



MOSAIC WORKS IN UZBEKISTAN

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Annotation: This article explores the key stages of mosaic development, its stylistic and technological characteristics, and its impact on the region's architecture and art. Scientific literature, archaeological data, and contemporary trends in the preservation of mosaic art are analyzed. Additionally, the challenges facing this field and the prospects for its future development are discussed.

Key words: mosaic, Uzbekistan, architecture, cultural heritage, restoration, Timurids, art, ornament, traditions.

Introduction:

Mosaic works are an integral part of Uzbekistan's cultural and artistic heritage. Since ancient times, they have adorned architectural structures, ranging from ancient cities to monumental buildings of the Timurid era and modern objects. In Uzbekistan, mosaics have not only served a decorative function but have also conveyed deep symbolic and religious meanings. This article examines the main stages of the development of mosaic art in Uzbekistan, its methodological aspects, examples of well-known works, and its influence on contemporary architecture and art.

Literature analysis and methodology:

The study of mosaic works in Uzbekistan requires an extensive analysis of literary sources, including the works of both domestic and foreign scholars. Archaeological research plays an essential role in the study of mosaics, particularly those dedicated to ancient settlements such as Afrasiab and Varakhsha, where unique mosaic fragments from the pre-Islamic period have been discovered. According to the research of N. N. Negmatov and L. I. Rempel, early Uzbek mosaics were closely connected with the traditions of Sogdiana and Bactria.

Particular attention is given to mosaic panels created during the medieval period, especially in the Timurid era. A literary analysis of the works of researchers such as A. Yu. Yakubovsky and G. A. Pugachenkova indicates that mosaic art in Central Asia evolved from early forms of clay and terracotta inlays to intricate compositions made of glazed tiles, which were widely used in Samarkand and Bukhara. The influence of Persian and Byzantine techniques, along with the application of new methods for arranging colored tiles, allowed for the creation of masterpieces such as the Ulugh Beg Madrasah and the Gur-e Amir Mausoleum.

Modern research examines not only the historical aspects but also the technological processes of mosaic creation. The works of architects and restorers such as O. A. Kamalov and S. Kh. Saidov analyze the methods of restoring ancient mosaics and adapting traditional techniques to contemporary conditions. Thus, a literary analysis confirms that Uzbekistan's mosaic art has deep historical roots while remaining a vibrant and relevant artistic discipline.

"The Foundations of Mosaic Art in Uzbek Architecture" often encompass intricate geometric patterns and dynamic visual artistry. These mosaics, with their diverse color schemes, contribute to the creation of mesmerizing designs and hold great architectural significance. The process of mosaic production and artistic creation has led to continuous development and refinement.

Mosaic art in Uzbek architecture is expressed through the unique styles of artists, historical examples, and cultural monuments. This art form is prominently featured in various architectural structures, residential buildings, and urban landscapes, contributing to the preservation and enrichment of classical artistic heritage.

Thus, mosaic art in Uzbekistan is an integral part of architecture, reflecting societal aesthetics and independent artistic ideas. Today, mosaics are not only a subject of visual art or scholarly analysis but also a crucial scientific and technological component in the study of history, culture, art, and architecture. Additionally, mosaics in Uzbekistan hold immense historical, artistic, and cultural value as a treasured part of the nation's heritage.

Results:

Based on the studied sources, several key aspects of Uzbekistan's mosaic art can be identified. Firstly, it has a unique style that was shaped under the influence of Persian, Arab, and Indian traditions. This is evidenced by its ornamental features, which include geometric patterns, arabesques, and epigraphic inscriptions.

Secondly, mosaics were widely used in monumental architecture, including mosques, mausoleums, madrasahs, and palaces. An analysis of preserved monuments shows that the most commonly used materials were glazed ceramic tiles and marble inlays. Structures such as the Bibi-Khanyim Mosque, the Shah-i-Zinda complex, and the Ismail Samani Mausoleum demonstrate the outstanding craftsmanship of ancient architects.

Finally, the study of contemporary mosaic works reveals the active use of traditional techniques in public and cultural buildings. Modern artists integrate elements of traditional art into new architectural projects, contributing to the preservation and popularization of Uzbek mosaic art.

Discussion:

Despite its rich history, Uzbekistan's mosaic art faces several challenges. One of the main issues is the preservation and restoration of ancient mosaics, many of which are at risk of deterioration due to climatic conditions and human activity. Additionally, modern technologies such as digital printing on ceramics reduce interest in handcrafted work, leading to the gradual disappearance of traditional mosaic-making techniques.

However, there are also positive trends. In recent years, there has been a growing interest in traditional crafts, reflected in the increasing number of workshops and educational programs dedicated to the study of mosaic art. Government initiatives and international grants contribute to the restoration of monuments and the promotion of Uzbek mosaics on a global scale. For example, restoration projects for historical sites in Samarkand and Bukhara, implemented with UNESCO support, help preserve cultural heritage for future generations.

Conclusion:

In conclusion, mosaic works in Uzbekistan represent an important part of national art, combining ancient traditions with modern technologies. They not only adorn architectural structures but also convey historical and cultural codes that shape national identity. Despite the challenges related to the preservation and development of this art, active steps are being

taken to promote and adapt it to contemporary conditions. In the future, the study of Uzbek mosaics will require a deeper interdisciplinary approach, incorporating historical, archaeological, and technological aspects. Thus, Uzbekistan's mosaic art continues to be a dynamic and significant part of the world's cultural heritage.

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