

Epigrafical Ornaments In Architecture Of Uzbekistan

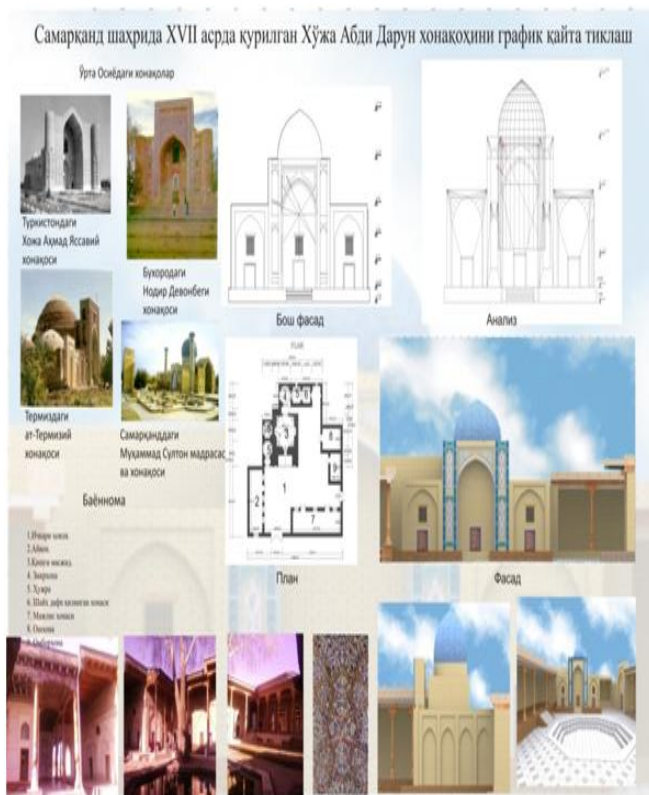
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Abstract: Article illuminates using of artistic importance epigrafical ornament on architecture of Uzbekistan. Calligraphic group formed embellishment in the manner of ornament in medicine to be taken externally and in internal parts of the public buildings. The Inscription taken from Koran were executed on arabic alphabet consists of themes - religious, instructive. Using appeared in mosque from Koran and hadis, in hotel of the expression of the nature. Resemblance of the inscriptions, ed in interior of the hotels Buhara, Samarkand and Tashkent with inscription of the dishes, gives the cause to expect that probably, poetry IX-X ages were in the beginning used in product decorative-applied arts (tureen, plate) and gradually moved to wall. Besides, they were broadly used in interior of buildings (the mosques, mausoleum), in premises vein of the houses and on surfaces subject decorative-applied arts. Amongst which there are real and fantastic images animal - a phoenix, dragon, deer. Meet in SHerdor and Nadir Devonbegi in Samarkand, in Abdulazizhan and Nadir Devonbegi. About using ornament, except mausoleum of Amir Temur and Temuridov and cathedral mosque of Amir Temur, appropriately was in detail describe the artistic facilities of Aksaray. Of the building process, was it is important to fill an empty the surface of the dome by new artistic method. In this period by new direction was - a technology "кундаль", which as raised decoration has altered by sawing in architecture of the interior due to artistic embroidery.

Index Terms: A vegetable, zoomorf ornaments, wall-painting of palaces, koshin, koshinburush, kundal, graffito, epigrafical ornaments of madrasah

1 INTRODUCTION

The author explored painting Uzbekistan from archaic up to early middle ages period that the primary source of finemeans is cave and rocky paintings of the Zarautsay gorges in the mezolit period.



2 PROCEDURE FOR PAPER SUBMISSION

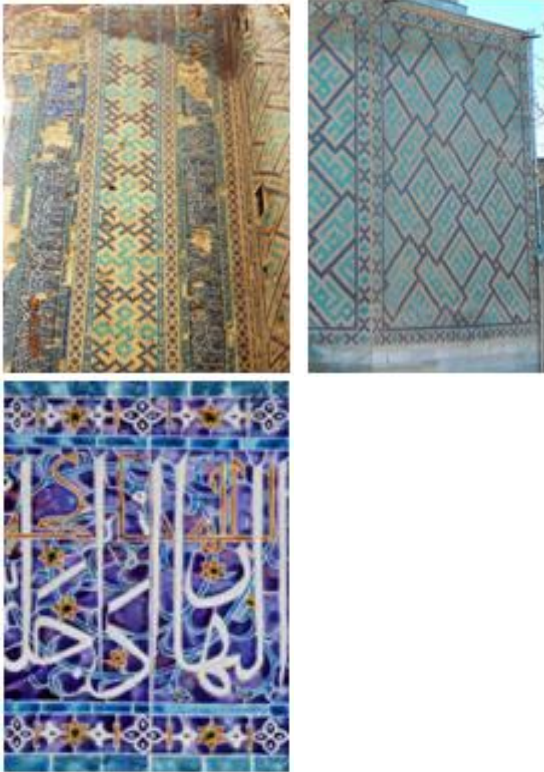
2.1 Review Stage

The following stage of painting Uzbekistan interconnected with a number of archaeological monuments. The main of them are monumental wall-painting of palaces - Varakhsha, Penjikent, composition and their spatial regularities were relatively analysed. The author made her think of the reasons and results of transition of fine-artistic means from wall-painting to miniature painting. And ornaments in manuscripts in due time have gradually removed to the walls of palaces and madrasahs. In spite of religious dogmas of the Islam, it was an order decorated internal walls of Afrosiab, Bolaliktepa. In the period of the early middle ages internal and externally walls of the residential buildings and palaces of rich noble people were fashionably decorated with fine-artistic means. Picturesque harmony of the paintings, content of wall work of art, maturity of madrasahs, mausoleums and palaces, ceiling and cupolas with vegetable, zoomorf ornaments. In that time painting and ornaments were made on the walls surface, processed with glee prime coating and writing. The abovesaid scenes are not casual because primary primitive cave and rocky drawing of primitive people on this subjects, now moved to wall-painting palace.

2.2 Final Stage

Such scenes with a plot can be obviously seen on the Orlat plates too. Adding different means and ways of artistic arts in interior are subordinated to the regularities of the architecture (mutually beneficial art: with sculpture and decorative-applied arts) and is considered to be specific period of the development of cities of Central Asia. The establishment of Islam in Central Asia noticeably found its reflection in architecture. Here except for the above-mentioned artistic masonry, in the XI-th – XII-th centuries "П" bearing type of the portal was widely spread in architecture. In mosques as compositional part the art of construction of minarets was formed. Particularly layings with rhythmic ornament from moulded bricks in minarets, moved from a monochromic to polichromic form. Formed in the period of Amir Temur compositions with cypola premises, with portals and suite of rooms were widely used in Shakhrisabz, Samarkand, Buhara,

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Tashkent, Gerat and Turkistan cities. In that time more than 50 types of the cupolas were used, for instans: turkistoni, balkhi, mirzoi, chortarkh and ets. Such artistic ways as: mayolics, koshin, koshinburush, kundal, graffito, ganch-carving, various techniques of laying of usual and a relief brick, stone, marble, ceramics and wood were used in decoration buildings. In XVI-XX-th centuries such auxiliary



premiseses, adjoining to external walls of khonaqo of mahalla the mosques were built as: summer places for reading of namaz, ayvans, ponds, minarets ormezana, khugras. As an evident example of it in Central Asia, a sample of Samarkand monument of architecture - is the Koshhauz mosque. Consequently, with the monuments of the middle ages decorated ornamental ceiling paintings in abig volume game to us. Originally decorated enormous palace, country side kyohks, mosques and madrassahs, ayvans pillars. One of such original places of interests is - Ishrathana. Coming from up-today position of architectural ornamentics, in is possible

to make sure in the continuity of its wide development and at present in modern directions. Thereby, it is actual to study architect, regularities harmonization in the use of architectural decorations. It is known, that for the first time in Central Asian ornaments were studied and analyse dall-round by The laying of the brick in moslem stile appeared in the IX-th century. It is exactly in that period the Samanids mausoleum was erected, looking from the top in a square form. The compositions of the ornaments were built on the flat base by principles: symmetries, rapport or free.

3 Sections

No matter how it settled down, all its elements were integrally harmonized, peacefully and in keeping with the decision of colouring. In written calligraphic group enters the epigraphical decorations in the form of ornament on externally and in internal parts of the buildings. The ornaments of such sort were basically spread in architecture of the Central Asia, beginning from the X-th–XI-th centuries. They were usually used on an external part of the portal - «kitabs», on the drum of a cupola, on the gates, columns and also on internal and external wall of a building, ceiling and door width, in altar or on tombstones. The inscription were made in arabic alphabet taken from the religious, philosophical and instructive.

4 HELPFUL HINTS

4.1 Figures and Tables

Inscriptions were also widely used in the interior of the cult buildings (the mosques, mausoleums, madrassahs), hotels premiseses of residential houses and on the surface of decorative-applied arts articles. They usually decorated mihrabs, circles, of cupolas bases, in interior finish of a ceiling «sharaf» and other well foreseeable parts of the building. Horizontally directed script also decorates the lower tier of the big arch. The resemblance of inscriptions preserved in the interiors of the hotels of Buhara, Samarkand and Tashkent with inscriptions of dishes, will brings about suggestion that probably, these surs-poetry IX-th–X-th centuries at the beginning were used in products of decorative-applied arts and gradually moved to the wall. But zoomorf tiled ornaments are mainly met on the portals of public buildings. For instance, there are real and fantastic images of animals - a phoenix, dragon, deer, in madrassah Sherdori Nadir Divanbegi in Samarkand, in madrassah Abdulazizhan and Nadir Divanbegi in Buhara. Plan of buildings basically had a form of the rectangle and square. The tradition of the erection minaret spread To XII-th centuries broadly near mosques. In mosaic of the exterior to Central Asia had a priority stylized floral-vegetable motives, in many events on navy blue background were created polychromatic solemn adjusting.

4.2 Acknowledgments

On using ornaments, except the mausoleum Amir Temur and timurids and cathedral mosque of Amir Temur (Bibi-khanym). It would be a good thing to mention here about artistic means of kyoshk Aksaray. At the time of Amir Temur as a result of speeding up construction process, it was important to fill an empty internal surface of a cupola by new artistic method. In this period, a «kundal» technique was a new direction. A Kundal - is a raised interior decoration moved to architecture of interior through artistic embroidery. Thus, by the analysis it was revealed that these artistic plots on a wall, embracing in

itself historic process of the spiritual forming and development of people, are skilfully drawn by masters. These painting in education are of great importance of youth in spirit of national ideology in traditional "conventionality" and "symbolicalness". The generation of the modern schools monumental painting, directly depends on them. Nowadays there have already been published a book-album titled «Masterpieces of Architectural Epigraphy of Uzbekistan», as well as several volumes devoted to Qashqadaryo, Buxoro, Khorazm regions and several books on epigraphy of Samarkand, particular the Registon, Gur Amir, Bibi-xanim and Shohi-Zinda architectural ensembles. Epigraphic inscriptions on the monuments in Uzbekistan are diverse. Here you can see the texts in Arabic, Persian and Turkish languages. It is basically excerpts from the Koran, hadith. But at least there are its section the further development of fine-artistic means harmony in modern architecture of Uzbekistan is forecasted. In architecture the main purpose of the theory is social forecast that is, it is very important not to separate theory from complex problem of practice. Here the unity in architectural composition or its conformity with a law of harmony exists not only in town-planning, but in architecture, in applied art, in painting and in sculpture equally. In many cities of the republic the most important public buildings and structures were decorated - by mosaics, wall paintings, relief, stained-glass and tapestry. Architecture can be considered architect, here an artist in the role a subordinated person. The building can be "brighten" which means to give emotional and didactic meanings to a boring plane of the wall. Together with this, most important places can be intensified and on the "contrary" "to facilitate", "to collect" or "to widen" them. Such distribution of architecture to create an accent by means of correlation of scales which are made constructively, in a ideological-functional system. In one word, the stress is given to "volume" or "flatness" of the surface wall. The architecture of the 70-s. distinguishing by its innovation, took into consideration regional, natural-climatic conditions, in artistic plastics of the facade solar-protective constructions were widely used. The social-spiritual sides architectural structure of town environment are first of all connected with making comfort for population. Architecture, creating relationship between man and city environment performs the main function of such complicated social organism, as city. To organize them factors is spared into consideration:

- striving to constancy;
- striving for renovation.

It means, architectural – town-planning system in any type, in any degree will be connected with their own elements as an united system, here hierarchical position makes from the standpoint of methodologies the following succession:

- location of symbolic and historic gates;
- location of fine arts means of agitation and propaganda - fine-artistic means;
- harmonization in architecture – fine arts (wall painting) and artistic (architectural decoration ornaments in the exterior of buildings);
- fine-artistic means in interior of buildings;
- sculptures (monuments) in town-planning complexes;

The sample decorative-applied arts, small architectural forms, program of the color decisions; In town-planning by syntheses of architecture and by types of fine arts used as an priceless methodological base and are studied the connection of art with social life uneven development of art and its

proportions. It is recommended use the following means of a system to achieve originality and architecture in town-planning and architecture:

1. To use original sources of history of town, achieve the syntheses an art;
2. To stylize the old and rest in regional-local traditions; The results of the generalization of the scientific studies given directions have shown that history of the using fine and artistic facilities leaves in distant past. They developed in in dissoluble relationship with architecture. Fine and artistic facilities displayed the ideological glances time and intensified the emotional influence of the architecture. In these purpose were erected grandiose buildings, confirming self-statement of ideas, as ancient pyramids, sanctuary, high-altitude to towers and others. Such examples possible to see and in ancient to architecture to Central Asia. In average ages appeared the stylized architectural forms, utter decorating facade public buildings by calligraphic ornament on base text from Koran and utterances of the prophet. All this points that using artistic and fine of the facilities in architecture and urban planning has a broad possibilities in fortification social-political position of state.

4 CONCLUSION

This particularly it is important in condition of Independence, when modern architecture and urban planning Uzbekistan develops with broad use ландшафтного design, monumental art, traditional, new, small architectural forms, as well as fine and demonstrative means. The analysis dug material architectural and town-planning practical persons, architectural designing and scientific developments have allowed with in the framework of persisting studies to do the following findings and offers:

1. Use fine arts and artistic facilities in architecture arose in ancient - with the first paintings on cave of the paleolithic period. The Generality in scenes rider on fragment found in Orlat burial mound, medieval book of miniature, come painting Afrasiab shows that in art monumental painting Uzbekistan is tracked artistic receivership;
2. Artistic and fine arts of the facility developed in dissoluble relationship with architecture, displaying ideological glances time and intensifying emotional influence of the architecture. In these purpose were erected such grandiose buildings, as ancient pyramids, sanctuary, longer to towers and other confirming itself statement ideas. This was characteristic of and for ancient of the architecture to Central Asia. Famous painting of town Afrasiab VII age were used as additional fine arts of the facilities, reflected politician.
3. In average ages appeared the stylized architectural forms, utter decorating facade public buildings by calligraphic ornament on base text from Koran and utterances of the prophet. All this certificate that, using artistic and fine of the facilities in architecture and urban planning has a broad possibilities for fortification social-political position state.
4. The Modern architecture and urban planning of the Republic Uzbekistan in condition of independence, develops with broad use of landscape design,

monumental art, traditional and modern small architectural forms, as well as fine arts and demonstrative facilities.

5. Under united general name "Use artistic and fine arts of the facilities" applicable in modern architecture and urban planning of Uzbekistan, methods of the syntheses (the signs entry on different territory of the country, areas city and other populated points, element of landscape design, traditional, new and small architectural forms fine arts and artistic facilities), has allowed to research their nature and develop scientifically-methodological bases of the further improvement.
6. Were they Broadly used syntheses monumental painting and decorative-applied arts, as well as fine-artistic facilities in purpose of the propaganda ideology each society. All this forms the standard in using fine-artistic facilities in architecture. They formed the main critere of using fine arts-artistic facilities in architecture.
7. For reinforcement ideal-artistic power of the architecture, in antiquities were used come painting and sculpture. As from IX age, gets the development dekorative and monumental forms portal, minaret, pillars, dome. In average ages alongside with afore-mentioned facility get the development calligraphic ornament and the other fine of the facility, propagandizing ideology authorities;
8. The Scale of the scene come painting was interconnected with size of the person and premiseses. For distances watchpoint, surfaces wall and her heights, painting was executed in scale 1:1, or 2:1.
9. Using band ornament of friz allowed to reach intercoupling and mutually penetration я come scenes with architectural element of the interior;
10. Recommended to skilfullyuse the traditional forms, symbols to independence, воссоздая new facilities, in agitation architectural ideas modern Uzbekistan. Here as methodical base is recommended following buildings: area to independence in Tashkent, architectural-artistic memorial complexes: Alpomysh in Termeze, Galoliddin Manguberdi in Urgenche; Al-Fergani in Kuva; "Aging and eternal Buhara" in Buhara and other buildings. Receiving the syntheses of fine-artistic facilities, used in these buildings can execute dug the standard.
11. Excessive ideologization of architectures and fascination by artistic value of the form on border XX-XXI ages have brought about stylizations architectural element (creation grandiose portal, utter ornamentally facade, device time ungrounded applicable minaret and dome and others.).
12. The trend of the using characteristic past portal, has brought about fascination by device symbolic winch and input element. The Development to new technology of the demonstrative means, has brought about use the technology of banner and bilboards.
13. The tradition of the building ancient portal, has waked the interest to erection symbolic winch comparatively.
14. Introduction themes applicable main symbol is recommended. In purpose of the achievement aesthetic unity synthesized facilities in the following hierarchical system:
15. an installation of fine-artistic facilities and symbol of the national nature in capital and regional centre; a facilities to agitation and propagandas in structure city;
16. a means and general symbols is recommended use in the centre city, vein region, mahallas, but facility of the propaganda and advertisments on area and building of the local nature;
17. Certain observance of the normative requirements and rates (the form, contents, scale) when using fine-artistic facilities in architecture;
18. Is recommendedin interior of the public buildings artistic panno, posters and bilboards, with themes architectural monument natures of Uzbekistan, modern architecture and landscape of the design;
19. Necessary sheduling the package plan architectural-artistic registration city and his co-ordinations with general designer of the city. When making the package plan in the first place must be developed thematic directions of the main streets and areas, territory of the city;
20. Reasonable unite in one general, single idea, syntheses fine and artistic means in architecture, as fromentry in populated point, each area complex buildings, facade and interior of the buildings inclusive;
21. Necessary, create the special rates and rules in urban planning and architecture, on fine and artistic means using in architecture and urban planning;
22. When using the traditional forms in architecture (the dome, portals, chartaks, arches, pillars and others), follows to take into account their tectonics of the construction. If these elements are used as decorative forms, that this must be expressed in their constructive and figurative decisions;
23. In theseses happen to also scientifically-practical and methodical recommendations on fine and artistic means using with standpoint of the choice of their form, scale, colour and the other facilities to compositions;
24. In purpose of the more broad propaganda to ideas of independence is recommended use the base positional idea of the syntheses fine and artistic facilities in architecture of Uzbekistan, as intensifying power its emotional importances.
25. On base of the scientific literature, history and experience modern analysis is proved that syntheses fine and artistic means in architecture as, base-position

ideas, intensifying power her emotional importances, as well as, is recommended to use this and at period of independent Uzbekistan.