

Characteristics of the Architecture of Central Asia in the Developing middle Ages

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ABSTRACT

This article provides information about the specific features of memory in Central Asia in the developed Middle Ages. In this case, the architectural structures during the rule of the Somanites, Karakhanids, Timurids and other dynasties were taken as an example. At the beginning of the advanced Middle Ages, Islamic architecture brought a completely new direction to the architecture of Central Asia, and ideas were expressed about the constructions that this method combined with the architecture of Central Asia.

Enter. As we all know, we study the history of the Middle Ages in three main periods: early, middle (developed) and late periods. The article presents information about the Middle Ages, that is, the developed Middle Ages. The developed Middle Ages included the 9th-16th centuries, during this period the territory of Central Asia was under the rule of the Arabs, Somanids, Karakhanids, Ghaznavids, Khorezmshahs, Mongols, Timurids, and Shaybanids. During this period, many changes were made in the architecture of Central Asia, many types of architecture appeared and developed.

During the period of Arab rule in Central Asia, the buildings with improved construction techniques were mainly made of brick in the 9th - 10th centuries. Dome constructions are widely used in monumental buildings. The fact that Islam forbade the depiction of living creatures did not allow the growth of fine art, but painting began to develop. Mosques, mausoleums, palaces, and madrasas began to be decorated with patterns. In the 8th - 9th centuries, especially in the Bukhara province, the artistic style developed. In the 12th - 13th centuries, glassmaking was developed in large cities, and the method of glazing ceramics was invented. Afro-white pottery has patterns, flowers and images of animals such as fish and birds, which are glazed in various colors. Along with the traditional wood carving, the art of making brick patterns has been developed in the building industry. In the 12th century, carved terracotta and mysterious brick were used in architecture, the walls and domes of monumental buildings were decorated with tiles, and the interior of the building was made attractive with rich carvings and painted patterns.[1]

From the pre-Islamic practice of decoration in Bukhara, the art of ganch and wood carving, as

well as the painting of wall patterns inside the building, were adopted. The use of glazed bricks and tiles, and later ceramics with glazed decoration, was one of the achievements of the 11th-12th century architectural decoration.

In general, patterns of the X-XII centuries are dominated by geometric ornament-gyrix. This Arabic term represents the initial element of geometric decoration, as well as the perfect decoration created on its basis. The development of Girikh was connected with the development of mathematics in the Muslim East of that time, including the development of geometry, which was of great practical importance in the practice of architecture. In the early years of the developed Middle Ages, Ismail Somani Mausoleum, which is famous throughout the world and a unique example of world architecture, was built in Bukhara, and it is still distinguished by the fact that it was built in harmony with the Arab architectural style. It shows the glorious simplicity of the Somonites' mausoleum, the general development of the front and interior parts. A cube covered with a semi-circular dome on top is the three-dimensional composition of the Samonite mausoleum.[2] The ruins of buildings built of raw brick and thatch in the 9th-10th centuries, preserved in various conditions, can be found in the surroundings of Mari, in the lands of Ancient Khoraem. But among the first buildings made of pishik risht, we can cite the example of the Somonites mausoleum preserved in Bukhara. This structure is believed to have been built during the period of Ismail Somani (873/4-907 years). This mausoleum, which is considered a masterpiece of Central Asian architecture, is cube-shaped, and the outer diameter of the sides is about 10 meters. In the end, the internal sides of this building, decorated with joeibador, are 7.2x7.2 meters, and the top is covered with a gumbae tare. From its compositional aspects, the Samonite mausoleum is a type of composition known from the architecture of ancient Iran and Central Asia. Taking into account that its description is given in many literatures, it is shown that the main brick size used in the construction of the building is 23x23x3 cm, at the same time, from small bricks (12x12x3 cm were used) to large bricks (60x63x6.5 cm) were used our.[3] In addition, during the Samoni period, applied and decorative arts, especially pottery, glassmaking, and wood carving developed with good paintings. Great attention was paid to monumental architecture, residences, craftsman's workshops, palaces, administrative buildings, market stalls, baths, mosques, mausoleums, minarets, and madrasas were built. Bricks were mainly used in the construction. Sometimes the walls of the building are made of raw brick, the roof - dome is made of baked brick on the outside, the wall made of raw brick is covered and reinforced with baked brick.[4]

Built in the years 1196-1211, the tower in Wobkent is characterized by the delicate proportions of the tower and the strength and pride of its magnificent conical shape, which tends to the top. The name of the builder, Sadr Burhoniddin Abdulaziz, was written inside the decoration of the minaret. During this period, the construction of mausoleums aimed at perpetuating the souls of the deceased also created unique forms. The mausoleum of Fakhriddin Razi and Tekesh in Old Urganch (Khorazm) has its own characteristics. Although it belongs to the gable-domed composition type common in Central Asia, it is composed of a tent-shaped dome mounted on a pointed drum. The artistic potential of brick is widely used in the decoration of gable-domed buildings in Turkmenistan. In the 11th-12th centuries, the Karakhanids and the Seljuks came to power. As a result of economic and cultural development, cities have changed their appearance. Large-scale constructions began to be built. Especially, the construction of arches and domes from baked bricks has become a tradition. Another feature of the architecture of this period is the use of mysterious and colored tiles in the buildings. As a result, special craft workshops were opened. Various special professions used in construction have appeared. The architecture of this period entered history under the name of "Builder King", and Arslan Khan, the son of Muhammad Suleiman Tegin, made a great contribution to its development. From the 9th-10th centuries, the art of girih rose, and the Arabic writing rose to the level of decoration. From the 10th century, the Kufic script, and from the 11th-12th centuries, the Naskh script began to be widely used in architecture. In the 9th-11th centuries, the Kyrgyz palace in Termiz, the tomb of

Mirsaid Bahrom in Navoi, the ensemble of Sultan Saodat, the Malik caravan, the preserved parts of the palace show that the architecture was raised to a high level, and the structures were attractively decorated by artistic craftsmen. In general, the mausoleums of the IX-XII centuries have been preserved in Central Asia. These include the Sultan Saodat complex near Termiz, Uzgan, Miyona, Serakhs, Mari (Old Marv) and other mausoleums. Among them, the tomb of Sultan Sanjar in Marv is particularly noteworthy. It is assumed that the Seljuk Sultan Sanjar, who died in 1175 and was the governor of Khorasan, built this building during his lifetime. The thickness of the walls of this building is 5 meters, and the inner sides of the mausoleum are 17 meters square. This building with an internal height of 35 meters is extremely majestic. The entrance is on the west side. The height of the rectangular part is 15 m. The octagonal part passing from it to the dome above it forms an arched gallery from the outside and inside.[5]

In the Middle Ages, the architectural structures were unique in the territory of Afghanistan. For example, before the introduction of Islam, the stupa form of architecture was widespread here, the main architectural form of the early Buddhist period. This structure evolved from the original earthen mounds built in northeastern India after the Buddha's death, with the role of the structure transitioning from a memorial monument to the temple itself. This happened with the unveiling of the original stupas in the 3rd century BC, when Emperor Ashoka used the relics to spread the religion, and the structure itself had to be dismantled. With this development of purpose, a long and complex development of the form took place, from an earthen mound to the construction of a solid wall consisting of a rectangular base under a hemispherical juice dome. Finally, the figure is decorated with a column of seven umbrella-like discs, or chakras, each representing a different layer of the sky. These structures are rarely isolated stupas with others and nearby traditional Buddhist monasteries and churches. The first spread of Islam to Afghanistan occurred in the 8th century AD, when Abbasid rule was succeeded by the Saffarids and later the Samanids, who established Afghanistan as the center of Islamic civilization over time until 961 AD. The Qarid empire, succeeded by Ghaznavi, existed until 1219. The mausoleum in Mazar-e-Sharif was an Islamic structure that was very important in the distance with the Afghan region of Mecca, raising structures that separated the holy people into alternative centers for the necessary pilgrimage to the city of Mecca. Da Mazari Sharif is evidenced by the great lights of Ali (may Allah be pleased with him), the fourth rightly guided Caliph of the Sunnis, which remains today as a great place of pilgrimage. Population in Sunni Muslim Afghanistan. The shape of the mausoleum usually included a square chamber with a dome or a conical cup on top of a tower. An iwan, an ornate vaulted entrance portal, was a common addition and later a key feature. The iwan originated in pre-Islamic Central Asia and found itself incorporated into the design of many mausoleums and mosques, Islamic by extension, especially later in architecture. Timurid period. It also survived as a prominent feature of secular architecture, with pre-Islamic evidence in palace architecture at Aykhan and later Islamic examples in the Ghaznavid palace at Lashkari Bazar in the twelfth century CE. The dome was another important form, especially used in mausoleums and mosques. The 65-meter minaret at Ghorid Jam is one of only two surviving monuments from this period in Afghanistan, and the two minarets at Ghazni are often cited as the finest examples of this Islamic architectural tradition. These minarets themselves are a testament to the variety that exists in the construction of minarets, the former being a huge three-storied minaret and the latter being smaller and star-shaped. Minarets, with their heights that serve to mark the location of a religious structure, almost always accompany a mosque and may exist in connection with it or independently. In Afghanistan, there were few monuments from Abbasids, Saffarids, Ghaznavids, Seljuks, Ghurids and others. After the arrival of Khrizmi, the eras of surviving the destruction of the Mongols, although the Ghaznavids, Ghorids, and Seljuqs during this period, the Ghor sultans, preserved and continued the architecture in India.[6]

In the developed Middle Ages, the construction of towers and tower-like structures had a special place in the architecture of Uzbekistan, and many such structures were built. Every mosque built during this period had a minaret next to it. These minarets were built depending on the size of the

mosque, the pattern decoration method was similar in many minarets. That is, it is decorated like geometric shapes. The towers in the territory of Uzbekistan differ from the constructions of this type in the countries of Western Asia both in terms of architecture and construction. The analysis shows that the architectural solution and artistic-aesthetic appearance of the Tower of Kalon, which defined the next stages of development of minarets in Central Asia as early as the 11th century, its architectural parts, proportions, and compositional completeness are different from the towers of the Middle East and the Maghreb for most minarets built in the architecture of Central Asia until the 19th century. served as a benchmark. The solutions of Minorai Kalon in Bukhara are based on the different views of such towers in the minaret-mesana system. Although the Zharqorgan tower and the 19th century towers of Khiva have a special place in Uzbekistan with their unique appearance, the general laws of the solutions of the Kalon tower can be felt in most of the towers, that is, the conical shape, the device of stairs based on the circular and inner core, and the finishing with the mezzanine are common. The analysis of the solution of the big and small minarets built near the neighborhood mosques in the cities of Samarkand, Tashkent, Ferghana Valley, Shahrisabz, etc. indicates that they were made according to the style of the minarets of Bukhara. There are also unique solutions in the bouquets and tower-like shapes of the constellations in the architectural complexes in the territory of Uzbekistan. Their rare examples of Central Asian architecture during the period of the Timurid period and later have been recognized by foreign experts as having a high artistic and aesthetic-decorative appearance. Its formation began in the towers of the Middle East, i.e., the volume solution with several joints, which decreases upwards, got its unique appearance in the constructions of Timurid. In the Central Asian architecture of the Timurid period, the architectural decorative art of cut tile coverings, glazed tile muqarnas and towers-bouquets, fully decorated with honors, the shape and size solutions of the constellations, are in harmony with the overall architectural composition of the magnificent structures, which are somewhat more robust and majestic than the tower-like structures of the Maghreb and the Middle East, Khorasan. differs in that it is aimed at creation. These tower-like volumes became an important tool in the architectural completion of mosques, huge madrasahs and palaces in the architecture of the Timurid period. Even though the upper parts have fallen down over the years, the tower-towers of the Ulughbek madrasa in Samarkand, the towers marking the corners of the courtyard of the Gori Amir complex, and the side bouquets of the pediment preserved in the Bibikhanim Jame' Mosque, still give the impression of a relatively complete architectural volume with their muqarnas remains. Because each of their volumetric parts is perfect in terms of architectural processing.[7]

In conclusion, it should be said that the architectural traditions of Central Asia changed radically in the developed Middle Ages. The methods of building and decorating mosques and madrasahs are unique. This period passed in Central Asia under the rule of the Arabs, Samanids, Ghaznavids, Karakhanids, Mongols, and Timurids. During each dynasty, master architects tried to discover a new method. By the time of the Mongols, construction, fine arts, and architecture stopped completely, but they moved slowly compared to other times. During the period of Amir Temur and the Timurids, great changes were observed in the field of architecture, we can cite Aksaroy, Bibikhanim mosque, Gori Amir, Shahi Zinda, Mirzo Ulugbek madrasa and observatory, etc. in Samarkand. he did. Not only in Samarkand, but also in all Central Asian countries, great changes, unique methods of architecture were developed, and it is no secret that these methods are still being used to this day.

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