ARCHITECTURE, CONSTRUCTION AND DESIGN


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FEATURES (XIII-XIV CENTURIES) ILKHANATE PERIOD
ARCHITECTURE STYLE

Abstract. From the 13th century, a large part of Asia was ruled by descendants from the great Mongol conqueror Genghis Khan. The European continent was considered the territory of this great empire, starting from Rome to China. During this period, along with the expansion of trade relations between East and West, artists and ideas about art began to flow to the West. Many of Genghis Khan’s successors in West Asia converted to Islam. These were the Golden Horde in Southern Russia, the Chagatai in Khwarazm, and the İlkhanats (Hulagus) in Azerbaijan. The territories of the İlkhanate state stretched from the Iranian bridge to Derbent and from the Amur River to Egypt. The most important country was Azerbaijan. As a result of the relocation of the capital of the İlkhanats state to Tabriz and the implementation of a number of reforms by Kazan khan, the planning of cities was expanded. Monumental buildings were erected to show the grandeur of the İlkhanats period. New architectural types and constructions were created in the monumental buildings, continuing the local traditions of the past. Juicy bricks and colored tiles were preferred as facing materials in the construction. Writing patterns began to dominate the decorations of the buildings.

Keywords: İlkhanats State, Urban planning, Monumental buildings, Brick and stone buildings, Tile ornaments, Writing patterns.

Introduction

Hulagu, the grandson of Genghis Khan, who crossed the Amur River and entered Iran in 1256, abolished Islam against him, conquered Iran, and founded Tabriz as his capital. Hulagu, who also captured Baghdad in 1258, overthrew the 500-year-old Abbasid caliphate, took control of much of Azerbaijan and Iraq, and
ruled over a significant portion of Syria and eastern Anatolia. Tekudar, the ruler after Abaka, converted to Islam under the name of Ahmad Tekudar (1282-1284), and during the reign of Khazan khan (1295-1304) all the İlkhanats became Muslims. The state, which became independent in 1295, was named İlkhanats due to Hulagu’s address (Can, Gün 2012, p.159-160).

The capital of the state was first Maragha and then Tabriz. During the reign of Kazan khan (1295-1304) the Hulagu state was strengthened again. His reforms were aimed at strengthening the central government, reviving agriculture, trade and crafts, cities and urban life. His successor Oljaydu (1304-1316) continued the economic and cultural development of the country. However, during the reign of İlkhan Abu Said (1316-1335), the central government weakened, and the power of large feudal lords began to strengthen. At the same time, the country was repeatedly attacked by the khans of the Red Horde and the sultans of Egypt. In 1335, the Uzbek khan of the Red Horde attacked Azerbaijan, and Abu Said tried to organize a resistance against it (1312-1341). But he dies in battle. With his death, the İlkhanats state completely collapsed (Azərbaycan tarixi 3cild, p.15-30).

After the rapid rise of the Seljuk period, a stagnation in architecture emerged in the 13th century. These lands were subjected to heavy military campaigns by the Mongols. Cities with architectural and artistic centers collapsed. After such a terrible military storm, in the second half of the 13th century, with the establishment of a strong İlkhanate state, extensive construction work began, including Iran, Iraq, the Caucasus and Anatolia. As a result of the expansion and intensification of world relations with the İlkhanat state, architecture not only reached its pre-Mongol level, but also rose to an unprecedented level (Qiyası 1985, p.8).

As a result of a number of reforms made by Kazan khan, the city of Tabriz became an important center of architectural mastery. He carried out bold urban planning in Tabriz, built architectural complexes around the city, such as Arguniya, Khazaniya, Rashidiyya, in this town called «Khazaniyya», «Sham Khazan» or «Shenb Khazan» there is a mausoleum of Kazan khan, Juma mosque, Shaferia and Hanafiya madrasas, observatory, dar-al-shafa (hospital), library, beyt-ul-qanun
(House of Law), khanagah, house of sayyids, house of trustees, bath and other buildings were built (Onullahi Baki, p.62-196).

Kazan khan’s vizier Rashid al-Din attacked a large architectural quarter in the city of Tabriz, and built a complex Academy-University breakfast called «Rabi Rashidi» or «Shaharistane-Rashidi» (Rashiddadin Shahristani) (construction began before 1300). Departments of natural sciences, philosophy, logic, theology, history functioned at the university (Mammadova, Mammadova 2013, p.49). The university had more than 450 scientists and 7,000 students (Muradov 2010, p. 4) 24 caravanserais, 1,500 shops, about 30,000 houses, public and religious buildings, baths, mills, woolen and paper quarries, a dye shop, a mint, 2 Friday mosques, 2 library buildings with a book fund of 60,000 were built and gardens were planted in Rashidiya. The main architectural core of Rashidiyya was Gunbad (Rashidaddin’s tomb), Dar-ush-Shafa (House of Healing) hospital, madrasa with 7000 students, library with 60,000 books, Abadsaray garden-palace complex (Mammadova, Mammadova 2013, p.49).

The İlkhanates carried out intensive strong zoning activities in Iran (South Azerbaijan), Azerbaijan and Anatolia, in Tabriz, Maragha, Sultanıye, Ujan, Salmas, Shiz, Baku and Derbent, in the Absheron and Shirvan zones, in the Aran cities of Ganja and Barda, Nakhchivan; They built a number of works in the Anatolian cities of Erzurum, Amasya, Tokat and Nigde, and expanded the architectural-planning of the cities (Can, Gün 2012, p.160)

The İlkhanates in Central Asia, Great Seljuk in Iran and Azerbaijan and Anatolian Seljuks formed under the influence of Mamlik architecture, continued the Great Seljuk architectural traditions in the use of rich building materials in the construction of buildings, building types and lighting of buildings. The use of higher domes in the construction of buildings, headstones filled with internal stalactites, baroque stone ornaments and inscriptions gave a plastic quality to İlkhani architecture (Can, Gun 2012, p.160). At that time, two factors were combined in the art of construction to create an architectural style with «azman scale and rich ornament». İlkhani’s works are decorated with plaster, bricks, glazed bricks and tiles.

One of the features that distinguished the architecture of the İlkhaniid period from the previous ones was the desire of the rulers to erect magnificent monuments in
accordance with the size of the empire, and the second was to use the rich architectural potential of its predecessors. The scale and the richness of its ornamentation stemmed from the political and economic power of the Ilkhanate state and the direct demands placed on architects by the rulers of the great empire (Qiyas 1985, p. 9).

The Ilkhantes brought innovations in the architecture of Iran, Azerbaijan and Anatolia. In architectural decors, brick and glazed bricks, using various methods of tile techniques, facilitated the fulfillment of a requirement for architects - a desire for luxury and solemnity. Covering the surfaces with multi-colored glossy tiles not only reduces the weight of the containers, but also makes the transparent surface structures more in contact with the environment and more sensitive to light changes in nature (Qiyas 1985, p. 10).

A number of valuable works have survived from the time of the Ilkhanates. Local monuments continued in the monumental buildings built during this period. There have been significant changes and advances in the number and artistic solution of architectural types, and new constructions have emerged.

*Features architectural styles of the period Ilkhanates.*

One of the valuable works reflecting the development of architecture in the Ilkhanate period is the Barda mausoleum built in 1332 in the city of Barda, Azerbaijan. In the 14th century, two tombs were built in Barda, only one of which has survived. The Barda tomb has attracted the attention of researchers since the 19th century. The famous orientalist Khanikov, who visited Barda in 1848, read inscriptions on the monument, which were later published in 1861 by academician Dorn, who visited Barda. Academician Dorn also published a description of the Barda tomb (İbrahimov 2012, pp. 38-41).

![Fig. 1. Section of Barda tomb. 2. Plan of the tomb and body of the tomb](image)
The Barda mausoleum, which is included in the group of tower tombs, is identical in structure to the tombs of the Nakhchivan-Maragha architectural school. The architect skillfully used the construction traditions of the Seljuk tombs - juicy brickwork and three-tiered structural structure in the construction of the tomb. The Barda tomb consists of an underground-cellar, a surface-trunk and a conical cover. The tomb is made of hewn stone, the ceiling is in the form of a round dome. The tomb is accessible by a road from the north. While excavating the tomb, researchers found a grave in the underground part of the tomb.

The surface of the tomb consists of three main architectural elements - a stone pedestal, a body decorated with round tiles and a conical dome. The eight-meter body of the tomb is surrounded by a composition of the word «ALLAH» repeated 200 times on turquoise tiles on juicy bricks. The inscription, which completes the inscriptions of the tomb’s body, is made of white tiles on dark blue tiles. After the inscription belt, the architect was able to skillfully solve the transition through the stalactite belt in a conical dome. The inner surfaces of the stalactites are covered with colorful geometric ornaments, as in the tombs of the Mother of God and the Blue Dome.

Photo 1. Before and after the restoration of the Barda tomb.

Inscription on the tomb of Barda

Unlike the twelfth-century tombs, in the general composition of the fourteenth-century tombs, the headstones of the buildings were resolved by protruding from the
main wall of the building in order to convey the central axis and front of the building. One of the peculiarities of the architecture of the İlkhanate period is to bring to the forefront of the building and give it a solemn appearance. The rectangular Bashtag bars on the north and south walls of the tomb’s circular body are decorated with braided patterns, Kufic inscriptions and geometric patterns, which are often found in the architectural decorations of the İlkhanate period. Although similar in form, the headstones differ from each other in terms of decorative compositions. Both tombs are rectangular in shape, with an entrance door to the tomb from the center. The entrance doors are located in the center of the decorative arch, which is completed with shallow stalactites. The body of the tomb is round from the inside, and the walls are simple. The double cover construction that we often come across in Seljuk tomb architecture was also applied to the cover structure of the Barda tomb. The circular coating on the inside is conical on the outside.

The inscription on the northern head of the tomb, above the stalactite belt, states: «Amali Ahmad bin Eyyub al-Hafiz al-Bannayi an-Nakhchivani», built by Nakhchivan architect Ahmad ibn Ayyub Al Hafiz, a pupil of the Nakhchivan School of Architecture (Усейнов, Бретаницкий, Саламзаде 1963, s.139-140). It is clear from this inscription on the tomb that the builder of the tomb was a pupil of the Nakhchivan School of Architecture. The tomb is one of the valuable works of art that preserves the construction traditions of the 12th century Nakhchivan-Maragha architectural school and reflects the stylistic features of the architecture of the İlkhanate period.

One of the buildings belonging to the Elkhanid period is the Garabaghlar mausoleum in the architectural complex (40 km from Nakhchivan city) located in the territory of Garabaghlar village of Kangarli region of Nakhchivan. The territory of the complex is not very large, it consists of a twin tower built in the XII century, a madrasa built adjacent to the minaret (20x16 meters) and a tomb built during the İlkhanate period.

According to the architectural structure and construction material, the history of the construction of the tomb, built during the Elkhanid period, coincides with the history of tile work on the head of the Twin Towers, which dates back to the XII
century. According to researchers, the tomb was built during the reign of Sultan Abu Said Bahadir Khan (1316-1335). The inscription on the headstone shows that it was built in honor of Hulaki khan’s wife Guti Khatun. A tiled inscription confirming this remains on the central arch of the Twin Towers. Guti Khatun (Kuti, Kutuy) is the 7th son of Hulaki and the mother of Ahmad Tekudar, who ruled in Azerbaijan in 1282-1284. Guti Khatun is known as a very intelligent, capable person and held a high position in public administration (Piriyev 2004, p. 26).

The body of the building, which is included in the group of tower tombs, is 10 meters in diameter and 16 meters high. On the stone pedestal of the tomb rises a body made of twelve half-cylinders. Although the outer roof of the tomb was destroyed, it is understood that it was once covered with a conical roof. The architectural structure of the body of the Karabakh tomb is similar to the body structure of the Mil-i Radkan tomb (early 13th century) built in Radkan, eastern Iran, but differs in the number of semicircles and inscriptions on the body ornaments (Qənbərova Ankara, p. 43).

Photo 2. Double minarets (XII century), Karabakh tomb (XIV century), one of the headstones of the tomb. The condition of the tomb before restoration

The tomb is made of hewn local stone. It is square in shape with twelve corners on the outside and four deep niches in the east, west, north and south. This plan structure is often found in tomb architecture is the form in which we come and serves to increase the strength of the tomb. The entrance to the tomb is from the northern
part, and the entrance to the tomb is below the Headstone. The body, made of juicy bricks and tiles erected on a stone pedestal, is distinguished by its monumentality. The architect was able to achieve this shape by firmly occupying 12 semicircles in a circular pattern. The semicircles surrounding the monument are not decorative forms but an integral part of its volumetric structure. Kufic inscriptions on the surface of the semi-cylinders represent a religious system. The inscriptions are made of blue tiles and juicy bricks, placed inside the sloping squares on the surface of the tomb. These border squares connect them in composition by moving from one semicircle to another. The interior of the squares is completed with the words «La ilaha illallah, Muhammadin Rasul allah.» Geometric inscriptions on semicircles are completed with an inscription above (Salamzadə 1976, s.38). Unlike the Barda tomb, Baştag was placed in four directions in the body of the Karabakh tomb. Heads placed on the centered axes, in the center of the semi-cylinders, are delicately and smoothly resolved. The body of the tomb is circular inside and the walls are simple. The interior of the body is illuminated by arches. According to researchers, the crown that completed the body of the monument was in the form of a conical tent.

![Fig. 2. Plan of buildings located in the Karabakh complex and section of the tomb](image)

1 It is written, «There is no god but Allah, and Muhammad is the Messenger of Allah, may Allah bless him and grant him peace.»
In the formation of the architectural image of the Karabakh tomb, its body is covered with rich written compositions. The architectural decoration of the monument is based on the patterns made of sloping squares surrounding its body and a straight line inscription inside them. The increase in the size of the tomb, the height of the body and the intricate construction, the covering of the body with juicy bricks and tiles, the replacement of cartoons with writing patterns are the stylistic features of the architecture of the İlkhânate period.

When the researchers studied the tomb, they did not find any inscriptions about who built the Karabakh tomb and in what year. It is believed that this tomb was built by Nakhchivan architect Ahmad ibn Ayyub Al Hafiz (Səfərlî Naxçıvan, p. 88), as it is similar to the Barda tomb in terms of the use of writing patterns in the decoration of the Karabakh tomb, its technique and material.

The city of Sultaniye, located 25 km from Zanjan\(^2\), was built by Argun Shah. Oljaytu khan’s tomb was built by Oljaytu khan in the 14th century in the south-west of the city. The architect of the tomb is Alishah Tabrizi (1303-1313) (Qiyasi Bakı, p.5). The total area of the tomb is 870 square meters, the area of the tomb itself is 550 square meters. The mausoleum is the main building of a large religious memorial complex and is one of the rarest works of world architecture in terms of artistic image and engineering solution. The architect chose an octagonal prism for

\(^2\)South Azerbaijan, Iran
the main capacity of Oljaytu khan’s tomb. Due to the winding staircase installed at the top of the prismatic body to ascend to the gallery, the north-eastern and north-western faces of the prism are significantly protruding, and the lower layer of the body has an irregular octagonal shape. Due to a landslide in the southern part of the tomb, a rectangular temple was built during the reign of Olcaytu khan. For this reason, the plan of the lower layer of Olcaytu khan’s tomb has a complex shape with an axis of longitudinal symmetry. Such a plan shape also made the tomb’s volume-spatial composition unique by specifying the north-main façade and the main direction of movement.

Photo 4. Olcaytu khan’s tomb. Figure 3. Miniature description of Oljaytu khan’s tomb (N.Matrakchi), plan of the tomb

Due to its magnificent plastic and engineering structure, Oljaytu khan’s tomb is one of the monumental works of its time. The length of the main facade of the tomb is 39.50 meters, the length of each wall of the rectangular octagon is 10.30 meters, the diameter of the inner dome is 24.40 meters and the height of the tomb is 52.00 meters above ground level. Creating a towering composition with such a large dome is not suitable both from the engineering-constructive and artistic aesthetic point of view.

The body of Olcaytu khan’s tomb has retained its double structure to some extent. Its lower layer of masonry is irregular, the upper layer of masonry is in the form of a regular octagonal prism. The lower layer of the body is lightweight, while
the upper layer is lightened by open row arches removed from the fashade of the gallery, while the heavy capacity is dissolved on the entire surface. Open-row circular galleries, one of the pre-Islamic styles of pre-Islamic architecture of Central Asia, have an older history in Azerbaijan and are mainly related to the constructive structure of fire-worshiping³ buildings. However, this style was taken to the monumental tombs of the İlkhanates not through the revival of local ancient traditions, but from the architecture of the Great Seljuk, specifically from the constructive structure of the tomb of Sultan Sanjar. In all the earlier monuments, the galleries were built with cubic capacities, and in the Elkhani tombs they were installed inside the multi-faceted prisms (twelve in the Kazan khan’s tomb, eight in the Oljaytu tomb) and therefore look more organic and natural (Qiyasi Baku, p.49).

The gallery in the tomb of Olcaytu khan is large and large in accordance with the dimensions of the building. The height of its 24 (three on each face) arches is equal to a quarter of the total height of the body.

The heavy body of the Olcaytu tomb is completed with a multi-layered stalactite frieze. Starting from the memorial architecture of the Atabeys of Azerbaijan, stalactite-shaped friezes were developed in the tomb of Olcaytu khan and took the most complex form. The large and high profile central dome (20 meters high, 25.5 meters in diameter) rises on a two-stage drum in the middle of the body. Around the relatively heavy dome of the tomb, at the ends of the octagonal body, 8 slender minarets 12 meters high were placed. Such a multi-minaret composition was a novelty and a great artistic event in the architecture of the entire Islamic world.

The multi-layered arrangement of volumes from the outside is also felt in the interior of the tomb. Inside, balcony-shaped arches with a width of 7.70 meters and a height of 18.80 meters are installed on each side of the right octagonal prism. A little above the arches, a triple stalactite belt forms a plastic transition from the prism to the spheroid dome. The solemn rhythm of the deep and high arches and the huge dome covering them form the integrity of the interior. As the octagonal body

³The main temple of fire worship in the city of Shiz
rises, it moves from 8-sided to 16-sided, 32-sided, 64-sided, and is completed with a spherical dome. There are 110 steps from the ground to the end of the tower. The double dome - called «Gumbadi Shaljami» - is one of the great engineering structures of medieval construction. Such a double dome construction, which significantly reduces the weight of the cover and reduces the force of the overpass, is not found in Central Asia, either before or after the tomb of Oljaytu khan (Qənbərova Naxşivan, p. 150-151).

Matrakchi’s miniature «Sultaniye» is a valuable document that reflects another innovation in the religious architecture of Azerbaijan during the Elkhanid period - the emergence of two glorious minarets. None of the religious buildings in the Sultanate of this period survived. Now the only monument that limits the Sultanate is the tomb of Oljaytu khan, a masterpiece of Alishah Tabrizi (Qiyasi Bakı, p.52).

The architect created a combination of the most common type of decoration of the period in the interior and exterior decorations of the tomb - baked brick and juicy bricks, interesting compositions on the faces of the tomb from Kufic patterned elements. In the decoration of Oljaytu khan’s tomb, the architect used light and dark tiles, carved and painted patterns on the plaster at a high classical level. The Kufic inscriptions of the tomb were carved on the plaster and covered with mosaic tiles. In addition to tile mosaics and late decorations, the tomb’s decor is dominated by painted floral patterns. The bars of the arches inside the tomb are inscribed with the words «The world is the god of the world» in Kufic script from the bottom to the top, Surat al-Fat is inscribed in sulcus, and the arches are completed with geometric and floral patterns. The exterior and interior decorations of the tomb are decorated with 4 types of bricks and tiles: «Bennai» -kufi line, «Muaqqili» -baklava form, «Sols» -suls inscription, «Jalli» -rehani inscription (Qənbərova Naxşivan, p.150-151).

The upper prismatic layer of the body, the ridge surrounding the dome and the eight slender minarets are covered with light and dark tiles. The architectural decor of the inner and outer walls of the tomb is in harmony with its general structure and
creates a majestic and solemn image. Six methods of tile mosaic and five methods of late patterns were used in the decoration of the tomb.

The ceremonial entrances to the east, west, north and south of the tomb differ in size, although they are a repetition of the headstones in the Karabakh tomb. Although four Bashtags are placed in the body of the Karabakh tomb, one of them is working. However, a door was opened inside the four tombs of Olcaytu tomb. In the past, the main entrance to the tomb was in the direction of the eastern Bastagi.

![Photo 5. Geometric, floral, linear patterns of the tomb with tiles, plaster, paint](image)

The brick and tile decorations of the tomb were made at the same time, and the late patterns were made by Sultan Abusaid Bahadir, the son of Oljaytun, 3 years later. The construction of the tomb with the decorations was done for 10 years (Әsgәri Tehran, p.10).

The works of the Elkhanid period, which rose along with the Seljuk architecture in the Eastern Anatolia region of Turkey, attract attention with their
stylistic features. Currently, the Yakutia Madrasa, located on Cumhuriyet Street in Erzurum, Anatolia, has been turned into an Ethnographic Museum since its restoration in 1995. It is written in the stone inscription of the madrasa that it was built by Hodja Yagut Gazani named after Qazan Khan and Bolugan Khatun in 710 AH 1310 AH during the reign of İlkhani ruler Olcaytu Khan (Gundogdu, Ali Bahran, Arslan Erzurum, p. 227)

In the construction of the Yakutia madrasa, the plan structure typical of the Seljuk madrasas - a closed yard, three-balcony, covered and single-storey plan type was used. The building is rectangular in size, about 25x34 meters, built of cut stone. The entrance to the building consists of a two-storey arrangement. The entrance to the madrasa, built on the western wall and decorated with solemn and rich patterns, can be entered through the Bastagi gate. There are two cells to the north and south of the entrance. From the southern part, there is an entrance to the second floor with a deep chamber at the entrance, as well as to the tower rising in the corner of the south-western part.

The covered courtyard is enriched with stalactites, covered with a dome placed on four pillars. The center of the dome is kept open, which illuminates the interior of the madrasa. The courtyard, covered with a pointed roof, has become an enclosed space. There are madrasa cells on the north and south walls of the entrance. Along with the cells, there are eight cells, two or four, to the east and west of the balconies that open to the closed courtyard to the south and north of the madrasa. The inner ceiling of the cells is solved in the form of a pointed arch. Medallions made of islimi and palmette patterns were placed in front of the entrance door made of flat stones. In front of the central entrance, on the south and north of the main balcony, two larger cells were built. When the madrasa was used as a military depot, it lost its original condition as the door opened to the outside of the northern cell. A mausoleum was built on the east wall of the madrasa, surrounded by southern and northern cells.

4 Restoration work in the madrasah was carried out by the Directorate of Foundations.
Photo 6. **Yakutia Madrasa. Erzurum.**

Photo 7. **The minaret of the Yakutia madrasa and the braided patterns used in the minaret. Various motifs - «Tree of Life», symbolic images of women, etc. are included in the patterns.**

The balconies were placed on top of the pointed arched columns from below, and the ceilings were covered with a pointed roof. Since the altar is located on the qibla wall of the southern balcony, it is understood that this place was once used as a mosque. On the east and west walls of the mosque, a summary of the «Foundation» is written in two lines in the form of a poem.

The Yakutia Madrasa is one of the best examples of a closed madrasa in Turkey. The most well-maintained wall of the madrasa is the entrance to the western wall, the Bashtag and the minaret built of baked bricks. Here, too, the effect of the double minaret is clearly visible (Can, Gün Istanbul, p.38). The
minaret of the madrasa in the southern corner is decorated with simple, not very convex geometric patterns (the minaret was restored in 1991), the architectural structure of the minaret in the other northern corner is different, only the part of the body remains today. The entrance to the madrasah is decorated with three faces carved from stone, geometric, floral, inscription patterns, and convex figurine plates with symbolic meaning.

Photo 8.1. Introduction to Yakutia Madrasa; 2. Description of «World Tree» on the head of the madrasa; 3. The plan of the madrasa.

A tomb was built on the east wall of the madrasa. The pedestal of the tomb is square and has a transition to a twelve-cornered body. As in the Seljuk tombs, the tombs of the Elkhanid period used a double dome model. The entrance to the tomb, which is round on the inside and conical on the outside, is through the entrance door under the stairs.

The madrasa is mainly built of cut stone. The brick material was used only in the minaret of the madrasa. The building, which has been used as an Ethnographic Museum since 1994, displays material and cultural artifacts related to the history of Erzurum - clothing and household items.

**Conclusion.** From the beginning of the 13th century, a number of cities were destroyed and economically degraded by the Mongol invasions. The Ilkhanate rulers managed to develop domestic and foreign trade by making proper use of the
positions of the cities and developing craftsmanship. The presence of the residences of the various dynasties that ruled the area inevitably led to their growth in the cities. During this period, the territory of cities such as Maragha, Salmas, Shiz, Erzurum was expanded, the city of Sultaniye was rebuilt, and the territory of the city of Tabriz grew with the construction of towns such as Rashidiya and Arguniya. With the expansion of cities or the construction of new cities, monumental buildings also appeared. The distinguishing feature of Elkhani buildings from the buildings of the previous period is their size. The scale of this scale was due to the political and economic power of the Elkhanid state and was due to the direct demands made on the architects by the rulers of the great empire. To demonstrate this grandeur, grandeur was realized in the construction of asymmetrical buildings along with symmetrical buildings in architecture. The architecture of the İlkhanit period was very comprehensive, from urban planning to architectural decoration. It is impossible not to see the innovations of the style typical of the architecture of the time, such as the intricate structure of buildings, the size of buildings, the height of the trunks, the abundance of various materials in the wall decorations, from the placement of domes on drums. The experience of the İlkhanates in urban planning, as well as the stylistic features of the magnificent religious-memorial complexes they built, directed the planning and spatial structure of some urban ensembles of Islamic countries.

References:


