



USE OF FINE ART AND APPLIED ART EXAMPLES IN THE NATIONAL ARCHITECTURE

A. O. Maxmudov

Teacher of the department of "Fine Art and Engineering Graphics" of Andijan State University

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Annotation: This article discusses the use of fine art and applied art examples in national commemoration.

Key words: memorization, visual art, applied art, drawing, art history, stone age.

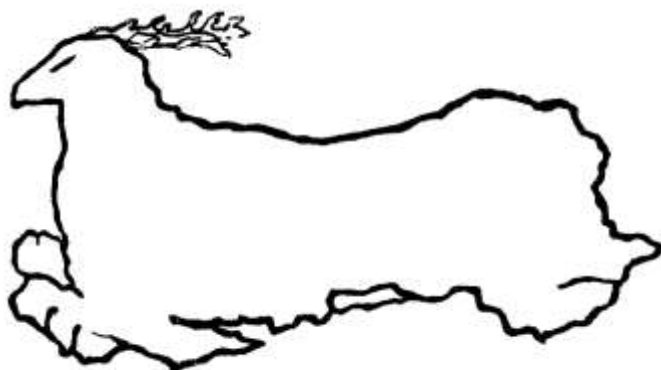
The favorable natural conditions and ecological environment in the Central Asian region allowed the emergence of the first settlements of mankind and the formation of a primitive community system. Since ancient times, people have lived in the territory of Uzbekistan, which is an integral part of this land. According to archaeologists, people have been living on this land for a million years. In the basin between the Jayhun and Sayhun rivers of the Turan land, the first formation of human society, its social, economic and cultural development took place in a unique evolutionary development. Here there was a primitive group, a primitive communal economy of the ancient stone age, and finally a primitive number. 'at development has become available.

Ancient primitive culture in the territory of Uzbekistan in the first stage of the stone age. the period from 700 - 600 thousand years to 100 thousand years ago dates back, and this culture appeared as simple tools - stone chisels. Such weapons were found in the Selengur cave of the Sug oasis, the Kulbolak site near the Akhangaron river, Amonkoton, Zirabolak, and Kotirbolak in the Boisun mountains and the Zaravshan oasis. The first samples of these found labor tools are mainly double-sided knives, one side of which is pointed and sharp. This is evidenced by the artifacts in the Selengur Cave, a major Stone Age settlement. By the upper stage of the Stone Age, the modern human form was formed, people began to exploit natural caves, made clothes from animal skins. By this time, the invention of fire brought the human community together. In places where people live, workshops for making work tools began to appear. the first forms of painting, sculpture, and architecture began to take shape. Primitive people began to beautify their work and hunting weapons by drawing various symbols and lines on the items they use in daily life, and those who tried to create ornaments for themselves Obisher (Fergana), Machoy cave (Boysun) bone braids, various jewelry-necklaces, as well as female statues found in

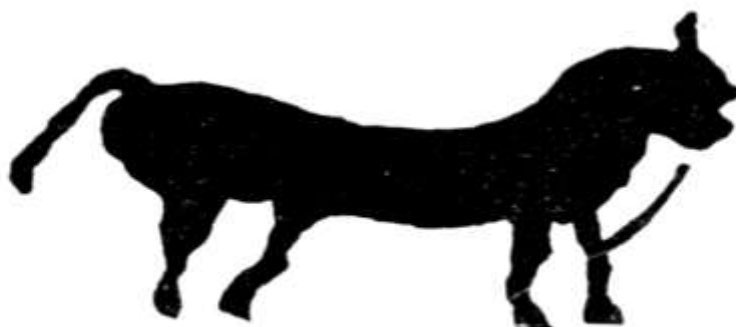
Gradually, people began to unite in small communities. Their quick migration from one place to another made it possible to develop new lands. This opportunity created a basis for ideas that appeared in one place to reach new lands. It developed human thinking and related creative activity. A fishing net, a bow for hunting, a bow arrow with a sharp spear were invented, and animals were trained to handle. The necessary boats for migration were created. By the Mesolithic age (12th-7th millennium BC), large animals were extinct in many places. Small animal hunting led to solitary hunting. This, in turn, goes back to the issue of personal property. Now the distribution of the meat of small animals hunted in a large community is becoming scarce even for a small community. Cattle training has expanded. The

famous monuments of this period were found in the caves of Obishir in Fergana, Bozsuv in Tashkent, Machoy in Surkhandarya.

Early Stone Age paintings were made on rock surfaces, cave walls and ceilings, and bone surfaces. They depict various animals and birds. On the territory of Uzbekistan, such images have been preserved in Tashkent, Surkhandarya, Fergana, Jizzakh, and Syrdarya regions. Paintings were made on surfaces by hammering (that is, hitting the surface with a hard stone to create indentations), by scratching or scratching the surface with a hard weapon, or by mixing natural dyes (colored clays) with tallow. Obirakhmat, Khojakent (Tashkent), Suratsoy, Soymoli tosh (Fergana), Zarautsoy (Surkhandaryo), Taka tosh (Jizzakh) are famous paintings.



In most of these images, there are pictures of animals standing separately, herds of animals, and hunting scenes. Among the early pictures, the image of animals carved and carved on rocks is noteworthy. Figure 1.2. In them, the primitive artist made animal features in the style of carving on the rock surface.



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The painting of the hunting scene in the Zarautsoy-Kamar cave is famous. The beginning of Zarautsoi paintings corresponds to the last stage of the Paleolithic period. The first pictures were made of individual or several animal images. In these works, the primitive artist is observant and tries to fully reflect what he sees, using very simple and simple forms. The artist had a good sense of the characteristics of the bull from the animals, convincingly and truthfully depicted their strength and time in motion. The composition "Hunting" from Zarautsoy's paintings is somewhat complex, and its content shows the life, lifestyle and thinking ability of the people of the time.

It shows that people have not only a bow for themselves when hunting strong animals, but also protection, knowing the psychology of the animal and hiding in front of it in a mask. The fact that people made straw masks that resemble hay bales allowed them to get close to the animal. The visible legs of the hunters indicate their movement, and the forward legs of the dogs increase this movement. The bull (navos) depicted in the composition is calm, strong, but clever, busy with its own suckling. This primitive art, which is simple and simple at first glance, is valuable because it is extremely important in understanding the essence of the era and the development of human thought.



Hunting scene. Fragment of a Zarautsoi painting. 12-10 millennia BC. Surkhandarya, Boysun district.

After the Middle Stone Age (Mesolithic, 12th-7th millennium BC) and the New Stone Age (Neolithic, 6th-4th millennium BC), the transition to agriculture and animal husbandry accelerated. Sedentary life began in many lands, a clan community was formed and a double family form appeared. The era of matriarchy began. This development found its expression in the visual and applied art of architecture. Now man is not limited to consumption of products given by nature, but has started to increase production and material wealth. One of the important achievements of this period was the creation of durable ceramics from ordinary clay. People learned to use fire and use it to keep warm or cook, but also to use it for work and hunting, and finally to create war weapons. This invention gave a great impetus to the further development of ceramics and the art of painting related to it. The invention of tile made great changes in social life. Now, people began not only to create ceramic products, but also to get the necessary molds for them and to invent tools. The art of cutting and decorating stones was also a development of the aesthetic views of the people of that time. During this period, the art

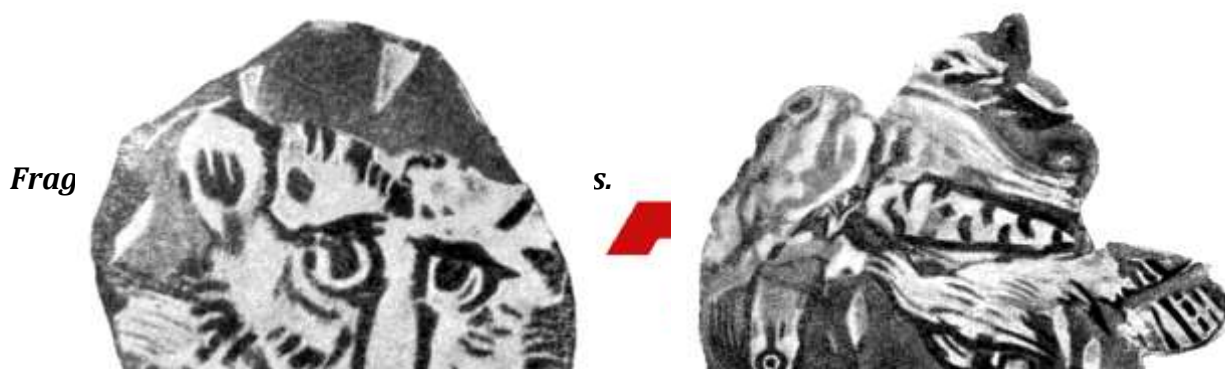
of construction expanded. People started building mud houses on the ground. Successes began to be achieved in the field of textile and leather processing. Craftsmanship and trade developed. Relations between people and clans became complicated. The role of men in social life began to increase. It was here that the buds of the first class society began to appear. The introduction of copper and bronze into social life on a large scale in the Enolithic (end of the 4th millennium BC - 3rd millennium BC) and Bronze Age (2nd - 1st millennium BC) complicated the means of production, enriched people's livelihood opportunities brought and accelerated this process. There is a division of labor. Cattle breeders and artisans began to separate among the tribes. The patriarchy was strengthened. The complexity of labor organization, in turn, created the basis for the emergence of additional products. Man has reached a new level of spiritual development. Epics, folklore, singing, and various forms of fine and practical art have developed.

The art of architecture, its majestic types, has now become the leading form of art that reflects the essence of the era. This development was related to people's religious understanding and the spirit of the past. The image of animals still took the leading place in the painting of this period. They are depicted in ghostly quality. Such paintings have been preserved in Khojakent rocks of Tashkent region. The sculpting of the period is characterized by its diversity, the process of making sculptures from stone, marble, bone, metal-bronze, gold, and terracotta sculptures by burning clay became widespread. The topic has also expanded somewhat. A separate head statue, a genre composition, standing statues were created in these years. The emergence of many sculptures was a requirement of the time, a new development of the artistic culture of that time. Because making a cast statue requires the sculptor to carry out a series of processes in the realization of his idea, first materializing the idea, i.e. making its shape, then making a mold from it, and only then melting the necessary metal (bronze, gold, copper) for the mold. the process of casting and finally taking it out of the mold required mental and physical strength from the artist. Many objects and sculptures made in this process have come down to us. The pictures made on the bone plate found in the Lower Tomb were drawn (engraved) with sharp spear weapons.



paintings on bone plates.

The small rooms in Tuproqkala are decorated only with murals. A picture of a girl playing a harp on the wall of one of these rooms has been preserved to us quite well.



When thinking about the monumental-decorative painting of Central Asia in the early feudalism era, one cannot forget the "Rounded Hill" mural paintings found near Termiz and the "Childhood Hill" located near it.



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Childhood murals.

In the formation of the character of these pictures, there is a style typical of the monumental-decorative painting of this period, which together shows that this art was high in the early feudalism of Central Asia, that there were different styles and directions in this art. shows once. In the first century of feudalism, practical and decorative art also developed significantly. Small sculptures were also common in these centuries. a lot of different figurines, especially from Sogd. Applied decorative art. Ganch and wood carving were widely used in decoration works. It is worth noting that, in addition to Islamic and geometric patterns, it is common to add relief images of people and animals, animals in different positions and movements, birds and birds.

National crafts and elements of creativity in them. Uzbek decorative applied art has been awarded with honors since ancient times, and in the historical conditions of the development of Uzbek culture, it is given special importance. For many centuries, the Uzbek people have created rich and colorful practical artistic traditions of this art. Practical art is the life art of the people. Its most important feature is the close connection between artistic creation and material demand; the interdependence of art and practical necessity creates the unity of their ideal artistic and creative-practical nature. Practical works of art are distinguished by the appropriateness of the form and the unity of form and effect.

The social essence of decorative art is the product of its collective skill, it has been inherited from generations to generations and embodies a number of layers, so its ancient examples deeply reflect the signs of the historically formed culture of the Uzbek people. The increasing interest in the decorative applied art of the people is determined by its historical and cultural role, the most profound features of the people's character, aesthetic views, taste, craftsmanship and talent, as seen in epics and music, poetry and dance.

The national traditions of the people have been carefully preserved, revived and developed by many generations of talented craftsmen. Their use in accordance with modern requirements and tasks is a necessary factor for the successful development of decorative and applied art in Uzbekistan.

Architectural art plays an important role in the work of folk masters of Uzbekistan. Deepening the traditions of decorating buildings with flowers and the elegance and artistry of local constructions, as well as. The widespread distribution of alabaster, various stones, and ceramics in the Middle East and the Middle East is a solid foundation of this ancient art. The world-famous monuments of Samrkand, Bukhara, Khiva, Shakhrisabz and other cities of Uzbekistan testify to the highly professional art of medieval artists and architects, painters and calligraphers, carpenters and potters.

Ganchkor's carpentry and pattern art are highly variable, and in an integral connection with the construction and details of the local architecture, it gives the whole structure perfection and uniqueness. Carving, woodcarving, carving flowers on ganch and wood are independent types of decorative art in Uzbek architecture, and each of them has its own means of figurative expression.

Wood carving is used in Uzbekistan to make various items, from roof tiles to decorating children's amulets. The development of this art depended on the structure of local architectural constructions and details. The column-pillar roof system of the building implies the extensive use of wood materials. Regarding the general traditional architecture of the 19th-XX centuries, it can be judged by looking at its existing original examples.

Along with playing an important role in decorating Egoch buildings, it is also widely used in the manufacture of household items. Among them: urin plank, jovan kuti, kalamdon, serkhasham khontakhts, national musical instruments, as well as in the second half of the 19th century and the beginning of the 20th century, it was widely used in tables and ottomans that were popular with the people of European cities. In recent centuries, the pictorial styles of Uzbek carvers have been diverse, these are thin-layered types of ornamental surface-relief carvings.

Uzbek decorative applied art has been praised since ancient times, and it is given special importance in the historical conditions in which Uzbek culture is developing. For many centuries, the Uzbek people have created rich and colorful practical and artistic traditions of this art. Practical art is the art of people's life, its most important feature is the close connection between artistic creativity and material demand; The interdependence of art and practical necessity creates the unity of their ideological-artistic and social-practical essences. Works of applied art are distinguished by appropriateness of form and unity of form and image.

The social essence of decorative art is that it is a product of its collective skill, it has been passed down from generation to generation and embodies a number of layers, so that its ancient examples deeply reflect the signs of the historically formed culture of the Uzbek people. The ever-increasing interest in the decorative-practical art of the people reflects its historical and cultural role, the deepest features of the people's character, aesthetic views, taste, outlook and talent, as in epics and music, poetry and dance. is defined by its manifestation.

The national traditions of the people are carefully preserved, revived and creatively developed by many generations of talented craftsmen. Their use in accordance with the requirements and tasks of the time is a necessary factor for the successful development of decorative and practical art in Uzbekistan.

The art of architectural decoration occupies a large place in the work of folk masters of Uzbekistan. The tradition of building buildings in a flowery style and deepening the elegance and artistic features of local construction materials, as well as the widespread use of alabaster, various stones and ceramics in the Middle and Middle East, form the solid basis of this ancient art. The world-famous monuments of Samarkand, Bukhara, Khiva, Shahrisabz and other cities of Uzbekistan testify to the highly professional art of medieval artists and architects, painters and calligraphers, engravers and potters.

The carpentry, woodcarving, and patterning art remain unchanged, and in an integral connection with the local architectural structure and details, give the whole structure

perfection and a special originality. The unity of the basis of the types of decoration and a number of other pictorial signs bring the art of carpentry, wood carving and painting closer to each other.

The classical synthesis of decorative art and folk architecture is mainly made up of carving and painting. Nevertheless, ganch carving, wood carving, ganch and wood carving each remains an independent type of decorative art in architecture, each of them is unique. they have figurative expression with tools.

Wood carving is used in Uzbekistan to make a variety of items, from roof beams to decorating children's amulets. The development of this art in the past depended on the structure of local architectural constructions and details. The system of covering the roof of the post-beam building in it required the extensive use of wooden materials. General traditional architecture of the 19th-20th centuries can be judged based on its existing original examples, carved patterns served as a single element of building decoration: doors, windows, gates, roof beams, closed sheds and carved motifs on the pillars of the porches.

In addition to playing an important role in the decoration of buildings, carved wood is widely used in the manufacture of household items. In particular, it was widely used in a table, a shelf, a box, a pencil case, luxurious couches, national musical instruments, as well as versatile tables and chairs that were popular with the inhabitants of European cities in the second half of the 19th century and the beginning of the 20th century. In recent centuries, Uzbek carvers have had a variety of pictorial styles, such as thin, large-scale, embroidery-like types of ornamental surface-relief carving.

Artistic pottery occupies a special place among many types of folk art in Uzbekistan. The first examples of this art found by archaeologists in the territory of the republic belong to the oldest times. The best works of Uzbek artistic pottery have always expressed the original characteristics of the creative genius of the people with their unique impressiveness and thoroughness.

Plates, round bowls and bowls, vases and jugs, jugs, from the largest to the most beautiful, are easy to use and elegantly designed. Since ancient times, ceramic dishes have been in great demand among the masses. They are distinguished by their exquisite craftsmanship, the beauty of their form, the attractiveness of their decorations, the combination of bold fantasy, and the standard use of color.

Artistic pottery in Uzbekistan is still living and developing creatively based on folk traditions. Copper products have been popular among the local population since ancient times. In addition to being a household tool, they were placed on cupboards and shelves and served as a decoration of residences thanks to the art of coppersmithing. In the art of coppersmithing, which has been going on since ancient times, there have been local styles expressed by a unique form and practical and visual methods. Deeply engraved patterns are called kandakori, and the surface ones are called drawing. In addition to carving patterns, Uzbek masters also use the teshma pattern method - shabak.

Khiva craftsmen often make serziynat, unique knives. Khiva knives are decorated with rich kandakori patterns, like a serbar border, from the flower band to the tip of the steel blade. The charm scabbard is almost completely decorated with copper and brass coatings with engraved patterns. In this type of art, the influence of the famous wood carving traditions of Khiva is noticeable; in addition, the elegance of its patterns is similar to the elegance of

delicate architectural patterns in medieval miniatures; the fineness of the art of engraving can be compared to the goldsmith's art.

According to the monuments found as a result of archaeological excavations in our country, the activity of creating objects in the way of artistic treatment of the body began in the Stone Age and has been continuing for centuries.

Material evidence of the primitive community system has reached us - work and hunting tools, household items and decorative items, remains of places where people lived. Historical monuments left under the soil, the remains of human and animal corpses, pictures and reliefs painted on the walls of snow and cellars are an important source of studying the history of the primitive community.

In the Paleolithic period, examples of practical and decorative art began to spread widely. The fact that there was a need to decorate things with patterns, various jewelry, amulets is shown in the material objects found by archaeologists. The transition of people to a sedentary state, observing the laws of nature caused the growth of the sense of symmetry, rhythm, and form. He brought to the field a unique art of painting, which is created on the basis of the flat return or mixing of the same elements. Painting became widespread in the New Stone (Neolithic) age, influenced and helped the development of decorative and practical art. Decorating pottery and other items with patterns became widespread. Parallel, spiral and wavy lines, circles are the basis of many patterns of this period. Geometric patterns were gradually enriched with forms taken from the schematic human, animal and plant world, and expanded in content. Its elements began to reflect the symbolic signs of cosmic forces. For example, a rosette is a symbol of the sun, a wavy line is a movement, a symbol of water, etc.

The art of painting now not only fulfills the decorative function, but at the same time, it also began to express the religious and philosophical concepts of people.

Pottery developed further in Central Asia during the Bronze Age. The appearance of pottery looms ensured that the created items became more elegant and beautiful. The ceramic objects found in CHust with pictures and designs painted with black paints on a red background are noteworthy. In the Iron Age, decorative-practical art occupies a leading place. In addition to geometric patterns, the use of plot compositions is particularly developed in decorative works.

In the study of the art and culture of the ancient period of Central Asia, various examples of decorative practical art, weapons of war, hunting and work, found underground and in graves, play an important role. The surfaces of ceramics, bronze, gold, and silver items used for human needs are decorated with patterns, embossed images and sculptures. Life events are depicted on the surface of some objects. These evidential materials serve to know the art and culture of the past, the aesthetic and artistic views of people.

It is known from archaeological excavations in Uzbekistan that the art of painting developed in Khorezm, Sogd, Bactria and other regions. The remains of paintings and patterns found in the excavations of Buddhist temples of Fayoztepa (I-II century) and Dalvarzintepa (I century) in Surkhandarya region are a clear proof of this.

In understanding the artistic life and culture of Central Asia in the IV-VI centuries BC, the "Amu Darya Wealth" (Ox Wealth) found by the upper reaches of the Amudarya River occupies an important place. Among these monuments, which are currently kept in the British Museum in London, golden statues, various jugs, bracelets, rings, seals, coins, golden chariots and weapons are noteworthy.

The great general Alexander the Great (Alexander the Macedonian) crushed the Akhmen state in the 4th century BC and took over most of the lands of Central Asia. Only the nomadic tribes along the banks of Khorezm, Farqona and Syrdarya retained their independence.

The Decree of the President "On measures to support the further development of folk arts and applied arts by means of the state" includes several important and urgent issues, together with education and training. system is to be fundamentally reformed, to raise it to the level of modern requirements, to build a new system of national personnel training, to educate a competent generation for the future.

Today, it is very important that the international standards of education in our Republic are at the required level.

Today, there are all conditions for educating new generations of masters of applied art, for them to reach perfection.

The educational activities of folk arts play an important role in training future teachers to become experts who are mature in all respects, able to meet world standards, and also in educating schoolchildren so that they can meet the demands of the present time. It is also important to create new curricula, programs, lecture courses, training manuals and textbooks in this area.

The educational methodical manual brought to your attention was written based on the contents of the published program for the subject of "Art". The text of each topic of the manual (photos and drawings) is given together with examples of written work options, an explanatory dictionary of terms related to painting, and a list of literature.

As a result of such a deep philosophical approach to practical art, the creation of artistic decorative works based on conditionality, stylization and symbolism has increased. This historical factor spurred the rapid development of the Uzbek national decorative art, and now our world-famous architectural monuments are a testimony to the amazing homeliness and embodiment of carving, tiling, painting, calligraphy, stonework and other types of arts. Folk decorative art enriches the spiritual world of people, shapes their artistic taste, and educates their psyche. That is why Uzbek folk art is considered one of the most necessary resources for educating people artistically, morally, universally, forming their scientific worldviews, and raising their cultural level.

In the recent past, the most developed types of Uzbek applied decorative arts such as painting, carving, stone and bone carving, carving, knife making, felt making, jewelry, embroidery, goldsmithing, carpet making, felt making, and basket making unique performance technologies, real national names, terms specific to them, schools, methods specific to these arts, and the services of masters who have become famous in these fields are known all over the world.

The art of painting of Central Asia has been known to the world since ancient times. The magnificent buildings built by our ancestors in the past have not lost their charm to this day. The exquisite designs continue to amaze us until now. Naqsh means "flower" in Arabic, and it is a decoration created by repetition of bird, animal, flora, geometric and other various shapes in a certain order.

As a result of submitting to the requirements of Islam, the depiction of animals, birds and people disappeared, and painting flourished. The Arabic script has been mastered. As a result, the style of title writing (epigraphy) with patterns appeared. Arabic script was drawn along with the patterns. Arabic writing served as both decoration and incantations

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