

FEATURES OF FINE AND APPLIED MOTIVES OF ART IN THE ARCHITECTURE OF THE NAVOI REGION

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АННОТАЦИЯ

В данной статье на основе архитектурного ансамбля Касым Шейха Кармана выявлены особенности изобразительных и прикладных мотивов архитектуры 16 века.

Ключевые слова: *Архитектурный ансамбль, Кармана, Навои, материальная культура, Мечети, Ханака, Хазира, стиль в искусстве, традиции в архитектуре.*

Annotation

In this article, on the basis of the architectural ensemble of Kasym Sheikh Karman, the features of pictorial and applied motives of architecture of the 16th century are revealed.

Key words: Architectural ensemble, Karmana, Navoi, material culture, Mosques, Khanaka, Khazira, style in art, traditions in architecture.

Material culture, especially its ancient samples, have an amazing peculiarity to leave images in the minds and hearts of people, which seem to be some kind of "milestone" in the soul of every person.

These are the masterpieces of world architecture and painting, which undoubtedly determine the civilizational culture of peoples. The masterpieces of Central Asian urban planning and magnificent architecture also have a great power of emotional impact on a person. Samarkand, Khiva, Bukhara, the ancient, basically the ancient Greek city of Termez, Karmane, the Shokhi Zinda memorial complex (Samarkand), perfect in design and proportions, in architectural decor. The majestic ruins of the Afrosiab settlement, the impressive architectural masterpieces of antiquity Ichan Kal'a, Tuprok Kal'a, Kuikirilgan Kal'a. The priceless architectural masterpieces of Bukhara, the Poya Kalon ensemble, the source of the greatest philosophical and religious teachings of Sufism, the Bahovuddin Naqshband ensemble, and others have a hypnotic attraction. That is why they are masterpieces. And here, as in ancient Greece, there is the real and the fabulous, there is reality, there are legends. How do you separate them? And they do not need to be separated. They are like decor, like a fabulous and necessary decoration, an integral attribute of the treasures of human wisdom and skill.

The art and architecture of Central Asia reached a high level by the time of the Arab conquest (VII century). Palaces, castles, public and cult buildings (temples) were decorated with plot - mythological painting, which, in combination with expressive architectural decor and volumetric sculpture, represented a wonderful synthesis of art. The whole system of compositional techniques of architecture of the pre-Islamic period is closely related to previous eras, which influenced the formation of the style and traditions of architecture in the 9th-10th centuries.

The style and traditions of Central Asian architecture, formed during the Renaissance, which found it as the crown of architectural perfection, was reflected in the constructive and artistic solutions of the Ismail Samani mausoleum.

As Academician A. Khakimov notes, the architecture of Bukhara in the 9th century "... is an amazing example of plastic and intonational consonance of residential, religious - cult and craft - trade buildings. This is a single ensemble of urban planning components. Symmetry, balance, a kind of serenity reign in the atmosphere of the

city, permeating with a feeling of plastic peace both the dwellings of the Bukharians and public and religious buildings”. (3. p. 101.).



fig. 1. Mausoleum of Ismail Samani IX-X centuries

And this synthesis of architecture, architectural decoration and applied arts of magic ornament of the era of the first Renaissance firmly entered the arsenal of compositional techniques of architecture both in the Timurid era and in the era of the Uzbek khanates. (XVI-XIX) centuries.

A striking example of the synthesis of figurativeness and decorativeness in the Central Asian architectural decor is the mausoleum of the 16th century Kasym Sheikh in Karman (on the territory of the modern city of Navoi).

The architectural ensemble of the Kasym Sheikh includes a mosque, a khanaka (cells for pilgrims) and two khazirs (open-air tombs). The architectural composition of the ensemble at this time also includes a museum of the collection of artifacts.

The central portal is richly decorated with a system of arches and majolica compositions. The architectural decor is dominated by turquoise color, traditional for the architecture of Central Asia, which is harmoniously combined with white (columns, portals, carved ganch ornaments). Burnt bricks are traditionally used in the construction of the mosque. Just like in other structures of that era, the building has the shape of a square with a domed roof. Kasym Sheikh Azizan Karmanagi (1500 - 1578 - 9) was the famous head of the Sufi order of Yassavia.



Fig. 2. Mosque of the architectural ensemble Kasym Sheikh

If we analyze constructively the artistic merits of such architectural structures of the 16th - 17th centuries of the Bukhara oasis, which included Karmana, they generally have common features inherent in both urban planning and examples of creativity of this period.



Fig. 3. Fragment of the Kasim Sheikh Mosque

As P. Zakhidov notes in his article on the problems of studying the architectural heritage, "In the process of studying architectural monuments, we receive information about the use of the rules and laws of decorative and applied art in them, we will deeply study the inalienable connection between folk applied art and architecture." (1, p. 124-125).

It should be noted that a serious study of the architectural heritage and, in general, the artistic process in the Navoi region began in 1991. This work has intensified with the holding of world conferences under the auspices

of UNESCO in 2006 in Lisbon and in 2010 in Seoul. And quite rightly the researcher S. Kurbanov points out that "Traditional national art", especially in centers of folk applied art, such as Nurota, is a significant artistic phenomenon in art. (2, p. 150)., Including mosques, madrasahs, the famous fountain.

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