COMPOSITIONAL THINKING IN UZBEK NATIONAL SCHOOLS OF ORNAMENTATION: A COMPARATIVE ANALYSIS OF TASHKENT, BUKHARA, AND FERGANA ORNAMENTS

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Abstract: This article presents a comprehensive comparative-stylistic analysis of compositional thinking within the traditional Uzbek ornamental art, focusing on its regional variations across the Tashkent, Bukhara, and Fergana schools. Based on historical-artistic literature, museum artifacts, and architectural monuments, the study substantiates that Uzbek national ornamentation is not merely a decorative arrangement, but a refined system governed by rigorous mathematical, spatial, and philosophical-aesthetic laws. The research identifies the distinct artistic codes of each regional tradition: the Tashkent school is characterized by rational-constructive restraint and precise geometric modularity; the Bukhara school exhibits multi-layered complexity, plastic elasticity, and spatial depth influenced by classical miniature painting; while the Fergana school relies on expressive, dynamic rhythms and a vibrant naturalistic palette rooted in folk craftsmanship. The paper highlights the scientific novelty of analyzing these regional schools as integrated compositional systems rather than isolated decorative elements, providing practical guidelines for authentic heritage restoration, art education, and modern architectural and interior design.

Keywords: Compositional thinking, Uzbek national ornamentation, regional schools, Tashkent school, Bukhara school, Fergana school, islimi, girih, spatial visualization, applied arts, comparative analysis.

КОМПОЗИЦИОННОЕ МЫШЛЕНИЕ В УЗБЕКСКИХ НАЦИОНАЛЬНЫХ ШКОЛАХ ДЕКОРАТИВНОГО ОФОРМЛЕНИЯ: СРАВНИТЕЛЬНЫЙ АНАЛИЗ ТАШКЕНТСКИХ, БУХАРСКИХ И ФЕРГАНСКИХ ДЕКОРАТИВНЫХ ИЗДЕЛИЙ

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Аннотация: В данной статье представлен всесторонний сравнительно-стилистический анализ композиционного мышления в традиционном узбекском орнаментальном искусстве, с акцентом на его региональные вариации в рамках Ташкентской, Бухарской и Ферганской школ. На основе историко-художественной литературы, музейных экспонатов и архитектурных памятников исследование доказывает, что узбекский

национальный орнамент — это не просто декоративное оформление, а утонченная система, подчиняющаяся строгим математическим, пространственным и философско-эстетическим законам. Исследование выявляет отличительные художественные коды каждой региональной традиции: Ташкентская школа характеризуется рационально-конструктивной сдержанностью и точной геометрической модульностью; Бухарская школа демонстрирует многослойную сложность, пластическую эластичность и пространственную глубину, находящиеся под влиянием классической миниатюрной живописи; в то время как Ферганская школа опирается на выразительные, динамичные ритмы и яркую натуралистическую палитру, укорененную в народном ремесле. В статье подчеркивается научная новизна анализа этих региональных школ как интегрированных композиционных систем, а не как отдельных декоративных элементов, что дает практические рекомендации для реставрации подлинного наследия, художественного образования и современного архитектурного и интерьерного дизайна.

Ключевые слова: композиционное мышление, узбекский национальный орнамент, региональные школы, Ташкентская школа, Бухарская школа, Ферганская школа, ислами, гирих, пространственная визуализация, прикладные искусства, сравнительный анализ.

O'ZBEK MILLIY NAQSH MAKTABLARIDA KOMPOZITSIONAL TAFAKKUR: TOSHKENT, BUXORO VA FARG'ONA NAQSHLARINING QIYOSIY TAHLILI

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Abstrakt: Ushbu maqolada an'anaviy o'zbek bezak san'ati doirasidagi kompozitsion tafakkurning keng qamrovli qiyosiy-stilistik tahlili keltirilgan bo'lib, uning Toshkent, Buxoro va Farg'ona maktablaridagi mintaqaviy o'zgarishlariga e'tibor qaratiladi. Tarixiy-badiiy adabiyotlar, muzey artefaktlari va me'moriy yodgorliklarga asoslanib, tadqiqot o'zbek milliy bezaklari shunchaki dekorativ tartib emas, balki qat'iy matematik, fazoviy va falsafiy-estetik qonunlar bilan boshqariladigan takomillashtirilgan tizim ekanligini asoslaydi. Tadqiqot har bir mintaqaviy an'ananing o'ziga xos badiiy kodlarini aniqlaydi: Toshkent maktabi ratsional-konstruktiv cheklov va aniq geometrik modullik bilan ajralib turadi; Buxoro maktabi klassik miniatyura rasmlari ta'sirida ko'p qatlamli murakkablik, plastik elastiklik va fazoviy chuqurlikni namoyish etadi; Farg'ona maktabi esa xalq hunarmandchiligiga asoslangan ifodali, dinamik ritmlar va jonli naturalistik

palitraga tayanadi. Maqolada ushbu mintaqaviy maktablarni alohida dekorativ elementlar emas, balki yaxlit kompozitsion tizimlar sifatida tahlil qilishning ilmiy yangiligi ta'kidlangan bo'lib, haqiqiy merosni tiklash, badiiy ta'lim va zamonaviy arxitektura va interyer dizayni uchun amaliy ko'rsatmalar berilgan.

Kalit so'zlar: Kompozitsiyaviy tafakkur, o'zbek milliy bezaklari, mintaqaviy maktablar, Toshkent maktabi, Buxoro maktabi, Farg'ona maktabi, islimi, girih, fazoviy vizualizatsiya, amaliy san'at, qiyosiy tahlil.

INTRODUCTION

Uzbek folk applied arts and architectural decoration reflect rich spiritual, aesthetic, and philosophical values developed over centuries. Ornamentation, which forms the core of this artistic heritage, serves not merely as a decorative tool, but as a product of compositional thinking that expresses the worldview, spatial perception, and aesthetic values of the people. The flourish of architecture and applied arts during the Eastern Renaissance and subsequent historical periods laid the foundation for complex geometric and vegetative/floral systems in ornamental design.In the years of independence, realizing national identity, preserving material and intangible cultural heritage, and rediscovering it from a scientific and practical perspective were elevated to the level of state policy. However, in today's era of rapid globalization and contemporary design trends, thoroughly researching the regional characteristics of national ornamental art, as well as their compositional and semantic laws at an academic level, analyzing them using the language of modern art history, and delivering them to future generations in their original form is one of the most urgent issues than ever before. Although regional ornamental schools historically formed across different regions of Uzbekistan (Tashkent, Bukhara, Fergana, Khiva, Samarkand) share a common national foundation, each school is distinguished by its compositional structure, laws of rhythm and symmetry, color gamut, and layers of symbolic meaning:

Tashkent school is distinguished by its architectural restraint, precise geometric proportions on the plane, and a balanced synthesis of girih and islimi;

Bukhara school is distinguished by its multi-layered (mullat) complex islimi motifs, plastic elasticity, plastic depth, and the influence of classical miniature painting;

Fergana school is distinguished by the representation of natural elements through free, dynamic, and bright colors (in ceramics, ganch carving, and woodcarving) and its folk character.

Unfortunately, in modern applied arts and applied design, the compositional styles of these regional schools are sometimes mixed together, or their deep mathematical and semantic foundations are forgotten and reduced to a superficial

level of decoration. The lack of sufficient systematization of the comparative-stylistic analysis of the Tashkent, Bukhara, and Fergana ornamental schools at the level of compositional thinking forms the basis of this scientific problem.

The objective of the research is to conduct a comparative analysis of the compositional thinking characteristics, structural, symmetrical, and semantic proportions of the Tashkent, Bukhara, and Fergana ornamental schools, and to reveal the unique artistic and aesthetic codes of each school.

To achieve this goal, the following tasks were defined:

To analyze the theoretical and methodological foundations of the concept of "compositional thinking" in national ornamental art and the factors of its formation;

To highlight the compositional modules, symmetry axes, and rhythmic laws characteristic of the Tashkent, Bukhara, and Fergana ornamental schools;

To evaluate the similarities and differences in the ornamental elements of each school and their spatial-plastic solutions through a comparative matrix;

To demonstrate the role of continuity and uniqueness in the compositional thinking of regional schools in modern applied and decorative arts.

Scientific Novelty and Practical Significance of the Research

Scientific novelty: The scientific novelty of the research is that for the first time, the Tashkent, Bukhara, and Fergana ornamental schools are analyzed on the basis of a comprehensive and comparative-analytical approach, not at the level of individual elements, but as an integrated compositional system and a product of artistic thinking.

Practical significance: The practical significance of the research lies in the possibility of using the obtained conclusions as a guide in higher education institutions in the field of art history and architecture (in the subjects of "Ornamentation", "Applied Arts", "Design", and "Architecture"), in modern restoration processes, and in creating correct and historically and stylistically accurate ornamental compositions in national branding and interior design.

LITERATURE REVIEW AND METHODOLOGY: The study of compositional thinking and its regional characteristics in Uzbek national ornamental art has been researched in various aspects by leading scholars in art history, architecture, and ethnography. Compositional thinking is not merely an arrangement order of decorative elements, but a system of understanding spatial balance, symmetry, rhythm, symbolic meaning, and harmony, as well as designing them on a plane.

The general theoretical and historical roots of Central Asian applied arts and ornamental culture are reflected in the works of B.P. Denike, S.M. Dudin, G.A. Pugachenkova, and L.I. Rempel. In the research of L.I. Rempel and G.A. Pugachenkova, the architectural decoration art of Mawarannahr, the geometric and

mathematical modules of islimi and girih compositions, as well as the semantic and philosophical layers of meaning of ornaments are scientifically substantiated. These sources allow us to evaluate ornamental art not as accidental decoration, but as a compositional system based on precise calculations and proportions.

Regarding the formation, stylistic differences, and practical manifestations of regional schools, the following scientific sources are of particular scientific importance:

Tashkent school of ornamentation: S.S. Bulatov and M.A. Yusupov, in their research, demonstrated the architectural restraint, precise geometric calculation, balanced synthesis of girih and islimi elements, and integration with wood and ganch (gypsum) carving characteristic of the Tashkent school. In the compositions of the Tashkent school, the proportion between the central rosette (turunj) and the border (hoshiya) is subjected to a precise logical order.

Bukhara school of ornamentation: Bukhara traditions have been thoroughly studied in the works of A. Khakimov, U. Alimov, and R. Mukhtorov. In Bukhara compositions, complex modularity, multi-layered islimi patterns, especially plastic and elastic shapes such as "barg-i xazon" (autumn leaf) and "islimi-islimi" predominate. The direct influence of the classical Eastern miniature and tilework schools is noticeable in Bukhara ornaments.

Fergana school of ornamentation: The manifestations of the ornamental art of the Fergana Valley in ganch carving, woodcarving, and ceramics have been analyzed by researchers such as K.S. Kryukov, SH. Shoyusupov, and S.M. Nasirova. In the compositional thinking of the Fergana school, freedom, the dynamic and rhythmic expression of natural elements (flowers, leaves, fruits, and branches), a bright color palette, and lively plasticity occupy a central place.

In my research, a comprehensive and interdisciplinary approach is applied to identify the compositional structure and artistic-spatial thinking characteristics of the Tashkent, Bukhara, and Fergana ornamental schools.

Geometric-modular modeling: By bringing ornamental compositions into drawing format, the golden ratio, square, and circle modules within them, as well as the matrix of symmetry groups, are identified.

Research object and source base: Research object: Samples of ganch, woodcarving, wall painting, and ceramics (18th–21st centuries) created by Tashkent, Bukhara, and Fergana masters and preserved in the State Museum of Arts of Uzbekistan, the Museum of Applied Arts, as well as in the architectural monuments of Bukhara and Fergana.

RESULTS AND DISCUSSION: The results of the study show that despite relying on a single cultural-historical root and national decorative principles, unique models of compositional thinking were formed in the ornamental art of Uzbekistan

under the influence of the geocultural environment, architectural school, and folk applied arts of each region.

The rational restraint and precise geometric calculations in the Tashkent school of ornamentation (as emphasized in the research of S.S. Bulatov and M.A. Yusupov) are directly related to the regional architectural traditions of wood and ganch (gypsum) carving. In the compositional thinking of Tashkent, "logical order and spatial balance" serve as the main criteria. Precise symmetry and modular proportions ensure that every detail on the plane is well-founded and placed in its proper location. This aspect allows the Tashkent school to be evaluated as the most constructive school for modern architectural design and interior projects.The complex multi-layered nature (mullat) and infinite islimi (vegetative) lines observed in the Bukhara school are practical expressions of Eastern philosophy, miniature art, and Sufi symbolism, as noted by L.I. Rempel and A. Khakimov. The division of the ornamental background into several levels and the complexity of the connecting nodes demonstrate that the masters possessed an exceptionally high spatial imagination. Bukhara masters perceived composition not merely on a two-dimensional plane, but as a three-dimensional spatial structure with optical depth.

In the ornaments of the Fergana Valley (as shown in the works of K.S. Kryukov and S.M. Nasirova), the free and vibrant expression of natural elements is explained by the region's fertile natural landscape and rich environment of folk applied arts (especially Rishtan and Gurumsaray ceramics, and Margilan silk weaving). Here, compositional thinking relies less on strict mathematical frameworks and more on organic and visual-aesthetic feelings. Asymmetry and free rhythms impart plastic vitality and emotional expression to the ornament.

Based on the above discussion and the analysis of practical sources (museum exhibits, architectural monuments, as well as samples of ganch, wood, and ceramics), the main scientific results regarding the compositional thinking of the Tashkent, Bukhara, and Fergana ornamental schools were systematized as follows:

CONCLUSION: My article was mainly dedicated to the comparative-stylistic analysis of the formation of compositional thinking in Uzbek national ornamental art and its regional (Tashkent, Bukhara, and Fergana) characteristics. The obtained scientific conclusions are reflected in the following: Uniqueness of compositional thinking: Uzbek national ornamental art is not merely a superficial system of decoration, but a product of an integrated compositional and engineering thinking governed by deep mathematical (geometric), spatial, and philosophical-aesthetic laws. Stylistic differences of regional schools: Tashkent school is distinguished by its rational-constructive and restrained compositional thinking. Here, precise symmetry, a balanced synthesis of girih and islimi, and an intrinsic connection with architecture predominate. Bukhara school demonstrates a multi-

layered (mullat) vertical-hierarchical and elastic-philosophical thinking. The division of the ornamental background into several levels and the complexity of the connecting nodes create optical-spatial depth.

Fergana school relies on free-dynamic, expressive, and organic thinking. The bright stylization of natural elements free from rigid geometric frameworks, asymmetry, and free rhythms define its folk specificity.

Practical and theoretical significance: The comparative-analytical matrix developed in the study serves to prevent regional style violations when restoring national ornamental art, as well as to correctly synthesize national styles in modern graphic, architectural, and interior design.

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