

# 3-SHO'BA. "ARXITEKTURA YODGORLIKLARI VA MADANIY MEROS OBYEKTLARINI SAQLASH HAMDA QAYTA TIKLASH MUAMMOLARI"

## TYOPOLOGICAL FEATURES AND DEVELOPMENT OF LOCAL TRADITIONS IN THE ARCHITECTURE OF MEDRESSAH OF CENTRAL ASIA

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**Abstract.** *This article discusses the specifics of the design solutions of the madrasah of the XVIII-XX centuries in the architectural context. The typology and variations of madrasahs, which have been preserved and are also used in the construction of modern madrasahs, Islamic educational centers, the differences and features of the Bukhara, Khiva and Kokand architectural schools have been studied. Regularities of formation and development of local architectural schools are revealed. In particular, the article touches upon the issue of the influence of the historical, economic and political development of the region on the formation of local religious architecture in Uzbekistan.*

**Annotatsiya.** *Ushbu maqolada XVIII-XX asrlardagi madrasaning me'morchilik kontekstidagi loyihaviy qarorlarining o'ziga xosligi muhokama qilingan bo'lib. Hozirgi zamon madrasalari, islom ma'rifiy markazlari qurilishida ham saqlanib qolgan va qo'llanilayotgan madrasalarning tipologiyasi va xilma-xilligi, Buxoro, Xiva, Qo'qon me'morchilik maktablarining farqlari va o'ziga xos xususiyatlari o'rganilgan. Mahalliy arxitektura maktablarining shakllanishi va rivojlanishi qonuniyatlari ochib berilgan. Xususan, maqolada mintaqaning tarixiy, iqtisodiy va siyosiy rivojlanishining O'zbekistonda mahalliy diniy bino va inshootlar arxitekturasining shakllanishiga ta'siri masalasi ko'rib chiqilgan.*

**Аннотация.** *В данной статье рассмотрены специфика проектных решений медресе XVIII-XX веков в архитектурном контексте. Изучена типология и вариации медресе, которые сохранились и применяются также и при постройке современных медресе, учебных исламских центров, отличия и особенности бухарской, хивинской и кокандской архитектурных школ. Выявлены закономерности формирования и развития местных архитектурных школ. В том числе в статье затрагиваются вопрос влияния исторического, экономического и политического развития региона на формирование местной культовой архитектуры в Узбекистане.*

**Keywords:** *Architectural schools of Bukhara, Khiva and Kokan, construction of religious buildings, madrasa, architecture, typology of religious buildings.*

**Kalit so'zlar:** *Buxoro, Xiva va Qo'qon me'morchilik maktablari, diniy inshootlar qurilishi, madrasa, diniy inshootlar me'morchilik, tipologiyasi*

**Ключевые слова:** *бухарская, хивинская и кокандская архитектурные школы, культовое строительство, медресе, культовая архитектура, типология.*

### Introduction

In recent years, it has become possible to conduct more in-depth and comprehensive studies of educational institutions, including spiritual ones, which have a unique role in the life of each person, as well as in his formation as an individual. The process of emergence, formation and development of religious educational institutions, distinguished by the originality of teaching methods, requires the creation of special conditions for the organization of their activities. It should be noted that education is the basis of the progress of society, the foundation of spirituality, cultural development and education of a comprehensively developed young generation. Speaking about the role of education in the development of the country, we must not forget the historical experience that has developed in Uzbekistan. At the present stage, the influence of globalization processes on the modification of religious knowledge, the spread of universal teachings that captivate hundreds of millions of people - all this indicates that religion and religious institutions have their place in the modern world.

### Material and Methods

At the present stage, the problems of creating centers of religious education and culture are relevant, knowledge on the design of such buildings is expanding. An analysis of the typology, design and construction features of madrasahs built in the countries of Central Asia testifies to their relevance as centers of modern spiritual and cultural development of modern society. Of particular relevance and undoubted theoretical and practical significance are still occupied by the issues of the peculiarities of the organization and construction of madrasahs in Central Asia, which have attracted the attention of researchers in different eras. We can also state the fact that the architecture of madrasahs still

remains poorly understood.

The goal is to determine the specifics of madrasahs of the Central Asian region (period of the 18th-20th centuries), in the general architectural context. To study the patterns of formation and development of local architectural schools in the countries of Central Asia.

Madrasahs played an important role in training scientists and creative figures who made a significant contribution to the development of culture, science and art. For example, the Ulugbek madrasah in Samarkand served as a kind of academy for the ulema of that era. From the history of the development of Central Asian architecture it is known that madrasahs were included in the main types of religious buildings. A universally accepted spatial planning scheme was observed with a closed courtyard surrounded by hujras (living premises), an entrance domed group, on either side of which mosque premises and darskhanas (educational premises) are symmetrically located, also covered with domes.

The methodology of this article uses methods of analysis and synthesis, scientific abstraction, generalization, and comparative theoretical interpretation. In addition, the scientific basis of the article is made up of international standards, information from research by scientists in domestic and foreign scientific publications.

### **Discussion**

Local architects took this traditional “basic” form as a basis and introduced features of local architecture into it, so the Bukhara, Khiva and Kokand architects of the 19th century stood out, who developed their own types and variations of madrassas, which have been preserved and are also used in the construction of modern madrassas, Islamic training centers.

The primary goal is to consider not only the typology of madrasah monuments, but also the formation of comparative information in the context of the chronological development of local traditions in madrasah architecture.

In many studies devoted to the history of architecture, there is a widespread stereotype about the complete interruption of the architectural tradition in the construction of madrassas, the so-called “late period,” which entered into a state of decline and was never able to fully recover in the future [Маньковская Л., 2]. However, in other sources, one can find an analysis of monuments of the 18th-20th centuries, which prove the opposite.

A larger number of ancient monuments of the 10th-17th centuries were preserved in Bukhara, construction in Khiva and Kokand was carried out anew. It should be noted that the Bukhara school practically did not focus on the heritage of local architecture and architecture. Of the few monuments of the 18th-19th centuries, only the Ernazar Elchi madrasah (1794–1795) fully complies with the traditional planning scheme and has an impressive scale [Пугаченкова Г., 4].

In Bukhara, already at the beginning of the 19th century, there was an increase in the construction of local madrasahs. The most interesting examples are two asymmetrical madrassas: Khalifa Khudoydod (1777) and Chor-Minar (1807). Their main feature is the presence in the courtyard of a separate small mosque with an open iwan; this solution is not found in later Bukhara buildings.

Madrasahs of this period are characterized by local mosques with columned «Г»-shaped iwans. Today, at least three monuments of this type are known: the Poyi Oston Mosque, Kemuthagaron, Khoja Bulgor. Thus, we can conclude that at the beginning of the 19th century, architects in Bukhara were guided not so much by the “classical” monumental tradition, but by more popular forms of religious architecture, which included summer iwan mosques.

At this time, large “classical” madrasahs are being built in Khiva. These are symmetrical in plan two-story baked brick madrasahs with a closed courtyard surrounded by hudjras. Their facades are cut through with pointed deep loggia niches and flanked by guldasta towers. The decorative system clearly shows local features that had finally taken shape by this time. Preference was given to crushed tile decor. The peshtaki and the space above the niches of the hujras were covered with white and blue majolica using climbing plant motifs. Also, peshtaki were often decorated with girikh with “stars”. To decorate the guldasta towers, a geometric pattern was used: the dome ends were covered with solid green majolica, and a belt of white-green diamond-shaped ornament was placed under

them. For example, the Khiva madrasah Kutlug Murad-inak (1804–1812) was maintained in the best traditions of the ceremonial khan Khiva architecture [Маньковская Л., 3].

Unlike Bukhara, small local and asymmetrical madrasahs were not built in Khiva, and the inclusion of iwan mosques in the madrasah was not practiced in principle. The design of the open columned iwan did not gain popularity in Khorezm; examples of its use are extremely few and did not in any way influence the architecture of the madrasah (summer mosque in Kunya-Arka, 1820s; Ak-mosque, 1838-1842; Nurullabai palace, 1893-1914).

In Kokand, which began to be rebuilt at this time, great attention was also paid to the construction of large madrasahs. In 1799, the Narbuta-biy madrasah was built, which became the first Kokand madrasah; followed by the construction of the Ming Oim madrasah in 1802, which laid the foundation for the city square of Chorsu. Although both buildings were monumental, they were not distinguished by the richness of their external decoration, and the majolica decoration of the facade of Narbuta-biy was added at the end of the 20th century.

As in Bukhara, at the beginning of the 19th century there was active construction of mosques with open iwans in the Kokand Khanate (Khatun Mosque, Tashkent, 1754; Sari-Mazor Mosque, Ura-Tube; Juma Mosque, Kokand, 1815, etc.). But if this type did not gain much popularity in Bukhara, it occupied a leading place in Kokand architecture throughout the 19th century [Пугаченкова Г, 1].

Namely, the inclusion of individual iwan mosques in the layout of the madrasah became a recognizable local feature in Kokand (Kamol-Kazi madrasah, Kokand, 1830–1832; Sohizoda-Hazrat, Kokand; Said Ahmad-Khoja, Margilan, etc.).

Despite the fact that chronologically Bukhara madrassas with such a layout precede the Kokand ones, it is impossible to talk about their influence on the Kokand school. It can be assumed that these were parallel developing processes of the formation and development of local types of madrasahs that were in no way dependent on each other.

In the Kokand region, in addition to madrassas and mosques, mausoleums were also built. They all have a number of similar typological features. The main volume is a cubic space covered with a dome. It is noteworthy that the entrance was decorated with a rather narrow and elongated peshtak with kungra teeth, which is flanked by graceful guldasta towers with light lanterns.

This type of peshtak was subsequently used in many Kokand madrassas. In Kokand memorial architecture, a local system of tiled decoration was first developed (Madar-i-Khan mausoleum, 1825; Dakhma-i-Shakhon mausoleum, 1825). Compared to earlier madrasahs, the aesthetics of the external decoration have changed here.

Complex geometric patterns, representing octagons with stars and cross shapes placed in them, eight-pointed stars with stepped diamonds inside, decorating the peshtaki of both buildings, and diagonally colored diamonds, and zigzags.

A common, unifying feature for the three schools of the trend during this period was the appeal to the “classical” scheme of a large madrasah. Moreover, in cities or localities being built from scratch, greater attention was paid to large city-forming madrasahs, in contrast to Bukhara, where the urban ensemble had already been formed, and the main madrasahs were fully operational.

## **Results**

It should also be noted that in the period 1790-1820, the architecture of local schools clearly showed its own peculiarities [Levi S., 5]:

- in Bukhara - the dominant development is the type of madrassas with an open plan;
- conservatism of Khiva architecture and the formation of the Khorezm decorative system;
- in Kokand - connection with folk forms of creativity and memorial architecture of East Turkestan.

- Small in size, they represent cubic or rectangular volumes, covered with domes (one or more, as in the case of Chor-Gumbaz, which has a four-domed system) and surrounded by open columned iwans; the shape of the iwans could also vary, but the most common were «Г»- figurative.

The most remarkable thing is the decor of the iwans: carved capitals of thin columns and bright, colored paintings of the ceilings. Most often, crushed plant ornaments with curly “shoots”, sometimes entwining entire bouquets of flowers, were used; less often, beams were covered with colored stripes.

The color range used by the masters was also very diverse - with a clear dominance of green, red, ochre, light blue and dark blue colors were included in the painting.

It should be noted that the active use in architecture of paintings using floral ornaments, which are of a purely local nature and similar to folk embroidery and fabrics, coincided with the rise of textile production in Kokand in the 19th century.

So, the Kokand school at the end of the 19th century increasingly focused on the forms of the “folk”, which was manifested not only in the popularity of the type of summer iwan mosque, whose form was borrowed from residential architecture, but also in turning to local crafts: embroidery and carpet weaving, from which they adopted ornamental motifs used in architecture.

This greatly distinguishes the Kokand tradition from the Bukhara and Khiva ones, where they strived to a greater extent to repeat their own “classical” ancient tradition, which was absent in Kokand.

### **Conclusion**

So, we can draw the following conclusions that:

- the architecture of madrasahs in Central Asia (19th century) is a unique phenomenon, and the local schools formed during this period have an amazing originality;

- the combination of multiple external influences, cultural exchange within the region and the presence of a rich heritage of the past, led to the emergence in each region of a special program of spatial-compositional and decorative solutions in the development of architectural solutions;

- a comprehensive study of the features of architectural and design solutions of Central Asian madrasahs and analysis of the created complexes will make it possible to preserve the traditional features of urban planning, in synthesis with modern directions of development of the architecture of cultural and spiritual centers.

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