

## Aesthetic Analysis of Art and Architecture of the Uyghur Period in Central Asian Turkish Art

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### Abstract

Turkish art and architecture is developed formed by Turkish culture and philosophy. In this study, the birth of Turkish art, the understanding of art and architecture of the pre-Islamic Turkish states in Central Asia have been the subject of research. While the semi-sedentary lifestyle continued to exist, the art and architecture, which developed during the Uyghur State, which also started a settled life, has been dealt with in a more comprehensive way. The art and architecture of this period are included with their semantic forms. During the Uyghur period, Turkish art was the first established art and had a great influence of the next period. In this context, it has a unique position in Turkish art history. In the last part of the study, the art and architecture of the Uyghur period within the Central Asian Turkish art was examined in terms of aesthetics. The art, architectural structures and Uyghur cities, which express microcosm, both plastic and semantic forms were discussed. The aim of the study is to create the infrastructure of Turkish art and architecture to see its reflections in the following periods and to observe the sustainability of architecture.

**Keywords:** Turkish Art, Central Asian Turkish Architecture, Uyghur Art and Architecture, Pre-Islamic Turkish Architecture, Aesthetics in Architecture

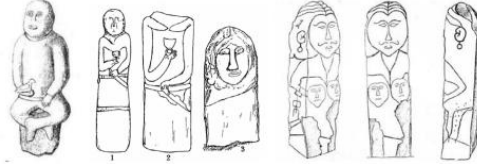
### 1. INTRODUCTION

According to archaeological findings and some written sources, Turkish history goes back to 2500 BC. However, from the BC. 1700s, information begins to become more evident (Taşağıl, 2004). Turkistan (Central Asia), which means the countries where Turks live and is the first homeland of Turks covers the geography surrounded by the Himalaya Mountains in the south, Siberia in the north, the Great Kingan (Kadırgan) Mountains in the east and the Caspian Sea in the West (Bedirhan, 2011). The most important Turkish states established in Central Asia are the Hun, Göktürk and Uyghur States (İbrahimgil, 2008). These states have the biggest share in revealing the Central Asian Turkish culture and art. A tent type (Fig 1) that offers a solution to the need for shelter is a living space with a wooden construction, circular plan and a skylight in the middle of its dome. Continuing the architectural tradition in every period in the history of Turkish architecture, this tent is a microcosm and is sacred (Diyarbakirli, 1972). This original building type has a special place in the history of Turkish architecture due to its undeniable influence on the building types in the following periods. Some art historians look for the origins of various architectural structures such as cupolas in these tent forms (Diyarbakirli, 1972). However, it would not be wrong to look for the origin of the skylight, which we encounter in every period and geography in Turkish architecture, in the tent.



**Figure 1.** Tent types (Diyarbakirli, 1972, p.146-147)

Although Gokturk art differs from Hun art with minor differences due to the difference in the geography and time period they live in, it is actually a continuation of Hun art (Çoruhlu, 2007). As with the Huns, the Göktürks also showed art (steppe art) suitable for their semi-nomadic lifestyles and beliefs (Shamanism and Tengrism) (İbrahimgil, 2008). When the sculpture art in the Göktürk Period is examined, the tombstone balbals (Fig 2) appear as sculptures with human figures. These sculptures have a symbolic aspect with the depictions of birds in human hands, meanings such as death, spirit, life after death (İskenderzade, 2010).



**Figure 2.** Gokturk Period sculptures (İskenderzade, 2010, p.269)

Gokturk art, which is important for the adoption and sustainability of a common understanding of art and culture in Central Asia, which is a wide geography, has determined the basic lines of Turkish art. The art of sculpture, which is the document of the art and culture of that period and showed great development, is also a source for contemporary art.

Art also gained a different dimension during the Uyghur State Period, which settled down and adopted the religions of Buddhism and Manichaeism. While the art of painting develops for religious books, came across houses for settled life, monasteries and temple structures suitable for their beliefs in architecture. An advanced art suitable for the new life style emerged in the Uyghur Period (İbrahimgil, 2008). In this study, the art, plastic arts and architecture of the Uyghur period were examined in depth and analyzed in terms of aesthetics. The art works, architectural structures and semantic form features of Uyghur cities, which express both plastic and microcosm, are discussed. The aim of the study is to create the infrastructure of Turkish art and architecture, which is considered in the Uyghur Period, to see its reflections in the following periods and to observe the sustainability of architecture.

## **2. ART OF THE UYGHUR PERIOD**

The Uyghur State, one of the important Turkish giants established in Central Asia, existed between 744-840. Geographically, it is the continuation of the Uyghurs, Huns and Gokturks who lived around the Orhun and Selenga rivers and the Aral Sea (Bedirhan, 2011).

The belief system in Turks has partnerships in every period; Regardless of whether they are divine religions or cosmic beliefs, there are similarities in these beliefs. In all their belief systems, they have beliefs and thoughts about the "universe", "life after death", and "world" (Çoruhlu, 2006). One of the religions that the Uyghurs believe is Buddhism. In the Karabalgasun Inscription dated 832, it is written that the Uyghurs believed in the Mani religion, and in 762 they accepted it as the state religion by Böğü Kağan (Yücel, 2000). In Manichaeism there are two opposing principles, good (light) and evil (dark). According to Mani (Mannes / 216-276), the founder of this religion, while the human soul, which has a common aspect with God, represents good, the body is evil as the helper of the dark power, and the body prevents the soul from developing; for this reason, it is necessary to stay away from the material World (Bedirhan, 2011). Manichaeism had both positive and negative effects for the Uyghur State. The transition to settled life and the creation of important works in science and art were realized with the positive effects of this religion (Bedirhan, 2011). Uighur art gained different features with this new order (İbrahimgil, 2008). While the semi-sedentary lifestyle continued to exist, the transition to sedentary life brought about revolutionary developments in art and Turkish art became a settled art for the first time and had a great impact on the arts of the next period. In this context, it has a unique position in Turkish art history (Çoruhlu, 2007).

### 2.1. Plastic Arts in the Uyghur Period

Uyghur Turks, who are very prone to art, are the representatives of the Turkish painting art (Aslanapa, 1989). Wall paintings on cave and temple walls of Uyghur cities depicting Buddha, devil, Uyghur princes and princesses are the earliest known examples of Turkish painting.

In Uyghur paintings, we can also reach the building and building elements of the period architecture. For example, there are stupa depictions of the period in a cave wall painting found in Kızıl (Fig 3). In addition to the limited and difficult accessibility of the written source of the architecture of this period, the period paintings are important in terms of giving an idea about the architecture.



**Figure 3.** "Stupas" at cave wall painting in Kızıl, 78.0 x 58.0cm (Grünwedel, 1912)

In the Uighur period paintings, the subjects of the paintings made on both walls and different materials are very diverse, but mostly the religious subjects in which Buddha, his teaching and his life are depicted (Fig 4, Fig 5) (Çoruhlu, 2007).

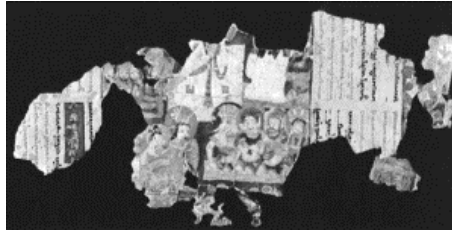


**Figure 4.** "Buddha preaching scene", Mural, 51.0 x 75.0cm, 7th century (Le Coq, 1925)



**Figure 5.** "Dancing Devil", Hocho, 17.5 x 9.0cm., 8th-9th centuries (Bussagli, 1963)

Miniatures of the Uighur period are Manichaean book pages (Fig 6) that portray partly religious and partly worldly scenes. According to Aslanapa (1989), these miniatures constitute the source of Islamic miniature art (Aslanapa, 1989).



**Figure 6.** "Page from the Book of Mani", Hocho, 9th century (Le Coq, 1922)

The Uyghurs present an art of sculpture with a realistic attitude that was not seen before. Buddhism influence is clearly seen in Uyghur sculpture art, as in painting. However, according to Yücel (2000), the origin of this art should be sought in the Balbals of the Göktürk period (Yücel, 2000). Religious issues are at the forefront of the themes of sculpture art influenced by Buddhism. Buddha (Fig 7) is depicted in the vast majority of reliefs and sculptures. Apart from Buddha, we also see deified depictions of the devil and humans in Uyghur sculptures. The fact that the sculptures are painted is one of the artistic features of the period.



**Figure 7.** "Sitting Buddha", Hocho, 8th century (Härtel, H., & Yaldiz, M., 1982)

Another theme depicted in Uyghur sculptures is "woman" (Fig 8). The sculptures have a realistic facial expression, which is the characteristic of the period.



**Figure 8.** "Woman", Sorçuk, 8th century (Le Coq, 1925)

### **3. ARCHITECTURE IN THE UYGHUR PERIOD**

The Uyghur culture, which is based on the Turkish lifestyle and belief and enriched with the new order brought by the Buddhism and Manichaean beliefs, has matured with intercultural interactions. The Uyghur style in architecture emerged from the 9th century, and it gave its maturity products in the 10th-12th centuries (Ögel, 1984).

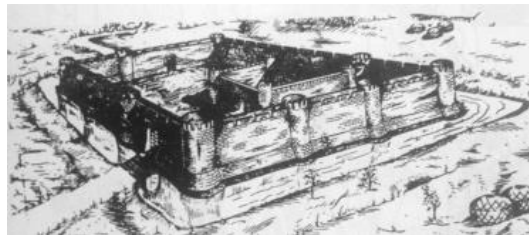
The influence of nomadic culture is evident in architecture (Esin, 1959). The Huns and Gokturks who lived in Central Asia before the Uyghurs were nomadic societies; however, the irrigation canals from those periods prove the existence of agriculture and settlement. At the same time, according to the Arab sources written with the Arab raids directed to Central Asia, Turkish castle cities have existed since the 6th century and reveal the existence of urbanization (Cezar, 1977). It is generally accepted that the Uyghurs settled down. After adopting the Manichaeian belief, the Uyghurs traded more intensively with the influence of the Sogdians who were engaged in trade. In addition to these, it is necessary to emphasize the placement-encouraging aspect of belief (Cezar, 1977). When the Uyghurs came to the Turfan region, they raised the civilization level of the cities they founded and established new cities. Kuça, Bişbalık (Urumçi), Turfan, Aksu, Sengim, Kum Tura, Karaşar, Yar Hoto, Hoço (İdikut), Murtuk, Toyuk, Bezeklik, Sorçuk, Hotan, Kaşgar cities are the main Uyghur cities.

Today, old Uyghur cities are mostly in ruins (Fig 9). These ruins began to be studied at the end of the last century. Grünwedel, von Le Coq, and Stein are the most well-known people who conducted research in Uyghur cities (Cezar, 1977). As a result of the researches, it was learned that the cities were surrounded by a wall from these ruins. Remains of many domes were also seen on the edges of these walls, which were made of compressed mud and partially stone, rising up to 20 meters in height in some places (Ögel, 1962).



**Figure 9.** Hocho ruins (near Karahocho) (Härtel, H., & Yaldiz, M., 1982, p.31)

When the cities in Uyghur architecture are examined, the term "Ordu-Baliq" emerges. The peculiarity of the "Ordu-Baliq" structure (Fig 10) is that two intertwined walls were built in the city. These city walls are the most basic common feature of Uyghur city plans. As understood from archaeological remains and written sources; Especially, "Baliq" (walled city or castle), "Ordu-Baliq" or "Ordu-Orgin" (the fortified city in which the "army" is the castle of the ruler), "city" (baliq), "nation" (village) settlements (Esin, 1978).



**Figure 10.** Turkish "Ordu-Baliq" structure (Esin, 1978)

The plan for the city of Hocho (Fig 11), first published by Grünwedel, is in the form of a nearly square quadrangle with a side of 1365m, and in accordance with the general feature, the city is surrounded by a fortified wall with ditches (Cezar, 1977). There are city gates on all four sides of the city of Hocho, which is the winter capital, with at least one on each side (Ligeti, 1986). When the organization of the space in the city is examined, it is seen that there are three sections with a wall built on the border of each section. It is known that in city buildings, rooms have domed ceilings and colorful murals are made on their walls. A "belt of religious buildings" with the stupa in its center and around the temples, monasteries and cells where the priests live, reflects the architectural harmony with its domed ceilings, while at the same time forming the origin of Muslim Turkish shrines. Between the religious belt and the city walls, there are houses, caravanserais and cemeteries (Cezar, 1977).



**Figure 11.** Grünwedel's Hocho plan (Härtel, H., & Yaldiz, M., 1982, p.30)

City plans that are similar to each other as a result of their climatic, geographical, social and economic conditions also shape a certain understanding of civilization. Ligeti explains the similarity of city plans in Central Asia as a result of the transition from nomadism to urbanism (Ligeti, 1986).

### 3.1. Cave Temples

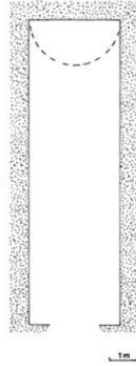
The architecture of the Turfan region, like its art, differs greatly from the West with its cave temples. These caves, which are mostly rock settlements, are located in Hocho, Bezeklik and near Murtuk.



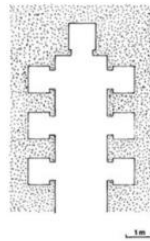
**Figure 12.** Le Coq's Red cave settlements plan (Härtel, H., & Yaldiz, M., 1982, p.98)

The architecture of the cave complexes around Hocho has been categorized by several basic forms. In these buildings, in addition to the personal rooms of high-ranking Buddhists, there are also monks' and "public" places. Almost all of the temples, which also have monasteries, meeting and worship places, are decorated with paintings and sculptures. These structures are divided into 4 groups according to the plan schemes by von Le Coq (Härtel & Yaldiz, 1982):

1. It is the simplest structure; they are structures consisting of a long, narrow rectangular hall (Fig 13). This type is generally seen in early architectures, except for a few rare examples in the late period. Small spaces sometimes were added around this rectangular hall, called an interior room (Fig 14).

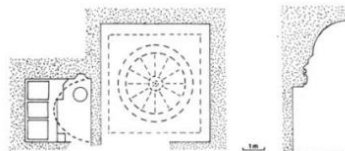


**Figure 13.** Cave temple plan in Kızıl (Härtel, H., & Yaldiz, M. ,1982, p.50)

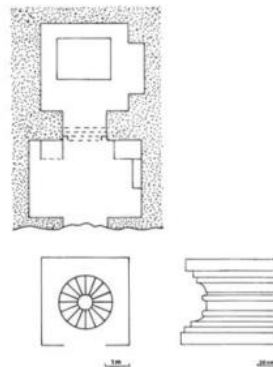


**Figure 14.** Cave temple plan in Sorçuk (Härtel, H., & Yaldiz, M. ,1982, p.50)

2. Second architectural type consists of a square room (Fig 15) that carries the dome with its walls. In some of the domed examples (Fig 16), large columns were located in the room. These columnar examples are a transitional scheme to the third type, the columns will develop into stupa columns.



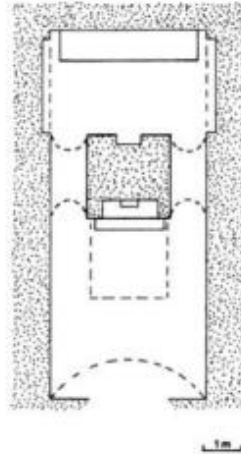
**Figure 15.** "Red Dome", Red cave temple (Härtel, H., & Yaldiz, M. ,1982, p.51)



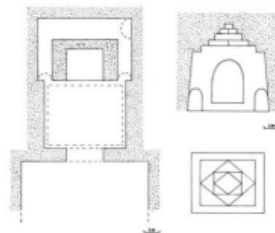
**Figure 16.** "Peacock Cave", Red cave temple (Härtel, H., & Yaldiz, M. ,1982, p.51)

3. This architectural type found in Central Asia is frequently encountered in stupa temples (Fig 17). These structures consist of a square or rectangular inner room

with a pillar (column) form on the back wall. The column in this inner room reaches a higher reception hall with passages covered with cradle arches on its right and left. The inner room is sometimes covered with a dome. Apart from these types of top cover, there are tower-shaped ones (Fig 18) with an opening at the top for the space to receive light and air.



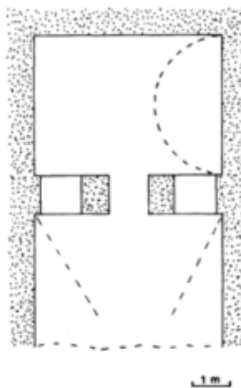
**Figure 17.** A temple in Kizil (Härtel, H., & Yaldiz, M. ,1982, p.52)



**Figure 18.** Sample of a tower temple in Kizil (Härtel, H., & Yaldiz, M. ,1982, p.53)

The upper cover made of wooden material, which has an opening at the top for the space to receive light and air, is called the lapped dovetail dome. The dovetail dome is a cover that rises by placing the beams on top of each other crosswise and parallel to the wall, and is formed by gradually narrowing the space (Le Coq, 1925).

4. The last type consists of a rectangular inner chamber (Fig 19) covered with a barrel vault. There is an open terrace in front of the inner room, which allows the caves, which entrance halls are dark, to receive light.



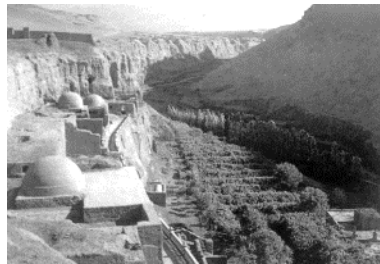
**Figure 19.** Sample of a rectangular interior room, Red (Härtel, H., & Yaldiz, M. ,1982, p.53)



Bezeklik temples (Fig 20, Fig 21), which are Buddhist cave temples carved into rocks, are located in Murtuk, an important Uyghur settlement (Cezar, 1977).



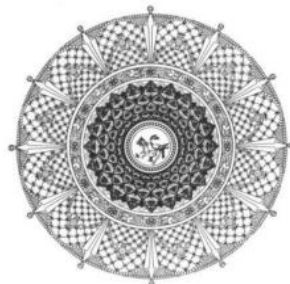
**Figure 20.** Bezeklik (Härtel, H., & Yaldiz, M. ,1982, p.37)



**Figure 21.** Bezeklik (Fisher, 1993, p.89)

### **3.2. Open Air Temples and Pagoda Architecture**

In the areas of Yar Hoto and Hocho cities, temples were built in the open air, above ground level. The roof covers of these temples, which are in ruins today, are vaults and domes (Fig 22).



**Figure 22.** Grünwedel's drawing of the Temple 6 dome at Sengim (Härtel, H., & Yaldiz, M., 1982, p.155)

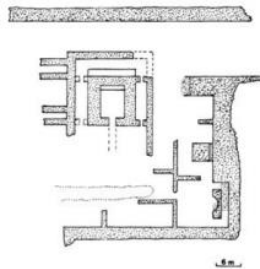
When the architecture of open-air temples is typologically grouped, three types emerge:

1. The first type of freestanding temples that are not buried or located in a cave are stupa temples, the most widely used. It has an entrance courtyard surrounded by right-angled walls. After the entrance courtyard, there is the place where the Buddha monument that is on a square platform placed on one or more column bases is located (Fig 23) (Härtel & Yaldiz, 1982).



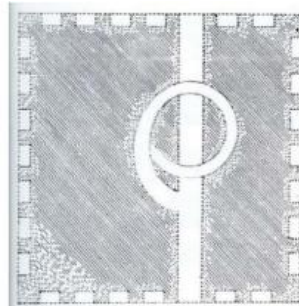
**Figure 23.** Temple Y , Hoço (Härtel, H., & Yaldiz, M. ,1982, p.54)

2. The other type is the temples with an inner chamber (Fig 24).



**Figure 24.** Temple V, Hocho (Härtel, H., & Yaldiz, M. ,1982, p.54)

3. The last type is the temples in the form of towers. At the bottom, it has a facade that rises in the form of steps on a square base. This ascending form, which is inward and sequentially, shows itself from all sides of the facade (Fig 25).



**Figure 25.** Plan of the tower-shaped temple of Sirkip-Tura (Cezar, 1977, p.70)

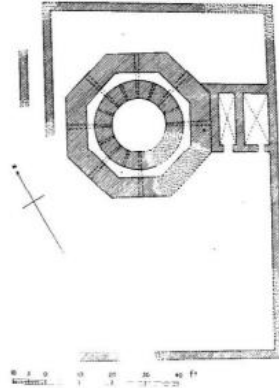
Pagodas (Fig 26) are tall temples in Uyghur architecture, with thin proportions and mostly in cylindrical form. According to Esin (1978), these structures are the pioneers of Turkish minarets (Esin, 1978).



**Figure 26.** Pagoda Towers (Esin, 1978)

### 3.3. Grave Structures

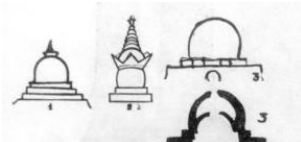
Stupas appear in Uyghur architecture as the advanced form of tents called "bark" and functioned as "tombs" (Fig 27, Fig 28). Stupa form and tent type form the basis of Turkish architecture tomb monuments after Islam. The origin of the high rimmed, double-walled "onion dome" used in post-Islamic Turkish architecture is also based on the "lotus dome" used for the first time in the stupas of the Uighur period (Çoruhlu, 2000). When Esin's dome drawings (Fig 29) in stupas are examined, it is seen that openings are used in the domes of some examples.



**Figure 27.** Plan of one of the tomb monuments in Kara Hocho (Cezar, 1977, p.67)



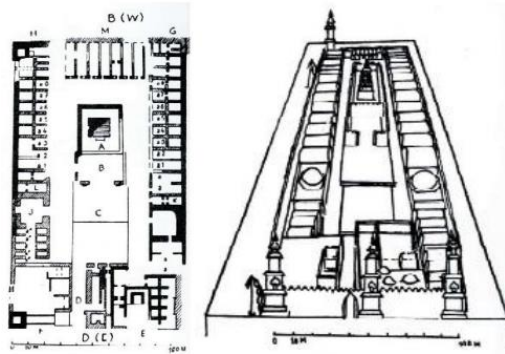
**Figure 28.** A view from the Kara Hocho tomb structures (Cezar, 1977, p.73)



**Figure 29.** Dome shapes in stupas (Esin, 1978)

### 3.4. Complexes and Monasteries

When the complexes of the Uighur period are examined, it is seen that there are two intertwined city walls used in their cities, which are in the Turkish "Ordu-Balıq" plan scheme (Esin, 1978). Beta Complex (Monastery), one of the important examples of the period, has a central plan scheme and is shaped around the central courtyard, which is the main space. Some of the structures around the courtyard are priest cells are covered with barrel vaults. Pagoda-shaped towers were built in the structure measuring 170x100m. (Fig 30). There are wall paintings in the style of Uighur art, similar to those in the Bezeklik temples (Çoruhlu, 2000). The same plan scheme was used in another monastery building in Murtuk; and, there is emphasis of four directions in the buildings.



**Figure 30.** Beta Complex plan and reconstitution picture (Cezar, 1977, p.75)

#### 4. AESTHETIC ANALYSIS OF UYGHUR ART AND ARCHITECTURE IN CENTRAL ASIAN TURKISH ART

Art and architectural products described up to this part of the study during the Uyghur period were examined under the headings created for the basic principles of architecture. A table of principles (Table 1) was created by considering these principles on a subject-specific basis. The principles are associated not only with physical properties, but also with the semantic value of the structure. For this reason, the format to be examined is divided into two different titles: Plastic and semantic.

**Table1.** Table of Principles

Plastic Form Principles	Semantic Form Principles
<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/> Balance	<input type="checkbox"/> Emphasis
<input type="checkbox"/> Proportion	<input type="checkbox"/> Symbol
<input type="checkbox"/> Harmony	<input type="checkbox"/> Scale
<input type="checkbox"/> Unity	<input type="checkbox"/> Light
<input type="checkbox"/> Completeness	<input type="checkbox"/> Colour
<input type="checkbox"/> Rhythm	<input type="checkbox"/> Proportion
<input type="checkbox"/> Emphasis	
<input type="checkbox"/> Symmetry	

##### 4.1. Plastic Form Analysis

Vitruvius defined the ratio as “the fit between the whole and a particular part chosen as a level among the measures of the elements of a whole work” (Vitruvius, 1990). When Uyghur architecture is examined (Fig 31), it is thought that the elements of the building (for example, windows - openings) are proportionally balanced within the whole. However, height is emphasized, the most notable examples of vertical emphasis are the pagoda towers.



**Figure 31.** Vertical emphasis, view of the Sirkip Tower from the northwest (Cezar, 1977, p.70)

It is thought that Uyghur painting art is very developed and has an advanced aesthetic understanding. A whole composition was obtained by combining different shapes in the paintings. In the whole, the parts are in harmony with each other formally. This harmony is felt not only in the proportions, but also in the color used and the accuracy in the arrangement. Uyghur architecture cannot be considered separately from painting; architecture and painting are intertwined. From the rock temples to the Uyghur civil architecture (Uyghur house), the interiors of the buildings are decorated with paintings and frescoes. When the interiors are examined, the integrity provided in the compositions seen on the walls (Fig 32) and even on the domes draws attention. The different geometric forms used, plants and animals, and human figures take their place in the composition in harmony with each other, that is, by providing unity in multiplicity; in this direction, it is thought that the compositions have the principle of unity and completion.



**Figure 32.** Uighur wall fresco, inside the rock-cut temple (Aslanapa, 1989, p.13)

The harmony mentioned in Uyghur architecture is the harmony of the building settlements with the environment, as well as the harmony of the elements within the building itself. The harmony with the environment, which is especially prominent in rock temples and rock settlements, is a necessity of geographical conditions, as well as the proportional features of the structures (such as their opening ratios, ratios to each other) being harmonious and balanced, suggesting that this is not just a geographical requirement, but contains aesthetic concerns.

While evaluating the Uyghur architecture, the regularly opened spaces (“niches”) in the temple structures (Fig 33) and the repetition created by these niches enable us to talk about the concept of rhythm.

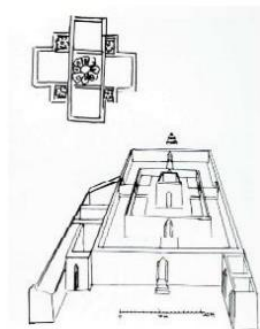


**Figure 33.** Repetition on the front, Temple Y , Hoço (Härtel, H., & Yaldiz, M. ,1982, p.53)

This repetition and rhythm on the facade is also provided by the vaults used as a top cover in the planar plane of the buildings and in the interior spaces.

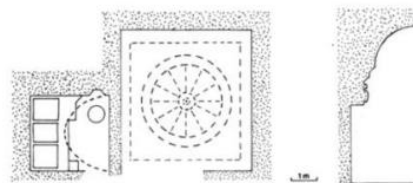
In Uyghur architecture, it is the dominant central emphasis in the plan and interior. The central emphasis also brought balance and symmetry to the architecture. The dominant emphasis in the plan is the center while the vertical emphasis is on the facade.

The central plan scheme, which started in the Central Asian Turkish architecture and was transferred to the following periods, was also used in the architecture of the Uighur period. The use of this scheme has brought balance to all architecture, from city scale to building scale. There are four direction emphasis (Fig 34) in the diagram, which will also be examined in terms of semantic form, and each direction is emphasized in a way that is in balance with each other.



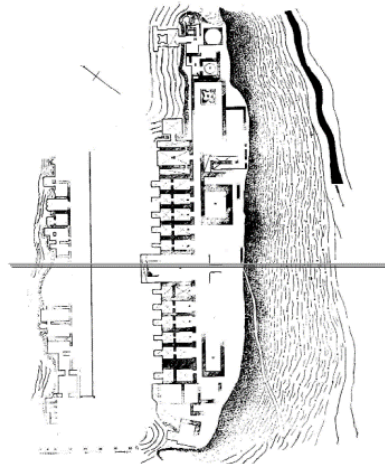
**Figure 34.** Emphasis on four directions, reconstitution of a monastery in Murtuk (Cezar, 1977, p.77)

The Uyghurs used the square, which is the closest geometric shape to the circle, in their city plans, and this provided formal balance to their city plans. The square used in city plans is also seen in building plans. In temples with a square plan (Fig 35), a dome was preferred as the top cover, and this geometric form is another element that provides balance in itself and in the structure.



**Figure 35.** Square planned temple, "Red Dome", Red cave temple (Härtel, H., & Yaldiz, M., 1982, p.51)

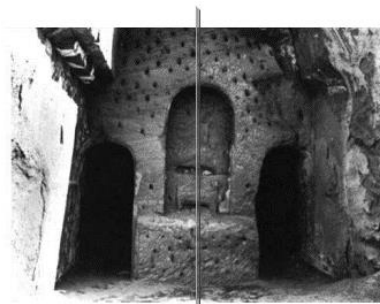
The central plan scheme in Uyghur architecture brought symmetry to the architecture. When the temples group (Fig 36) in Toyuk, one of the Uighur cities, is examined; it is seen that symmetry is also used in settlement plans. The use of the axis of symmetry on the planar plane is also seen in the building scale (Fig 37). There is also a symmetrical order in the interiors of Uyghur temples (Fig 38).



**Figure 36.** Symmetrical layout in settlements, western group plan of Toyuk city Buddhist temples (Cezar, 1977, p.76)

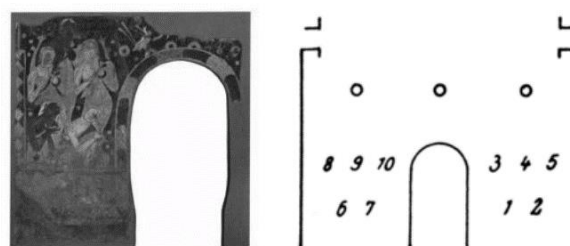


**Figure 37.** Symmetry in building plan, Buddhist temple in Yar Hoto (Cezar, 1977, p.72)



**Figure 38.** Symmetrical flat interior, interior from cave temples in Kizil (Buddhist Temples) (Härtel, H., & Yaldiz, M. ,1982, p.43)

A symmetrical composition in Central Asian Turkish art; it is also clearly seen that there is a symmetrical composition in the frescoes (Fig 39) in the Uyghur period.



**Figure 39.** Symmetrical composition in the painting, a mural in "The Devil's Cave" in Kizil, 153.0 x 147.5cm. (Grünwedel, 1912)



#### **4.2.Semantic Form Analysis**

The basis of the four-direction emphatic plan schemes used in cities and building plans in Uyghur architecture is the "mandala". Mandala is essentially a microcosm that symbolizes the universe and points to religious principles related to it (Çoruhlu, 2007). The structures that form a mandala form form a small universe model and gain a microcosm quality.

When investigating Buddhist stupas or temples, an understanding of the microcosm is considered in Buddhist communities. This understanding is also valid for Uyghur stupas and temples, especially the dome cut and the part called the umbrella inside the railing called the harmika symbolized the World Mountain and the World Tree (İbrahimgil, 2008). One of the elements related to the universe is the lotus flower with some symbolic aspects. It expresses all the powers, sounds, numbers, eternal light and absolute purity of the universe. As in Turkish mythology, in Buddhist cosmology, where creation takes place in water, the earth is located on the lotus. Lotus entered Buddhist art and Buddhist Uighur art in the context of Nirvana and heaven (Çoruhlu, 2007).

The symbolism of the centrality in the plan has left its place to the vertical emphasis on the facade. The reason for the vertical emphasis is based on the philosophy (Axis Mundi) that a vertical axis passes through the center of the universe in Central Asia. Communication between three cosmic levels (sky/earth/underground) in Central Asian Turks is provided by a universal column. This column, which carries both the earth and the sky and connects the three levels, is called the Axis Mundi (Eliade, 1991). These structures, which mean Axis Mundi, are in the nature of microcosm. The origin of the minarets in the post-Islamic Turkish architecture mosques should also be sought in this philosophy.

The characteristic features of architecture, such as the four-way diagram and the vertical emphasis, appear in every period and geography of Turkish architecture.

#### **5. CONCLUSION**

While examining the Central Asian Turkish art, it has been seen that the codes and meanings that are embedded in the memory of the society are also included in art and architecture. These codes are also discussed in order to examine the expressive power necessary for us to talk about the aesthetic success of architecture.

The expressive power of the works of art of the Central Asian Turkish states, which have a unique understanding of art, is successful in terms of both semantic and plastic. When Uyghur art is considered in terms of proportion, color, style and composition, a strong expression is seen. Uyghur architecture also appears with a successful architecture in terms of balance, rhythm, composition and symmetry. The harmony of architectural structures with their surroundings and within the building itself in the combination of building elements is another indicator of its aesthetic success. The balance and symmetry that the buildings contain is also seen in Uyghur cities. The four direction schemes used in the plans and the emphasis on the center formed the plan scheme of Uyghur cities.

Another point that draws attention in the discussion of aesthetic analysis over semantic form is that Central Asian Turkish architecture, which is aesthetically successful, should have reflected its philosophies and beliefs from plastic arts such as painting and sculpture to all of its cities and architectural structures in every period. Every structure, which is examined with its semantic infrastructures, appears as a microcosm.

When the art of the Central Asian Turkish states was examined, it is seen that they were pioneers in many fields. It is certain that Central Asian Turkish art and architecture, which semantically bases its social structures, beliefs, culture and philosophies, contributes to art. Architectural plan schemes and architectural tradition, which constitute the infrastructure for the architecture of the next period, were continued, developed and continued in every period of Turkish Architecture.





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