



Research Article

THE BLUE SKY IN THE ARCHITECTURE SYMBOL

Submission Date: February 09, 2022, **Accepted Date:** February 18, 2022,

Published Date: February 28, 2022 |

Crossref doi: <https://doi.org/10.37547/tajjir/Volume04Issue02-02>

Journal Website:
<https://theamericanjournals.com/index.php/tajjir>

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ABSTRACT

This article describes the important part of architecture in our national architecture, the dome that separates it from the architecture of other nations, and the astronomical ornaments in its interior and their symbolic analysis. Our initial scientific hypothesis is that a symbolic analysis of the interior design of the 17th-century Tilla Kori Madrasah in Samarkand depicts the symbolic structure of 18,000 universes through an astronomical pattern.

KEYWORDS

Beauty, universe, astronomy, star, symbol, plant-like pattern, surface, pattern, history, logic, nine layers of sky, geometry, architecture, astronomy, circle, composition, gold color, symmetry.

INTRODUCTION

This article describes the important architectural detail of our national architecture, the dome that

distinguishes it from the architecture of other nations, and the astronomical ornaments in its interior and their



symbolic analysis. Our initial scientific hypothesis is that a symbolic analysis of the interior design of the 17th-century Tilla Kori Madrasah in Samarkand depicts the symbolic structure of 18,000 universes through an astronomical pattern.

One of the most pressing issues of today is the formation of the spiritual and moral culture of future professionals, as well as the thorough assimilation of the secrets of their profession to future professionals.

Each generation is formed in a certain social and spiritual environment, a certain field of information and a place of national images and symbols.

The spiritual system also represents a unique national symbol and place of symbols. It is this national image, symbol and symbol of the place, that is, the symbol of our state, values and holidays, architectural monuments, sacred values, museums serve as a necessary condition for the socialization and development of the younger generation. (1)

In this regard, it is necessary for all of us to pay special attention to the construction of all educational, ideological, spiritual and enlightenment work on the basis of the national idea, to reveal the system of content of national images and symbols of spiritual analysis and to incorporate it into art education.

In the Uzbek national architecture, the issues of form and decoration semantics are one of the unique problems in the study of some issues. In particular, in architecture, every image and color has a certain meaning. The symbols, images, and elements in them also reflect the complex worldview of the people expressed in the elements. Architectural decorations also have the ability to preserve the forgotten aspects of the symbols of reality over time. These forms and

semantic descriptions contain so much information that it is time to describe and describe them. (2)

Patterns depicting Uzbek architectural ornaments are not only formal, but also one of the most important ethnographic sources. These ornaments are directly related to the religious ideas and beliefs of the people.

Tulips, pairs of birds, and flowering branches depicted in Uzbek national architecture also evoke a unique local semantic image. In particular, such patterns are designed to make life happier, full of flowers, and always in pairs.

In addition, it is noteworthy that the patterns are decorated with plant motifs, which evoke a sense of peace and harmony. (P. 3.8)

The shape of the moon, which is reflected in the architectural images, means that the circle of the sun is connected with the animal world, the earth, plants and the human world. In addition, these semantic symbols reflect the ideology of the people, high spirituality, centuries-old traditions, customs, religious and secular ideas, lifestyle, and economic activity, and are based on the immortal heritage of past ancestors. (4)

In particular, our ancestors were more interested in the universe than in the realities of the earth, and in their architectural monuments, 18,000 people expressed their views in lines, shapes and colors in their imagination. For example, if we pay attention to the decorations of the Tilla Kori madrasah in Samarkand, built in the XVII century, you will see that each role has its own logic. Patterns seem to be sung to people in a silent voice. In order to hear this silent sound, one must know the symbolism.

One of the parts of the architecture is the dome - the "dome of the sky", "the dome of the sky", in which man lives under the sky and under the protection of the

universe. As a result, man, who is a part of the whole, becomes an integral part of the universe while feeling material and spiritual protection.

The dome has long represented the image of the sky. In Buddhism, despite the fact that the stupa-supa, which are of sacred importance, are large and small, the upper part of them has been turned into a dome. The dome was also compared to the universe in the Middle Ages.

The ancient dream of the universe among the peoples is evidenced by such concepts as "Tree of Life", "Mountain of the World", as well as the habit of respecting the heights and hills. The mountains and hills are considered to be the abode of the gods. That

is why religious buildings are mostly built on natural or artificial hills. Such buildings include temples, ziggurats, stupa buildings, and minarets (p. 5, 49).

In the Registan ensemble, the ruler of Samarkand, Yalangtushbi Bahodir, built a madrasah and a mosque (1641-46) on the site of the Mirzoyi caravanserai (15th century) built during the Ulugbek period. On the basis of the caravanserai there is a madrasah (in the north-eastern part), in place of the cells there is a mosque with a dome (in the west). Initially, it was called Yalangtushbi Small Madrasah. Later, it was called "Tillakori" (made of gold) because of the amount of gold used to build another monument in the decoration of the mosque. (Figures 1,2)



Figure 1. Tillakori Madrasah (17th century)

Tillakori madrasah was used as a city mosque and madrasah. That is why the mosque (63x22 m) is large and distinguished from other madrasahs by its grandeur. The madrasah (70x70 m) is entered through a western platform. The pedestal has a deep arch, 2 front porches, 2-storeyed rooms, the corners are decorated with flowerbeds of equal size. The base of the mosque house (10.8 x 10.8 m) is high and stands out from afar. His dome has not yet been completed. The mausoleum is made of marble and has a staircase. At one time, the

front of the house, which was decorated with gold ornaments, was domed by domed porches. It is written on the marble slab on the porch that the decoration was done in 1659-60. Tillakori madrasah has been renovated several times. In 1817, by order of Amir Haidar, the furnace, damaged by the earthquake, was deformed during the reconstruction process. During the 1885 renovation, the gold patterns were replaced with plain paints. A Samarkand repair shop was established at the Tillakori madrasah (1930), and

research was carried out to find the ancient color of the tiles. The disappearing unique golden patterns of the Tillakori madrasah were scientifically studied and restored by the masters (1970). The builders reconstructed the front of the madrasah facing Registan with Sherdor madrasah and Ulugbek madrasah. The front porch and the shield-shaped

shield inside, the bouquet and the dome of the house, the gold-embossed embossed patterns inside were repainted (1974). On top of the high base there is a dome covered with turquoise. (P. 6. 225)



Picture 2. Decorations of Tillakori madrasah.

Without looking at the inside of the dome of the Tillakori Madrasah, the exterior of the bubble is a work of philosophical art, which is extremely complex and has a beautiful and deep logical meaning. This image depicts the universe being so beautifully created that a universe is hidden in every line, shape and color. The rhythmic repetition of flowers and leaves under the dome reveals the structure of the nine-story sky and its ultimate beauty. We know that this plant is a very simple and on the one hand very complex composition. So far, scientists in Uzbekistan and abroad have not studied these ornaments enough. That is why we make a philosophical analysis of the interior of the dome of the Tilla Qori Madrasah only.

In the traditional architecture of Central Asia and Russia, the domes are designed to look like crowns, hats, gloves, mittens or turbans. Both the crown, the hat, and the shape of the turban are distinctive features of the artistic completeness composition.

The towers are decorated with beautiful bouquets that match the height and shape of the towers. Before the mausoleum, mosque, and some domes were erected directly on top of the building, a high and controversial walkway was developed, which was placed on top of it, which gave the building's birth composition a distinctly beautiful appearance. (P. 7.212)

The dome actually represents the universe. Because the interior of the dome is circular, the universe is made up of eternal motion and cyclic repetition, and it is a symbol of eternal motion (Figure 3). The fact that the

composition is decorated in gold is a symbol of enlightenment, which means that it understands the world through enlightenment. The circle-shaped ornament means that everything is created by Allah.

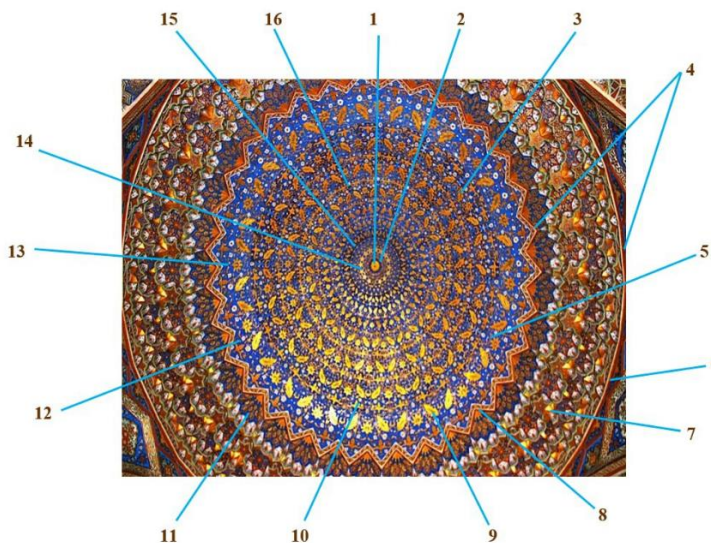


Figure 3. Astronomical analysis of the domes of Tilla Kori Madrasa. View of 18,000 metagalaxies through dome decorations.

Sheet. 1646-1660 1- Allah. 2. Arsh. 3. The universe. 4. ears. 5. Strong heaven. 6. Circle. 7. Dome. 8. The boundary line between the Earth and the universe. 9. Leaves. 10. Gold color. 11. Brown. 12. White flowers. 13. The color of the air. 14. The constellation. 15. Dwarf Stars. 16. Rhythmic repetition.

universe, indicating that the universe is in perpetual motion. The leaves are a symbol of life, and the white flowers are a symbol of the starry world. that life is full of joys and worries, that is, that human life will never be smooth, that contradiction is eternal, that is, that there can be no life unless there is contradiction.

The dome is a symbol of the dome of the universe. The patterns in the bright color near the edge of the circle are a symbol of the earth, and the depiction of flowers on the ground is a symbol of the beautiful creation of the universe, their rhythmic repetition is a symbol of the repetition of 4 seasons. The patterns in the color of the air are a symbol of the infinite universe, the golden circle in the center is the symbol of the Arshallah, and the dot in the center of the circle is the axis of the

The domes of foreign countries have both astronomical ornaments. They, too, haven't yet been sufficiently studied. One of them is a red stone ornament, which depicts the dome of a mosque in the Tajimahal complex in Agra, depicting 18,000 people (Figure 4). This is the interior decoration of the dome of the mosque, built in the XVII century. It has been shown that each galaxy in the universe is arranged in the same order, and that they have a common

gravitational force. In this picture, the system of galaxies, that is, the metagalactics, is reflected.

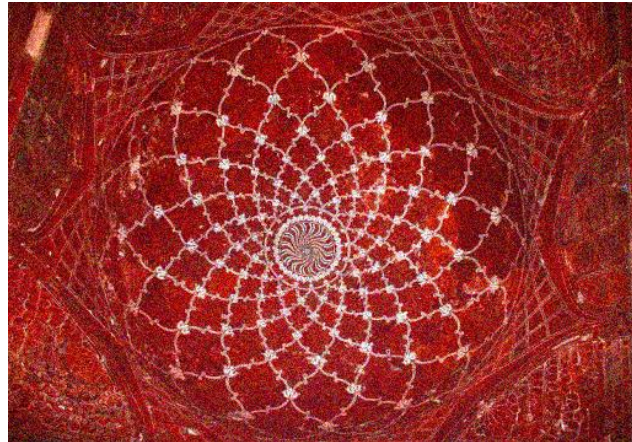


Figure 4. The dome of the Taj Mahal Mosque is an interior decoration. Based on a philosophical analysis of the interior of the dome of the Taj Mahal, we know that this image is a map of the structure of the universe, consisting of 9 layers, and that the universe has a common gravitational force and an interconnected gravitational bond.

In conclusion, the interior decoration of the Dome of the Tilla Kori Madrasah in Samarkand in the 17th century depicts 18,000 universes consisting of 9 floors, symbolizing eternity, beauty and harmony.

In short, the architectural patterns indicate the connection between the epoch and the spiritual world, which is unique for all strata of society. They will remain an eternal source of Islamic traditions, as well as the national cultural and historical process.

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