



THE ISSUE OF HARMONY IN CENTRAL ASIAN ARCHITECTURE

Sherova Dilorom Abdullaevna

The senior teacher of Tashkent Institute of Management and Economics non-governmental education organization

Article history:

Received: 6th September 2023

Accepted: 6th October 2023

Published: 8th November 2023

Abstract:

In this article, the author analyzes the specific scientific and spiritual law of medieval oriental architecture, as well as the similarity of building methods and the peculiarities of architectural style and artistic symbols, creating a form that ensures the harmony of shapes and is the basis for geometric analysis. The differences and similarities of ancient monuments in Uzbekistan are also shown. In particular, the constructions of ancient buildings in Shakhrisabz, Samarkand and Khorezm.

Keywords: Art, architecture, harmony, law, building decorations, patterns, expediency, artistic emblem, decor, style, method.

INTRODUCTION

The art of architecture, as the literary philosopher Abdullah Sher points out, was originally derived from man's need for a place to live, but his divine aesthetic nature demanded that it become more and more beautiful. This requirement was later applied to the post-mortem "abode" - the mausoleum. After that, the palaces of the rulers, the offices, various official and unofficial service buildings, temples were built according to this law of beauty. These include the Al-Humro Mosque in Spain, the Cologne Mosque in Germany, the Nurillaboy Palace in Khiva, and others. [1] Over the centuries, we consider the name as a work that has acquired the meanings of body-like, harmonious, harmonious in form, perfect, perfect in all respects, and specially designed for a real example of architectural monuments

METHODOLOGY

The art of architecture has a very ancient history. These palaces, pyramids, madrasas, some dorilfuninu* minarets and other monumental buildings, built in harmony with the genius of the architect, are unique and priceless treasures that testify to different periods of human development.

The unexplained historical puzzles of architectural heritage are still innumerable. In particular, one of the important issues is to determine the order of geometric harmony of shapes.

In his treatise on the theory of poetry, Ibn Sina called his fundamental work on the laws of the art of poetry "Al-Qanun", and Abu Raykhan Beruni called his book on astronomy "Masud's Law". Our great philosophers Abu Nasr Farobi, poet and artist Sodigbek Afshor called his treatise on fine arts "Qanun as-suvar".

Similarly, the field of architecture had its own "Laws". These laws contained basic criteria that were considered important for a particular scientific and spiritual field.

The word "law" itself is derived from the Greek word "kanna", which means a measuring stick. Therefore, as a constant tool of architects, as a standard of measurement of gas used in architecture, later the work in all areas became the "law" that determines the order. There is also some historical evidence that there was some kind of specific architectural "law" that defined a special geometric harmony in the countries of the ancient East, Egypt, Greece. The remarkable and perfect architectural monuments of those countries are connected with the notions of harmony. Many books were written and researched about these monuments, but the secrets of architectural law, which were the original source of geometric harmony in them, have not been revealed. [2]

RESULTS

The most common and fundamental type of art in which the concept of harmony is manifested as architecture. The beautiful buildings, built with a wonderful harmony in the national architecture of the East, have fascinated people for centuries and evoked aesthetic pleasure in them.

Mosaic collections were used in the 14th century in the tombs of Abu Sayyid Mekhnavi and Turabek Khanum in Old Urgench. The combination of color patterns with brick patterns in them was widely used at the first time. At first they appeared in Khorezm, then in the cities of Mavoraunnakhr. The best examples of them are preserved in addition to the Turabekkhanim Museum in

* Dorilfunun (Arabic) is the name of an educational institution in the Middle East. In some countries (for example, Iran), a

secondary school is used, and in some countries (such as Turkey), a university is used as a university. It was also used as a university in Central Asia in the 1920-30y.



Old Urgench, the White Palace in Shakhrisabz and the monuments of Timur and the Temurids in Samarkand. By the end of the fourteenth century, a single art school had already been formed from a community of locals and newcomers. As a result of the synthesis of art (except for sculpture), the best works of the period – the mausoleum of Gor Amir, Bibikhanim Mosque, a number of mausoleums in the Shakhizinda complex were created. In addition to beautifying the front, they used wall paintings in the interiors, gold reliefs in the form of paintings, medallions, flowers, creating an artistic harmony of the material. The success of the interior and exterior of the buildings was directed to a general law of harmony of decorations. Therefore, it is safe to say that the category of harmony plays an unequal role in the transformation of architecture into an art form. Because it always reflects as the highest aesthetic feature in improving the architectural environment. This explains the existing concept of aesthetics called architecture with the category of harmony between this feature. The development of patterns coincides with the study of mathematics and other exact sciences in the Eastern Muslim world. Moreover, the study of the proper placement of parts i.e. geometry has become widespread in architecture. In the practice of training strong architects, it was considered necessary to study these methods. Architectural monuments in Bukhara have been preserved from the X century to the present day. [3] Harmony is seen in medieval Eastern architecture as a formative, form-processing method that ensures the existence of shapes, and as a key to geometric analysis by systematizing the proportions of shapes. Because it is a unique graphical framework that is extremely necessary in coordinating the forms of project design being developed for the architect. Harmony combines different dynamic squares and their derivatives into a single center through straight and diagonal axes, creating a specific graphic matrix to create and align the architectural form. In this case, the architect, based on the part, makes a plan of the built building and makes the necessary design calculations. This ultimately creates the appropriate dimensional shape of the building. Without harmony, a building cannot be a masterpiece of art, it will remain as one of many

ordinary buildings. There is no doubt that the Uzbek architecture was influenced by various architectural traditions, such as Arab-Islamic architecture, Persian, Azerbaijani architectural methods, etc. It is no exaggeration to say that the architecture of Amir Temur and the Temurids in Uzbekistan is the pinnacle of the art of the Islamic region. The architecture of this period began with the mausoleum of Akhmad Yassavi in modern Kazakhstan, the mausoleum of Gori Amir in Samarkand and even the great surviving buildings in Herat, Bukhara, Tashkent and others. ends with monuments. Geometric patterns played an important role in the architecture of the X-XII centuries. The architecture of this period begins with the mausoleum of Akhmad Yassavi in modern Kazakhstan and ends with the mausoleum of Gori Amir in Samarkand and even the great surviving buildings and other monuments in Herat, Bukhara, Tashkent. Geometric patterns played an important role in the architecture of the X-XII centuries.

The encyclopedia of the life and work of Amir Temur, Zafarnoma, written by the great scholar Sharafiddin Ali Yazdi, says about the Aksaroy: "... on the pleasant and captivating soil of Kesh, where the fragrance of the flowers and the taste of the water come from. He set up the throne here with the intention of resting, singing the hymn of joy. He ordered the construction of the Shakhrisabz fortress. Inside the city, a palace was built in accordance with the decree, which was unquestionably executed. [4]

They laid the foundation of such a magnificent building that it has two towers, a high and a wide ridge, the circumference of the dome is thirty feet to thirty feet, and the dome is twelve feet to twelve feet. On the qibla* side of the large dome of the chorsupa* at the top of the enlightened tomb, there is a house-church where people gather on both sides, and two other chorsupa, each (size) of thirteen and a half gasses. The walls and the dome of the mausoleum were to be decorated with tiles, and the tomb with white stone.

"Even though Gardun, an old engineer, had traveled around the world for so many years, he had never seen such a beautiful building before. The building was so high and extraordinarily attractive ..." [5]

* The qibla (Arabic: **قِبْلَة**, romanized: qiblah, lit. 'direction') is the direction towards the Kaaba in the Sacred Mosque in Mecca, which is used by Muslims in various religious contexts, particularly the direction of prayer for the salah. The Kaaba is a sacred site built by the prophets Abraham and Ishmael, and its use as the qibla was ordained by God in

several verses of the Quran revealed to Muhammad in the second Hijri year. Prior to this revelation, Muhammad and his followers in Medina faced Jerusalem for prayers. Most mosques contain a mihrab (a wall niche) that indicates the direction of the qibla.

* Chorsupa - clay platform for sitting or lying.



Historians say that the Amir Temur Mosque, named after Bibi Khanum, was the most unique monument built by the great Temur and the Temurids. Such a majestic mosque has never been seen before. It was built by Amir Ali Temur in 1399-1404 in honor of the conquest of India.

Commenting on the history of its construction, historian Ali Ghiyosiddin writes: "On the fourth day of the holy month of Ramadan (80 May 10, 1399), he (Amir Temur) chose the best place in the capital city for the mosque. Well-known masters and architects designed this huge building and immediately began to lay its foundation ..." [6]

Its total area was 167 x 109 meters, with tall buildings in the corners. The mosque has come down to us almost in ruins. Only the lower part of the northwest tower has survived. The foundation of the mosque is made of stone; the walls are made of baked bricks. Today, it consists of 6 unconnected architectural pieces: a high-rise building with an altar in the courtyard, a small copy of it on either side, a split roof of the mosque at the bottom, and a separate minaret in the northwest. Previously, these pieces in the mosque were combined with three rows of white marble, lightly arched porches with columns, and on top of them were 400 domes. The body of the columns, each 3.5 meters apart, is decorated with carved patterns, and the top is decorated with colored tiles and muqarnas*. There are four porches, each with an outer gate. Marble slabs were laid on the courtyard of the mosque in accordance with the law of harmony. There is a roof at the entrance. The upper part of the roof collapsed during the 1897 earthquake, the rest is 33 meters high and 46 meters wide. The roof is extremely majestic, with an 18.8-meter-wide arch in the middle. The side towers are higher than the roof. On the inside of the roof there is a smaller second porch. It had a carved marble-framed gate. The double-layered gate is made of seven different metal alloys – "khafta jush", which later disappeared. It is said to have been taken away by the Russian colonialists. There were two spiral staircases on the side wings of the roof. Up the stairs - to the arched platform, which leads to the tower. The wide surface of the roof is decorated with glittering tiles, colorful, shield-like patterns. The main altar building of the mosque gives a very good idea of the architecture of

the time of Amir Temur, the style of harmony in it. The main building has a roof on the side, a porch in the center and two polygonal towers in the corners. The room behind the roof is lined with simple but majestic hand-painted shapes. The main patterns are made of clear, lavish bricks, the range of which is filled with blue rivets and white stones. Hand-painted shapes and intricate inscriptions, such as ivy, form an integral part of the building's decoration. The surface of the roof wall is covered with cross-section tiles. Two small tiled buildings, mainly a piece of decoration, flower stalks, flowerbeds, stems, buds and leaves are cut separately from a special piece of floor tiles and the pottery is placed together without leaving any gaps. These tiles, especially the Nile-colored ones, shine like clear glass. The two small buildings with the altar next to the mosque are distinguished by the simplicity of the patterns and the coziness of the dome, although it is mainly a small repetition of the altar room. Gold embossed wallpaper was widely used in the interior of the mosque, along with decorative ornaments. The mosque is decorated with star-studded stars, three-tiered inscriptions with small muqarnas, and white stone frames. [7] From the harmony of an object one can distinguish internal harmony or harmony with external harmony or form harmony. The form of harmony of natural objects is more or less related to the content of harmony. The harmony of non-natural objects does not correspond uniformly to the content of harmony.

Looking at the architecture of Khorezm, medieval Khorezm masters were well acquainted with the columnar domed structures and used them in their practice (Kek Shabbaz Mosque). Khorezm Friday mosques are very unique. These are religious buildings, which have no portals, domes, courtyards, porches. Hypostyle halls are built with bars and flat columns have light structures (Friday mosques in Khiva, Khazarasp). Their columns and doors are decorated with unique carved patterns.

Khorezm towers are harmonious monolithic compositions decorated with a stalactic look. In them the lamp is not architecturally separated. The body of the towers is decorated with colorful decorative arches. By occupying the city, they create an expressive silhouette, emphasizing the compositional axis of the city.

* Muqarnas (Arabic) - a type of architectural decoration; an intricate shape formed by the overlapping of arched bowls (nests). It is widely used in architecture to decorate the top of the altar, rafters, shelves, etc. Which have a base of 4,6,8

corners, in the form of a dome, a semi-dome, the space between the walls and ceilings of buildings, the head of columns and so on. Initially simple in shape, it later took on a complex appearance and began to be used for decorative purposes.



CONCLUSION

In general, in the analysis of medieval monuments in Central Asian architecture, we see similarities in form and style of construction, as well as peculiarities in the style and artistic symbols of architecture. In particular, the monuments of Uzbekistan are distinguished by their harmonious construction and design. Furthermore, the architecture of Central Asia laid the foundation for the development of the theory of geometric decoration based on the methods of harmony.

REFERENCES

1. "Aesthetics" textbook of philosophy of elegance. "Uzbekistan", - T., 2014. - P. 273.
2. Zohidov P.Sh. "The world of the architect", General edition of encyclopedias, - T., 165.p.
3. <https://pagetour.org/wp/architecture-in-uzbekistan-past-and-present/>
4. The creativity of the Temurids in the sources of the period // Editorial Board MM Khairullaev, A. Urinbaev, O. Buriev; Compilers: A.Urinbaev, O.Buriev / -T .: A.Kodiriy National Heritage Publishing House, 1997. - P.88.
5. Sher A. Preserved by centuries. "Uzbekistan" - T., 2011. - B. 35-36.
6. Amir Temur (Bibihamim) mosque. https://samarkand.uz/about_region/monuments_museums/amir-temur-bibixonim-jome-masjidi
7. Sher A. Preserved by centuries. "Uzbekistan" - T., 2011. - P.56, 61.