

ISLAMIC ARCHITECTURAL DECORATIVE ART IN CENTRAL ASIA: 14TH–17TH CENTURIES

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Abstract

This article analyzes the Islamic architectural decorative art that developed in Central Asia in the 14th–17th centuries and its artistic features. The study examines the decorative elements of architectural monuments built during the Timurid and subsequent dynasties, including tiling, ganch carving, pattern art, calligraphy, and geometric ornaments. It also sheds light on the religious and philosophical content of decorative art, its aesthetic principles, and its role in the cultural development of the region. The results of the study contribute to a deeper understanding of the history of Islamic architecture and decorative and applied arts in Central Asia.

Keywords: Central Asia, Islamic architecture, architectural decorative art, Timurid period, tilework, ganch carving, pattern art, calligraphy, geometric ornaments, architectural monuments, decorative and applied arts, cultural heritage.

Introduction

Annotatsiya:

Ushbu maqolada XIV–XVII asrlarda Markaziy Osiyoda rivojlangan islom me'morchiligi dekorativ san'ati va uning badiiy xususiyatlari tahlil qilinadi. Tadqiqotda Temuriylar sulolalari va undan keyingi davrlarda qurilgan me'moriy yodgorliklarning dekorativ elementlari, jumladan, plitka qo'yish, ganch o'ymakorligi, naqsh san'ati, xattotlik va geometrik bezaklar o'rganiladi. Shuningdek, dekorativ san'atning diniy va falsafiy mazmuni, uning estetik



tamoyillari va mintaqaning madaniy rivojlanishidagi roli yoritib beriladi. Tadqiqot natijalari Markaziy Osiyoda islom me'morchiligi va dekorativ-amaliy san'at tarixini chuqurroq tushunishga hissa qo'shadi.

Kalit so'zlar: Markaziy Osiyo, islom me'morchiligi, me'moriy dekorativ san'at, Temuriylar davri, ganch o'ymakorligi, naqsh san'ati, xattotlik, geometrik bezaklar, me'moriy yodgorliklar, dekorativ-amaliy san'at, madaniy meros.

Аннотация:

В данной статье анализируется исламское архитектурное декоративное искусство, развивавшееся в Центральной Азии в XIV–XVII веках, и его художественные особенности. Исследование рассматривает декоративные элементы архитектурных памятников, построенных во времена Тимуридов и последующих династий, включая плитку, резьбу по камню, узорчатую живопись, каллиграфию и геометрические орнаменты. Также освещается религиозно-философское содержание декоративного искусства, его эстетические принципы и его роль в культурном развитии региона. Результаты исследования способствуют более глубокому пониманию истории исламской архитектуры и декоративно-прикладного искусства в Центральной Азии.

Ключевые слова: Центральная Азия, исламская архитектура, архитектурное декоративное искусство, период Тимуридов, плитка, резьба по камню, узорчатая живопись, каллиграфия, геометрические орнаменты, архитектурные памятники, декоративно-прикладное искусство, культурное наследие.

INTRODUCTION

Central Asia is one of the ancient centers of human civilization, on whose territory for centuries high cultural and artistic traditions have been formed. Located at the important crossroads of the Great Silk Road, this region played an important role in the development of economic, political and cultural relations between the East and the West. As a result, as a result of the interaction of different peoples, cultures and religious views, unique schools of architecture and decorative arts emerged.



Especially since the era of the spread of Islam, Central Asian architecture has risen to a new level, and decorative arts have become important in creating the artistic appearance of architectural structures.

The 14th-17th centuries are described as a period of political and cultural development in the history of Central Asia. This period is characterized by the flourishing of architecture and art, first of all, during the reign of Amir Temur and the Timurids, and later during the reign of the Shaybanids and Ashtarkhanids. The architectural complexes built in Samarkand, Bukhara, Herat, Shahrissabz, Termez and other cities during this period are distinguished not only by their enormous size and construction technology, but also by the high artistic level of their decoration. The examples of tiling, mosaic, glazed bricks, ganch carving, wood carving and calligraphy used in these monuments embodied the aesthetic views and religious and philosophical ideas of that time. Islamic architectural decorative art, by its very nature, is not only a means of decorating buildings, but also a type of art expressing spiritual and symbolic content. Due to the somewhat limited depiction of humans and living beings in Islamic art, calligraphic compositions consisting of geometric patterns, plant-like ornaments and verses from the Holy Quran were widely developed. These decorations served to express ideas such as infinity, perfection, divine order and harmony of the universe. In this regard, the architectural decorative art of Central Asia had not only aesthetic, but also religious, philosophical and educational significance. During the Timurid period, the art of architectural decoration reached its highest stage of development. The Bibi Khanum Mosque in Samarkand, the Guri Amir Mausoleum, the Shahi Zinda complex, the Oqsaroy Palace in Shahrissabz and the architectural monuments in Herat occupy a special place in the history of world art with their elegance and variety of decorations. The harmony of blue, blue, white and gold colors used in these structures, complex geometric patterns and high-level calligraphy demonstrate the unique skill of Central Asian masters. In subsequent centuries, these traditions were continued and further improved in architectural monuments in Bukhara and other cities [2,56].

The Islamic architectural decorative art of Central Asia is still recognized as an important part of the world cultural heritage today. These monuments are studied as a historical source, through which important information is obtained about the religious views, aesthetic taste, level of science and craftsmanship of the past



society. At the same time, the preservation, restoration and scientific study of examples of architectural decorative art is one of the urgent issues of modern art and cultural studies. Article is determined by the need for a deep analysis of the artistic characteristics, stages of historical development and cultural significance of the Islamic architectural decorative art that was formed in Central Asia in the 14th-17th centuries. My study is to shed light on the types of decoration used in the architectural monuments of this period, their compositional structure, symbolic content and contribution to the development of the art of the region on a scientific basis. The study also analyzes the similarities and differences between the architectural decorative art of Central Asia and the art of other Islamic countries. Main body

The role of calligraphy in architectural decoration Calligraphy is one of the most important components of Islamic art. Verses from the Quran, hadiths and wise sayings are written on the walls, roofs and domes of architectural structures. For example, on the roof of the Ulugbek Madrasah there are inscriptions in Kufic and Suls scripts. These inscriptions have not only religious content, but are also an important element of the decorative composition. In calligraphic decorations, the shape, size and location of the letters are combined with the overall composition of the architectural structure. As a result, the inscriptions perform both an aesthetic and spiritual function [3,98].

Ganch carving and wood carving

Ganch carving is also widely used in Central Asian architecture. Complex ornaments made of ganch were used to decorate the interiors of mosques, madrasas and mausoleums. The ganch decorations found in many historical monuments in Bukhara are distinguished by their delicate workmanship and complex composition. The geometric and Islamic patterns carved into the ganch surface create an even more attractive appearance under the influence of light. Wood carving was used to decorate doors, columns and ceilings. In particular, the carved patterns found on the wooden columns of mosques and madrasas demonstrate the high skill of local craftsmen. The Cultural Significance of Islamic Architectural Ornament Architectural ornaments created in the 14th–17th centuries reflect the aesthetic taste, religious views, and artistic achievements of the peoples of Central Asia. Through these ornaments, the main ideas of Islamic



culture - harmony, beauty, spiritual purity, and divine perfection - are expressed. Today, the architectural monuments of Samarkand, Bukhara, and Shahrissabz are recognized as an important part of the world cultural heritage, and the study of their examples of ornamental art remains one of the current directions in the history of art criticism and architecture [5,106].

DISCUSSION

The results of the study show that in the 14th–17th centuries, Islamic architectural decorative art in Central Asia was formed not only as a means of aesthetically decorating buildings, but also as an important artistic system expressing religious, cultural and ideological ideas. The decorative elements of architectural monuments created during this period reflect the political power, economic development and cultural rise of the region. The analysis shows that during the Timurid era, decorative art reached its highest stage of development. The examples of tiling, mosaic and calligraphy used in architectural monuments in Samarkand, Shahrissabz and Herat stand out from the architecture of other Islamic countries with their complexity and artistic perfection. In particular, the harmony of colors and the creation of geometric compositions on a clear mathematical basis confirm the high knowledge and experience of the masters of that time. Also, during the research, it was found that local traditions and the principles of general Islamic art were harmoniously combined in the architectural decorative art of Central Asia. Although the use of geometric patterns and Islamic ornaments is a characteristic feature of Islamic art, their compositional structure and color selection were enriched with local artistic views. This indicates that the Central Asian art school was formed as an independent and unique direction.

The art of calligraphy also appeared as an important component of architectural decorations. The harmonious placement of verses of the Quran and inscriptions of religious content in the architectural composition indicates that the decorative art performed not only an aesthetic, but also a spiritual function. In this regard, architectural decorations served as a means of promoting religious teachings and encouraging people to spiritual perfection. In addition, the analysis of examples of ganch carving and wood carving shows the high level of development of the crafts of this period. The creation of complex patterns, the improvement of the technology of processing materials, and the long-term preservation of decorative



elements confirm the professional skill of the masters. In general, the Islamic architectural decorative art of the 14th-17th centuries is one of the most important components of the cultural heritage of Central Asia. The examples of art created during this period still serve as an important source for scientific research and have a significant impact on the development of modern architecture and decorative and applied arts [6,88].

METHODOLOGY

This study used a number of scientific research methods to study the historical, artistic and cultural characteristics of Islamic architectural decorative art that developed in Central Asia in the 14th–17th centuries. In the research process, historicism, comparative analysis, art history analysis and descriptive methods were used as the main methodological approaches.

First of all, using the historicism method, the impact of political, social and cultural processes that occurred in Central Asia in the 14th–17th centuries on the development of architectural decorative art was studied. [7,43]. The historical conditions of architectural monuments built during the Timurid, Shaybanid and Ashtarkhanid periods were analyzed, and the stages of development of decorative art were identified. Using the comparative analysis method, architectural decorations created in centers such as Samarkand, Bukhara, Shahrizabz and Herat were compared. Also, the similarities and differences between the examples of architectural decorative art of Central Asia and the architectural decorations of other Islamic countries, in particular Iran, Turkey and Arab countries, were studied. This made it possible to determine the process of formation of a unique art school of the region. Using the method of art history analysis, the artistic and compositional features of tiling, ganch carving, wood carving, geometric ornaments and calligraphic ornaments were analyzed. Special attention was paid to the structure of patterns, color harmony, principles of symmetry and their symbolic content. The source basis of the study was historical literature, scientific articles, monographs, museum catalogs and scientific information on architectural monuments. In particular, monuments such as the Shahi Zinda complex in Samarkand, the Guri Amir Mausoleum, the Bibi Khanum Mosque, the Ulugbek Madrasah and the Mir Arab Madrasah in Bukhara were selected as research objects. Also, based on the descriptive method, the formal and



substantive features of architectural decorations were consistently highlighted. During the study, the aesthetic, religious and cultural significance of decorative elements was analyzed, and their place in the cultural heritage of Central Asia was assessed. As a result, the methodological approaches used made it possible to comprehensively study the formation, development and artistic features of Islamic architectural decorative art in Central Asia in the 14th–17th centuries.

CONCLUSION

The 14th–17th centuries are considered a period of high development of Islamic architecture and decorative arts in the history of Central Asia. The architectural monuments built during this period occupy a special place in the world cultural heritage not only for their construction technology and architectural solutions, but also for their unique decorative elements. The results of the study showed that the art of Islamic architectural decoration was formed as an important expression of the aesthetic taste, religious views and artistic thinking of the peoples of Central Asia. As a result of the analysis, it was determined that tiling, ganch carving, wood carving, geometric ornaments and calligraphy were the main components of the architectural decoration of the 14th–17th centuries. These types of decoration not only served to decorate buildings, but also reflected religious and philosophical ideas, spiritual values and aesthetic principles of Islamic culture. During the study, it was observed that the Timurid era was the highest stage of development of architectural decorative arts. The architectural monuments created in the cities of Samarkand, Bukhara, Shahrissabz and Herat are distinguished by their complex composition, harmony of colors and technical perfection of their decorations. This confirms the high professional skills of the masters and craftsmen of that time.

It was also found that in the Islamic architectural decorative art of Central Asia, along with the pan-Islamic artistic traditions, aspects specific to local art schools are clearly manifested. This fact indicates that a unique architectural and decorative style was formed in the region. The ideas of divine harmony, infinity and perfection were expressed through geometric patterns, Islamic ornaments and calligraphic compositions. In general, the Islamic architectural decorative art that developed in Central Asia in the 14th–17th centuries is an invaluable part of the cultural heritage of the region. These examples of art today serve as an important



source for scientific research in the fields of history, art history and architecture. Their study, preservation and transmission to future generations is one of the important tasks of preserving the national cultural heritage.

Suggestions

1. It is necessary to digitize and create electronic catalogs of decorative elements of Islamic architectural monuments in Central Asia.
2. It is recommended to use modern scientific technologies for the restoration of tiling and stucco decorations in historical monuments.
3. It is advisable to expand international scientific research on Islamic architectural decorative art.
4. It is necessary to introduce special courses on this topic in the departments of art history and architecture of higher educational institutions.
5. It is necessary to increase the number of scientific exhibitions and conferences dedicated to the decorative art of historical monuments.
6. It is recommended to use modern digital analysis methods in the study of examples of architectural decorative art.
7. It is important to encourage young researchers to conduct scientific research in this area.
8. It is necessary to implement new projects for the comparative study of architectural decorative art of Central Asia and other Islamic countries.
9. It is necessary to improve the system of training specialists in the preservation and restoration of historical monuments.
10. It is recommended to create multimedia and virtual expositions in order to promote examples of Islamic architectural decorative art to the general public.

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