



# On the Creative Activity of the People's Architect of Uzbekistan Yusufali Musaev

**M.R. Jo'raev**

Assistant, Department of "Architecture", Fergana Polytechnic Institute, Fergana, Uzbekistan  
E-mail: [m.r.juraev@ferpi.uz](mailto:m.r.juraev@ferpi.uz)

## ABSTRACT

The rich architectural traditions of Uzbekistan embody all stages of the development of the world cultural heritage, and various forms of rare architectural works, and have left a significant mark on the architecture of unique structures such as towers. The article discusses the skilful work of the skilled master architect from Andijan in the construction of baths and the students he trained.

### Keywords:

madrasa and minaret, an architectural monument, Yusufali Musayev, folk art.

## Introduction

The Jome madrasa and minaret in Andijan have today become the most beautiful place of pilgrimage in the city. Because this place is valuable as a unique work of architecture of our ancestors, a unique gem of our cultural heritage, a priceless miracle of people's talent, and a silent witness of many historical events. When you look at the architectural monument next to the Museum of Local History of the Andijan region, you will wonder "who is the creator of this incomparable work of art?" In the corner of this foyer, which forms a hanging dome decorated with ganch carvings supported by a salubrious linga and arches, you will notice the following inscription [1,2,3].

## The main part

"Jome madrasah was built in 1882-1892 instead of the old mosque. The responsibility for the construction was taken by one of the local rich people, Mahmudali rich. The architect Muhammed Musa and his sons Usta Madusman, Usta Isakhan and Honorary Member of the Academy of Sciences of Uzbekistan, People's Architect of Uzbekistan Yusufali Musayev participated in the construction of the building. The construction

of Jome was mainly directed by Master Isakhan [4-7].



**Figure 1. Jome madrasa (Andijan).**

While looking at the artistically built madrasa, on the one hand, its elegance and beauty inspire you, on the other hand. You will get acquainted with the life path of abida, as well as the creative work of master Yusufali, a flower artist of the recent past, who received an honorary academic degree during the Soviet period.



**Figure 2. Jome madrasa (Andijan).**

The last five years of Yusufali Musaev's life, originally from Margylan, but living in Andijan and Asaka, were full of happy events. In this regard, the construction of the musical drama and comedy theatre named Muqimiy in Tashkent, as the last but bright and beautiful stop on the master's creative path, has a place in the hearts of the people. It should be emphasized that he received the Order of the Red Banner in 1946 for his great services in the development of Uzbek folk architecture. The above-mentioned titles and orders were the result of the unceasing search and hard work of the master who lived for 78 years, embodied such qualities as humility, honesty, sweet words and kind mentorship, and worked hard to create comfortable and beautiful architectural works for the people - his high talent and talent. At the age of 13, he started picking bricks.

Usta Yusufali's contribution to Uzbek folk architecture is very significant. It became famous not only in the Ferghana Valley but also in Eastern Turkestan, Avliyota, Almaty, Yorkent, Northern Afghanistan and Mazar-e-Sharif. From the end of the 17th century, all his descendants who played an important role in the architectural school of the Fergana valley, i.e. seven pinks, cherished their experiences, enriched them with their creative work, and were able to pass them on to the present generations.

Candidate of Arts P. According to Zahidov, Yusufali Musaev is one of the masters who know some of the secrets of the ancient "Architectural Law" treatise. Ethnographer A. According to Pisarchik, Yusufali's grandfathers,

Usta Rayimberdi, and Usta Karimberdi, as well as his father Muhammad Musa and elder brother Madusman, were architects of dozens of historical monuments, such as the Madalikhon Ordasi and madrasa in Kokon, Beklarbegi madrasa, Devonaboy madrasa and tower in Andijan.

Muhammad Musa was born in Margilon in 1805. He was a nobleman, and most of his sons were successors of their father's profession. Especially, the children of Madusman, master Isakhan, master Yusufali, and Mulla Sadiq became owners of unique talents. Andijan tower, Jome madrasa, Mirzaqul Bolish madrasa in Kurgantepa and several monuments are associated with the name of this dynasty. It should also be noted that several representatives of this generation of architects were in constant cooperation in the creation of the monuments mentioned in the article [10-13]

The Andijan earthquake of 1902 wiped out hundreds and thousands of people and, as old people say, "razed the city to the ground", but it turned the Jome madrasa and Azim minaret, which is becoming the heart of Andijan, into a state of chaos. Giving life to these masterpieces, which are the beauty of the city, repairing the fallen minarets and the madrasa pediment, Yusufali, a talented and experienced young master who met the spring of 32, was entrusted with the responsibility. Ahmedbekhoji, the owner of the Andijan cotton factory, together with his younger brother, the architect and master engraver Tashkhan, invited him to build a hotel (now the art department of the Regional Regional Museum). diligently studying the architectural experiences of his teachers, brothers, and especially his ancestors in the construction of the hotel, he showed a talent for perceptiveness, a rare counting memory for a creative master, and a knack for execution. That is probably why the beauty of the building, combined with the works of folk art in its rooms, leaves an indelible impression on the memory of everyone who visits it and awakens in their hearts an infinite love for the cultural heritage and creativity of the Uzbek people. Master Yusufali Musaev also built several

mosques, madrasas and other buildings before the revolution [11-15]. The master showed his talent, especially in the construction of the bathhouse, which is related to the household life of the general mass of the people. First of all, it is related to human health and cleanliness, and besides, it has been one of the places of treatment in medicine for several centuries, having studied several centuries of experience in the construction of the bathhouse, and brought to its form, compactness, purity, freedom, comfort, and in general, originality in accordance with the requirements of the era. Master Yusufali divided the bathroom into two, that is, into separate compartments for men and women. By compacting the old rough walls, and expanding and lowering the domes, more light was brought into the rooms. At the same time, he creatively used the traditional "Mirzai", "Shalgomiy", "Zarbaliq", "Balkhi", "Chortark", and "Naqshbandi" types of dome covering. especially the use of quarter and half-bricks in the construction of domes surprised many craftsmen. He raised the domes with high arches and lingas, and used methods of laying bricks such as "alley" and "chalkancha".

Before the revolution, about twenty baths were built under the architect's plan, scheme and guidance, but after the revolution, especially in the 30s and 40s, their number almost doubled. Because the master once supervised the construction of three or four bathrooms. Kalinin collective farms of the Oltinkol region, 1-May collective farms of the Poyarik region, and traditional baths in Yangiyol city are among the domestic structures built in the Soviet period based on the design and guidance of master Yusufali [4].

In 1943, a special decision was made to build a theatre building in Tashkent. As the building needs to be built in the style of traditional Uzbek national architecture, architect D. Khazanov invites architect Yusufali Musaev from Andijan, an active participant in the conference of folk masters of Uzbekistan held in Tashkent two years ago, as a close adviser and construction manager. Those who knew him still say that the master amazed everyone with his experience and skills in the

construction of the theatre building. An experienced architect, without any measuring tools, drives about 300 stakes along the width and height of the building, draws a plan and says that construction can be started with confidence. This archaic style, that is, in simple, small-sized dwellings, surprises the project author, who has heard about the masters who draw a plan by measuring with a hole stalk or a step, on the one hand, on the other hand, he seems insecure. But the accuracy that was revealed as a result of re-measurement brought a great reputation to master Yusufali. Later, during the construction, the craftsman carefully monitored each work and performed the most delicate and complex parts himself. This shows that he is also very artistic in bricklaying in an artistic style.

The new construction of the "Tashkent" theatre (now Muqimi Theater of Musical Drama and Comedy), which was completed by the hands of folk masters such as Usta Yusufali, became a great experience for Uzbek Soviet architecture in creating unique modern monuments with its national character.

They say, "A master without a disciple is a tree without fruit." Brother Yusufali also coached more than fifty students. He taught his students the secrets of architecture and taught them earnestly, that one of the factors that bring longevity, quality, and beauty to the building to be built is to love the monument as if it were one's own child, and he urged them to do honest work. was doing Master Yusufali told his students that the foundation of a building is the most important achievement for an architect.

The architect's son master Valijon, grandson master Orifjon, master Ergashkhoji, master Eshonkhan, master Mashum, master Topvoldi, and master Mamatisoh are successors of Yusufali Musaev's dreams [5].

As evidence of our opinion, we can cite the "Orom" bathhouse in Shahrikhan. The white marble, beautiful and bright building, polished by Orifjon Mamajonov, the grandson-student of Master Yusufali, and Turgunboy Jalilov, a ganch carver from Andijan, which incorporates a number of amenities, shows that the masters are creative national architects who can bring

the spirit of modernity into their work. Nowadays, you can find similar works of Master Yusufali's students in many cities, districts and villages of our republic.

## References

1. Karimov I.A. There is no future without historical memory. T.: Uzbekistan, 1998.
2. Ahmedov M.Q. History of Central Asian architecture. T.: 1995.
3. Polatov H.Sh. History of architecture and urban planning. History of Central Asian architecture. T.: 2000.
4. Journal of the Art of Soviet Uzbekistan, No. 12, 1980.
5. Ibragimova M.S. History of art and culture. T., 2014.
6. Jo'rayev, M. R. (2021). Opinions and Comments on the Book by Architect M. Bulatov on Geometric Proportions in Architecture. *Central asian journal of social sciences and history*, 2(12), 36-38.
7. Kosimova, S. (2022). Formation And Principles of Landscape Architecture of the Ancient City of Samarkand. *Journal of Architectural Design*, 5, 17-21.
8. Косимова, Ш. Ф., & Журабаева, Р. Т. (2019). Изучение воздействия эксплуатационных факторов синтетических материалов на их свойства в целях изготовления грузоподъемных тканых лент. In *IV Международный студенческий строительный форум-2019* (pp. 290-295).
9. Zakirova, G. M. Q., & Axmedov, J. D. (2021). Architectural appearance of khudoyorkhan palace: requirements for preservation and restoration. *Scientific progress*, 1(6), 717-719.
10. Axmedov, J. (2021). The development of landscape architecture in Uzbekistan. *Збірник наукових праць SCIENTIA*.
11. Ахмедов, Ж. Д., & Абдурашидова, Ж. Ф. (2021). Развитие экстремального туризма в Узбекистане. *Universum: экономика и юриспруденция*, (12 (87)), 4-7.
12. Djhalolovich, A. J., & Shavkatovich, J. U. (2022). Qadimgi va o'rta asrlarda samarqand shahri hududida landshaft arxitekturasining shakillanishi. *Nazariy va amaliy tadqiqotlar xalqaro jurnali*, 2(2), 82-89.
13. Абдуллаев, И. Н., Ахмедов, Ж. Д., & Рахманов, Б. К. (2020). Исследование проблем применения синтетических тканых лент в Узбекистане. In *Наука и инновации в строительстве* (pp. 202-207).
14. Kosimova, S. H., & Kosimov, L. M. (2020). Principles of forming a garden-park landscape design around historical monuments of the fergana valley. *ACADEMICIA: An International Multidisciplinary Research Journal*, 10(6), 1582-1589.
15. Qosimov, L. M., Qosimova, S. F., & Tursunov, Q. Q. (2020). Specific aspects of using Ferghana region's pilgrims for touristic purposes. *Academic research in educational sciences*, (3), 723-729.