Symbolic Representation Of Colors In Medieval Architectural Decoration

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Abstract: This article describes the peculiarities of the use of colors in medieval architectural decoration, the harmony between architecture, nature, the universe and colors, as well as the national traditional foundations of color symbolism in architecture.

Index Terms: symbol, color, seven colors, warm colors, architecture, purple, wings, emblems, air colors, hues, composition, motions, altar, color symbol, color combination, gold, black, yellow.

1 INTRODUCTION

With the introduction of ceramic coatings to architecture in Central Asia, the color has changed dramatically in medieval urban planning. In the architectural buildings, the tiles are decorated with blue rubies that glow in the sunshine and give it a charming and charming tone [1]. The historians of American Islamic culture R. Etingen and O. A. Grabbar say, “Color use in architecture has become a very important and unique achievement of Muslim culture” [2]. The penetration of Islam into Central Asia has led to significant changes in architecture. Before the advent of Islamic culture, we can see that religious buildings were practically ornamental. This is because there have been times when people have become obsessed with the idea of self-control. Recognition of the religion of Islam began to take a greater role in the construction works in the 12th century.

2 METHODS OF RESEARCH

In the 11th-12th centuries, the architectural monuments began to be decorated with turquoise-colored glazes on the deck and shelves, bookstores and other buildings, with brick ornamental bricks. The colorful mystery of the dates, names of architects, wisdom, words “Allah”, “Ali”, “Muhammad” was also given during the architectural monument. They can be seen at the Magoki Attori Mosque, the Minorai Kalon in Bukhara, the Tower in Djarkorgon and many more. At that time the chapters of the Koran were written and especially the interior of the buildings was colored. The plaster was decorated with blue ornaments and blue carving. Often used pink-red (iron compounds), blue (ultramarine), and white, black and gold framed patterns. (Figure 1).

Figure 1. Minorai kalon. Bukhara. The beginning of the XII century

The mysterious carved ceramic with blue and turquoise colors was widely used in the 14th century. In the first half of the XIV century, the exterior of buildings began to be decorated with a large number of glazed tiles. These cases can be seen in the tombs of Qusam ibn Abbas (1334), Hodja Ahmad (1360), Otsyz (1361) and other historical monuments in the Shahi Zineda. In the 60s of the XIV century, the walls of the Bayan Kohikhon's mausoleum in Bukhara were also decorated with glazed ceramics, decorated with manganese-brown and blue, blue-turquoise and white. “The blue-turquoise style has played a key role in architecture since the Timurid era. Since the end of the XIV century, with the introduction of new types of glazed tile and paint in architectural buildings, a radical turn in the field of color took place. Important news was the variety of blue cues created using cobalt imported from abroad. The combination of turquoise and dark blue colors in the compositions has become a classic decoration of the Timurid era.” [1]. At the end of the XIV century in the medieval architecture of Uzbekistan was a novelty in the color of architectural decoration. The architecture used tinted glazed tiles to create a more saturated, darker color combination than the patterns. It has become apparent that the variety of colors has become increasingly applied to the technology of glazed floral patterns and mosaic kits. The traditional use of blue in architecture has also been actively used in other colors. Various ceramic compositions were replaced by carved terracotta at that time. The architectural monuments of the second half of the 14th century show the evolution of color development. We see that the Shahi Zinde, built in the early years of the Timurids’ rule, was preserved in the Shahi Mulkoko mausoleum and the exterior of the Aksaray and elsewhere. They are mainly used in turquoise-white and white-
blue tones, and brick walls are enriched with different shades of terracotta-yellow, with blue-green, black and manganese-brown colors (Figure 2,3).

**Figure 2.** On the southern wall of the Oqsaroy building there is an inscription to the north. The inscription is inscribed in white on the margin in the Arabic language in the text of the pulse

**Figure 3.** Shokhi Zinda. Shodimulk Mausoleum

At the end of the 14th century, the dark blue, yellow and red colors of the 1380s helped enrich the buildings. The mausoleum of Amirzoda (1386) shows that the color palette has changed in floral ceramics in Shahi Zinda and other architectural monuments. As a result, mosaic technology has increased the focus on color. The architectural monuments, built during the reign of Amir Temur in the horns of Shahi Zinda, are completely covered with blue-green tiles. The buildings were very well decorated and fully decorated. People are adorned with Islamic philosophy. Bright blue domes have become a distant reflection of cities as symbols of heaven. A. Uralov explains in the textbook "Harmonization and decoration of architectural forms" about the colors of the dome and their symbolic meanings: "The colors also have their own symbolic meaning." In particular, blue is a symbol of blue skies, and blue domes resemble the sky. At the same time, in some places, blue has been used as a sign that protects the apartment from bad eyes. "During the fifteenth century yellow, green, red and purple began to be used more frequently, and black and brown were used in the ink pen. S. Dudin, who first learned of the ceramics of the architecture, said that the background of the ornamental plant was in the air, the horns and leaves were turquoise, flowers, ornaments and white; green used ground and additional drawings, yellow margin, leaves and inscriptions, and black bases in margins. The colors in the architecture are not just the exterior of the building, but it also contains the secret information of traditional buildings or ideas. Every architectural decoration has hidden symbols and meanings. The well-known Sufi figure Ibn al-Arabi (1165-1240) pointed out that the visible artistic categories and forms are carriers of hidden meaning, and that "anyone who does not have an active perception is a blind person who understands the essence of the problem" [1,3,4]. Turks have long been considered the color of the sky god (blue) and have been the favorite of the Turkic peoples (4). Blue was symbolic of grass, forage, plant, living, fertility, and peace. The word “blue” is preserved in the architectural monuments of the Temurids, such as Kukasray and Kukumbumbaz. In sum, the Turks say that blue is divine and depends on the color of eternity. In Elmira Gul’s article in Art (2010, No. 3), "Color in Timurid Architecture," she described the motives of using blue and white in architecture, in part. The development of astrology has led to the development of the architecture of Uzbekistan in harmony with the universe. We know that the blue in the Timurid architecture of the late 14th century was called seven colors (rainbow of heaven). But other colors in the spectrum were also used. These seven colors are symbolic in Islamic culture. Its roots go to seven planets in the universe. Numerous legends about this are also found in folklore. According to the ancient beliefs, the moon (green), Mirrih (red), Mercury (blue, turquoise), Jupiter (gray), Zuxro (white), Saturn (black), and the sun (yellow) are associated with divine objects. The Muslim science has evolved from the ancient traditions of the seven planets in the orbit of these seven celestial bodies. The Movarounnahr architecture developed during the Timurids’ pale yellow-blue colors and, finally, the saturated multicolored comet. This can be seen as a manifestation of worldly principles. Over the centuries, the color symbolism has changed. The blue sky, the eternal sky and the mourning color, symbolizes the palace culture, luxury and wealth. Red is widely used on the inner walls of ancient monuments of Central Asia. This is evidenced by the fact that the new Niso halls of the III-II centuries BC and the red hall of the Varakhsha palace of VI-VIII centuries. Red is the symbol of victory in Central Asian nations. White is a symbol of light [5,6].

### 3 RESULTS

The number and type of images in architectural decoration is very wide and has been shaped and improved over many centuries. The above examples have shown that they are not only used as a constructive or decorative part of architectural structures, but also have an ideological and philosophical significance. Most of them have become routine. An interesting fact here, for example, is that there is still a sheep king or horseman on the gates and doors of a household. This means that the people of Central Asia have been adhering to their beliefs and religious and philosophical beliefs from time immemorial. Therefore, the study of architectural decoration is not limited to the description of a particular historical and cultural area or period of architecture, but also the way of life, home and imagination of our ancient ancestors.
4 CONCLUSION
Consequently, our ancestors not only enjoyed the colorful, exquisite composition and geometric patterns associated with the exterior and interior decoration of the residential architecture, but also showed their dreams and love.

REFERENCES