

The New History of Uzbekistan Picture Style, Problems and Solutions of National Painting Composition Methodology and Technology of Architectural Architecture Projects

(Methodology and technology of visual culture of Uzbekistan, problems and solutions of national painting composition, architectural projects)

Ro'zikhon Djalilova Kazakovna

FarDU. Teacher of the Department of Fine Arts

Member of the Artists' Union of the Academy of Arts of Uzbekistan

Call 95.007.2368. telegram 93 648 23 68



Abstract

Various projects in architectural ensembles, painting, pottery art, style, principles, methodology, sketching drawings, pencil drawing, history of painting technology. The importance and significance of the buildings of the 19th and 21st centuries, the buildings of the neighborhood, the palace, the wall, and the monumental images of the palace walls as a scientific and practical education for the youth of the present time were discussed.

Keywords: Painting, art, history, grix, kundal, Frontal composition, chromatic colors, linear perspective, Deep spatial composition, Private shadow, Hatching, Emblem, Final decoration, Penumbra, complementary colors, Drafting, volumetric compositions Size (relief) perspective, volumetric compositions, volume (relief) perspective.

Introduction

As we set the issue of improving Uzbek national spirituality as our main task, it would be appropriate for us to deeply analyze all the factors and criteria that shape and influence our spirituality today, and understand their place in this regard. The spirituality of a nation cannot be imagined without its history, unique customs and traditions, vital values. Spiritual heritage, cultural wealth, ancient historical monuments serve as one of the most important factors [1.29-30].

The art of architecture and painting of Central Asia has been famous in the world since ancient times. The magnificent buildings protected by our ancestors in the past have not lost their charming visual luster.

Paintings made with high taste continue to amaze people. In architecture, our national patterns, from simple objects with rich content to the great interior wall decorations of community

buildings, created by talented artists, master painters, have been developing with fine art. From the archeological excavations in the territory of Uzbekistan, it is known from sources that the art of patterning developed in Horazim, Sugd, Bakhtiria and other regions. Our scientists scientifically proved it through the remains of paintings and patterns found in the excavations of Fayoztepa (1st century), Dalvorzitepa (1st century) Buddhist temples in Surkhandirya region.

Monumental pictures in the halls of the earthen fortress in Khorezm. In VI-VII centuries, temples, palaces and houses of the rich were decorated with carvings and pictures. One will be surprised to see the magnificent patterns and colors in the rooms intended for solemn ceremonies.

If you look at them, on the walls there are pictures of hunting, pictures of suitable landscapes, paintings, paintings, ideas, religious paintings. At the end of the 7th century, at the beginning of the 8th century, as a result of the conquest of Central Asia by the Arabs, a new religion and a new idea, the symbolic art of depicting animals, curtains and people, developed in the visual art of Central Asia. The Arabic script was adopted. The facades of the architectural buildings, the interior artistic decorations, the Arabic script with patterns, served as a decoration as well as prayers and surahs.

In architectural projects, practical decorative art, hanch, painting, flourished.

In the 9th-10th centuries, the art of combining painting and Islamic geometric shapes in architectural projects developed in Central Asia.

The use of brick in architectural projects and artistic decorations with patterns has developed at a high level.

Understanding the secrets of the artistic expressiveness of the medieval monuments and understanding of the leading features was achieved by opening the issues of architectural composition related to tectonics, aesthetics combinatorics, light and shadow problems in the architecture of Central Asia.

V. L. Voronina's studies revealed the interdependence of parts such as the building's geometry and function, form and environment, structure and dome system, that is, all parts of the architectural structure form a single organism. V. L. Voronina architects gave importance to the play of light and shadow by revealing the tectonics of the walls

[3.12].

The use of ganch and wood carving on the inside of buildings has developed. The facades, walls and arches of the mausoleums are very elegantly decorated with patterns. We will see how skillfully symbols, prayer-spells, tasbih, etc. are used.

Symbolic drawings in architecture were painted, pencil images reflected the wishes of events happening in the world, each drawing had its own meaning.

For example, the floral design of the hollyhock symbolizes peace and long life, the ivy Islamic design represents wealth and prosperity, and the branch and leaves represent abundance and awakening in spring. The artist's images express his love for mother nature. The pattern is a wonderful repetition of the harmony and methods and methods of Uzbek culture and the relationship of the most common principles that have accompanied each other in the stages. The color and pen drawing of the architectural drawings, paying attention to each detail separately, did not lose its naturalness, each element has a certain symbolic meaning based on the careful thought of each element.

11th-12th centuries, territory of Uzbekistan. Archeological findings show that geometric patterns were used a lot in architecture. Grix means knot in Persian, a geometrical pattern made up of four, triangle and other elements. A type of geometric complex pattern. Grix is subject to straight curves and mixed lines and has a unique convention. Equal distribution of types of painting creates new opportunities for the development of decorative art. Memory culture has a rich cultural and spiritual significance of several thousand years. If we look at its history, there are different stages of development of human society. (evaluative) gives a unique appearance, in which the economic condition of the society is clearly manifested. Due to the fact that the most part of the Central Asian region corresponds to more land, the main material in architecture is considered more, therefore, in our region, architectural buildings are also made of fired brick.

In the 9th-12th centuries, science and culture, especially the art of memorization, flourished throughout the East, including the Central Asian region. World famous scientists Abu Ali Ibn Sina (Avicenna) Beruni, Ferdowsi and Rudaki contributed to the development of Uzbek culture. At that time, the world-famous Samonite mausoleum, protected by UNESCO, will be seen. It was made in 1127 under the leadership of the architect Arslan Muhammad Khan. The national culture, which rose high in the 12th century, was destroyed by the stages of Genghis Khan. In 1219-1221, Bukhara Samarkand Organch Balkh, Marya was conquered and destroyed. In the 13th century, under the rule of Genghis Khan, national art was somewhat lost, but it did not disappear completely. The next stage of development corresponds to the period of the rule of Timur and the Timurids, which gained great importance on a world scale and still amazes many with their mysteries. In the "XI-XIV" centuries, during the economic and social form of feudalism, which the peoples of Central Asia developed in history, a unique economic and cultural upsurge based on feudal production took place. We call this period the renaissance period, when many talents like Alisher, Abdurahman Jami, Komolidin Bekhzod are associated with the names of writers, scientists, thinkers and artists.

In the 14th-15th centuries, various district buildings began to be built in Samarkand at a rapid pace. These settlements were under the rule of Amir Temur of India, Iran, Iraq, Transcaucasia. Architects, craftsmen, masters, artists from all countries can be seen.

In the Khanate of Timurids, we can see the flowery mausoleums and mosques of the Handicraft Complex, Ashratkhana, Aksaroy, Rornabekkhanim mausoleum in Kokhna Urgench, Bibikhanim, Registol, Tillokori Masjid, Nadir Devonbingim Madrasah and Nadir Devonbesh House, Sherdor Madrasah.

Craftsmanship developed at a high level in the Timurid Khanate. During the reign of Timur, many buildings, machit madrasa, etc. were rebuilt: visual arts were revived and developed. Murals depicted the sky, planets, mountains, seas, deserts, people, animals, etc. At that time, the main task of fine art was to glorify the ruler's military prowess. Unfortunately, it has not been preserved until now. The flowers, landscapes, and birds painted on the specially preserved white wood, where some remains have been preserved, are extremely elegant. A friend who does not cross paths with a master who has clearly acted is as if he praises his command. By the 15th-16th centuries, new technical qualities appeared in architecture, colored tiles (mazaika) were widely used in painting. It was possible to create wonderful patterns from tiles and fragments. Among the memorial monuments, we can see Shahi-Zinda complex in Samarkand, Ashratkhan, Torabekkhanim mausoleum in Urganch, Torabekkhanim mausoleum in Urganch, Registan, Tilla Qori Mosque,

Nadir Devonbegi Madrasah and Sherdor Madrasah, the house of Nadir Devonbegi. Kundal is carved on the wall in architecture

decorative technique is common in architecture. Red clay applied to the wall with a brush takes an embossed form. It is painted and decorated. The main relief elements of the floor decoration are given different colors. In the 15th century, many rasratkhanas in Samarkand, Amir Temur's mausoleum in Bukhara, kundal technique was widespread in Central Asia. In the 16th and 17th centuries, pictures were almost not drawn, but pictures were developed in the kundal method. House of Khoja Zayniddin in Bukhara (XVI century) high mosque (XVI century) Madrasa of Abdulaziz Khan (XVI) Ginagori Madrasa in Samarkand. In the 16th and 18th centuries, internal wars and the development of the culture of exclamations had a negative impact. When the khanates of Bukhara, Kokan, and Khiva were established, artists began to gather in these cities. The art of painting flourished as a folk art. Stone Khovli in Khiva, Sitorai in Bukhara, Mohi-Khosa, Ko'kan, Khudoyor Khan decorated large buildings with magnificent patterns [5.177-178.]

The colorful development of the art of painting led to the emergence of painting schools in each city. They are Fergana, Tashkent, Khorezm, Samarkand and others. The terms "Fergana - Tashkent School of Architecture" and "Fergana - Tashkent School of Architectural Patterns" have appeared in scientific literature in relation to the principles of Tashkent painting art specific to Kokhan [2. 20].

In the 19th and 20th centuries, various buildings, neighborhood mosques, palace walls were decorated with trees, bouquets, flower bouquets with various paints. Zayniddin in Kuva is the game of the month Knyaz N.K. in Tashkent. Rakhmanov's Palace, A.A. Polovtse and his house Said Akhmadhoja in Margilon, our country has taken over the cultural heritage of preservation of neglected cultural masterpieces of the people of Uzbekistan. The literary museum named after Alisher Navoi will be decorated with a wonderful painting. The spring concert ground, the buildings of the Muqimiy Navoi Theater are decorated with wonderful paintings, ganch and wood carvings. They are excellent folk masters in developing the art of painting. Saidmahmud Norkoziev from Fergana, from Tashkent

Tokhtakhojaev Olimjon Kasimjanov, Yakubjon Raufov, Jalil Hakimov, Khivalik Abdulla Boltaev and others. The works created by their students are still serving the people. They introduced new ideas to the elements of Uzbek paintings: hammer and sickle, cotton dove, cotton star, etc. They depicted the elements of the Uzbek national pattern, such as sycamore seedlings, pomegranate bushes, and other plants, adapted to modern buildings [1.191-142].

A. Ilhomov used an unconventional method to decorate the dome of the Hall of Peace of Nations in Tashkent, the Palace of Culture in Chusovoy, Perm region, the drama theater in Gulistan, and the building of the State Museum of the History of the Timurids. He divided the dome into five parts and created a complex composition. A. Ilhomov made a great contribution to the development of the kundal technique in painting. His students, Tahir Husanov, Sadiq Hakimov, Rustambek Shoyakubov, have been working with him and learning the secrets of painting from their teachers. [5. 14].

In conclusion, it should be said that in the years of independence, the projects of the architectural ensembles of the Republic of Uzbekistan, color and pencil drawing technologies were scientifically and practically studied and restored by painters, architects, masters.

In the 19th-21st centuries, new schools of fine arts developed the traditions of the master's apprentice. Famous painters, pedagogues, artisans, fine art in cooperation with modern color and pencil images have an incomparable place in the development of young people, in the development of high quality of family education.

The art of architecture began to adopt new styles. Modern architectural architecture in Uzbekistan has been described by Alisher Navoi opera and ballet theater building with line drawing method, miniature, pattern, monumental compositions with mural scenery combining painting, creative examples of Chingiz Ahmarov and other master artists.

Ch. In 1947, Akhmarov painted A. He created a magnificent painting dedicated to Navoi's "Farhad and Shirin", "Layli and Majnun". Despite the fact that the main theme is a myth or past events, the types, their exact similarity, are found in the complex compositional solution.

The people in the picture are depicted in clear lines without volume and light subtle colors. On the theme of the "Monumental" panel, based on A. Navoi's poem "Farhod and Shirin", Seven Planets, "Iskandarnoma", "Layli and Majnun", "The meeting of Fahod and Shirin, Layli and Majnun, Bakhrom-gor and Dilorom, the construction of Iskandar's dam" vision is the main basis of the composition". The time when Shirin and her concubines look at Farhad and bow to him for his courage. The successful release of the work is due to the artist's careful study of A. Navoi's epics President of the years of independence I. Based on Karimov's decrees, along with Navruz, which is the historical heritage of our nation, the religious holidays Roza Hayit and Eid al-Adha were officially restored.

Great similar was dedicated, mausoleum, mosque, madrasas were restored.

Zahiriddin Babur (1993), Bahauddin Naqshbandi (1993), Abdu-khalik G'ijduvani (1993), Mirzo Ulug'bek (1994), Feruz (1995), Najmiddin Kubro (1995), Amir Temur (1996), the birthday of our great ancestors such as Imam al-Bukhari and Ahmad Farghani (1998), Jalaluddin Manguberdi (1999), Marginani (2000), Moturudi "(2000), Kamoliddin Behzad (2000), the 2500th anniversary of the cities of Khiva and Bukhara (1997), the 1000th anniversary of the creation of the "Alpomish" epic (1999), the 2700th anniversary of the creation of the "Avesta" (2001), and the 2500th anniversary of the city of Termiz (2002) were held as national holidays.

The years of independence have a great place in the education of young creative pedagogues, depicting the history of architecture and architectural projects.

Architecture Tashkent State Art Institute named after Mannon Uygur. In the direction of the National Institute of Painting and Design named after K. Bekhzod, historical architectural projects and restoration of artistic decorations are studied.

The institute has been providing great support to young people in the problems and solutions of the national art of historical architecture and the master artists and pedagogues of the present day. Each architectural project is studied as a result of scientific research.

Fine art directions Architectural reconstruction projects Khorezm, Samarkand, Bukhara, Tashkent, Surkhandarya, Kashkadarya, Fergana regions, Quqan, building constructions of Uzbekistan are distinguished by different styles of painting. Each republic's schools of fine arts have unique principles of painting, pencil drawing, and composition.

Fine art is depicted in pencil drawing, color drawing based on historical architectural art re-project, scientific practical projects, analysis. Measuring the dimensions in millimeters and centimeters, the importance of the correct size is important for the correct output of the project.

The architectural project of the building will be studied from the sources of archives, museums, libraries and literature.

Going to the architectural object, the dimensions are measured based on the size of the building projects. Sketches are learned from pencil drawing, painting from nature.

For 4 years, the art of architectural history is applied, and the technologies of artistic decoration of building projects are explored based on various methods.

Qualified practice is studied based on the projects of Khorazim, Tashkent, Kukan, buildings that have not been preserved today, scientific research institutes.

The project of architectural scientific work includes the building projects of Camarqand, Bukhara, Turmanistan, the painting of mazaika technology, the facade of the building with unique Arabic calligraphy.

15th century scientific research objects, republic-wide historical architectural ensemble, facade harmony with national Uzbek Arabic style, symbolic direction, that is, images of birds, tigers, dragons, animals, scenic appearance, legendary content, symbolic principles of the human image are used.

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Nadir Devonbegi madrasa and Nadir Devonbegi's house, Sherdor madrasa, many mausoleums and mosques, wall relief techniques in Kundal architecture, the history of scientific projects in architecture were studied as an independent research object. Nowadays, the problems of restoration of architectural projects, historical paintings, pencil drawings by studying them in scientific practice excite young people, independent researchers, pedagogues, artists, creators, and art critics.

Architectural facade composition is a mosaic - a type of painting, a painting technique created by gluing pieces of tile, colored glass, marble, stone, wood, metal, which are hard materials, to a flat surface with the help of special compounds. Such works are often painted on the wall, ceiling, floor of the house (watercolor, acrylic, dream[6.75]).

It was possible to create wonderful patterns from tiles and fragments, Shahi-Zinda complex in Samarkand, Ashratkhan, White Palace, Torabekkhanim mausoleum in Urganch, Bibikhanim, Registan, Tilla Khori mosques.

In the 15th century, many architectural objects, the technology of pottery, colored angobni, the methods of making red clay glazed tiles were developed, and the method and methodology of scientific practice were used.

In the scientific researches of Professor I. Azimov, the direction and methodology of the Fargona painting schools was based on the use of bright red, yellow, dark green, and other colors.

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