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### Bukhara Madrasas' Traditional Architecture

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#### Abstract

In this article, we will look at the history and current situation, as well as the architectural design, of one of Bukhara's treasured cultural heritage buildings, the Mir Said Kamol Madrasa, which plays an important role in the city's urban planning and architecture.

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Bukhara, one of the oldest cities in Central Asia, is well known for its many historical and cultural landmarks, which attest to the city's extensive and varied history. Bukhara's urban and rural areas have long been the repository of a variety of cultural treasures, each with its own distinct aesthetic, aesthetic worth, and aesthetic style. Despite the effects of time, these works of architecture and art have maintained their grandeur and continue to stun and astound the thousands of tourists who come to Bukhara from all over the world. While certain of these monuments are even older and have been well preserved for centuries, many of them are from the late 19th and early 20th centuries. The depth and complexity of Bukhara's architectural and artistic legacy, which is expressed among other elements in the city's old and new madrasas, can't help but astound us as we learn more about its history and cultural heritage.

Early in the 20th century, Bukhara was acknowledged as one of the centers of Islamic thought, with a variety of modest and expansive madrasas offering students a lifelong education. These madrasahs provided religious and secular education to a wide spectrum of pupils, including members of the middle class and lower classes in addition to the privileged elite. Students traveled to Bukhara from all throughout Central Asia, Tatarstan, and other Eastern nations to pursue their studies. As a result, numerous madrasahs of various sizes and designs were constructed across Bukhara and other significant cities in Central Asia.

According to historian N. Khanikov, "At the beginning of the 19th century, Bukhara had 103 active

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madrasas, of which 60 were considered major madrasas." The number of madrasas did not decline during his reign; rather, new madrasas were built, and some older structures underwent renovation. Early in the 19th century, once Bukhara was seized by the Russian Empire's Central Asia, the construction of new madrasas increased once more. The renowned author Sadridin Ayni stated, "There were many large madrasas in the city and many more small ones."

The madrasas held a major position in Bukhara's ancient legacy, ranking among the most notable and venerated buildings in terms of their size, historical significance, capacity, proportions, and other characteristics. The madrasas' structures, coupled with their size and historical significance, have contributed to the ancient city's historical legacy. One of the smaller madrasas, "Mir Said Kamol" stands out among the rest in the design of Bukhara's cityscape thanks to its distinctive architecture and scale. The size of the structures, their décor, and the expense of their construction varied widely, and they were frequently supported by individual donations, despite the fact that it is impossible to determine the precise legislation that determined the location of these kinds of madrasas. These massive madrasas produced more money in the 19th century than the smaller ones.

The "Mir Said Kamol" madrasa is situated inside the UNESCO World Heritage Site and is situated in the heart of Bukhara's ancient district, to the north of the Toki Zargaron market. The building was constructed in 1324-1904 on the order of Mir Muhammad Ogly Mir Kamol Alovutdin (Mir Said Kamol), one of the officials of the reign of Bukhara Amir Abdul Ahad Muhammad Bahodirhon (1885–1910). The madrasa is named after him. The madrasa is entered by a marble portal above the front door, which has been preserved. The madrasa was established in the early 18th century, according to some accounts, but this is closer to the truth because the walls of the building, including the first and part of the second floor, are formed of bricks measuring 25x25x5 cm and are covered with a particular layer of plaster. According to the waqf-nama (endowment deed) of 1909, the madrasa was erected in 1904 on the site of an ancient building.



The madrasa's entry door and the marble panel above it.

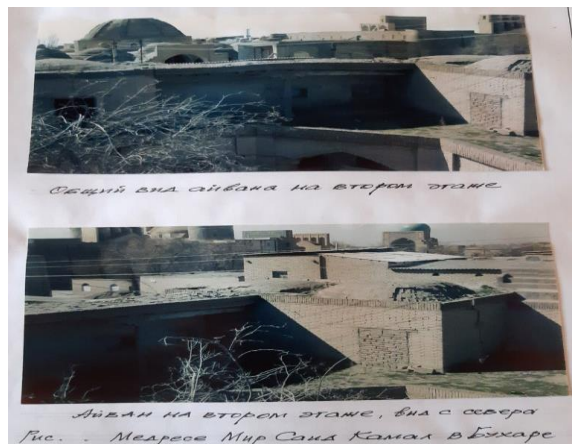
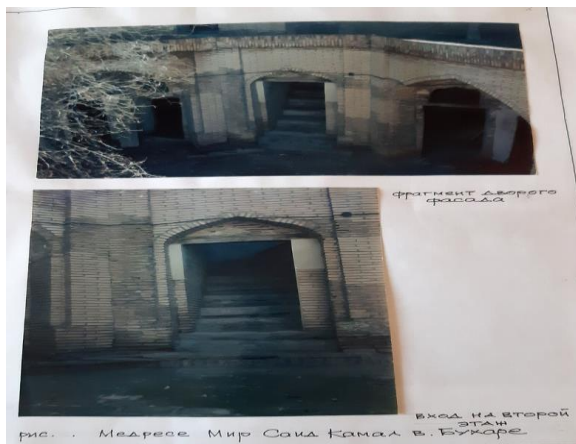
The madrasa "Mir Said Kamol" was built using traditional methods of memorial architecture. The main architectural form of the building is oriented west, and its 2-story structure is similar to a symmetrical trapezoidal form with measurements of 22.8 x 20.7 x 19.3 meters. A mosque, a classroom, numerous tiny residential houses, and twenty hujras (cells) make up the madrasa. A modest

vestibule with an eight-sided dome leads to the entrance. The first story of the building has a beautiful muqarnas ceiling, while the second floor features an open terrace with columns and a balcony gallery. The cells on the second floor are linked by a narrow corridor, although most of the galleries and cells have fallen into disrepair as a result of neglect and destruction. The main facade's exterior is symmetrical, with a large entrance portal, a door, and a small dome above it. An octagonal drum and four arches support the dome on the inside. The facade's two sides have deep niches with small domes—three to six on the second floor and two to four on the first floor. The upper portion of the building is decorated with miniature floral designs, while the lower part is decorated with small animal motives. The remains of these decorative elements can be seen in images from a book by O.A. Sukharev from the 1940s.



#### The appearance of the madrasa's main facade

The "Mir Said Kamol" madrasah, like other monuments in Bukhara, has not been used for its intended purpose since the beginning of the 20th century and has been used for a variety of different purposes. The old state of the structure and its decor have deteriorated over time as a result of different renovation and alteration activities being carried out without adequate paperwork. The structure was not used effectively due to user negligence, leading to destruction, and eventually, over the years, the walls of the building collapsed due to rains and a lack of good drainage, causing damage to the northern and eastern sides of the building's foundation.



The staircase goes to the second floor and the room entrance.

The north side of the second floor facade as it appears.



The upper half of the first and second-floor rooms, the suspended middle floors, and some walls have been affected by water damage as a result of the passage of rain and groundwater from the roof and other rooms of the structure, resulting in an emergency situation. This is a critical problem that necessitates immediate scientific research and project documentation. Based on these projects, renovation work must start.



Some rooms on the second floor are in poor condition.

The present state of the room's domeless constructions.

The building's main brick walls are in good shape overall, but the worn and damaged elements, particularly the second-floor room walls and their missing parts, need to be rebuilt, filled, and reinforced. The damaged wooden structures, such as the doors and their frames, as well as the preserved roof structures, must also be restored or rebuilt. On both levels of the rooms, traditional Bukharan-style wooden lattice windows with panjara screens are required. The eight-sided courtyard of the building is enclosed by an antique wall built with 25x25x5 cm bricks that need to be reinforced with a "toshnob" niche to channel rainwater. The restoration and repair of the building require considerable technical and structural strengthening work in its old structure.

Throughout the centuries, the Central Asian region, particularly ancient Bukhara, has had a prestigious school of architecture and construction distinguished by its distinct style, permanence, and originality. Foreign tourists who visit our nation initially admire the beauty of Uzbek architecture while learning about our culture through it. We are confident that, as one of Bukhara's other assets, this memorial monument will be conserved for many years to come and will serve as a symbol of our ancestors' excellent art of construction and architecture, attracting the attention of foreign and local tourists who come to visit.

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