

THE HARMONY OF MONUMENTAL PAINTING AND DECORATIVE AND APPLIED ART IN THE ARCHITECTURAL SPACE OF THE TURKIC WORLD: HISTORICAL TRADITIONS AND CONTEMPORARY INTERPRETATIONS

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Jumaniyazov Shixnazar Rahimberganovich

Professor, at the National Institute

of Fine Arts and Design named after Kamoliddin Behzod

Doctor of Philosophy (PhD) in Pedagogical Sciences

Bozorova Shahnoza Ixror kizi

Master's student at the National Institute

of Fine Arts and Design named after Kamoliddin Behzod

Annotatsiya. This study examines the relationship between monumental painting and decorative and applied art within the architectural space of the Turkic World. It discusses the role of color, ornament, imagery, and decorative elements in the artistic design of architectural structures. Particular attention is given to the continuity of decorative traditions that developed in historical architectural monuments and their contemporary interpretations. The study also emphasizes that the harmonious integration of monumental painting with architectural space can enhance the overall appearance, meaning, and artistic impact of a building.

Kalit so'zlar: Turkic World, architecture, monumental painting, decorative and applied art, ornament, color, decoration, architectural space, tradition, contemporary art.

Introduction. Architecture and decorative art have been closely connected in the culture of Turkic peoples since ancient times. Architectural buildings were not designed merely as functional structures; considerable attention was also given to their artistic appearance. For this reason, various types of ornaments, colorful decorative elements, wall paintings, and examples of applied art were widely used in mosques, madrasas, palaces, mausoleums, and other buildings.

Although different forms of decorative art developed across the territories of the Turkic World, they also share several common features. These include careful attention to color, the orderly arrangement of ornaments, the use of geometric and

vegetal decorative forms, and the enhancement of architectural forms through artistic decoration.

Monumental painting is also directly connected with architecture. It should not be viewed as an isolated image, but rather as an artistic element that is perceived together with the overall appearance of the building in which it is placed. Therefore, when creating a monumental composition, an artist should consider not only the subject and content of the image, but also the shape of the wall, the scale of the building, lighting conditions, and the surrounding decorative elements.

It is well known that decorative art has a long history in Turkic architecture. The historical monuments preserved in such Central Asian cities as Samarkand, Bukhara, and Khiva provide clear examples of this tradition. In these buildings, tilework, carved plaster, wood carving, ornament, and colorful decoration were used in combination with architectural forms.

One of the main purposes of decoration in historical buildings was to make architectural forms more expressive. For example, repeated patterns on wall surfaces connect the larger and smaller parts of a building. The repetition of colors throughout the structure also creates a sense of unity.

The Registan complex in Samarkand can be taken as an example. Blue, turquoise, and white colors, together with geometric and vegetal ornaments, are repeated across the façades, visually connecting different architectural elements. The repetition of geometric patterns and colors across large surfaces creates an integrated decorative appearance (**Fig. 1**).

The Abdullakhan Madrasah in Bukhara provides another example. Repeated patterns on its wall surfaces visually connect the larger and smaller parts of the building. Similar geometric decorative elements are repeated on the portal, arches, and wall sections. The repeated use of blue, white, and turquoise brings the entire façade together as a unified composition (**Fig. 2**).

At the Islam Khoja Madrasah in Khiva, repeated floral forms are placed within a geometric pattern based mainly on turquoise and white colors. This repetition gives the wall surface a sense of order and rhythm (**Fig. 3**).



Fig. 1. Samarkand, Registan Complex. Repetition of geometric patterns and colors on the architectural facade.

Fig. 2. Bukhara, Abdullakhan Madrasah. Unity of the architectural façade created through the repetition of geometric patterns and colors.

Fig. 3. Khiva, Islam Khoja Madrasah. Rhythmic repetition of geometric and vegetal ornaments.

This approach is also important for monumental painting. A painting created on a large wall surface should not appear disconnected from the other decorative elements of the building. When the colors, lines, and overall forms of the image correspond to the architectural environment, the artwork appears more natural and harmonious.

Another common feature of monumental painting and decorative and applied art is that both are created in relation to a particular space. In decorative and applied art, the form, material, and function of an object are taken into consideration, while in monumental painting, the artist considers the wall surface, the volume of the interior space, and the direction in which viewers move through the building.

Color is also one of the main elements connecting these two forms of art. For example, if blue, green, white, or gold used in a wall painting is repeated in the tiles, ornaments, or other decorative elements of the same building, a visual sense of unity is created. Shaxnoza FARS

Ornament also plays an important role. Repetition and order within a pattern can be used in the composition of monumental painting as well. For instance, repeated vegetal forms in certain parts of a wall painting or the systematic arrangement of colors can connect the image with the surrounding decoration.

The proper use of empty space is equally important. It is not necessary to fill every part of an architectural wall with imagery. Leaving some areas of the surface open can help the main image stand out more clearly.

Today, monumental painting and decorative and applied art are no longer limited to simply reproducing historical forms. Contemporary artists use national

patterns, colors, and decorative elements and reinterpret them in new ways. Traditional decorative elements can also be introduced into contemporary architectural buildings in a simple and modern form. For example, ancient geometric patterns can serve as the basis for creating new compositions, while traditional colors can be combined with contemporary color solutions (Fig. 4,5,6).



Fig. 4. Lekim Saidov. A Thousand Angels and One Painting.

Fig. 5. O'ktam Saidov. Contemporary composition using traditional patterns.

Fig. 6. Islamic Center, Tashkent.

The main goal of this process is not simply to reproduce historical decoration, but to preserve its essential characteristics while finding new artistic solutions. Such an approach makes it possible to adapt national artistic traditions to the contemporary architectural environment.

New forms of monumental painting and architectural decoration can also be observed in contemporary Uzbek art. The use of large-scale paintings, ornaments, and decorative solutions in public buildings, cultural centers, museums, and other structures enriches their artistic appearance.

Therefore, the relationship between monumental painting, decorative and applied art, and architecture can develop further in the future. In this process, cooperation among artists, architects, and specialists in decorative art is particularly important. If the role of painting and decoration is considered from the early stages of designing a new building, the final result can become more unified. Such an approach can enrich not only the exterior appearance of a building but also its interior environment from an artistic perspective.

Conclusion. In conclusion, monumental painting and decorative and applied art have developed in close connection with architecture in the Turkic World since ancient times. The combination of color, ornament, imagery, and decorative elements with architectural forms has significantly enriched the artistic appearance of buildings.

Historical experience shows that decorative art should not be considered separately from architecture; rather, it is one of the means through which the overall artistic character of an architectural structure is formed. Today, it remains important to continue these traditions through contemporary creative approaches.

The use of national decorative elements and colors in monumental painting, combined with contemporary compositional solutions, can lead to new artistic approaches. In this regard, the artistic experience of the Turkic World can serve as an important creative source for contemporary artists and students.

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