

ARCHITECTURAL PLANNING FEATURES OF ABDULLAKHAN MADRASAH

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Annotatsiya:

Ushbu maqola Abdullaxon madrasasining qurilish jarayoni va tarixi hamda uning plan qismidagi avfzalliklari, boshqa madrasalardan ajralib turuvchi qismlari haqida soʻz boradi. Abdullaxon madrasasi Abdullaxon II davrida erishilgan eng katta yutuq sifatida ajralib turishini uning qurilishida oʻsha davr uchun mos boʻlgan materiallardan moliyaviy erkinliksiz yaratilgani bilan ajralib turadi.

Kalit soʻzlar: Abdullaxon madrasasi, Abdullaxon Madrasasi konstruksiyasi, Abdullaxon Madrasasi arxitekturaviy tahriri.

Анотация

В этой статье рассказывается о процессе строительства и истории медресе Абдуллахан, а также о его преимуществах в плане, частях, которые выделяются среди других медресе. Медресе Абдуллахана выделяется как величайшее достижение, достигнутое при Абдуллахане II, тем, что при его строительстве были использованы материалы, подходящие для того времени.

Ключевые слова: Медресе Абдуллахана, конструкция медресе Абдуллахана, архитектурный анализ медресе Абдуллахана.

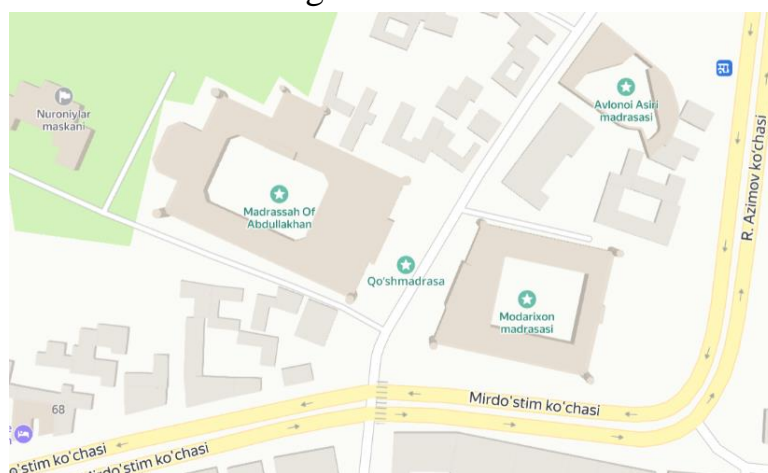
Annotation

This article talks about the construction process and history of Abdullahan Madrasah and its advantages in terms of plan, parts that stand out among other madrasahs. Abdullahan Madrasah stands out as the greatest achievement achieved under Abdullahan II by the fact that materials suitable for the time were used in its construction.

Keywords: Abdullahan madrasah, Abdullahan madrasah construction, architectural analysis of Abdullahan madrasah.



The architectural technique of opposing two grand structures along a single axis (known as “kosh,” meaning paired) is prevalent in Central Asian monumental architecture from the feudal period. The construction of two madrassahs in Bukhara is attributed to the reign of Abdullakhan. The first, Madari Khan Madrasah, was built in 1566-67 to honor his mother. The second, Abdullakhan Madrasah, bears his name and was erected in 1588-1590. The nearly 25-year gap between their constructions coincides with Abdullakhan’s consolidation of power in Central Asia through military campaigns and political maneuvers, which is reflected in the architectural differences between the two buildings.



Madari Khan Madrasah lacks the grandeur of its counterpart, Abdullakhan Madrasah. Due to the irregular shape of the land, its main facade is angled relative to the others to align with the street (fig.a). The trapezoidal courtyard is surrounded by two-story student cells (hujras) and corner lecture halls (darskhanas).

The facade is dominated by a slightly raised but subdued portal (peshtak), flanked by decorative guldasta towers. Three loggias span two stories, providing access to the upper level.



Unlike the ornate Abdullakhan Madrasah, Madari Khan Madrasah's exterior and courtyard facades are devoid of elaborate decorations. Only the main facade features glazed brickwork on the portal frame, guldastas, pilasters, and arch soffits. Geometric majolica panels adorn the tympanums.

Even Hafizi-Tanysh, Abdullakhan's court chronicler, offered only a brief and restrained description of Madari Khan Madrasah "the high vaults and lofty domes that comprised it, the upper and lower rooms and the foundations from top to bottom were made firmly... "

Despite Hafizi-Tanysh's praise, the buildings of Abdullakhan's era were not as well-constructed as they appeared. They were built hastily and with an emphasis on ostentatious monumentality, sacrificing quality for economy. In Bukhara's 16th-century architecture, walls were constructed with two rows of bricks filled with rubble and covered with plaster to save on materials. This resulted in bulging and deformed walls in many buildings. To further reduce costs, elaborate decorative techniques such as carved mosaic and multicolored majolica were replaced with simpler blue-white-blue majolica tiles. The patterns on these tiles were often spread out and lacked the precision of earlier Central Asian tiles.

These flaws are evident in Abdullakhan Madrasah. While it appears impressive in scale, its preservation is poor.

Abdullakhan Madrasah follows the traditional design of a central courtyard surrounded by four iwans (vaulted halls). The entrance is marked by a peshtak (portal), and guldasta towers flank the corners. The ornamentation on the main and courtyard facades consists of colored glazed bricks and the low-quality majolica tiles mentioned earlier. However, the entrance door is an exceptional work of craftsmanship. It is decorated with intricate geometric patterns (giri) formed by thin wooden strips. Within these geometric elements are delicate floral carvings.

Despite the traditional layout, Abdullakhan Madrasah exhibits innovative features designed to maximize space and accommodate more rooms. A group of student cells (hujras) faces the main facade. Behind them, to the right and left of the entrance vestibule, lie a mosque and lecture hall (darskhana). The mosque's orientation is unusual. Instead of facing Mecca (the qibla), it is aligned with the cardinal directions. This suggests that Abdullakhan, who was aging when the madrasah was built, may have intended the hall to serve as his tomb. At that time, the construction of elaborate tombs for secular rulers was discouraged, but aligning the mosque with the cardinal directions would have been acceptable for a Muslim burial. In addition to the



courtyard hujras, numerous rooms are located in the corner sections of the building, including eight rooms in a volume extending beyond the southern iwan. Another group of rooms lies on the main axis of the madrasah, opposite the entrance.



The central, organizing core of the latter is an octagonal two-tiered hall with a light lantern (the hall is called Fanusi Abdullakhan - Abdullakhan's Lantern), which is surrounded on two floors by a group of hujras. The light falls from above, through the dome windows. Soft, uniform lighting, a large reservoir of air that saves in the summer heat, and the planning-connecting role of this hall all testify to the thoughtful search by the madrasah builders for the most practical solution. Despite the loss of plaster and the exposure of brick and ganch structures, the hall retains the power of artistic influence; it captivates the spatial lightness of the interior, where the bowl of the dome seems to float above the arches of the windows, above the niches and shield-shaped sails.

The ceilings of the darsxana and the mosque arrived in much better condition. Above their cruciform halls there are intersecting girth arches, between which shield-shaped sails are placed, in the corner sinuses there are stucco stalactites, and the formwork under the arches is broken into parts using ganch edges, like a niche vault, on which a rather complex weight is applied according to a certain pattern.

The innovative ceiling systems in Abdullakhan Madrasah represent a significant advancement in the spatial concepts developed in 15th-century Samarkand mausoleums such as Ishrat Khan and Ak-Saray. The skillful use of intersecting arches, pendentives, and vaults creates a complex yet harmonious interplay of forms. This intricate structural system transforms the ceiling into an almost ornamental pattern. As a result, the ceremonial halls of the madrasah possess a unique character. Instead of relying on traditional facade or courtyard designs, the architects focused on creating innovative and visually stunning interiors. These halls showcase the creativity and ingenuity of the madrasah's builders and represent a major achievement in Bukharan architecture of the 16th century.



Madrasahs are the most numerous surviving monuments of feudal Bukhara's monumental architecture. These centers of Islamic learning represented the greatness and wisdom of Islam, which pervaded all aspects of public life at the time. By the 15th century, the basic architectural form of the madrasah had been established in Central Asia. It featured closed facades, a main facade with a portal (peshtak) and corner towers, a courtyard surrounded by student cells (hujras), and vaulted halls (iwans) on the axes. With their architectural composition and prominent location on main roads or city squares, madrasahs reinforced the dominant Islamic ideology. Their monumental form, symmetry, and elaborate decoration conveyed a sense of authority and stability. However, the inherent creativity of the people often transcended the limitations imposed by religious doctrine. From a modern perspective, Bukhara and Samarkand madrasahs are also admired for their beauty and harmony. Their simple and elegant forms reflect the people's deep respect for knowledge and education.

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