

**FRACTALITY IN INTERIORS AND EXTERIOR DECORATION OF TIMURIANS
PALACE BUILDINGS IN HISTORICAL CITIES OF UZBEKISTAN****Makhmudova Firuza,**

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Annotation: This article will talk about the palace buildings of the Timurid era. The interior and exterior decoration of the palace buildings of this period, their types, types and materials used in the decoration, have been researched. The article reveals aspects of the decoration of palace buildings, such as embroidery, contingency, nobility.

Keywords: thyroid raves, rave, dome, fountain, dalons, pedestal, cavern, pedestal, gate

Introduction. The formation of urban planning and monumental architecture in Central Asia is widely given by The Great State formed by Amir Temur. In the 15th century, a gilded pattern appears on the surface of the kundal convex in the interior. Changes are also made to the dome base structures. A style of closing rooms of elongated structure with several domes is introduced using parallel ravines and semi-ravines. Thyroid Ravens occur. On their basis, in the second half of the 15th century, a style of dome installation is formed at the intersection of ravines. It begins to be widely used in the 16th century. Such domed rooms make up a lower compaction in the interior for the more sprawling of the floors.

Main part. In the XIV–XV centuries, autonomous palaces such as Koksaroy are built in Samarkand, Oqsaroy in Shahrisabz. About the Oqsaroy in the prince is written a lot in the literature. Oqsaroy was distinguished by the largest of the Timurid palaces built on the territory of the city, and by its contingency, as well as by the garden of paradise, located behind the palace, and its fountain in this park. However, the most common among Timurid palaces is not the government arc or palaces built inside the city, but a special organization outside the city, in spacious places of a beautiful nature-garden – palaces, where guests are rested and expected in the resurrected summer. Amir Temur and the Temurians spent more time in such Garden – palaces.

In Central Asia, special attention is paid to the construction of palaces, in the gardens around the city, in the XIV–XV centuries a garden is created in a single order in the style of "Chorbog". The Chorbog covered a large area, with one garden envisaged on all four sides, each garden in turn having a chorchaman, that is, forming four gardens. The palace is built in the center or side of the garden. The garden is built in the style of a palace, a large autonomous structure with one to two floors. Thus, the gardens with the palace include the park Dilkusho created by Amir Temur in Samarkand, the park was divided, the park is Drumabad, the park is Naqshi Jahan, the park is Zagan, the park is Behisht, etc. Some of them had pools with fountains inside. Among such palaces is the park Dilkusho Garden Palace. The Palace A'. Studied by Alimov and performed a graphic reconstruction of tarhi[1]. According to this reconstruction, the Garden Palace, tarhda, is made up of two parts of the same structure. Each of the parts has two rooms and one long patio. These two parts are combined into one composition using a central, i.e. a third dalon. As a result, the garden castle remained symmetrical in structure. The dalons had one pool at the Centre, for a total of three.

In the reconstruction of the interior view of one of these Palace dalons, we will witness the following landscape: each of the palace dalons has a dome higher than three. The surface of the walls, domes of the Dalon is decorated with colorful geometric and vegetative patterns. The

floor surface is trimmed with marble stone. In the pool, which is located under the central dome, it is manifested before our eyes that the water is pumped out as a fountain–fountain. In general, we witness that a piece of natural scenery was brought into the castle.

Judgment. In the second half of the 17th century, Central Asia was divided into the khanates of Bukhara, Kokand, Khiva, as well as several tobe, semi-tobe principalities and petty kingdoms. The construction of Monumental buildings comes to life again at the beginning of the XIX century. In particular, this is clearly noticeable in the center of the Khiva Khanate–Khiva. The interior and exterior of the buildings are decorated with glazed brick and maiolica. In the decoration of the palace interiors, elegant jilolangai are drawn into plant–like patterns, geometric figures, patterns such as circles and pistachios-almonds[2].

Prominent mukhtasham palaces include the stone courtyard Palace in Khiva. In the decoration of this palace, types of decoration characteristic of residences and monumental monuments were used. The palace composition is enlivened by two-story high porches. Long columns with an elegant pattern between them give solemnity to the porch. The awnings are returned between the two-story serjilo ornate rooms.

The European pattern of Sitorai Mohi Khossa, the Summer Palace of the Emir of Bukhara, built near Bukhara, embodies the traditions of local decoration. The palace rooms have an anfilade structure. Mirrors, stained glass were widely used in interior decoration. On the walls of the White Room, the hook is made on the floor of the decorative mirror. A solemn atmosphere has been preserved in the palace interiors.

The structure of the interiors of the palaces, largely derived from their Tarh, was used extensively in the early Middle Ages as a rectangular room, a Tarh surrounded by a supa, a tarh with a series of columns set along the rectangular central axis, a Tarh with four columns, a column-less, rectangular circumference turned with a supa, etc. In the Middle Ages, a tarh of a rectangular structure with equal sides, two rows of columns, a Tarh consisting of rooms with a roof covered with a dome, a tarh with colorful decorative walls, alternating between rooms with high porches, was used in the XIX–early XX centuries.

Like other types of buildings, palaces have been associated with their appearance (exterior) through their interior composition (interior) in the following five directions. The first is the tarx (plan), the second is the structural base (structural structure), the third is the style of the building and its decoration (building italic and facade, that is, building body), the fourth is the entrance to the building (threshold), the fifth is the composition of the artistic finish of the building. These five directions have all been formed and developed in a harmonious way that is associated with each other all the time[3].

Depending on the external structure and exterior of any building, it is possible to determine the task it performs and the atmosphere of the interior. This situation is also characteristic of the architecture of palaces. The most important element that can be seen in the style of palace buildings is the architecture of their entrance. The entrance IISM of the palaces, that is, the gate, is architecturally exaggerated, designed in a special attractive way. It was made in antique and early medieval palaces in the style of a pedestal, a caivon, and later in the form of a tall, in some cases a huge pedestal, a gate. This is evidence that architects of the past and customers to them looked at the entrance to the building with special attention.

Research results. In Central Asian architecture, a type of kundal – embossed decoration is used in the 15th century[4]. In the interior of palace buildings, kundal made of paper, almost royal, was widely used. The Kundal pattern was more commonly used to decorate the domed parts of palaces. The Kundal pattern is over gilded.

In Central Asia, the interior of palaces tried to achieve monumental composition through both tarh and artistic decoration. In ancient and early medieval Khwarezmian palaces, the hall in a rectangular structure was divided into two parts by a series of columns set across the centre. In khurasan (Parthia), a high Hall of equal structure on the sides is divided into two halves (Niso Palace). The Bactrian and Sughd palaces have large halls of equal or rectangular structure on the sides of the tarhda. They are divided into three parts using two rows of columns.

In the interior of the palaces of Bactria, Khurasan, Khurazm, magnificent color-images and volumetric works of fine art, sculptures were widely used. In the Sugd state, the essence of the interior of palaces was determined by more colorful works of Fine Art.

The Prohibition of depicting a living being in artistic decoration after the establishment of Islam in Central Asia leads to the disappearance of the majestic (monumental) Panno in the decoration of palaces, but does not undermine the monumentality of the interior. In its place, pannos were widely used in different styles (techniques) from vegetative and geometric patterns, that is, drawing a pattern in color on the wall surface, carving a pattern on the hook surface, carving on the top layer of a double-layer hook, picking out a pattern of tin from different colors, picking the brick in different directions, and finishing ways.

In the middle and late Middle Ages, the construction of a dome or toqi structure was widely used when closing the main room of palaces. In palaces, such tarhs as the central domed hall, which opened on one side to the porch, two or four sides marked by the porch, the anfilada—the successive location of the rooms—nishi-were widely used.

The development of palatial and monumental architecture in Central Asia was elevated during the reign of Amir Temur, during which urban planning, garden–palace complexes and interior decorative art were widely developed. Palaces such as Oqsaroy, Bogi Dilkusho, Bogi Behisht, built in the XIV–XV centuries, were distinguished not only by architectural merit, but also by the artistic processing of patterns, domes and raves in their interior. In these structures, a harmonious atmosphere is created through the introduction of a natural landscape into the interior, geometric and vegetative decorations.

In the following centuries — in particular in the XVII–XIX centuries — during the reign of the khanates of Bukhara, Khiva, Kokand, the construction of palaces was revived, in which the traditions of national architecture were harmonized with European styles (for example, the Toshhawli Palace, the Sitorai Mohi Khossa Palace). The interior of the Palaces has achieved monumental, solemn and artistic harmony through its style, decoration and composition.

In general, the history of palace architecture of Central Asia is a high aesthetic school that represents the political power, cultural taste and level of art of its time, in which a system of monumentality, symmetry, patterned harmony and fractal — based decoration is formed as the main architectural principle.

Conclusion. Regardless of the period in which the palaces were built, they achieved monumentality, contentment, solemnity, grandeur in the compositionality of the interior. The entrance pediment of the palaces is reflected in the Fractal as a large central portal. A fractal mesh made of tin appears around it-giving the idea of “Infinity” typical of Islamic pattern art. The pattern becomes more complex as each level is raised, but the central symmetry is maintained.

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