



ROMANESQUE AND GOTHIC STYLES IN ARCHITECTURE (ON THE EXAMPLE OF ANCIENT ROME)

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Abstract: This article discusses the influence of artistic creativity on our way of life and its impact on the development of art in our country. In addition, what is artistic creativity itself? How does it enter our lives? Does it only have a negative effect or, on the contrary, a positive one? The article seeks to help find answers to these questions.

Keywords: creativity, artistic creativity, style, direction, art, architecture, aesthetics, development, Renaissance.

It is known that art schools manifest within national and peripheral currents. According to the scholar Kagan, the practical types of aesthetics sometimes experience slow development, stating:

“The existence of artistic styles and the emergence of dynamically changing, competitive artistic movements and currents that replaced artistic styles in the 20th century.”

It was previously stated: “Medieval artistic styles – the Romanesque style emerged between the 10th and 12th centuries, during which the first pan-European artistic style developed. This period is considered the early feudal era of Western Europe.”

In architecture, the similarity of certain types of structures named after the style (arches, vaults, and cross vaults) and the technique of Ancient Roman architecture, where stone (the concrete core of the walls) was used as the main building material, is significant. The harmony of local barbaric traditions with Byzantine traditions is also characteristic. However, Romanesque architecture created space and introduced new types of constructive techniques and structures that had not existed before (feudal castles, city fortifications, monasteries, cathedrals, civic buildings, residential houses). Romanesque style buildings are distinguished by their laconicism and the severity of their external appearance, with the massiveness of stone constructions (buttresses, supports), the weight of the walls creating a significant feature; their large flat surfaces are separated by narrow windows, lancets, friezes divided by arches, and galleries. Building various monumental portals and towers was considered the most important task. Temples were constructed according to the type of ancient Christian basilica churches. In Romanesque art, the plasticity of sculpture is entirely subordinated to architecture. Figures exhibit many anatomical flaws, but the ceremonial and serious expression of facial features revealed a deep religious sentiment. Sculptural stone decoration is filled with images of evil spirits and expresses devotion to suffering, as well as hopes for future heavenly life, which is also reflected in the theme of the Last Judgment — the apocalypse. Wall paintings and miniatures are distinguished by their extreme seriousness and austerity, with a deliberate departure from ornamentation. Decorations often feature ribbons interwoven with fragmented

leaves, containing fantastical human or animal figures — simple, but at the same time, reflecting profound symbolic meaning.

Romanesque architecture, which originated at its core, was finally solved by Gothic architecture, which, as a main load-bearing structure, broke with heavy walls and used a system of ribbed vaults placed on the ribs. The Gothic cathedral framework system allowed the space to expand significantly, providing the possibility to transfer the lateral thrust of the vaults upward and downward through the half-arched flying buttresses, with the walls used as the primary strength for the supports. Gothic architecture developed its own system of decorative elements: large figurative stone windows filled with colorful stained glass, flying buttresses, spires, pinnacles, lancet arches, open pediments, and complex reliefs. The term "Gothic" was introduced during the Renaissance and originally had a negative connotation, referring to all medieval architecture as "barbaric," a reference to the previous "barbaric" era of architecture. For several centuries, from the 15th to the 16th centuries, Gothic architecture spread throughout Western Europe, passing through various stages: "early," "radiant," and "flamboyant" Gothic, each with numerous national variations. Gothic sculpture is also entirely subordinated to architecture. The distinctive feature of Gothic plasticity is the S-shaped curvature. High reliefs took the place of bas-reliefs. The main themes of sculpture were: the Last Judgment, scenes dedicated to the Virgin Mary, subjects connected to saints, and images related to temples. The place of wall paintings was taken over by stained glass windows depicting Biblical scenes. A highly developed and delicate style of illumination in books was reflected in the traditional flatness of the image, while still maintaining the colorful decorative effect in patterns and details, pointing to the real world.

Renaissance (14th-16th centuries):

Renaissance art embodied the idea of light and a rationally absorbed view of the world, showcasing humanist ideals and elevating the image of the human thinker and creator, as well as his power, energy, and initiative. The ideal Renaissance period became the era of the fully developed individual. Renaissance architecture is characterized by a return to ancient forms and ideals.

System of order: The most noticeable features of Renaissance architecture include the presence of classical order elements in the design of facades, a strict rhythm in the placement of window openings, the separation of floors using horizontal beams, the development of extended cornices, and rusticated facades, especially on the lower floors.

Leading architects: F. Brunelleschi, M. di Bartolommeo, B. da Mayano, P. Lombardi, L. Alberti, D. Bramante, J. Vignola, G. Vasari, J. Sansovino, A. Palladio.

In Italy, the High Renaissance period (late 15th century – first half of the 16th century) was marked by the brilliant and mature works of Leonardo da Vinci, Raphael, Michelangelo, and Titian. During the First Renaissance period, the spread of Renaissance ideas in the late 15th and 16th centuries to other Western European countries led to the emergence of what is known as the Northern Renaissance. Unlike the Italian Renaissance, the Northern Renaissance artists did not reject the ideals of the Middle Ages, but instead worked within the direction of developing national Gothic traditions. They paid less attention to the beauty of the human body and illusion but stood out for the depth of the space they depicted. Their work embodied a

complex combination of mysticism and "expressiveness and magical realism" more characteristic of Gothic art, reflecting the worldview and humanistic thought of the time.

The Northern Renaissance gave rise to an exceptional series of names: J. van Eyck, R. van der Weyden, I. Bosch, P. Bruegel in the Netherlands; A. Dürer, M. Grunewald, G. Holbein the Younger, L. Cranach the Elder in Germany; P. Lescot, J. Fouquet, J. Goujon in France.

Classicism is based on the ideas of rationalism, which were shaped simultaneously with the philosophy of Descartes. According to the classical perspective, a work of art must be constructed based on strict laws, revealing the harmony and logic of the world itself. The interest in classicism is eternal and unchanging – in every event, it seeks to reject accidental, individual traits and focus only on significant, typological features. The aesthetics of classicism places great importance on the social and educational functions of art. Classicism draws many architectural rules and laws from ancient art.

The main characteristic of Classical architecture is its alignment with ancient architectural forms, simplicity, rigor, logical clarity, and monumentality as standards. Classical architecture stands out for its overall regularity in planning and the clarity of volumetric forms. The proportions and forms derived from the ancient period became the foundation of the classical architectural language. Classical architecture is known for its symmetrical-axial compositions, limited decorative embellishment, and the regular system of urban planning.

In facade decoration, Classical architecture developed by the great Venetian master Palladio at the end of the Renaissance and his follower Scamozzi. The Venetians idealized the principles of ancient temple architecture to such an extent that they even used them in the design of private homes. Palladianism took root in England, and local architects followed Palladio's guidelines to varying degrees until the mid-18th century. By this time, among the intellectuals of continental Europe, the abundance of late Baroque and Rococo, which was considered the "cream" of classical, began to emerge.

Baroque, born from the works of Roman architects Bernini and Borromini, evolved into Rococo, a style that focused mainly on interior decoration, art, and craftsmanship, with an emphasis on a more intimate style. This aesthetic offered little help in addressing the larger urban challenges. During the reign of Louis XV (1715-74), urban ensembles in the "ancient Roman" style were built in Paris, such as the Place de la Concorde (architect Jacques-Ange Gabriel) and the Church of Saint-Sulpice. Similar "noble laconicism" architecture emerged during the reign of Louis XVI (1774-92), which became the dominant architectural direction.

The most important interiors in the Classical style were developed by the Scottish architect Robert Adam, who returned from Rome in 1758. After returning to his homeland, he was appointed royal architect in 1762, but he resigned from this position in 1768 after being elected to parliament. Together with his brother James, he engaged in architecture and construction. Adam was greatly influenced by the archaeological research of Italian scholars. In Adam's interpretation, Classicism was a style almost as delicate as Rococo in terms of interior refinement. It held great significance for not only democratic circles in society but also for the aristocracy, emphasizing its educational function. Classicism adopted many architectural rules and laws from ancient art.

He gained fame. Like his French counterparts, Adam promoted the complete rejection of details that lacked constructive function. This returned the rigor of lines and the consistency of proportions to architectural decoration (and architectural elements in general).

French architect Jacques-Germain Soufflot demonstrated the ability of Classicism to organize large urban spaces during the construction of the Church of Saint-Genevieve in Paris. The monumental grandeur of his designs forecasted the megalomania of the Napoleonic Empire and late Classicism. In Russia, Vasily Ivanovich Bazhenov followed a similar direction as Soufflot. French architects Claude-Nicolas Ledoux and Étienne-Louis Boullée took the radical view further by emphasizing the abstract geometry of forms. In Revolutionary France, their projects did not bring much benefit to aesthetic civic pomp; Ledoux's innovations were fully appreciated only by 20th-century modernists.

Napoleon's

France

Architecture

Napoleon's architects were inspired by the grand depictions of military glory left by the Roman Empire, such as the Arch of Septimius Severus and the Trajan Column. By Napoleon's command, these symbols were moved to Paris in the form of the Arc de Triomphe du Carrousel and the Vendôme Column. The term "Imperial Style" is used in reference to the monumental memorials of military greatness during the Napoleonic Wars — the Empire style. In Russia, Karl Rossi, Andrey Voronikhine, and Andrey Zakharov emerged as brilliant masters of the Imperial style. In Britain, the style that corresponds to the Empire style is called the "Regency style" (its most prominent representative was John Nash).

The

Aesthetics

of

Classicism

Classicism supported large urban planning projects and led to the regulation of urban planning on a city-wide scale. Almost all provinces and many district cities in Russia were re-planned according to the principles of classical rationalism. Real open-air museums emerged in cities such as Saint Petersburg, Helsinki, Warsaw, Dublin, Edinburgh, and many others. The single architectural language derived from Palladio dominated the entire space from Minusinsk to Philadelphia. Ordinary construction was carried out according to the typical project albums. After the Napoleonic wars, Classicism had to merge with eclecticism in a romantic tone, particularly with the revival of interest in the Middle Ages and the emergence of architectural neo-Gothic fashion.

A brief description of the architectural style of Classicism

Characteristic features: The style, which has become a model and ideal of ancient heritage. It is characterized by limited decoration and the use of valuable, high-quality materials (natural wood, stone, silk, etc.). Decorations often include sculptures and moldings with hat-like shapes.

Dominant colors: Saturated colors; green, pink, magenta with golden accents, sky blue.

Lines: Strictly repeating vertical and horizontal lines; bas-reliefs in round medallions; smooth, generalized drawing; symmetry.

Forms: Clarity and geometry of shapes; statues on roofs, rotundas; for the Empire style — expressive, grandiose, monumental forms.

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