



THE SYMBOLIC AND PHILOSOPHICAL MEANING OF THE GIRIKH (GEOMETRIC) AND ISLAMIC (ISLAMIC) PATTERNS IN THE ARCHITECTURAL MONUMENTS OF UZBEKISTAN

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Abstract

In the article, the philosophical meanings and symbolic expressions of the geometric and islamic decorative patterns, which have been decorating the architectural monuments of Uzbekistan and are widely used by architects and artistic craftsmen of the modern era, were explained, and their typology was discussed.

Keywords: geometric, islamic, ornament, proportion, beauty, point, circle, golden ratio, functionality, abstraction, geometric ratio, motif, Fibonacci spiral, “gajak”, harmony, loza, islamic leaf.

It is known that art has always been a way for people to express their feelings and ideas. It's no secret that beauty is the most basic and important element of art. Have you ever wondered why some works of art are more beautiful than others? In the article, on the example of the ancient Samargandi of Uzbekistan, an attempt was made to philosophically answer the meaning of the ornaments used in its architectural monuments and the reasons for the beauty of these works of art, relying on the achievements of science.

Certain mathematical concepts have fascinated people for a long time, they served as the key to the science that lies beneath the beauty. Let's talk about the influence of such mathematical and geometric concepts on works of art.

Islamic ornaments have become a way of understanding the world in a symbolic form. Ornaments, multi-meaning decorations, which have become an integral part of architecture, shape the concept of existence, allow to think about its content and essence.

How are patterns created in Islamic art? Patterns are built on the basis of the law of geometric distribution (proportionality). The compositional solutions of geometric and Islamic patterns that give us beauty represent the wisdom of the inner structure of existence. Their structure symbolically reflects the laws governing harmony and harmony in nature. Geometric proportions, first of all, determine the order of the process of designing ornaments, showing true beauty by depicting patterns. It is believed that judgments about beauty and ugliness should be based on systematic evidence and laws.





So, geometric proportions in geometric and Islamic patterns are the basis of creating a truly beautiful work of art. Because it relies on the basic laws of order and color in the world, it reflects the systematic principles of ornaments. In Islam, decorative art appears as a concept of beautiful art.

This beautiful art should first of all have the following features:

- Functionality, that is, it should perform a certain task.
- Continuity of form and content. For example, the parts of the building have a symbolic meaning, and the patterns in it filled this meaning.
- Abstractness. Abstraction is the creation of abstract, that is, abstract geometric shapes, which free the world of human imagination from material, living forms and objects and encourage thinking.

The main connection between cosmology and geometry is evident in ornaments, where geometry appears as the vocabulary of the language of patterns. Geometric ornaments are one of the strongest types of Islamic art. It is a source of thought, it allows our mind to wander and think about the infinite universe. These patterns, as mentioned above, were developed following strict geometric rules.

It should be noted that there are two main elements that distinguish Islamic culture from other cultures. These are the *point* and the *circle*.

As Ibn Sina says: "At the basis of all existence is the point. The creation of the whole universe begins from this point. The point is considered to be a perfect person, the truth of existence, the basis of creation of the universe. A circle is an infinite collection of dissimilar points formed from a base."

Poets created artistic images, metaphors, and metonymies about the world and people in literature, while painters captured all this in patterns. Thoughtful poets regularly used the image of a dot and circle, that is, a circle, in their works. In this way, literature and the art of ornaments complemented each other. There is a single model, universal laws that bind this colorful world together, and these laws manifest themselves in different forms.

The circle and the point explain the condition of understanding the unity in the universe and the diversity created from it. Therefore, many Islamic patterns begin with a dot and a circle and are essentially generic. For example, wood can be used to make various things like pillars, doors and even paper. Although they differ in form, they are essentially created from the same source. Its original nature does not change. Both on the column and on the paper, the features and characteristics of wood are perfectly preserved.



Geometric and Islamic (Islamic) ornaments, used by Central Asian master architects, are a strictly systematic type of geometric solution, a special set of algebraically defined elements used to create various patterns in two and three dimensions.

In most cases, geometric is used for interior and exterior decorations of architecture, various folk crafts, and also for books in large editions. Patterns began to appear in Islamic art from the ninth century. Geometrics are drawn according to many laws, such as geometric proportions, the Golden Ratio, proportional roots, proportional rectangles, the Pythagorean triangle. When viewed symbolically, each of the geometric shapes reflects the concept of universal unity within a larger unified structure. Geometric ornaments can be said to be a presentation of the achievements of the exact sciences of the Muslim world. So, since ancient times, builders and master-engineers perfectly knew the internal laws of construction and drawing decorations. Geometric reflects harmonious arrangements, well-organized order of existence, ethnic, cultural diversity, geographical diversity, content representing the absolute cosmic structure. Foreign scientists also emphasize that geometric represents the circle of the universe. About these patterns, G. Golombek and D. Wilber believe that "there was no better way for paintings to express the abstract nature of existence than the image of the universe." In this case, the symbol of the universe represented not only the Garden of Heaven, but also physical phenomena and social order.

In particular, during the period of the Timurids, the scientific interest in the mystery of the stars increased, the value of science and astronomy rose to a high level, and the domes of the building in architecture reflected the beautiful perfection, and began to convey the meanings of the celestial world, astrology, and perfection. Geometrical ornaments prove that this subject has reached the highest level, and it is considered the basis of the creation of the universe, starting from a point. Then, based on this point, complex and mind-boggling forms and patterns emerged. No matter how difficult these patterns look, they are all based on circles, rectangles and triangles based on one point.

Now let us get acquainted with the brief philosophical and Islamic meanings of the simplest geometric shapes in ornaments:

A point-existence, a certain location in space or space, represented the beginning of all existence on a geometrical basis.

The circle represents the sun, perfection, perfection, movement, eternity, and harmony.

Each geometric shape reflects the concept of universal unity within a larger unified structure and is symbolically described as follows:





The square represents stability, constancy, strength, harmony, the four sides of the universe, the four elements, water, air, earth, and fire.

Rhombus means change and movement. These twin shapes represent the struggle of opposites, as well as the meaning of proportionality.

The pentagon or five stars also has its own meaning and represents the five pillars of Islam. Geometrics that get complicated in this way never end and make us think deeply.

The octagonal or eight-pointed star has been known since ancient times, and as Sarianidi says, this sign means sun, god, divinity in Sumerian cuneiforms. In Islamic culture, the graphic drawing of this motif is associated with the word "Allah". Infinitely repeating geometric patterns and accurate drawings based on geometric rules reflect the unchanging and clear rules of creation and existence.

In contrast to geometric patterns, Islamic ornament conveys a warm feeling towards beautiful nature, mental relief, pleasure, closeness to the world and society. Islamic patterns are divided into two parts and consist of large and small spiral shapes covered with wavy leaves and flowers. The main motifs are islami, i.e. spiral and leaf (khatai, farangi, abr), which are the patterns that are used all over the world. Timurid painters were among the first to create new motifs and spread them to the West. Despite the fact that Islamic ornaments have only a few elements, unlimited compositions have been created based on them. The connection between the genesis of spiral paintings in Islamic art and the legacy of Hellenism A. Rigl. It is emphasized in the researches of E. Hertzfeld, E. Künel.

In Eastern art, the spiral lozenge began to be depicted in the Islamic world as a symbol of the Garden of Paradise. This motive is manifested as "model of striving for God". The symbol is drawn inwards from the main point, ending in palmettes in the center, with small additional spirals filled with Islamic leaves.

Ancient painters also used another mathematical law of proportion, the Fibonacci spiral, in the construction of ornaments. Fibonacci is a visual representation of the mathematical laws found in nature and the universe. Fibonacci is a concept of the relationship of numbers, where the line is divided into two parts. In this case, if the large part of the distribution is divided into the small part, the result will be equal to the length of the large part. The Fibonacci spiral allowed a person to clarify the concepts of general order and harmony (harmony) in the universe. These models are manifested in all aspects of Islamic art with their aesthetic, scientific and philosophical value.

Gajak, which is often used in mural paintings, is considered a symbol of spiral development, cyclical and consistent continuity, and power and movement directed



to infinity, as well as fertility and longevity. In decorations, if there is one wavy line, it means the shortness of a living being, human life, if there are many, it means a waterfall, and if it is the color of a plant, it means the duration of the world. Flowers and buds growing alternately from the bend of a wavy Islamic branch have long represented the concept of unity, the cause and effect of connection, and the continuity of the world.

As for the islamic leaf itself, it is considered a symbol of the divine world, beauty, paradise garden in Islamic art. It was a necessary condition of art that it should be in an abstract form, that is, it should not resemble real leaves in the world. Also, one of the famous motifs is the vase with flowers, representing the meaning of the tree of life, which was very popular during the Timurid period and later, and received various visual interpretations. Some scientists say that "the images of branches, branches, and bouquets in the vases mean the sun, moon, stars, and the universe, which are symbols of the heavenly grid of life."

An islamic pattern is a curvilinear floral pattern that follows a looser geometric pattern, mostly consisting of motifs such as spiral ivy or vines, flowers and leaves. In Islamic decorative art, ornaments serve as a language that conveys sacred knowledge.

Conclusion

The article examines the examples of ornaments taken from the existing architectural monuments of the Timurid period of Samarkand city, including a number of graphic images and comments on the system of making ornaments, how simple elements and forms have grown to infinity, unique It was explained that it is possible to create complex patterns.

It is in these patterns that the religious and spiritual principles that surround a person in his daily life and deeply affect his mind and mental state are sealed. Ornaments serve as a unique language that unites all people and different cultures.

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