

THE ROLE OF ARCHITECTURE IN ISLAMIC CIVILIZATION

РОЛЬ АРХИТЕКТУРЫ В ИСЛАМСКОЙ ЦИВИЛИЗАЦИИ

ARXITEKTURANING ISLOM SIVILIZATSIYASIDAGI O'RN

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Abstract: This article discusses the architectural development of Islamic civilization in different regions. This work covers areas such as the architecture of Iran, Turkey, Central Asia and Africa. Islamic architecture is a centuries-old category of architecture based on Islamic principles. The sculptural forms and often dazzling decorative details that characterize the buildings of Islamic civilization comprise some of the most amazing built structures on Earth.

The current Islamic civilization cannot be fully assessed from the point of view of some events taking place in the world, current spiritual and educational changes. Civilizations are not bound by historical events of limited time. It should be noted that Islamic civilization still exists and can be observed in many places. Today's Muslim world, which is experiencing global changes, seeks to restore its ancient values in accordance with development, science and modern achievements. In this regard, the study of the field of architecture, which is important in the history of Islamic civilization, has a great place. In recent years, a number of conferences and collaborations aimed at the development of science and culture confirm our opinion. It should also be noted that one of the factors leading to positive initiatives is a series of positive shifts in the cultural consciousness alive with life. This could be a decisive factor in determining the future of the Muslim world. The method of content analysis is used in this study to analyze the architectural styles of different periods and their use over time in Central Asia, Turkey, Iran and African countries. This study is divided into smaller paragraphs to view the content of each parameter by period. Content analysis is a research tool used to determine the presence of certain words or concepts in texts or sets of texts. The results allow us to draw a conclusion about how effective the development of science has been for the comprehensive development of the state.

Keywords: Islamic architecture, decoration of madrasas and mosques, carving, pattern art, architecture of Turkey, Iran, Africa and Central Asia.

Annotatsiya: Ushbu maqolada islom sivilizatsiyasining turli mintaqalardagi arxitektura taraqqiyoti tadqiq qilingan. Bu maqolada Eron, Turkiya, Markaziy Osiyo va Afrika mamlakatlari arxitekturasi kabi hududlar yoritib berilgan. Islom me'morligi islom tamoyillaridan kelib chiqqan holda ko'p asrlik me'morchilik kategoriyasi hisoblanadi. Islom sivilizatsiyasi binolarni tavsiflovchi haykaltaroshlik shakllari va ko'pincha ko'zni qamashtiruvchi bezak detallari Yerdagi eng hayratlanarli qurilgan inshootlarni o'z ichiga oladi.

Hozirgi islom sivilizatsiyasiga dunyoda ro'y berayotgan ayrim voqealar, hozirgi ma'naviy-ma'rifiy o'zgarishlar nuqtai nazaridan to'liq baho berib bo'lmaydi. Sivilizatsiyalar cheklangan vaqtidagi tarixiy voqealar bilan bog'liq emas. Qayd etish joizki, islom sivilizatsiyasi hali ham mavjud va uni ko'p joylarda kuzatish mumkin. Global o'zgarishlarni boshidan kechirayotgan bugungi musulmon olami taraqqiyot, ilm-fan va zamonaviy yutuqlarga mos ravishda o'zining qadimiy qadriyatlarini tiklashga intilmoqda. Shu yo'sinda islom sivilizatsiyasi tarixida muhim ahamiyatga ega me'morchilik sohasini o'rganish katta o'rin tutadi. Keyingi yillarda ilm-fan va madaniyatni rivojlantirishga qaratilgan qator anjumanlar, hamkorliklar o'tkazilayotgani fikrimizni tasdiqlaydi. Yana shuni ta'kidlash kerakki, ijobiy tashabbuslarga yetaklovchi omillardan biri hayot bilan jonli madaniy ongda qator ijobiy siljishlardir. Bu musulmon dunyosining kelajagini belgilashda hal qiluvchi omil bo'lishi mumkin. Kontent tahlili metodi ushbu tadqiqotda Markaziy Osiyo, Turkiya, Eron va Afrika mamlakatlarida turli davrlardagi me'morchilik uslublari va ularning vaqt davomida qo'llanilishini tahlil qilish uchun foydalanilgan.

Ushbu tadqiqot har bir parametrlarning mazmunini davrlar bo'yicha ko'rish uchun kichikroq paragraflarga bo'lingan. Kontentni tahlil qilish - bu matnlar yoki matnlar to'plamidagi ma'lum so'zlar yoki tushunchalarning mavjudligini aniqlash uchun ishlatiladigan tadqiqot vositasi. Natijalar ilm-fanning rivojlanishi davlatning har tomonlama rivojlanishi uchun qanchalik samarali bo'lganligi haqida xulosa chiqarish imkonini beradi.

Kalit so'zlar: Islom me'morchiligi, madrasa va masjidning bezaklari, o'yakorligi, naqsh san'ati, Turkiya, Eron, Afrika va Markaziy Osiyo me'morchiligi.

Резюме: В данной статье рассматривается архитектурное развитие исламской цивилизации в разных регионах. Эта работа охватывает такие области, как архитектура Ирана, Турции, Центральной Азии и Африки. Исламская архитектура — это многовековая категория архитектуры, основанная на исламских принципах. Скульптурные формы и зачастую невероятно впечатляющие декоративные детали, характеризующие здания исламской цивилизации, представляют собой одни из самых удивительных сооружений на земле. Современную исламскую цивилизацию невозможно в полной мере оценить с точки зрения некоторых событий, происходящих в мире, протекающих духовных и образовательных изменений. Цивилизации не связаны историческими событиями ограниченного времени.

Следует отметить, что исламская цивилизация все еще существует и ее можно наблюдать во многих регионах. Сегодняшний мусульманский мир, переживающий глобальные изменения, стремится восстановить свои древние ценности в соответствии с развитием, наукой и современными достижениями. В связи с этим большое место занимает изучение области архитектуры, имеющей важное значение в истории исламской цивилизации. Подтверждением нашего мнения является ряд конференций и коллабораций последних лет, направленных на развитие науки и культуры. Следует также отметить, что одним из факторов, приводящих к позитивным инициативам, является ряд позитивных сдвигов в живом культурном сознании. Это может стать решающим фактором в определении будущего мусульманского мира. В данном исследовании используется метод контент-анализа архитектурных стилей разных периодов и их применения в Центральной Азии, Турции, Иране и Африке в различные периоды. Это исследование разделено на частные параграфы, таким образом, представлена возможность ознакомиться с содержанием каждого параметра по периодам. Контент-анализ — это исследовательский инструмент, используемый для определения наличия определенных слов или понятий в текстах или наборах текстов. Результаты позволяют сделать выводы о том, насколько эффективным было развитие науки для всестороннего развития государства.

Ключевые слова: исламская архитектура, украшение медресе и мечети, резьба, искусство накиш, архитектура Турции, Ирана, Африки и Средней Азии.

INTRODUCTION

The migration of wall painting, which is considered one of the pictorial and artistic tools, from wall to miniature, its reasons and results are discussed. It has been studied that the patterns in the manuscripts were gradually transferred to the walls of palaces and madrasas.

The Islamic architecture is not determined, it is not standards and forms, not limited to patterns applied in countries conquered by the Muslims. The more we understand about its architecture, it is recognized that the Islamic content is created to establish the building character with a distinct identity. The relation of time and place differs within the architectures created in various Muslim countries. Despite the diversity of solutions, the original feature and the similarity of the surrounding environment weather, construction materials and designer thought are maintained. What distinguishes them is that they bear features consistent with the requirements of rights and traditions and the environment in which they live in. These are perfect solutions to

their needs. However, they are characterized by Islamic architecture and Islamic art in general, therefore with any common unit collected, we can identify any piece produced under the Islamic civilization in any country from the Muslim world. Perhaps this is the secret of the superiority of Islamic civilization and artistic ability to paint art products in all countries- there will always be one distinct character of each country (Yassin, 2012).

In the Islamic period, regardless of religious beliefs, the interior walls, ceiling-domes of madrasas, palaces, mausoleums were decorated with plant motifs and images of nature and creatures. So, in the early Middle Ages, it was a common practice to decorate the walls of the houses of rulers and nobles and public buildings with magnificent paintings. Paintings and patterns are drawn on a dry white wall surface that has been previously plastered with a clay mixture and then treated with glue.

Unlike the European “fresco” art, Central Asian painters did not paint on a wet wall, but on a well-dried and polished wall surface. Although the light-shadow proportions and laws are not bright here, the compositions are distinguished by the special musicality of the lines, the clarity of the patterns and elements, the purity and harmony of the colors.

The above-mentioned images are not accidental, because the images of this theme, which originally decorated the caves of primitive people, have now moved to magnificent palaces. Such plot images can be clearly seen on the Orlov plates. This period, which ends with various tools of visual art finding their direction in the interior, obeying the 13 laws of architecture, developing side by side with each other: sculpture, applied art, is the first of The Middle Ages are considered to be a unique period of development of the urban culture of Central Asia.

Crafts - have long played an important role in the productive economy as one of the main factors in the development of society. The peoples of our country have been engaged in various crafts since ancient times, creating their own schools and traditions, styles and directions (Gafurova, 2020). The socio-political changes that took place in Central Asia (Khatamov, 2022) and neighboring regions in the early Middle Ages led to the intensification of urbanization processes throughout Central Asia, including Sughd.

According to the analysis of archeological sources, the majority of nomadic herders who entered the Sughd region settled in large numbers. This, in turn, led to the widespread spread of the culture of nomadic pastoral tribes (this culture was introduced to science under the name of Melon culture) throughout Sughd. The influence of this culture is first and foremost evident

in handicrafts, especially in pottery. For some time in the social life, ceramic products - traditional elegant, graceful, diverse market ceramics - have been replaced by low-quality, rough and unpolished ceramics. The animal symbol is displayed on the handles, ears and cauldrons. In the archeological finds of this culture, “the cult of the sheep, especially the image of the ram, is widely described (Ganiyev, 2021).”

THE MAIN PART

Architects decorated the interior and exterior of mosques and madrassas, mihrabs, doors, columns, columns, ceilings, and minarets separately. For example, the mihrab with its beautiful inscriptions instilled respect and confidence in the worshiper's language towards the religion of Islam. Beautiful mihrabs of this color existed even in pre-Islamic times. The Islamic period radically changed the existing system of spiritual wealth, and stopped only the sculpture a little.

At a time when Islam forbade the drawing of images of people and creatures, painting and epigraphy almost completely took their place as pictorial tools in the decoration of architectural monuments. By the 16th century, in Central Asia, any type of painting depicting living creatures was banned, even in palace decorations. As a result, the only area where it can be used is book miniatures. As a result, ornamental decorations, especially epigraphic patterns, began to take the place of monumental patterns with wall images in architecture.

In the 9th-12th centuries, the interior and exterior of mosques and mausoleums used traditional bricklaying methods - decorative, shaped bricks. The composition of the interiors includes arched, checkered, and paired bricks along the wall surface (for example, the Somonites' mausoleum) (Gafurova, 2020). From the 14th century, interiors began to be decorated with monumental patterns.

Instead of a wall painting, plant-like and geometric shapes are painted with different colors on the surface of the brick wall. Most of the decorative composition is occupied by gilded patterns. As an example, the decoration of the interior of the 16th-century Khoja Zayniddin and Baland Mahalla mosques in Bukhara, the patterns of the 12th-century Afrosiyab Karakhani palace, the interior of the Tillakori (Mukhamedov, 2019) madrasa in Samarkand, and the golden decorations of the Gori-Amir mausoleum were shown.

The use of a dome occupies a special place in modern architecture. That's why the following tasks should be solved based on the harmony of the wall picture with

the ceiling decoration: creating a microclimate; improve acoustics; constructive architectural element, traditional decoration.

The architects combined the interior and exterior construction of the mosque and its mihrabs with its elegant and solemn decorations in a single look. By the 11th and 12th centuries, the “P”-shaped gable, the spear-shaped inner arch style, and the patterning of bricks on the tower became typical styles of Central Asia in architecture. The buildings are mostly rectangular and square in shape.

Carved terracotta bricks (carving was done on the raw brick before drying and firing, which made it possible to perform a fine finish) became widespread for the decoration of the style of majestic devices. By the 12th century, the art of building minarets near the mosque became widespread. It is known that decorative bricks, decorated as an external decoration, were used on the inner and outer walls of mosques and minarets from the 9th-12th centuries. This tradition continued until the 20th century.

In short, the pictorial, artistic, ideological and technical coloristic bases of the majestic painting are developing in connection with the traditions of the Eastern school. The genre of mural painting keeps its unity in the ways of formation of artistic and pictorial tools in modern architecture.

The history of architecture in Turkey, which is a combination of modern architecture and historical architecture, has received much attention as one of the rich historical heritages after the rise of the Ottoman Empire, and in the last century, its effects on the architecture of other countries were also very evident. Is. Considering that the changes in the history of architecture in Turkey have had a great impact on the properties and houses of this country, we have decided to continue providing you with information about the architecture of houses and villas in this country and you will be introduced to the formation of the current architecture of Turkey. When the republican government started in Turkey, Ottoman and Seljuk architecture became more popular than other architectures in Turkey, but since the beginning of 1930, Western architects such as Austrian, French and German architects have significantly witnessed the activity and performance in this country. This is what caused the architectural style in this country to move towards modernity, and after that, the modernization of Turkish architecture is seen more than ever before, and now the history of architecture in Turkey is achieved in this way.

It is good to know that different cities of Turkey have been influenced by the history of architecture in

Turkey and modernity, and at the same time, there are many differences in the architecture of these cities.

Some of the buildings located in the east of the city of Istanbul have a very old and traditional texture, and the historical texture is quite evident in these buildings, but in the west of this city, a different architectural history can be seen, and the buildings have completely moved towards modernity. Hence the purchase of a penthouse in Istanbul and the purchase of a villa in Antalya require various investigations that can only be done by experienced CityRealty real estate consultants.

This issue can be seen in other cities such as Antalya, and in this city it can be seen that the architecture of the buildings have joined the European architecture, and in Antalya, the historical and traditional texture is no longer visible, and all the textures of the buildings in this city are modern. It might be interesting for you to know that this is why the prices of villas and other properties in Antalya are 43% cheaper than in Istanbul.

This is the reason why the traditional structures of Turkey are seen less than its modern structures in buildings today, and this shows the growth of modern architecture in this country.

Turkish architects have achieved great success with the accuracy of the form of the buildings, the beauty of their proportions, and the construction of domed buildings. The edges of the arch, decorative shelves, and stalactites decorating the arches serve to give the building a quiet feel. The patterns are made as if they are confused with different geometric shapes. It consists of forms taken from the world of plants. Patterns and reliefs are mixed with epigraphic inscriptions. Special attention is paid to the color of the walls in the decoration of the building. The development of architecture influenced the development of decorative arts, and a high peak was reached in wood carving. Although the Seljuk architectural traditions were directly developed in the first stage of the architecture of the Ottoman period, later, after the conquest of the lands of Constantinople, the Byzantine architectural traditions began to occupy a large place. Turkish architects adopted the principles of building Byzantine temples and introduced a new artistic content to its appearance. During this period, the construction of large dome buildings and special attention to the internal space of the building increased in Turkish architecture. In this regard, the appearance and planning of Sultan Bayazit II mosque in Istanbul is noteworthy (mahsa_atashpanjeh, 2023).

The Turkish construction industry has many unwritten rules. For example, according to one of them, a mosque must be built before settlements are built. If you see that the minarets of the mosque are being

restored in this country, know that soon a new residential area will appear around it.

Istanbul, one of the largest cities in Turkey, has a mosque almost everywhere. According to the data, at the moment their number has exceeded 3 thousand. Among these sacred places, there are many ancient ones that are several centuries old, which attract tourists like hell. One of them is the Sultan Ahmed Mosque, which attracts local and foreign tourists.

Sultan Ahmad decided to build this place, which is also known as the Blue Mosque, with golden pillars. But when the state treasury is not enough for this, it will be built not with a golden tower, but with six(n) towers. When the time comes, it should be said that mosques have been restored with four minarets (Akhmedov, 2023). Look at this, this mosque, which was a novelty in the architecture of that time, can accommodate six thousand people at a time.

After the conquest of Istanbul, Hagia Sophia embodied the features of the Ottoman society's architecture. The architect Sinan built Suleimaniya and Selimiya mosques, which have a large area for the whole people to pray together under a huge central dome.

Iranian architecture. In the Middle Ages, Iran witnessed the emergence of the most beautiful wonders of Islamic art and architecture. These miracles appeared mainly during the Safavid dynasty, when Isfahan was the capital of Persia. Persian architecture from the 1500s to the 1800s, known as the modern period, featured very distinct architectural elements such as pointed arches, sculpted stalactites known as Muqarnas, and flower-decorated bulbous domes. Blue, gold, turquoise, and white polychrome tiles covered the interior of mosques and palaces with intricate floral and geometric patterns and Arabic calligraphy quoting verses from the Qur'an.

Advent of Islam in Iran (635 A.D.) gave rise to great upheavals in architecture, and laid the foundations for Islamic architecture all over the world. Iranian artists adjusted to the needs of Arabic Islamic culture, which was in turn influenced by Iranian traditions. Architecture continued to be a major art form, but because Islamic tradition condemned the three dimensional representation of living things as idolatrous. Sculpture declined. Painting, on the other hand, not affected by proscription of the human form, reached new prominence, and the decorative arts, too, continued to thrive. A great surge of building works together with unique decorations and calligraphy appeared in these centuries. The mosque became the major building type in Iranian architecture. The established style of vaulted construction was continued; common features were the pointed arch, the ogee arch, and the dome on a circular drum. Persian

buildings vary from peasant huts to tea houses, and garden pavilions to “some of the most majestic structures the world has ever seen. Iranian architecture displays great variety, both structural and aesthetic, developing gradually and coherently out of prior traditions and experience. Without sudden innovations, and despite the repeated trauma of invasions and cultural shocks, it has achieved an individuality distinct from that of other Muslim countries. Its paramount virtues are several: a marked feeling for form and scale; structural inventiveness, especially in vault and dome construction; a genius for decoration with a freedom and success not rivaled in any other architecture. Traditionally, the guiding, formative, motif of Iranian architecture has been its cosmic symbolism by which man is brought into communication and participation with the powers of heaven (Damadi, 2013).

The magnificent architecture, which has risen over time, fascinates everyone to this day. The architectural achievements of the Seljuks, Ilkhanids and Safavid dynasties from the Islamic era are particularly noteworthy. During that period, Iranian cities such as Neyshabur, Isfahan, and Shiraz were among the great cities of the Islamic world, and their many mosques, madrasahs, shrines, and palaces formed an architectural tradition that was distinctly Iranian in a larger Islamic context.

The Persian tradition of dome construction dates back to the earliest period of Mesopotamian architecture, when domes became an integral part of buildings due to the scarcity of wood in many areas of the Iranian plateau. In ancient Persia, domes were associated with the divine side of life, as their circular shape represented perfection, eternity, and heaven. During the Sassanid period (224 to 651), domes rose to the first level of Persian architecture, and they evolved at various times until the Safavid dynasty (1501-1732), the last generation of Persian domes with their characteristic bulbous profile and striking features was in the design of Persian cities, domes in places of worship and public spaces, including traditional bazaars, caravanserais, schools, and baths, were designed to be visible from different parts of the city or countryside. Domes are usually two-story. The inner shell is designed to support the weight of the structure, while the outer shell acts as both a decorative element and insulation against the elements. The aerodynamic shape of the domes also makes the structures more stable.

Symmetry. Iranian architecture uses pure forms such as the circle and square, abundant symbolic geometry, and plans are often based on symmetrical layouts, including rectangular courtyards and halls. Sassanid

architecture was decorated with carved stone or carpets and used colorful stone mosaics. Beautiful gold and silver vessels, bowls and ewers, often decorated with hunting scenes or animals in high relief, also survive, as well as textiles with symmetrical heraldic patterns.

Use of muqarna. Muqarnas are usually applied to the lower parts of domes, pendentives, cornices, arches, arches and vaults and are often found on the altar of a mosque. They can be completely decorative or serve as load-bearing structures. The early forms of muqarnas domes found in the Mesopotamian region were primarily structural.

Muqarnas is a sort of stalactite work, and an original Islamic design involving various combinations of three-dimensional shapes, corbeling, etc. which was used for the decoration of mosque portals. It can be of terra-cotta, plaster, or tiles. The value and respect given by Iranians to their religious leaders, have deeply penetrated in their traditional and Islamic architecture. The Iranian Muslim artists have decorated the interior and exterior surfaces of religious buildings, domes, belfries, and mosque minarets with the most beautiful tiles in terms of color and design (Henri, 1985).

The appearance of new patterns based on geometrical networks in the development of cities gave order to open urban spaces, and took into account the conservation of natural elements (water and plants) within cities. The establishment of distinctive public spaces is one of the most important urban features of the Safavid period, as manifested for example in Naghsh-e Jahan Square, Chahar Bagh and the royal gardens of Isfahan. Distinctive monuments like the Sheikh Lotfallah (1603), Hasht Behesht (Eight Paradise Palace) (1699; pl. 1) and the Chahar Bagh School (1714) appeared in Isfahan and other cities. This extensive development of architecture was rooted in Persian culture and took form in the design of schools, baths, houses, caravanserais and other urban spaces such as bazaars and squares. It continued until the end of the Qajar reign. The confrontation of Iran with western civilisation that began with the Qajar reign brought political and social modernisation to Iran during the period stretching from 1800 to 1979. This upheaval naturally engendered a transformation of architecture, and, eventually, the rise of a novel architecture in Iran. The spaces that Iranians are presently living in today were born of this process that we propose to review in relation to trends in the contemporary architecture of Iran (Diba, 2004).

THE QAJAR ERA (1800-1925)

The first stage of Iran's modern architectural development took place during the Qajar period. It happened as a result of the reforms enacted by the

princesses and authorities such as Abbas Mirza, Mirza Taghi Khan Amir Kabir and intellectuals like Mirza Malcolm Khan, Mirza Fathali Khan Akhondzadeh and those who pursued the rational rule of law and the development of public education and welfare. With economic independence as their real aim these authorities laid the groundwork for the appearance of a new Persian architecture. The increase in communications between Iran and Europe allowed increasing acquaintance with European art and architecture, which became apparent in the design of government monuments like the Shams al-Emareh (1861) and the Golestan Palace (1870).

THE PAHLAVI ERA (1925-1979)

With the rule of the Pahlavi dynasty, architecture was modernised in a new way. Socio-political planning under the authoritative rule of government with the aid of westerners was the style of the period. During the rule of Reza Shah (1925-1941) the industrialisation of the country began to take place; road and rail networks were built, in conjunction with a marked Europeanisation of social behaviour. Education, the economy, and culture all figured on the agenda of Reza Shah under the influence of the West, while the reconstruction efforts in Turkey headed by Mustafa Atatürk led to imitation and rivalry. During the two decades of Reza Shah's rule, the government played an active role in the execution of civil projects. Western architects were invited to design new buildings for the first time, and the reconstruction plans were executed with great speed. As a result, the traditional design of many cities changed significantly. (Diba, 2004)

Calligraphy. Iranians' passion for using script as an artistic medium dates back to pre-Islamic times, but it was the work of Islamic calligraphers and illuminators that elevated it to the high art we know today. The art of calligraphy was inspired by the advantages of the Islamic religion, which is superior to the representational art, and it developed from period to period and from style to style.

African architecture. The first mosques were built in the Arabian Peninsula, but with the spread of Islam to other regions of the world, Muslim houses of worship also appeared. One of the first mosques on the African continent was built in 642 in the city of Fustat in Amr ibn Al-Asa mosque. It was built on the site of the tent of Amr ibn Al-Asa, the commander of the caliphate army that conquered Egypt. By the end of the 7th century, Muslims conquered almost all of North Africa. But the spread of Islam in Africa was not only due to campaigns of conquest.

Many peoples of the continent became Muslim as a result of the activities of missionaries and traders.

It happened in the West African region. In the 6th century, the African people created their own country - the Ghana Empire. Its prosperity was based on gold mining and trade. In the 13th century, the Ghana Empire declined from development to decline. It was replaced by a rapidly rising state created by the Soninka people. It was the Mali Empire. There were large gold mines in Mali. The rulers of the state were considered the richest people on earth. In 1310, Emperor Abubakar built two hundred ships to explore the Atlantic Ocean. He personally led the next expedition. Abubakar did not return home from this trip. His successor Mansa (Emperor) Musa is famous for his Hajj to Mecca, during which he distributed hundreds of tons of gold. As a result of such generosity, the price of this metal fell sharply not only in the Muslim East, but also in Europe. During the prosperity of the empire, large cities were built in Mali, where many mosques and madrasahs were built. During this period, a unique style of West African Islamic architecture appeared. One of the largest cities in Mali is Timbuktu, which became famous all over the world for its famous book collections.

Sankor madrasa building was built in the city under Mansa Musa, which is now a UNESCO World Heritage Site. Until the end of the 16th century, the madrasa was the center of Islamic education. After conquering the city of Morocco, the scholars had to leave the madrasa and leave thousands of manuscripts on fiqh and sharia in its library. A distinctive feature of West African Islamic architecture is the use of special raw bricks. This brick is not fired and is therefore exposed to atmospheric precipitation, cracking and weathering.

In the construction of mosques, a special wooden frame is created, the frame openings are laid with raw bricks, and then the finished building is covered with new clay from the outside. At the same time, the support beams protrude outwards, giving the structure the appearance of a castle.

In order to keep the mosques in proper condition, the brigades of local residents repair them every year. The deposited mud is cleaned and the entire structure is covered from top to bottom. At the same time, the outgoing rays are used as scaffolding. The most famous mosque built on this technology is the Great Jenne Mosque in Mali. It was built in the place of the old Maliya mosque at the beginning of the 20th century. The Great Mosque is a true masterpiece of West African architecture, a UNESCO World Heritage Site. This is the largest building in the world, built on the basis of clay-nano SIM technology.

A distinctive feature of West African mosques is the absence of minarets. In some cases, their role is

performed by minarets, which resemble elements of fortification structures rather than towers. There is another mosque in modern Ghana that is a monument of ancient African architecture. This is a mosque in the village of Larabanga.

Earth, water and reeds were used during construction. The raw brick obtained from the mixture of these materials made it possible to build something very unique in terms of architecture and construction. The Larabanga mosque consists of many domes and outer walls with two minarets built in the form of pyramids. According to local tradition, the mosque was whitewashed with lime.

Another characteristic of the mosques of West Africa is their asceticism. There is no decoration inside the buildings. Most of the mosques do not have electricity. The light in the room comes through small windows. All this is done so that nothing distracts the believers during prayer. The Islamic architecture of Mali, Ghana, Niger and Burkina Faso combined secular and religious traditions. Its foundations were created a thousand years ago. This Islamic style of West Africa was formed with minimal influence from the Arab world. Thanks to its uniqueness, it has been perfected for centuries, which in our time can amaze with its unique form and construction methods.

Architecture of Central Asia. In the 9th-12th centuries, the formation of large states centered in the country and their development, the strengthening of statehood, became the basis not only for the development of spiritual life and science, but also for the development of material culture. In cities like Samarkand, Bukhara, Urganch, Termiz, Ozgan and Marv, many palaces, mosques, madrasas, minarets, mausoleums, tim and caravanserai began to be built. as straw, raw brick and brick, and the use of ganch as a connecting element was widely introduced. At that time, wood played an important role in the construction of houses and buildings of general importance, palaces, mosques, and madrasahs.

By the 10th century, the construction method began to change. Cube-shaped buildings covered with a dome began to play an important role in grandiose construction. An example of our idea is the beautiful brick mausoleum built on the grave of Ismail Somani in Bukhara. This building is rectangular in shape and covered with a dome. It was changed from a square to an octagonal shape with the help of pointed ravots. At the same time, this building has four facades. All four sides of it are decorated in the same way as the front. Simply put, the building has no front, side, or back. All sides are decorated in the same way. In the construction

and decoration of the Ismail Somani mausoleum, Arab architectural features typical for that period were used a lot. For example, installing columns at the outer corners of the building. Squares of this shape inside the building, as well as circular landscaped areas, are also found in pre-Islamic monuments (Samatkhonovich, 2021).

It can be observed in the example of many mosques that the architectural styles of the 9th-10th centuries have been preserved. According to written sources, many mosques of the Samanid period were built on the basis of adaptation of pre-Arab temples to mosques. They had one room, and the roofs of the mosque rested on pillars. The roof of mosques is usually dome-shaped. In mosques, especially, the mihrabs are decorated with bricks cut into shapes and inscriptions, carved ganches and even golden water. When talking about the mosques of this period, it is possible to mention Mag'oki Attoron in Bukhara, Poykand mosque, Chorustun in Termiz, Childukhtaran mosque in Shahrstan. These monuments provided an opportunity to observe the development of religious architecture in Central Asia.

According to Narshahi, Amir Nasr bin Ahmed built a big palace for himself in Bukhara Registan and spent a lot of money on its construction. This palace was very beautiful. In front of the palace, buildings for devans were built. The palaces of amirs and governors were also in Nishapur, Marv, Samarkand and other cities. These palaces were distinguished by their size and beauty. In many cases, such palaces were built in beautiful places, in gardens.

CONCLUSION

We can see the evolution of form and function over time that depended highly on the circumstances of the political and cultural lives of the population. The label (Islamic architecture) goes back to the nineteenth century. As Western Orient called it, a concept and named after the Islamic cultural heritage, and not a condition where the Islamic faith is enshrined. The Muslim building refers to the product of Muslims where shapes are mixed with the thought that moves the qualities and evolves with time according to the variables. It is also noted that the Muslims practice paying respect to the norms of all people, even in the architecture and crafts especially if it does not conflict with the principles of the Islamic religion and Semitism that is so-called contemporary. The Muslims create something from their principles and their time, if they consume what is produced by age only, without taking into account their privacy it will be de-identity. We note that the aesthetic phenomenon in

Islamic architecture (the fact that it was wonderful to be compatible with the reality of the necessities) is not the ultimate destination for architecture because that will bring to the deviation in the beauty. What distinguishes Islamic architecture is it protects itself from factors that are exposed and meet the needs of its users. Generally, in the different Islamic eras, we can focus on many forms for a concept, such as the police concept, society, and economic so we can ensure and proof the changes in Islamic architecture is always suited for concepts of every existing era.

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