

REPRESENTATION OF GEOMETRIC PATTERNS IN SYMBOLS

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Annotation: This work sheds light on the symbolic expression of geometric patterns in architecture and their semantic significance. Geometric shapes — circles, squares, polygons, and star-shaped compositions — represent the ideas of divine order, balance, and eternity in architectural decoration. In particular, geometric patterns are widely used as symbols in Islamic architecture, giving buildings not only aesthetic but also spiritual meaning. The study shows that geometric patterns are an important tool in understanding architecture as an artistic and philosophical space.

Key words: Samarkand, tower, symbol, emblem, tile, tower-like structures, lighthouse, bouquet, constellation, cage, mezzanine, dome, honor, lantern, universe, astronomical symbol, galaxy, star, movement, greatness, spiral.

Annotatsiya; Ushbu ishda geometrik naqshlarning arxitekturadagi ramziy ifodasi va ularning semantik ahamiyati yoritilgan. Geometrik shakllar — doira, kvadrat, ko'pburchak va yulduzsimon kompozitsiyalar — me'moriy bezaklarda ilohiy tartib, muvozanat va abadiylik g'oyalarini ifodalaydi. Ayniqsa, islom arxitekturasida geometrik naqshlar ramz sifatida keng qo'llanilib, binolarga nafaqat estetik, balki ma'naviy mazmun ham bag'ishlaydi. Tadqiqot geometrik naqshlarni arxitekturani badiiy va falsafiy makon sifatida anglashda muhim vosita ekanini ko'rsatadi.

Tayanch so'zlar: Samarqand, minora, ramz, timsol, koshin, minorasimon inshootlar, mayoq, guldasta, burj, qafasa, mezzanine, qubba, sharafa, fonus, koinot, astronomik ramz, galaktika, yulduz, xarakat, ulug'lik, spiral.

Резюме

Данная работа проливает свет на символическое выражение геометрических узоров в архитектуре и их семантическое значение. Геометрические фигуры — круги, квадраты, многоугольники и звездообразные композиции — представляют идеи божественного порядка, равновесия и вечности в архитектурном декоре. В частности, геометрические узоры широко используются в качестве символов в исламской архитектуре, придавая зданиям не только эстетический, но и духовный смысл.

Исследование показывает, что геометрические узоры являются важным инструментом для понимания архитектуры как художественного и философского пространства.

Ключевые слова: Самарканд, башня, символ, эмблема, плитка, башеннообразные сооружения, маяк, букет, созвездие, клетка, мезана, купол, чест, фонар, вселенная, астрономический символ, галактика, звезда, движение, величие, спирал.

Central Asian art is world famous for its antiquity, rich culture. The historical fossil monuments that are standing on its ground and are found among the subsoil layers form a huge Museum of their own. Every historical monument in Samarkand, Bukhara, Khiva, Termez, Tashkent, Fergana and other cities, every folk art of practical decoration constitutes an artistic heritage from the masterpieces of our people, world culture, as an example of a monument of high artistic value of culture of irreplaceable, teran meaning, perfection and history created by our past generations.

The language of mysterious emblems and symbols – embodied in conditional signs based on various visions, the wisdom of our ancestors for millennia is concentrated, the science and wisdom of our valuable spirituality. The time when the mighty kingdoms were drowned in the depths of history was impotent before human thought. Ancient symbols still surround us from all sides, but we sometimes do not even notice them. Each symbol concentrates some kind of encoded information in itself, but it is much more difficult to perceive them, there is also no way to open this without a special key.

Symbols-colorful conditional symbols concentrate a large amount of information in a very small volume, on top of which a single symbol can comprehend many meanings. Sometimes it is clear and obvious that they are based on well-known qualities of a natural or art object, but in many cases their content is completely hidden due to the incomprehensible allegory for us, personalization and the fact that some ancient language is built into phonetic associations.

A large group of symbols is represented by objects of the universe and atmospheric phenomena (stars, Sun, rainbow, lightning, etc.), natural symbols on earth (animals, birds, fish, insects), with man himself (heart, hands, eyes, etc.) as well as symbols associated with man-made artificial objects (monuments of architecture, weapons, ritual and household items), symbols with a fantastic essence (Dragon, Griffon, samandar, Humo bird), as well as allegorical figures and abstractions (cross, nimb, colors, numbers, etc.k.) make up.

Considering that a single symbol can have more than one different meaning, turning to colorful sources, we try to delve deeper into the world of ancient symbols, to see what this or that object, phenomenon, being, symbols of abstract bodies look like in mythology and folklore, religion and iconography, astrology and alchemy, magic and Mantica, heraldry and emblematics, which reflects

The creation of this alphabet of symbols will be a source for Students, Students, Teachers, art historians, artists, masters, scientists, scientific researchers, trainees, educators, parents and those interested in the same art, waiting for years even centuries.



We hope that the Uzbek national alphabet of symbols will be a modest contribution to the comprehensive work related to the restoration of national-spiritual and cultural-marifan values implemented in Uzbekistan, the study and veneration of the heritage of our great ancestors, which made a significant contribution to Universal Consciousness. In particular, there is no doubt that it will serve as a valuable spiritual resource for professors and students of higher educational institutions, scientific research institutions specializing in the study of the history, science and culture of Central Asia, and their specialists, as well as for every student interested in the past of our country.

Zigzag, broken line-a symbol of rhythm, periodic repetition, beauty, chaos, freedom, grumbling, imagination, anger and life. The spiral movement of human life, the rise and fall of man in life. Unevenness of life. Those who like the Zigzag shape will have the following psychological peculiarities.

Positive ones are novelty, craving for creativity, thirst for knowledge, grumpy, dreamy, optimistic, forward-thinking, spirit trigger, expert, relentless, intelligent.

Negative ones are chaos, blindness, volatility, individualism, insecurity, breaking laws, lack of a realistic view, without proof, impulsive, self-demonstrative, poison, chattering.

Snake trail-unevenness and high passivity of life. The joy and concern of life is the alternation of the day with the night, symbolizing goodness and evil, character, life, deeds, patterns, ornaments, water, etc. A type of waveform pattern found in many types of folk applied art, such as embroidery, Zoroastrian embroidery and other types.



Бадия. О.Матчанов. Хива. 2000 йил.

The downward moon is a symbol of Earth Power, (Energy), the transience of khayotni, the bridge of passage, the transition from one period to another, the appearance of love, life passing through difficulties, the vision of life of man. Symbol of the transition from one world to the second.

The application of a downward and upward pointing arc shape in simple patterns.

Carpenter-the symbol of eternal movement, the Carpenter of life, the wheel of time, means that the universe consists of eternal movement. Jamiki in the world refers to the fact that being consists of action. Kindness and luck, even when there is movement, is the pursuit of happiness.

There are also "chorunsur" and other terms of Carpenter. And Chorunsur also means that it is made up of a mixture of four elements, such as the universe, soil, air, water and fire. This carpenter-shaped form has had a diverse meaning in the East for almost 1,000 years.

German mathematician Herman Weil said of the carpetbag: "the carpetbag (swastika) was known as one of the most ancient symbols of mankind".

There are many different species of leopards in the world. If we logically analyze the shape of the Carpenter, the following Proverbs will be revealed to us.

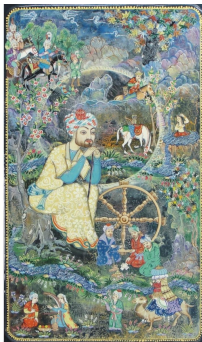
The "AS" line is a symbol of vitality. The "DV" line is a symbol of the brevity of human life, that is, death. Lines A1, V2, S3, and D4 are lines that serve to indicate carpal movement, i.e. dynamic visibility, and the movement of the carpal clock pointer from left to right or right to left. The movement of the carpenter's watchmaker from left to right refers to the fact that life and death are always repeated, and the universe is eternal. Where there is life in the form of a carpenter, death is inevitable, and the universe is about to be said to be eternal.

Verse 2 of the Surah of the property "Quran Karimda", our book of Muqqadas, States "He may have created death and life to test which of you is better in practice. He is the conqueror of all and the forgiver of sins." The Word creator is placed in the center of a square and a carpenter, by which naqqosh wants to say that he is the only one who moves the entire universe, sees and knows.

The appearance of The Shape of a carpenter is neither its logical solution S1, S2 Sz, S4 - lines indicating the direction of movement of The Shape of a carpenter.

Professor Dodo Nozilov, a connoisseur of the history of architectural culture, wrote about the Carpenter: "The Carpenter-shaped pattern has existed in Central Asia since very ancient times. Charxpalac-shaped stamps from the Bronze Age in altyntepa are evidence of our opinion of Afrosiobic wall pannos from the 10th to 11th centuries".

Carpenter-shaped patterns are a symbol of the sun, a symbol of dying and resurrection, and a symbol of Eternity, death and life.

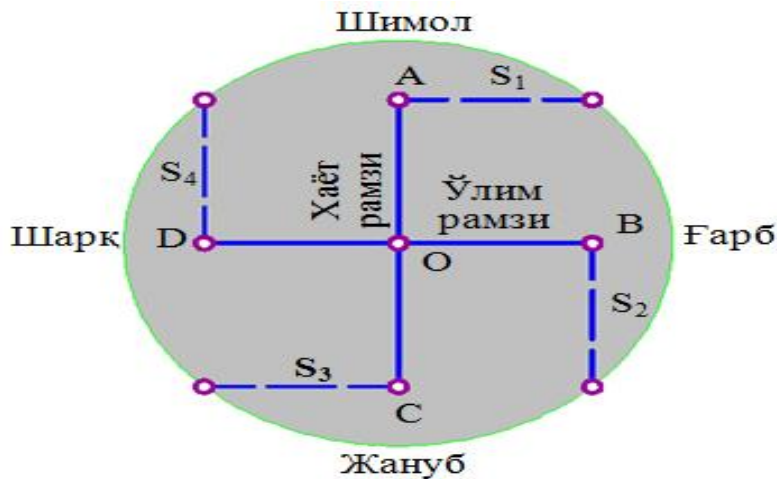


In the Chechen-Ingush, however, the guest carves a carpenter nakshi stamp on the host door as a symbol of friendship before leaving.

In the Mongols, the complicated charkhpalak image meant "ten thousand years of happiness". The pattern on the lawn roof signified "never let the light of this house go out".

Umar Hayyom, in his interpretation, says that "people are like caravanserai, whose life is intact, they divide it into two doors, and if they enter from one of it, they stand out from the other." He encourages people to come to the world of the fan, that is, to the world for a temporary test.

Geometric patterns are an important expressive tool in architecture that has a deep symbolic and semantic meaning, rather than just serving as decoration. Through these patterns, architects



expressed the ideas of harmony, order, balance and eternity in nature. In particular, in Islamic architecture, geometric patterns have been widely used as symbols of divine perfection, infinity, and the order of the universe.

In architectural structures, repetitive geometric shapes-circles, squares, star-shaped compositions and complex ornaments-direct human thought to higher meanings. Through them, the worldview, religious beliefs and aesthetic views of a particular era are manifested. Hence, the symbolic representation of geometric patterns makes it possible to interpret architecture not only as a building structure, but as an artistic and philosophical space that combines meaning and ideas.

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