



STAINED GLASS IN THE ARCHITECTURE OF UZBEKISTAN

Mirzakhoshimova Nafisa Mirzakhamedovna

<https://doi.org/10.5281/zenodo.8019727>

Annotation: This article discusses stained glass in the architecture of Uzbekistan, the uniqueness of the memorial architecture of Uzbekistan, the local history and culture of stained glass in the architecture of Uzbekistan.

Key words: architecture of Uzbekistan, stained glass, historical monuments.

Introduction:

Stained glass is a valuable technique that is widely used in Uzbek memorabilia and the department of architecture in their creative works. Uzbekistan included stained glass works in the cities of Bukhara, Samarkand and Khiva, rich in historical monuments and cultural heritage of the country. Stained glass is made of white paper, white or red colored hangers, and Uzbek memory is one of its biggest products.

Literature analysis and methodology:

In the history of Uzbekistan, stained glass work dates back to ancient times and was widely used in Islamic architecture. This technique reached its highest level in the cities of Khiva and Bukhara between the 17th and 19th centuries, and in the city of Samarkand at the end of the 19th and the beginning of the 20th centuries. Stained glass was an element of architectural complexes consisting of monuments, square and mosques, madrasahs, palaces.

Uzbek stained glass has a unique appearance and colors, is characterized by Islamic design, geometric devices, the use of drawings and standard work. Uzbekistan's stained glass masters are reliable in creating intricate and witty designs. Stained-glass windows are characterized mainly by backgrounds and pictorial hangings. These hangers represent the natural and geometric elements of urban and rural life. The colors used, hair and dress designs that are common with many, the descriptions of the drawings and the depictions of flowers and animals.

The development of stained glass with historical and cultural cooperation preserves the uniqueness of the memorial architecture of Uzbekistan. In the architecture of Uzbekistan, stained glass is an art form that has gained perspective since the Middle Ages. Stained glass consists of creating unique pictorial images on the surface of artificially colored precious glass.

Results:

The importance of stained glass as an Uzbek memorial can be seen through the works of several architects. The stained-glass window of the "Cotton Hotel" located in Khiva is one of its most famous examples. Its 36-room stained-glass panels depict village life. Faizullo Khojayev's stained glass panels in Bukhara city are one of the produced works, these panels show the history and culture of the national economy of Bukhara.

The stained-glass masters of the society, together with foreign partners of Uzbekistan, have been studying new stained-glass techniques and methods, showing the masculine skills

of their time. These techniques help to ensure that Uzbek memorial and architectural architecture has a unique and bright side with the help of combined colors, different materials and distributed designs.

Discussion:

In the history of Uzbekistan, stained glass work has been used in construction demonstrations, events dedicated to this art, and in administrative buildings. It is famous for its free expression method, length and color. Stained glass work mainly consists of several stages. First, solid or thick pocket lines or punches are marked on the glass chain. Then, hard plasticizing coatings are placed on the surface of the glass.

At the next stage, image layers are prepared. These layers are external drawings drawn or painted on the glass. The painting layer is the main part of the stained glass and represents the images. It is drawn on the surface of the primary glass and then layers are applied in a unique way.

Stained glass can depict paintings, spiritual, religious, historical or natural works. It is widely believed that Uzbek stained-glass windows depict bouquets, leaves, flowers, eastern ornaments, etc. in similar ways. The colors used are distinguished by their positive compatibility with the natural and cold climate of the Uzbek people.

Conclusion:

In conclusion, in the architecture of Uzbekistan, the local history and culture of stained glass is strongly connected. This art form has developed and acquired an independent style even in the times when it spread. Even today, in several cities of Uzbekistan, there are rooms engaged in the organization, repair and restoration of stained glass. The city and large vocational colleges, art and architecture institutes cooperate in such stained glass work.

References:

1. Vahidov M.M., Mirzayev Sh.R. Structures of buildings and facilities. Tashkent, Labor, 2003.
2. Vahidov M.M. National architecture of Uzbekistan. "Bukhara", 2009.
3. Architecture and construction of Uzbekistan. Tashkent, 2006,
4. Teshaboev R.D. Architectural structures and parts of civil buildings. Tashkent, Teacher, 2000.

