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# ORNAMENT AS A MEANS OF ARCHITECTURAL AND ARTISTIC EXPRESSION

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Abstract:	Keywords
<p>The article examines the traditional art of ornamentation, used as a means of architectural and artistic expression, which is used in modern construction. The article examines the traditional art of ornamentation, used as a means of architectural and artistic expression, which is used in modern construction.</p>	<p>Ornament, architecture, object, contemporary art, monumental art, style, design, environment, cultural heritage, method, composition, artistic expressiveness, ornamental motifs, space, construction.</p>

## Introduction

The widespread adoption of industrial construction methods based on standardized designs in the second half of the 20th century contributed to the destruction of the unique character and originality of many urban ensembles and natural landscapes. The emergence of monotony and uniformity in the architectural environment, along with its low aesthetic quality, made the preservation of the city's historic environment and its artistic expression particularly pressing.

The contemporary model of national art and architecture reveals a well-known stratigraphy of layers, the content of which is linked both to social factors and to the personal preferences and interests of designers, artists, and architects. Moreover, historical memory, the narratives and style of cultural heritage, and a commitment to traditional aesthetics, are a kind of archetype of artistic consciousness, beginning to fulfill important functions in shaping the cultural identity of art that could not have had such significance in the previous period.

Ornamentation is a biological phenomenon. It survives for many millennia and, reproducing, leaves numerous offspring. Ornamental systems, as in biological communities, can contain a variety of forms, some fleeting, others stable and enduring for centuries, undergoing normal evolution. It is precisely because of these properties, as well as its profound traditional nature, that ornamentation provides excellent material for establishing the internal laws of artistic development and for elucidating the origins or cultural relationships of ethnic groups. [2] Resolving the question of the origin and development of particular ornamental systems inevitably requires the use of a comparative method. This method should be focused on the study of contemporary art and architecture, and on ancient ornamentation. Naturally, for the reasons stated above, our research can only

attempt to address certain issues, or, more accurately, only present milestones and their solutions.

acquired new characteristics over different historical periods . While the first two, having direct analogies in reality, reflected ideas of natural principles and the category of constancy, correspondingly associated with the elements of Air and Water, the other two elements, having no analogs in living nature and reflecting the results of practice, are imbued with the meaning of the human principle, the category of discontinuity and cyclicity, but also a transformative creative principle, correspondingly reflecting the elements of Fire and Earth.

In most versions, these two principles—natural and human—determine the internal dynamics and characteristics of ornamental compositions, forming a whole series of binary interpretations associated with attempts to understand such concepts as light and darkness, life and death, good and evil, day and night, etc.

Kazakh ornamentation, as it has come down to us, embodies real images, and in its forms, the ornament captures the characteristics and traditions of its people, their level of technology, and other living conditions. This, in itself, is sufficient reason for Kazakh ornamentation, as a means of architectural and artistic expression, to be widely used in modern construction.

In certain periods of historical development, folk ornament was widely used in everyday life and in monumental art, and in the second half of the 20th century it reached its highest point in various areas of life, including architecture.

It should be noted that many renowned Kazakhstani designers and architects are painstakingly studying, collecting, restoring, and preserving ornamental patterns from across the country's regions, each of which has its own distinctive features and is worthy of separate study in relation to architecture.

In the 1940s, interest in classical techniques and architectural forms was revived: symmetry and the order system once again triumphed in the layout of public buildings. This trend toward classical forms was determined by the emergence of the so-called national style in architecture. The Kazakh State Academic Opera and Ballet Theatre named after Abai, with its 1,200-seat auditorium (architect N. Prostakov, with the participation of V. Bychkov, P. Polivanov, T. Basenov , and P. Polivanov, 1941), represents a unique culmination of these artistic and aesthetic challenges and the beginning of a new era in public architecture. The theatre's architecture was developed in the neoclassical style, incorporating elements of Kazakh ornamentation into the façade. The theatre building represents the first attempt to rework and incorporate motifs of the national style in architecture, reflected in the original stylized order used in both the exterior and interior of the building. The clear and simple plan of the building is dictated by a precise functional planning solution: through the ticket hall, visitors enter the vestibule, which is connected to the auditorium by passages at the ends, leading to side foyers and stairs leading to the second floor. The façade has a classic three-level design. The first floor, which serves as the building's basement, is clad in slabs of gray granite, finished with a large rustication pattern. The central portion of the building

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is highlighted by a deep loggia, opening onto the façade through four powerful columns. The third level, a distinctive entablature, is crowned with national ornamental motifs. The building closes off the street and serves as the compositional center of the theater square, thus serving as an important urban planning node. [1]

The idea of rhythm and symmetry is considered by most researchers to be key to understanding the construction of ornament, one of the important factors in the beauty of forms, and it is repetition and symmetry that distinguishes ornament from simple decoration of an object.

The study of ornamental symmetry has given some researchers the basis for new methods of study—the structural analysis of individual forms using mathematical methods. [4] The fundamental feature in the study of structure by some researchers is the compositional structure of the ornament, for example, from technical methods of execution or materials. Architectural fragments, weapons, various signs and emblems can be used as ornamental motifs, for example. Stylized inscriptions on architectural structures or in books represent a special type of ornament (for example, girih). The issues of the formation and development of motifs and elements of folk ornament and their compositional organization in the decoration of products considered in this section demonstrate that the process of artistic cognition of the world also proceeded along with the development of ornamental forms in the applied arts of the people. [3]

To reveal and understand the diversity of reality through one's creativity in accordance with the specific requirements and categories of functional expediency - these aspirations, originating in the depths of the specificity of folk practice itself and in the depths of its holistic worldview, developed in artistic experience a tendency towards generalizations, which in turn inevitably gave rise to certain images and symbols.

Inextricably linked to this, artistic and aesthetic concepts developed, and specific terminology developed in accordance with the practice of ornamental creativity. Simultaneously, the substantive functions of ornamentation evolved, facilitating the development of specific combinations of motifs, components, and the specific features of their relationship with the form and purpose of the pieces. Thus, the traditional artistic and compositional principles of folk art are formed through the dialectical interplay of worldviews, aesthetic concepts, and the sum of the practical skills of long-standing utilitarian and creative experience.

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