

Patterns and ornaments made in historical and modern architectural monuments in ancient Uzbekistan

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Abstract: This scientific article briefly examines the architectural elements and artistic decor inherent in the architecture of the city of Samarkand, which has existed since ancient times and is relevant at the present time. In particular, the work talks about such decorative elements as izora, frieze, shelves, showcase, dahana, ceiling, arch, altar, honor, book, chain, tulip, orange, etc., as well as their functions in architecture.

Keywords: Samarkand, architecture, majestic, decor, oriental style, composition, frieze, shelf, ceiling, arch, altar.

Introduction: Today's condition of Samarkand houses, on the basis of tourist requirements, it is time to introduce them to the general public and to study and research their interior decorations. When studying the working style of the rooms of these houses, the classification of decorations, the interior of the room, that is, the wall of the room is divided into 3 parts along the length, the lower part of the wall is decorated with a sign (panel), and the middle part is often decorated with a shelf, display and dakhana. and the upper part is called the frieze, and this part is decorated with honor.

In the sign part of the wall, mainly geometric patterns, girih patterns are widely used. The middle part is decorated with figures, shelves, landscapes, large and small patterns, title inscriptions, etc. All kinds of geometrical and plant-like patterns were made on the frieze, eaves made of ganch between the upper part of the wall and the ceiling. The ceiling itself is decorated with silver and serves as the main factor in finishing the atmosphere of the room in terms of composition and

artistry. Between the ceiling beams (bolors) there may be alternating rectangular surfaces with vassas, and a wavy surface is formed as a result of smoothing the pairs of semi-cylindrical sticks. It is often decorated with a general color or a simple Islamic pattern. In the course of studies, if the ball is red, the vassas are painted green, or small decorative patterns are made on colorless vassas, and they are depicted in green color with extensive use of metrical rhythm. The place where the beams are connected with the honor is made with a short carving. Such ceilings are common in Kashkadarya, except Samarkand. In Tashkent, madokhil patterns are made in light blue and light green colors on the ground of green and blue vases. To connect the ceiling and the wall, the composite composition is used more often. Sharafa is a type of pattern that is worked mainly on the basis of geometric shapes. Apart from that, honors are made in the form of small bows and in some cases using Islamic motifs. The sharafas are three- and five-tiered, and the arches or geometric patterns at the bottom become



larger as they move to the upper tier, and are brought to the overall composition. Sharafa work was considered somewhat complicated, and combining pattern elements into a single rhythm required high skill from a master hancher. The walls of the interior of the room are divided by various compositional solutions depending on the sides and functions. The net of the room (facing the qibla) is divided into three parts, and a mihrab is built in the middle part, it is arched, square, and its interior is also decorated with honor. On both sides of it, the walls were made, and chests and blankets were collected inside. The upper part of the takhmons is also decorated with Islamic motifs, and the edges are decorated with ganjira, ruta motifs or morpech. The remaining parts of the walls are decorated with takhmon, takcha, takchaband, taksho, dahana, ravok dahana, period stem, lali, books. The habit of installing shelves in the rooms has remained from ancient times, and jugs, cups, bowls and other beautiful copper and ceramic items are placed on the shelves. These evidences show that in ancient times people paid great attention to hotel and room decoration in residential architecture. Dwellings in cities were mostly made of thick walls, which allowed for deep shelves. The shelves are of all sizes, and the

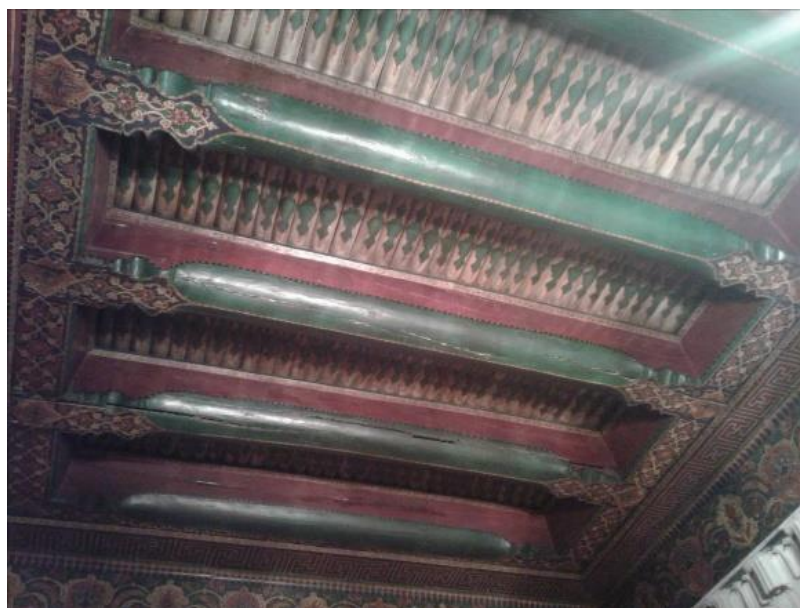
partitions between the windows and doors are made with shelves. The upper part of the big racks was finished with colorful complex decorations in the shape of a bow, and the surface between them was bordered with a pattern in the shape of a bow, and colorful flowers were drawn inside. Small delicate patterns are carved around the ledges and colorful plant-like patterns are drawn. The quiet arched boards of the shelves are molded. Shelves are aimed at making efficient use of the floor space and increasing the use of all its parts for the activities of family members. That's why not only shelves, shelves, even chimneys are placed between the walls. chests are also placed in the lower compartments of the wall and shelves. The use of shelves on the walls of the room gives the interior an arrangement, comfort, atmosphere and artistry. The interior walls of the shelves are painted in red, blue, and green colors to enrich the composition of the wall with the shelves and ensure that the items placed on the shelves look good. Also, the light colors used on the interior walls of the small shelves clearly define their depth. In particular, the shadows falling on the inner wall of the shelves from the light radiating from the room's windows increase their attractiveness and variety.



The space left between the sign and the shelf is called lali. Lali is also small in size but has a complete composition, mainly using Islamic and Girih motifs. The shelf is divided into several small pieces, and the masters called it tokchabandi. Tokchabandis are delicately made in the style of a grid with the help of examples of Islamic motifs in the form of wood carving, ganch carving. In the places without shelves, pieces of dahana, izora poya, izora, lali, tezho, and kitoba took place. Almost Islamic pattern samples were used in the work of this type of compositions.

In general, when creating a pattern composition, drawing pattern elements is the alphabet of pattern

work. Compositions of patterns are divided into types such as orange, visible, and munabbat in terms of structure. Namoyan is a Persian word that means appearance, scenery. It is the most perfected mature pattern composition and reflects a generalized pictorial image of reality. An independent composition that does not connect anywhere, entering into a complex pattern. It has vegetal, geometric, floral, symbolic and other types of Munabbat motifs. Free Islamic pattern is a type of pattern that repeats on four sides. Lattice (groundless) carving is used for decoration of shelves, windows and holes in buildings and for making chandeliers.



CONCLUSION

In conclusion, like our national monumental architecture, which has been created by our memory

and is not shown to tourists and the general public, our national residential architecture has a high level. Therefore, it is a pity that our national residences are

not referred to domestic tourism and only experts in the field know about them. How high the culture of the Uzbek people is, the buildings built by our ancestors, architectural decorations, their diversity, geometric and plant-like patterns, their compositional images are used to enjoy, to be

educated, to express their dreams, hopes, and love to the people through them. invites to express. Our cultural wealth acquired over the centuries, the types of folk art, especially the types of patterns in the art of embroidery, painting, their schools and their specific aspects, the technology of work, and the methods of creating patterns and decorating them suitable for objects, have been sufficiently studied. We don't think so. Therefore, it is one of the most important tasks of our time to preserve, appreciate, and pass on to the younger generation as much as possible the traditions of the historical monuments and other practical arts created as a result of the creative work of our people over the centuries.

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