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ORNAMENTS AS A SYNTHESIS OF ARTS IN LANDSCAPE DESIGN OF UZBEKISTAN CITIES

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Abstract

This article analyzes the possibility of using ornaments in the landscape design of cities in Uzbekistan. Ornaments of architectural decor of the most ancient cities of Uzbekistan, Islamic ornaments, ornaments of traditional decorative applied art of Uzbekistan are considered as sources for the search for new artistic solutions in landscape art. The conceptual use of ornament in the landscape, as a planning structure and art objects for landscape gardening design is highlighted. The importance of the role of studying ornament as an artistic image and synthesis of arts in design in the training of environmental designers is noted.

Key words: Ornament, architectural ornament, Islamic ornament, Islamic garden, gardens and parks of Central Asia, embroidery, suzane, landscape design, folk arts and crafts of Uzbekistan.

The history and traditions of the gardening art of the cities of Central Asia go back to ancient times. Thanks to the works of such scientists as M.E. Masson, V.V. Bartold, V.L. Vyatkin, A. Yu. Yakubovsky, I. A. Sukharev, we obtain a huge fundamental material for further study of Central Asian gardens and parks of the 15th-16th centuries ... Further, these studies were continued and expanded by G.A. Pugachenkova. In addition to the works of these famous scientists, we can learn a lot from the eastern miniatures of

the Babur era, according to the descriptions of Alisher Navoi, from the archaeological excavations of ancient settlements.

GA Pugachenkova in her book "From the Artistic Treasury of the Middle East" notes that in the style of the Central Asian garden of the 15th century, one can find common features with other arts, in particular, with monumental architecture. It is necessary to take into account the fact that the Central Asian gardens were created by order of the rulers by ordinary masters, who in their work have already synthesized folk art, which carries ancient artistic techniques. Based on this statement, we can conclude that the synthesis of arts in landscape gardening art has always been present and still takes place today.

As for ornaments, they have always been present in landscape gardening, monumental architecture and architectural decor, folk arts and crafts. Let us turn to the tradition of creating a charbag - a quadruple garden, literally translated as "four gardens", built around a central pool or fountain, with four streams flowing to the cardinal points. Charbag is not considered a truly Islamic garden, but has a universal nature based on a deep philosophical knowledge of space and being. The main components of a garden are greenery, water and architecture. The shape of the garden was usually square or rectangular, the internal layout was clearly axial, the layout of the garden and planting of plants was always dictated by a clear axial geometry. For example, the created inner alleys formed hexagonal or triangular flower beds, decorated with fruit or decorative flowering trees along the edges. The specificity of the Central Asian gardens was the combination of decorative and fruit trees, which greatly distinguished them from European ones, where only the former prevailed.

Studying gardens, mainly laid down under Timur, such as Bag-i Dilkusha ("Garden that captivates the heart"), Bag-i Shamal ("Garden of the wind"), Bag-i Chinar ("Plane garden"), Bag-i Dzhekhan -Numo (according to Clavijo "Unknown Garden") and many others, in all of them you can see symmetry and strict ordering, regularity of the plan, subordinate to the system of constructing axes emerging from one center, which is the architecture of a palace or a pavilion. The composition of water, greenery, buildings create harmony and tranquility. Analyzing these compositional features, we again find a synthesis of the ancient architectural traditions of the Central Asian peoples.

The architectural traditions of the charbag are still relevant today. In particular, in Uzbekistan, with the modern construction of parks, squares, boulevards and squares, there is a clear tendency to use axial division with a center or centers, the mandatory presence of a reservoir, pond or fountain, geometrization of paths and alleys. This is becoming a particularly popular solution for landscape reconstruction of urban spaces in historical cities of Uzbekistan, such as Samarkand, Bukhara, Khiva, Shakhrisabz. The use of the above techniques can be found in the capital of the city - Tashkent.

Since Islam prohibits the depiction of a person, geometry in Islamic art is the main language of presentation. Providing order and accuracy, geometry through stylized elements abstracted from plants, animals, humans and the

cosmos conveys the sacred meaning of understanding the universe and creates a very subtle connection between spiritual vision and external form. The use of geometry in our time, unfortunately, is more decorative in nature. Urban planners, architects and designers have ceased to study ornaments and their meaning in depth, they have begun to use them everywhere: in planning systems, in the decoration of facades, in interior design, in landscape design. Ornaments have ceased to be a "highlight", they have become a "traditional decor" used everywhere. In addition to this problem, there is the problem of embodying "ornamental ideas" in the material. Very often, trying to save money, construction executive teams or the city administration lead the artistic idea of the authors-artists to a vulgar result. For example, fountains or carved stone designs should be done by a professional craftsman from natural materials. If there is calligraphy in the project, then it should be done on a certain type of stone, slate or wood. In practice, we can see how these are replaced by sand-treated granite inscriptions, which have a detrimental effect on plants. Handwritten calligraphy will never replace machine lettering. The stone tiles and garden ceramics made in the factory will be flat, dead by comparison with handcrafted potters and creatively irregularly glazed.

So, the use of ornaments in landscape design can be roughly divided into 3 ways. The first way is the conceptual use of ornament. An example is the imitation of the Islamic charbagam gardens. The essence of the second method lies in the use of an ornament at the basis of planning structures. The third method is decorative - the use of ornaments in small forms and art objects of landscape design.

As noted above, the use of the first method in the landscapes of cities in Uzbekistan, although it is very popular, has ceased to carry a semantic load. Despite the fact that the main contingent of the population is Muslim and the number of believers is growing day by day, many citizens do not even suspect that in the evenings they spend time with their families in the city park, which was created like a "Garden of Eden".

The second way - the use of ornament as the basis of the planning scheme can also be divided into 2 types depending on the ornament. The first type is the use of Islamic ornaments and ornaments of Islamic architectural decor. The second type is the use of ornaments of folk arts and crafts, for example, carpets, suzane embroidery.

In Islamic ornament, two styles are distinguished: geometric - girih, and floral - islimi. Girikh (Pers.) - a knot, it is a complex geometric ornament made up of lines stylized into rectangular and polygonal figures. In most cases it is used for the exterior decoration of mosques and books in a large edition.

Islimi (Pers.) - a type of ornament built on the connection of a bindweed and a spiral. Embodies in stylized or naturalistic form the idea of an ever-evolving, flowering leafy shoot and includes an infinite variety of options. Arabesque (from the French. Arabesque - "Arabic") - this is how Europeans called the complex pattern characteristic of Arab and Iranian art, created on the basis of precise mathematical calculations. Arabesque is based on

repetition and multiplication of one or more elements of the pattern - geometric shapes, plant motifs. Inscriptions, images of animals, birds, people and fantastic creatures can be interwoven into arabesque drawing. Such an ornament virtually excludes the background: one pattern is inscribed in another, densely filling the surface. The Europeans called this principle "the fear of emptiness." In landscape design, the use of islami requires titanic work, the visual effect of which is very difficult to achieve. For this reason, girih is becoming the most popular Islamic ornamentation in modern gardens and parks. As for the arabesques, it is used in highly simplified versions. The medieval architectural decor of Central Asian buildings is incredibly rich and its ornaments are identical with Islamic ornaments. But, in our time, architectural decor must be rethought by contemporary artists and architects. The architectural decor of the monuments of Uzbekistan is a storehouse that can open new artistic techniques, new images, new styles for modern creators. The stylized use of architectural decor in modern landscape design in small doses leads to the creation of a new ethnic style, characterized by oriental sophistication and aesthetic taste.

Suzane (from the Tajik "suzan" - "needle"), that is, literally "created with a needle", ornamental hand-embroidered canvas, measuring from 1.5x2m and above. Not only the patterns, but the composition of the embroidery itself has a symbolic meaning. The embroidered panel was a smaller picture of the world, where the edges had a protective function. For this reason, craftsmen place figures of angels or amulets-tumors, which, as it were, protect the world they have created. Unfortunately, over time, the awareness of embroidery decor as a single information field disappears. Now, when modern designers turn to traditional suzane patterns, they do not at all take into account the logical relationship of ornaments and their similarity in semantics. For example, not all designers know that circles, vortex rosettes, triangles, rhombuses, stripes, jagged elements have traditionally been endowed with cosmological symbolism. So, wavy lines symbolized water, triangles - tumors-amulets, circles - the Sun, the Moon.

So, careless use of ornament leads to the following relationship. The first relationship is the coincidence of the symmetry of the volumetric form with the symmetry of the superimposed ornament. In the landscape, these relationships arise when the ornamental plan emphasizes the terrain. Second, when the ornament comes into conflict with the form, destroying it. In landscape design, this happens when the ornamental layout and the functional task of the projected territory are incompatible. The last relationship is the most harmonious when the ornament unobtrusively fills the surface with a "grid" that can continue indefinitely. In them, the ornament performs only a decorative function, but it is appropriate and logical to use.

And so, the third way to use ornamental subjects in landscape design is decorative. The author's figurative representations are translated into the language of architectural and landscape graphics by symbols of ornaments and patterns. With the help of symmetry, similarity, meters and rhythms, a kind of unique decorative spatial environment is formed. Here, the use of

Islamic or any other ornaments is optional, in this case the ornament can also be author's.

The decorative use of ornaments in landscape design can manifest itself in small architectural forms. In landscape design, they are one of the main elements of garden decoration. The IAF includes stairs, fences, sculptures, fountains, outdoor lamps (landscape lamps), stands for posters and advertisements, garden and park structures (gazebos, rotundas, pergolas, garden sculptures, flowerpots, park benches and other garden furniture) , small forms of memorial architecture (obelisks, memorial plaques and memorial benches), urban street furniture, urns, children's playgrounds; kiosks, pavilions, vending stalls, vending machines, etc. MAF can be subdivided into decorative and utilitarian ones, and according to the manufacturing method - into those made according to standard designs from standard elements and structures and into those made according to specially developed projects.

The ornament will help to show style, to convey the socio-cultural needs of the era. Geometric or floral, laconic or pretentious and detailed, it can be performed both quite realistically and stylized. The basis of the ornament is the alternation of repeating elements, so it should be used as a means of uniting space. The use of parts of the ornament that are different in scale or material of execution for different objects, the common stylization of decorative fragments, the continuity of the ornamental row will tie together disparate zones and structures of the landscape.

Also, the ornament will help to bring unity to the color scheme. A graphic monochrome ornament accentuates a space that is monotonous in color. To do this, make it much darker or lighter than the general presented tone. An ornament built on two colors will support the additional hue presented in the environment. An intricate multicolor pattern will create a community of disparate colors. To create ornamental landscape objects, you can use different techniques and materials (forging, casting, laser cutting).

The most important thing in using ornaments in landscape design is a sense of proportion and a sense of taste. One of the most successful projects was the park-boulevard project along with a large development of new residential buildings in the city of Shakhrisabz (Kashkadarya region), which began its implementation last year. The boulevard became a connecting chain between the largest Friday mosque in the city - the Kok Gumbaz ("Blue Dome") mosque, which was built in the first half of the 15th century as part of the Dor-ut-Tillovat memorial complex ("Place of reading the Holy Qur'an") built by Ulugbek. the grandson of the great Amir Temur and the most important landmark of the city - the Ak-Saray palace, which once served as the residence of Tamerlane himself.

As for the boulevard itself, it should be noted that its length is 1.5 kilometers and its width is 50 meters. The boulevard is planted with geometrically regular rectangular and circular patches of lawn in combination with other green trees and shrubs, each withstanding the strong Asian sun, arranged regularly and forming walking paths.

In addition, the boulevard is strewn with a variety of fountains, including dry fountains. Each of the fountains is unique in its shape, water pressure

and mosaic, that is, all fountains sound with their original music. Dry fountains of rectangular, diamond-shaped and round shapes are found throughout the entire boulevard. All of them are bordered by low gray paving stones in the office and decorated with beautiful blue-blue mosaics. Dry fountains slightly exceed the level of the paths, so it seems that the water is knocking out right from under your feet. Such a fountain begins to "sound" from time to time at the signal of its "conductor". The water coming out of the holes goes under the fountain again, where it is stored in a special container until the next exit. The rest of the classic fountains work in a circular system using pumps.

The boulevard can really be called a park, because in addition to fountains and greenery, there are benches, gazebos and other small architectural forms intended for the recreation of the local population. A feature of the benches in the park of the boulevard is their two-level structure: the first is the lowest level for children, the second is the highest for parents, therefore these benches are called "family".

Design as a new form of design activity manifested itself in the evolution of traditional applied art, although today students are practically not introduced to this primary source of design. Due to a number of objective circumstances, the links between design and traditional applied art have practically broken over time. Meanwhile, the future of design is invariably determined by its past, so the content of traditional applied art should not be ignored as the true source of design. Since ancient times, this type of art includes objects that surrounded a person and created by a person himself. They include artistically processed things used in everyday life, work, worship, trade, sports, as well as decorative items for various interiors, both individual and public.

The environment, that is, the subject-spatial environment, has always played and today continues to retain an important role in the spiritual and moral education of the personality of a citizen of a particular state. It can be characterized as a constantly updated, meaningful, aesthetically significant human environment, formed by products of the art industry, designed by designers, created by works of artists of decorative and applied arts. The ability to competently handle ornaments is a distinctive feature of a professional artist. The author believes that Uzbek designers-architects should get the opportunity to study the ornamental heritage of Islam and the peoples of Central Asia in greater depth during their studies in higher art institutions. This would help to avoid superficial use of ornaments in the future, arbitrary transformation of its motives without understanding its meaning and phenomenon, ethical cultural conflict, giving the work of a designer a non-systemic handicraft character, poverty of the design solution itself. This trend would positively influence the formation of aesthetic taste among designers.

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