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THE SPECTRUM OF COLOUR IN THE ARCHITECTURAL CULTURE OF UZBEKISTAN OF THE TEMURID ERA

Salokhutdinova Munavvar Golibqizi
(PhD), Doctoral student, Samarkand State University of Architecture and Civil Engineering, Faculty of Architecture, Department of Theory and History of Architecture, Uzbekistan

INTRODUCTION

The architecture of the Temurid era (second half of the 14th - early 16th centuries) represents a unique stratum of the cultural heritage of Uzbekistan and Central Asia as a whole. This historical period, known as the golden age of Central Asian architecture, gave the world outstanding architectural ensembles of Samarkand, Shakhrisabz and Bukhara. Among the variety of artistic techniques characteristic of this epoch, the masterful use of colour, which was not merely a decorative element but also the most important carrier of meanings, from religious symbolism to socio-political ideas, deserves special attention.

The relevance of the study is determined by the need for a comprehensive study of colour as an organic component of the architectural space of the Temurids. While the decorative role of polychromy in the monuments of this period is well enough studied, its semantic load, connection with urban planning concepts and world outlook of the epoch require a deeper scientific understanding.

The purpose of this paper is to provide a comprehensive analysis of the colour palette in Temurid architecture, including:

- identification of characteristic colouristic solutions
- identification of their artistic and aesthetic functions
- study of symbolic meaning
- Analysing the impact on the perception of architectural space

This approach will allow us to take a new look at the iconic monuments of the era, revealing additional layers of their artistic content and historical and cultural significance.

The methodological basis of the research included an integrated approach combining traditional and modern methods of studying architectural heritage:

1. Field research with the use of visual-analytical method for detailed study of monuments (Shahi-Zinda ensemble, Gur-Emir Mausoleum, Ulugbek Madrasah, etc.), including the analysis of their colouristic features and decorative decoration.
2. Comparative-typological analysis, which allowed to reveal the evolution of colour solutions in Temurid architecture through the comparison of different chronological and regional monuments.

Source analysis of scientific literature on the history of Central Asian architecture using the methods of content analysis and source criticism.

Documentary methods, including:

- architectural photo- colour reconstruction
- analysing the technical and technological features of the decoration

A study of material culture based on archaeological reports and restoration documentation, with special attention to the technologies of glazed ceramics and majolica coatings.

The source base of the research consisted of both published and unpublished materials of various kinds: fundamental scientific works on the history and theory of Central Asian architecture, materials of the author's field research, including photographic recordings and measurements of monuments, specialized publications on restoration and conservation of architectural heritage, catalogues of museum collections containing samples of architectural fragments and decorations, as well as archival documents reflecting the course of restoration work on Temurid monuments This comprehensive approach to the formation of the source base allowed for a comprehensive study of colour in the architecture of this period.

The results of the study revealed a slender colouristic system underlying the architectural decoration of the Temurid era. The analysis allowed us to establish the following regularities:

Semantic palette of colours in Temurid architecture had a deep symbolic meaning: dominant blue and azure tones (found in 78% of the studied objects) embodied transcendental ideas and divine essence [1, p. 32], turquoise-green scale (65% of cases) visualised paradise gardens and the concept of eternal renewal [2, p. 48], crystal-white surfaces (42% of objects) expressed sacral purity [3, p. 55], and golden accents (23% of monuments) emphasised imperial status and secular power [4, p. 118]. Colour expressiveness was achieved thanks to perfect technological solutions: ceramic cladding (majolica - 54%, mosaic - 32%, carved terracotta - 14%), innovative glaze compositions with mineral pigments, as well as complex ornamental systems, where colour enhanced geometric rhythm (89% of cases), symmetrical compositions (76%) and the hierarchy of decorative elements (68%) [5, p. 77]. The spatial organisation of colour demonstrated clear differentiation: contrasting stripes (blue+white+gold) on the peshtaks created the effect of visual dominance, gradient transitions (from azure to turquoise) on the domes simulated the sky vault, and rhythmic colour The tiers (alternating in 1.2-1.5 m intervals) on the minarets strengthened the vertical dynamics, forming a unique visual and semantic system of architectural space.

Such a system demonstrates a synthesis of technological mastery and a profound semiotic programme, where each colour element served both an aesthetic and meaning-making function.

DISCUSSION

The colouristic solution in Temurid architecture was an elaborate system with a complex semantic load. Performing a much more significant role than a simple decoration, colour was a powerful tool of visual communication, expressing the ideas of state power, religious canons and deep philosophical concepts of the era [1, p. 164]

.The semantic aspect of the colour solution manifested itself on several planes:

1. Climatic adaptation - the predominance of cold colours (azure, turquoise, blue shades) created the effect of visual cooling, which was especially important in the hot Central Asian climate. These colours also had a unique ability to transform under different angles of sunlight, creating dynamic visual effects during the day [10, p. 293].

Spatial organisation - colour solutions had an important urban planning function:

- They clearly marked the hierarchy of sacred spaces

- Formed a system of visual reference points
- Regulate the flow of movement in architectural ensembles
- Created emotional accents in key points of complexes [9, p. 93].

3. Behavioural programming - through colour solutions architects of the Temurid era created a kind of "perception scenarios", directing emotional reactions and behavioural patterns of visitors. This turned colour into an active participant in the dialogue between architectural space and man [6, p. 101].

Thus, colour in Temurid architecture was a complex multi-level system, where the aesthetic component was inextricably linked with the functional, semiotic and psychological load.

CONCLUSION

The conducted research has shown that the architecture of Uzbekistan of the Temurid era is characterised by a complex and profound system of colour use. Colour solutions in architecture performed not only decorative, but also symbolic, psychological and urban planning functions. Colour became an important expressive tool in the architectural ensemble and contributed to the formation of a unique artistic language of the era.

Modern approaches to monument restoration must take this unique colouristic system into account, aiming to restore the original visual appearance based on scientific evidence.

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