

USE OF LOCAL RAW MATERIALS IN THE REPAIR OF PATTERNS AND DECORATIONS OF CENTRAL ASIAN ARCHITECTURAL MONUMENTS

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ABSTRACT

This article explains that the correct selection of local building materials used in the repair of patterns, decorations of Central Asian architectural monuments is a necessary process. There are methods of special preparation of building materials used in the repair of architectural monuments of Uzbekistan, the order of preparation and use of baked bricks, tiles and tile bricks, angob, clay and gypsum from mixtures, gypsum mixture.

Keywords: Patterns, pottery, tiles, ornaments, girih, islimi, ganch, baked bricks, vinegar, rivets, items, repairs, architectural monuments.

INTRODUCTION

The ornate decorations of Uzbekistan's architectural monuments attract not only foreign tourists but also our local people. Decorating buildings with patterns has long enriched the human spiritual worldview. Therefore, in architecture, special attention is paid to the decoration of buildings. If we look at the unique architectural monuments that have come down to us, we can see that the art of decorating them has been periodically improved, enriched and beautified.

When analyzing the pattern decorations of our historical memorial monuments, the art of decorating the exterior and interior of buildings has paid special attention to the accuracy of geometric structures that represent the overall harmony of architectural forms. During the construction of the building, we witnessed the simultaneous decoration and decoration work. To date, we know that any architectural monument is to some extent eroded, damaged even under the influence of natural factors, and we have to take a scientific approach to their repair, methods of repair, as well as the correct selection of local raw materials. Repair of architectural monuments and their ornaments is a necessary process, which can be repeated in the monument over time. This is due to damage to the monument, usually under the influence of natural and man-made factors cause cases of deterioration. Uzbekistan is such an attractive historical country that thousands and hundreds of existing architectural and archeological monuments in its territory require further development of science and practice of repair and restoration in this country.[1]

THE MAIN PART

It is no secret that a large part of the renovation of architectural monuments consists of their architectural ornaments, ie the style of the building and the patterns in the interior. An integral part of the decoration is the florality and intermingling of plant patterns in unity with these blue and white tiles.



Figure 1. Islamic ornaments with national patterns used in the Shohi-Zinda complex.

The construction materials used in the repair of architectural monuments of Uzbekistan include specially prepared baked bricks, tiles and tile bricks, angob, clay and gypsum from mixtures, lime glue and sand added to it to increase the strength of the gypsum mixture. The greater the importance of tile in the creation of the world of architectural sophistication, the greater the wisdom of angob in the ripple of the surface of tiles. Angob is a white dye that is prepared in liquid form. Tiles and tiles cut with angob on the face are resistant to any cold and moisture and do not lose their color and transparency. This is the secret of their preservation over the centuries.

In Uzbekistan, there are three main groups of architectural ornaments: girih, Islamic and written epigraphic types. Decorations can be conditionally divided into external and internal decorations. Architectural exterior decorations are mainly brick, mosaic mosaic, vinegar polished rivets or clay carvings (reznaya polivnaya majolika), as well as patterns carved in stone. , carved or painted wood, as well as painted on wall plaster. Depending on these features, architectural ornaments can be divided into several separate types: brick, tile, tile, plaster and wood carvings, wall paintings, stone carvings, muqarnas and kundal ornaments.[2]

The written group of ornaments includes epigraphic patterns used in architecture as ornaments on the exterior and interior of Central Asian monuments. Such patterns have been common since the tenth to eleventh centuries. Written decorations are usually made on separate books on the roof of the building, on the rounded pillars of the domes, on the doorposts at the entrances to the buildings, and inside the building on the altar, columns, tombs, ceilings and doors. The inscriptions are written in the Arabic alphabet (mainly in Kufic, Suls, Naskh scripts) and are devoted to religious, philosophical and educational topics. The names of the sponsors of the buildings and the dates of construction are also written on them. From the system of Arabic letters, meaningful sentences, serjilo, elegant compositions are created.

Written ornaments are more common in religious and enlightenment monuments: mosques, madrasas, mausoleums and khanaqahs. The composition of the inscriptions depended on the structure and dimensions of the main architectural forms. For example, on the surface of large flanges in the shape of a circle, the inscription is formed on the visible part of it, forming a circular row, that is, a large ring. Architectural inscriptions can also be processed into several rows of different thicknesses. The inscriptions on the square-shaped surfaces are in a monolithic composition, often carved in a single row.[3]

Samarkand, Bukhara, Khiva, Tashkent and other regions had their own architectural schools. In particular, Samarkand patterns were distinguished by the frequent use of flowers, leaves and stems. Bukhara School of Painting stands out for its complexity, perfection and charm of decorative compositions.

In the patterns of Bukhara, special attention is paid to the harmony of leaves, fruits, flowers and petals, and intricate subtleties are used in precise, precise dimensions. Although Khiva artists rarely use colors in decorating buildings, they have achieved extreme elegance. Representatives of the Fergana School of Art tended to depict pistachios and pomegranates, roses, willows and almonds in the building decorations. Architectural monuments in Tashkent are characterized by the elegance of building structures and the gradual transition of colors, as well as the widespread use of plant paintings.



Figure 1. Leaves, fruits, flowers were used in the patterns of architectural monuments.

2. The image of the Lion and the Sun on the roofs of the White Palace is symbolic.

It is noteworthy that each ornament or shape used on the architectural monuments had a symbolic meaning. In Figure 1, the patterns of architectural monuments pay special attention to the harmony of leaves, fruits, flowers, and petals, and intricate subtleties are used in clear, precise measurements. The theme of the image of the 2nd photographic creatures is rare in architectural monuments. On the roofs of the White Palace you can find the image of the Lion and the Sun, which is symbolic. In addition, on the walls of the rooms of medieval buildings, in the works of applied art, on the column-beam devices, there are paintings of ram's horn, griffin and various birds, wild animals. Such images had their own symbolic expression.

Through them, our ancestors expressed their dreams and hopes in patterns. In particular, the image of a hawk represented cosmic forces and was used as a symbol of stamps. The monuments of Shirinbeka opa, Bibihanim and Tuman opa have walls built during the reign of Amir Temur, as well as paintings and calligraphy, depicting hunting scenes, battles and national holidays. During the reign of Temur and Ulugbek, the interior of the building was different. The walls

and ceiling, even the dome, are patterns decorated with. In the buildings built during the reign of Amir Temur, luxury patterns were dominated by blue and gold, and during the reign of Ulugbek, blue patterns resembling Chinese porcelain on a white background were a tradition.[4]

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So let's look at who contributed to the restoration of these beautiful ornaments. We know that this work of art was created by this humble master. In the minds of master architects, the love of their profession, their desire to create a unique masterpiece is embodied.

If we compare the current appearance of the monuments in Samarkand, Bukhara, Khiva, Shakhrisabz with their previous state of 20-30 years ago, we can praise the scale of the repair work carried out in the past, the repair work carried out by folk craftsmen, architects and engineers.

Abdukodir Bakiev (1827-1934) from Samarkand was one of the architects who repaired the architectural monuments of Uzbekistan from 1920 to 1960; BN Zasytkin (1891-1955) - architect, scientist, appointed in 1923 as a leader in the restoration of historical monuments in Samarkand; Shirin Murodov, a famous potter from Bukhara (1880-1957); Abdulla Boltaev, Quli Jalilov, Shamsiddin Gafurov, Akrom Umarov, Ota Polvonov, Mirhamid Yunusov, Azimmurad Khodjaev and others can be included.

In the 1920s, the ceramics shop of the Samarkand Scientific Repair and Production Workshop, known to all of Uzbekistan at that time, was staffed by Abdukodir Bakiev, Usmon Umarov from Gijduvan, Abdugafur, Mirmuhammad Bobo and Tursun. Then, after the workshop, Azimmurad Khodjaev, Shofi Iskhakov, Nasim Gafurov joined the enterprise. Tashmukum Kurbanov, Qambarov Melik and others will be invited. Due to the dedication of the above masters to their profession, their desire to imitate the color and quality of their products to the originals, their glazed and unglazed brick tiles, as well as clay-based vinegar-riveted rivets are qualitatively close to the original.[5]

CONCLUSION

Over the years, the National School of Apprenticeship has been established in Samarkand to study the preservation and study of traditional methods and practices of architectural repair in Uzbekistan. However, due to the death of the master in 1996, this school was closed. The current situation in the repair of monuments requires the existing repairmen in Samarkand to gather the people's maste Despite the difficulties of the transition period during the years of

independence, the practice of repairing architectural monuments in Samarkand has always been in the focus of attention of the Government of the Republic. the complete disappearance of specimens was eliminated.rs and create favorable conditions for the restoration and operation of this school. However, today there are errors in the repair work, problems with the use of construction materials. Historical the right approach to the repair of monuments, the right choice of building materials is the main task before us.

The historical monuments and minarets of Uzbekistan, with their majesty and beautiful patterns, attract everyone, as well as tourists visiting our country. Historical monuments preserved in such historical cities as Samarkand, Bukhara, Khiva, Kokand, Shahrisabz, irreplaceable views of the art of bricklaying in them, sky-high roofs, towers, delicate bouquets of great glory.

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