

Traditional National Ornament in the Architecture of Karakalpakstan

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Abstract: *The article is devoted to the study of the traditional national ornament in the architecture of Karakalpakstan. The ways of transformation of traditional ornament, created within the framework of new design innovative technologies are considered. The wide inclusion of elements of folk ornament has not only artistic and aesthetic value, but also can promote the development of tourism.*

Keywords: ornament, art, tradition, motif, pattern

1. Introduction

Ornamentation is one of the oldest art forms. From the earliest stage of its emergence, from the Neolithic era, many objects and articles in which an important place was occupied by decoration appeared. Being an important source for covering some issues of ethnic history, the ornament is closely connected with the way of life of the social environment of its creators, moreover, it reflects their attitude to the surrounding reality, moral and aesthetic ideals and artistic world perception [1].

2. Literature Survey

Until now, a comprehensive study of the development of Karakalpakstan ornamental art has not been undertaken. There are a number of articles and fragmentary information on some aspects of development in the design of buildings using national ornaments.

Some problems of using traditional national ornament in the architecture of the Republic of Karakalpakstan have been covered in scientific works of the architect K. Molotov, art historians A. Allamuratov, G. Saipova, G. Turdymuratova and several other authors.

The researchers of the ornament express different points of view on its nature, role and significance in society. For this reason, at the present time there is no generally accepted scientific definition of the concept of "ornament," yet, the boundaries of the field of ornamental art have not been established [2]. In certain cases, this concept is even mistakenly attributed to individual object images, almost all symbols or whole plot scenes.

3. Methods

During research we used such methods of research as studying, synthesis of achievements of architectural projects and history of an origin of each national ornament.

During research were established that the paganism connected with belief in magic and supernatural forces of nature had impact on the contents and forms of an ornament.

The content and form of the ornament was influenced by paganism, associated with belief in magic and the supernatural forces of nature. All the surrounding nature seemed animate. Signs, symbols embroidered on clothes, ritual objects and household goods, served as a guard: some of them protected from evil spirits, sorcerers and bad people, others helped in production activities and farming [3]. A large symbolic value in the ornament has a color. The most commonly used background colors are black, white, red and yellow. The patterns themselves are performed by colors, contrasting background [4].

The red color in the ornamentation symbolizes energy, blood, heart. For Muslims, red color has a strong meaning of "life force". In other nations of the world, this color is identical to beauty.

The green color in Islam has a sacred meaning (the green banner of the prophet). It denotes eternity, nature and everything connected with it.

Yellow is the sun, wealth. The most "pure" color of Karakalpak and many other peoples is white. It means innocence, virtue, happiness.

4. Results

Essential features of the Karakalpak ornament of the beginning of XX centuries are the symmetry, the presence of a central field and borders, a mirror image of the patterns and the transformation of the background parts into an independent pattern. All variety of ornamental forms of the Karakalpak people can be reduced to three categories of symmetry: rosette, curb and grid. A patterned grid that is a closed figure (square, rectangle, rhombus, etc.) has an axis of symmetry and a plane of symmetry passing along it. Extruded along the center line of the border has a transfer axis and a plane of sliding reflection. In the lateral borders, usually with the identity of the transferred patterns along the transfer axis, there is a mutual mirror image of the right and left parts of the pattern. The nets used in Kyrgyz ornament are different from each other by the system of their nodes: square, rhomboid, triangular, etc., with patterns inscribed in them.

In Karakalpak arts and crafts, several main groups of ornamental motifs can be distinguished. These are

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geometric, zoomorphic, plant, subject, anthropomorphic motifs. Of these, zoomorphic motifs are most often used to decorate buildings. A special attitude towards animals among nomadic Karakalpaks developed over the centuries. Many examples show a sacred attitude towards them.

The choice of ornamental motifs has a certain ideological and artistic significance, expresses the world outlook of the people in a figurative form. The world of ornamental images of Karakalpak masters is very wide. It includes the surrounding nature, decoration items and home economy. A significant group of ornaments consists of signs, tamgas, associated with ethnic history, beliefs and perceptions of the people.

Elements of the ornament can be divided into several groups: geometric, plant, zoomorphic and subject-plot.

Elements of geometric ornamentation are made up of straight lines, broken lines and wavy lines, shading, cells, spirals, rhombuses and rosettes, circles, semicircles, almond-shaped figures resulting from the intersection of circles, etc. Stylized flowers of iris, tulip, shoots, buds, leaves of branches and even algae. Most of the ornamental motifs of the Karakalpak folk ornamental art are connected with the world of animals. In zoomorphic ornamentation the conditional image of horns of a ram, a bird, a fish, a tortoise, etc. prevail. The main motive is *muyzy* - mutton horns. It is known that the motif of *Muyiz* is one of the most widespread and in the ornamental art of the peoples of all Central Asia. It was one of the symbols of the most ancient cattle-breeding tribes of the Kungrad, Chimbay, Takhtakupyr and other areas.

"Muyiz" is a symbol of productive activity, and even more widely - an image - a concept of almost universal significance, different representations were connected at different times. The motives of the horns are quite varied. Some of them retained some outlines, most obeyed the ornamental artistic tasks and adopted graphical, schematic forms and only the folk tradition can be attributed to the "muyiz" ornament.

Images of specific objects are subjected to great stylization, or, conversely, the names of objects, phenomena of nature, parts of the body or related to animals (horseshoe, moon, head, horns, etc.) are given to geometric figures. In the maintenance of ornamental patterns architects put a lot of sense, closely connected with folklore representations, economic and cultural life in the past. In the ornamental embodiment of these representations, the decorative and artistic principle is of paramount importance. Thus, the aesthetic role of the pattern is enhanced by the poeticized material of life [2, 4].

The folk art of the Karakalpaks was original, from the common treasury of ancient art it chose only that which corresponded to its own level of development of the Karakalpaks and saturated them with the content of their life. One of the main artistic features of Karakalpak ornamental art is the color, linear and composite transformations of the ornament.

5. Conclusion

At present, the national ornamental motifs of the Karakalpaks known in the works of applied art are widely used by architects in the decoration of the facades and interiors of buildings, and as a structure-forming basis for the formation of master plans. The products of craftsmen enter the modern life and become part of the interiors of not only mobile homes (yurts), but also cottages and apartments in multi-storey buildings [5]. This contributes to better adaptation of the indigenous rural population to living conditions in houses and apartments of urban type, enhances the expressiveness of architectural solutions, and also testifies to the successful implementation by architects and artists of Karakalpakstan of the necessary synthesis of fine arts and architecture in the cities and rural areas of our republic [6]. In addition to architecture, ornament is also actively used in landscaping, design and monumental art throughout the city of Nukus. To transform the traditional ornament into a stylized one, the following methods can be cited (Fig. 1), created within the framework of new design innovative technologies.

Thus, the above methods of ornament transformation allow us to see the creative potential of its design and application in the modern architecture of the city and rural areas of Karakalpakstan. At the same time, the proposed methods of transformation of the ornament allow to unite the cultural heritage of a certain area and innovative ideas [5, 6].

Monumental painting has the ability to impact in time, the ability to build a complex dynamic narrative, as well as creating an environment in which the viewer is located. All this is marked by a bright ornamentality using traditional national Karakalpak ornaments and patterns. This complex combination with modern reality makes it clear the ornamental language of Karakalpak folk art. Based on ancient, purely folk traditions, Karakalpak ornamental art with active state support can have ample opportunities for its growth and improvement. Moreover, the traditional Karakalpak ornament is suitable for use in various materials with the same artistic effect. The same pattern can be applied in soft and hard material, without causing changes in the structure and style of the ornament. This property of the national Karakalpak ornament can be used by modern craftsmen, architects and designers. But in order for the direction of the development of the Karakalpak ornamentation to be correct and promising, the most important creative connection of modern ornamentation with the artistic culture of the past, with a national heritage is needed.

In the new socio-economic conditions, the works of architects, designers and craftsmen with a wide inclusion of elements of folk ornament are not only artistic and aesthetic value, they can serve the cause of propaganda of national culture abroad, promote the development of tourism in the South Priaralie region, Karakalpakstan.

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