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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**FEATURES OF DÉCOR DESIGN IN MEDIEVAL  
ARCHITECTURE OF AZERBAIJAN**

Specialty: 6401.01 – Theory and History of  
Architecture, Restoration and  
Reconstruction of Monuments

Field of science: Architecture

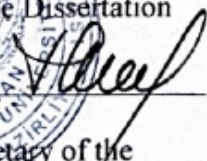
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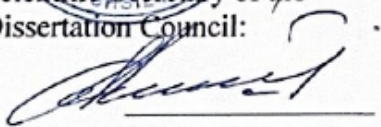
**Baku – 2024**

The dissertation was performed at the Department of "Environment design" of Azerbaijan University of Architecture and Construction.

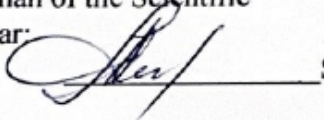
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## INTRODUCTION

**Relevance of the subject.** The research, analysis and scientific basis of our medieval architectural monuments remains relevant in the history of architecture as a great heritage. The role of decor in the creation of architectural forms, compositional solutions and methods of design allowed the creation of the design of monuments on a unique principle depending on the types of buildings and the change of architectural images depending on their purpose. Explanation of the different approach to the meaning of decor design in Eastern and Western culture requires consideration of the role of decor as a form-forming element, substantiation, and study on modern scientific theoretical grounds.

Although the study of pre- and post - Islamic architecture determines its typological principles, there is still a need to look at the general background of the formation of the decor and the features of the layout.

Scientific literature notes that decor is not considered as one of the main elements of an architectural building, but only as a complementary secondary decorative element. The fact that the decor is only a feature of religious buildings and is considered the main organising element of architectural design has not been fully studied.

The study of the history of medieval architecture as a result of its development, depending on the types and purpose, a deeper and more thorough study of the stages through which the process of evolution of decor as a whole has passed, still retains its relevance.

**Goals and objectives of the study.** The aim of the dissertation is to identify the design features of decor in medieval architecture, and to explore in depth the scientific and theoretical analyses carried out over the years. Consideration of the principles of development of pre- and post-Islamic architectural monuments in the cultural-historical context of Islamic civilization is considered the purpose of the dissertation.

The subject under study, chronologically covering periods before and after the emergence of Islamic culture, aims to examine the direction of the evolution of decor from simple buildings to the development of planning systems supplemented by complex compositional solutions,

the study of the influence of different building materials and set design solutions for decor.

Depending on the formation of architectural monuments over time, the purpose of the research is to study the causes and regularities of their formation. Also, in connection with revealing the development of historical conditions and aesthetic appearance of monuments, the study of the features, significance, and application of each individual architectural decor in the general picture of medieval Islamic architecture is set as a goal in the dissertation.

**The research methods** consist in tracing the development of decor at historical stages, modelling the systematic consideration of the art of decor in the monuments of medieval architecture, revealing the principles of the methodology of its application on modern architectural examples. Also, applying the principle of adopting the art of decor from a human perspective, a way of justifying its location according to its place of existence in the modern era was chosen by referring to graphic and visual images and diagrams.

**The main provisions put into defense** are the following:

- Determination of different aspects of decoration in Eastern and Western culture;
- To determine the role of decor art in architectural monuments of different cultures;
- To reveal the characteristic features of local traditions used in the decoration of architectural monuments;
- To explore the differences and similarities in the development of the decor of medieval schools of architecture;
- To analyze the reasons for the emergence of traditional features in materials, color, and texture in the decor design of medieval Islamic architecture in accordance with the terminology of medieval and modern architecture in Azerbaijan;
- To identify the expressive features of decor in medieval architecture;
- To analyse the principles of systematic composition in decor design;
- To determine the ways of application of the tradition of

medieval decor art in modern Azerbaijani architecture.

**Presentation of the issue.** The architectural history of Azerbaijan has been studied by architectural scholars and historians of different generations from various eras. The Ancient and early middle ages were studied in the scientific works by S. B. Ashurbeyli, D. A. Akhundov, G. H. Mammadova, Z. G. Mammadova, S. Kh. Hajiyeva, Sh. A. Abbasova, S. A. Akhundova, S. I. Allahverdiyeva, R. B. Goyushov, R. M. Vahidov, V. G. Aliyev, V. I. Karimov, F. A. Mammadova, A. T. Salimova, M. N. Nurmammadov, M. N. Mikayilova and others. The history in medieval and modern architecture has been studied by many Azerbaijani researchers such as A. V. Salamzade, M. A. Useynov, L.S. Bretanitsky, E. V. Avalov, V. G. Muradov, J. A. Giyasi, R. B. Amanzade, R. Sh. Aliyeva, V. A. Jafarova, A. K. Sharifova, G. Gambarova, T. Sh. Bakirova, M. T. Eynullayeva, T. R. Abdulrahimova, as well as foreign researchers such as M. S. Bulatovm, V. Varonina, Dist, Kresvel, Korbendo Iv, Yusif Bay Babapur, Mehsa Khorezmi, Karol Bir, Atafeh Sekofte.

**Object of the research.** The geographical boundaries in the medieval architectural schools of Azerbaijan were analysed separately and chosen as the object of the dissertation. At the same time, reference was made to the study of the features of the decor design of each of the monumental architectural structures typical for the middle ages in a certain sense in individual geographical areas.

**Scientific novelty of the research.** For the first time in the analyzes, a classification table was drawn up for the factors that shape the art of decor in all architectural schools.

The first architectural design was developed based on an existing photo of the Shamkir minaret.

For the first time, the special role of rich relief background-composition element created by light – shadow means of planes in architectural monuments has been studied.

Decor in architecture was considered not only in the aspect of an element of decoration of buildings, but also in the context of the artistic culture of Islamic civilization as a separate type of art.

At the same time, a new approach to the creation of aesthetic environment and analysis of the language of expression as a system of

moral values of Islam is exhibited in the art of decor.

For the first time in scientific practice, medieval Azerbaijani architectural decor art is addressed with complex and systematic analyzes from the point of view of the researcher. The provision that it is the most important mechanism and driving force of the development of Islamic art and special architecture is disclosed.

Research in the dissertation differs from previous studies in the new wording and systematization of the material. For the first time, the development of Islamic architectural monuments is presented in the cultural and historical context as the creation of a “historical background” in Islamic Civilization.

The use of different materials and decor of the medieval architecture schools of Azerbaijan is considered systematically and comparatively.

In architecture, an attempt was made to trace the structural and artistic evolution of decor art as the basis for the complex and diverse directional development of medieval Islamic culture.

**The theoretical and practical significance of the research** lies in the fact that the materials, analyses and research results of the dissertation have been applied by various specialists, and the aim of applying them to architectural buildings and structures has been put forward using the regularities of the features of decor in contemporary art. It has been recommended the uniqueness of achieving the application of both two-and three-dimensional decor art with modern materials.

This dissertation is a scientific work, which will be further used for scientific research and study of Azerbaijani medieval architecture, as well as for the study of topics of architectural history in higher and secondary educational institutions.

**Approbation and application of the dissertation.** The main provisions of the thesis have been repeatedly stated as a scientific work at scientific seminars, international conferences, symposiums held in the CIS universities, Azerbaijan University of Architecture and Construction (Azerbaijan), as well as in the text of the scientific report at conferences.

**The work was performed** at the “Environment design” at

Azerbaijan University of Architecture and Construction.

**The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately.** In the dissertation, the classification table was prepared by considering the application features of decor on the example of architectural monuments in five architectural schools existing in the medieval architecture of Azerbaijan.

The dissertation consists of Introduction, three Chapters, Conclusion, list of used References and Illustrations (tables). Illustrative materials consisting of drawings, paintings and photographic material are presented within the work. The total content of the research is reflected in 149 pages of computer compilation (282,171 characters) and 85 pages of illustrations. Introduction – 11,591 signs, chapter I – 75,082 signs, Chapter II – 96,704 signs, Chapter III – 93,175 signs, the Conclusion part of the dissertation – 5619 signs and the list of used References determined by 13674 signs.

## **THE MAIN CONTENT OF THE DISSERTATION**

In the Introduction, the relevance of the subject, the degree of elaboration, the scientific novelty of the research, its goals and objectives are determined, the main provisions put forward for defense are presented, the scientific and theoretical methodological foundations of the work are interpreted, their chronological sequence is determined, information is given about the total volume of the dissertation with a sign.

**Chapter I. The chapter entitled "Historical stages in the development of the art of decor in architecture"** consists of three sub-chapters and three subsections.

### **1.1. The emergence of decor art of pre-Islamic and early Islamic period (IV -VII centuries)**

We obtain information about the multifaceted culture and history of our ancient land for millennia, through historical architectural monuments, rock paintings and archaeological excavations that have survived to this day.

In Albanian architecture until the VII century there was little coincidence of decorative ornaments in architectural structures, but it was too original design, and the fragments of decor that came across testified to the high level of stone carving. It is the architectural details found in the Mingachevir temple, the stone base of the altar cross decorated with relief Albanian inscriptions or the column capitals that can be cited as an example.

During the archaeological excavations carried out in Mingachevir region, the church complex built over the temple of fire, which was identified as covering the 6th and VII centuries, was discovered. So, researcher scientist, prof. G. Mammadova put forward the idea that this monument was attributed to the second half of the 3rd century before Christianity due to the presence of polytheistic elements in its construction. The presence of six ledges on the northern and southern walls is intended for worshipers to probably sit here. A second temple was later added to the rectangular monument with an apse, which met all the requirements of Christianity. Professor G. Mammadova refuted the idea that the carved stone details found in the altar and the relief stone are capitals, stating that the size of the stone makes it impossible for it to be the capital of a column, but rather the base of a cross.

Also, researcher scientist D. Akhundov also confirmed in his research the idea that this stone, decorated with symbolic images based on its drawings, is a cross base.

The wall patterns, which were treated with floral paints on the plaster found in the Interior, talked about the peculiarities of the decor design of this period.

## **1.2. The formation stages of decorative art in architecture (XI - XV centuries)**

According to the research, the decorations found on the monuments of art were created with the help of some types of ornaments listed below. However, it is impossible to see the simultaneous application of all these types of ornaments on one architectural monument. These are:

1. Geometric ornaments
2. Floral ornaments



3. Zoomorphic and legendary mythical images
4. Plot-narrating drawings
5. Compositional structural ornaments from inscriptions of various shapes
6. Emblematic and symbolic ornaments<sup>1</sup>.

### **1.3. The artistic structure characteristics of decoration in medieval architecture.**

First of all, the special role of Albanian monumental Christianity in the development of medieval Azerbaijani architecture is emphasized.

In many sources, the main reason for the use of forms and surfaces of architectural monuments as covering full-fledged elements in the design of decoration is philosophical ideas such as "God does not like empty spaces" and "ornaments-decors should be full-fledged". In the compositional structures of decor elements, which are arranged and distributed over the surface as regular, rhythmic, symmetrical compositions, the center was usually emphasized as a space taken from the combination of several elements. It was these spaces that, in order to remind of God, also attracted attention as the central element of the composition, and at the same time became the leading element of ornaments. In the emptiness parts of all ornaments, it was subconsciously perceived as a revival in the imagination of the existence of God as the center of the universe. For this reason, creativity played a huge role in medieval architecture, which was distinguished precisely because of the decor design. In the general image solution of the monuments, special solemnity and connections of color options were applied, forming the medieval visual language, creating a more interesting and inimitable appearance.

#### **1.3.1. Development of decor in religious buildings (minarets, portals, domes, mehrabs)**

Minarets, arches compositions and domes of monumental buildings have become the dominant composition of the entire compositional structure and artistic image of cities, the visual accent of

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<sup>1</sup> Afandi R., Afandi T. Azerbaijan decoration art. Baku: 2002, p. 80.

which together has a “accumulating force”. Also, the decor design was mainly found in minarets, entrance bas-reliefs, surfaces of domes and drums.

It should be stressed that the decoration in the **minarets** is concentrated in the overall visual image, mainly in the rhythmic arrangement created by the materials of construction and colour design on the surface plane, the six stalactites and the kufic scripts. It should be noted that no architectural animated project of Shamkir minaret has been developed to date, but only theoretical analyzes have been given each time. The architectural animated project of Shamkir minaret was developed for the first time in the research work. After all the theoretical analysis, a new design proposal was given for its dimensions in plan, height ratios, cross-section and overall image. In architectural design, there are three volumes in the plan. The first of this volume is cubic and has dimensions of 3600 x 3600 x 3600 mm, the second hexagon has a diameter of 3000 mm, the third circle has a diameter of 1600 mm. The arches are shown in section, height and highest point understood from the drawings. The entrance door and the size of the person standing close to it, known from history, helped to find a scale in the development of this project.

Since ancient times, the entrance to religious, memorial and defensive structures was considered as an integral part, which was given more attention, two types of it were formed: **arches, portals**.

The researcher on Architecture Rayiha Amanzade characterized the arches with the following groups: “niches“, ”sides“, ”frames“, “3d - special”, ”detached“, ”eyvans“, ”gates“, ”combined from balakhana”.<sup>2</sup>

The history of **domes** dates to the architecture of Mesopotamia in the III millennium b.c. Over time, the domes, which have passed a great path of development and improved, were a substitute for covering large-sized surfaces. During the Sassanid period, domes developed further and were applied to various structures. During the Middle Ages, the design of the domes belonging to the Shirvan architectural school was remembered for its simple and undecorated form. The dark blue, blue,

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<sup>2</sup> R. B. Amanzade. Portals in architecture Azerbaijan. Azerbaijan State Publishing House - 1995, p. 78

turquoise background of most of the domes belonging to the other four schools is either simple - without decor, or the surface is decorated with geometric and floral patterns using colored bricks.

The qibla wall and the **mihrab** are connected to each other, which determines the direction of the Mecca-Kaaba house; being a structural and dominant element in the interior, it is often placed on the compositional axis of the mosque. Mehrabas have always retained their importance from the time of Islam until today.

### **1.3.2. Development of decor design in memorial buildings.**

Researcher A. Salamzadeh characterised the classification of Azerbaijani tombs as "an unexpressed octagonal tomb with a tower".<sup>3</sup> The peak of development of tower tombs is considered to be the XI – XII centuries, which in one way or another is reflected in the decoration of these monuments. The decors on the monuments still underwent changes depending on time and place.

The decors were mainly placed on the surfaces of the body of the monuments, on the entrance arches, and on the friezes. The ornaments that made up the decor consisted of geometric, floral and epigraphic inscriptions (most often Kufic script). As a result of the interaction of these ornaments with each other, the surfaces of the monument created an artistically expressive, richly designed look.

### **1.3.3. Development of decor layout in civil buildings**

As civil structures, **bridges** form an important part of our culture, probably dating back to ancient times. The location of the territory of Azerbaijan on trade routes and the movement of many caravans over these bridges every day demonstrated the great demand.

**Castles**, being located on strategically important territories, gave a beautiful appearance to the environment due to their shape, planning and spatial solution.

The first example of this is about four thousand years ago - **caravanserai**-hotel buildings were built by rulers and wealthy people in

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<sup>3</sup> Salamzadeh A.V. Architecture of mausoleums of Azerbaijan of XII - XV centuries. AAO. pp. 237-243.

areas designated for the rest of caravans and travellers. These structures, which formed a large complex, included rooms for recreation, canteens, stables for riding and cargo animals, manholes, warehouses, shops.

**Chapter II** is entitled "**The application characteristics of decoration in Azerbaijani medieval architectural schools**" and consists of six subsections.

**2.1. Decor features on Aran school of architecture** Prominent scientist, professor Jafar Giyasi identified five local schools of artistic architecture formed around the main cities of Azerbaijan during the middle ages. These are Aran, Nakhchivan-Maragha, Qazvin-Hamadan, Shirvan<sup>4</sup> and Tabriz<sup>5</sup> architectural schools

The cities of Ganja, Barda, Beylagan and Shamkir are attributed to this school, considering the fact that the geographical boundary is defined when mentioning the Aran school of architecture. The development of these historical cities, located in the interfluvium of the Kura and Araz rivers in the northwestern region of Azerbaijan, was the impetus for the creation and formation of the Aran school of architecture, the first architectural school of which Barda was the centre, in the XI - XIII centuries. The unique features of this school are the splendour of its monuments, the use of bricks, limestone and untreated river stone as building materials at large and various levels of masonry. Unfortunately, due to the earthquakes and feudal chaos, a small number of these monuments have survived to this day.

The Barda Tomb (Nushaba Castle, Tomb of Allah-Allah), which is an analogue of the Karabakh Tomb, can be seen from the inscription on it that it was built in 1322 by the architect Ayub al-Hafiz oghlu from Nakhchivan. Compositions with the word "God", formed by turquoise-browed bricks, well-polished ordinary bricks following each other over the surface of the elongated proportional, cylindrical body, give the impression that the monument is dressed in a dynamic "shirt". In the

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<sup>4</sup> Giyasi J.A. The architectural monuments of Azerbaijan of Nizami period. Baku - "İshig" publishing, 1991, p. 256

<sup>5</sup> Giyasi J.A. Tabriz architectural school (XIII-XVII centuries) Dissertation abstract for the degree of candidate of architecture, 1978

frieze, where these inscriptions are completed, there is a transition from narrow banded geometric ornaments to the remnants of the ayats of the Holy Qur'an, written out on a turquoise tiled background. The interior of the cornice stalactite belt niches on the frieze is decorated with milky white, turquoise, and black tile mosaics.

There are two portals to the monument, one from the north and one from the south. The northern arch is relatively larger and more solemn, while the southern arch is smaller, repeating the shape. The northern arch is considered the most beautiful capital of Azerbaijani architecture due to its outstanding shape and expressive proportions. The abundance of colorful ornaments, the play of light and shadow created a more interesting layout. Verses from the Holy Quran in Kufic script is placed along the band framing the entrance. Terracotta on a turquoise background was perceived very well. A colorful mosaic with a beautiful pattern shape is made by carving. It should be noted that the restoration of the body part of the monument was somewhat successful, but it should be noted with regret that the restoration of the conical cover part was carried out unprofessionally.

## **2.2. Decor features on Nakhchivan-Maragha school of architecture**

The high achievements of Ajami Abubakr Oglu Nakhchivani, the founder of the Nakhchivan - Maragha school of architecture, played a key role in the prosperity of this school and the glorification of the works of art created by it on an international scale. The areas of this school were Nakhchivan, Salmas, Marand, Urmia and Maragha.

Facing blocks, which were considered the unique features of the monuments belonging to the Nakhchivan-Maragha architectural school, which had just begun to form in the XII century, the facade solution, which was not repeated from all sides, and the systematic decor expression with geometric ornaments reflected the sound of this development. However, the thrashing of paintings in the pattern compositions, the application of glazed bricks to the decor made the style features of the Nakhchivan-Maragha architectural school even richer.

The tent cover of the tomb of Yusif ibn Kuseyir, which has a

special place in the work of Ajami Nakhchivani, reveals its place as visual information from different directions of the city. The monument, which is very interesting, finely structured and engraved in memory with its rich decor, unfortunately, has completely lost its original appearance as a result of the recent restoration reconstruction intervention. “giri” patterns, which make up the decor of seven other surfaces, except for the entrance, were painted in gray, and the places of the decor were filled with mortar. As a result, the relief of the surfaces is completely lost. It would be nice if the reconstruction of the monument was carried out exclusively with the participation of restorer specialists, so that an unprofessional approach to such an architectural work that stood for 800 years was not exhibited.

The body of Momina Khatun tomb, another masterpiece of Ajami Nakhchivani's creativity, has a ten-angle prism on the exterior and a round shape on the interior. The outer surface is covered with a shirt almost from the decor. In other words, it is impossible to find a place on the monument where floral patterns would not be carved on the background of geometric patterns. The inner walls of the tower are simply designed, and no traces of decor are found, except for four round medallions located in a perpendicular direction on the surface of the dome. Each of the Kufic star-shaped compositions has the word "Allah" written on a floral background. However, the inscriptions and writings on the medallion are still unreadable.

It should be noted that as an example of decorative design of other bridges belonging to the Nakhchivan-Maraghin school of architecture, one can cite the one-span Dadali bridge (Sharur district, Arpachay, XIII century), the two-span Aza bridge (Ordubad district, Aza Gilanchay village, built by order of Shah Abbas in 1587-1629), the one-lane Gazanchi-Gezbel pedestrian bridge (Gazanchi village, Julfa district). Alinjachay (XVI-XVII centuries), single-arch bridge Lekatag (Alinja river, Julfa district, XVI - XVII centuries), double-arch bridge Bist-I (Ordubad district, Bist village, by order of Shah Abbas, XVII century), single-arch Bist bridge-II (Ordubad district, Bist village, Nasirvaz river, XVII - XVIII centuries).

### **2.3. Decor features on Qazvin-Hamadan school of architecture**

The Qazvin - Hamadan school of architecture, formed in the south - eastern part of Azerbaijan, comprised the cities of Zanjan, Qazvin, Hamadan Sultaniyya and Songur. Among these cities, Hamadan had great influence during the Seljuk period.

The construction of monuments of the Kazvin-Hamadan school of architecture was carried out of burnt brick, and the surface was decorated with bricks with geometric designs, colourful mosaic tiles and plant patterns carved on plaster.

The mosques of the Qazvin-Hamadan School of Architecture of the XI - XII centuries were distinguished by richer decoration of their altars.

### **2.4. Decor features on Shirvan school of architecture**

Shirvan school of architecture, formed in the north-east of medieval Azerbaijan, defined the areal cities of Derbent, Baku and Shamakhi. Special features of monuments belonging to Shirvan architectural school: close connection of forms of buildings and complexes with their constructions, simple-asymmetric compositional structure. Also, in the organization of the architectural composition, there is a logical correspondence to the internal spaces of buildings, that is, the unity between the interior and the exterior, a highly artistic image of architectural parts and decor, and stone carving, floral embroidery.

In these areas, where limestone material was mainly used in its construction, architectural details and decor elements were applied on the surface by carving after the structure was lined with stone. Also the originality of ornamental compositions was characterised by smooth surfaces designed to contrast light and shade with multiplanar woven patterns. As we know, this layout is not found in other schools, unlike Shirvan school of architecture. As for the decoration of the interior of the monuments, we are witnessing unity with the exterior. However, in some cases, as in other schools, the carving method was used here.

In general, the exterior design of religious and memorial buildings belonging to the Shirvan school of architecture does not contain decor and writing belts or is only a small amount. The light-shadow solution

of the relief planes and the well-hewn facing material, limestones, are of great importance here.

### **2.5. Decor features on Tabriz school of architecture**

The high achievements gained in the field of decor, ornament and color solutions in XIII - XIV centuries created a kind of conditions for Tabriz craftsmen to prove themselves sufficiently in the Islamic Eastern world.

It was widely applied at all stages of the development of the Tabriz school of architecture, as well as regardless of the type of facing material (stone, ceramic, brick, wood, tiles). It should be noted that more geometric ornaments were relevant until the first half of the 14th century. The reason for this can be explained by the wide range of possibilities of standard-sized bricks and their more convenient application to surfaces, both as a facing-decor and as a building material, adapted to geometric ornaments.

It should be noted that in the XV century Tabriz architecture palace buildings were successfully developing. There were certain changes in the architectural decor, the palette of the decor was enriched with green, red, yellow and other colors. The decoration of both the interior and exterior of the monuments was mainly carried out with prefabricated tile mosaics.

### **2.6. The classification of decorative features in Azerbaijani medieval architecture**

The analysis shows that in each of the medieval architectural schools of Azerbaijan there were both similar and different decor design features. Considering that scientific analyzes were studied separately for each of the architectural schools, therefore, the choice of a methodology for compiling a classification table in order to fully reveal the features of decor art in the architecture of this period and achieve the achievement of the main results was considered appropriate.

The classification table was worked out mainly by drawing up a single table of indicators for each medieval architectural school. Thus, each of the architectural schools-period, geographical area, name of the monument, author, customer, compositional structure (symmetrical, asymmetric), decor in elements, types of bas-reliefs, types of ornaments



(geometric, floral, zoomorphic, epigraphic writing), forms (plane, volumetric-relief), material, color features were designed in decor.

**The most important results obtained from the table "Classification of features of decoration in Azerbaijani medieval architecture" compiled by us:**

**1. Aran school of architecture**

- a) plan structure: symmetrical
- b) decor: relief, geometric, zoomorphic, epigraphic writing (Kufi, Suls Naskh)
- c) architectural element - arches; border, niche, porch
- d) materials: burnt brick, tuff, limestone, chalky white stone, river stone, cobblestone, marble, basalt slab
- e) common color: red (brick), blue, turquoise

**2. Nakhchivan Maragha school of architecture**

- a) plan structure: symmetrical
- B) decor: relief, geometric, floral, epigraphic writing (kufi,)
- c) architectural element - arches; face, niche, volume space, standing separately
- d) materials: fired brick, clay, tiles
- e) common color: red (brick), blue

**3. Qazvin-Hamadan school of architecture**

- a) plan structure: symmetrical
- B) decor: relief, plane, geometric, floral, zoomorphic, epigraphic writing (kufi, naskh)
- c) architectural element - arches; face, frame, volume spatial
- d) materials: burnt brick, plaster, tiles, wood, idol stone, hewn chiselled stone, reddish local stone, tuff.
- e) common color: red (brick), blue, turquoise, yellow

**4. Shirvan school of architecture**

- a) plan structure: asymmetric
- B) decor: relief, geometric, floral, zoomorphic, epigraphic writing (kufi, naskh, suls)
- c) architectural element - arches; face, porch, volume space, gate, combined with balakhana
- d) materials: limestone, small amount of tile
- e) general color: white yellowish, golden yellowish, gray

yellowish

#### **4.Tabriz school of architecture**

- a) plan structure: symmetrical
- b) decor: flat, relief, geometric, floral, epigraphic writing (kufi, suls, nestalig, ruga)
- c) architectural element - arches; niche, porche, volume space, combined with balakhana
- d) materials: glazed and fired brick, marble, tiles, clay
- e) common color: red, blue, yellowish, white, brown.

**Chapter III** is entitled "**The role of decorative in Azerbaijani medieval architecture**" and consists of three subsections.

### **3.1. Expressive features of decor in medieval architecture (color, material, epigraphic inscriptions)**

**Colour** is one of the expressive means of design of external and internal space in architecture. The determination of the meaning of color symbols was determined by the organization of various ceremonies corresponding to the foundations of the social, geographical and worldview of art. Religious ideas played a huge role in the combination of the canons of buildings and the symbolism of color. Among the religions of the world, it is Islam that is closely connected with the state and law. In the peoples that make up the Muslim Ummah, there was no single law in the perception of color, which was due to objective and subjective conditions in art.

The richest color world among architectural schools is in the Tabriz school of architecture. In the XIII – XIV centuries, the richness of colors began to develop further.

In the medieval period, the color subjugated by natural material was replaced by the subordination of material to color, the exact opposite in modern architecture.

Burnt brick with many properties was widely used as a **building material** in Azerbaijan in the XI - XII centuries. It was considered indispensable as a building material due to its high resistance to atmospheric influences, texture, color and decorative layout. The bricks were produced in an approximate size of 20 x 20 x 5 cm. As soon as the

construction was completed, cladding work was carried out.

**Epigraphic inscriptions.** Consider the principles of formation of epigraphic inscriptions, i.e. epigraphic inscriptions, which are included in the fifth section of the six types of ornaments identified in our analysis.

1. The kufic writing (the city of Kufa, VII century, by Imam Ali) had a square shape, letters were written with the help of horizontal and vertical lines.

2. The literal meaning of the letter suls (by X century author Abu Ali Muhammad ibn Mughla) means "one third".

3. The literal meaning of the letter naskh ( XII century, by Ibn Mughla Shirazi) is expressed as "to transfer the face", "to cancel", "to change the image".

4. Reyhani (XI century, by Ali ibn Hilal, a student of the calligrapher ibn Mughlan) Although the calligraphy of the suls was very similar, they were distinguished by some unique features.

5. The letter toga (XIII century, Baghdad, author, poet and calligrapher Abulfazl Dinawari) translates as "Ruling decree, seal, inscription". This is considered a fast-writing line.

6. The literal meaning of the ruga letter (XIII century, by the poet and calligrapher Abulfazl Dinawari, Baghdad) means "letter" and "piece of leather".

7. Nastaliq (XIV century by Mir Ali Tabrizi) is a type of writing created as a result of the joint development of the naskh and talik lines.

8. Muhakkak (Abbasid vizier, Ibn Mohla of Persian origin 886-940) The correct type of writing means "correct and firm" and its letters are larger than suls.

The most beautiful examples of stone carved decor covering VI VII centuries were found in gravestones. There were several groups of tombstones in Azerbaijan: vertical tombstones (steles) of various shapes, horizontal chests (sagana), statues with figures of rams, horses and others. In addition to geometric, floral ornaments carved with great skill on tombstones, figures of people, animals, birds and even plot compositions were also found. They were interesting not only as a decorative character, but also as images that bring to the attention the gender, profession of the buried person.

### **3.2. Principles of the structure of the composition in the decor layout.**

The means of expression of the composition were carried out mainly through the application of the rules and techniques existing in the laws of nature, but at the same time they were defined as the process of reflection of thought, idea applied to the created object. In general, completeness, contrast, proportion, rhythm, symmetry (asymmetry), statics (dynamics), regularities are historically found in nature as a feature of natural phenomena, as well as in the norms of human behavior and its anatomy, features of perception, factors of psychological influence. The main goal in the composition is the embodiment of an artistic image, which implies rethinking the current situation and accepted reality within the framework of norms and rules in the creative process. The composition is always conditioned by the natural psychological processes of a person – it is revived in the imagination based on perception, visual memory and imagination. The psychological basis of any artistic creation of a person is “imagination” – “the ability of the human psyche to create new ideas and Whole images, including those that are not directly perceived, acts due to the processing of the content of sensory experience.”

Each element of artistic creativity: line, color, shade, decoration of surfaces, organization of space - is that it acts with a certain rhythm relative to other elements that make up the harmony of artistic elements.

At the expense of the optical capabilities of the human eye, one can imagine the urban landscape in the form of several visual plans and spatial zones with conditionally different distances from the viewer. These landscapes are characterized by different color intensities, light gradation, clarity of the lines of buildings, structures and their parts. It should be noted that the position of the viewing angle is determined mainly by two groups: static-stationary, dynamic-moving perception. When the observer receives a state of immobility in space, a copy of the perceived environment is formed in the order of “circular panoramas” at once overlapping images.

If we dwell on the theory of perception of architectural object - Momina Khatun's grave depending on a person's point of view, when we look at the monument from 15 m, we perceive the monument as a

general image, and from this distance we notice how clearly the surface decorations are seen. Such a question arises. What logic does the brilliant artist think is the reason for creating such a beautiful perception? Perhaps this is due to the play of light and shadow, which is created by reliefs created as a result of the crushing of surface planes into several parts.

If we apply these theories of modern science to the features of decor art in Azerbaijani medieval architecture, we can come to such a conclusion.

1. Each Azerbaijani medieval decor elements are at the average level of the most appropriate degree of vision of the human eye ( $30^0$ ) E.g. the tomb of Gulustan.

2. The application of every Azerbaijani medieval decor art in architectural monuments is still at an average level in the visual perception of height proportions (9m). E.g. the tomb of Yusuf ibn Kuseyir.

3. In every Azerbaijani medieval decor features, the relief feature is used very sparingly, creating the effect of light and shadow, so that even the smallest element on the entire plane is visually acceptable. E. g. the tomb of Momuna Khatun.

4. It was created in medieval Azerbaijani architectural monuments with compliance with the human scale (courtyards, fountains, entrance sections, color design) in the perception of both the internal and external environment. E. g. Inner courtyard composition of Shirvanshahs palace.

5. During the optimal perception of medieval Azerbaijani architectural monuments, the viewer has the opportunity to see the medium in the application of individual elements and decor from a distance of 60 - 100 m. E. g. Garabaghar tomb.

### **3.3. Is entitled "Application of medieval decorative art tradition in contemporary Azerbaijani architecture".**

In our analysis, we examined the features of decor art in medieval architecture of Azerbaijan in various architectural schools. These studies, of course, showed that each school's unique art of decor reflects various principles in its performance on materials, color design, exterior, as well as interior.

In general, Azerbaijani decor art has preserved traditional architectural features, mostly with medieval stone carvings. As we witnessed stone carvings in the activities of traditional architectural schools, Azerbaijani decor art continued to apply a perfect traditional practice in new architectural forms built in XIX - XX centuries, as well as in all new monuments of this stage. In all of M. Useynov's works up to the 60s and 70s we regularly see the manifestation of more medieval arts and crafts.

In the 1970s and 1990s of Soviet architecture, one can trace the minimal limit of decorative and applied art. Because in massive panel and block structures there was never a place for decorative applied art. Somewhere in separate buildings it is possible to see it as an element in the form of an interpretation, an expression, a small detail. But we could never say that architecture found its expression in the art of application and decor in the buildings of those years between 1970 and 1990.

Today, there is no fear that the decorative art Azerbaijani will be forgotten. Because, in any architecture one way or another, the appeal to decorative art and its application is still also does not end. It is possible that modern public buildings, offices and social building centers are presented on the agenda with images made of very specific glass and metal materials. However, in small details, entrances, interiors, special decorative elements and grids are used. Today, without prejudice to the general image of the cities of Baku, Ganja, Nakhchivan, Gabala, the decor subtleties belonging to medieval architectural schools are emphasized by using modern materials in the facade solutions and interior spaces of modern buildings. In a modern light, color system, they create an even more expressive look.

It may also sound like a requirement of the day to give more space to the teaching of the main features of medieval decor art to undergraduate and graduate students who have acquired various specialties in creativity.

## **MAIN RESULTS OF THE RESEARCH**

1. In Albanian architecture, decor application is generally treated

with little “special economy” and simple layout.

2. In some cases, decor in Albanian religious buildings was found only in portals.

3. In the early Middle Ages (VI - VII) rich carving art was found little in the architectural monuments of Azerbaijan.

4. In Islamic religious buildings of the IX century, the application of white plaster - stucco (high quality plaster), which is considered the most compositional element in the decoration design, was used to organise the background.

5. The most elegant, delicate and principled decoration design in medieval stone art testifies to the birth of a tradition of individual approach with three main features that make the decoration in our monuments enduring and unique. These are:

- Competently, maximum use of building materials from its capabilities;
- The existence of special “formulations” that distinguish architectural schools from each other;
- Professional creative activities of Azerbaijani artists over time in the countries of the near and Middle East.

6. The creative authors of our medieval monuments have created a rich and special color palette. In the decor layout, these features can be individually characterized for architectural schools.

• Red color feature created with the help of baked brick material. This colour became characteristic of four schools of architecture. (Aran, Nakhchivan-Maragha, Qazvin-Hamadan and Tabriz schools of architecture);

• In medieval decor art, there were ten special color groups, of which three color groups of azure, blue, turquoise, created with the help of tile material, created a special “coefficient of multiplicity”. This color group is characteristic of Qazvin – Hamadan and Tabriz schools;

• Color features such as yellow sand or bright golden shades created with the help of limestone material are mainly considered the most characteristic color for Shirvan architectural school.

7. Starting from the XI century, baked brick with a facing glaze was widely used as a new building material. This resulted in the

decorative character of architectural forms. They are found in the compositions of the main arch, in stalactites filling half-domes, in samples of tiered cornice belts.

8. In the XII century, decor elements led to the replacement of simple two-color facing masonry with facing blocks. It should be noted that it was during these periods that the rhythmic repetition of elements with a modular system ultimately led to the appearance of a beautiful and expressive appearance.

9. Joint processing of brick and stone as building material in Azerbaijani architectural monuments of XII - XIII centuries led to enrichment of both constructive and beautiful aesthetic art of decoration. On the example of Gulistan, Kharaba Gilan and Imamzade Veli tombs.

10. Geometric, floral, zoomorphic and epigraphic inscriptions in the design of decor in medieval architectural schools should be regarded as the emergence of characteristic features of decor art in various elements of our architectural monuments.

11. Epigraphic inscriptions in the history of medieval Azerbaijan architecture give reason to conclude that there are eight types of lines generalized according to stylistic features (kufi, suls, naskh, reyhani, toga, ruqa, nastaliq, muhaqqaq)

12. The art of writing decor was considered both as a carrier of information and as decor elements decorating the facade planes in numerous repetitive writing compositions of a religious propaganda nature. (Except for Shirvan school of architecture)

13. From the time of the adoption of Islam to the present day, epigraphic inscriptions have not lost their significance.

14. In their creations, the masters of the Islamic era were guided by the intention to create the language of artistic expression from the elements of decoration, to give the structure an expressive look and to observe the proportionality of forms in order to enrich the image of the building.

15. In the XIV - XIX centuries, grave monuments created a single compositional structure consisting of a vertical tombstone (stele), a small horizontal chest (sagana) or chest stone and a grave pallet.

16. In comparison with other regions of Azerbaijan in XIV – XIX centuries, the linear writing was small due to the hardness or fragility of



the material in the monuments of north-eastern regions.

17. In Albanian monuments framing, the central element, rich decoration, the art of carving is expressed mainly in cross-stones. (XIV – XVII centuries).

18. The fact that the monuments, which have retained their name in the history of architecture as a rich decor design, were given not only decorative ornaments, but rather surface – plane relief layers, was of particular importance in the perception of this wealth.

19. The indented and protruding layout of the planes with subtle proportions can be considered more characteristic of Nakhchivan architecture. Most importantly, the light – shadow effect created by simple horizontal and vertical lines in this layout was of particular importance precisely in the rich decor layout.

20. In modern times, when applied to medieval monuments, the theory of the perception of Architecture from the point of view assumes the result of obtaining a rich visual effect created by changing the distance between the eye and the building.

21. In order to preserve the art of decor in modern Azerbaijani architecture, adherence to the laws of medieval decor art should be considered the main condition.

## **PUBLISHED SCIENTIFIC WORKS ON THE SUBJECT OF THE DISSERTATION:**

1. Echoes of medieval architectural decor in the work of M. Useynov. Scientific-practical conference "Mikayil Useynov's peak in Azerbaijani architecture of the 20th century". Baku - 2015, pp. 57-60
2. The role of geometric patterns in decor design. Journal of scientific works of AzUAC. No. 2, Baku-2015, pp.61-64
3. The pre-Islamic period of Azerbaijani architecture and the formation of decor application. XX Republican Scientific Conference of Doctoral Students and Young Scientists.

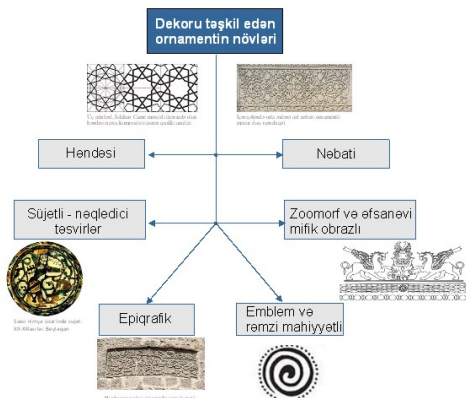
Volume II, Baku 2016, pp. 471-473

4. Features of decor on medieval Azerbaijani architectural schools. Scientific and practical conference "Progressive technologies in the sphere of architecture, construction and transport". Baku - 2016, pp. 21-23
5. Tourism as a method of preserving historical monuments. Architecture and urban development of resorts, recreation areas and tourist sites. International scientific-practical conference. Baku-2016, pp.358-361
6. The developmental evolution of stalactites as a form of decor in architecture. Journal of scientific works of AzUAC No.1. Baku-2016. pp. 83-87
7. Artistic design of arche composition in Azerbaijani architecture. Scientific and Practical Conference on "Modern Problems of Design". Baku-2016, pp. 271-277
8. An echo of the features of medieval Azerbaijani mosques in oriental architecture. Journal of scientific works of AzUAC No.1. Baku-2017, pp.66-72
9. The peculiarity of color design in the medieval architecture of Azerbaijan. Collection of the International Academy of Architecture of Eastern Countries No. 2 (14), Baku-2017, pp. 44-48
10. Geometric patterns of decors in medieval architecture. Kazakh Head Architectural and Construction Academy No.3(65), Scientific Journal. Almaty-2017, pp.70-73
11. The role of building materials in the architecture of medieval Azerbaijan. Journal of scientific works of AzUAC No. 1, Baku-2018, pp. 27-32
12. Decor features of the mihrab composition in the interior design of medieval religious buildings. Modern Problems of Design: Human-Design-Environment. II Republican Scientific-Practical Conference, Baku-2018, pp. 364-372
13. Stages of minarets development in the medieval architecture of Azerbaijan. International Scientific Conference of doctoral students and young researchers dedicated to the 100th anniversary of the Azerbaijan Democratic Republic, Baku-

- 2018, pp. 36-40
14. Features of artistic design of inscriptions in medieval Azerbaijani architectural monuments. Journal of Scientific Works of AzUAC. No. 2, Baku-2018, pp. 41-46
  15. Decorative design of facades of traditional architecture of Azerbaijan. Design and architecture: a synthesis of theory and practice. Collection of scientific papers. No.2, Krasnodar-2018, pp. 280-286
  16. Features of decoration of tower-shaped tombs in Azerbaijani architecture. XXII Republican scientific conference of doctoral students and young researchers, Baku-2018, pp. 395-397
  17. Medieval monument decor feature of Shirvanshahs complex architecture. Architect Magazine of the Union of Architects of Azerbaijan. No. 21, Baku-2019, pp.170-175
  18. Construction materials in the decorative design of medieval architectural monuments of Azerbaijan. Modern problems of design. III International Scientific-Practical conference. Baku-2021, pp. 179-194
  19. Classification of features of decor arrangement in Azerbaijani medieval architecture. The 1st International scientific and practical conference “Modern research in science and education” (September 14-16, 2023) BoScience Publisher, Chicago, USA. Page 114-117

## 1.2. THE FORMATION STAGES OF DECORATIVE ART IN ARCHITECTURE (XI-XV CENTURIES)

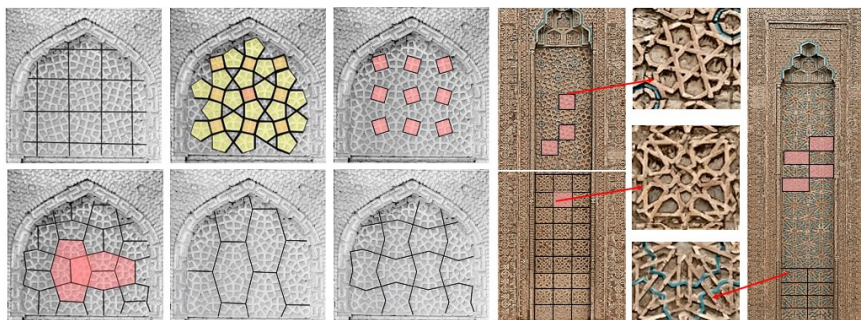
### 1.2. MEMARLIQDA DEKOR SƏNƏTİNİN FORMALAŞMA MƏRHƏLƏLƏRİ (XI-XV ƏSRLƏR)



#### CƏDVƏL 8 Dekoru təşkil edən ornamentlər

## 1.2. THE FORMATION STAGES OF DECORATIVE ART IN ARCHITECTURE (XI-XV CENTURIES)

### 1.2. MEMARLIQDA DEKOR SƏNƏTİNİN FORMALAŞMA MƏRHƏLƏLƏRİ (XI-XV ƏSRLƏR)



Xarraqan türbələri, 1067-1093-cü il, Qazvin

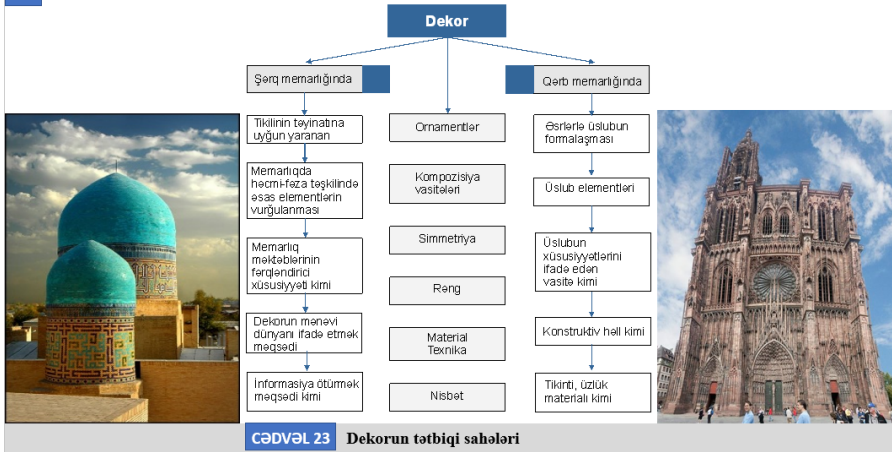
Xüsusi qaliblərdə hazırlanmış naxış şablonları bir-birinə məhullu və ya qırıqlara, üzük bloklar əmələ gətirirdi. Bu da işin sürətini artırırdı. Naxçıvan-Marağa, Qazvin-Həmədan abidələrində bu üsul daha əlverişli idi. Modul elementinin təkrarı işin sonunda gözəl bir görünüşün yaranmasına səbəb olurdu.

Möminə xatun türbəsi, 1186, Naxçıvan

#### CƏDVƏL 19 Kərpic bəzək növləri

## 1.2. THE FORMATION STAGES OF DECORATIVE ART IN ARCHITECTURE (XI-XV CENTURIES)

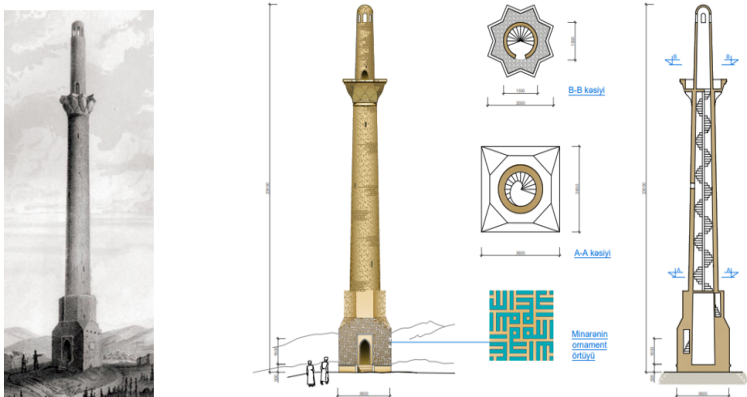
### 1.2. MEMARLIQDA DEKOR SƏNƏTİNİN FORMALAŞMA MƏRHƏLƏLƏRİ (XI-XV ƏSRLƏR)



## 1.3. THE ARTISTIC STRUCTURE CHARACTERISTICS OF DECORATION IN MEDIEVAL ARCHITECTURE.

### 1.3. ORTA ƏSR MEMARLIĞINDA DEKORUN BƏDİİ TƏRTİBAT XÜSUSİYYƏTLƏRİ

#### 1.3.1. Dini tikililərdə dekor tərtibatının inkişafı (minarələr, baştaqlar, gümbəzlər, mehrablər)



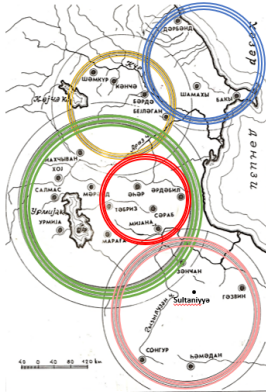
ŞAMKIR MINARƏSİNİN (XI ƏSR) MEMARLIQ LAYİHƏSİ, ÇİZGİ MÜĞLİFFO MOXSUSDUR

**CƏDVƏL 27** Şamkir minarəsinin memarlıq layihəsi

## CHAPTER II. THE APPLICATION CHARACTERISTICS OF DECORATION IN AZERBAIJANI MEDIEVAL ARCHITECTURAL SCHOOLS.

II

### FƏSİL II. AZƏRBAYCAN ORTA ƏSR MEMARLIQ MƏKTƏBLƏRİ ÜZRƏ DEKORUN TƏTBİQİ XÜSUSİYYƏTLƏRİ.



- Aran memarlıq məktəbi XI-XIII
- Naxçıvan Marğa memarlıq məktəbi XII-XV
- Qazvin - Həmədan memarlıq məktəbi XII-XV
- Şirvan Memarlıq məktəbi XII-XV
- Təbriz memarlıq məktəbi XIII-XVI

C. Qiyaslıya görə Azərbaycan memarlıq məktəblərinin xəritə üzrə bölgüsü

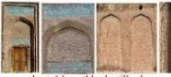




#### CƏDVƏL 34 ORTA ƏSR AZƏRBAYCAN MEMARLIQ MƏKTƏBLƏRİ


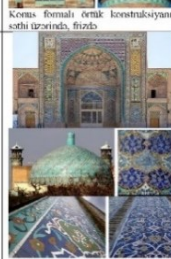
## 2.6. THE CLASSIFICATION OF DECORATIVE FEATURES IN AZERBAIJANI MEDIEVAL ARCHITECTURE







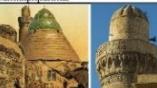
### 2.6 AZƏRBAYCAN ORTA ƏSR MEMARLIĞINDA DEKOR TƏRTİBATI XÜSUSİYYƏTLƏRİNİN TƏSNİFATI



Sıra №	Dövr	Coğrafi ərazi	Abidənin adı	Müəllif	Kompozisiya quruluşu (simmetrik, asimmetrik)	Elementlərdə dekor	Baştağların növləri	Ornament növləri (sünləmə, rəqəbat, zoomorf, yazı)	Dekorlarda		
									Formalar (rəstəvi, həcmli, relyefli)	material	rəng
1	2	3	4	5	6	7	8	9	10	11	12
<b>Aran memarlıq məktəbi</b>											
1.	XII	Şəmkir	Şəmkir minarəsi		simmetrik		Uz baştağ	həndəsi löpəli bəzi, kufi	relyefli	kəpəc	qırmızı-yaşıl
2.	XII-XIII	Laçın-Cicimli Kəndi	Məlik Əjdər türbəsi		simmetrik		Həşiyə baştağ	həndəsi (alınbaçaqlı) zəncirli (qəşşəbuynuzlu qəç)	relyefli	çilənməmiş ağrəng daş, bəzəli plitə	səqəz boz
3.	XVII	Laçın-Cicimli kəndi	Kar türbəsi	günbəz	simmetrik		gövdəbə, piriş baştağda, y. məkəndə	sadə həndəsi	relyefli	yenidənmiş ağrəng daş, bəzəli plitə	qırmızı-boz

#### CƏDVƏL 65 AZƏRBAYCAN MEMARLIQ MƏKTƏBLƏRİ ÜZRƏ TƏSNİFAT CƏDVƏLİ

Sıra №	Dövr	Coğrafi ərazi	Abidənin adı	Müəllif	Kompozisiya quruluşu (simmetrik, asimmetrik)	Elementlərdə dekor	Baştaqların növləri	Ornament növləri (fondasi, məbni, zoomorf, yazı)	Dekorlarda		
									Formalar (məstəvi, həcmli, relyefli)	material	rəng
1	2	3	4	5	6	7	8	9	10	11	12
<b>Naxçıvan memarlıq məktəbi</b>											
1.	XII	Marağa	Qırmızı Gümüşəd, türbə (qülləvən)	İbər Məhəmməd	simmetrik		Üz baştağı	həndəsə, kufi	relyefli	dax. bəzəmə, kərpic, kəş, gəz	qırmızı, fındıqçı
2.	XII	Naxçıvan	Atabəylər kompleksi, məscid və giriş baştağı	Məmmar Əcəmli Naxçıvani	simmetrik		Aynca dayanan baştağı, üz baştağı	həndəsə kufi	relyefli	bəzəmə kərpic, kəş	qırmızı, göy
3.	XII	Naxçıvan Kimsə	Kimsə dini kompleksi		simmetrik		Üz baştağı	həndəsə	relyefli	bəzəmə kərpic	qırmızı
4.	XII	Naxçıvan	Yusif ibn Kəbir, türbəsi (qülləvən)	Məmmar Əcəmli Naxçıvani	simmetrik		Üz baştağı	həndəsə, kufi	relyefli	bəzəmə kərpic, gəz	qırmızı
5.	XII	Naxçıvan	Möminə Xatun, türbəsi (qülləvən)	Məmmar Əcəmli Naxçıvani	simmetrik		Üz baştağı	həndəsə, kufi	relyefli	bəzəmə kərpic, kəş, gəz	qırmızı, göy

Sıra №	Dövr	Coğrafi ərazi	Abidənin adı	Müəllif	Kompozisiya quruluşu (simmetrik, asimmetrik)	Elementlərdə dekor	Baştaqların növləri	Ornament növləri (həndəsə, məbni, zoomorf, yazı)	Dekorlarda		
									formalar (məstəvi, həcmli, relyefli)	material	rəng
1	2	3	4	5	6	7	8	9	10	11	12
<b>Qəzvin-Hamadan memarlıq məktəbi</b>											
1.	IX	Zəncan əyaləti, Abhar şəhəri	Zeyd əl Kəbir türbəsi		simmetrik			həndəsə	müstəvi	bəzəmə kərpic, kəş	qırmızı, mavi, fındıqçı, sarı
2.	VII XX XII	Qəzvin əyaləti	Qəzvin Cəmi məscidi Xumartaş gümbədi	slifətpey: Qəzvin hakimi Xumartaş Abidəyə eğlu	simmetrik		Həcm mərkəzi baştağı	həndəsə, məbni, kufi	müstəvi	dax. kərpic, gəz, kəş	qırmızı, rəqəməng kərpiclər

Sıra №	Dövr	Coğrafi ərazi	Abidənin adı	Müəllif	Kompozisiya quruluşu (simmetrik, asimmetrik)	Elementlərdə dekor	Baştağların növləri	Ornament növləri (həndəsi, nəbat, zəncərf, yazı)	Dekorlarda		
									formalar (müstəvi həcmli-rəlyefli)	material	rəng
1	2	3	4	5	6	7	8	9	10	11	12
<b>Şirvan memarlıq məktəbi</b>											
1.	VIII	Şamaxı	Cümo məscidi	sifarişçi: Məsləmə İbn Əbdülmaik	simmetrik	  Fasad müstəvisinin bəlyasına hissində, iç məkəndə		nəbat, kufi	müstəvi, həcmli	əhəng daşı, kaşı	ağ-sarımtıl rəngarəng kaşı
2.	XI (1078-1079)	Bakı, İpərtəpər	Məhəmməd Şirvəgəli məscidi.	Məmar: Məhəmməd İbn Əbu-Əliq	asimmetrik	    Mimarınn şərəfi hissində, məhəbdə, pəncərə qərvəvələrində və bərnəqlərində		həndəsi, kufi	reliefli	əhəng daşı	sarımtıl qızıl
3.	XII	Bakı, İpərtəpər	Cümo məscidi		asimmetrik		Uz baştağlar	həndəsi, kufi	müstəvi, reliefli	əhəng daşı, kaşı	sarımtıl, rəngarəng kaşı

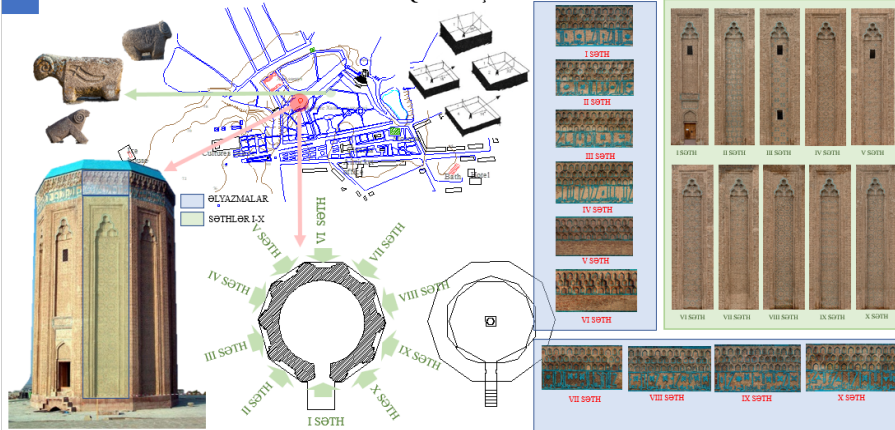
Sıra №	Dövr	Coğrafi ərazi	Abidənin adı	Müəllif	Kompozisiya quruluşu (simmetrik, asimmetrik)	Elementlərdə dekor	Baştağların növləri	Ornament növləri (həndəsi, nəbat, zəncərf, yazı)	Dekorlarda		
									formalar (müstəvi həcmli-rəlyefli)	material	rəng
1	2	3	4	5	6	7	8	9	10	11	12
<b>Təbriz memarlıq məktəbi</b>											
1.	XII	Təbriz	Böyük Cümə İmni kompleksi Mürzə Sadiq əğa (Dəstəvərli) məscidi Hüseyni-İslam (Məməqoni) məscidi		simmetrik	 Fasad müstəvisində, geniş baştağlarda, minarələrin sülh üzərində, iç məkənin səhəb üzərində pəncərələrdə şəkə-kəkin, məhəbdə	Höcn məkəni baştağ	həndəsi, nəbat, kufi, sülh, nəsəliq	müstəvi, reliefli	kəpəc, mərmər, kaşı, gəc	qırmızı, sarımtıl, gəy, ağ
2.	XII	Əndəbəl	Cümə məscidi					nəbat,	müstəvi, reliefli	kəpəc, kaşı, yığma kaşı məzəliq	qırmızı





# PRINCIPLES OF COMPOSITIONAL ORGANIZATION IN DECORATIVE STRUCTURE

## 3.2 DEKOR TƏRTİBATINDA KOMPOZİSİYANIN QURULUŞ PRİNSİPLƏRİ

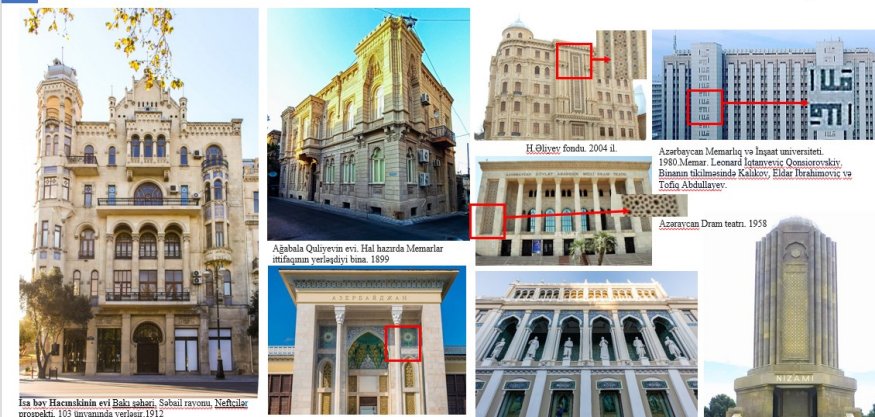


Məminə Xatun türbəsi (0.92-1186) Naxçıvan. Memar Əsmi. Türbənin ümumi görünüşü planı, səthlərin dekoru

**CƏDVƏL 76** Naxçıvan-Marağa memarlıq məktəbinin Məminə Xatun türbəsi. Baxış nöqtəsinin qavramaya təsiri.

## 3.3. APPLICATION OF MEDIEVAL DECORATIVE ART TRADITION IN CONTEMPORARY AZERBAIJANI ARCHITECTURE.

### 3.3 ORTA ƏSR DEKOR SƏNƏTİ ƏNƏNƏSİNİN MÜASİR DÖVR AZƏRBAYCAN MEMARLIĞINA TƏTBİQİ



İsa bəy Hacıbəyovun evi Bakı şəhəri, Səbail rayonu, Nəfisiyalı prospekti, 103 ünvanında yerləşir 1912

Ağabala Quliyevin evi. Hal hazırda Memarlar ittifaqının yerləşdiyi bina. 1899

Azərbaycan SSR paviyonu.1939.

H.Əliyev fondu. 2004 il.

Azərbaycan Memarlıq və İnşaat universiteti. 1960 Memar: Leonarı İstəvanoviç Qonşarovskiy. Binanın əhəmiyyətində Kelikov, Eldar İbrahimoviç və Tofiq Abdullayev.

Azərbaycan Dram teatri. 1938

Nizami Gəncəvi adına Milli Azərbaycan ədəbiyyatı muzeyi. Nizami məqbərəsi. 1947-91 M.Üzeyrov. 1939

**CƏDVƏL 81**

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