

Architectural and Cultural Significance of Personal Memorial Museums in Uzbekistan: Insights from the Fayzulla Khodjayev House Museum in Bukhara

Yulduz M. Kalonova, & Otabek N. Babakandov

Samarkand State Technical University (SDTU), named after Mirzo Ulugbek,
Samarkand, Uzbekistan.

ykalonova351@gmail.com

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Abstract

Personal memorial museums play an important role in presenting the lives and memories of individuals through the houses, spaces and objects associated with them. Unlike conventional museums, these museums preserve and interpret a specific domestic environment in which a person has lived and whose architectural features and material objects provide a connection with their personal and family history. In Uzbekistan, historic houses associated with prominent figures have become important sites for representing individual memories, family life and cultural heritage. The Fayzulla Khodjaev House Museum in Bukhara provides a relevant example, as the house and its interiors are associated with the life of Fayzulla Khodjaev and his family. In this context, this study examines the architectural and cultural significance of the house as a personal memorial museum, with particular attention to its spatial organisation, interior decoration and museum exhibits and their role in presenting the history and memory of the Khodjaev family.

The research employs a qualitative case study approach centred on the Fayzulla Khodjaev House Museum in the Goziyon quarter of Bukhara. Primary data were collected through on-site architectural observations, spatial documentation and photographic documentation during a field research visit in April 2026. To support the analysis, the field findings were considered alongside museum records, historical documents and published sources related to the house, Fayzulla Khodjaev and the historical context of the building. The analysis focuses on the spatial organisation of the house, including the Havli Berun (outer courtyard), Havli Darun (inner family courtyard), domestic rooms, interior decorative elements and the objects displayed in the museum.

The findings demonstrate that the architectural character of the Fayzulla Khodjaev House Museum is closely connected with the history and memory of Fayzulla Khodjaev and his family. The spatial organisation of the house, particularly the distinction between the Havli Berun (outer courtyard) and Havli Darun (inner courtyard), reflects the domestic environment of the family and helps visitors understand the way the residence was organised and used. The memorial character of the museum is also expressed through the combination of original materials related to Fayzulla Khodjaev and reconstructed elements of the historical domestic environment. Documents, photographs, books and other materials related

to Khodjaev provide direct connections with his life and activities, while furniture, household objects, clothing, ceramics, musical instruments and other exhibits help recreate the atmosphere and everyday setting of a wealthy Bukharan household of the late nineteenth and early twentieth centuries. The interior decoration, including floral and geometric wall paintings and carved wooden elements, further strengthen the historical character of the house. Together, these spaces, decorative elements and museum exhibits create a material and visual context through which the life of Fayzulla Khodjaev, his family environment and the historical period in which they lived can be understood. In this way, the house functions not only as an example of traditional Bukharan residential architecture, but also as a personal memorial museum in which individual memory is presented within a reconstructed historical domestic environment.

Keywords: Courtyard House, Bukhara, Vernacular Architecture, Wall Paintings, Spatial Organisation, Uzbekistan.

Introduction

In the contemporary landscape of cultural heritage management, personal memorial house museums function as vital repositories of national identity, transforming private domestic environments into public spaces of historical education. In Uzbekistan, this phenomenon is deeply intertwined with the preservation of traditional vernacular architecture, which reflects centuries of climate-responsive engineering and socio-cultural evolution. Among the most outstanding architectural specimens of late 19th-century Bukharan domestic vernacular design is the residential estate originally commissioned in the late 1880s by Ubaydullokhoja, a wealthy merchant specialized in the karakul trade, before passing to his son, the prominent political figure Fayzulla Khodjaev.

This grand residential complex, converted into a memorial museum in 1990, stands today as a rare living monument of historic Uzbek residential planning. This research examines the architectural and cultural significance of personal memorial museums through the case of the Fayzulla Khodjaev House Museum in Bukhara. It aims to understand how the spatial organisation of the historic courtyard house, its interior decorative elements and the objects displayed within it contribute to representing the life, family history and memory of Fayzulla Khodjaev. Particular attention is given to the relationship between the house as a domestic environment and its present role as a personal memorial museum. The study considers the Havli Berun (outer courtyard), Havli Darun (inner courtyard), domestic rooms, decorative elements, original documents and photographs related to Fayzulla Khodjaev, as well as objects arranged to recreate the historical domestic setting. Together, these elements provide a material and spatial context through which the history of the Khodjaev family and the memorial character of the house museum can be understood.

The research pursues the following objectives.

- To identify the spatial organisation and architectural characteristics of the Fayzulla Khodjaev House Museum within the historical context of Bukhara;
- To record how the courtyards, domestic rooms and interior decorative elements contribute to the architectural and cultural character of the personal memorial museum;
- To reveal how original documents, photographs and other museum exhibits, together with objects arranged to recreate the historical domestic environment, contribute to presenting the life, family history and memory of Fayzulla Khodjaev;
- To identify how the architectural spaces and material elements of the house contribute to its memorial character and cultural significance as a personal memorial museum. (Figures 1 & 2).



Fig. 1 & 2: "Fayzulla Khodjaev House Museum complex." and "The memorial bust of Fayzulla Khodjaev
Source: Author's photograph, 2026.

Theoretical Framework

The theoretical framework of this study is based on the relationship between house, identity, architectural expression, culture, memory, decorative arts, heritage, memorialization and the museum. These concepts provide a basis for understanding how a domestic environment can acquire cultural and memorial significance when it is preserved and interpreted as a house museum.

The concept of the house extends beyond its physical and functional characteristics and can be understood as a space of human experience, intimacy and memory. Gaston Bachelard, in *The Poetics of Space*, considers the house as an intimate space in which personal experiences, memories and imagination are formed and retained. From this perspective, rooms, courtyards and other parts of a dwelling can acquire meaning through the experiences of the people who inhabit them. The house therefore represents both a physical environment and a space closely connected with human experience and memory (Bachelard, 1994).

The concept of identity is closely related to the relationship between people and place. In architectural studies, identity is not limited to the visual appearance of a building but also involves the meanings and experiences associated with a particular place. Christian Norberg-Schulz emphasises the role of architecture in creating a sense of belonging and in giving physical form to the character of a place. Architectural space can therefore contribute to the formation and expression of individual and cultural identity (Norberg-Schulz, 1980). In a historic house, spatial organisation, architectural features and material elements may consequently retain associations with the people and social environment connected with the building.

Architectural expressions refer to the ways in which architectural form, spatial organisation, materials, construction techniques and decorative elements communicate meanings and cultural values. Architecture is not only a physical structure but also a medium through which human relationships with space are expressed. Spatial layout, proportions, courtyards, openings, materials and decorative surfaces can therefore provide information about the ways in which a building was used and experienced. In this sense, architectural expression connects the physical characteristics of a building with its social and cultural meanings.

The concept of culture further explains this relationship between built form and human experience. Henri Lefebvre argues that space is socially produced through spatial practices, representations and lived experiences. From this perspective, architectural space is not simply a physical setting but is shaped by the activities and meanings associated with it (Lefebvre, 1991). Domestic architecture can therefore reflect patterns of family life, social relationships,

cultural practices and ways of using space. The cultural meaning of a historic house is consequently expressed through both its physical characteristics and the practices associated with its use.

Personal memory provides another important connection between people and the built environment. Maurice Halbwachs argues that memory is formed and maintained within social frameworks and is closely related to the groups and environments in which people live (Halbwachs, 1992). Physical places and objects can therefore support the recollection and interpretation of personal experiences. Pierre Nora develops this relationship through the concept of *lieux de mémoire*, or sites of memory, referring to places, objects and material forms through which memories are preserved and transmitted (Nora, 1989). A historic house can consequently become a site of memory when its architectural spaces and material elements remain associated with the life of a particular person or family.

Decorative arts form an important part of this material and spatial relationship. Wall paintings, wood carving, ceramics, textiles and other crafted elements contribute not only to the visual character of interiors but also to their cultural and historical meaning. Such elements can provide evidence of artistic traditions, craftsmanship, social practices and everyday life. When preserved within a historic house, decorative features become part of the material narrative of the building and contribute to the interpretation of its cultural environment.

The concept of heritage connects these architectural, material and memory-based values with processes of preservation and interpretation. Alois Riegl identified different values associated with monuments, including historical, age and commemorative values, demonstrating that historic structures can be valued for both their physical characteristics and their relationship with the past (Riegl, 1982). Laurajane Smith further emphasises that heritage is not simply a collection of old buildings and objects but is shaped through processes of interpretation, selection and social practice (Smith, 2006). Thus, the heritage significance of a historic house can derive from the combination of its architectural features, material elements, historical associations and meanings attributed to it.

Memorialization refers to the processes through which people, events and experiences of the past are remembered and represented through places, objects and cultural practices. It involves the transformation of physical and symbolic elements into carriers of memory and historical meaning. In this process, architecture can serve as a material framework for remembering a particular person or period. A preserved dwelling can therefore acquire memorial significance when its spaces, objects and architectural features are interpreted in relation to the life and memory associated with it.

Finally, the concept of the museum provides the institutional framework through which material remains, objects and places are preserved, interpreted and presented to the public. A house museum combines the functions of a museum with the preservation of a historic domestic environment. Unlike a conventional museum in which objects are generally separated from their original spatial context, a house museum retains a connection between objects, architectural space and the life associated with the building. The house itself consequently becomes part of the museum narrative. Through the combination of preserved architectural spaces, decorative elements, documents, photographs, objects and interpretive displays, a house museum can communicate personal and family histories while maintaining the material character of the historic dwelling.

Taken together, these concepts establish a theoretical relationship between house, identity, architectural expression, culture, personal memory, decorative arts, heritage and memorialization, leading to the concept of the house museum as a place where architectural space and material culture are used to preserve and communicate memory. This conceptual relationship provides the theoretical basis for analysing the architectural and cultural significance of personal memorial museums.

Table 1: Theoretical concepts underlying the study

Source: Author

Theoretical concept	Theoretician	Theoretical concept	Relevance
House	Gaston Bachelard	The house is an intimate space associated with human experience, imagination and memory.	Provides a basis for understanding the dwelling as more than a physical structure.
Identity	Christian Norberg-Schulz	Identity develops through the relationship between people, place and lived experience.	Explains how architectural space can retain associations with people and their lives.
Architectural expressions	Christian Norberg-Schulz	Architectural form and spatial characteristics express human experience and the character of place.	Helps interpret spatial organisation, materials and architectural features as carriers of meaning.
Culture	Henri Lefebvre	Space is socially produced through practices, representations and lived experience.	Explains the relationship between domestic space, social practices and cultural meaning.
Personal memories	Maurice Halbwachs; Pierre Nora	Memory is connected with social environments, places and material forms that preserve associations with the past.	Provides a basis for understanding buildings and objects as carriers of personal memory.
Decorative arts	—	Decorative elements combine aesthetic, material and cultural meanings.	Helps interpret wall paintings, woodwork and other interior elements as part of the historical environment.
Heritage	Alois Riegl; Laurajane Smith	Heritage involves historical, commemorative and cultural values attributed to places and objects.	Explains why historic architectural and material elements are preserved and interpreted.
Memorialization	Pierre Nora	Places and material forms can function as carriers through which memories of the past are preserved and communicated.	Explains the transformation of a historic dwelling into a memorial environment.
Museum / House museum	Museum studies	A house museum combines museum interpretation with the preservation of a historic domestic environment.	Provides the conceptual basis for understanding the house as a museum and memorial space.

This has been compiled by the author based on Bachelard (1994), Norberg-Schulz (1980), Lefebvre (1991), Halbwachs (1992), Nora (1989), Riegl (1982) and Smith (2006).



Fig. 3. Conceptual framework showing the relationship among the theoretical concepts underlying personal memorial house museums.

Review of Literature

The architectural and cultural significance of traditional domestic vernacular architecture in Central Asia, particularly in Bukhara, is a subject of extensive scholarly documentation. In this regard, the fundamental research of Nilsen (1966) establishes the structural and socio-functional typologies of residential buildings in the Bukharan oasis and emphasises the evolutionary development of merchant residential complexes in the late nineteenth century. Furthermore, the synthesis of architectural forms and interior ornamentation in Bukharan residences is thoroughly analysed by Pugachenkova and Rempel (1965). Their seminal studies demonstrate that decorative arts, including vegetal and geometric wall paintings, are integral semantic components that define the spatial hierarchy of traditional interiors. Research on personal memorial museums and historic house museums has developed across museum studies, heritage studies, architectural history and public history. Pavoni (2001) provides a foundational discussion of historic house museums and proposes a definition and typological approach for understanding them as a distinct category of museum. Her study emphasises the importance of the historic dwelling itself as part of the museum experience rather than treating the building simply as a container for collections. Hodge and Beranek (2011) further examine historic house museums as sites where architectural spaces, material objects and historical narratives are brought together to construct and communicate memories of the past. Their work highlights the transformation of domestic dwellings from private spaces into public heritage sites and emphasises the role of interpretation in this process.

The relationship between material objects and personal narratives is further examined by Christensen (2011), who considers the balance between physical objects and the ideas and experiences associated with the person represented by the site. Hodge (2011) similarly examines memory-making at historic homes and demonstrates how domestic spaces can become places through which personal and collective memories are interpreted and communicated. These studies indicate that the significance of a personal house museum does not depend only on the preservation of architectural fabric or individual objects, but also on the way spaces, material culture and personal narratives are interpreted together.

More recent scholarship also considers the house museum as a specific form of personal and cultural memorialisation. Watson (2020), in his study of writer's house museums, examines how houses, possessions and domestic spaces associated with notable individuals become material forms through which their lives, identities and cultural significance are represented. Lowe (2015) further highlights the importance of narrative and storytelling in historic house museums, particularly in developing interpretations that connect the preserved dwelling with different perspectives on the past. Collectively, these studies demonstrate that personal and historic house museums function not simply as preserved buildings, but as cultural environments in which architecture, objects, memory and biography are interpreted together.

Research Methodology

This research examines the architectural and cultural significance of the Fayzulla Khodjaev House Museum in Bukhara as a personal memorial museum. It focuses on how the historic spatial organisation of the courtyard house, its structural and architectural features, interior decorative elements, and museum exhibits contribute to representing the life, family history and memory of Fayzulla Khodjaev. To examine these relationships, the study employs a qualitative empirical single-case study approach. The case study is the Fayzulla Khodjaev House Museum in Bukhara.

The research uses on-site architectural observation, spatial documentation and photographic documentation to examine the relationship between the preserved domestic environment, architectural elements, decorative arts and museum exhibits. This approach allows the memorial character of the house to be examined through its spatial organisation, material elements and objects associated with the historical domestic environment. Primary data were collected during a field research visit in April 2026 and were considered alongside museum records, historical documents and published sources related to the house, Fayzulla Khodjaev and the historical context of the building.

On-Site Visual Observations:

Direct visual and spatial observations were conducted to examine the architectural organisation and domestic character of the Fayzulla Khodjaev House Museum. Particular attention was given to the relationship between the outer courtyard (havli berun) and inner family courtyard (havli darun), the arrangement of domestic rooms, the structural characteristics of the masonry construction, subterranean spaces (sardabas), and traditional verandas (ayvans). These observations were used to understand how the spatial organisation and architectural features of the house contribute to its character as a personal memorial museum.

Visual Documentation of Applied Arts:

Detailed on-site observations were conducted to examine the interior decorative elements and their relationship with the spatial organisation of the house. Particular attention was given to the floral and geometric wall paintings, carved wooden elements, and other decorative features within the domestic and reception rooms. The observations considered how these decorative elements contribute to the historical and cultural character of the interiors and help communicate the domestic environment associated with Fayzulla Khodjaev and his family.

Survey of Published Literature and Archival Evidence:

To establish a rigorous legal and historical baseline, a structural analysis of local institutional records, national restoration decrees, and late 19th-century merchant inventories extracted directly from the Bukhara State Museum-Reserve archives was implemented to complement the on-site observations.

As part of this rigorous documentary methodology, a comprehensive registration table of the historical administrative records and museum inventories consulted on-site is presented in the Table 2 below.

Table 2: Archival Documents and Institutional Exhibition Materials Consulted on-site
Source: Author

No	Document Code	Source Institution	Content for the Study
1	Inventory No. Bukh-502/Ex	Bukhara State Museum-Reserve Archives	Historical data detailing the late 19th-century real estate transaction and construction blueprints of Ubaydullokhoja's estate.
2	Exhibition Register: Section 1	Fayzulla Khodjaev Memorial Museum Records	Authentic inventories titled "The Everyday Life of a Wealthy Bukharan Merchant of the 19th-20th Centuries".
3	Cabinet Decree Report (No. 405	Cabinet of Ministers of Uzbekistan (1996)	Institutional documentation regarding the architectural restoration, cataloguing of interior arts, and centenary structural preservation of the estate.

Introduction to the Case Study: Fayzulla Khodjaev House Museum

This study focuses on the Fayzulla Khodjaev House Museum, located in the historic Goziyon quarter of the old city of Bukhara, Uzbekistan. Established as a memorial museum in 1990, within the surviving structures of a large residential estate, the complex represents a significant example of late nineteenth-century Bukharan domestic vernacular architecture. The residence was originally commissioned in the late 1880s by Ubaydullokhoja, a wealthy and prominent merchant engaged in the international trade of karakul pelts. The property was subsequently inherited by his son, Fayzulla Khodjaev, a prominent political figure in the history of Uzbekistan. (Figure 4).



Fig. 4: General view of the Fayzulla Khodjaev House Museum complex.
Source: Author's photograph, 2026.

Findings

Architectural Spatial Organisation and Zoning

In accordance with the Islamic traditions and socio-spatial hierarchies of the period, the domestic layout has been divided into distinct functional zones: the Havli Berun (outer courtyard, designated for public receptions, male guests, and commercial activities) and the Havli Darun (inner, highly private courtyard, reserved exclusively for family members and women). The spatial organisation has extended across a substantial urban footprint and has incorporated climate-responsive planning principles. The lower-level spaces, including 'sardabas' and semi-subterranean chambers, have been used for storing commercial goods such as satin and wool under relatively stable temperature conditions. The upper residential pavilions, meanwhile, has included elevated, sun-oriented spring quarters and deeply shaded summer verandas (Ayvans).

Indeed, this spatial arrangement has enabled the inhabitants to move between the different parts of the residence according to the seasons, thereby enhancing natural ventilation and thermal comfort during the extreme summer and winter conditions and characteristic of the region. (Figures 5 & 6)

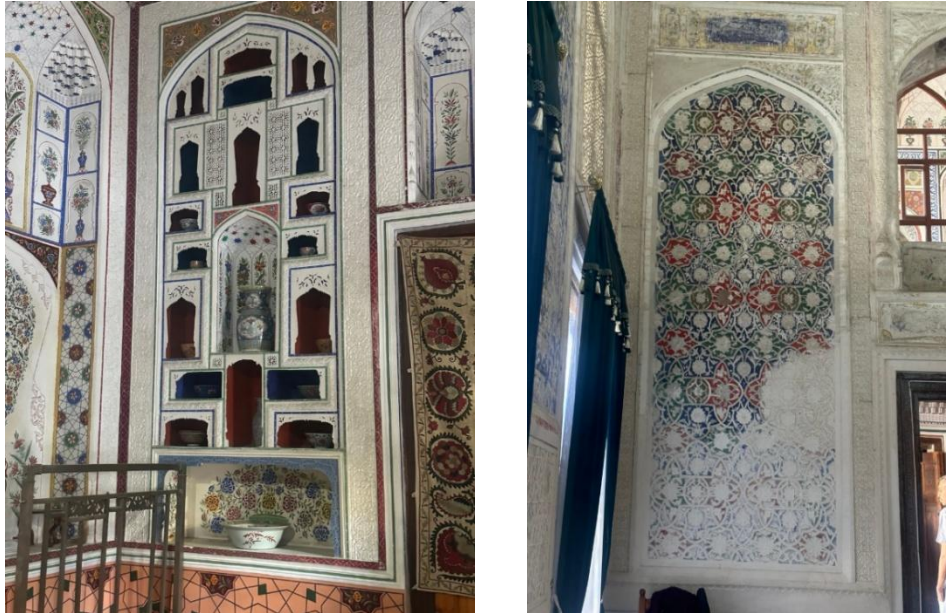


Fig. 5 & 6: Traditional interior decorative patterns and arched wall niches (*ganch* shelves) in Bukhara residential architecture.

Source: Author's photograph, 2026.

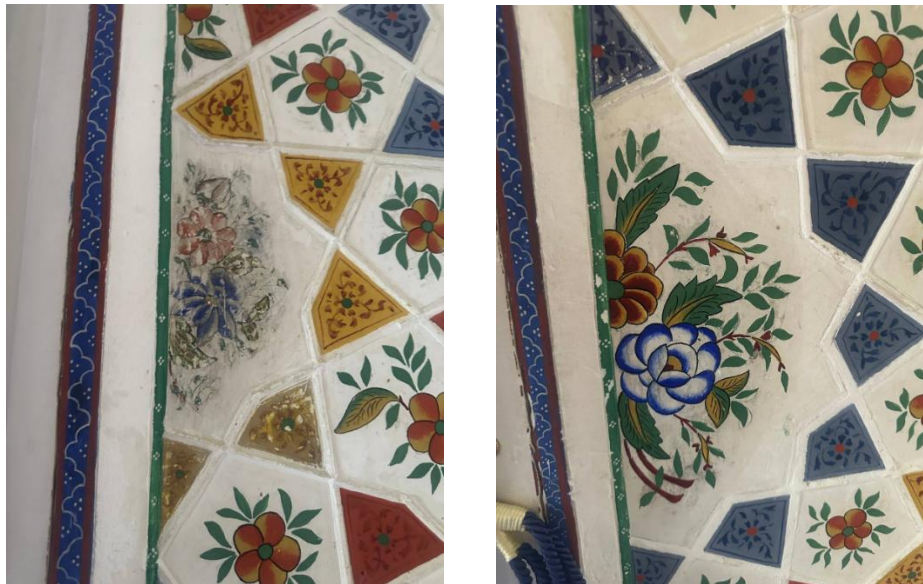


Fig. 7 & 8: Restored traditional interior floral and geometric wall paintings

Source: Author's photograph, 2026.

The wall surfaces surrounding the niches have been decorated with geometric and vegetal patterns, colourful ornamental elements, and architectural frames. As a result, the niches have functioned not as isolated elements but as integral components of the overall decorative composition of the rooms. The building intended for summer use contains a large summer reception room (Figures 7 & 8).

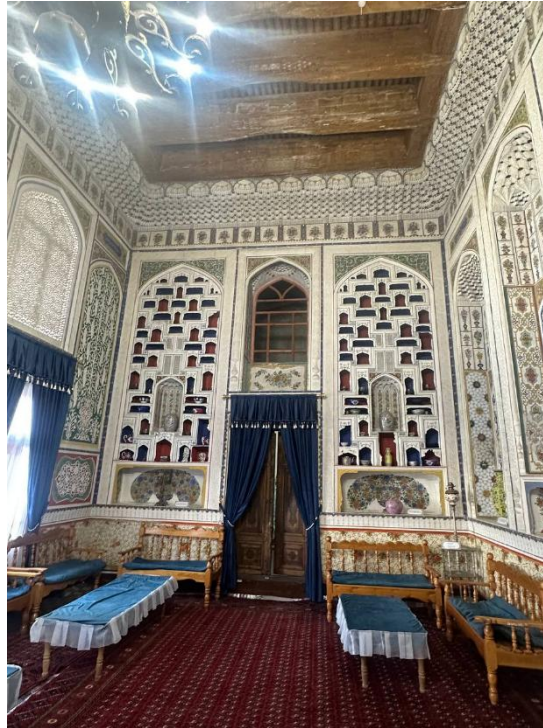


Fig. 9: The summer reception room (*mehmonxona*) and its detailed interior ornamentation.
Source: Author's photograph, 2026.

This reception room occupies an area of approximately 50 square meters. In the traditional residential architecture of Bukhara, such a space has been used during the hot season for receiving guests, resting, and everyday social interactions. The room has been furnished to reflect the lifestyle of the twentieth century. In particular, it is decorated with women's clothing and objects associated with various ceremonies and traditional practices. The harmonious use of colours in the decoration of the summer reception room is also noteworthy.

The application of white, blue, green, yellow, and red tones to the wall surfaces creates a bright and luxurious interior. The repetitive rhythm of the ornamental patterns unifies the wall compositions. The room also contains the last known photograph of the Khodjaev family, taken in 1937. (Figure 9).

Material Culture and Domestic Adaptation

The winter rooms of the Fayzulla Khodjaev House Museum are also of particular importance. In the traditional residential architecture of Bukhara, the organisation of rooms according to seasonal requirements represent an important adaptation to the local climatic conditions. Considering that the winter rooms were primarily used during the cold weather, they have been constructed with lower ceilings and smaller windows in order to retain heat and create a comfortable interior environment. Both winter rooms in the courtyard are decorated in an oriental style, featuring arches and recessed wall niches. At the same time, wooden doors and ceiling elements enhance the artistic qualities of the interiors. The exhibition in these rooms contains household objects dating from the twentieth century (Figure 10).

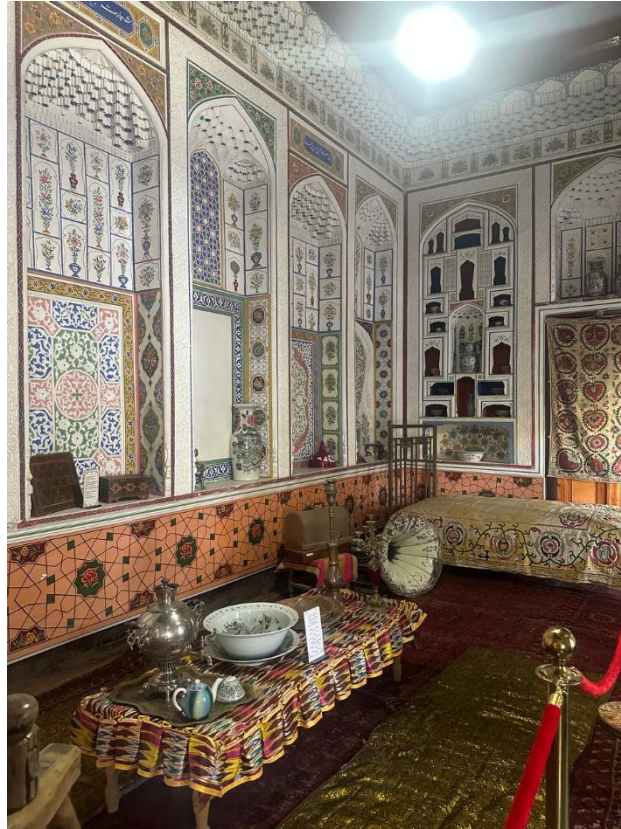


Fig. 10: The winter room of the Fayzulla Khodjaev House Museum
Source: Author's photograph, 2026.

In particular, a twentieth-century carpet and a *sandal* — a traditional low heating table — give the room a distinctive historical atmosphere. In the second room, a *khontaxta* (low traditional table) is placed in the center surrounded by *kurpacha* mattresses and cushions. Sweets are displayed on the table. Musical instruments are also exhibited in the room, including a gramophone brought from abroad. This can be explained by the emergence of imported goods in Bukhara households following the construction and development of the railway through Central Asia. This historical process can also be observed in the appearance of chandeliers, beds, and other European-style household furnishings. The niches are decorated with Chinese porcelain objects and Russian samovars. Among the museum's significant objects are antique clocks and mirrors.

According to a museum staff member, the clocks displayed in the museum were brought from different countries during the twentieth century. . The kitchen area of the courtyard also has particular significance. Although this utility and domestic space has been spatially separated from the other rooms, it has been functionally connected to the rest of the courtyard through the internal circulation system.

The kitchen interior contains ceramic and metal dishes, household objects, and various domestic implements used by the Khodjaev family in their everyday life. Their display provides an insight into the family's domestic life and food culture. of that period, traditions of using household utensils, and the organisation of domestic life. Within the museum context, the kitchen is not merely an ordinary service room but also forms an important part of the memorial domestic exhibition. The kitchen interior has been arranged with ceramic and metal dishes, household objects, and domestic implements characteristic of the period in which the Khodjaev family lived. Although these objects are not necessarily original possessions of the family, their arrangement helps reconstruct the domestic environment of that period and provides a material context for understanding the everyday life of the Khodjaev family.

In this way, the reconstructed kitchen environment contributes to the memorial character of the house museum by evoking memories of the family's domestic life and the historical setting in which they lived. . A traditional tandoor is located in the corner of the kitchen. The museum exhibition concludes with a section dedicated to the Bukhara Bazaar (Figure 11).



Fig. 11: The museum exhibition section dedicated to the historical Bukhara Bazaar.
Source: Author's photograph, 2026.

Discussion

The empirical findings derived from the spatial organisation, memorial spaces, and material objects of the Fayzulla Khodjaev House Museum provide insights that extend beyond the documentation of local vernacular architecture. The division between the havli berun and havli darun demonstrates that the spatial organisation of the house is closely connected with the domestic history and memory of the Khodjaev family. These courtyards are not only important elements of traditional Bukharan residential architecture, but also form part of the memorial environment of the house museum. Their preserved spatial arrangement helps visitors understand the domestic setting in which Fayzulla Khodjaev and his family lived and contributes to the presentation of their family history and memories. Therefore, the architectural organisation of the house plays an important role in maintaining its identity as a personal memorial museum. . The spatial organisation of the courtyard house is therefore significant not only as an example of traditional Bukharan residential architecture, but also as an important part of the memorial environment of the Fayzulla Khodjaev House Museum. The relationship between the courtyards, living spaces and domestic elements helps to present the historical setting associated with Fayzulla Khodjaev and his family. In this context, the architectural character of the house contributes to preserving and communicating family memories, making the building an important example of a personal memorial museum in Uzbekistan. However, whereas global studies often assess courtyard performance primarily in terms of spatial configuration and dimensions, the Bukharan oasis house demonstrates a distinct seasonal dynamic through the strategic arrangement of deeply shaded summer verandas (*ayvans*) and elevated winter chambers. This arrangement reflects the domestic environment in which Fayzulla Khodjaev and his family lived and allows the different areas of the residence to be understood in relation to their everyday family life. The spatial organisation of the house therefore contributes to its memorial character and to the representation of the family's history within the personal memorial museum.

Furthermore, the heavy masonry construction and subterranean spaces (sardabas) form part of the architectural character of the house and contribute to understanding the historical domestic environment associated with Fayzulla Khodjaev and his family. These architectural elements are therefore important not only for understanding the traditional character of the house, but also for interpreting its architectural and cultural significance as a personal memorial museum. The dense brick-and-mortar construction has functioned as a thermal buffer, helping to maintain a relatively stable internal microclimate and reducing the impact of the region's arid external conditions. A further architectural characteristic identified in this personal memorial house museum is the integration of this passive structural envelope with an elaborate programme of interior decorative arts. As noted in the foundational regional studies of Pugachenkova and Rempel (1965), the vegetal and geometric wall paintings form an important part of the architectural character of the house. In the Fayzulla Khodjaev House Museum, these decorative elements also contribute to the presentation of the domestic environment associated with the Khodjaev family and help communicate the cultural character and historical memory preserved within the house.

Consequently, the Fayzulla Khodjaev House Museum demonstrates how the spaces of a traditional house, its decorative elements and the objects displayed inside contribute to presenting the history and memory of the Khodjaev family. Together, these elements form an important part of the memorial character of the house and help visitors understand the family's life and its connection with the building. Thus, the house is significant not only as an example of traditional Bukharan architecture, but also as a personal memorial museum in which the family's history and memory are presented through the architectural environment.

Conclusions and Recommendations

In conclusion, this study demonstrates that the significance of a courtyard house museum lies not merely in the preservation of individual historical artefacts, but also in the relationship between its architectural organisation, material elements and the historical context associated with the people who lived there.

Through an analysis of the Fayzulla Khodjaev House Museum in Bukhara, this study examines how the spatial organisation, decorative elements and domestic objects of the house reflect the everyday life, family traditions and cultural environment of Fayzulla Khodjaev and his family. These elements also help present the family's history and memories and contribute to the memorial character of the house museum. The functional zoning of the residence, particularly the distinction between the havli berun (outer courtyard) and havli darun (inner family courtyard), reflects the traditional social and domestic organisation of the Khodjaev family. These spaces formed part of the family's everyday living environment and now contribute to the memorial character of the house museum by helping visitors understand the domestic setting associated with Fayzulla Khodjaev and his family. The study also highlights the role of the preserved interior decorative elements and museum exhibits, including floral and geometric wall paintings, wood carving, traditional household objects, clothing, musical instruments, photographs, documents and other materials related to Fayzulla Khodjaev and his family. Together, these elements contribute to the architectural and memorial character of the house museum and help present the family's history and memory.

These elements are not merely decorative features but form part of the historical character and spatial identity of the residence. Their preservation should therefore be considered alongside the conservation of the building's architectural structure and spatial organisation.

The findings also provide a basis for conservation and restoration practices in historic house museums. Particular attention should be given to maintaining the original spatial organisation of the residence, including the relationship between the havli berun and havli darun, and preserving historically significant architectural and decorative elements.

This study has several limitations. The analysis is primarily qualitative and is based on architectural observations, historical analysis and visual documentation undertaken during a field research visit in April 2026. The study focuses on the architectural and cultural

significance of the Fayzulla Khodjaev House Museum and does not include quantitative measurements or experimental assessment of environmental performance.

Despite these limitations, the Fayzulla Khodjaev House Museum provides a relevant case for examining the relationship between domestic spatial organisation, architectural features, interior decorative arts and memorialisation. The findings demonstrate that the distinction between the havli berun and havli darun, the arrangement of domestic spaces, the interior decorative elements and the museum exhibits collectively contribute to the memorial character of the house. These architectural and material elements help present the life, family history and memory of Fayzulla Khodjaev within the historical domestic environment.

Consequently, the Fayzulla Khodjaev House Museum demonstrates how a traditional courtyard house can function as a personal memorial museum in which architectural space, decorative arts and material objects contribute to the presentation of personal and family history. Its significance therefore extends beyond its value as a traditional Bukharan residential building, as the preserved and interpreted domestic environment provides a spatial and material context for understanding the memory and historical identity associated with Fayzulla Khodjaev and his family.

Acknowledgments

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Statement of Conflict of Interest

The authors declare that there is no conflict of interest in carrying out this research.

Ethical Practice

This research followed accepted ethical practices. It examined publicly available historical and biographical information about Fayzulla Khodjaev, whose life and legacy are commemorated in the house museum. The study did not involve interviews with living individuals, the collection of confidential personal data, or any form of coercion or pressure on the participants.

Availability of Data:

Data presented in this research is selected from a larger data set and they are available for scrutiny by any legitimate organization

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