



# The Importance of Composition Principles in Designing Pattern Elements

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**Abstract:** This article discusses the importance of composition in designing pattern elements, the rules of composition, and the creation of miniature works of art using pattern elements by adhering to these rules.

**Keywords:** Art of pattern-making, composition, layout, proportionality, rhythm, stylization, symmetry, asymmetry, ratio, volume, rapport, single band, double band, woven, branch, blossom.

**Introduction:** The works of Uzbek folk applied decorative art, with their thousand-year history, possess high value not only for their ornate designs and beautiful forms, but also for their deep philosophical contemplation, significant educational importance, and spiritual qualities. Unique historical monuments, residential buildings, and household items adorned with ornamental patterns awaken people's love for folk applied art, teaching them to perceive and appreciate the beauty in their surroundings.

Samples of Uzbek folk applied decorative art serve as an unparalleled source for our perception of true beauty and deeper understanding of our spirituality and identity. Pattern compositions have long elevated humanity's psyche, inner experiences, feelings, spiritual world, thoughts, goals, and principles to new levels of meaning and form.

Indeed, as we carefully observe each pattern composition created by folk masters, we witness the fluidity, proportion, harmony, and attractiveness of the pattern elements. So, what exactly is a pattern and what does it mean?

The word "naqsh" (pattern) is derived from Arabic, meaning "flower," "image," or "decoration." Patterns consist of islimi (plant-like, flowing), girih (geometric), and floral girih (mixed) designs, which in some literature are also referred to as plant-like, geometric, and complex. Pattern elements are decorations or designs created by depicting and stylizing plants, flowers, grasses, trees, insects, birds, animals, and various geometric shapes found in nature, based on the principles of the art of pattern-making.

Items decorated with Uzbek folk applied decorative art have been passed down through generations, improving both artistically and functionally, gaining popularity through long-term use due to their connection with people. Because they are closely linked to people's spiritual, moral, and emotional lives, they have become an integral part of daily life. Household items have seamlessly integrated into everyday life, possessing a unique compositional meaning in terms of their shape, color, elegance, durability, and quality.

This is why there is a commonality in the rules for decorating tables, boxes, and pencil cases, and a similarity in the interpretation of patterns. Along with the decoration of buildings with intricate designs, the art of adorning household items with patterns also developed. Medieval miniatures provide evidence of this. Pattern decoration played an important role in embellishing the ceilings of architectural structures - beams, rafters, and joists. It was also widely used in the production of household items.

In particular, it was extensively applied to cabinets, boxes, pencil cases, elaborate tables, national musical instruments, as well as multi-faceted chairs that became popular among the European urban population in the second half of the 19th and early 20th centuries. The islimi style of pattern-making is based on a variety of plant and plant-like, geometric shapes in the classical decorative Islamic theme, which has been known and widely spread throughout the Middle and Near East since ancient times. These types of decorations have their own strict rules in terms of form and composition. They consist of lush, intertwining branches covered with buds, leaves, and flowers that merge with other similar shapes.

The study of the art of pattern-making is divided into schools and trends based on different regions, the lifestyle, customs, traditions, and values of the indigenous population living in those areas, as well as the uniqueness of the animal and plant world. For instance, folk masters working in pattern-making schools such as Tashkent, Fergana, Khiva, Bukhara, and Samarkand in the territory of modern Uzbekistan are

sincerely teaching their crafts, skills, and experiences to the younger generation, making worthy contributions to the further development and advancement of various types and traditions of Uzbek folk applied decorative art.

One of the main and complex stages of the art of pattern-making is the design of pattern elements. Pattern compositions are created in the form of single (yakraftor) and double-banded (duraftor or qoshraftor) branches. Patterns acquire symbolic meaning and content in terms of their colors, elements, and application. When learning to create pattern compositions, certain rules and procedures are followed, progressing from simple to complex designs.

"Education and upbringing of the younger generation, preparing them for future life, guiding them towards creative activities, moral conduct, acquisition of knowledge, and engagement in useful endeavors are among the unique practices deeply ingrained in the peoples of the East. The legal protection of educational and upbringing work, with all organizational, managerial, and support functions under state control, demonstrates the serious concern of the state and the people for their future.

Throughout the long history of Eastern peoples, even in the early stages of human development, primitive communal systems, and slave-owning societies, attention has been paid to the upbringing of young children and future generations. In the primitive communal system, people were first taught to make wooden spears with sharp points and hunt with them. Later, they learned to attach handles made of wood to various stone, bronze, and bone tools, to work and hunt with them, and to create various implements. With the advent of the slave-owning system, the manufacture of wooden tools, handles, and devices was improved. They were made to be unique, refined, and able to precisely fulfill their functions based on their intended use, and this knowledge was passed on to children and apprentices. Household items made of wood included: buckets, bowls, platters, troughs, barrels, water containers, spoons, handles for various tools, wheels, and plow parts; items for military purposes: spear and arrow shafts, saddles, wall-breaking devices, catapults, ladders, bridges, cooking pots, and travel equipment; items for construction purposes: pillars, beams, doors, fences, gates, chairs, shelves, carts, palanquins, and hundreds of other devices were produced and effectively used in daily life. Naturally, young adolescents participated directly or indirectly in the preparation, manufacture, and use of these wooden items, thereby enhancing their knowledge in this field. By the time of the feudal system, policies of great statehood had been steadily developed, the production

of tools and equipment in all spheres had expanded on a very large scale, even reaching the level of fine art. Now, serious attention was paid not only to the durability of products and equipment but also to their refinement, beauty, attractiveness, and decoration.

Human creative activity is an important factor in comprehensive personal development, and it cannot be imagined without aesthetic completeness. Human life is surrounded by physical objects and items. Colorful objects and items contribute to the beauty and elegance of reality, encouraging people to view the world through these principles.

Applied arts play a particularly important role in nurturing the growing younger generation into well-rounded individuals who meet international standards. Applied arts are considered one of the primary and most important sources for young people to become well-rounded individuals and accomplished professionals in their fields.

It is known that each pattern sample is based on unique pattern elements, using "stylized" versions of the simplest forms of flora, fauna, and various geometric shapes found in nature. In this process, the chosen shape is transformed into a decorative form that can be incorporated into the pattern composition.

In a pattern, the interconnection and proportional relationships of elements (leaf, flower, branch, bundle and loop, rope, spiral and bud, modohil, curl and twist, braid and blossom) form the cohesive whole of the pattern.

The leaf is one of the elements of the islimi pattern and is depicted in delicate, refined, flexible, and smooth forms. Painters have long stylized the leaves of plane trees, willows, pomegranates, date palms, almonds, grapes, sambac jasmine, roses, and others, effectively using them to create pattern compositions.

The flower is an element of the islimi pattern, which enhances the beauty and charm of the patterns after being colored with targil. Flower elements are primarily placed in the central parts of patterns. There are countless types of flowers, each with its own unique name. Types of flowers include simple and complex forms of oygul, tulip, cotton flower, china rose, pistachio flower, pot flower, trumpet flower, safflower, narcissus, nail flower, and other varieties.

Bofta is an element of islimi and complex patterns. It connects frames in the form of trays, ropes, arches, and baskets with heart-shaped elements. Bofta pattern elements are part of the connecting elements. Bofta is one of the unique elements of islimi rufta and girih border patterns.

Shukufta is an element of the islimi pattern, also

known as shkift for short. Shukufta connects the main form-creating elements in the shape of buds and curls.

The branch is a plant-like pattern element. It connects and fills with flowers, leaves, buds, leaflets, and other elements. The branch not only fulfills the function of a complement but also creates individual shapes with its delicate and smooth directions. Since all trees and plants in nature grow from bottom to top, the branch elements are also moved in one direction as much as possible.

Bindings and loops are elements of the islimi pattern. They resemble simple connecting ropes, buds, and loop types characteristic of branch and frame shapes.

Tanob creates the main shape paths in the patterns. Such shapes are called mehrob, modohil, almond, pepper, gardish, and so on. Tanob is connected with the elements of bofta, shukufta, and binding.

Margula is in the form of a double-lined curl, signifying the completion of certain branch and tanob shapes. Margula occurs in ornamental compositions sequentially with bud elements, sometimes as a substitute.

Buds primarily have almond, pepper, and nail-like appearances. The elements of margula and bud enrich the appearance of branches, tanob, and forming elements.

Modohil is an element of the islimi pattern, found in forms resembling tulips, amulets, and trefoils. Modohil is an element characteristic of the upper parts of mehrob namoyon patterns.

Gajak and curls are elements of the islimi pattern. They are stylized representations of grape vines, trumpet flowers, and bindweed branches found in nature. The elements of gajak and curls are found in namoyon, bouquet, and islimi pattern combinations.

"The pattern compositions drawn by a master painter are not simply for filling or coloring paper, or for carving a surface, but for consciously creating pattern compositions while adhering to the laws of nature and artistry. From this point of view, the most difficult and responsible stage in the creative process of a carver is drawing a copy of the pattern composition. If the pattern composition is constructed in violation of the laws of nature, then no matter how successful it may be in painting, carving, or finishing, the work will not turn out as beautifully and charmingly as desired. "

As a result of careful analysis and study of the structure, growth patterns, and appearance of the plant world in nature, ornament masters use them to create various ornamental compositions and stylize different elements. For instance, when stylizing a leaf, the master considers its beauty and from which perspective (top,

side, or bottom) to depict it, and then executes it in practice.

The naming of patterns and pattern elements is particularly noteworthy, as they can be named after natural plants and objects, as well as the masters and the places where they lived and created. These include: branch, tulip, flower, pepper, shobarg, madohil, oygul, bofta, sebarg, turunj, mashhadi, arabic, isfahani, and so on.

When designing pattern elements, principles such as composition, proportionality, finding the center, stylization (reworking), periodic repetition (rhythm), symmetry, asymmetry, the most beautiful harmony, color harmony and contrast, dynamism of the ornament, naturalness, and beauty are observed.

Composition, or placement, is the correct arrangement of the pattern composition on the surface.

Rhythm is the periodic repetition of pattern elements at regular intervals.

Stylization (reworking) is depicting plants, animals, and various objects from nature in their simplest form, artistically generalizing them.

Symmetry is a Greek word meaning the proportionality of measurements to each other.

Asymmetry is the disruption of symmetrical balance in a composition.

When designing pattern elements, there are specific places for composition and stages of its construction. Each created composition is distinguished by its content, symbolic meanings, specific forms, and color nuances. What should be considered when designing pattern elements?

- a) maintaining the proportion of pattern elements;
- b) creating a pattern composition that fits the chosen shape;
- c) emphasizing the main shape of the tanob;
- d) depicting elements such as flowers, branches, leaves, and bofta in accordance with the movement of the branch.

Composition plays a key role in designing pattern elements. The content, meaning, and essence of the pattern - in a word, its beauty - depend on how and in what manner the composition is drawn.

Every item used in daily life consists of its own geometric shapes, and accordingly, pattern compositions are also created within a specific shape. When teaching the design of pattern elements, it is advisable to start by practicing drawing simpler pattern compositions on the surface of geometric shapes. These are done on topics such as creating pattern

compositions within lines, squares, triangles, circles, and polygons. For this, it is necessary to have the skill to use rulers, compasses, and other tools well. This is because most patterns are created based on auxiliary lines.

For example, to draw a pattern inside a square, an equal-sided rectangle is drawn to the required size and divided into parts depending on the placement of the pattern. The patterns inside the square are then completed, as the pattern is sketched to fit such measured surfaces. A triangular pattern, like other patterns, is designed to fit the surface. If it needs to be connected to a path pattern, the corner pattern should consist of elements and shapes similar to it, otherwise, it won't match. The pattern inside a circle is often drawn to fit the center of surfaces. A circle is drawn with the required diameter, and the pattern is drawn on its surface along divisions as described above to create a pattern composition. It is recommended to start initial exercises by drawing pattern compositions consisting of simple decorative elements.

It is important to maintain the symmetrical state of the patterns drawn inside each shape, ensure the suitability of the elements used for the shape, their uniform growth, and interconnection. The main border of the patterns having various figurative connecting lines increases the diversity of compositions and makes it convenient to adapt them to surfaces. The pattern is selected according to the surfaces, and a composition sketch is created. Initially, color schemes are chosen for the sketches, and paints are tested.

Indeed, folk crafts and applied decorative arts have deeply captured people's hearts with their ancient and charming nature. Particularly, the art of painting is rich in traditions. The working styles of folk masters are distinguished by their diversity and versatility. In their work, painters skillfully utilize the natural luster of colors and the texture of materials to achieve vivid expressiveness.

Humanity continuously improves and decorates all necessary clothing, household items, and home furnishings. At the same time, any artistically decorated items and equipment have their own decoration methods and stages of artistic processing of materials. Such decorated and processed items provide aesthetic pleasure to people and increase their love for life. The products of painting, jewelry-making, knife-making, embroidery, plastering, and wood carving, which are being perfected by skilled craftsmen based on the compositional rules of pattern elements, are considered not only the historical wealth and spiritual values of today but also of our future generations.

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