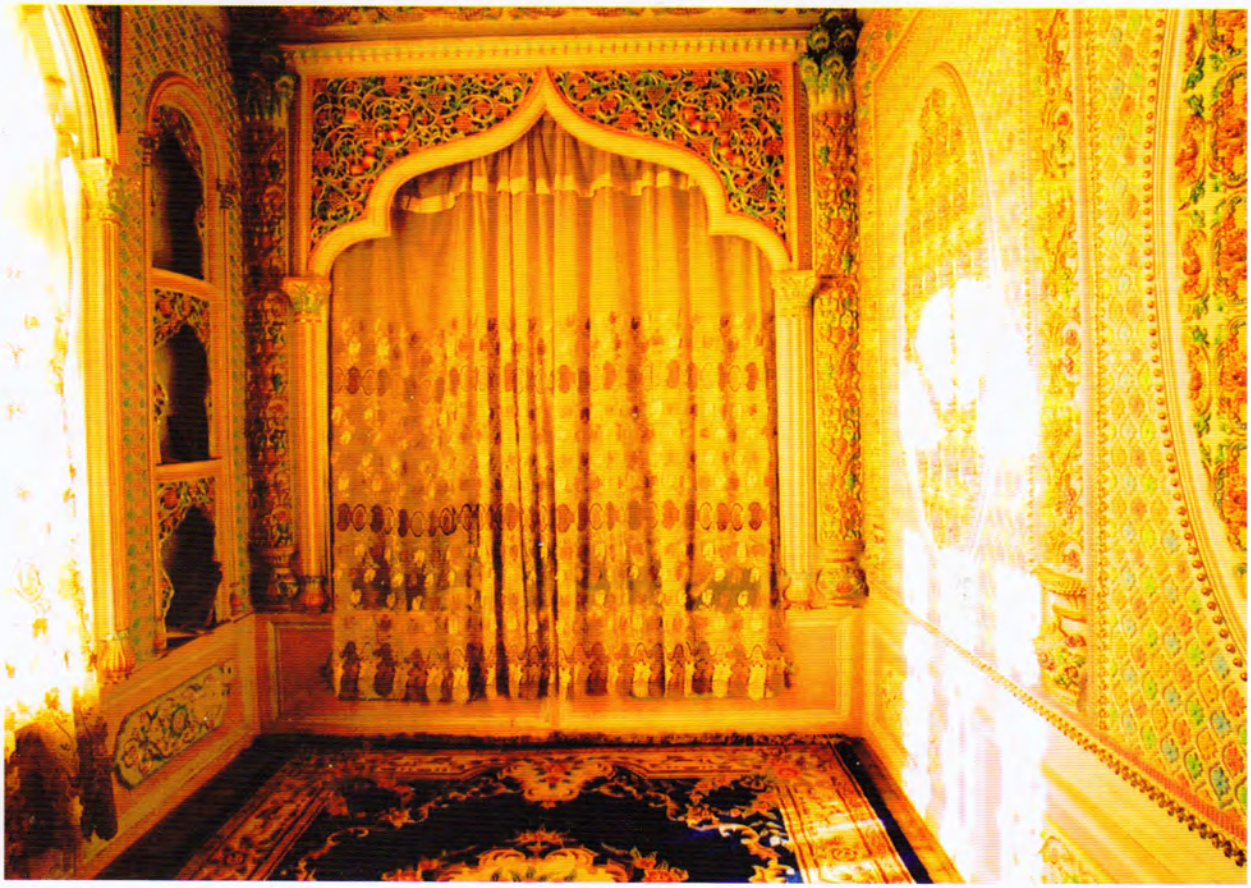














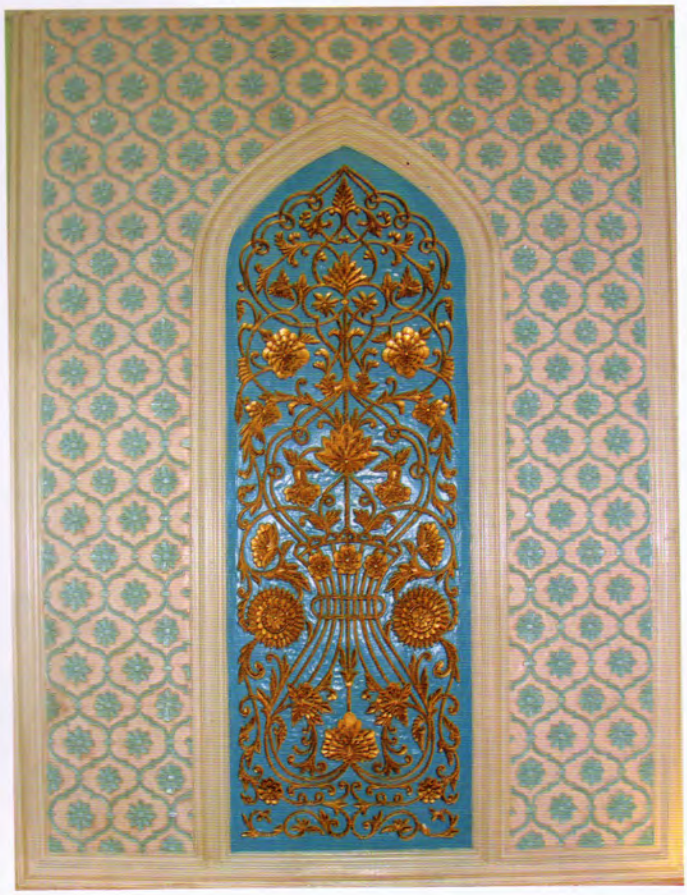












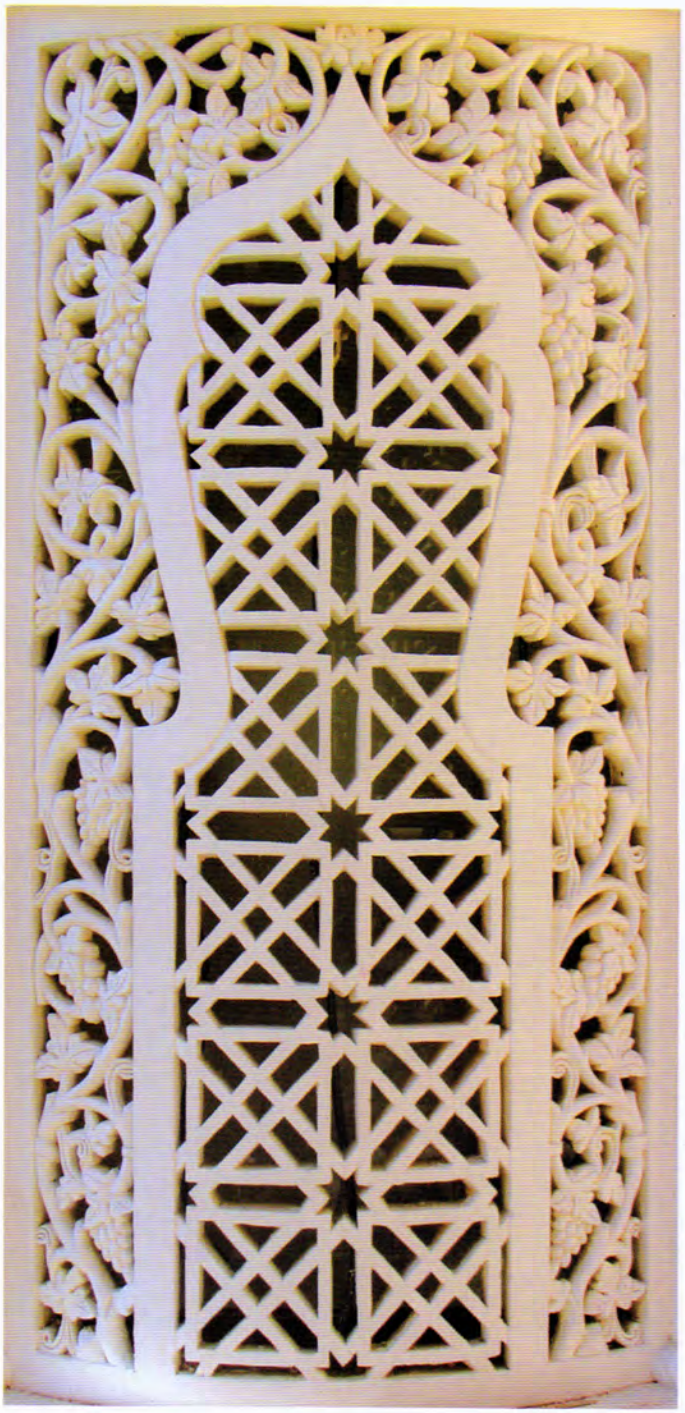














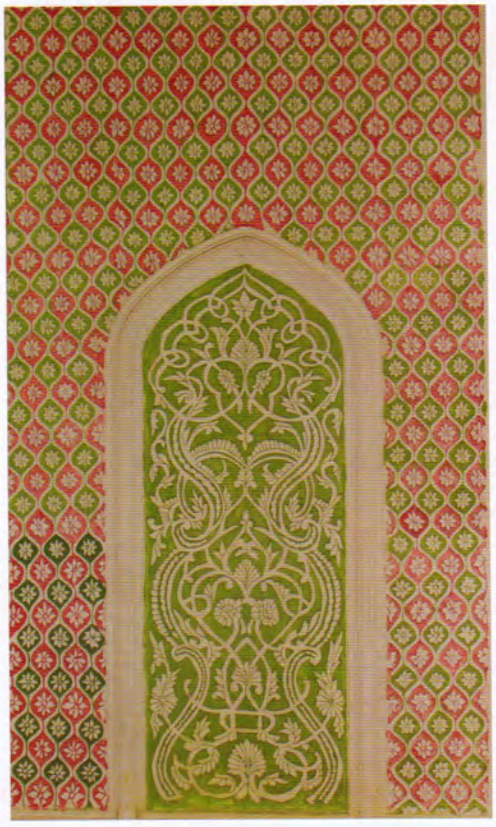




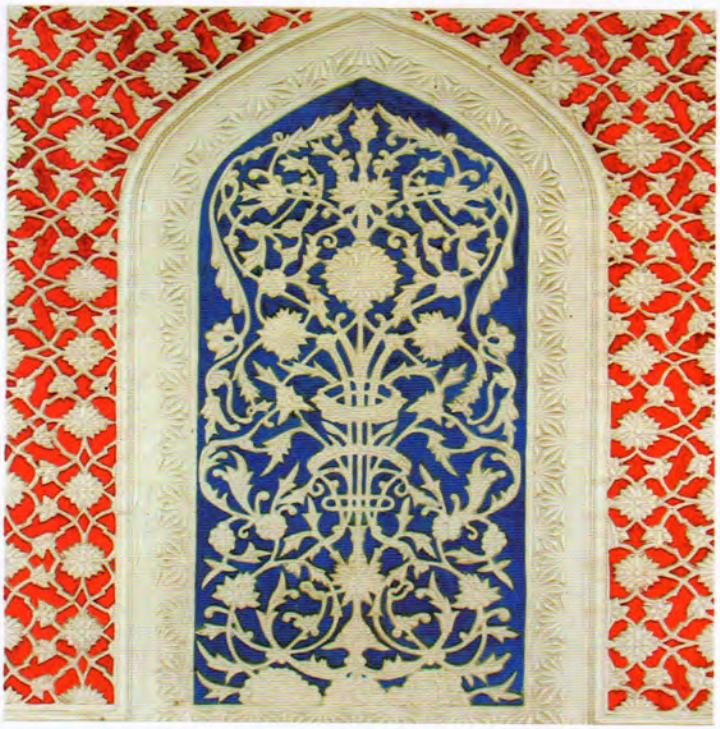

























اگر تخلص کنی ز تاریخش و غسل را احسان کنید بر او
۱۳۲۶

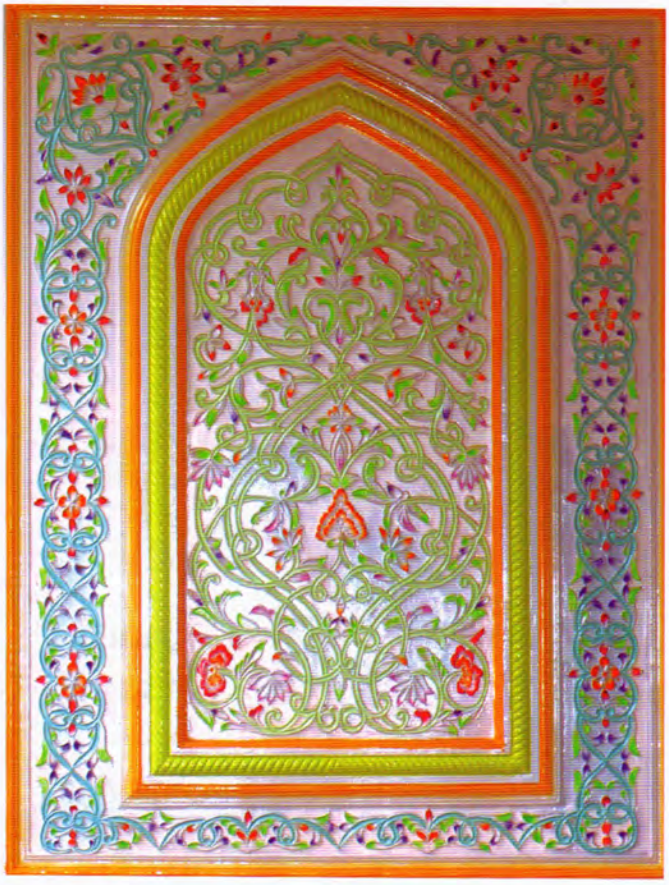














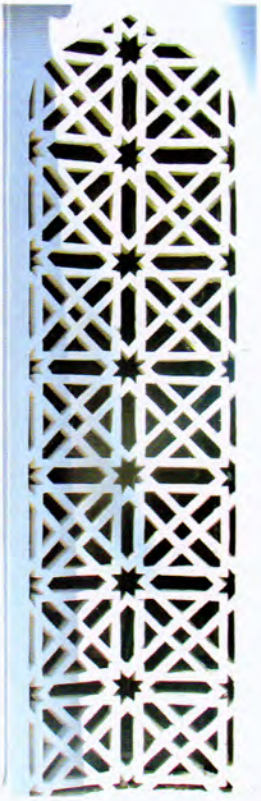










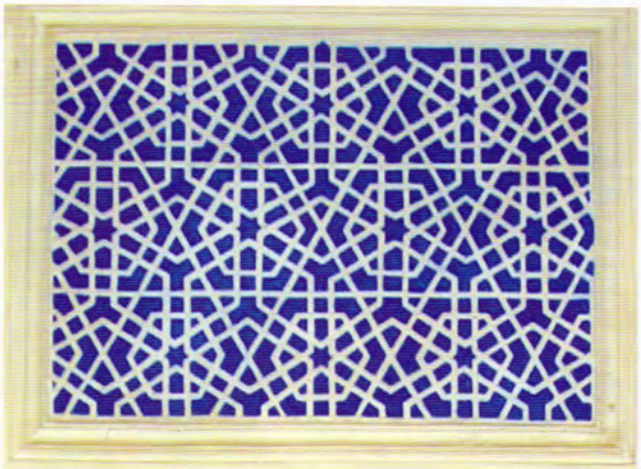








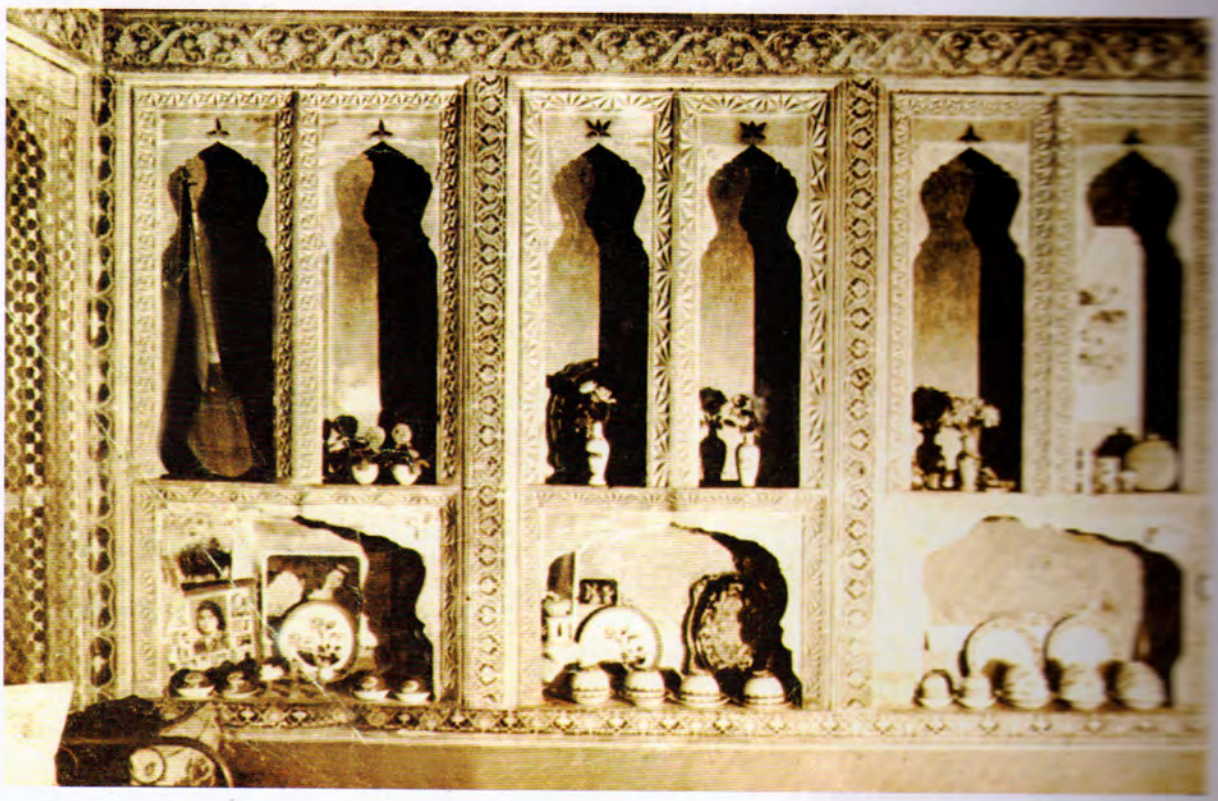




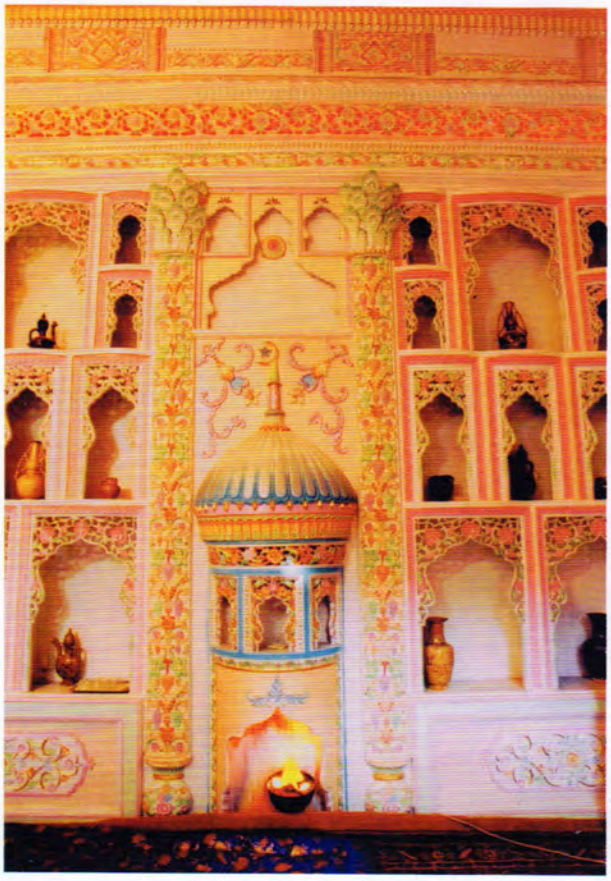




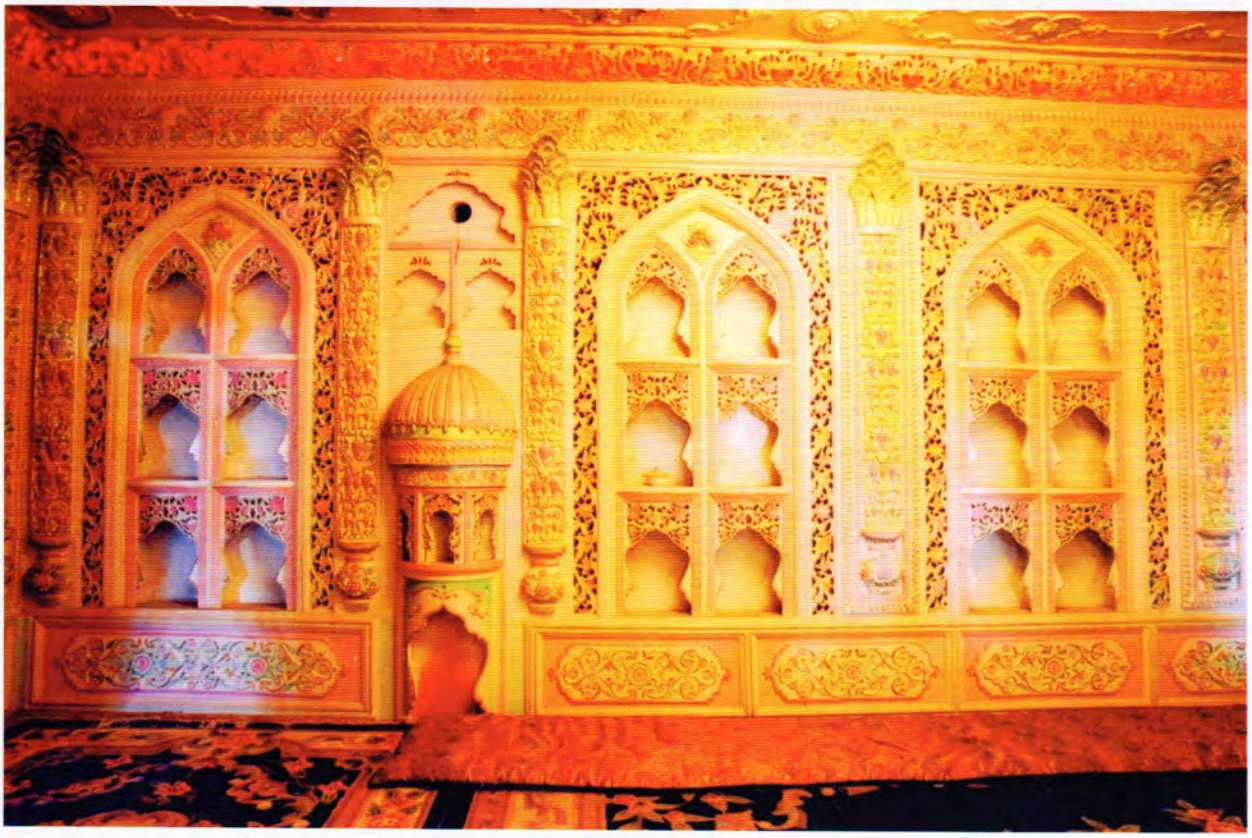
Niches 壁龛 تەكچە













































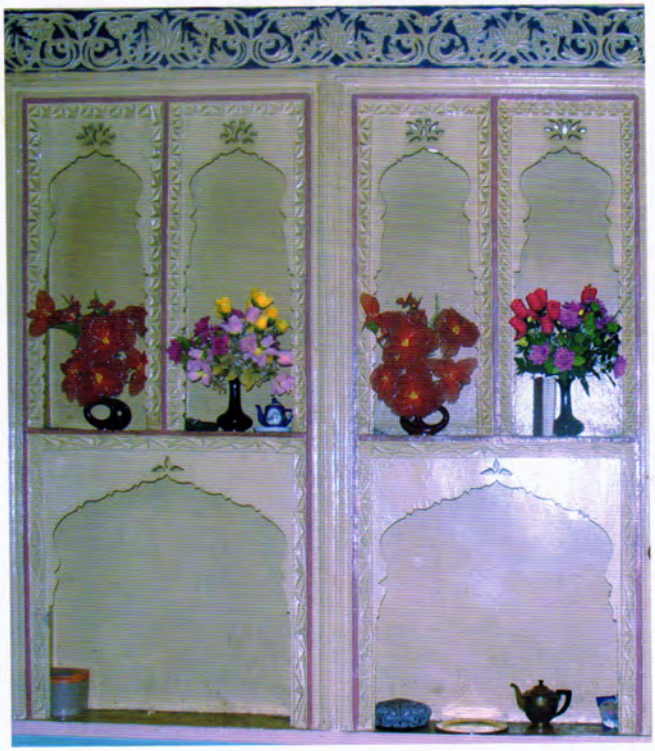






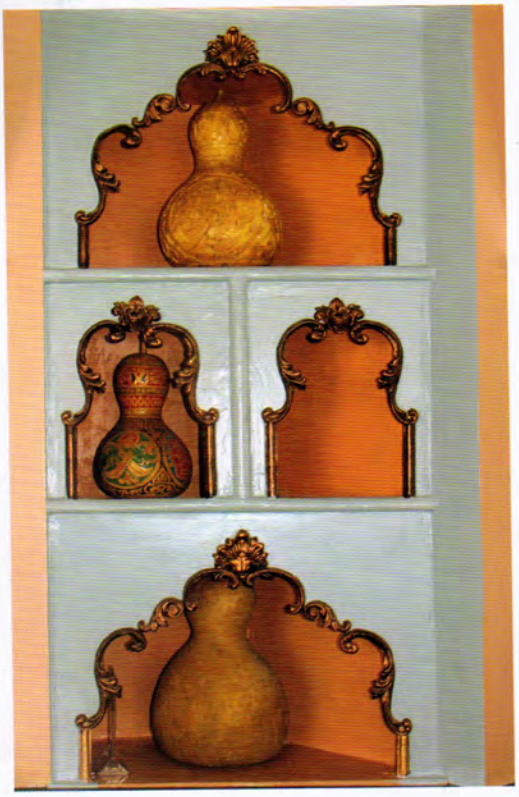




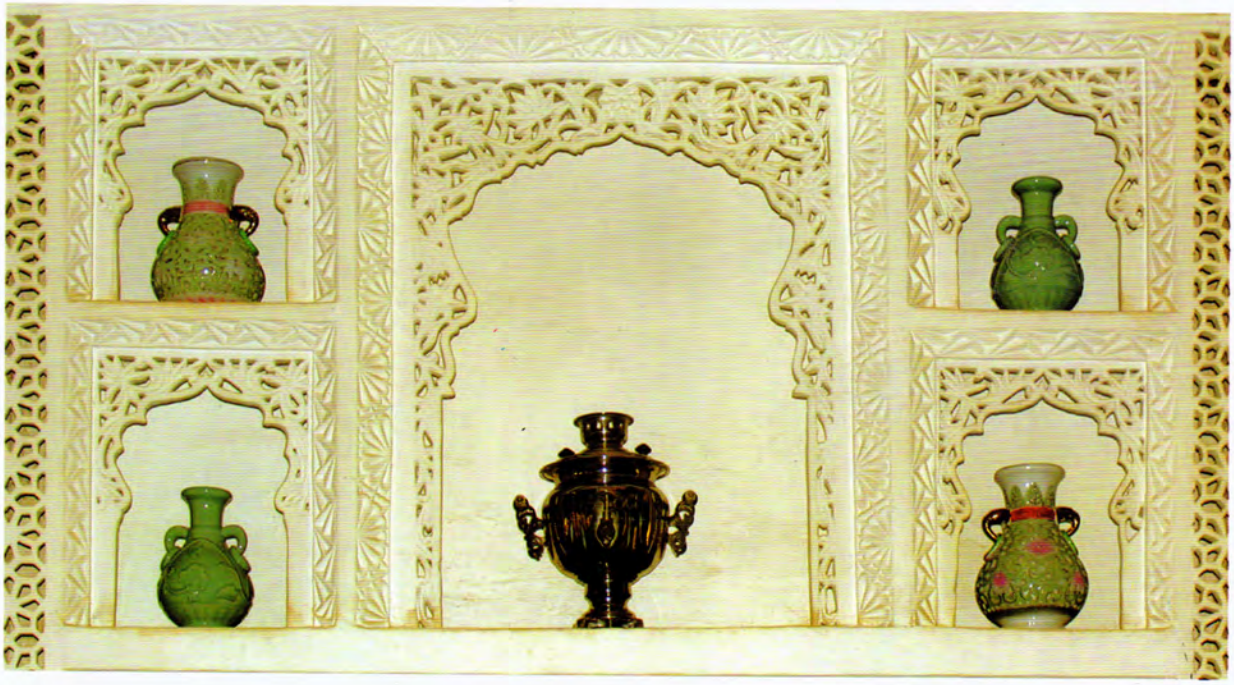














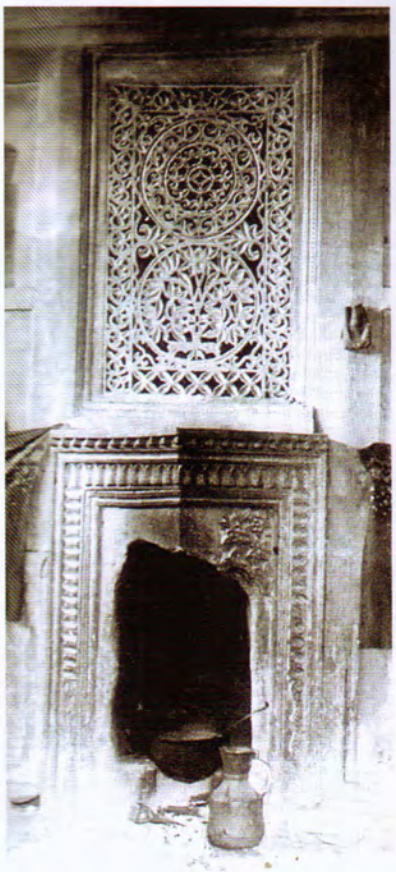


炉子和烟洞　سوڑا ۋە ئوچاق

Mantel and Stowe









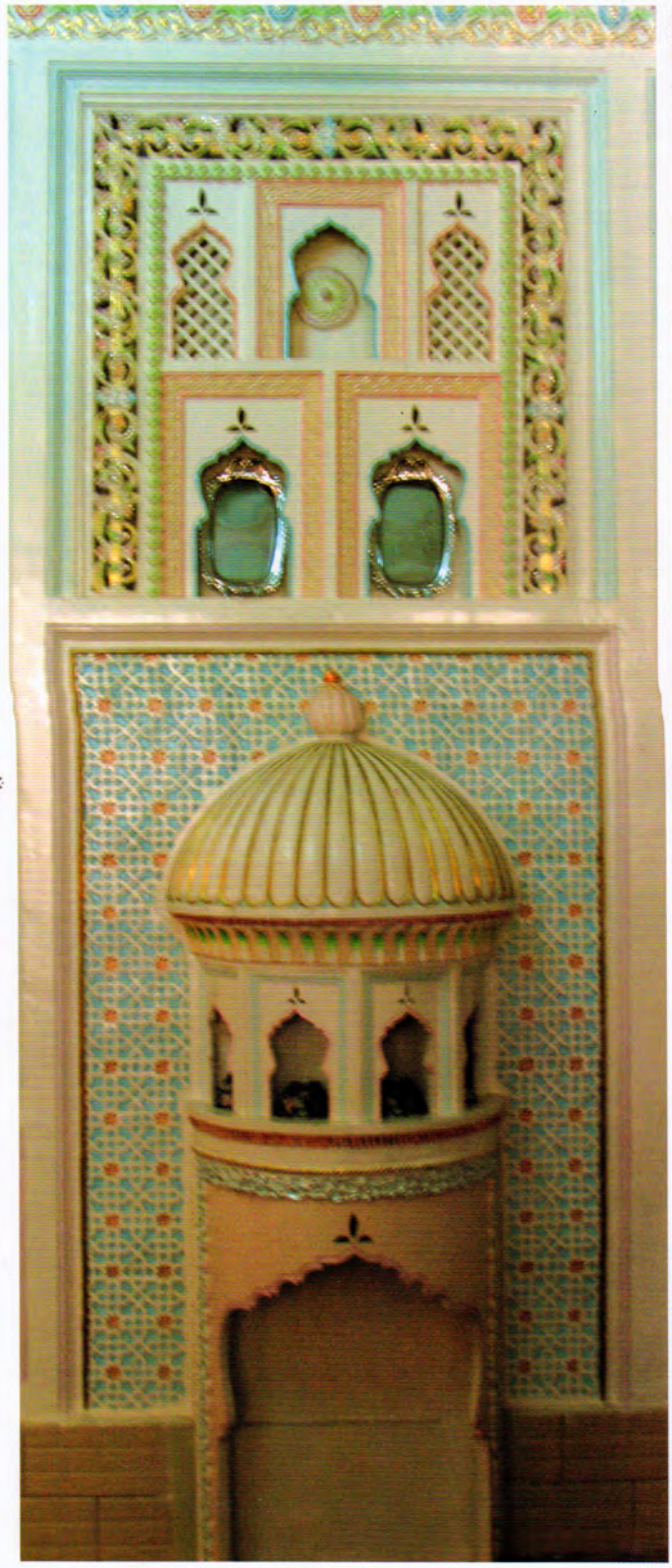




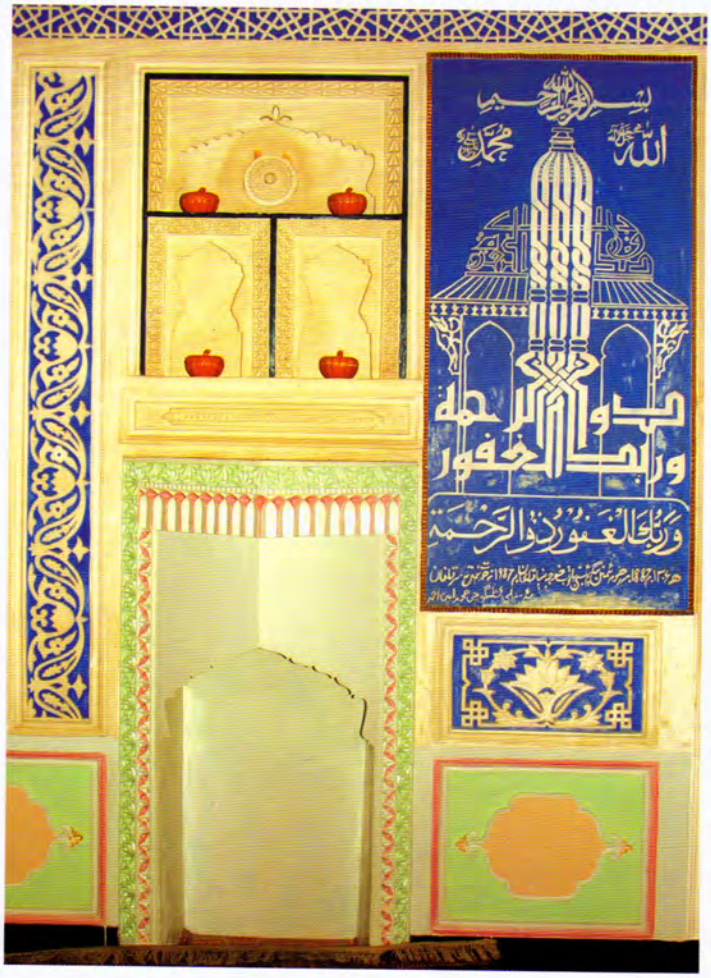




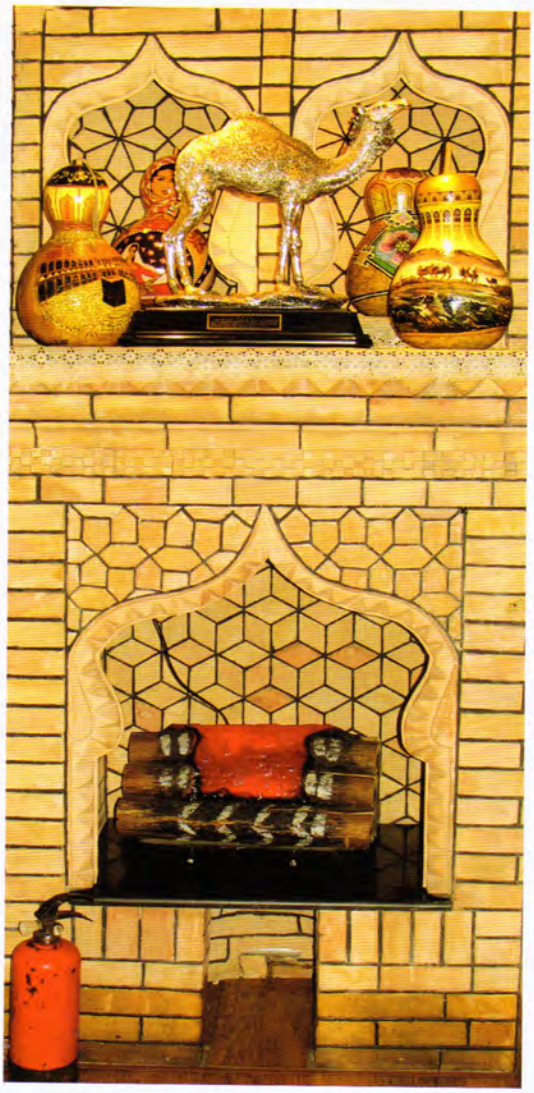




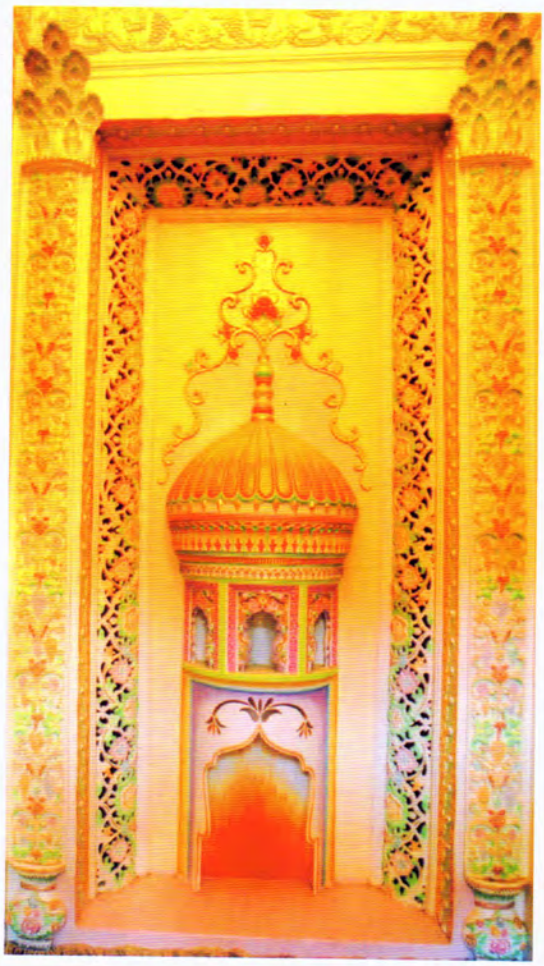


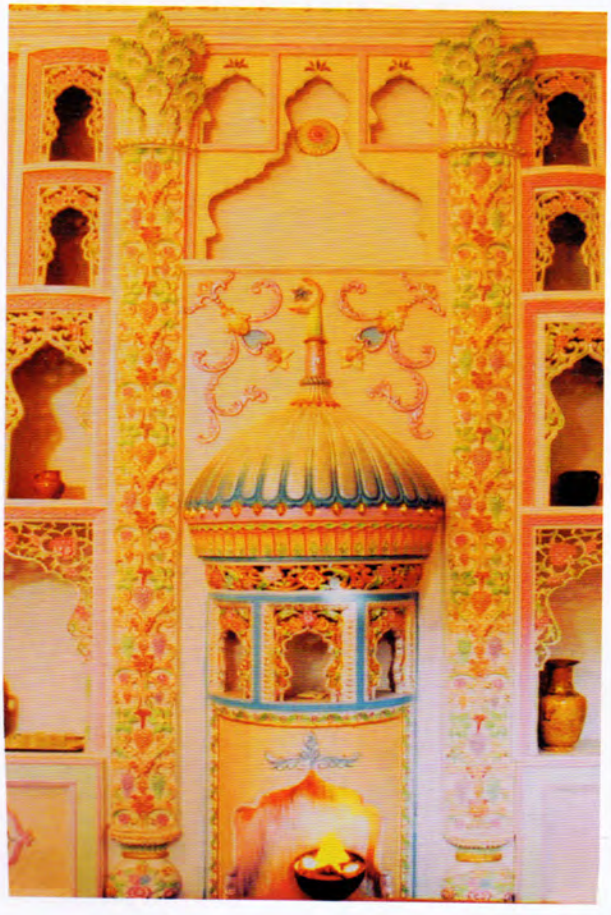

بسم الله الرحمن الرحيم
الله
محمد
وربك الغفور ذو الرحمة











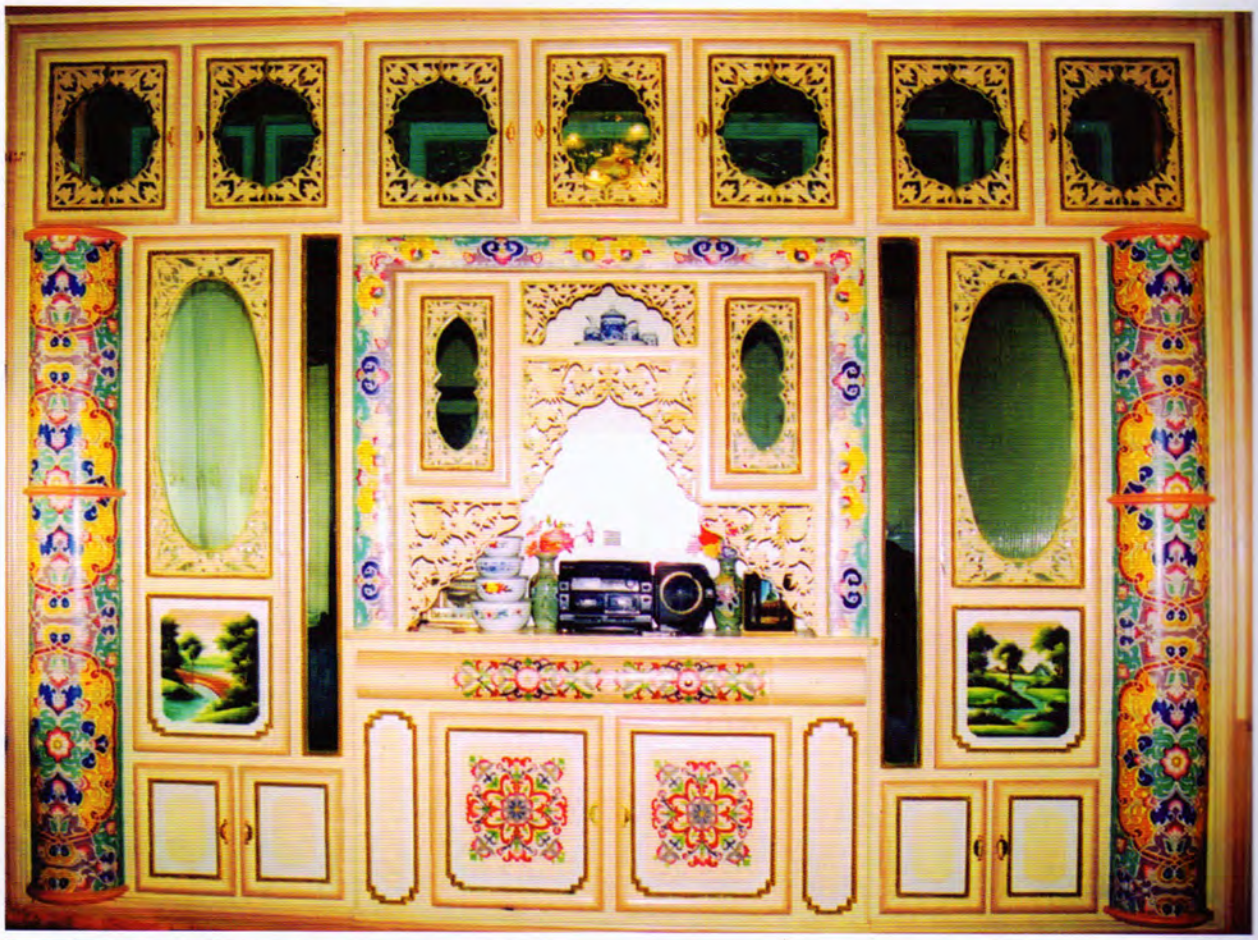


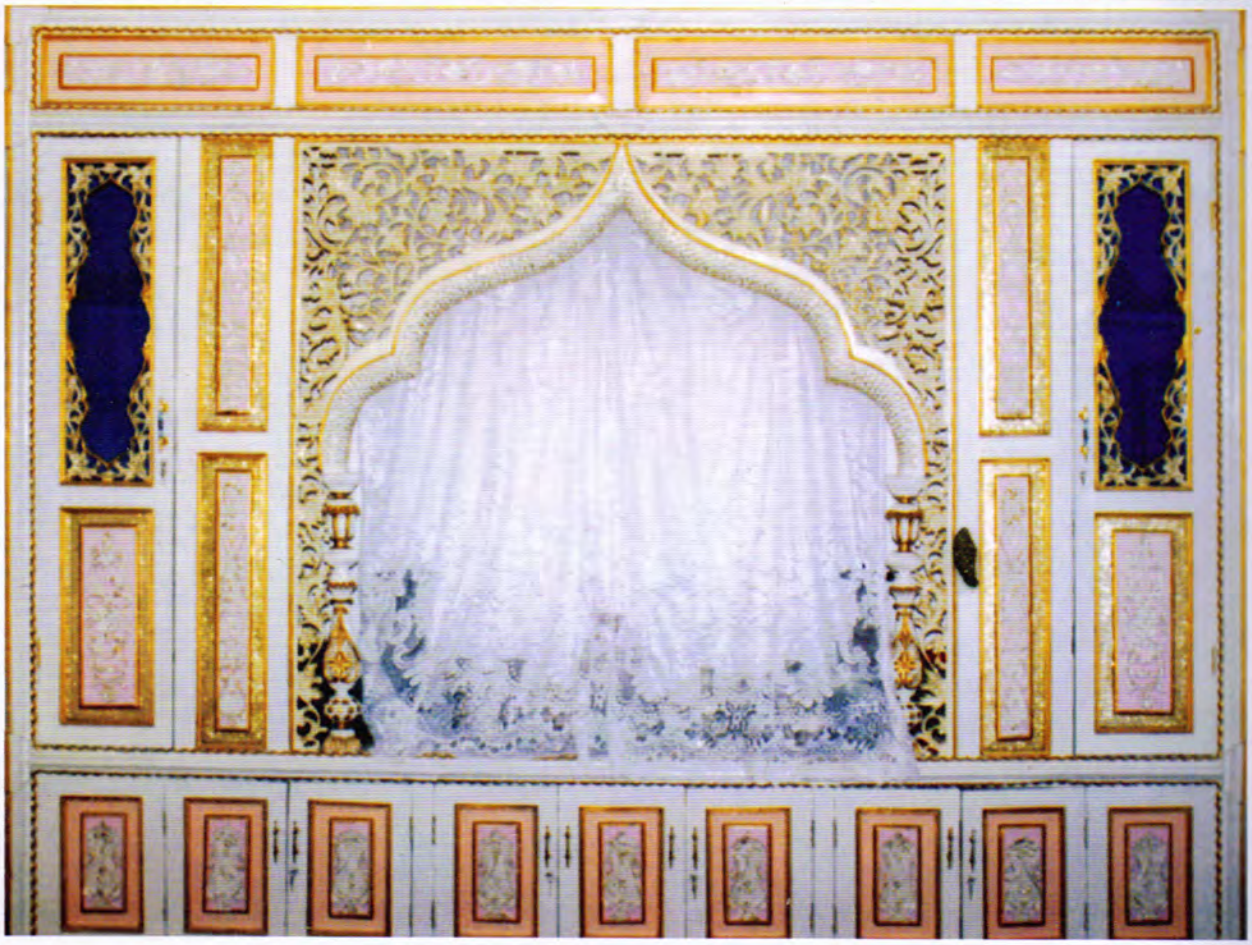


Shelf 柜子 ئىشكاپ

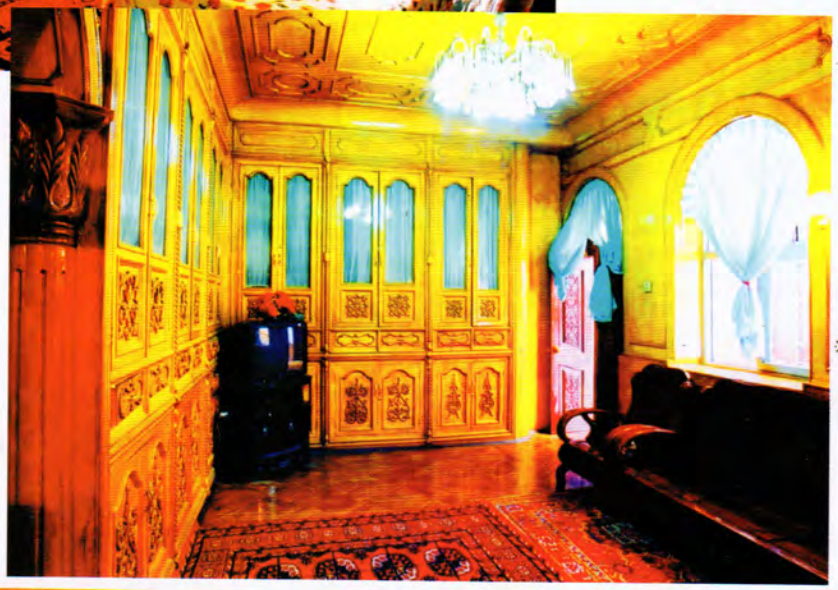


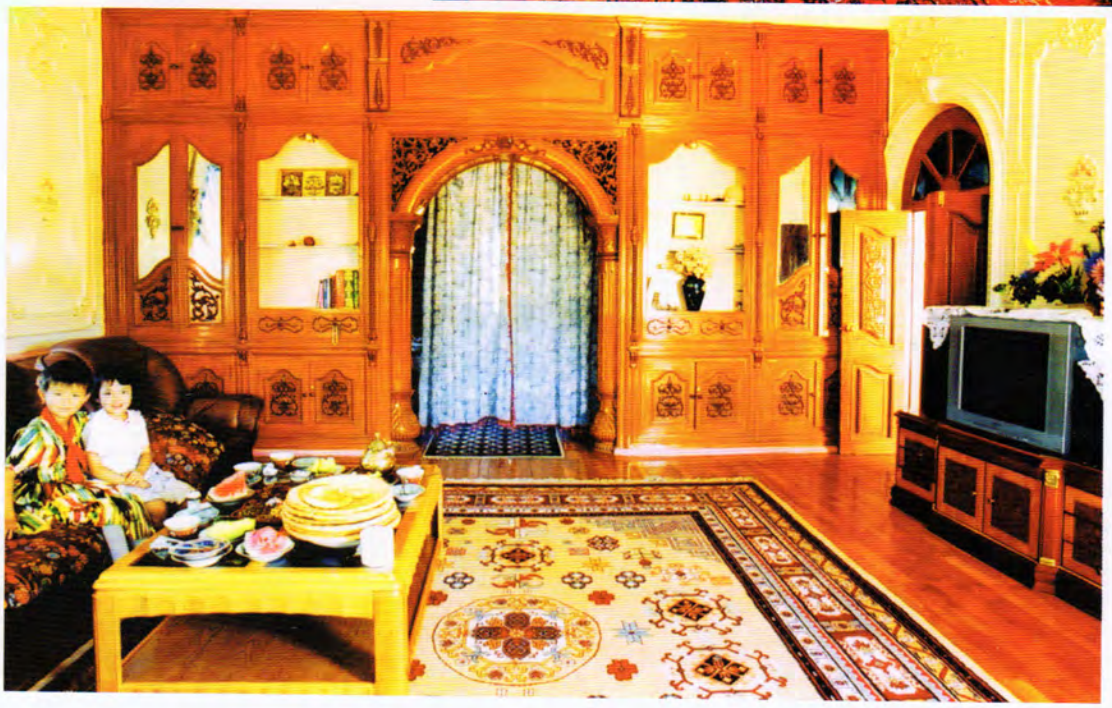












دەرۋازا، ئىشىك، دېرىزە، پەنجىرە، تۇڭلۇك

دەرۋازا ھويلىنىڭ ئىھاتە تېمىنىڭ كىرىش ئېغىزىغا ئورۇنلاشتۇرۇلىدۇ. ماتېرىيالى ياغاچ ياكى تۆمۈر قاتارلىقلار بولۇپ، ئويما ۋە سىزما نەقشلەر بىلەن زىننەتلىنىدۇ. دەرۋازىنىڭ ئىككى تەرىپىگە سۇپا ياكى ئورۇندۇقلار ياسىلىپ، ئۇستى قىسمى قىسمەن زۇنتۇك شەكلىدە يېپىلىدۇ. بىر قىسىم دەرۋازىغا بالا ئىشىك ئورۇنلاشتۇرۇلۇپ، ئادەتتە ئادەملەر كىرگەندە شۇ ئىشىك ئېچىلىدۇ. دەرۋازا ھەجمى چوڭ نەرسىلەرنى ئېلىپ كىرگەندە ئىشلىتىلىدۇ.

ئۆيلەرنىڭ ئالدى تەرىپىگە دېرىزە ئورنىتىلىدۇ، ئارقا ياكى يان تەرىپىگە پىرامىك ئورنىتىلىدۇ. بۇنداق ئورۇنلاشتۇرۇش يورۇقلۇق ئېھتىياجى ۋە ھاۋا ئۆتۈشۈش تەلىپىگە ئۇيغۇن بولۇشنى مەقسەت قىلىدۇ.

پەنجىرە ئىلگىرى دېرىزە ئورنىدا ئىشلىتىلگەن، ھازىر پەنجىرە ئىچىگە دېرىزە ئورۇنلاشتۇرۇلىدۇ. پەنجىرە پۈختا، كۆركەم ياسىلىپ، ئۆيگە ھۆسن قوشۇشتىن باشقا بىخەتەرلىك قۇرۇلمىسىنىڭ رولىنى ئويناپىدۇ.

تۇڭلۇك ئادەتتە تورۇسقا ئورۇنلاشتۇرۇلۇپ، بەزىلىرى ئۆگزىدىن سەل كۆتۈرۈلۈپ ياسىلىدۇ. بەزىلىرى ئۆگزە بىلەن تەكشى بولىدۇ. يورۇقلۇق چۈشۈرۈش ۋە ھاۋا ئۆتۈشتۈرۈش رولىنى ئويناپىدۇ.

院门、屋门、窗户、雕花窗格、天窗

院门是安置在一个住宅外墙之上供人们出入的通道。其材质一般多用木材或者金属材料，对此人们常用雕刻和绘制的装饰方式进行相应的美化。在一些地方院门两侧要设计长条形的板凳或座椅，以提供人们谈天说地的休息场所。窗户在新疆一般都安排在朝南的墙面之上，后墙或者侧面墙上大都设计工艺精美的雕花窗格。雕花窗格一般制作的非常美观而且结实。其除了给房屋提供美化的同时，还起到一种安全保障的作用。天窗大都设计在天花板之上，有些直接在顶棚上留下一个洞口作为天窗使用；也有的则高出顶棚，形成一种天棚，既能采光又能遮风遮雨。

Gate, Door, Window, Lattice and Dormer

The gate is built at the entrance to the yard. Its material is wood or metal decorated with certain heraldry. On the either side of the gate patios or benches were installed. And they are covered partly or wholly like the door – eave. On some gates a small door is installed for people to enter and exit. The gate is opened when something big is needed to enter or exit. The window is built in the front of the houses. On the back and side of the house a piramik (a kind of small window) is built. And the purpose is to have enough light and fresh air. The lattice was used as a window. Now inside the frame of the lattice a window is installed. It is built firmly with certain beauty and it not only adds beauty to the room but also secure the house. The dormer is put on the ceiling, some are a little above the roof and some are as high as the roof surface. It is mainly for getting sunlight and fresh air.

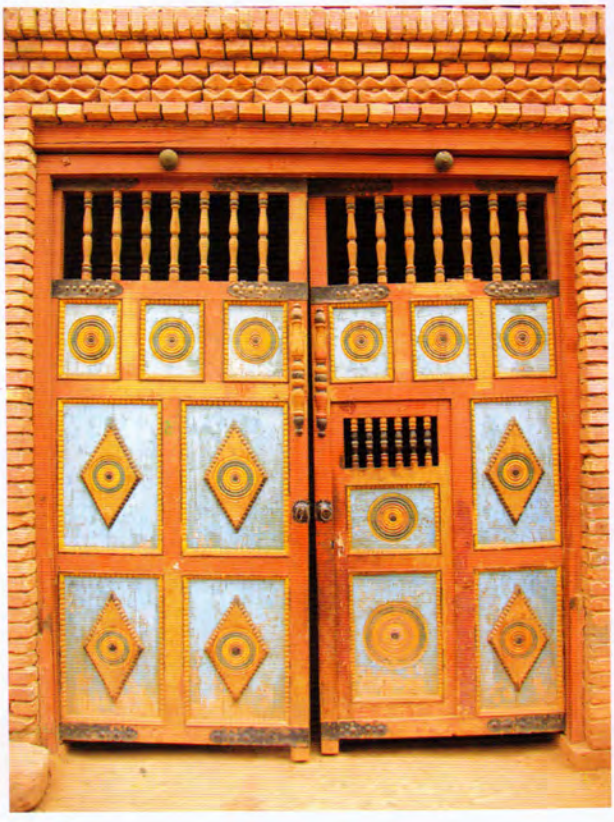


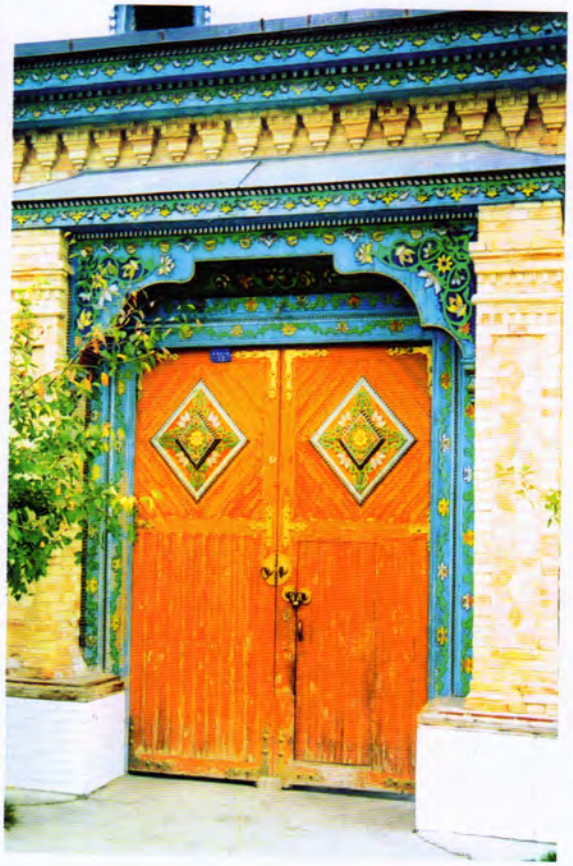
Gate 院门 دەرۋازا







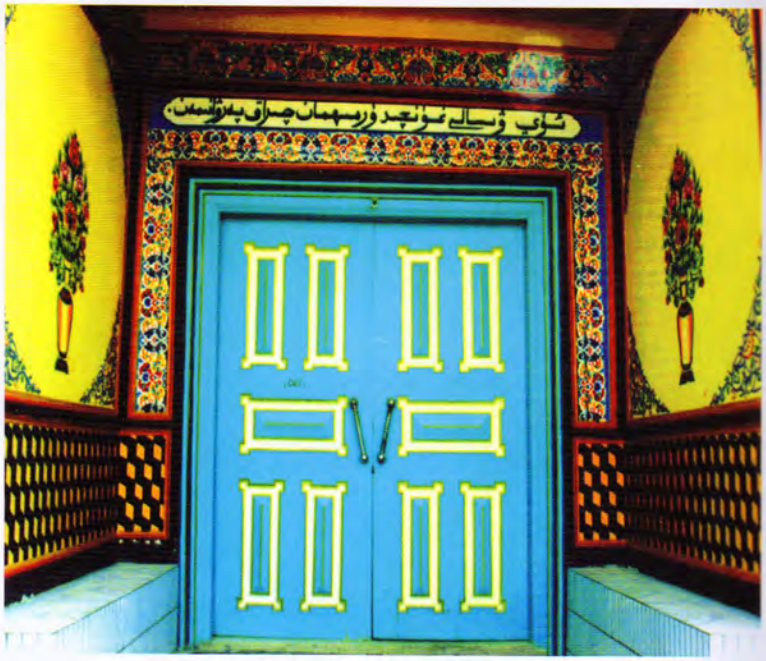




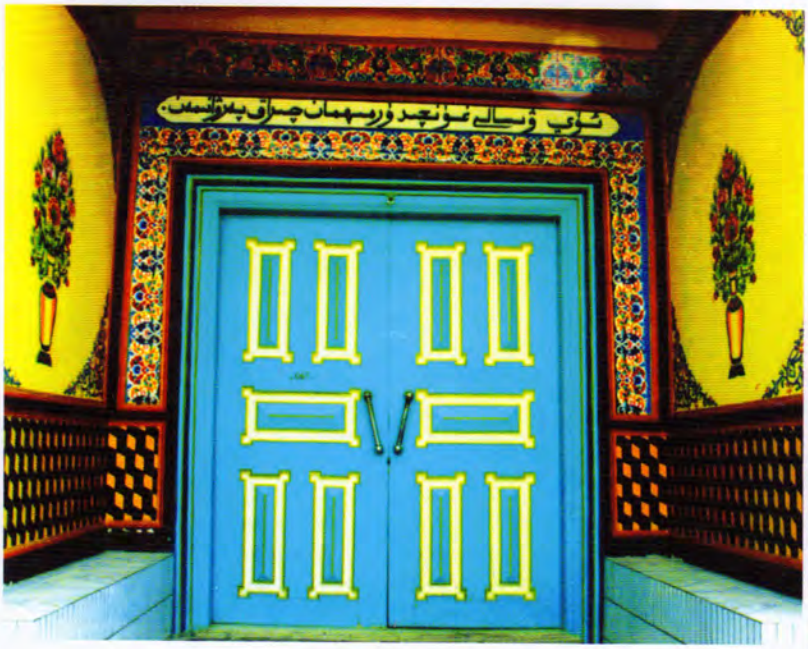


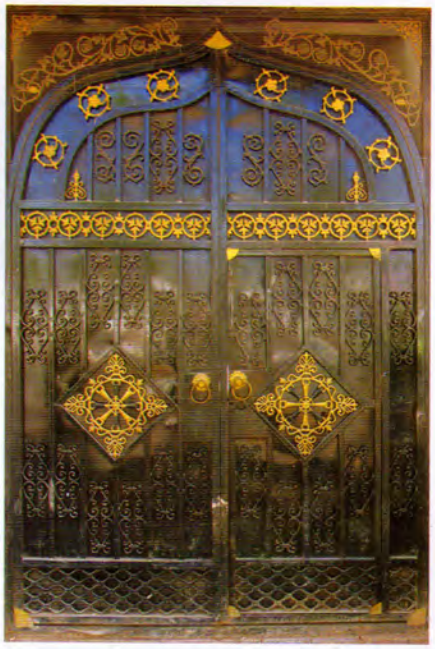














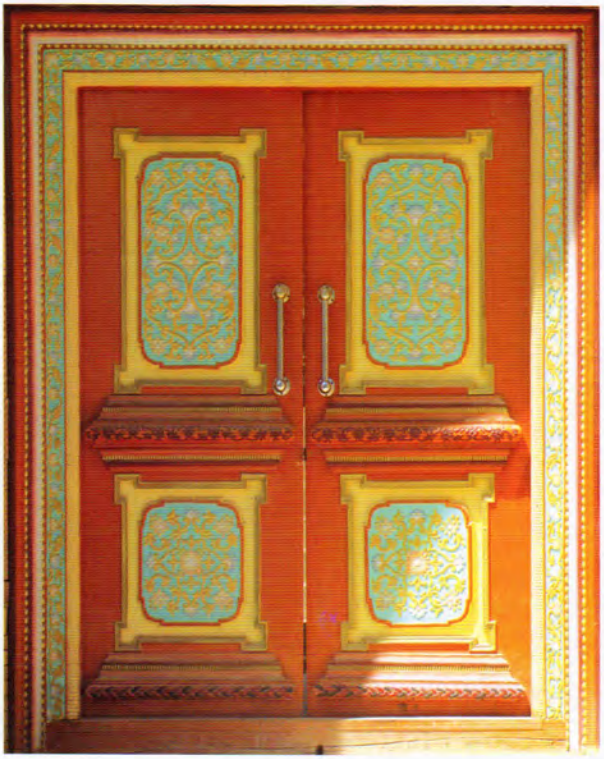






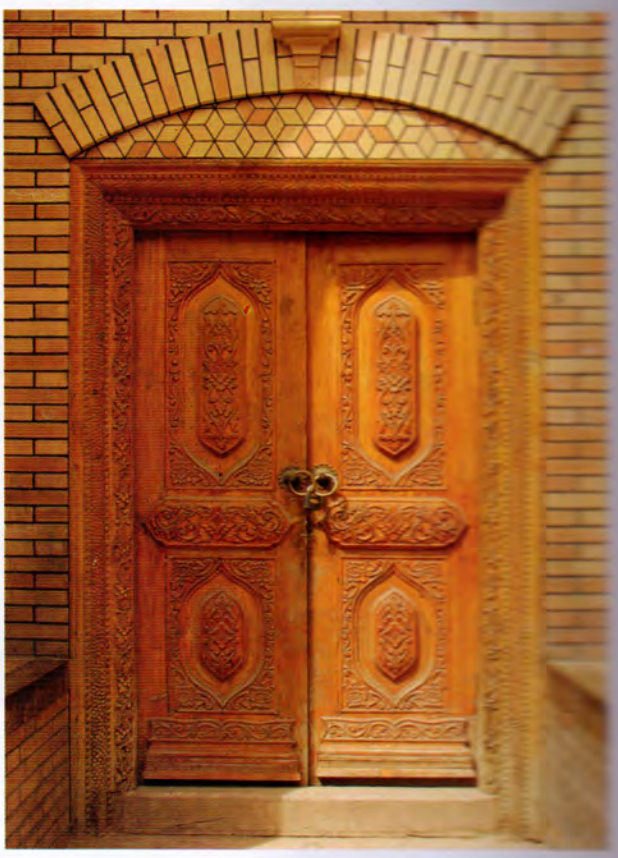
























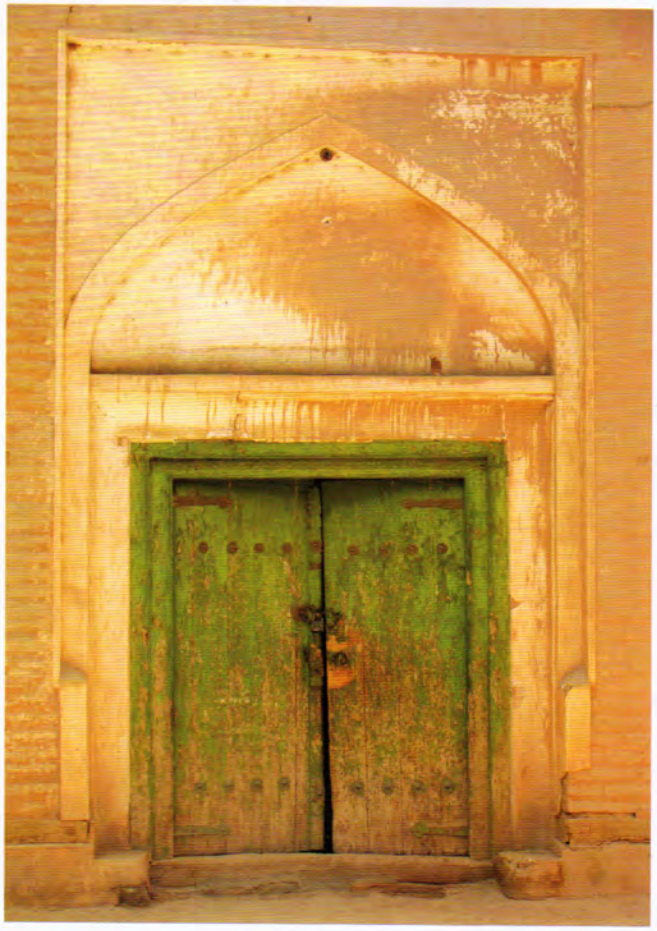








Door 屋门 ئىشىك









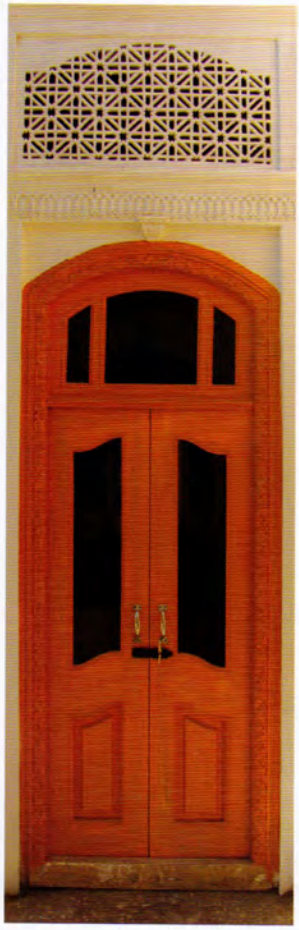








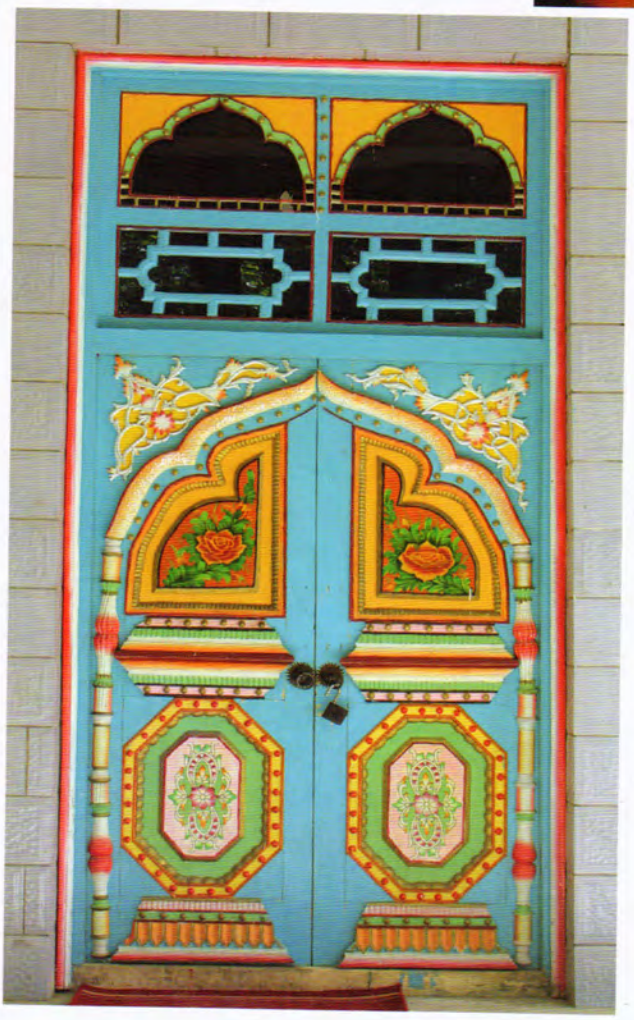










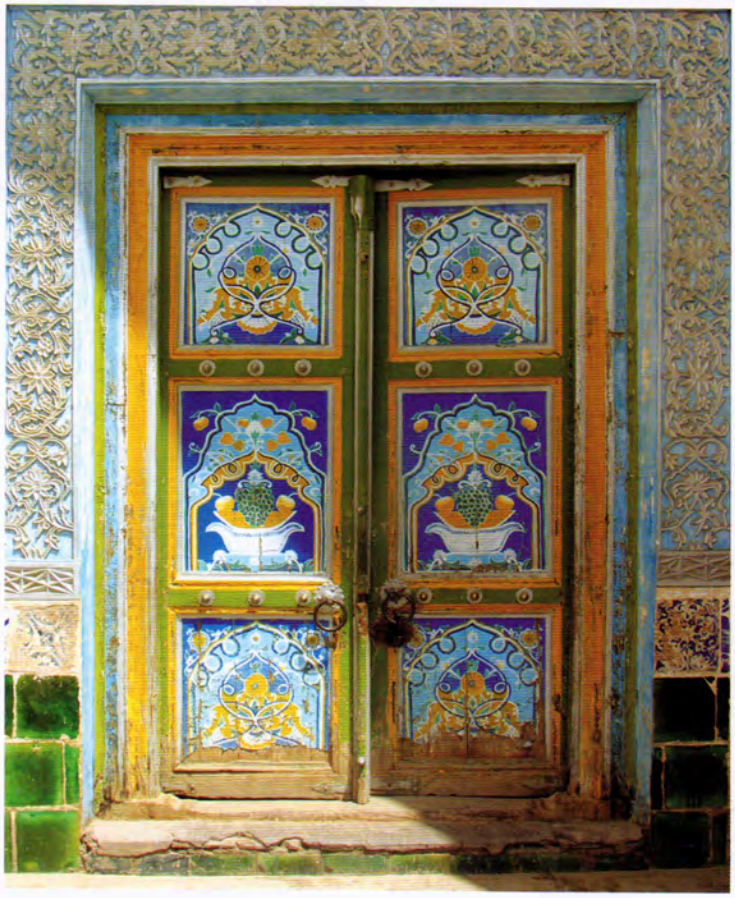




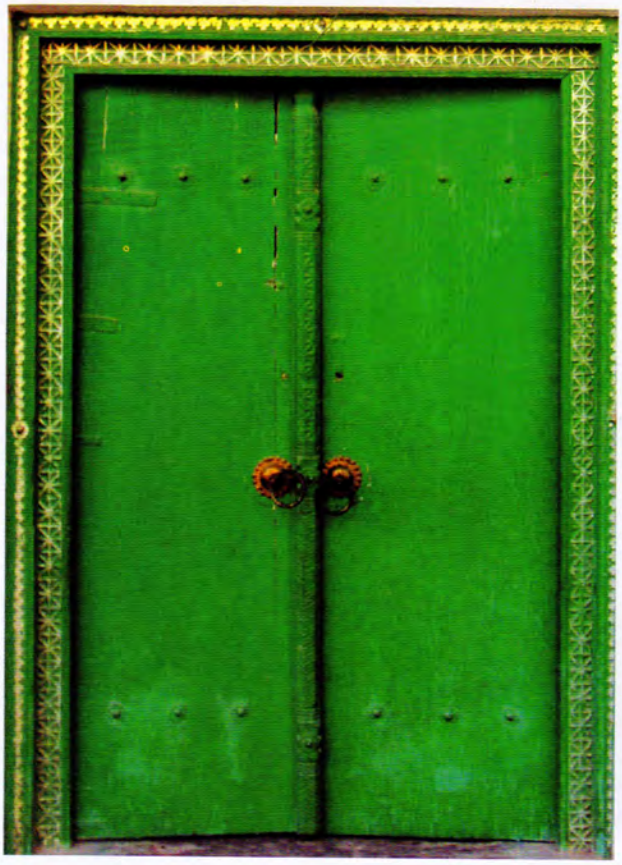


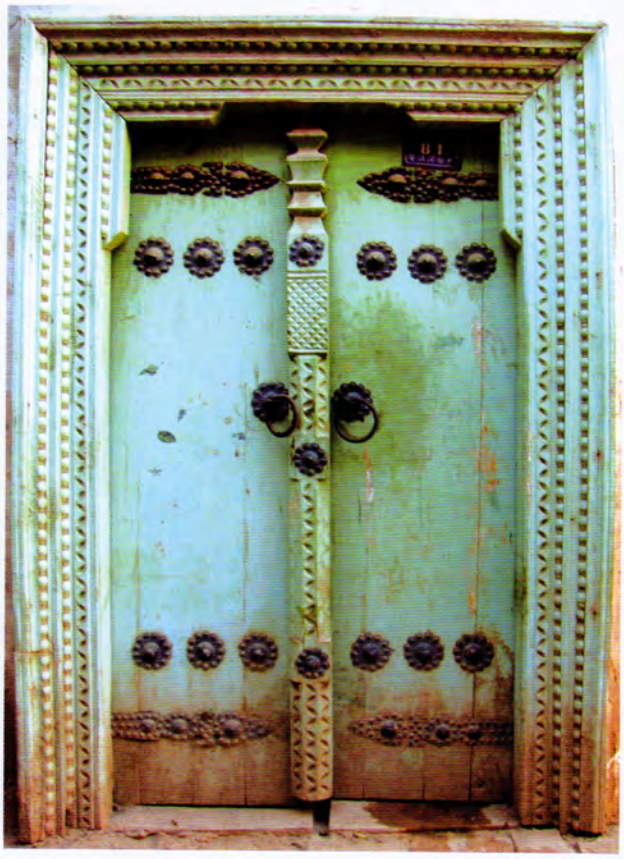


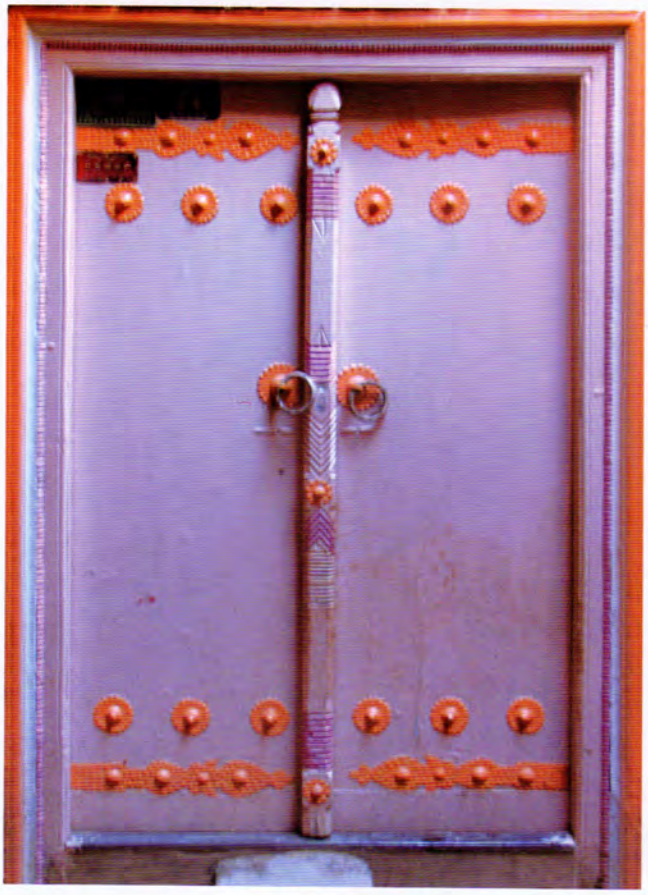






















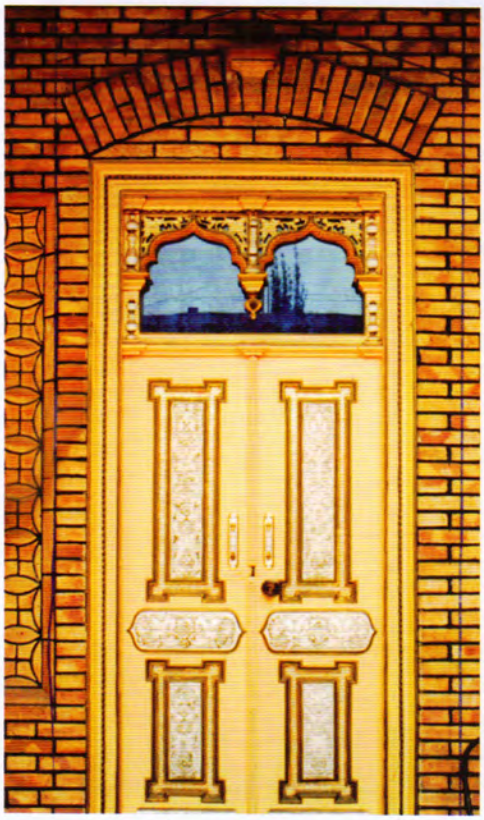




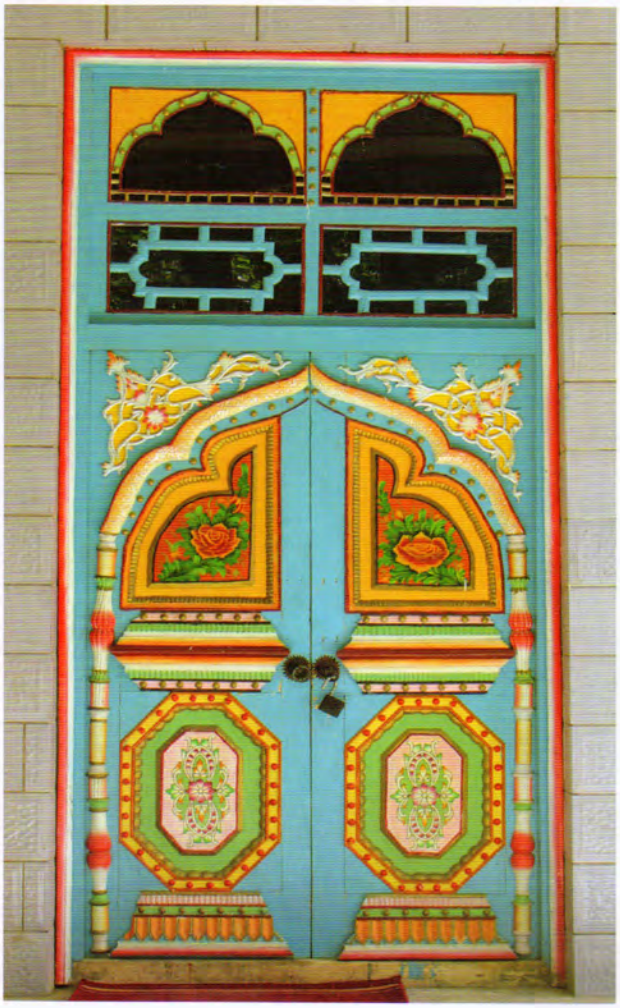






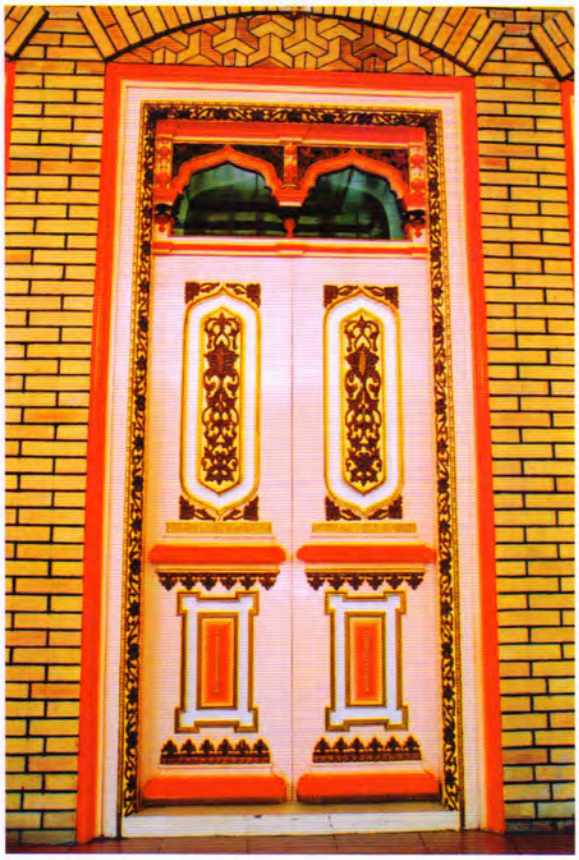


















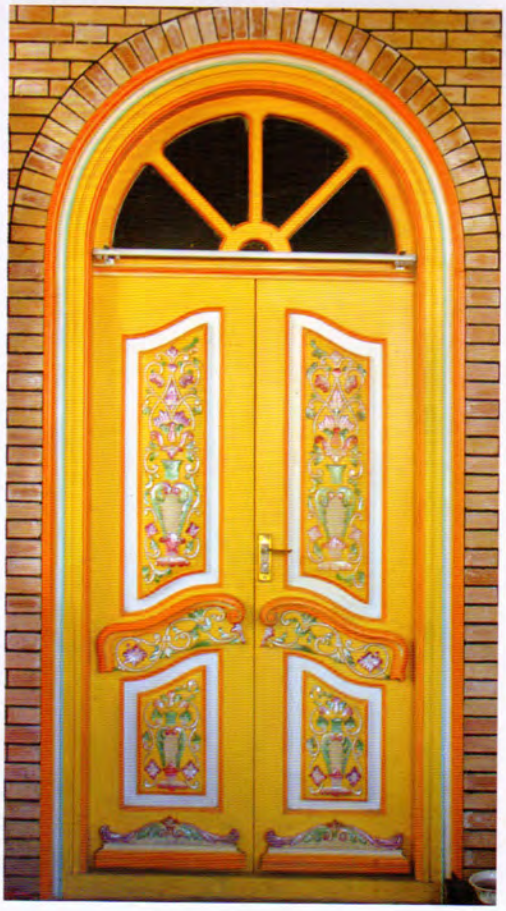


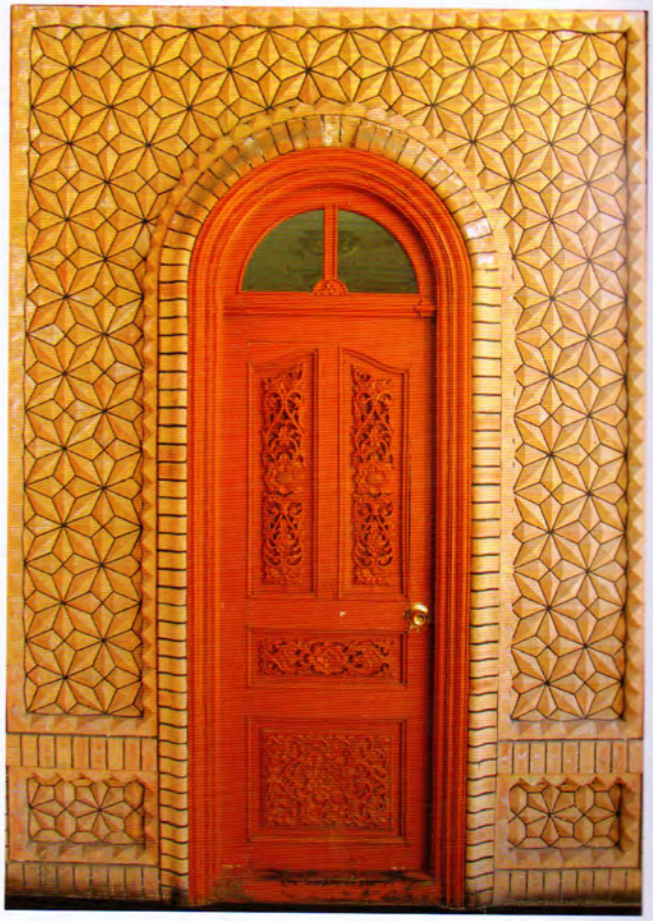










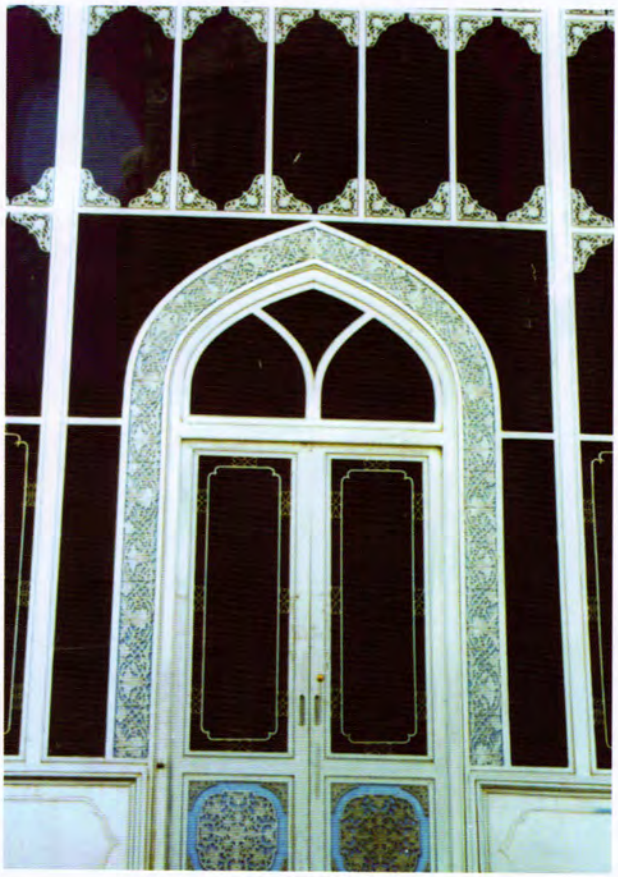


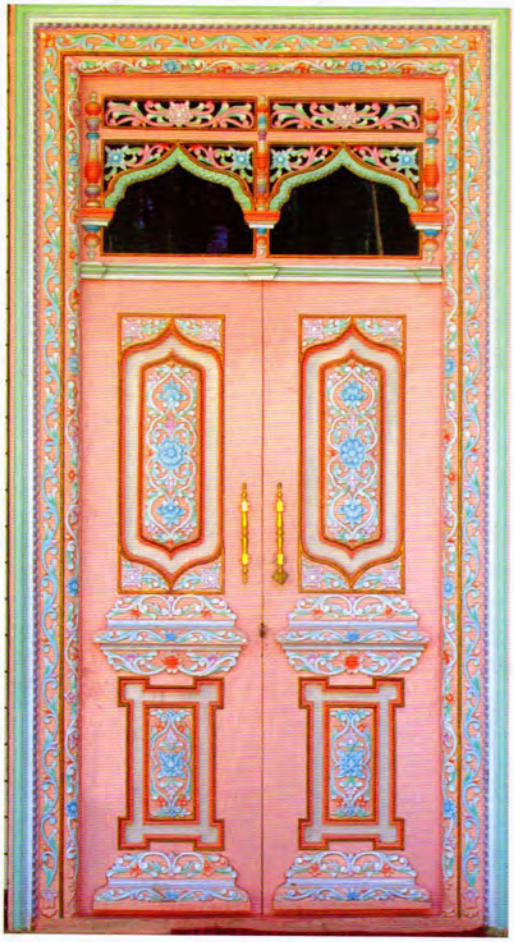

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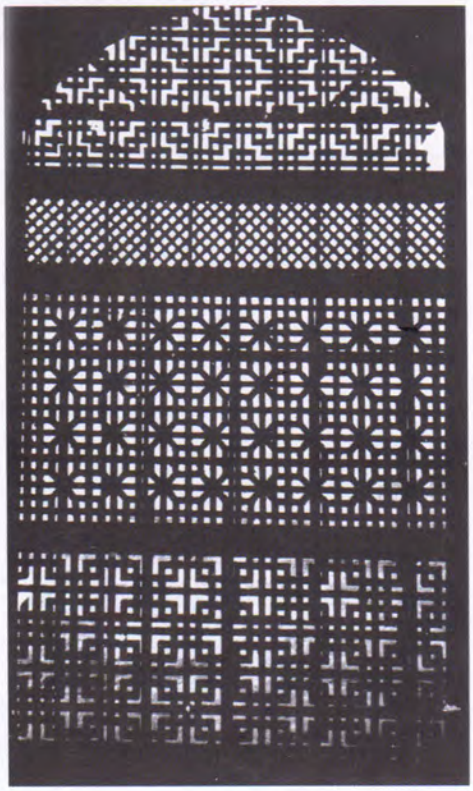


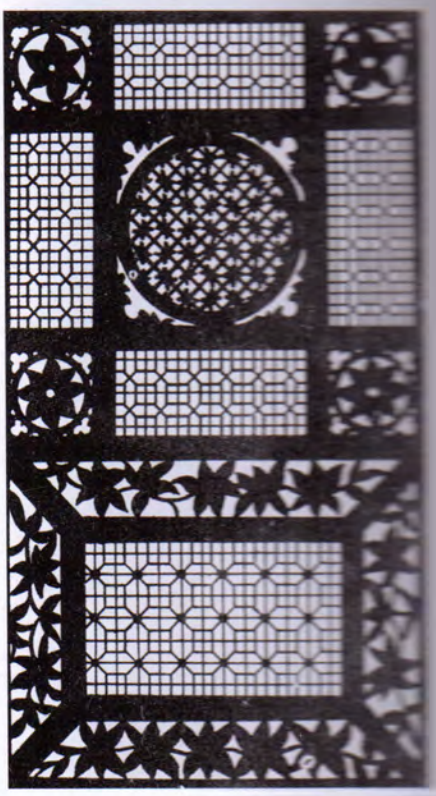


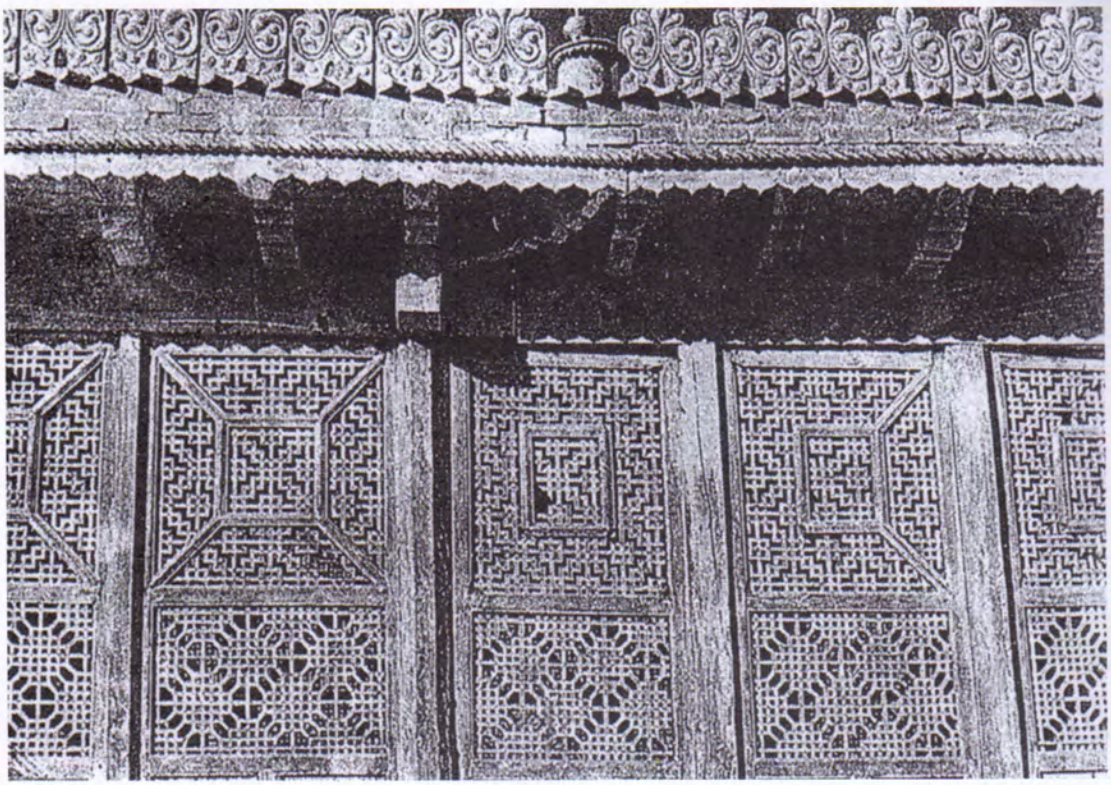


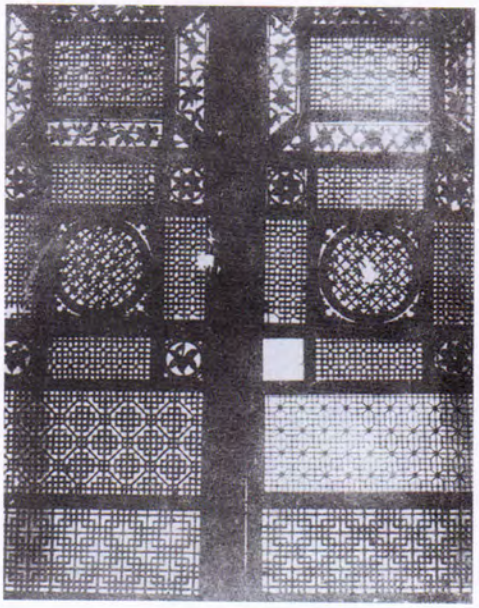


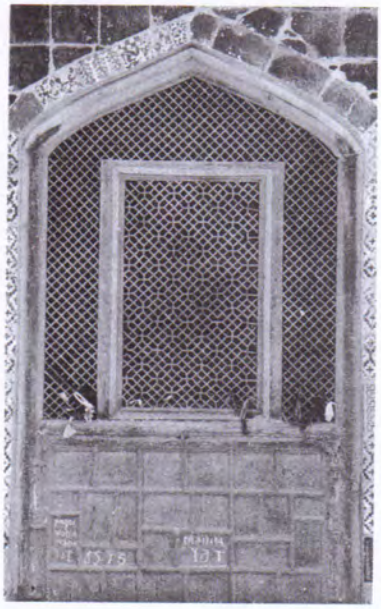
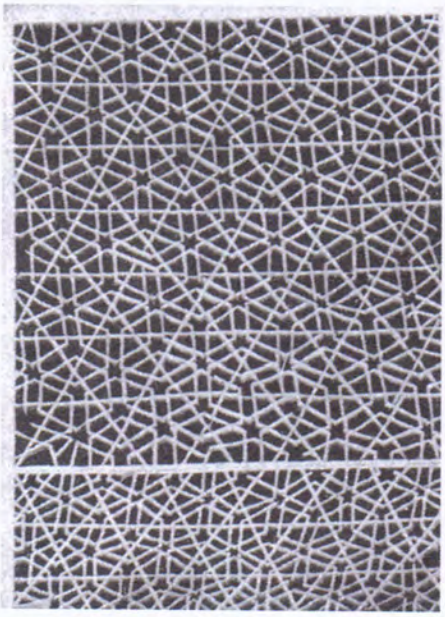
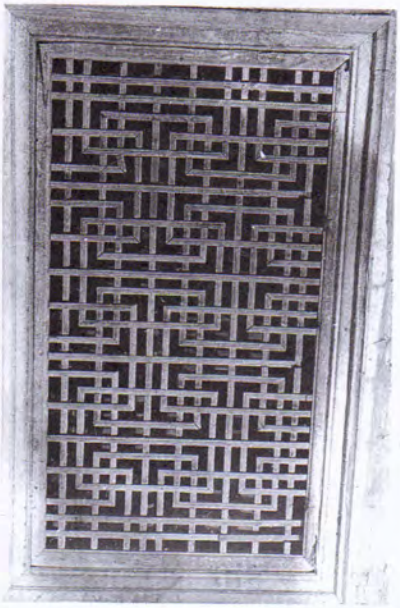
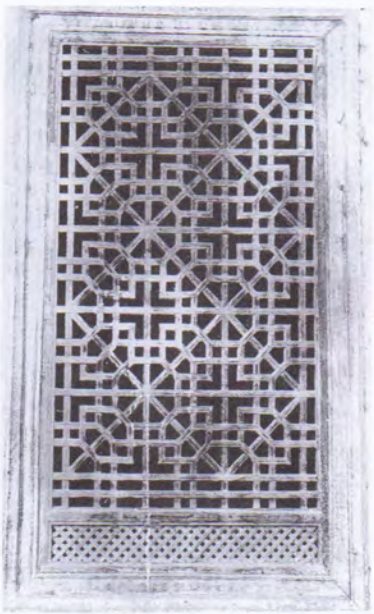
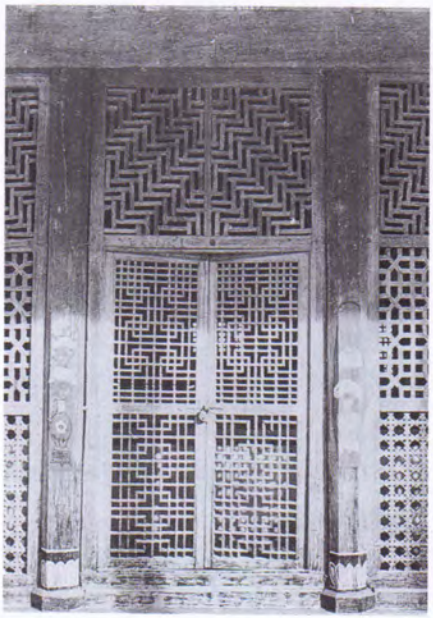
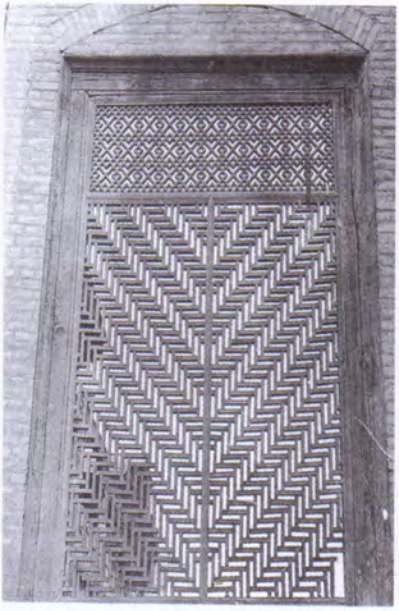
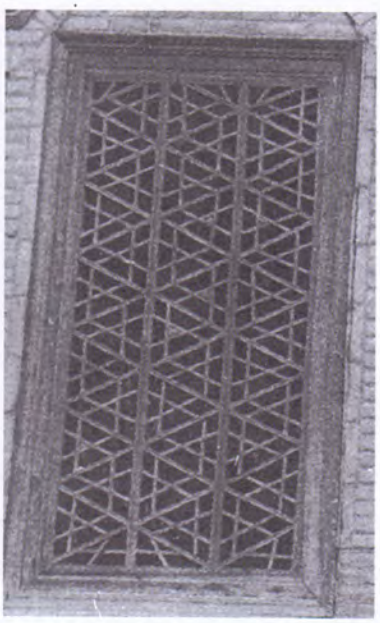
Lattice 雕花窗格 پەنجرە

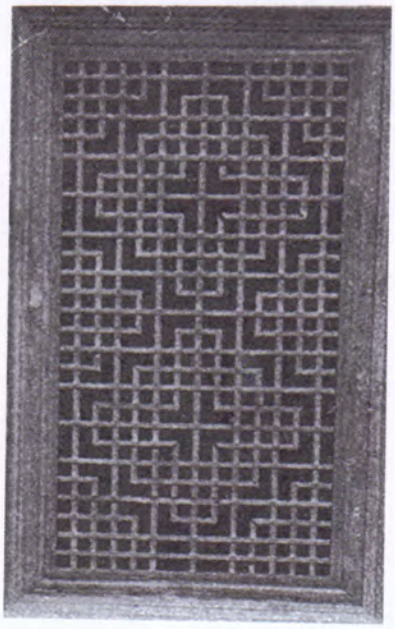


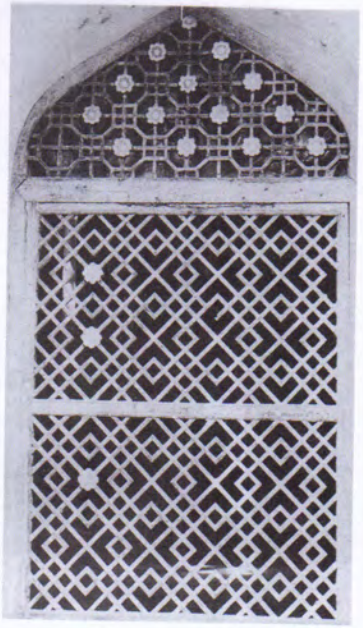


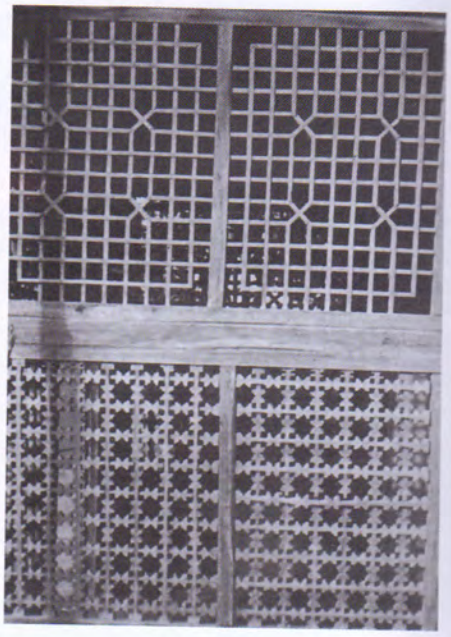


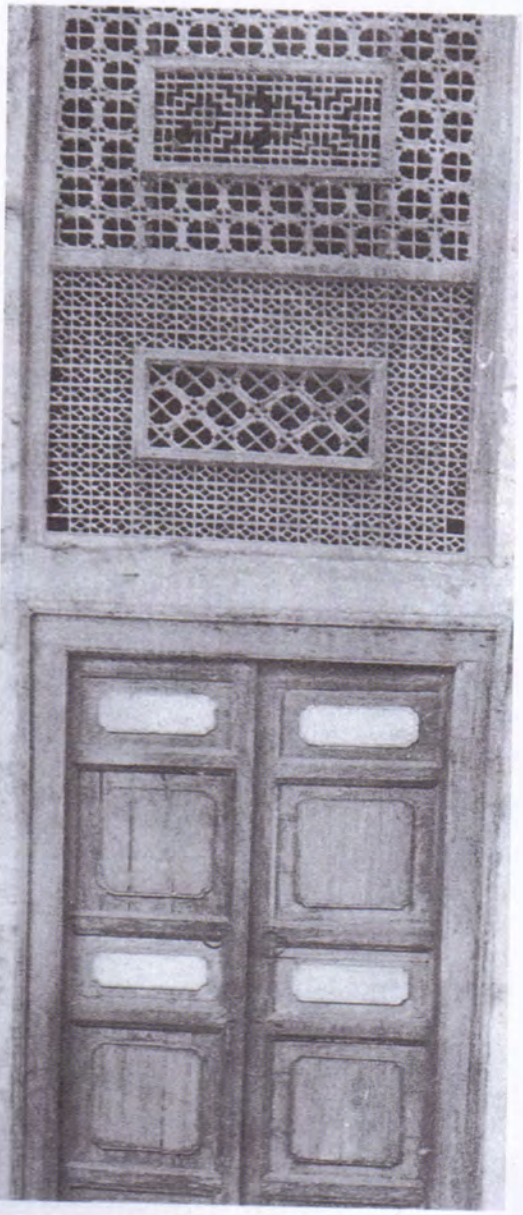


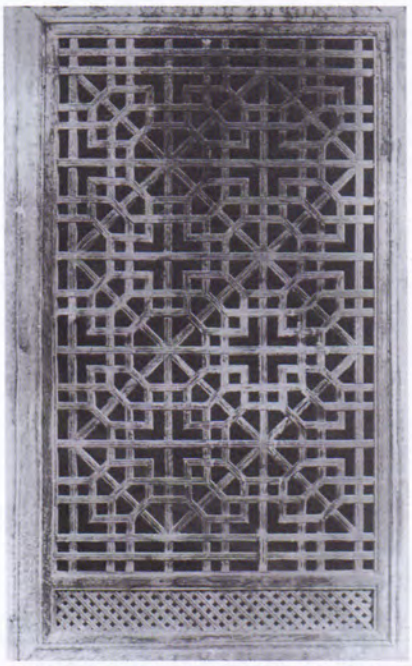


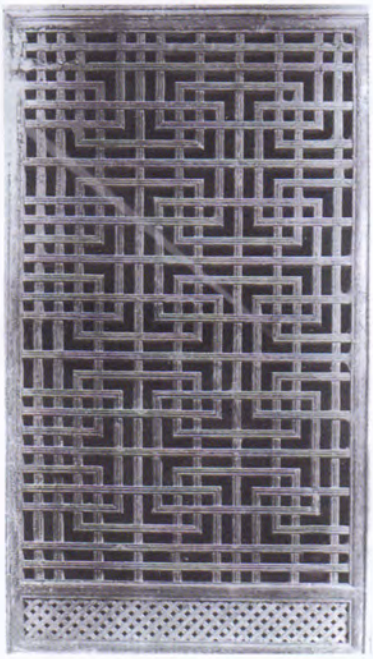


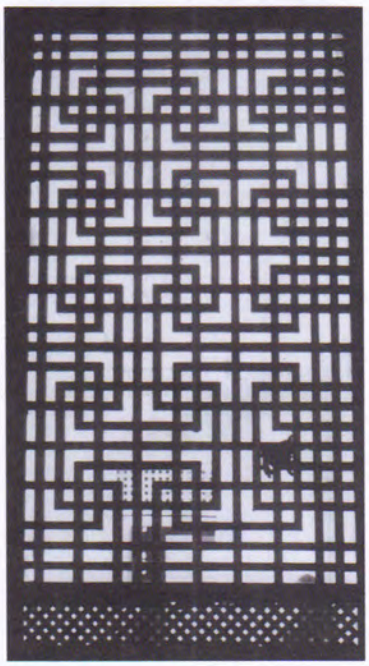




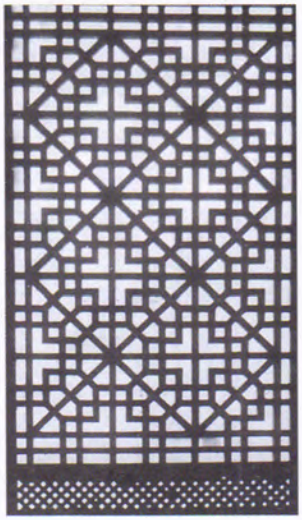


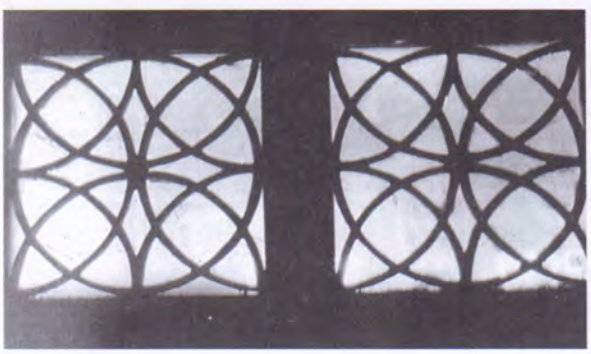




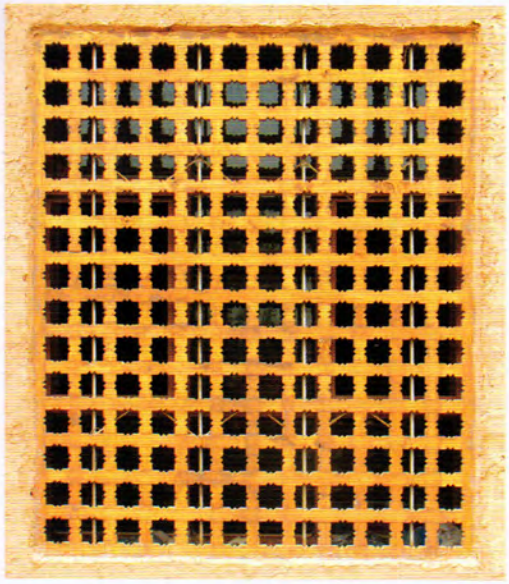


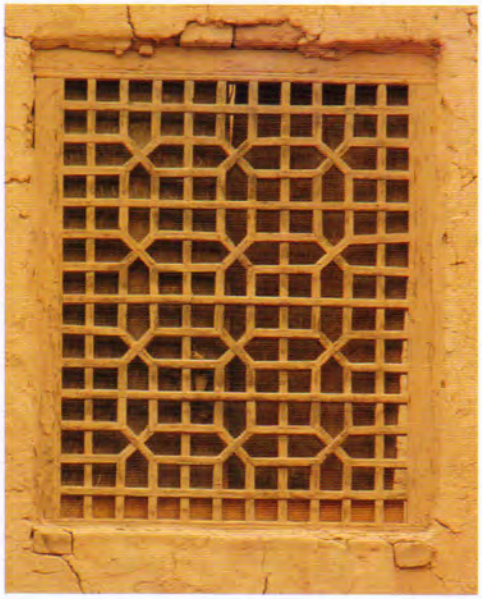


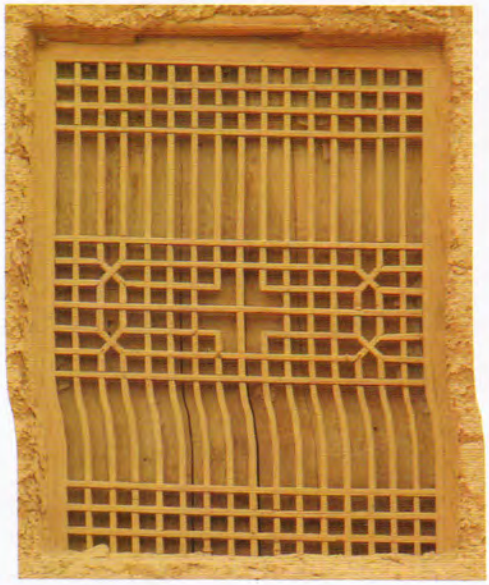
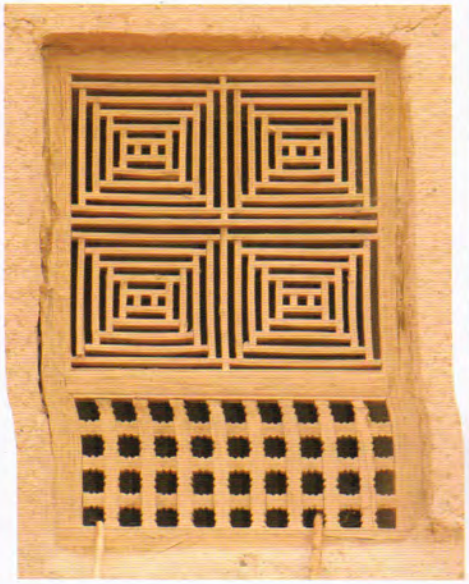






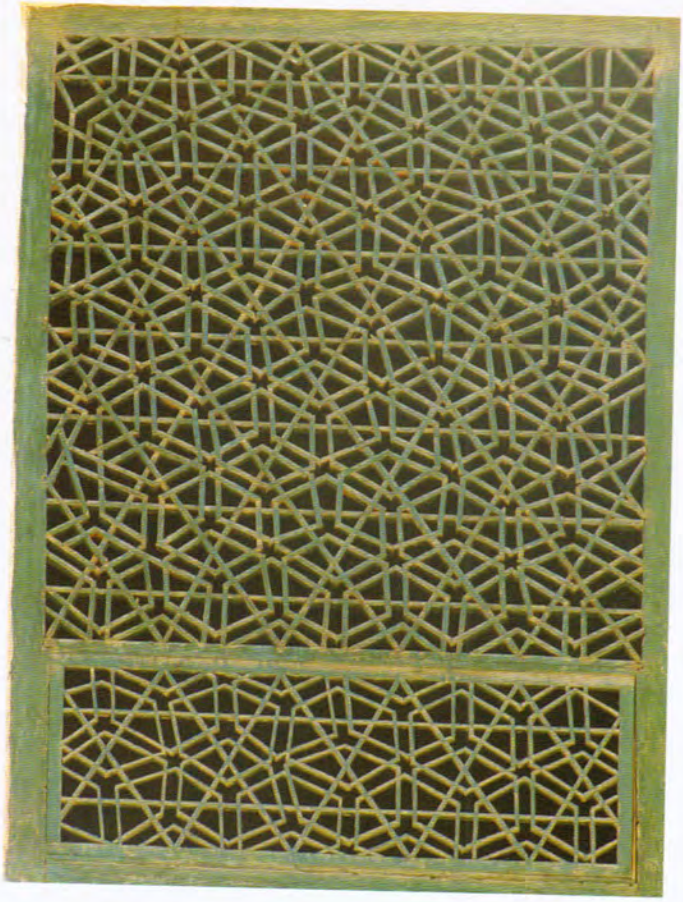


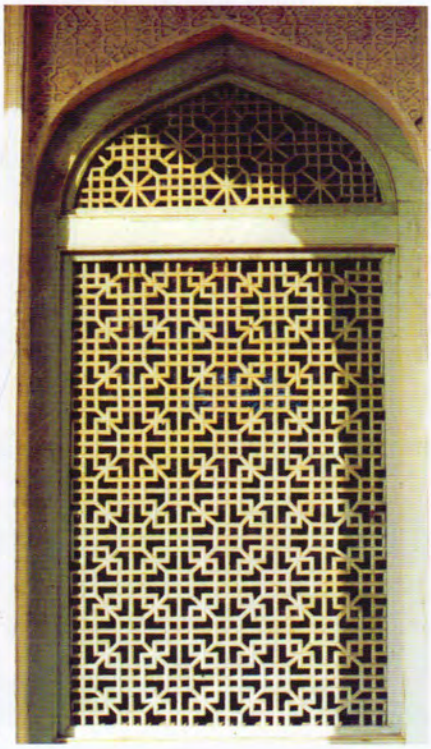
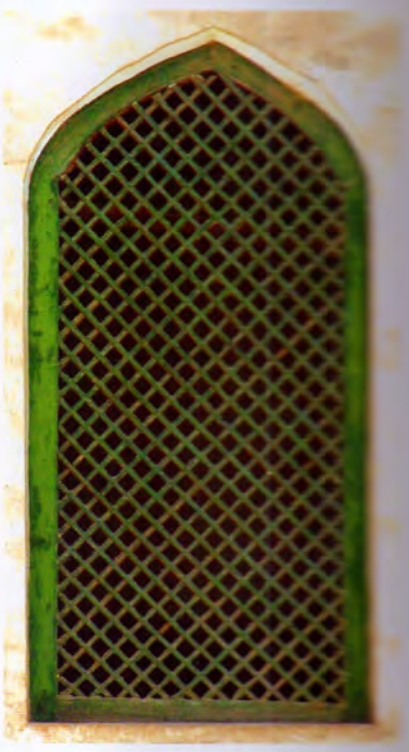
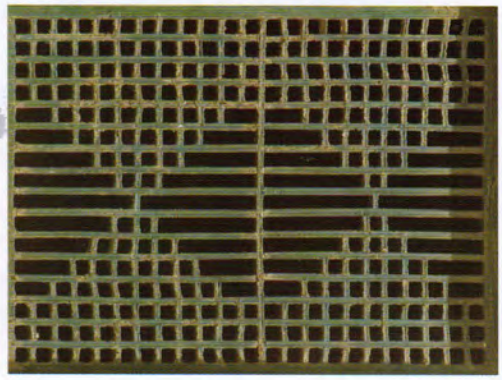
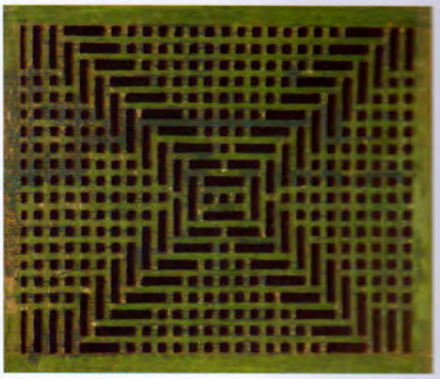
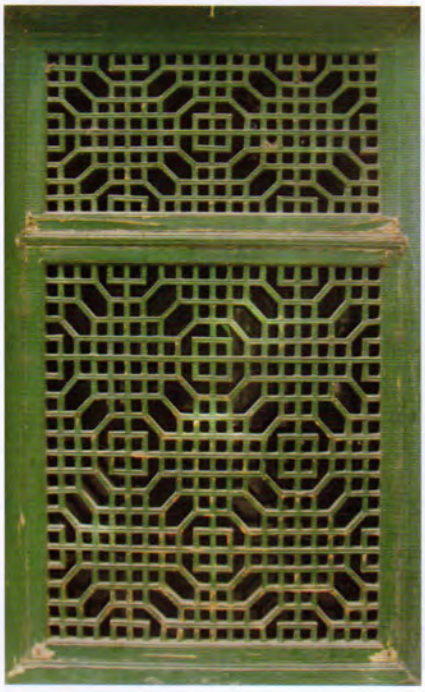
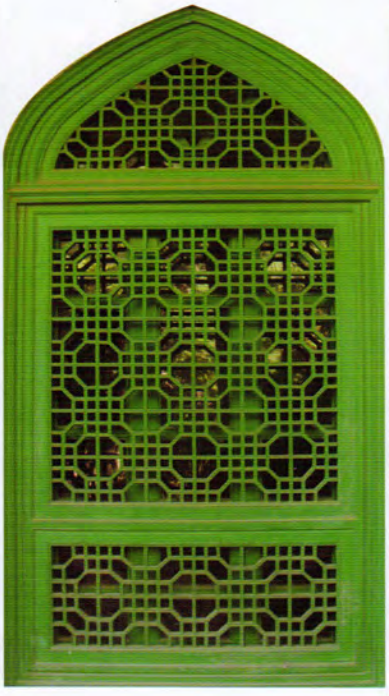
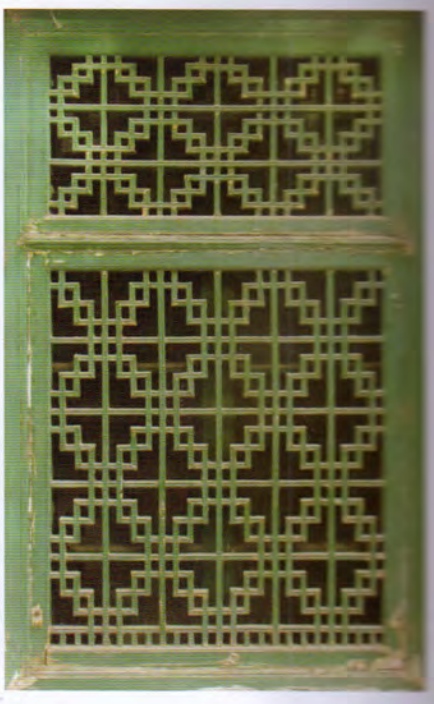




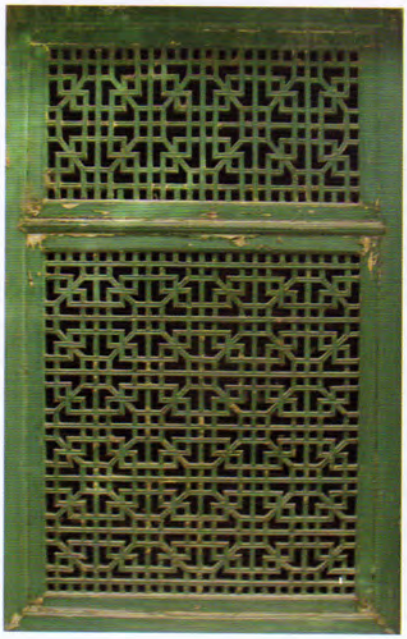
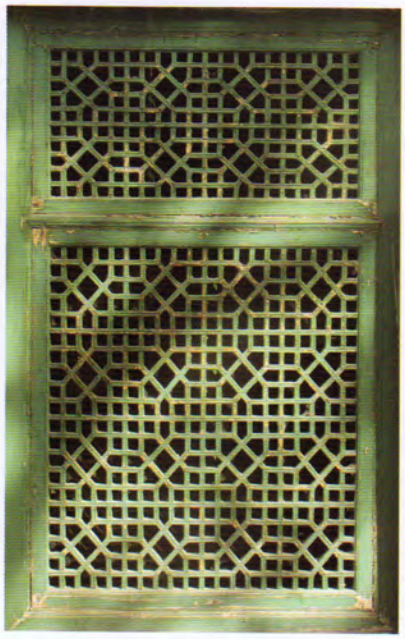
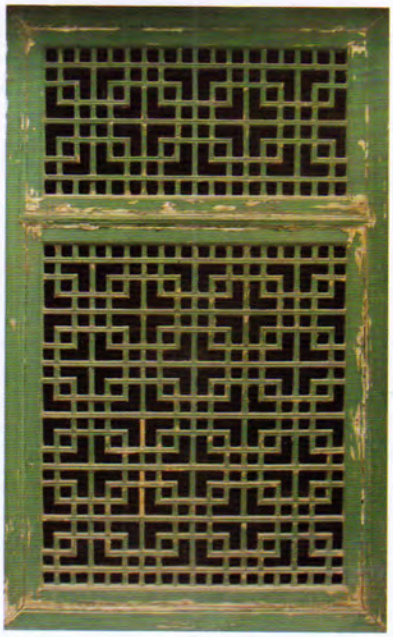
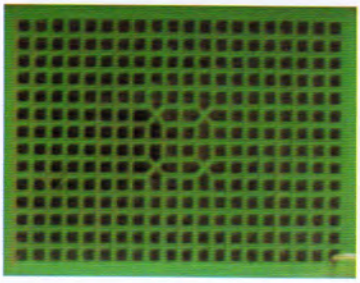
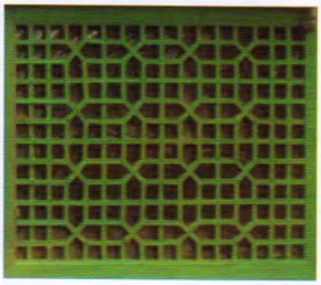






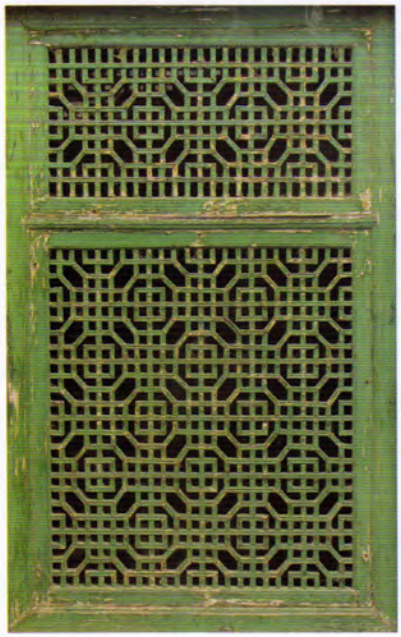
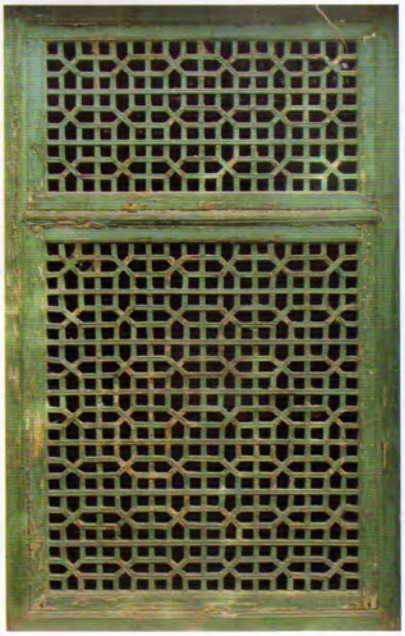
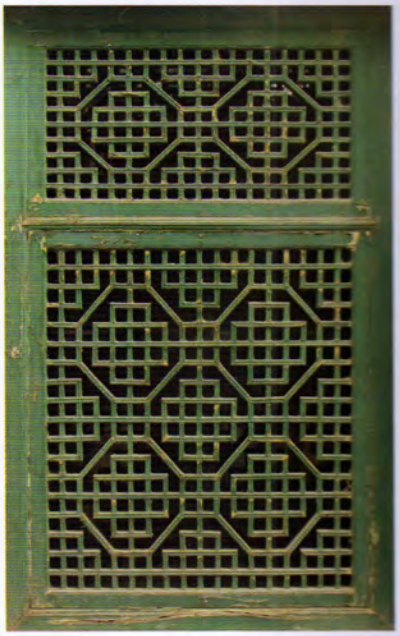
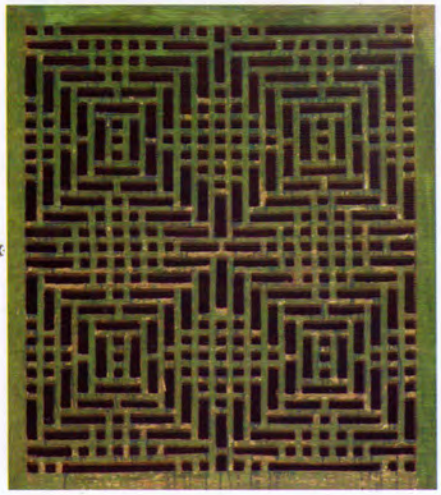
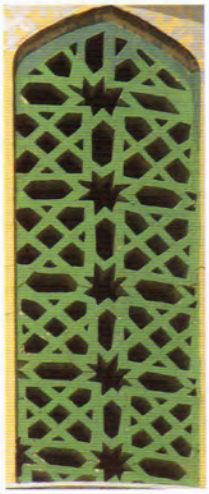
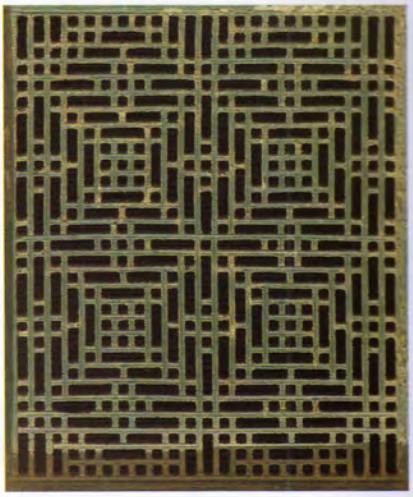
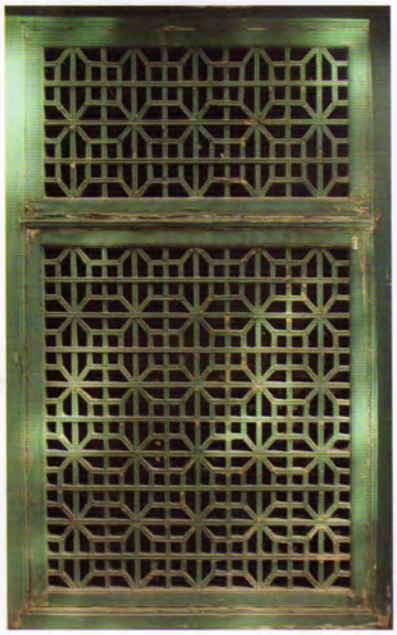
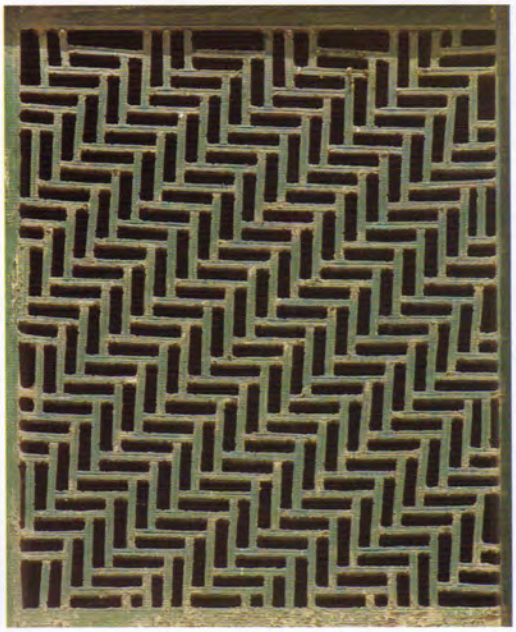


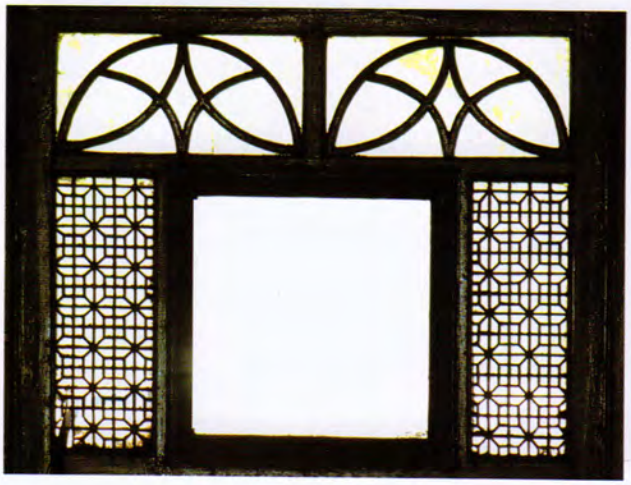









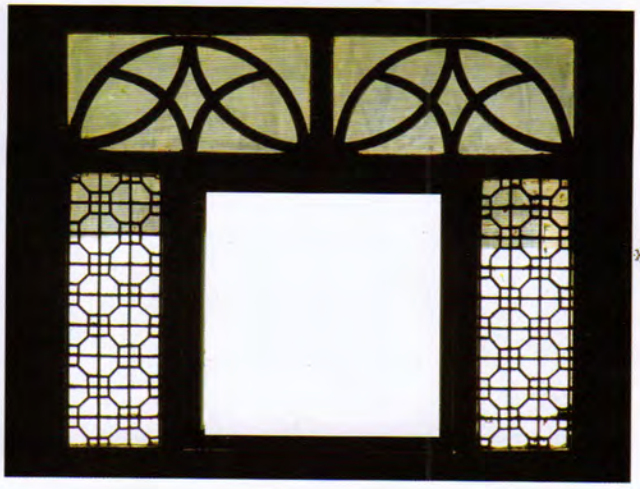
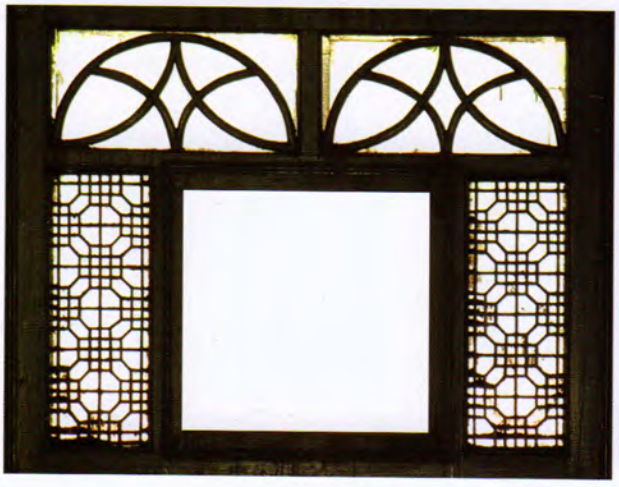
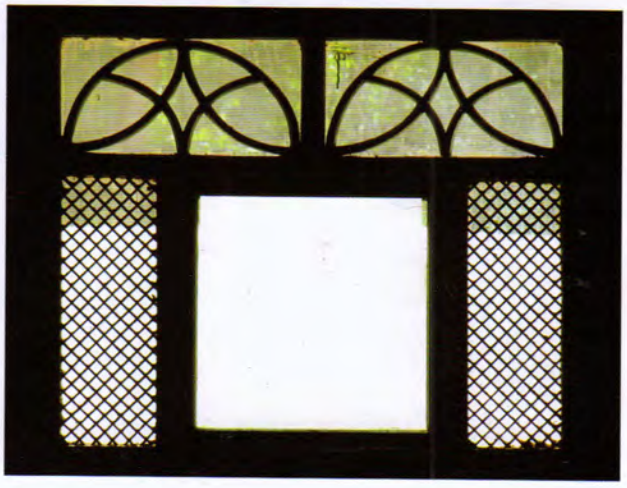







4H

5B



Window 窗户 دېرىزە













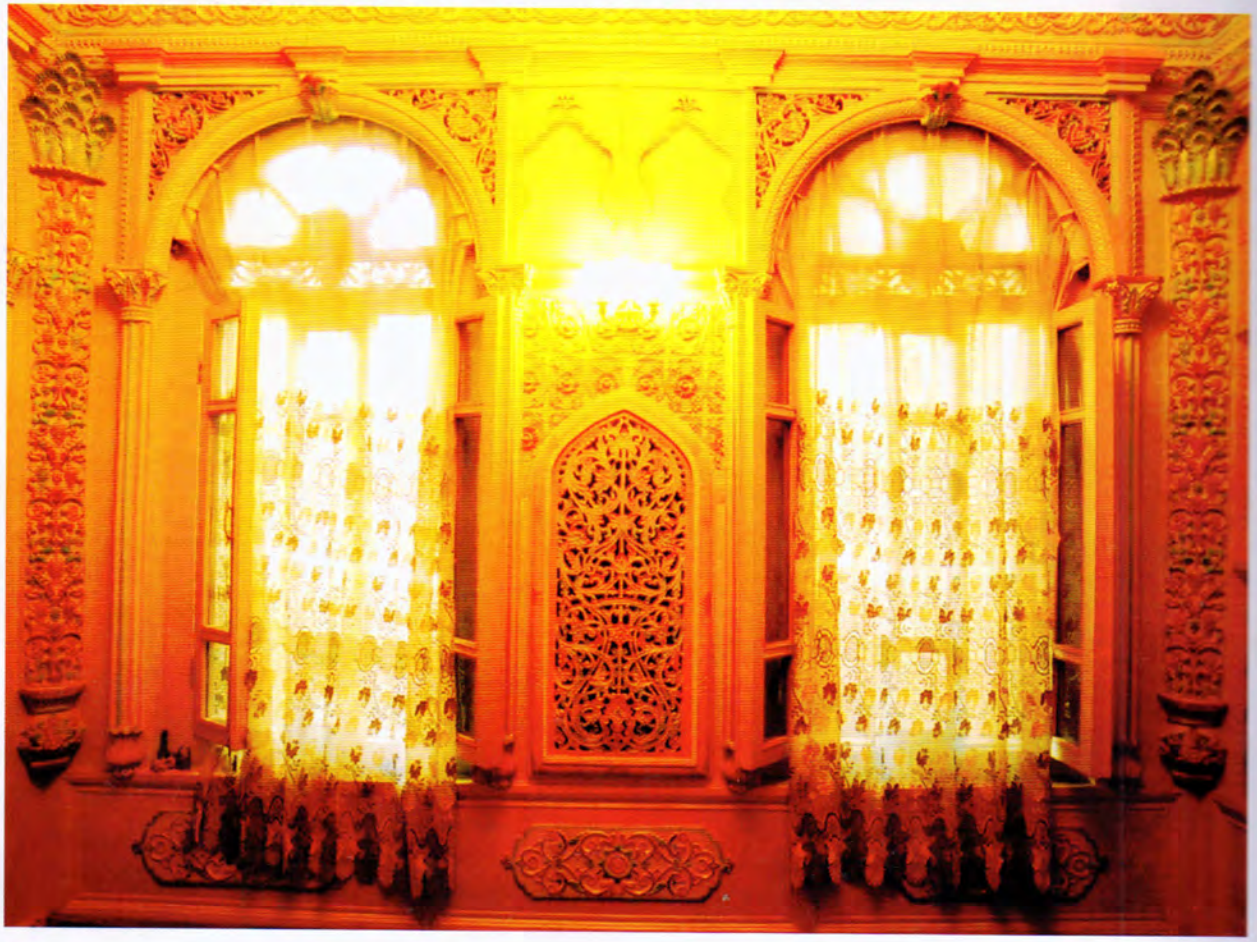


















خىش ـ كاھىش

خىشتىن ھەر خىل شەكىل ۋە نۇسخىلار چىقىرىلىپ تام قوپۇرۇلىدۇ. بۇنداق ئىشلەنگەن تاملار ناھايىتى چىرايلىق، خۇددى سىزىلغان نەقىشكە ئوخشاش بولىدۇ. خىشلارنىڭ ئارىسىدىكى بوشلۇقتا قۇم ئارىلاش-تۇرۇلغان ھاك، گەچ ياكى سېمونت بىلەن قاپارتىلغان رىشاتكا تارتىلىدۇ. بۇنىڭ بىلەن تام يۈزىدە تۈ-قوناق، خونچا، قىيپاش خونچا، قەش خىش، يازا، سۇخەر، پىلتە، ناۋا، كەكلىك قېشىغا ئوخشاش شەكىل-لەردىكى نەقىشلەر ھاسىل بولىدۇ.

بەزى ئۆيلەرنىڭ دەرۋازا، تاملىرىغا نەقىشلەنگەن چاقچۇق ۋە ساپال كاھىشلار چاپلىنىپ، بۇ كاھىشقا ئىشلەنگەن نەقىش ئوڭ ـ سولغا ياكى يۇقىرى ـ تۆۋەنگە قارىتا تەكرارلىنىش، داۋاملىشىش نەتىجىسىدە بىر پۈتۈن نەقىش چەمبىرىكىنى ھاسىل قىلىدۇ. بۇ خىل كاھىشلار ھۆل ـ يېغىن، بوران ـ چاپقۇن، ئىسسىق ـ سوغۇق قاتارلىق ئۆزگىرىشچان ھاۋا شارائىتلىرىدىمۇ يەنىلا رەڭگى ئۆچمەي، پارقىراقلىقىنى يوقاتماي ئىمارەتكە زىننەت بېرىپ تۇرىدۇ.

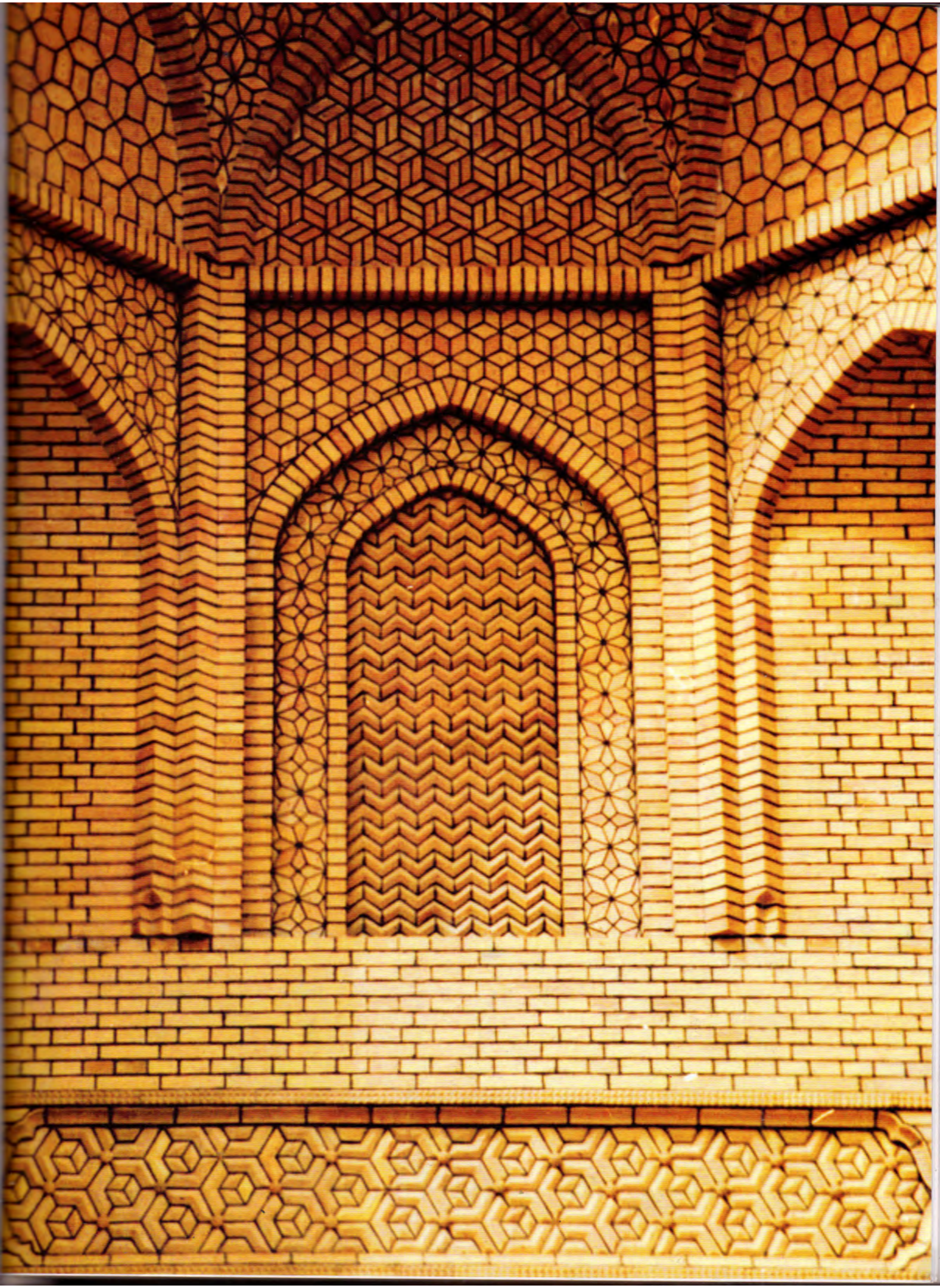
砖瓦装饰

砖瓦可以需要排列和摆设出多种多样的造型来砌造墙体。经过这样装饰处理的墙面非常美观，就像是涂抹和雕饰过的一样好看。维吾尔砖瓦造型艺术在院门、墙壁、庭院，寺院建筑上使用较为广泛。

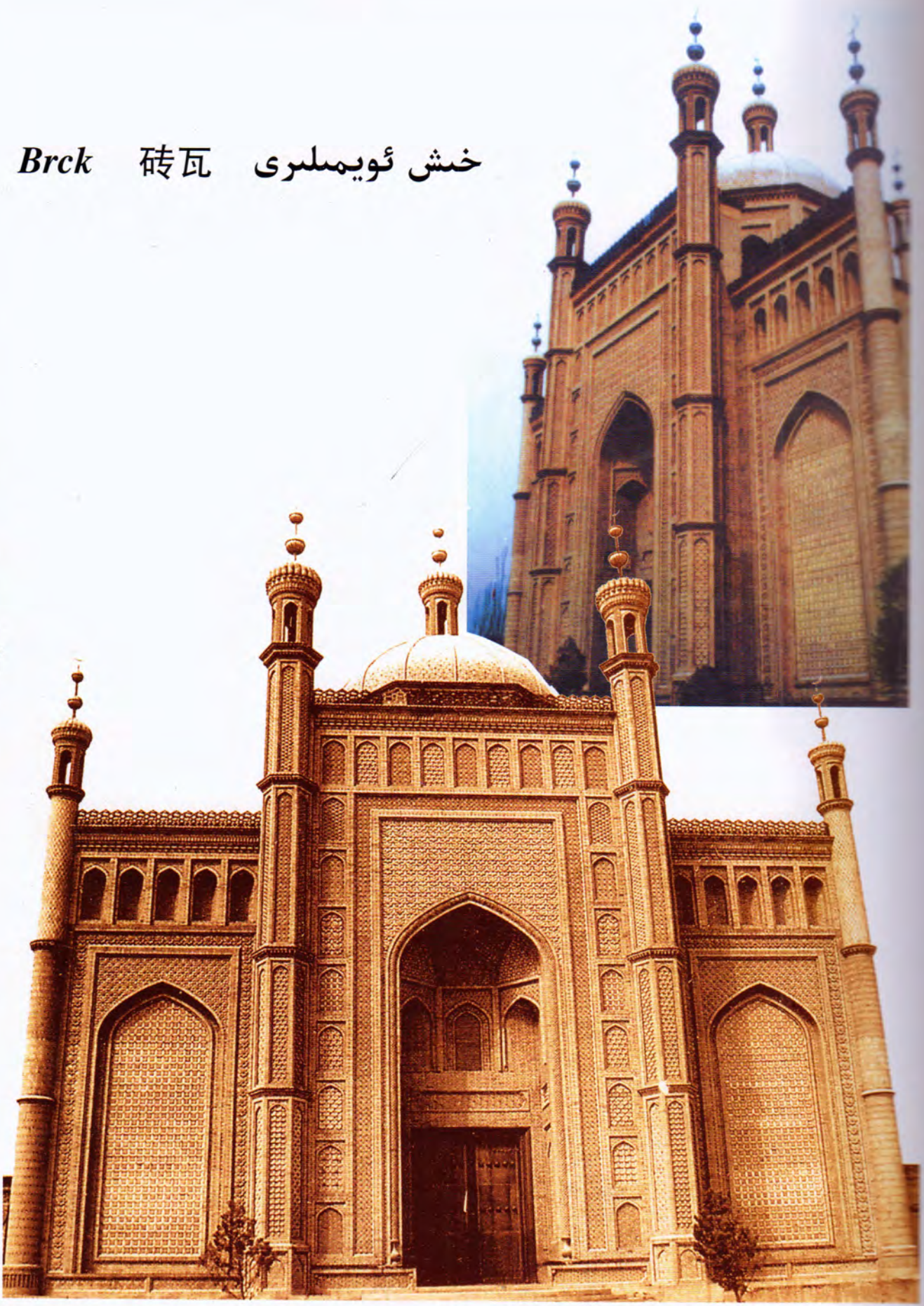
有些住宅的院门墙体上贴有花色各异的装饰性瓷砖，它也会象砖瓦一样被排列出各种各样的图案，使住宅的外观看上去美观大方。

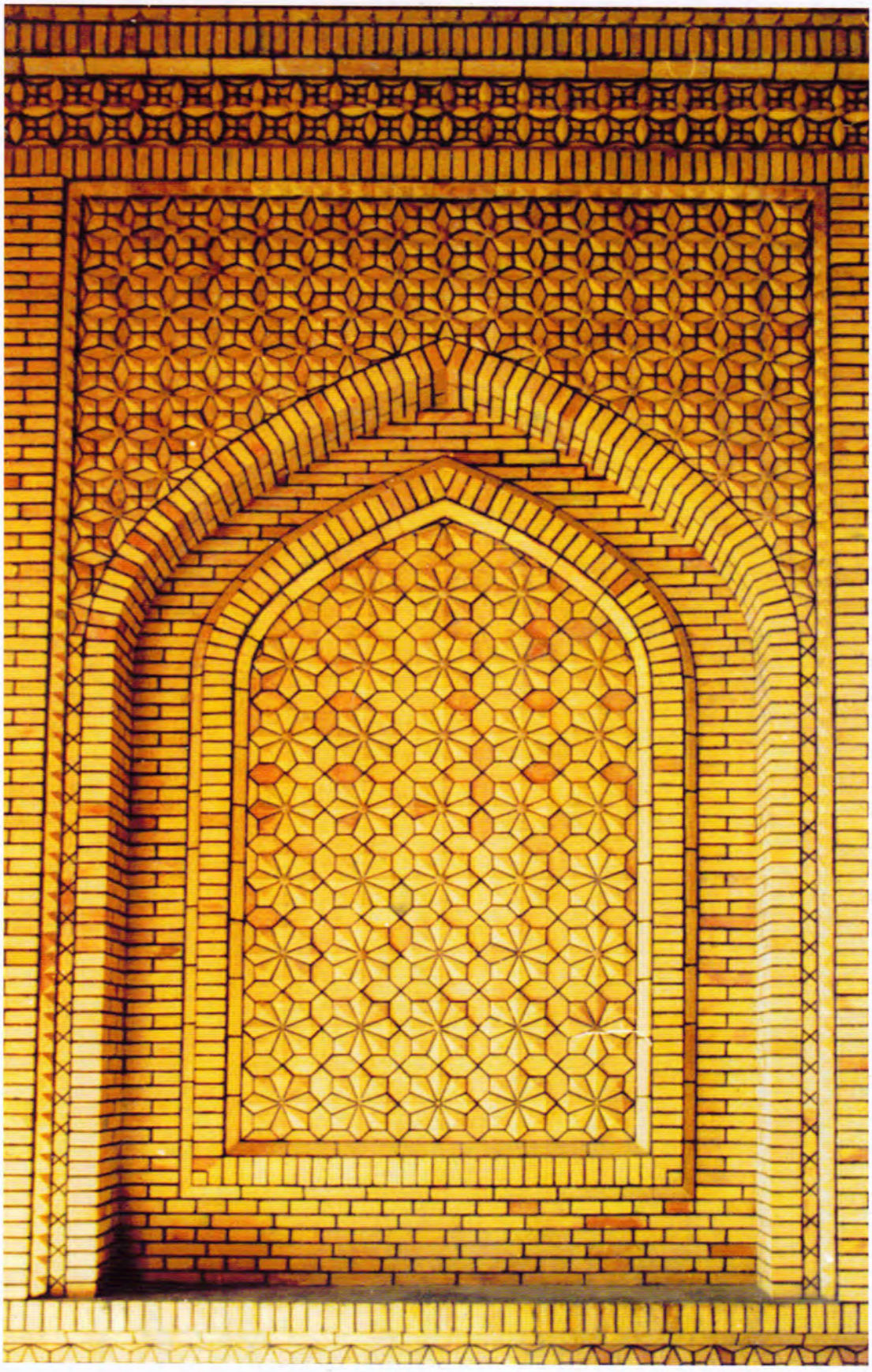
Brick Tile Heraldry

When putting up the wall, the bricks are put in different kinds of style and forms. This kind of wall is very beautiful and it looks like a special heraldry. Lime or cement is used between the bricks. The surface of the wall is filled with different patterns and heraldry. On the surface of the gates and walls, china and ceramic tiles with heraldry are attached. Some heraldry is repeated both vertically and horizontally and they make a whole heraldry. They don't lose their color even in the severe weather conditions like the rainstorm and keep their beauty for long.



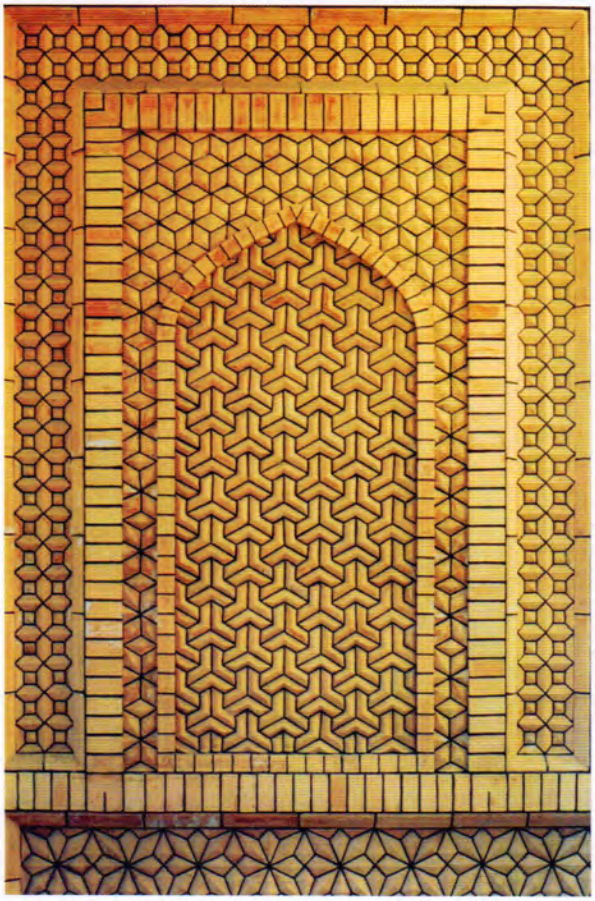
***Brck*　砖瓦　خىش ئويمىلرى**

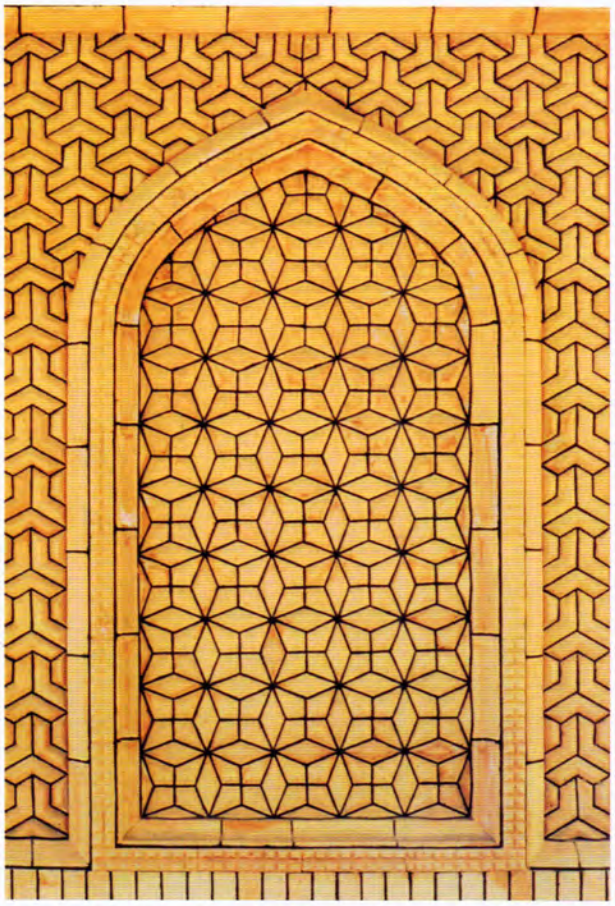


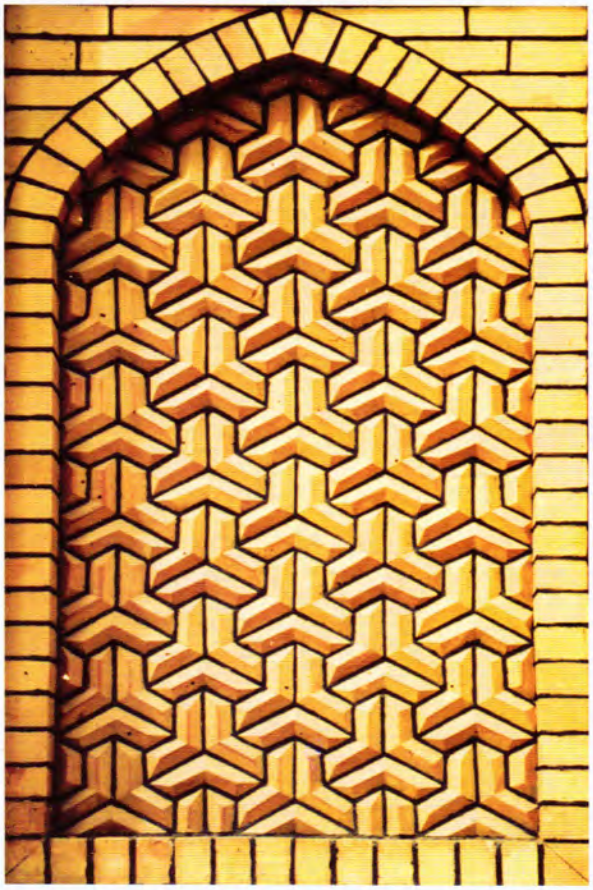




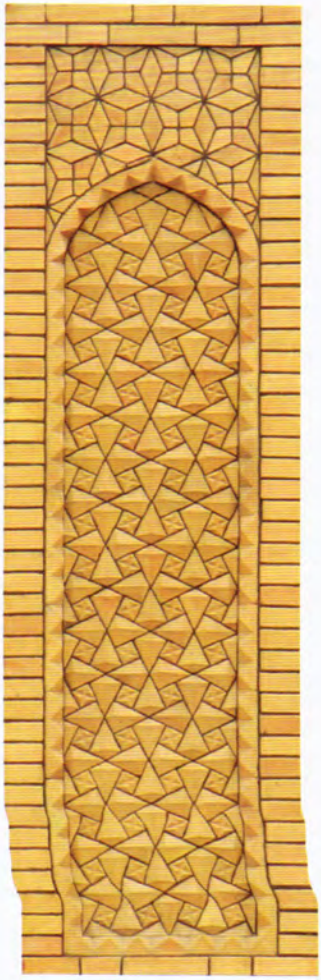




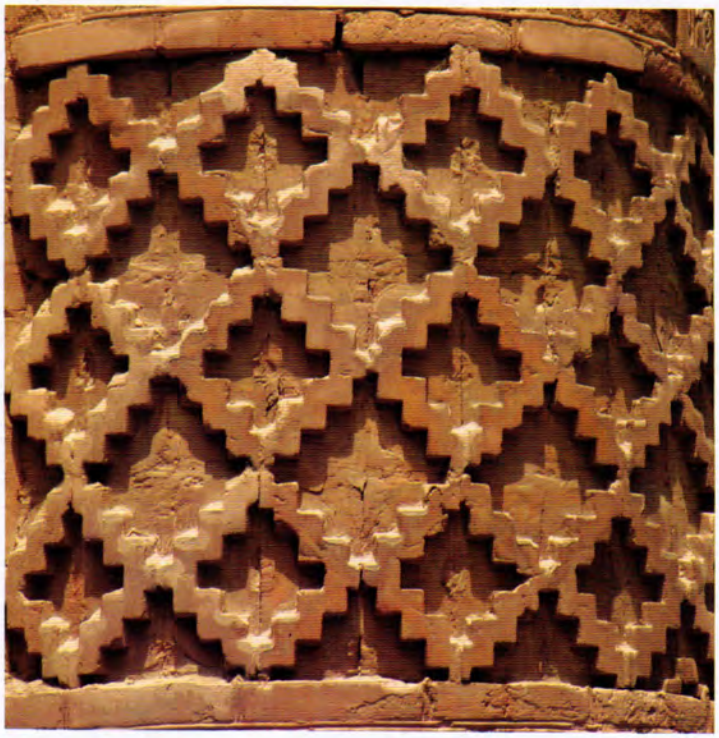


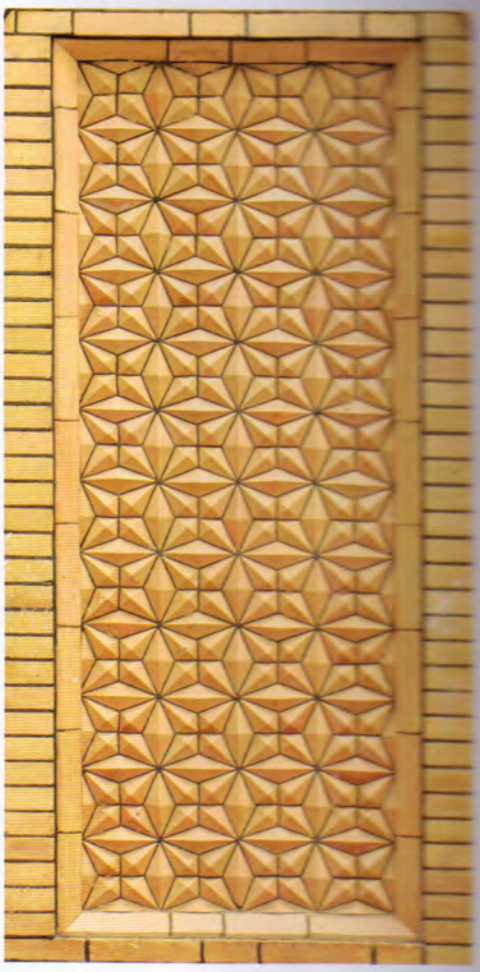


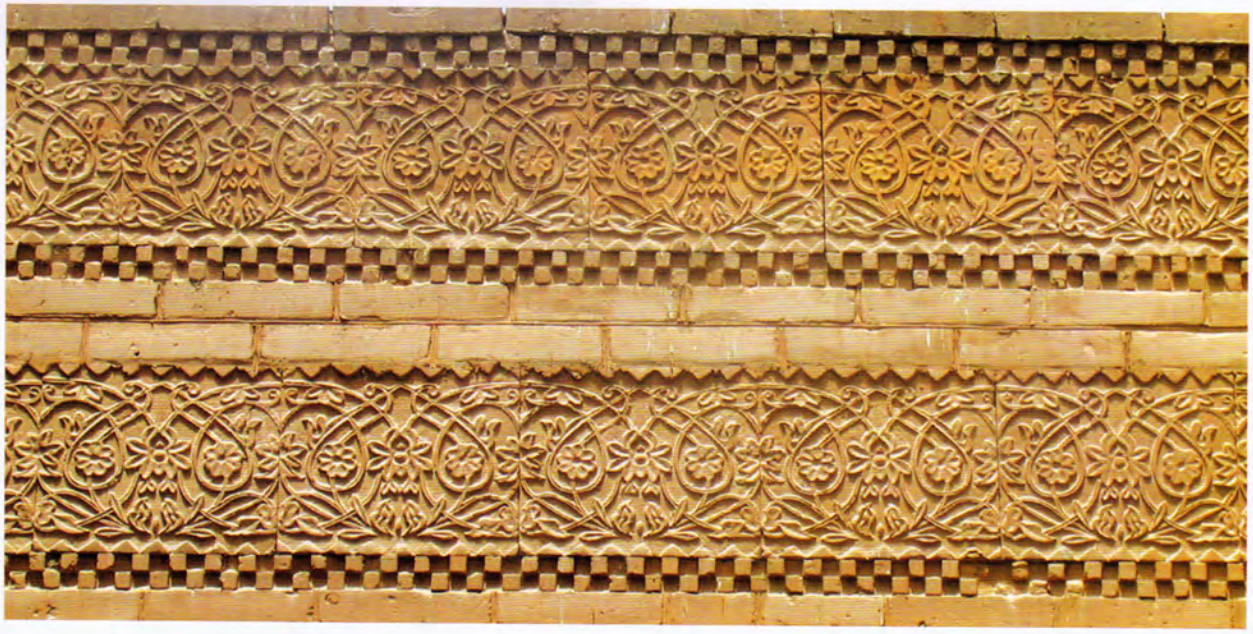


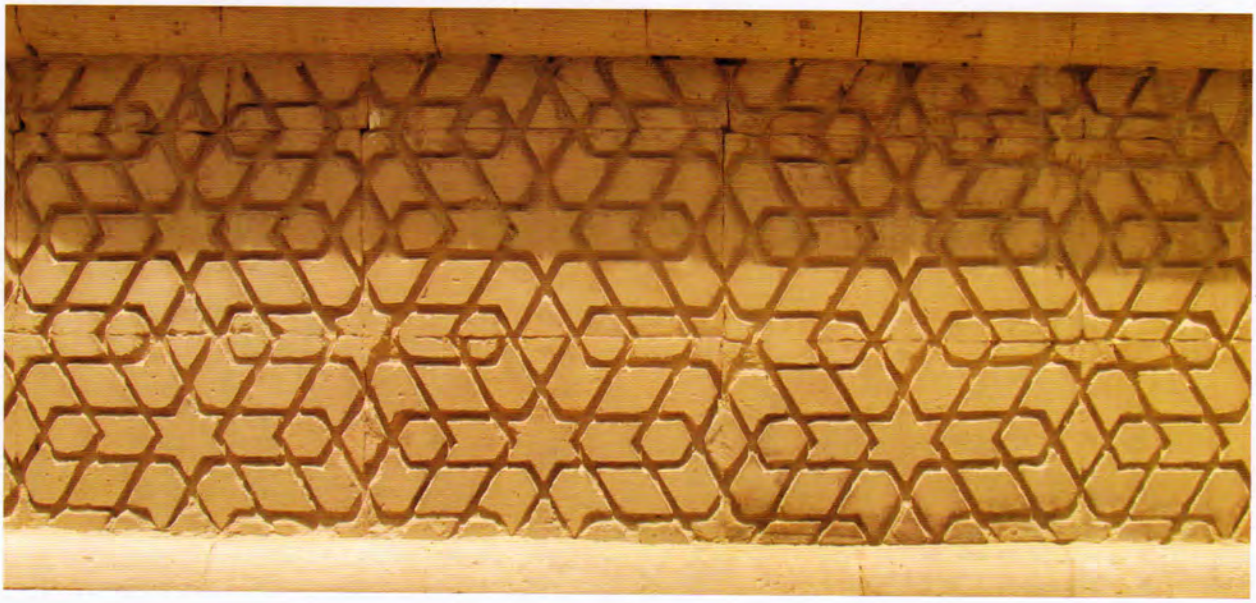




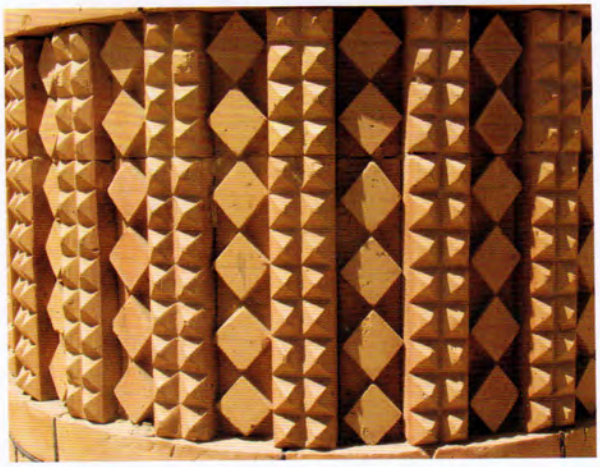






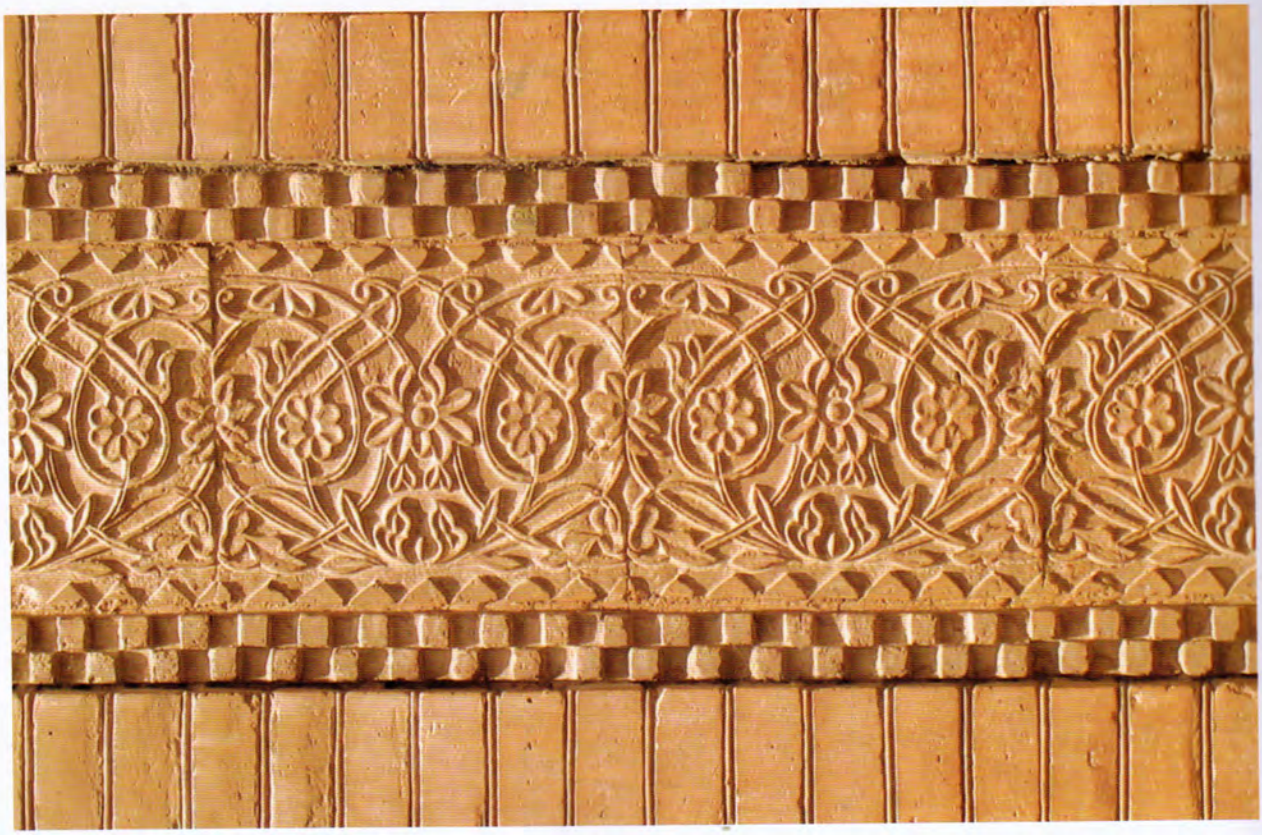


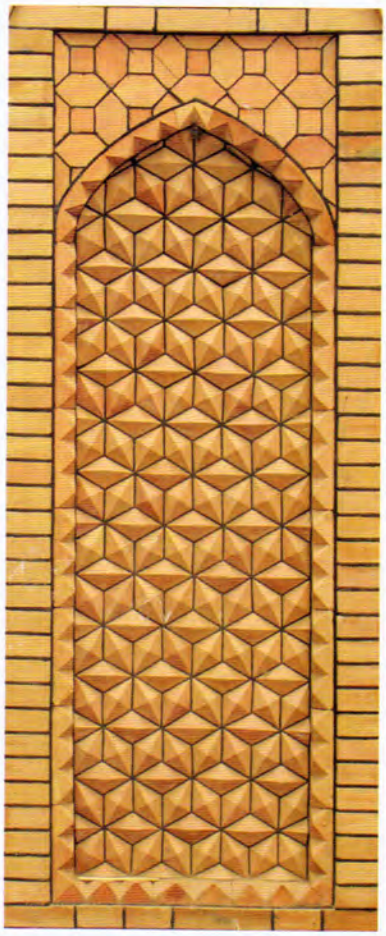
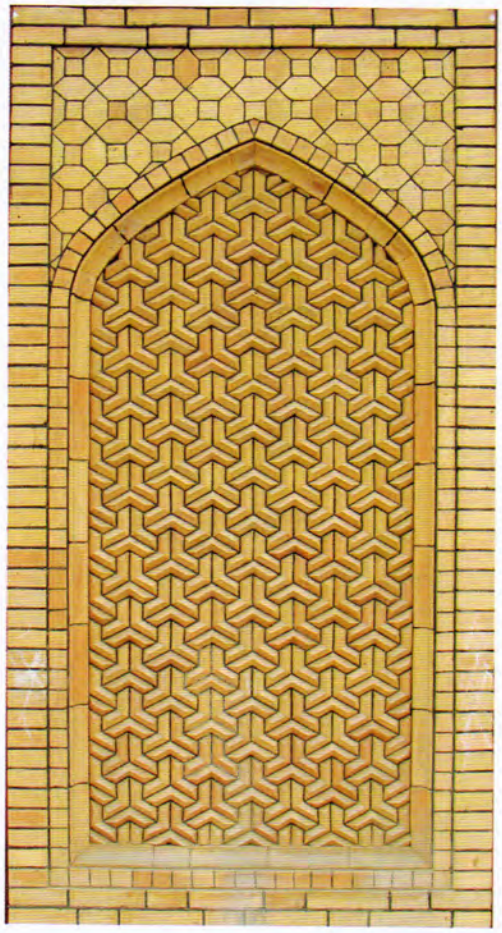
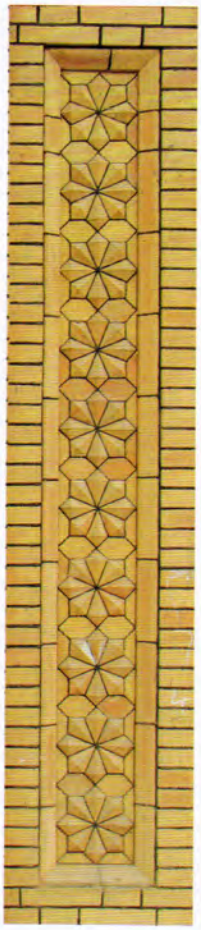


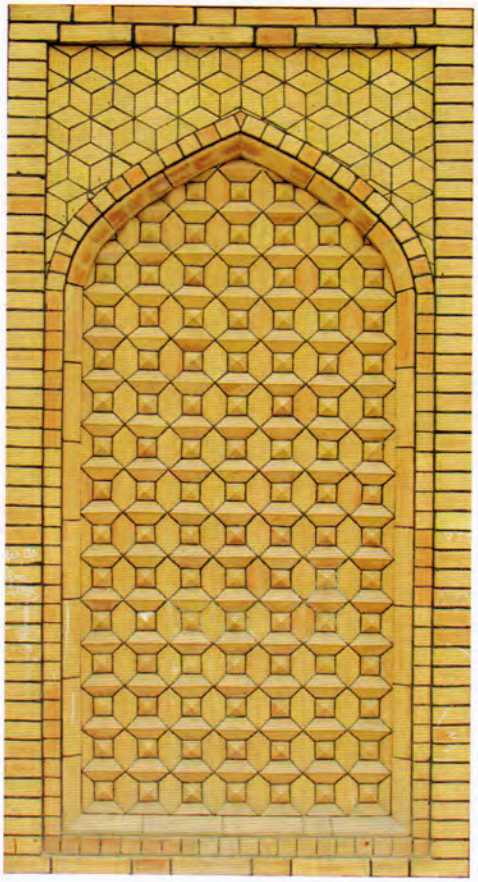
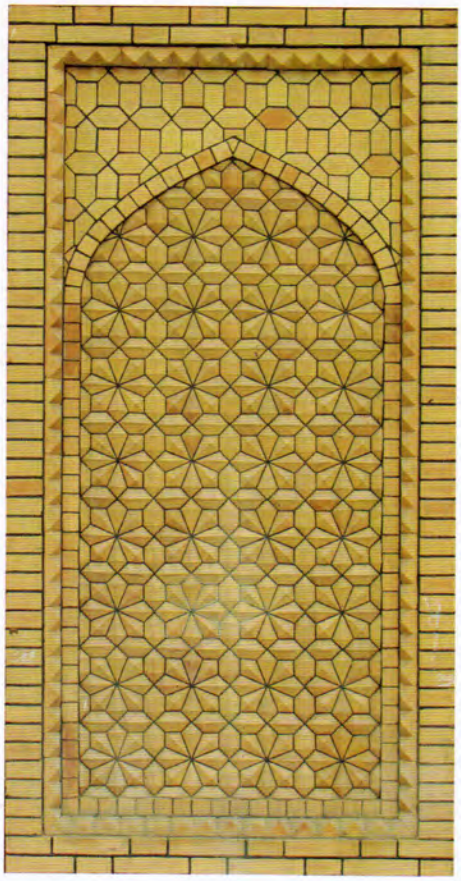


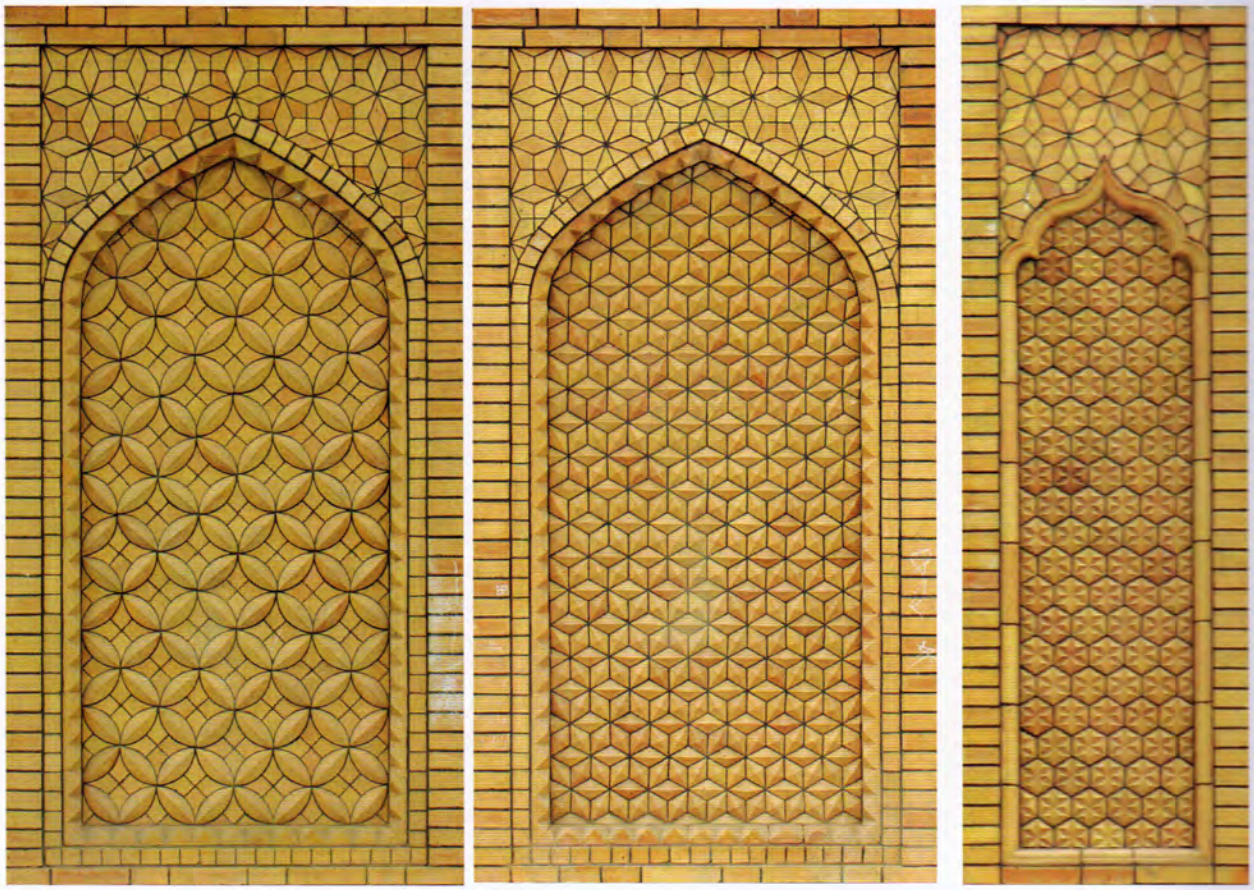


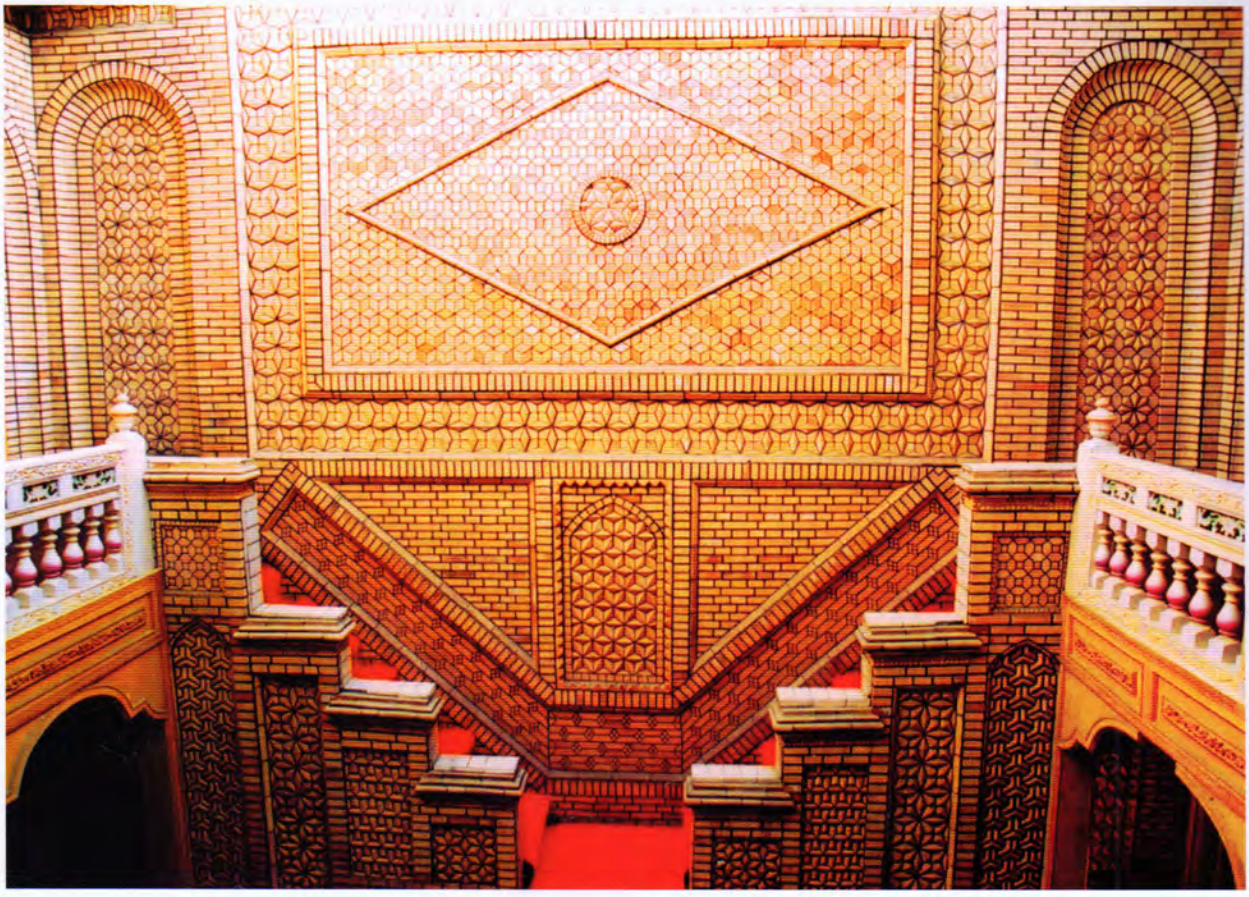


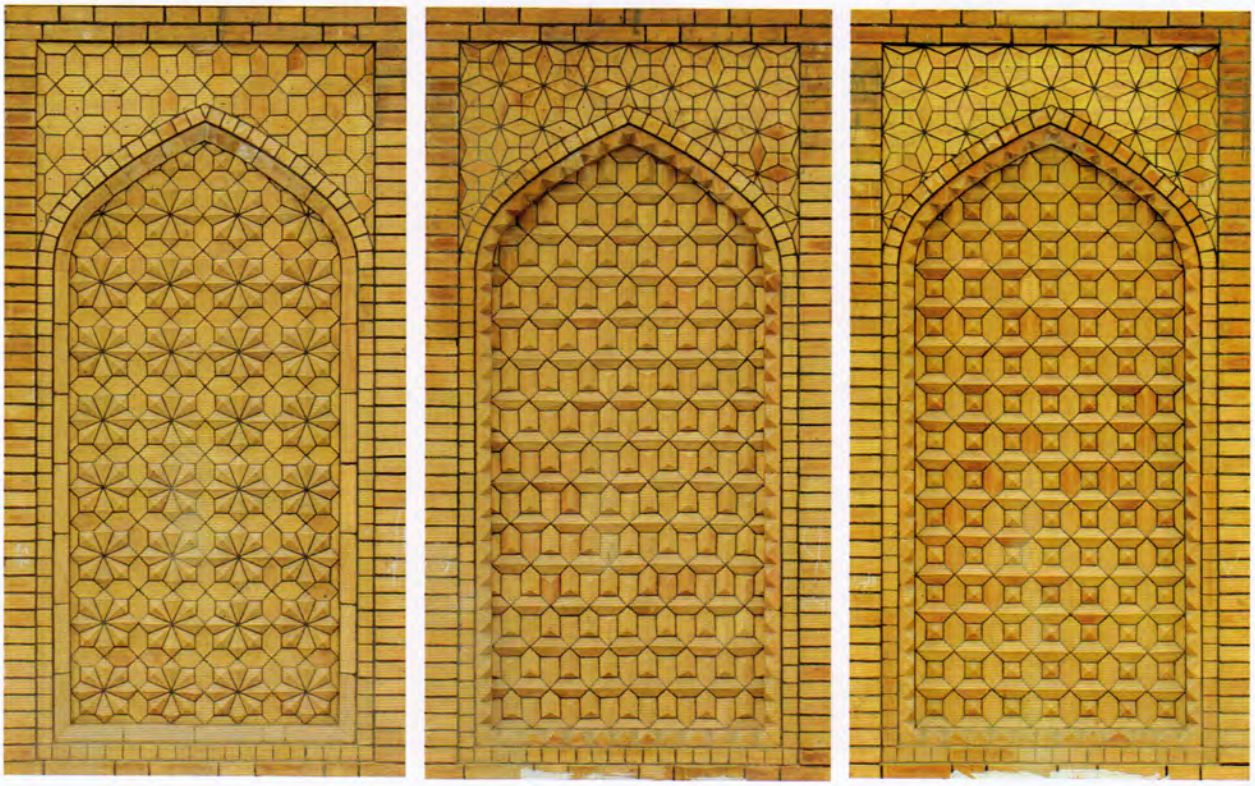


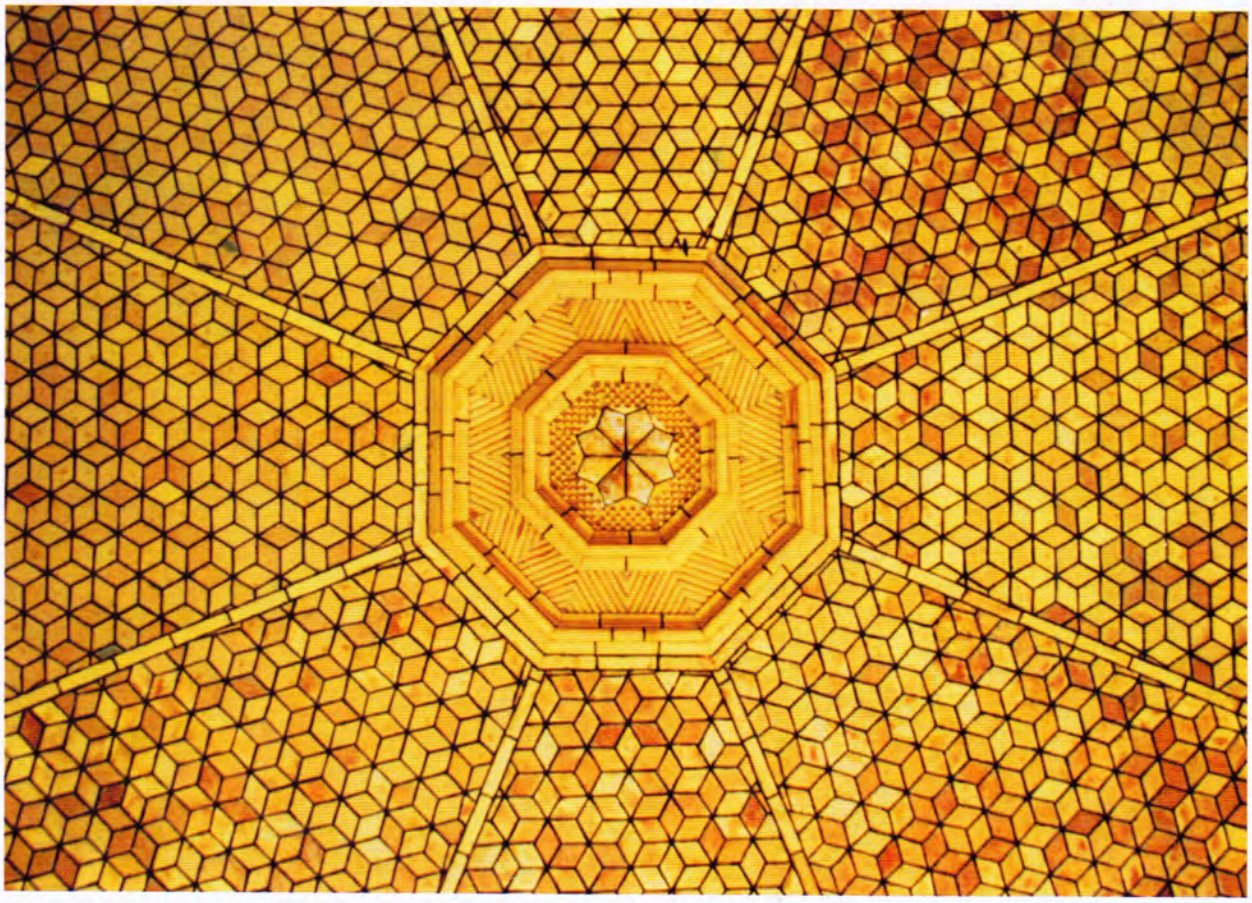




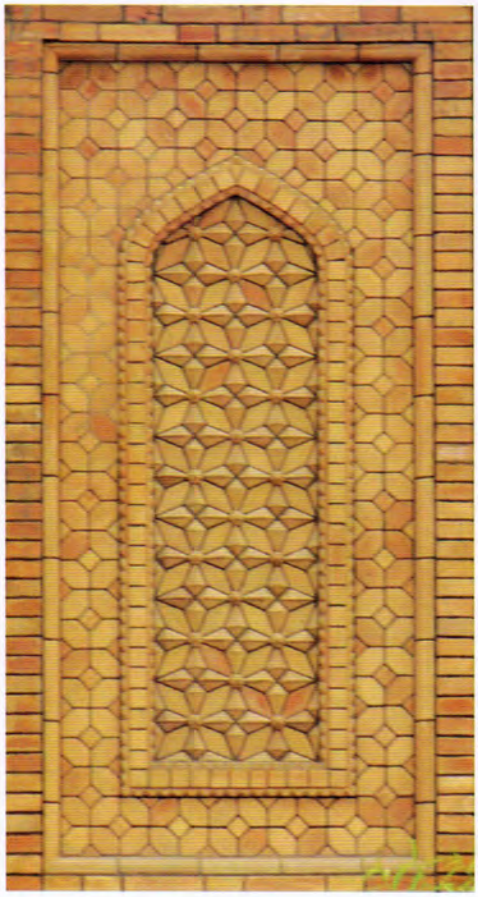
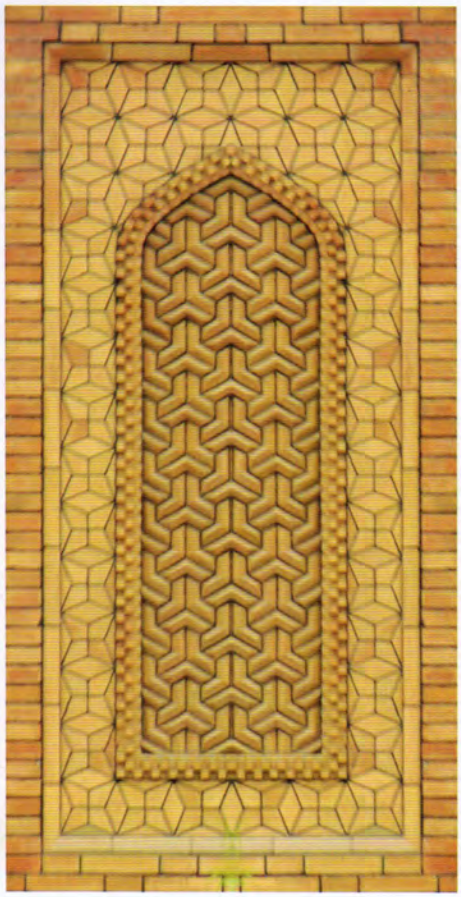
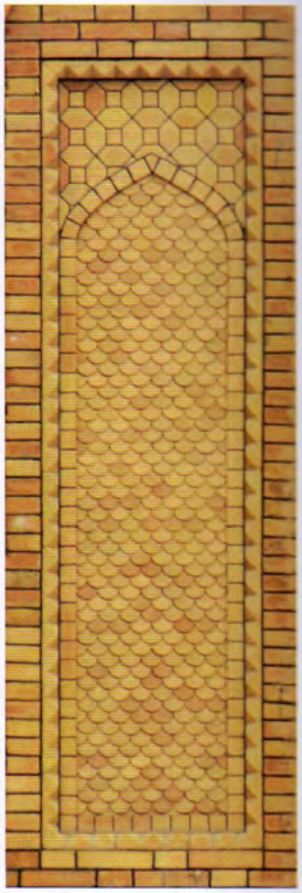
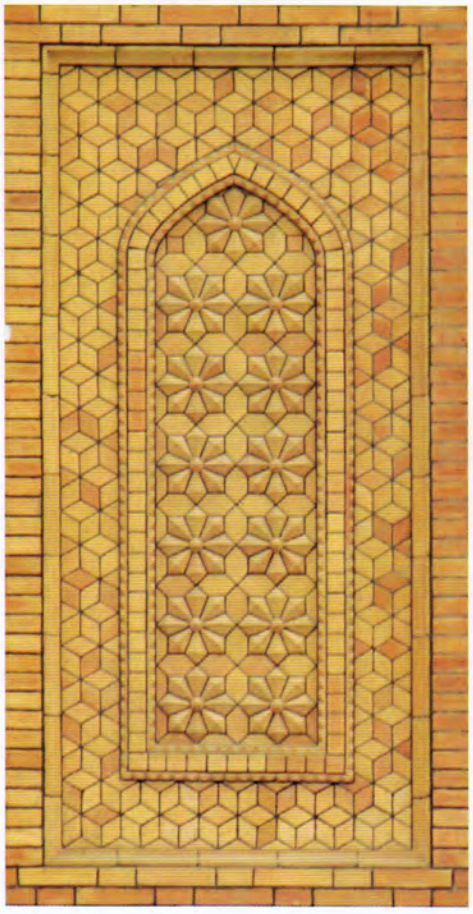



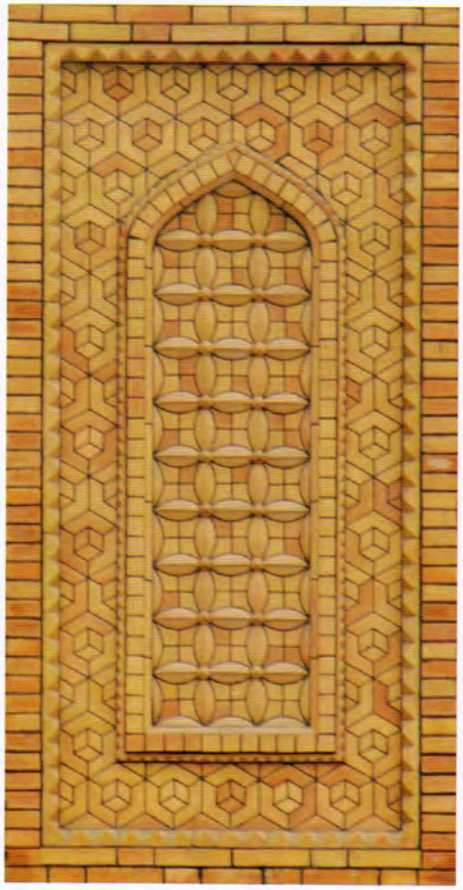
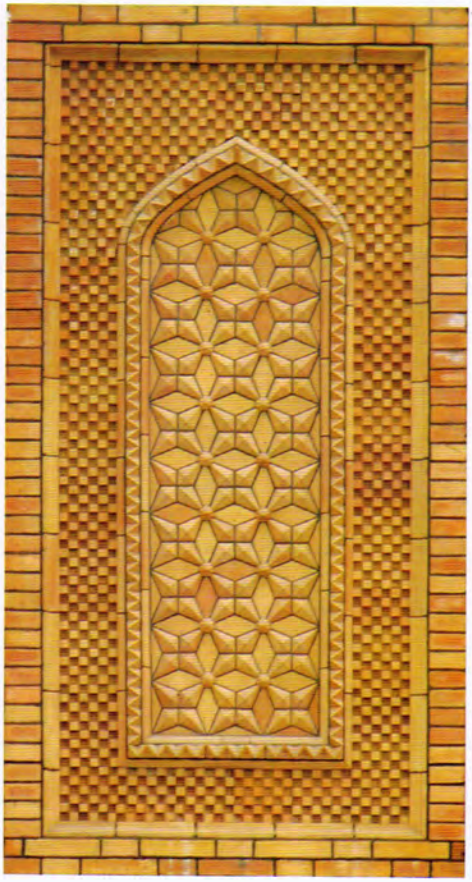


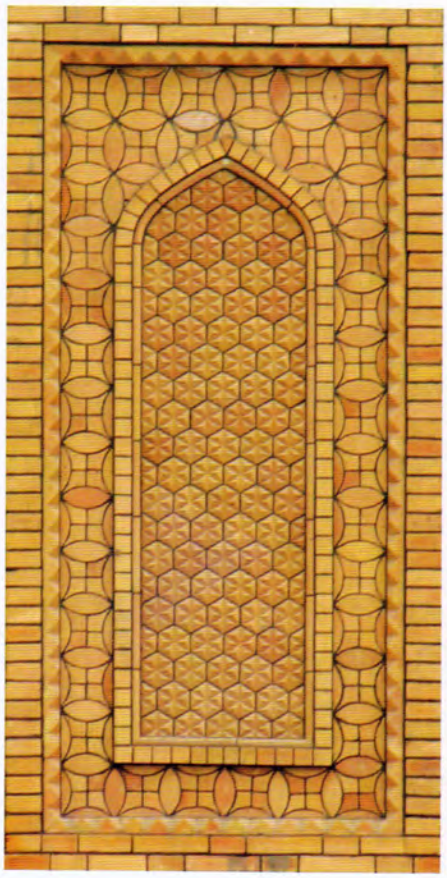
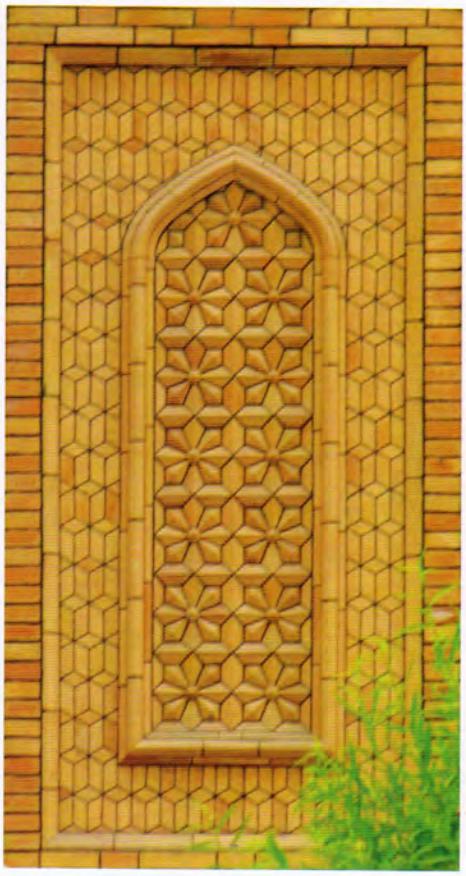
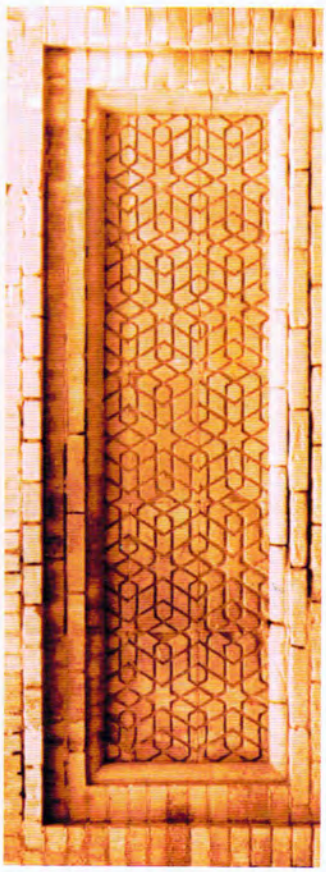


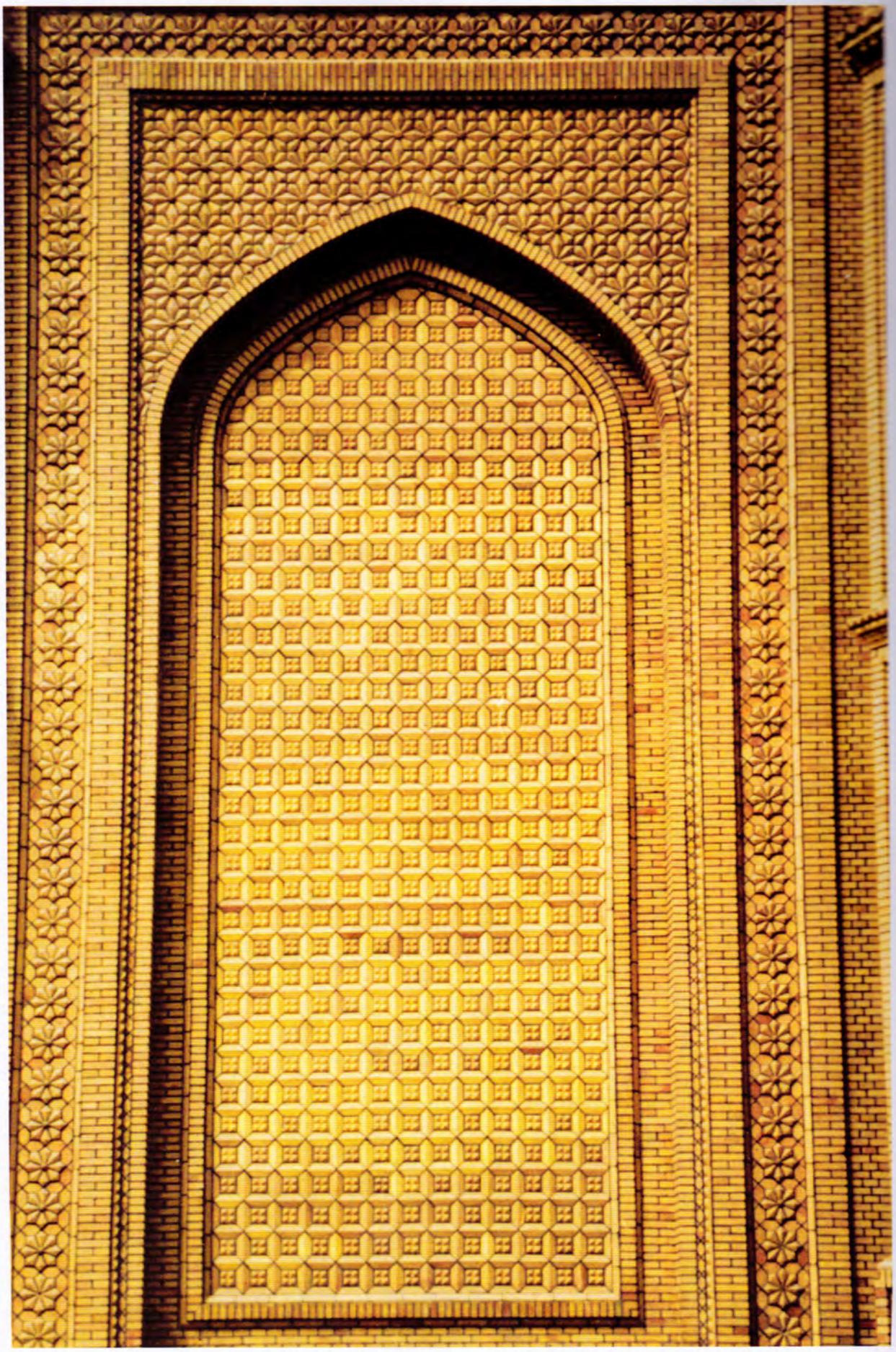


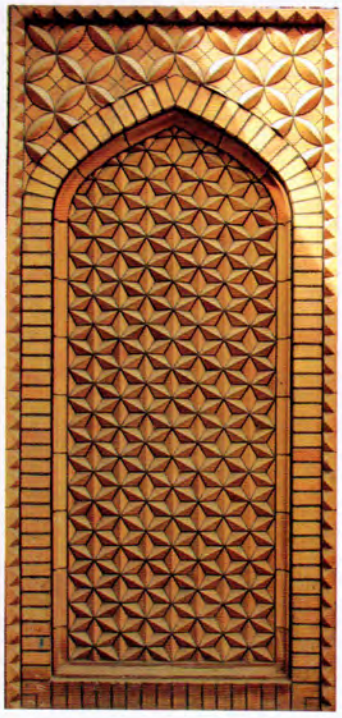
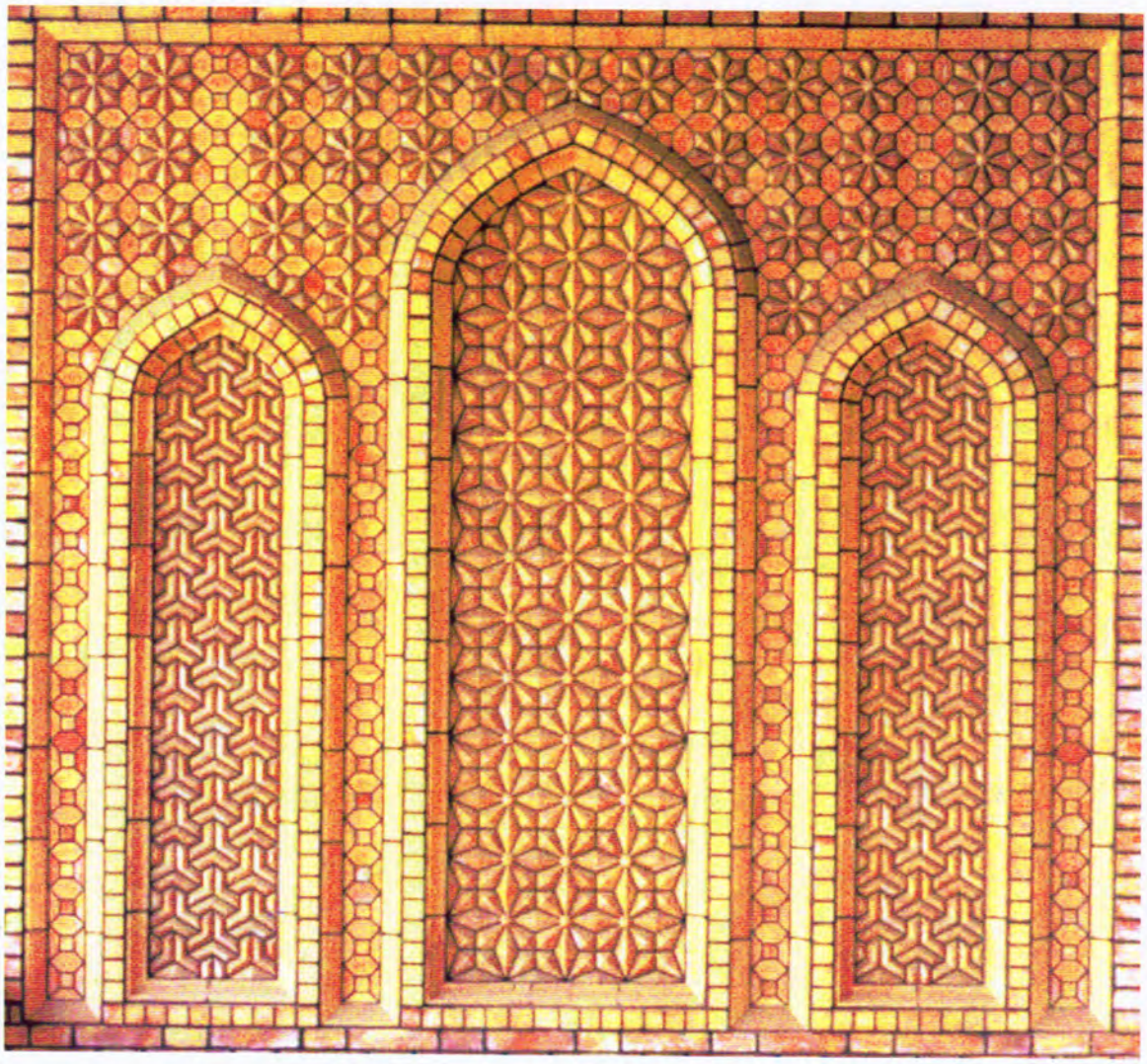


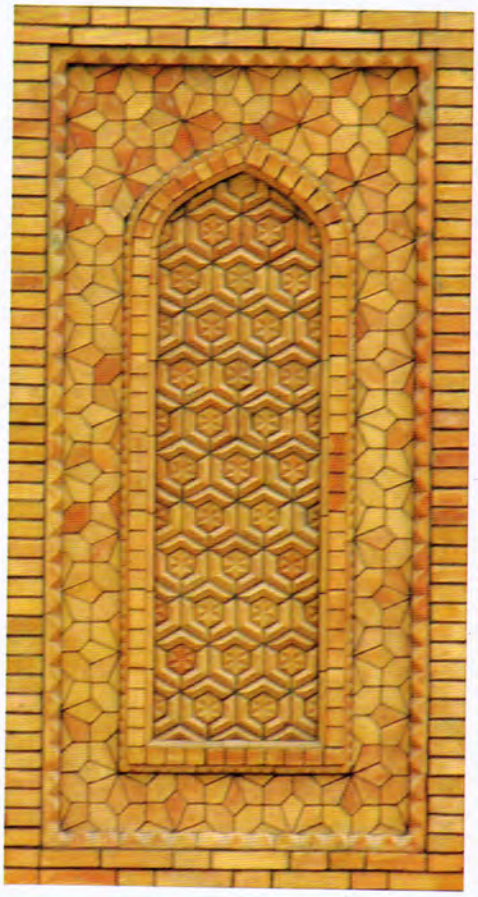



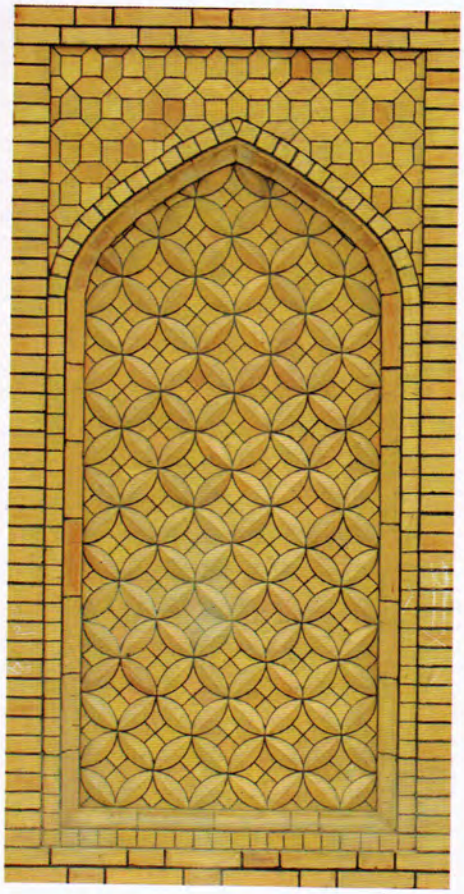





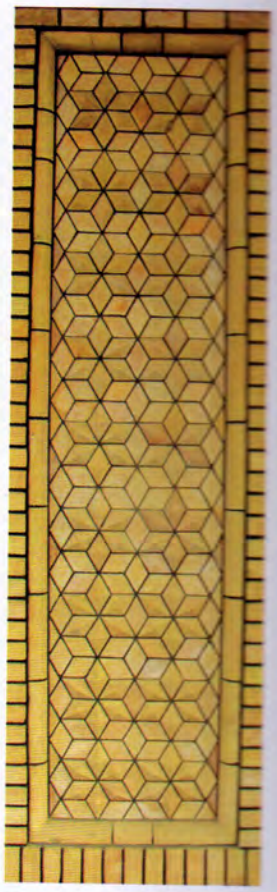


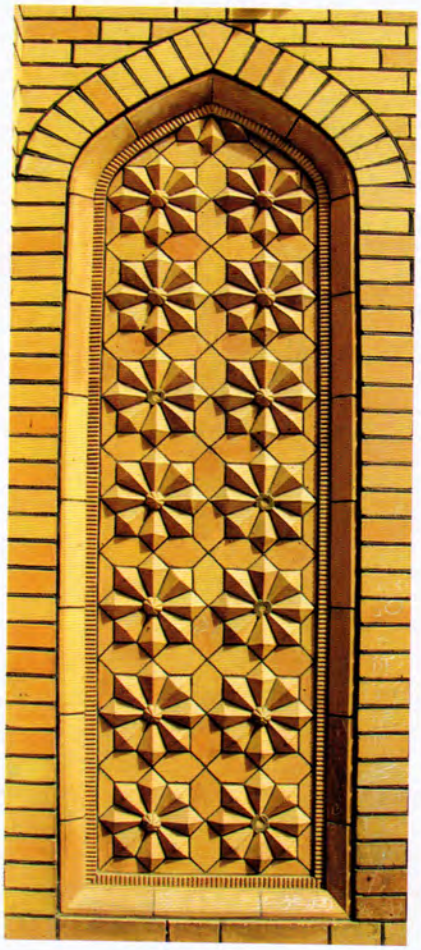


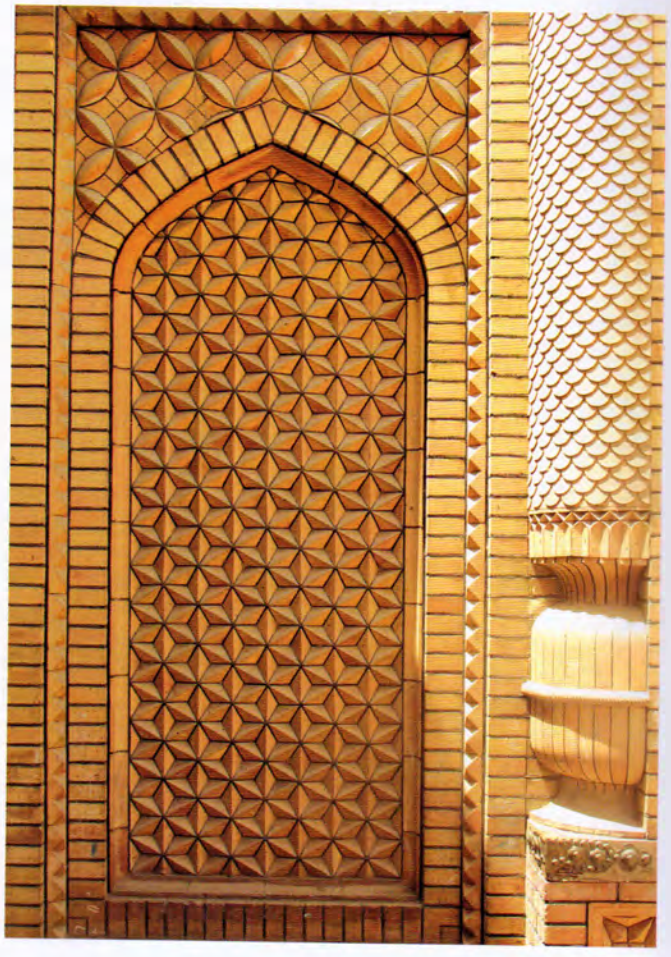



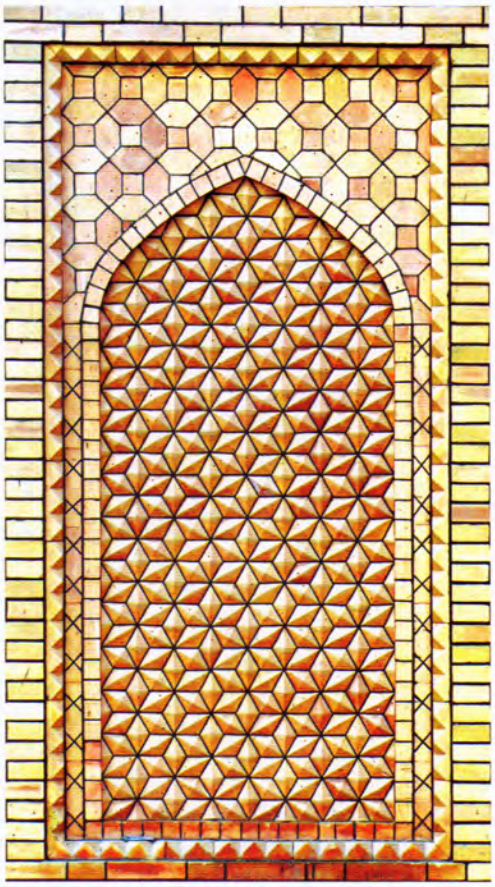


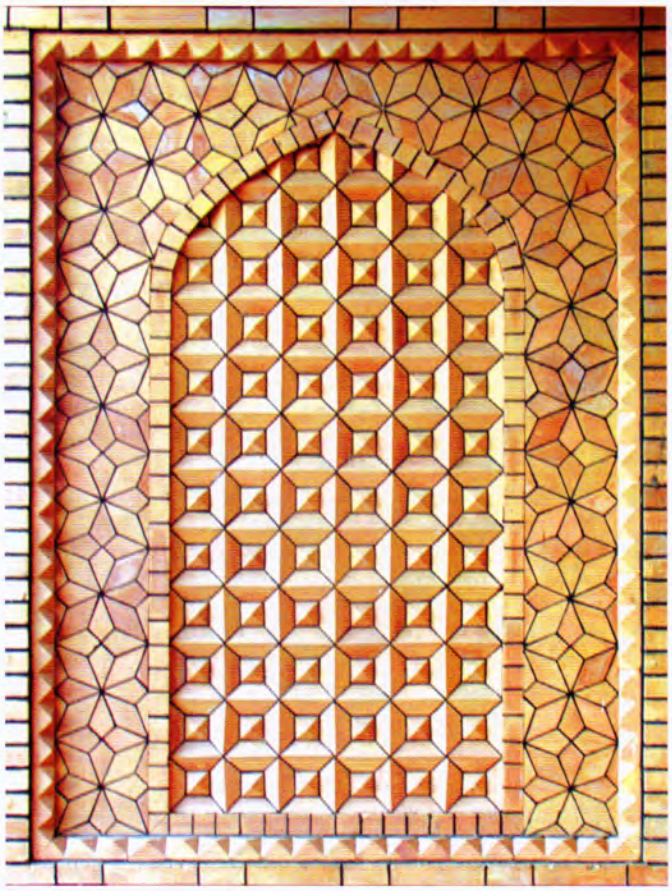


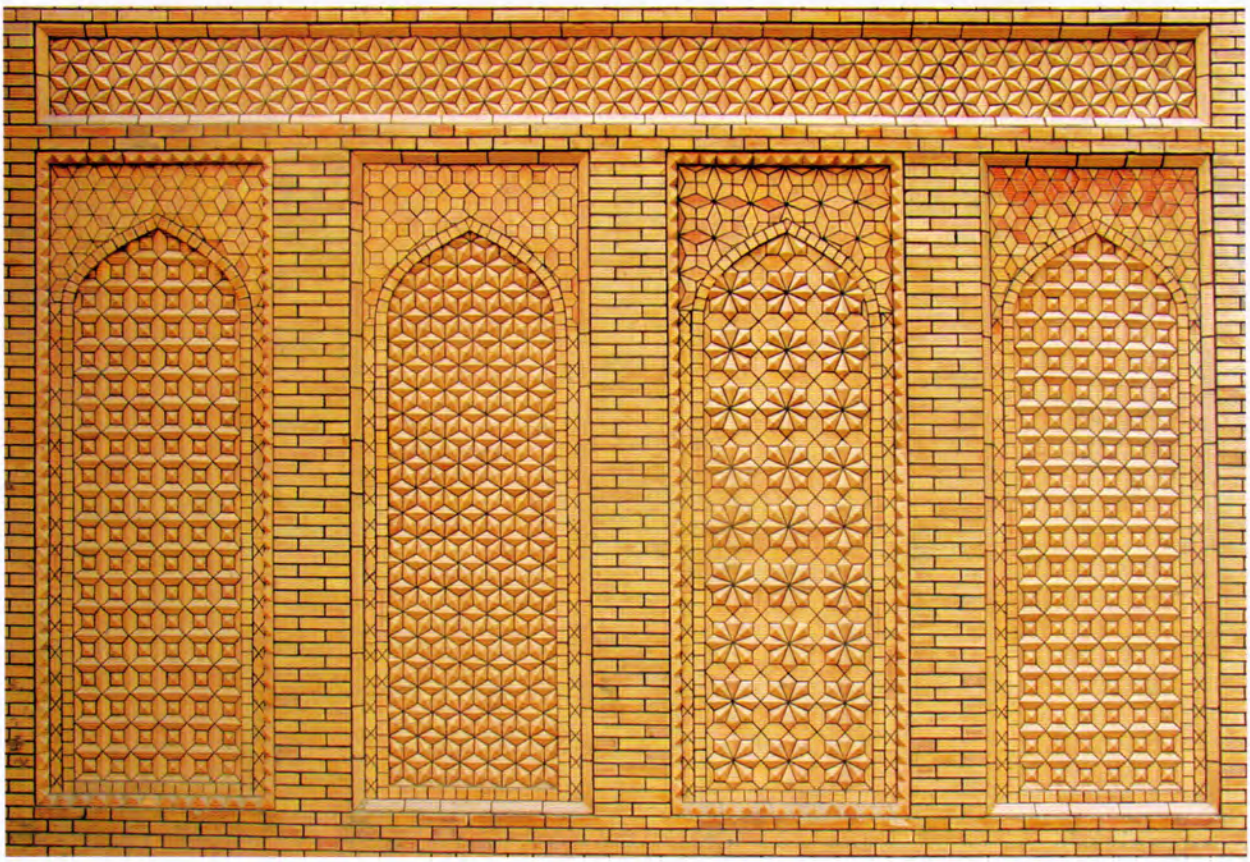








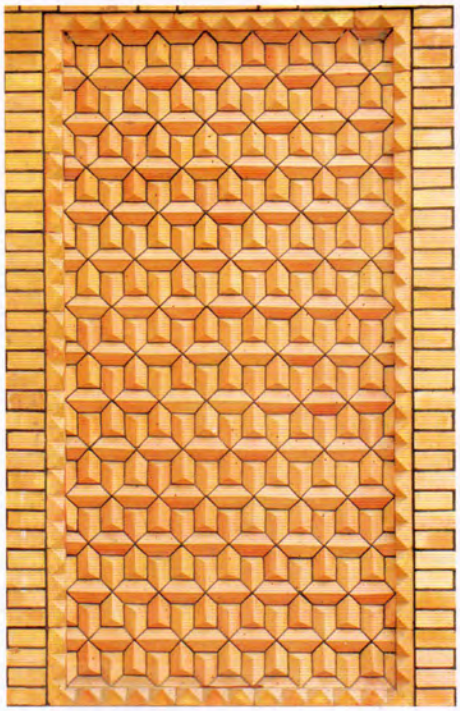


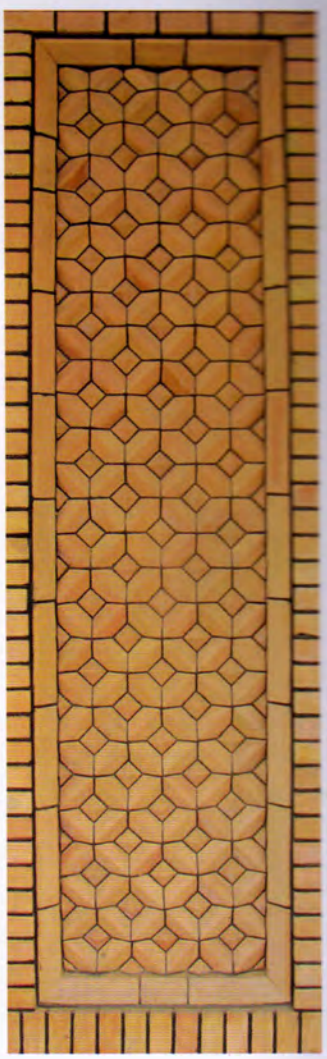


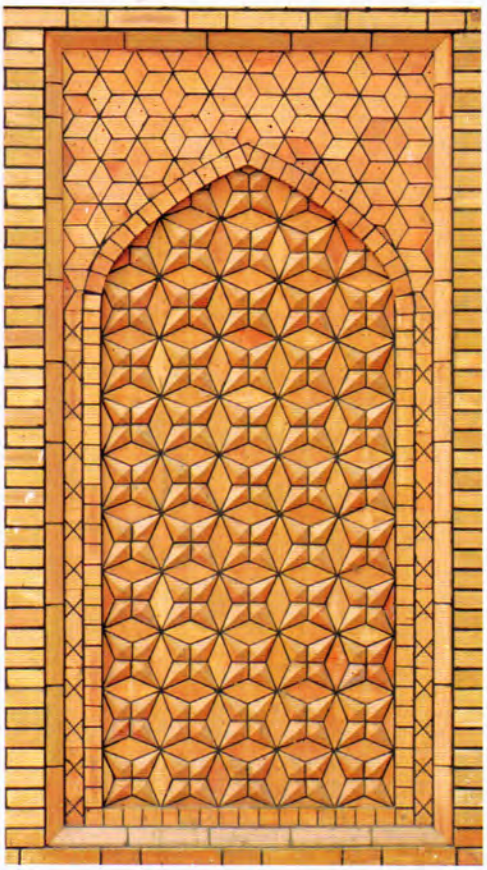
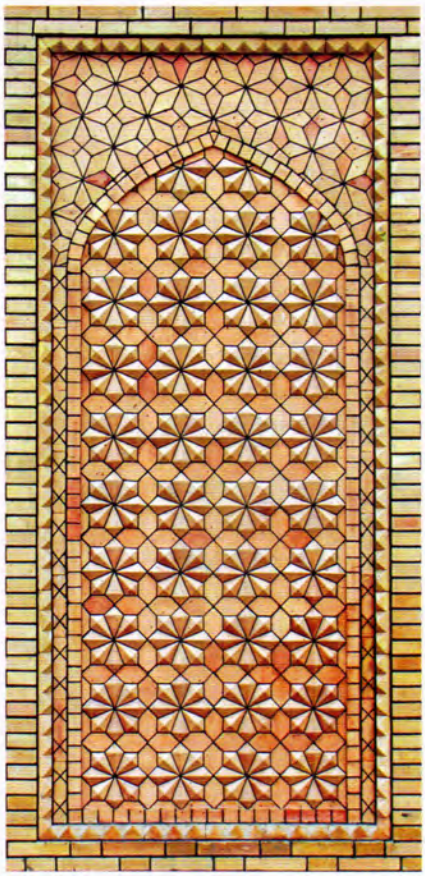
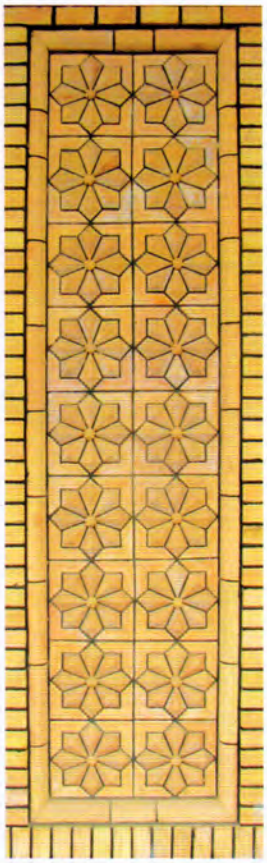


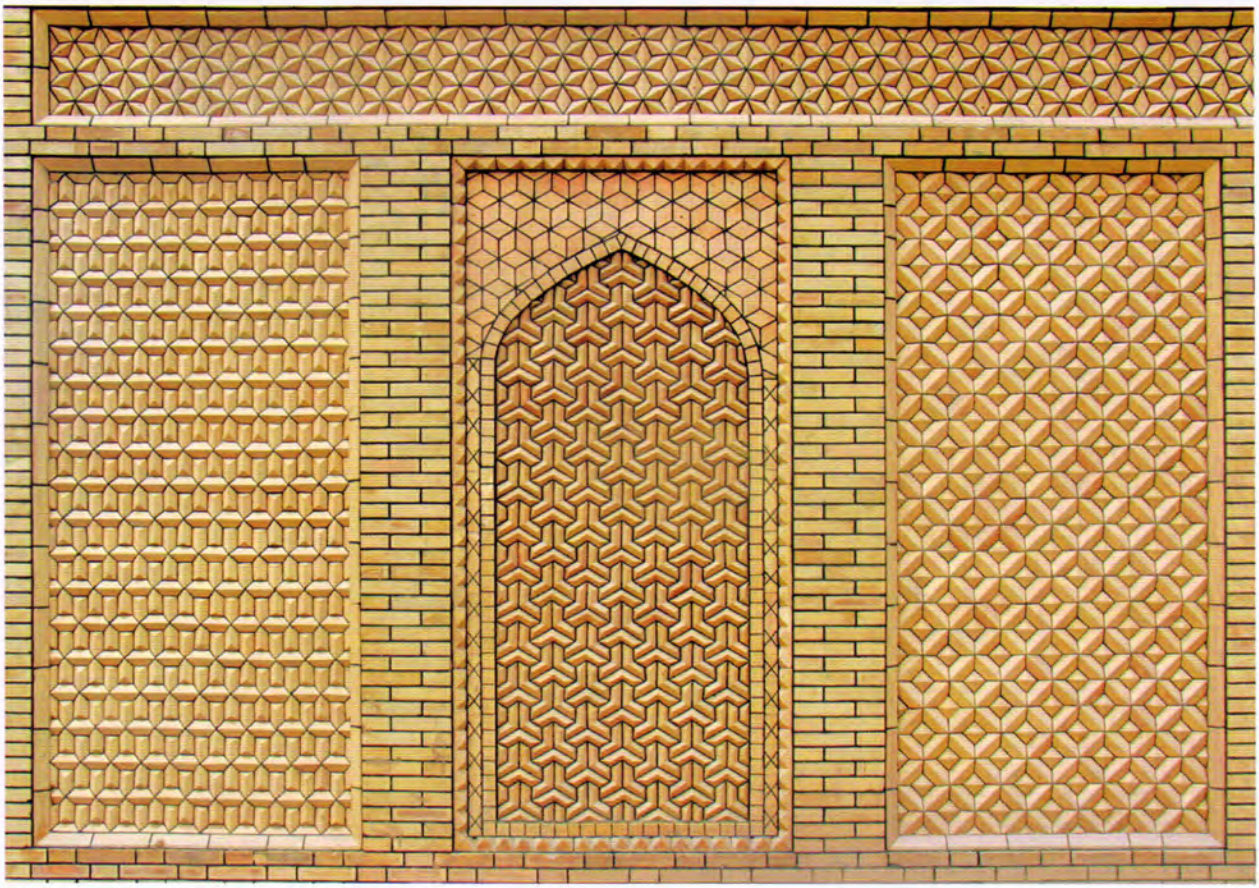


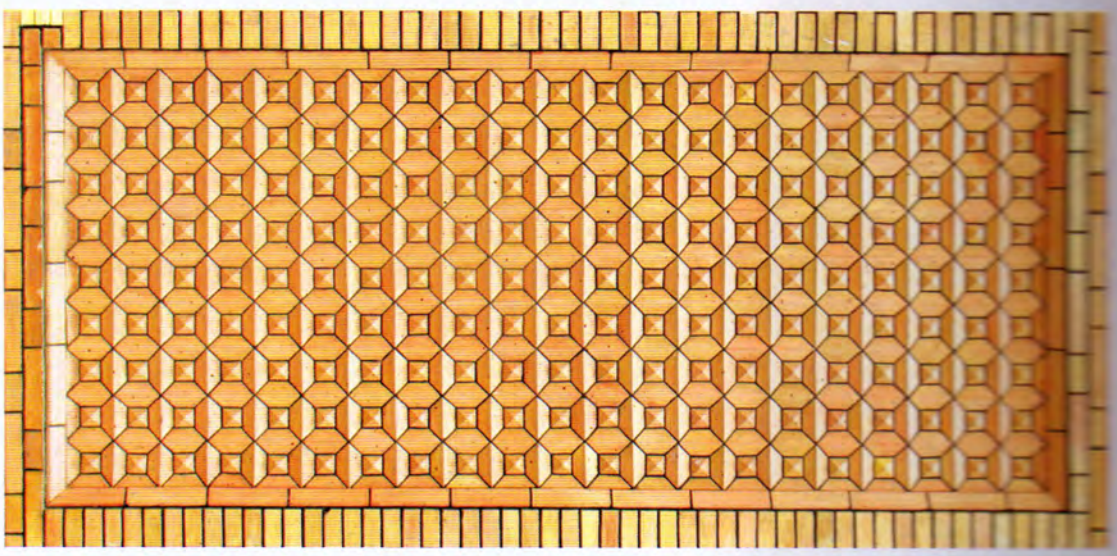


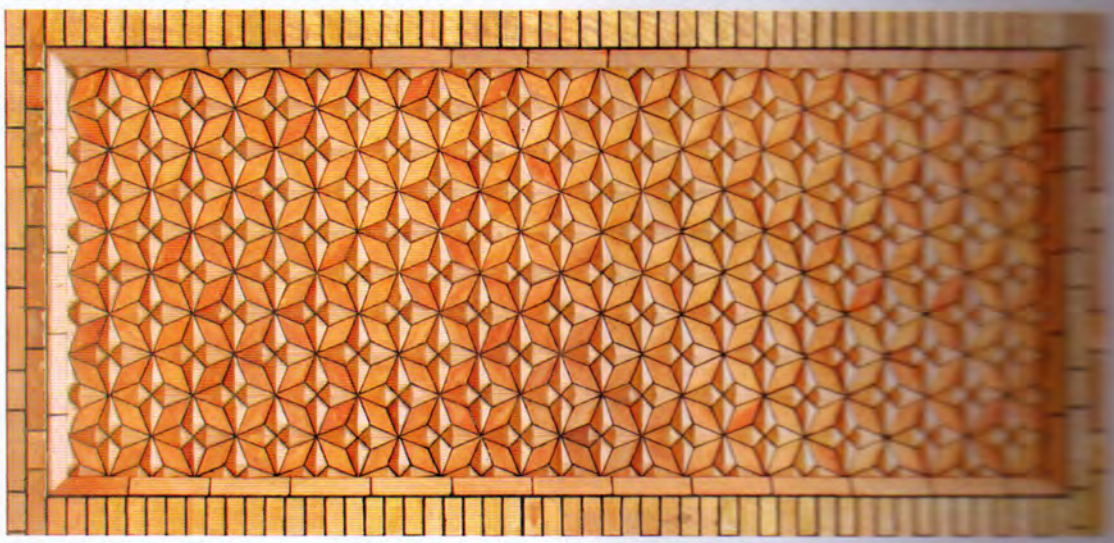


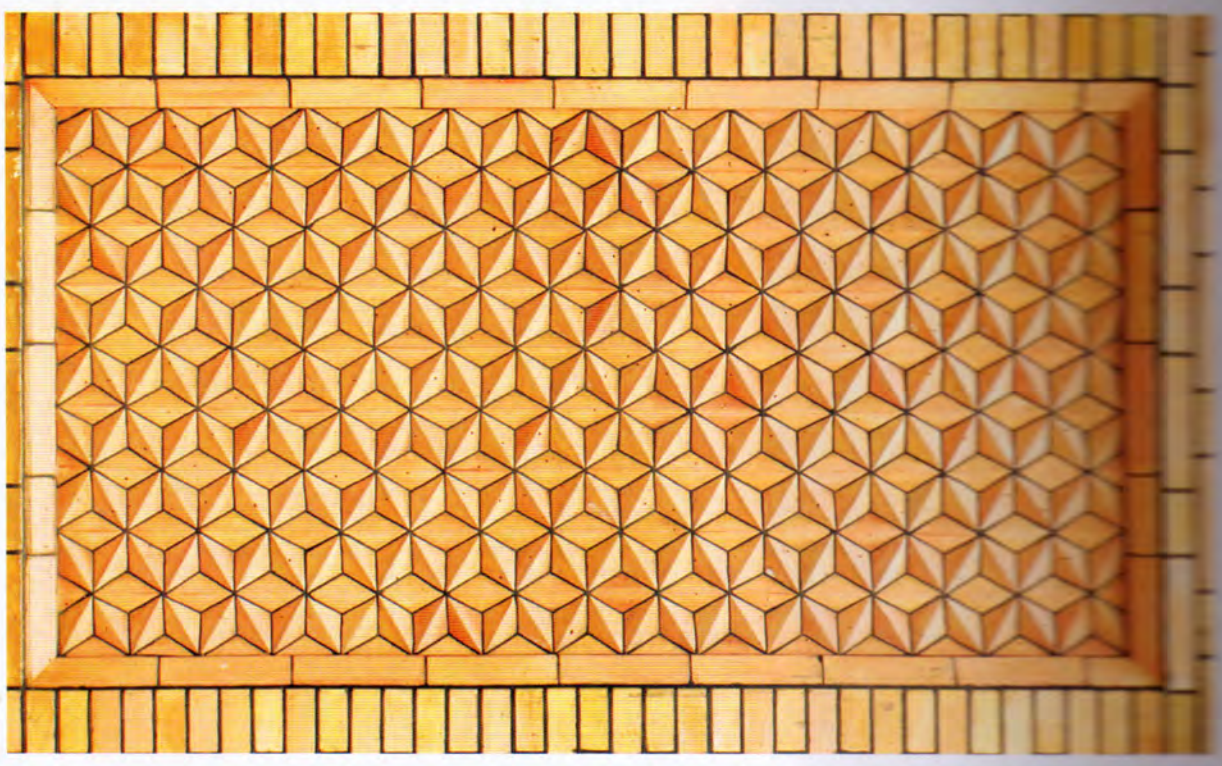


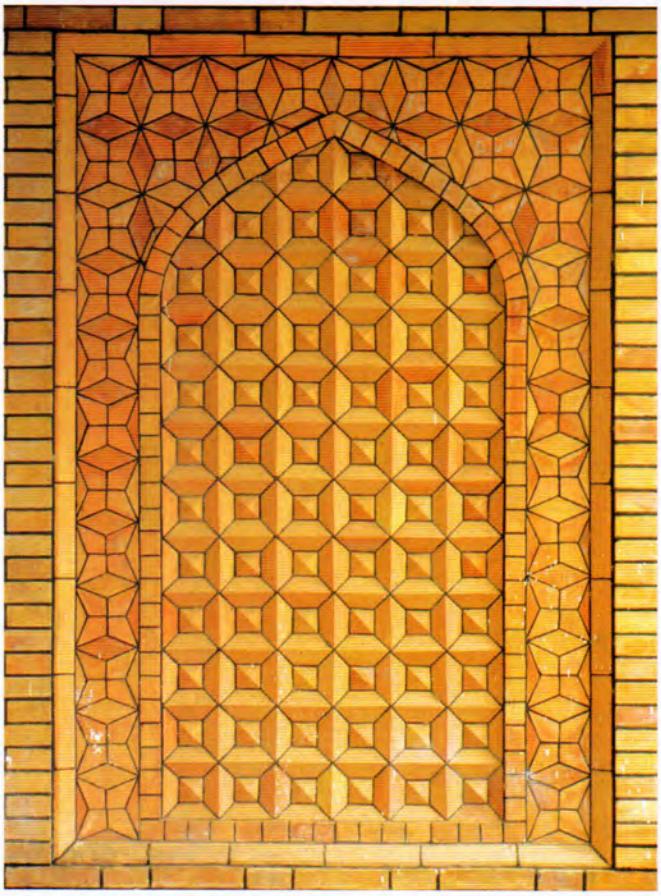




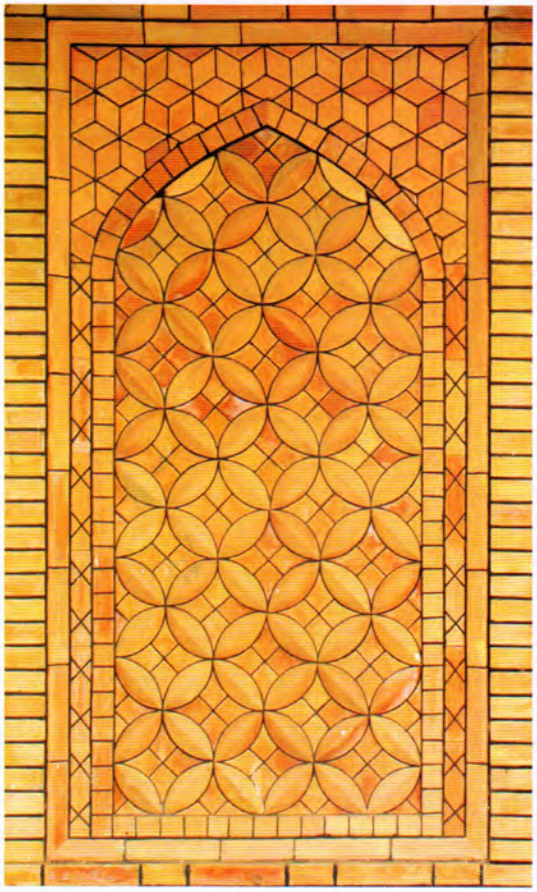




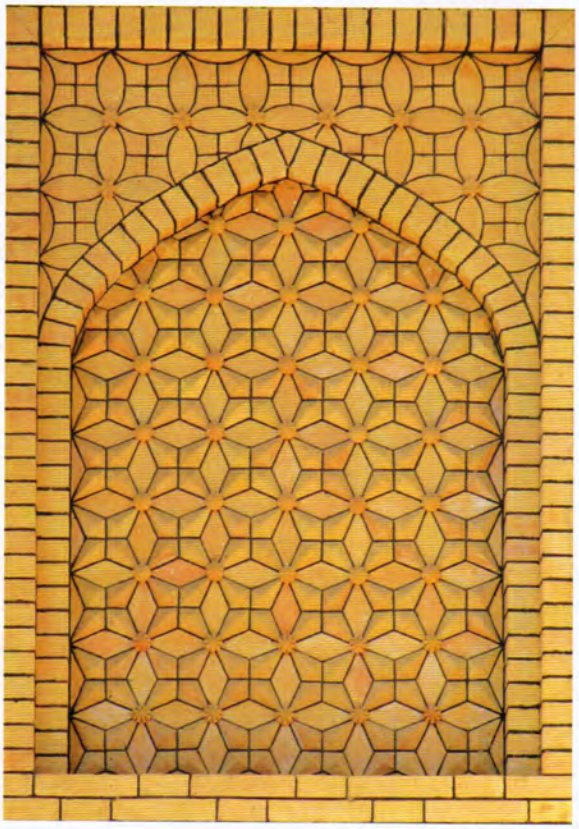


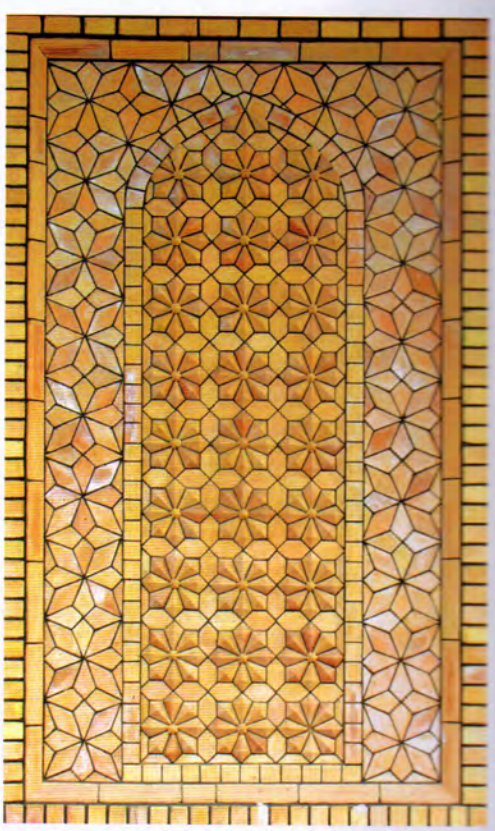






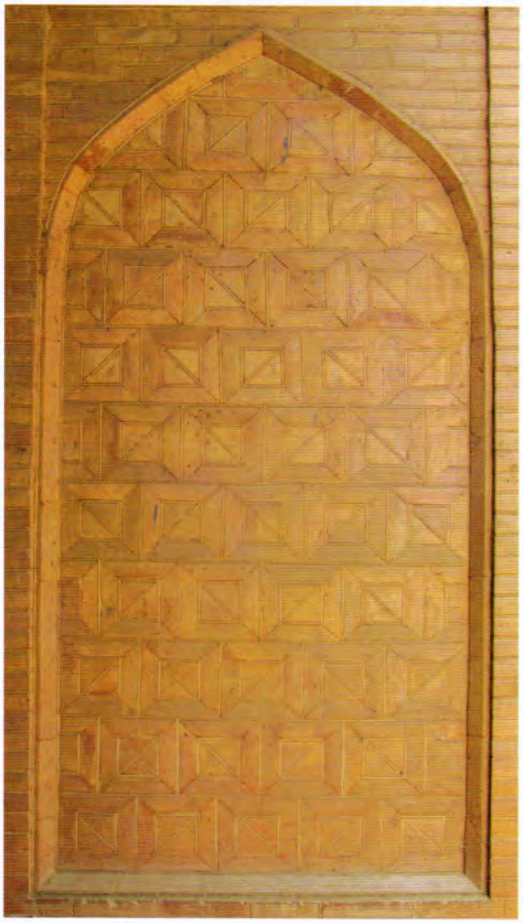






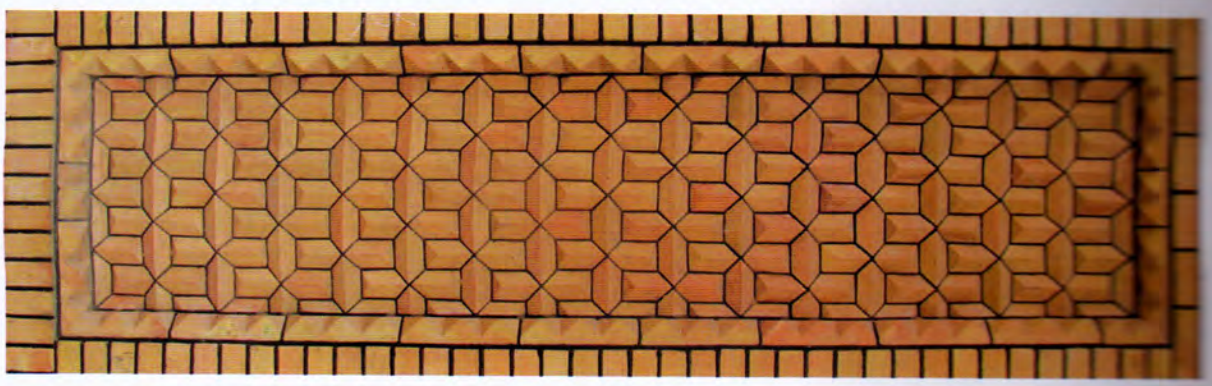


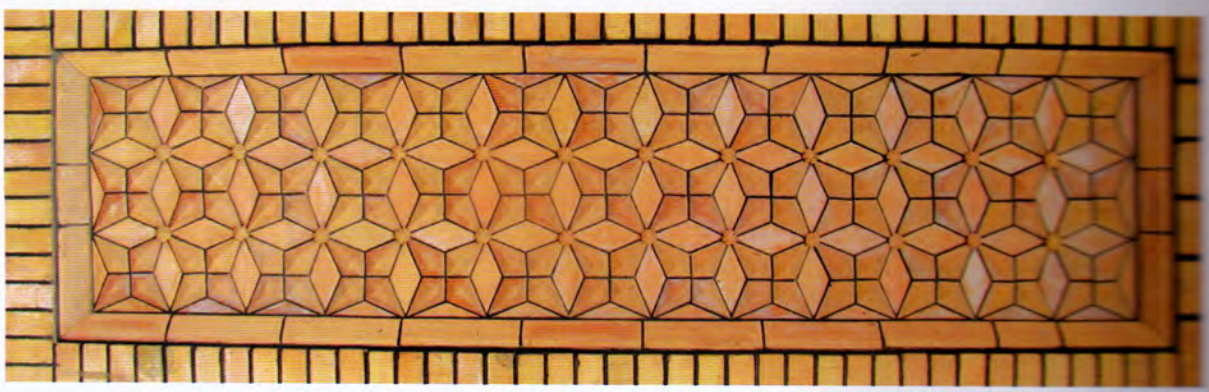


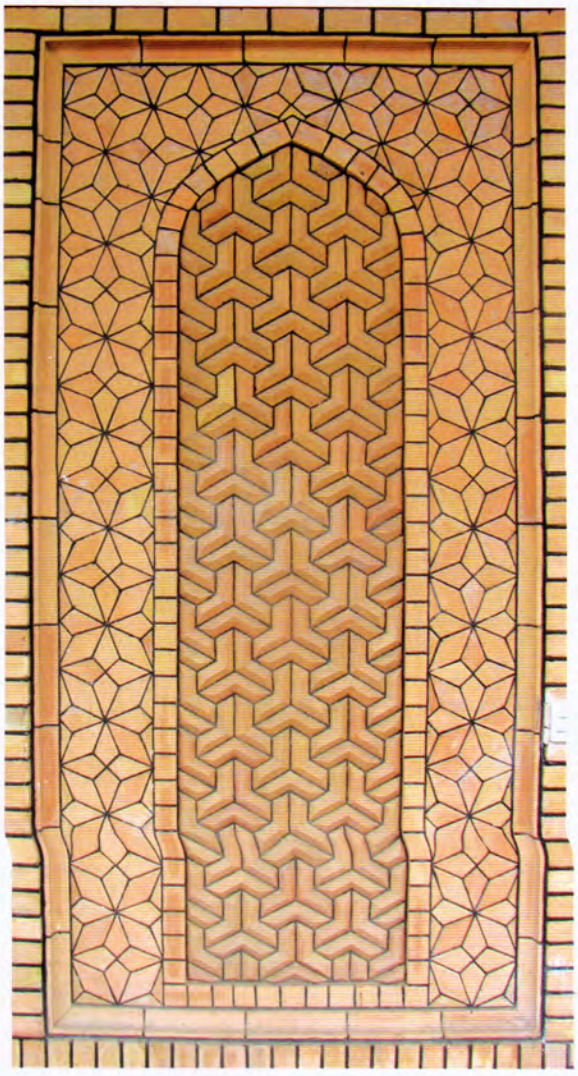


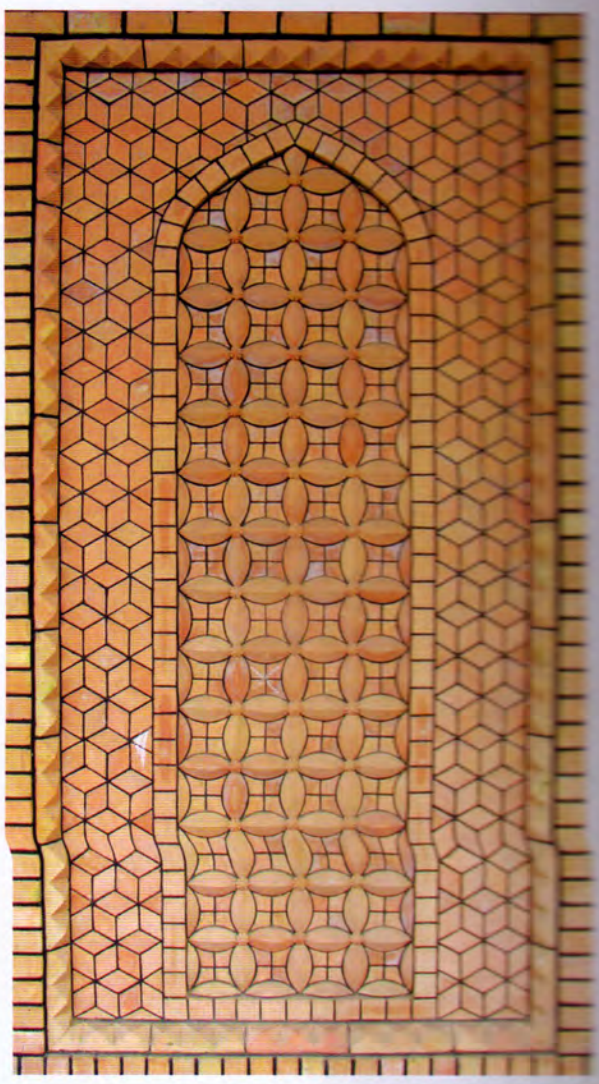






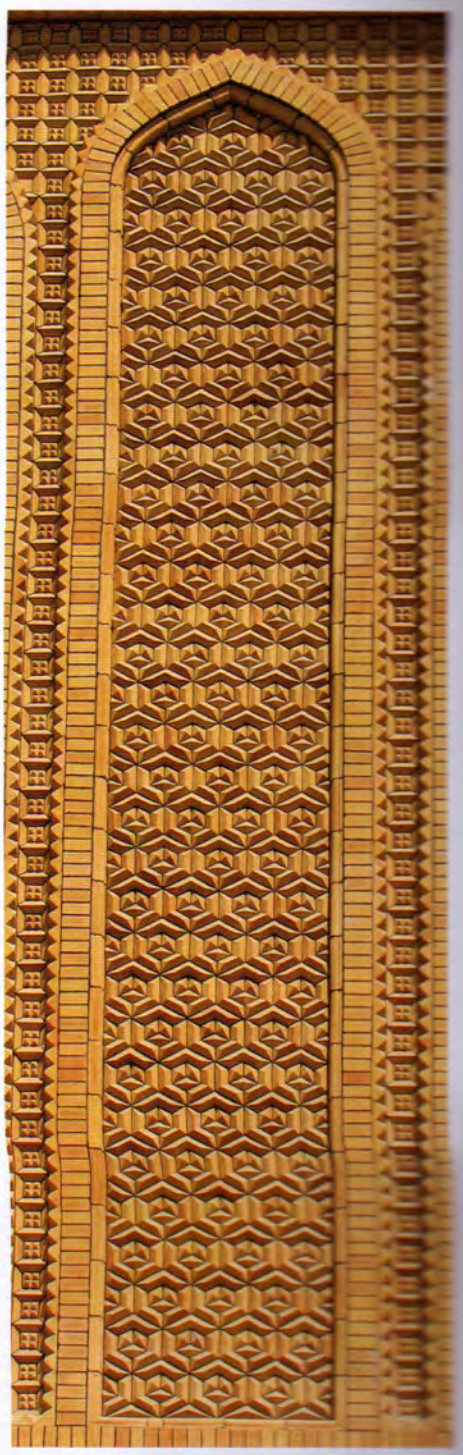


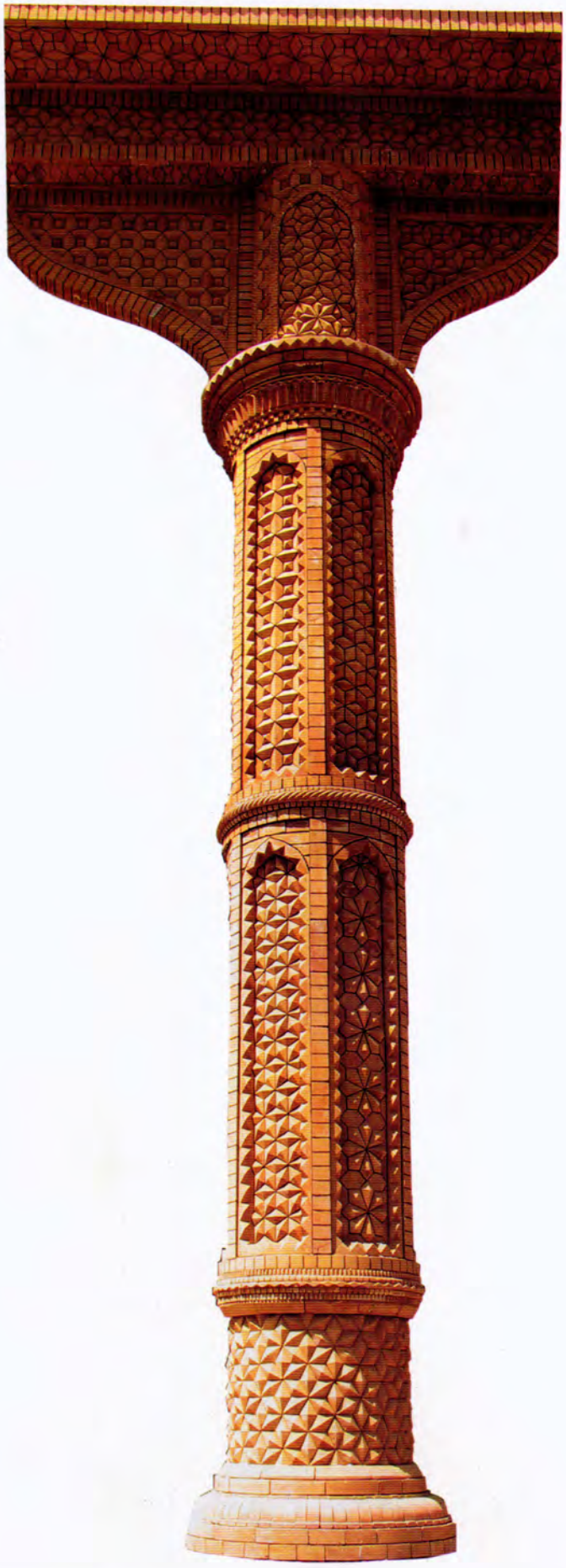




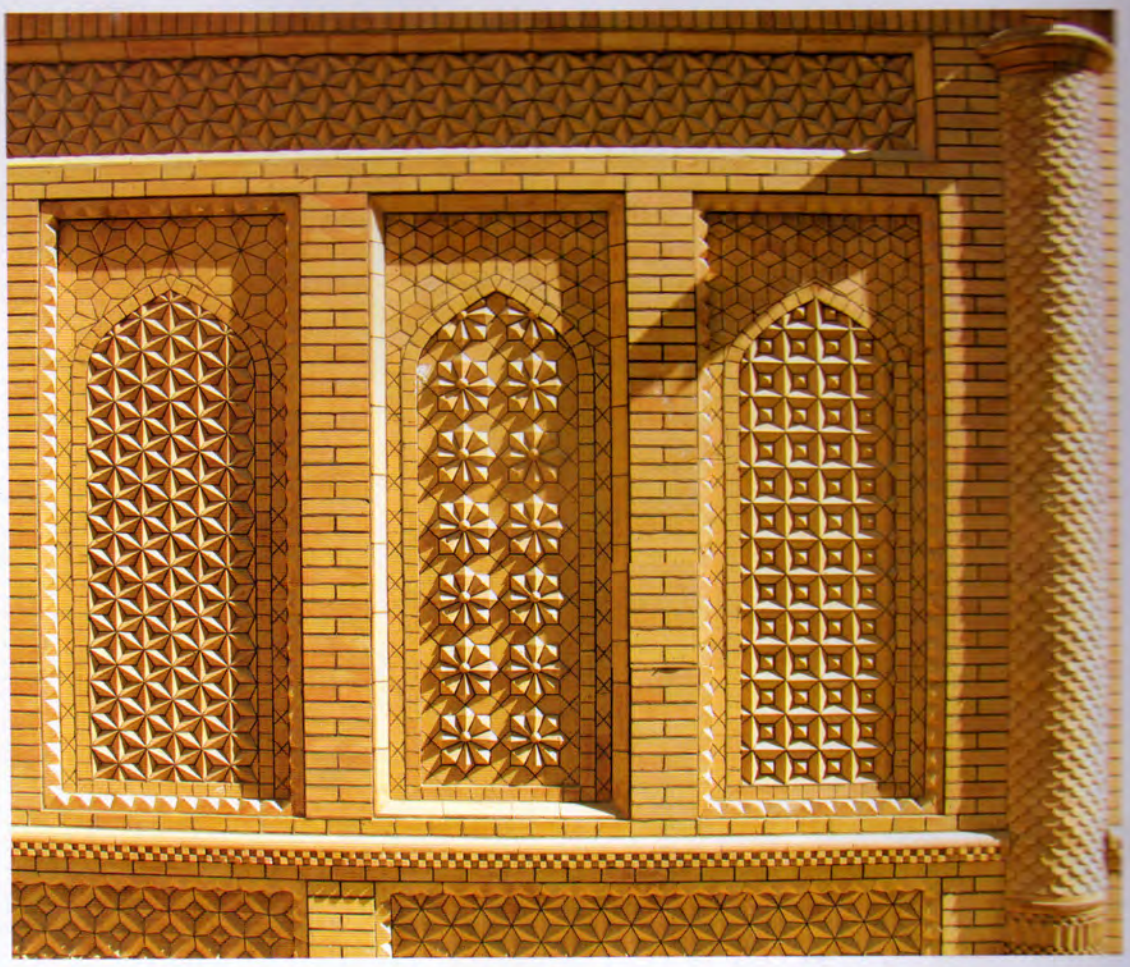


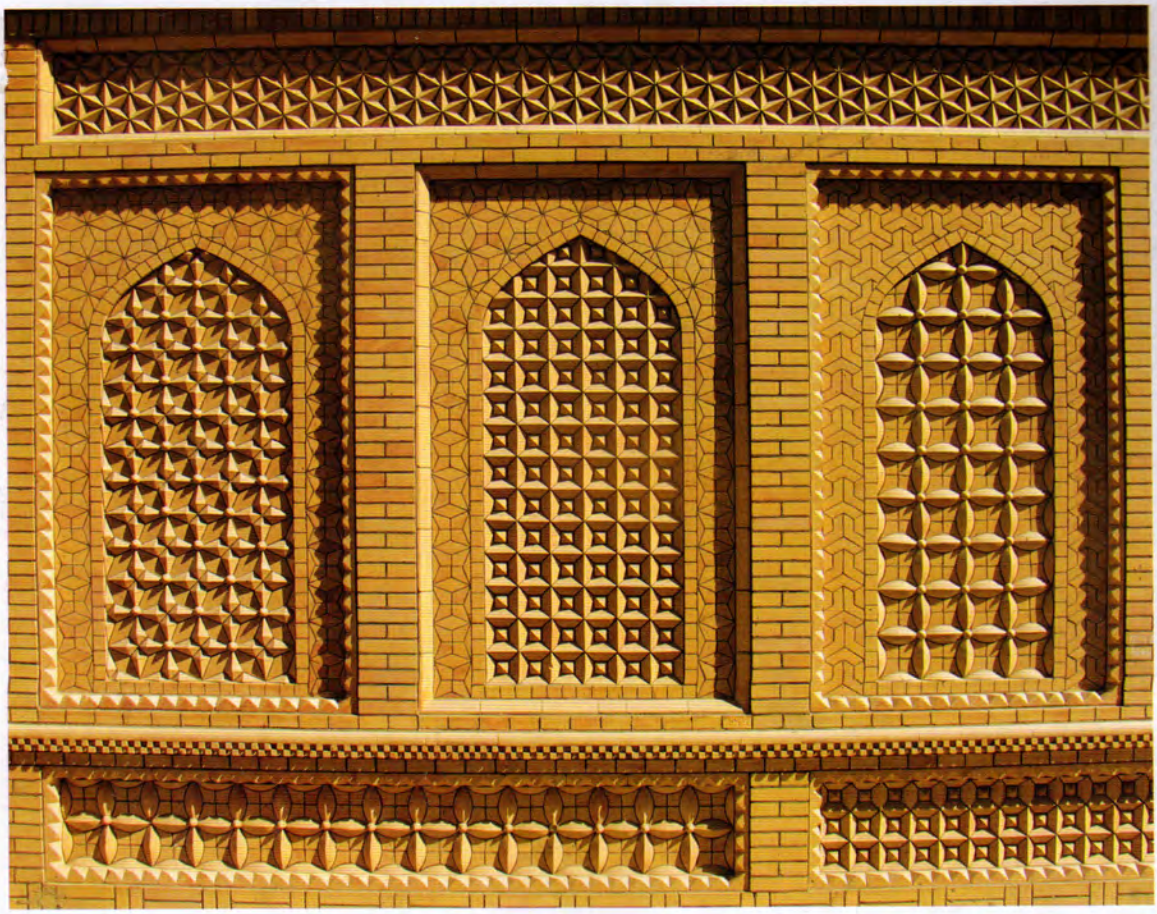


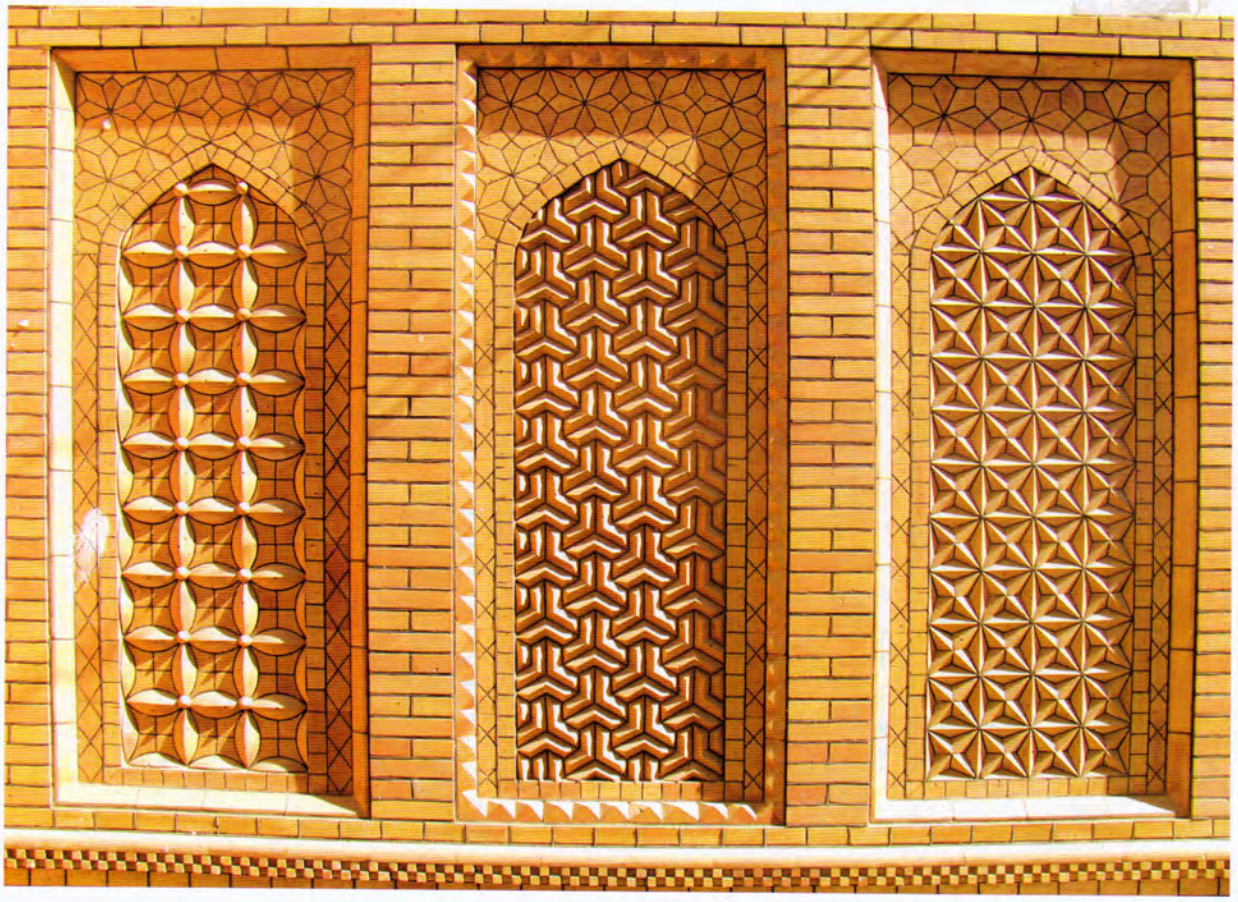


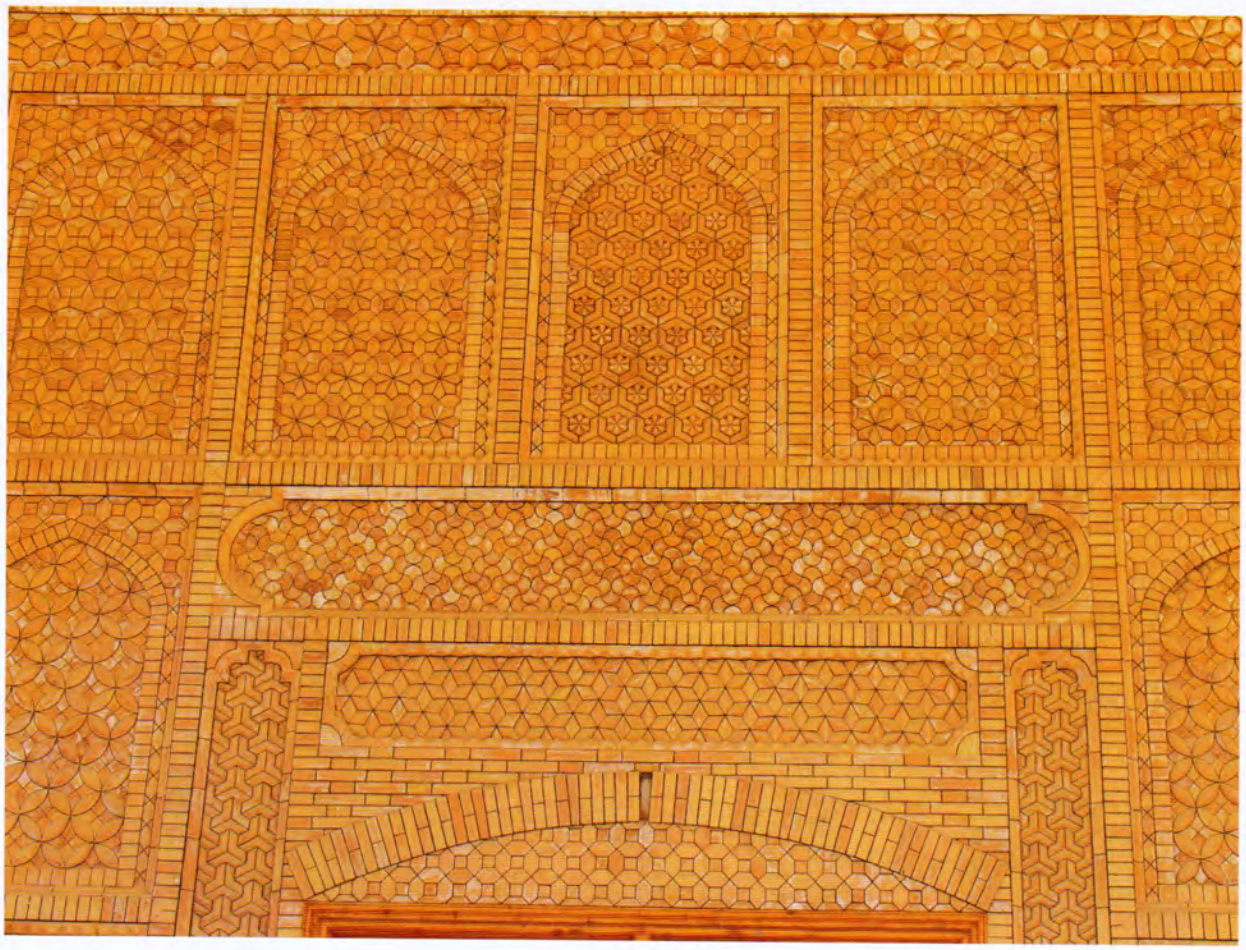






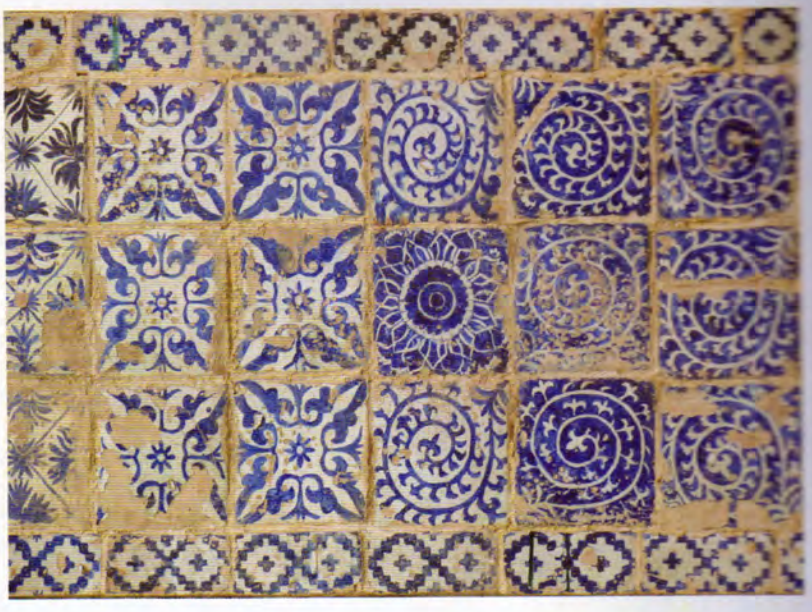






Tile 瓦片 کاهش



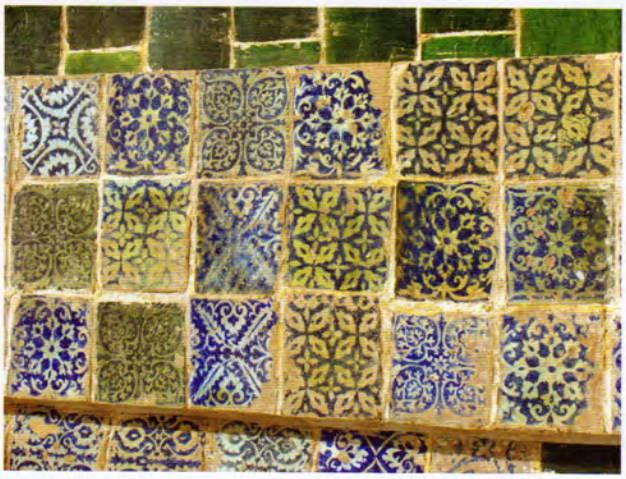


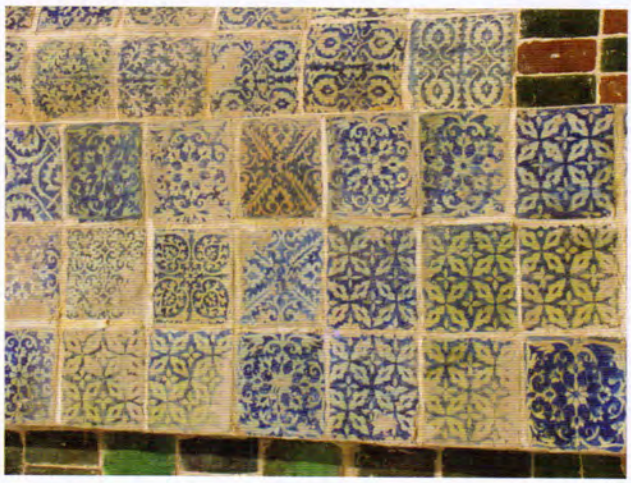
















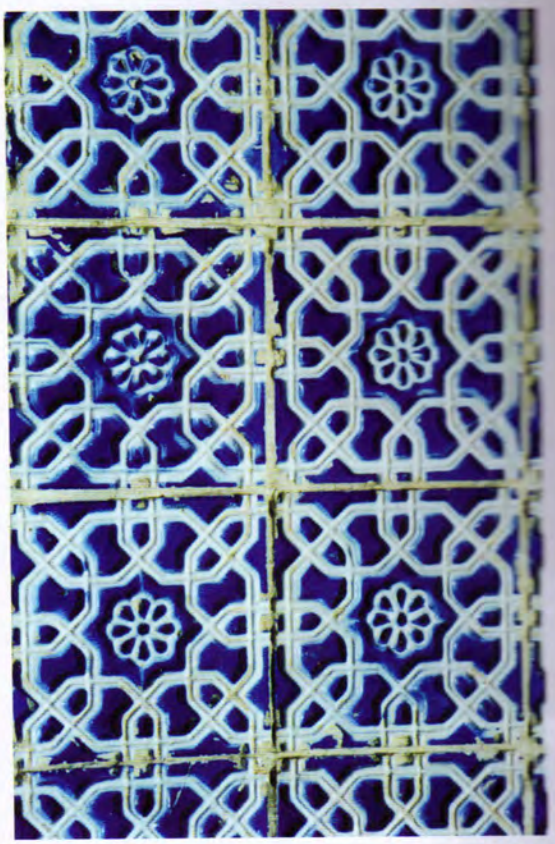


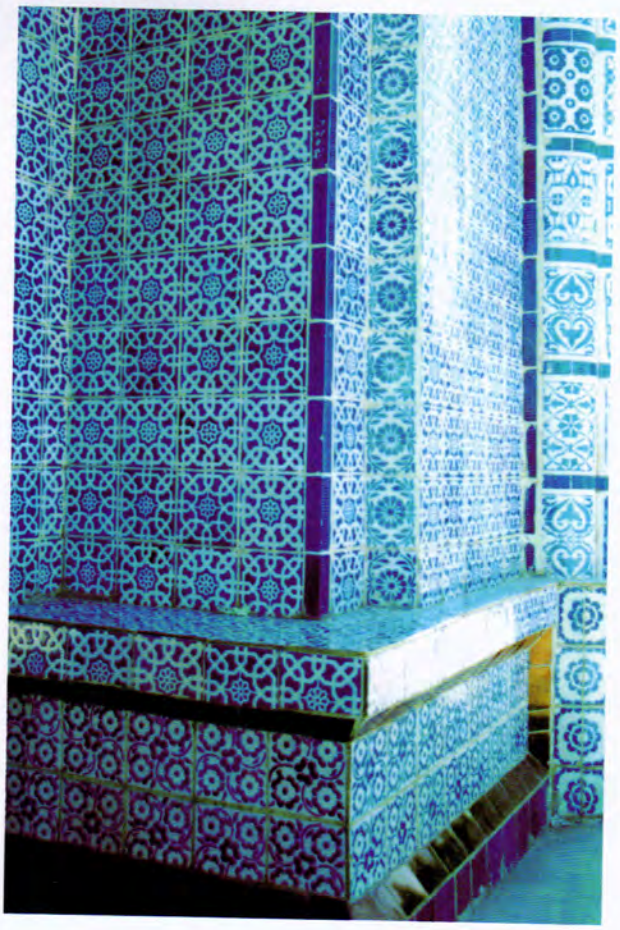










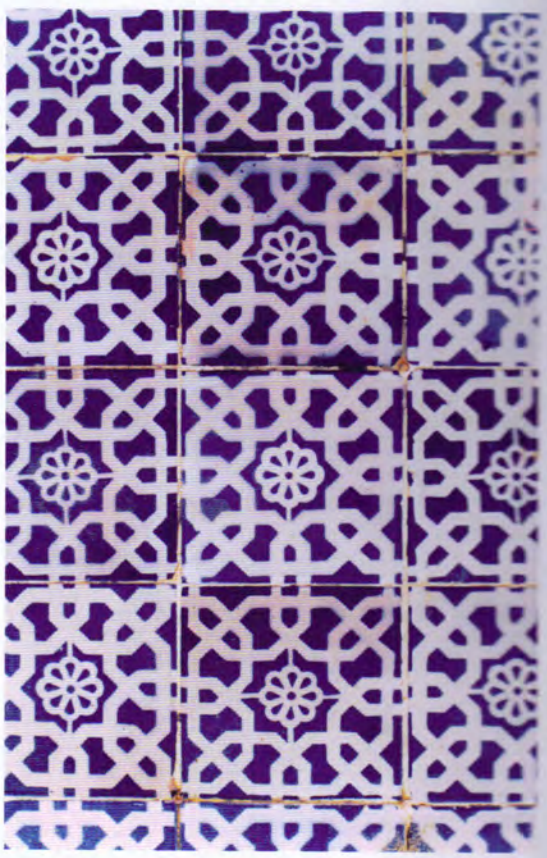




























ئاممۇی سورۇن بېزەكچىلىكى

خانىقا، مەسچىت، مەدرىس، تىياتىرخانا، سەيلىگاھ، قەبرىگاھ، باغچە، ھۇنچا، ئاممۇی ئاشخانا قاتارلىقلارنىڭ بېزەكچىلىكى ئۆزىگە خاس بولىدۇ. ھازىر ئاممۇی سورۇنلارنىڭ تۈرى كۆپىيىپ، بېزەكچىلىك تېخنىكىسىمۇ بارغانسېرى يېڭىلاندى. رېستوران، ئارامگاھ، مېھمانخانىلار ئەنئەنۋی بېزەكچىلىك ئۇسۇلى بىلەن زامانۋی بېزەكچىلىك ئۇسۇلىنى تەڭ قوللىنىش ئارقىلىق زىننەتلىنىدىغان بولدى.

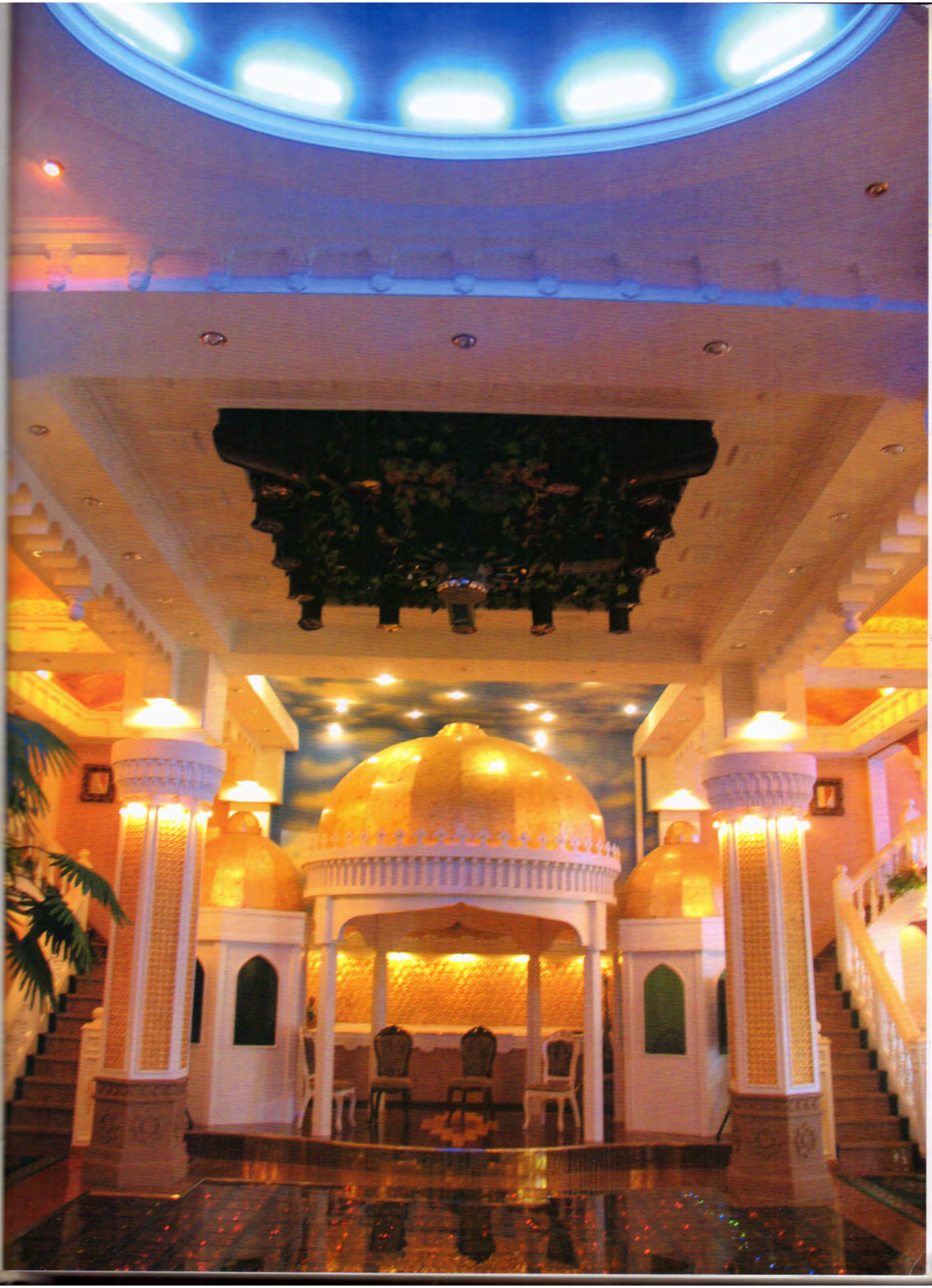
公众场所的装饰

礼拜寺、经文学堂、各种剧院、游园、墓地、庭园、浴室、公共食堂的装潢装饰有着自己独特的特点。现在，公众场所的这类急剧增加，其装饰技术也有了非常大的创新。宴会厅、休闲庭园、宾馆等场所都可以采用传统的装饰艺术与现代化的修饰手段相结合进行不同风格的装饰装潢。

The Decoration of Public Places

The decoration of yards, mosques, schools, theaters, tourist sites, grave yards, gardens, public shower rooms and restaurants is very unique. At present, there are many different kinds of public places and the decoration style is also changing accordingly. Both the traditional and the contemporary style of decoration is applied in places like restaurants, recreation centers and hotels.







Kashgar Samawar Grand Restaurant　喀什茶园大酒店　قەشقەر ساماۋەر رېستۇرانى







Kashgar Old Samawar Grand Restaurant 喀什老茶园大酒店 قەشقەر كونا ساماۋەر رېستۇرانى



Urumqi Maygul Restaurant　乌鲁木齐市五月花餐厅　ئۈرۈمچى مايگۈل پولۇخانىسى













Kashgar Akaltun Restaurant　喀什白金酒店　قەشقەر ئاق ئالتۇن رېستۇرانى





Kashgar Akaltun Restaurant　喀什白金酒店　قەشقەر ئاق ئالتۇن رېستۇرانى





The Muslim Restaurant in Urumqi Torch Hotel　乌鲁木齐市火炬饭店清真餐厅　ئۈرۈمچى مەشئەل مېھمانخانىسىنىڭ مۇسۇلمانلار ئاشخانىسى













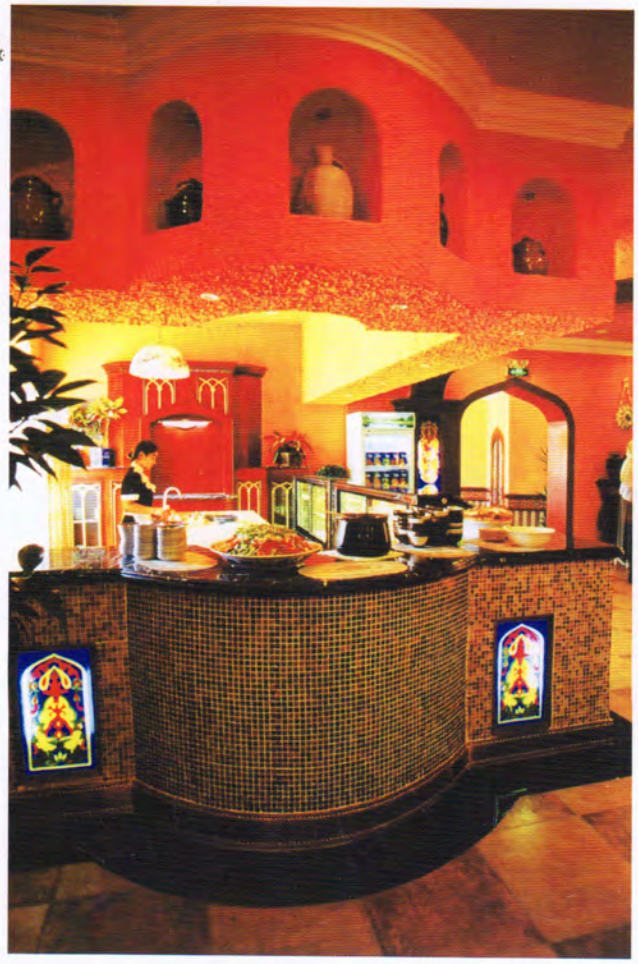
Kashgar Orda Restaurant　喀什欧日达餐厅　قەشقەر ئوردا رېستۇرانى















Kashgar Koshamat Restaurant　喀什双福大餐厅　قەشقەر قوش ئامەت رېستۇرانى





Kashgar Tarim Restaurant　喀什塔里木餐厅　قەشقەر تارىم رېستۇرانى





Aksu Ardawil Restaurant　阿克苏市爱德维餐厅　ئاقسۇ ئەردەۋىل رېستۇرانى





Urumqi Miraj Restaurant 乌鲁木齐市米拉吉快餐厅 مىراج تېز تاماقخانىسى





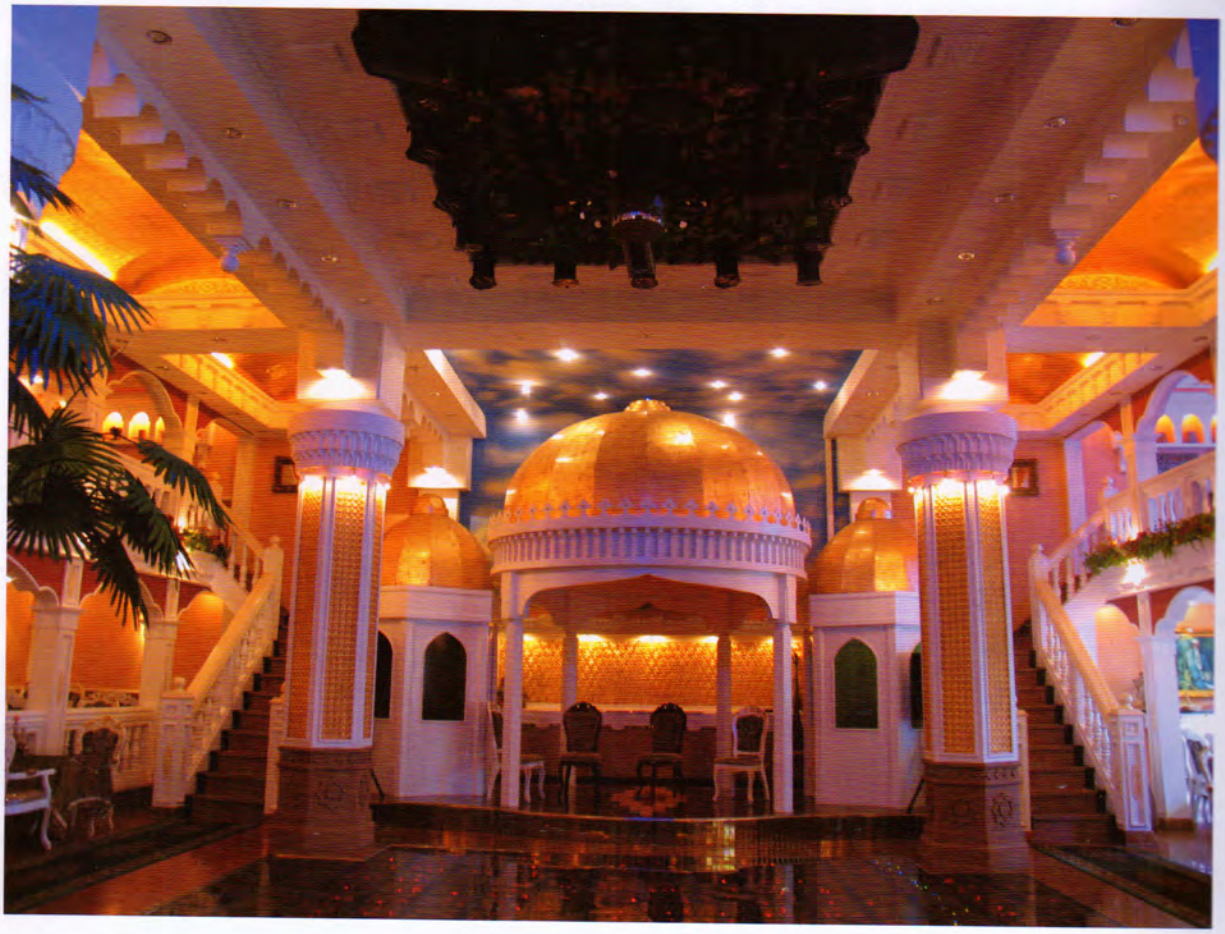
Urumqi Miraj Restaurant 乌鲁木齐市米拉吉快餐厅 مىراج تېز تاماقخانىسى



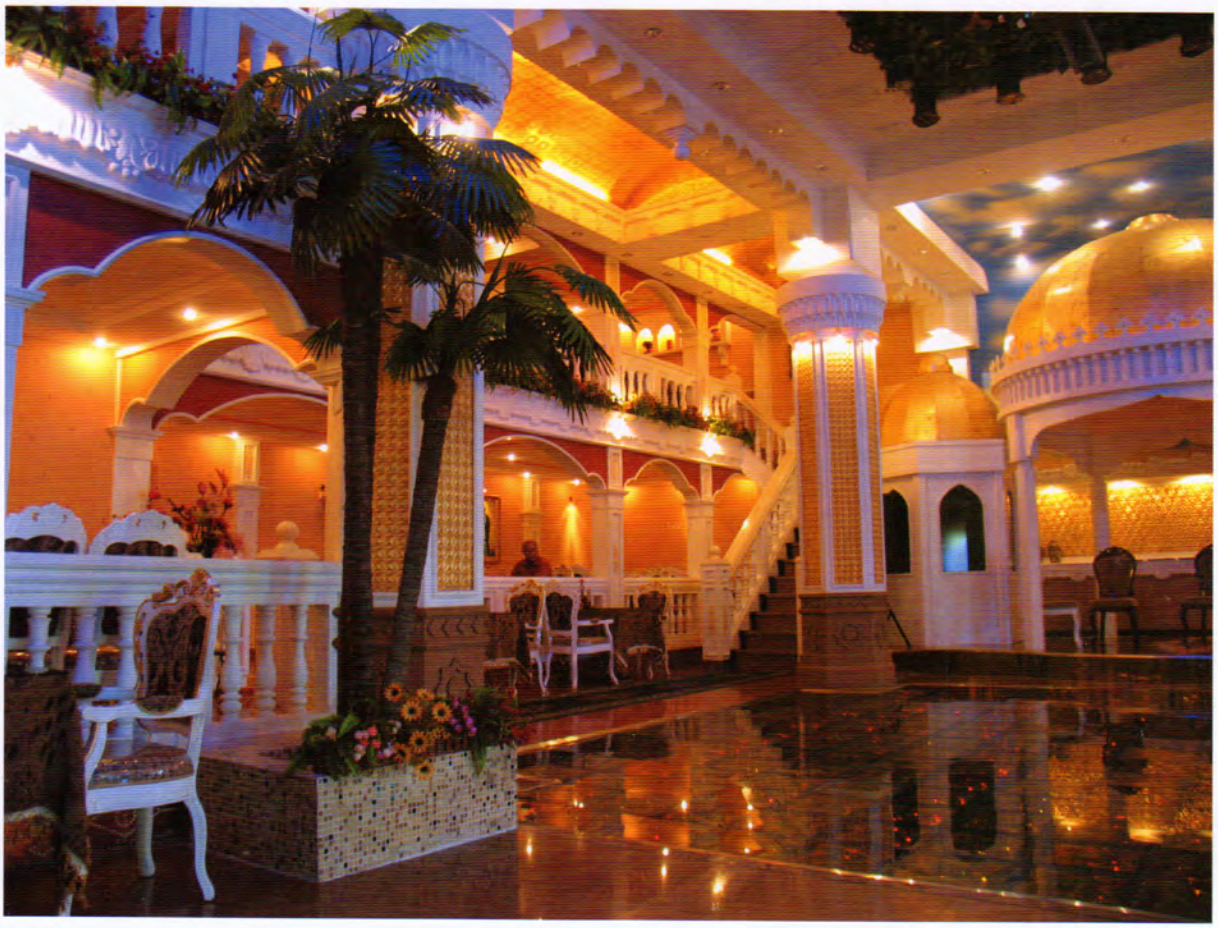
Urumqi Miran Restaurant 乌鲁木齐市米兰快餐厅 مىرەن تېز تاماقخانىسى



Jam Food　　伽穆餐饮　　جام چایخانسی







پايدىلانمىلار

1. «شىنجاڭ ئەنئەنىۋى بىناكارلىق سەنئىتى» ئاپتورى: جاڭ شىگىيى، شىنجاڭ پەن ـ تېخنىكا سەھىيە (K) نەشرىياتى 1999 ـ يىل 5 ـ ئاي 1 ـ نەشرى

2. «ئۇيغۇر بىناكارلىق تارىخى» ئاپتورى: ئالىمجان مەخسۇت، ئابدۇشۇكۇر مەخسۇت، شىنجاڭ خەلق نەشرىياتى 2000 ـ يىل 12 ـ ئاي 1 ـ نەشرى

3. «يۈەن سۇلالىسىدا ئۇتكەن مەشھۇر ئۇيغۇر شەخسلەر» شىنجاڭ خەلق نەشرىياتى 1991 ـ يىل 9 ـ ئاي 1 ـ نەشرى

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December, 2000

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September, 1991

گۈزەل سەنئەت مۇھەررىرى: **غەيرەت خالىق**
مەسئۇل مۇھەررىرى: **غۇلامجان بەكرى**
مەسئۇل كوررېكتورى: **پازىلجان مۇسا**
ئىنگلىزچىغا تەرجىمە قىلغۇچى: **ئىلھام مۇھەممەد**

ئۇيغۇر ئۆي بېزەكچىلىكى

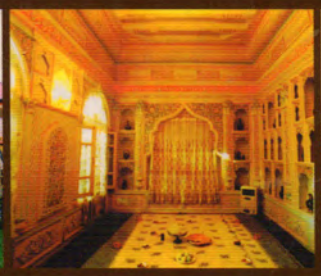
ئاپتورى: **ئىلشات تۇرسۇن**

قەشقەر ئۇيغۇر نەشرىياتى نەشر قىلىپ تارقاتتى
(قەشقەر شەھىرى تار بوغۇز يولى 14 ـ قورۇ، پوچتا نومۇرى: 844000)
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تېلېفون: 2653927 – 0998

مۇقاۋىنى لايىھىلىگۈچى : ئىلشات تۇرسۇن

خەتتات : ئابلىكىمجان زۇنۇن جەۋلانى




ئۇيغۇر ئۆيى بېزەكچىلىكى





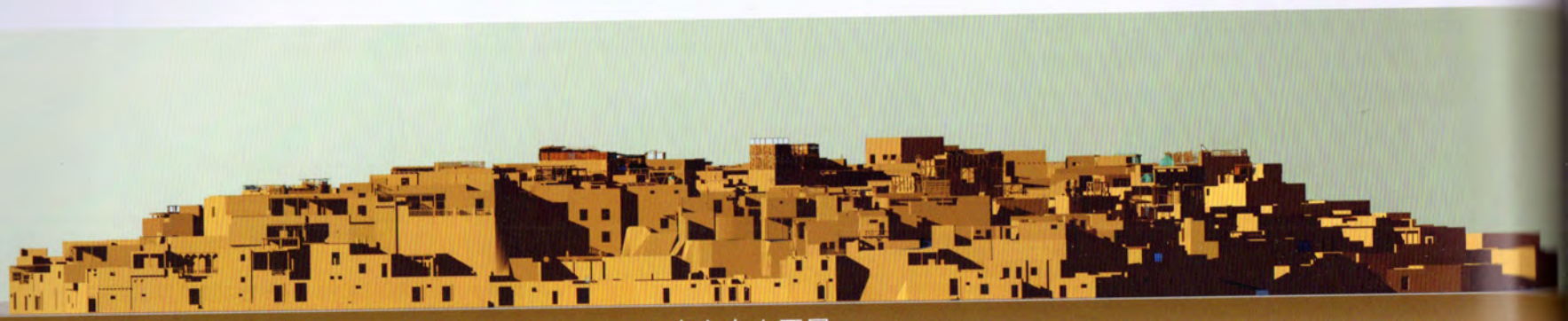
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