

Studying The Psychology Of The Prevailing Intellectual Currents In The Emergence And Evolution Of Architecture And Urbanism Aqqyunluha And Qaraqyunluha

Nima Ashrafi Noshnagh¹, Mehdi Mohajer Saim², Shabnam Akbari Namdar³

¹PhD student in Architecture, Department of Architecture, Faculty of Art, Tabriz branch, Islamic Azad University, Tabriz, Iran.

²PhD student in Architecture, Department of Architecture, Faculty of Art, Tabriz branch, Islamic Azad University, Tabriz, Iran.

³Assistant professor, Department of Architecture, Faculty of Art, Tabriz branch, Islamic Azad University, Tabriz, Iran.

Abstract

The Ayaz Turkmen dynasty ruled over parts of the Caucasus, Eastern Turkey, and Northern Iran from 1378 to 1508. At the end of the Taile Khan dynasty in Iran, tribes of Turkmen emerged during the Mongol raids from the borders of Khwarezm and around the eastern Caspian Sea. This government left a great cultural impact in the areas under its control. In this regard, using logical and interpretive-historical research methods, the discussion about Aqqyunluha and Qaraqyunluha and case samples has been discussed. The picture of Hasan Bekaran's meeting, while many of the emirs are standing at the gate of the National Museum, you can see them all riding on horseback. Also, many animals, such as Philo rhinoceros, all tell the story of the events that have happened in the past. There are large carpet floors, which apparently have beautiful designs. This rug is exactly the size of a keftal. Other rooms are not for sale. By establishing the government and establishing the Turkmens in those regions, the Aqqyunluhs and Qaraqyunluhs did not only establish political organizations in the mentioned areas, but also brought religious, social and cultural works to the fore.

Keywords: Historic Architecture, Qionlohs, Qaraqionlohs, Turkmen.

Introduction

The Turkmens founded a branch of Oghuz in eastern Anatolia, the Aqqoyunlu state. The founder of that state was Qara Osman Bey, known as Qara Yoluk (Ozon Charshi Lee, 1984, p. 188). At the end of the 13th century AD / 7 AH and during the rule of Arghun Khan Ilkhani, the Turkmens of Agh Qyunloh immigrated to Azerbaijan from Khorasan and at the end of the 14th century AH / 8 AH in the areas between Azerbaijan, Kharput and They settled in

Diyarbakir. In Andoran, the head of this clan was Qalugh Beyk, the son of Ben Azarbaijan, Tor Ali Beykupsaz and his son Shahmad Beyk (Ozon Charshi Lee, 1984, p. 189).

In fact, the main founder of the Aqqoyunloq government was Othman, Ahmed Bey's brother. Before the Aqqoyonlu chose Diyarbakir province to establish their livelihood, during the time of Qaqoyonlu in Eastern Anatolia, cities such as Chonaurfa, Arzanjan, Baybord, Tarjan, Kamakh, Sharq Qarahasar, Kharput, Mardinvar were

conquered (Sommer, 1989, p. 271). On the one hand, Tajut Takhtazi and their relentless conflicts with Karakoyunlu, on the other hand, they established their own rulership in Eastern Anatolia and made their government strong (Ozon Charshi Lee, 1984, p. 196).)

Arab Iraq and non-Iraq lands of Iran were founded by Khorasan as a large state and organization (Ozon Charshi Lee, 1984, p. 191). The defeat of the Ottoman government by Imam Salichun in the Atlaq War, internal disturbances, throne disputes and the pressures of other governments weakened that government, especially after 1490 AD. / 895 A.H., when the power and past prosperity of Agh Qyunlu's government was lost, it was terminated in 1502 AD/907 AD by Shah Ismail, the founder of the newly established Safavid government in Iran (Barkan, 1984, p. 547).

The era of Aqqoyunluha

Historical buildings related to Aqqoyunluha

Undoubtedly, the most important works that confirm the presence and existence of Aqqov and Loharat are the various buildings and facilities that they created in this region. The formation of these facilities and buildings has a direct and close relationship with the Turkmen state of Aqqoyunlu, their belonging to Islamic culture and the prevailing geographical, historical and military situation. Also, the construction of tombstones in the shape of sheep by the Agh Qyunlu shows the continuity of their Turkmen customs and traditions (Sharif Bigo, 1936, p. 251).

I. Isfahan Grand Mosque

Jame Mosque of Isfahan, which is also known as Jame Mosque of Atiq or Friday Mosque of Isfahan, is one of the historical buildings of Isfahan city, which dates back to the second century AH. 1364, p. 47).

Isfahan Mosque was originally built of clay, but because of

The stability of brick, the speed of its construction and other factors, brick was used in its reconstruction. Fountain arches, quadrilateral porches, gates, brickwork and different decorations are compatible with the architecture of the walls from the history of Iran and Khorasani (or Arab) styles. Varazi has been used in this mosque, and it has created an effect that has become a model for other mosques in Iran and even other Muslim areas (Dadkhah, 2015, p. 54).

The north side of Zayavandurish Mosque, Shamzafari Madrasa, Tajul Malkiya Dome, Khaki Dome, Chelestun, and Shabstan are formed by various inscriptions of Seljuqi and Sufiit. This part is decorated with brick plaster, with Kufi, Thulth, Nastaliq and Na'i lines and Quranic verses. The south side of the mosque is the side where the main buildings of the port were built in the Arab style with clay. During the reign of Nizam al-Malkbat, Kharib Shabstan, the dome was built in two layers, which allowed the cracks to remain covered and show the larger dome. During the reign of Al-Muzaffar, Aqqoyunlu and Safin, inscriptions were added to this section and the structure of the south side was changed. Shah Tahmasb's inscription based on the northern part of the name of Hoy, Shah Smail's inscription for issuing a letter to the people of Isfahan, Farshouk's inscription on the water of the mosque are among the works of this region. The western side is made of Zamastani Shabstan, Mosli Mosque, Al-Jayto Mosque and Mihrab, its inscriptions are made by Shahansafa and Mohammad Amin Asfahani. A part of the wall of this mosque is a brick wall built in the 8th century, thus it has helped a lot to understand the architecture of the mosque. Al-Jayto, Mohammad Banbai Sanqar Timuri and Shah Sultan Hossein Safavi were among the people who caused changes in this part. The newest part of the mosque is the eastern side, which belongs to the

Anseljuq period. This part of the Takhari era was built during the reign of Shah Suleiman the Safavid and two inscriptions related to these adventures are located in Eastern Drive. Inscriptions from the Hutakian era, Almazfurosh, Shahtamas, Safavids are also left in this part (Refahi, 1970, p. 70).

2. Hasht Behesht Garden and Palace

Hashtbehesht, which was one of the most beautiful and well-known palaces of the Agh Qoyunlob period, was built in the year 888 AH by the order of Sultan Yaqub son of Ramir Hasan Beyk, who became famous as Ozon Hasan. Of course, there are different opinions about the construction of this palace, as some of these palaces are attributed to Hassan Hassan and others to his son Shia Yaqub. The best treatment for the lincoln of Khasashasht has not been carried out in Tabriz in the 19th century (Soltanzadeh, 1999, p. 13).

Regarding the decorations of this building, the ceiling of the large hall is very high, the student's face is very beautifully decorated, and the paintings are so beautifully drawn that they look like the pictures of living people. On the ceiling, there are pictures of Babiganan War, which is years before these events. Also, on these roles, you can see the picture of the ambassador of Osmani in front of Sultan Hasan Beyk in Tabriz with the demands and answers given by Ozon Hasan. The picture of Hasan Bekaran's meeting, while many of the emirs are standing at the gate of the National Museum, you can see them all riding on horseback. Also, many animals, such as Philo rhinoceros, all tell the story of the events that have happened in the past. There are large carpet floors, which apparently have beautiful designs. This rug is exactly the size of a keftal. Other rooms are not for sale.

This hall has no light and only gets light from the rooms. However, the central hall has entrances whose doors open to the rooms and shoe closets,

and the rooms and shoe closets have many windows through which light shines inside. Each shoe has only one window, and the window is the size of the shoe body and is installed in pink (Refahi, 1351, p. 70).

What the master artists had painted on the walls and ceilings of the halls of the palaces, was actually a representation of the strong desire of the tribe to hunt and hunt. According to many times during the peace period of Mir Hasan Beyk, at the foot of his throne, the fame of Zakamat for entertainment was constantly expanding (Kantariti et al., 2013, p. 414).

3. Mosque of Hassan King of Tabriz

The remains of a building from the period of Aqqoyunlok, the mosque of Magam Saheb al-Amar was built on it! In the current situation, there is Sahib Al-Amar Square, which includes the Sahib Al-Amar Mosque (Taqah Al-Islam), the place of Sahib Al-Amr, the largest school. The Sahib Al-Amar Mosque was rebuilt after the earthquake of 1194 A.H. by Qatust Najfaglikhandanbali, ruler of Azerbaijan. In 1264, a large school was built on the grounds of the mosque, and in addition to the high use of the school, he was also responsible for the operation of the mosque from Sahib al-Amr square. In 1265, Haqbakhsh Mosque was destroyed and rebuilt, and its builder was named Unmaqhat al-Islam. In most of the scholars' writings, regarding Saheb Abad Square and Qamam Saheb Al-Um Mosque, it is said that it was built on the remains of the Shah Thamas Mosque, and the reason for this is also this article written by Katteb Chalbais, who writes in Jahannama book: "In the eastern part of Yamidan, connected to the Sultan Hasan Mosque, there was another mosque, which was destroyed because the Shah Thamas building was moved and destroyed by Osman." As the scribe Chalbimi says, this mosque was built in the east of the square and attached to the Hasan Padshah Mosque, of course, in the east of the Sahib Al-Amar Square, but in the east of the Sahib Abad

Square, in the sense that the two buildings, which are connected to the Hasan Padshah Mosque in the east, can be located at the current location of the Sahib Al-Amar Mosque (Hanachi and Nejad Ebrahimi, 2015, p. 14).

On the east side of the stone face under the mosque of Qamam Sahib al-Amar in the terrace, the height is much lower than the other facades of these groups. It is also different from other views in terms of construction method, technology and materials used. This view is consistent with the height and the shape of the roof, the height and the shape of the floor under the Hasanpad Shahid Mosque in the south view. In addition, the facade under the mosque is also less than the one built by Qeblazm Sajd Hasan Padshah. Based on field and applied studies, this mosque is built on the remains of the buildings of the Aqqoyan and Levimidan period. If the building is from the Safavid period, in that case, the possibility that it is the remains of Masjid Shah Tehmas is very low, because the location of the mosque is different from that of Shah Tehmas Mosque (Soltanzadeh, 1996, p. 26).

4. Jame Sarab Mosque

Sarabiki Jame Mosque is one of Iran's Jame Mosques that survived from the 9th century and is located in Eastern Azerbaijan Province. This mosque is built without garlands and minarets and consists of a large nightstand and a small garden facing west and facing the river. In the eastern entry, there is a book written by Emir Marin, which is written in the popular script of the Gurkans and Turkmens of Agh Qoyunlu and the same age as Sultan Tabul Nasr Azoun Hasan Aq Qoyunlu. At the entrance, it is connected to the Shabstan courtyard with 10 steps, and a small marble stone has been placed on the south side of the staircase, and the words "Al-Shifafi Ilyum bint Elias" have been engraved on it. Jame Sarab Mosque was built in 857 AH and it is considered a minaret in the hands of Sajid without flowers. Jame Masjid Sarab Darai Kesh Bostan has a small

courtyard and three altars, 2 of which are decorated with simple plaster and the third altar is made of beautiful tiles. Shabistan Mosque is a group of 60 domes, all of them (the second and fourth from the east) are built directly on the arch and columns. The average height of these domes is about 4.5 meters, and the fourth one is 2.6 meters high. The mosque has a 7-step high wooden pulpit with a length of 3.6 meters and a height of 2.10 meters, and it is inlaid with white wood on the eastern level. Jame Sarab Mosque has 3 mihrabs, each of which has special characteristics. One of these altars is very elegant and beautiful, it is made of prominent glazed tiles, and despite the various damages it has seen, it still has a remarkable beauty (Mashkur, 1972, p. 33).

5. Sultan Zainul Abidine Tower

Sultan Zain-ul-Abdin Tower because of its architectural style and pyramid-shaped dome

The octagonal structure, as well as the tiling decorations, the box and the exquisite wooden door, are among the best historical-religious buildings in Sari. Above its entrance door, there is an inscription in Raqa script on the tile, the meaning of which is as follows: "Amal Seyyed Ali Bin Seyyed Kamaluddin Bana Amoli" on the wooden box of the mausoleum, an inscription in Tholt script is the ultimate elegance and beauty of the engraving. According to its text, it is the shrine of Sultan Amir Shamsuddin. This inlaid chest is truly a masterpiece of handicrafts. The four sides of the body of the inscription have been preserved and contain two engraved dates. The building of Sultan Zainal Abdin Tower belongs to the middle of the 9th century AH. The building of this tower, with a height of approximately 20 meters, consists of three parts: the body, the neck, and an octagonal pyramidal dome, the brick decorations of which are made in a moccasin style in the body and the neck of each side, and are beautifully made and attract the attention of every viewer. Openings or windows on the sides of the building's neck are also installed

in order to provide light inside the mausoleum's courtyard.

6. The place of Sheikh Abu Massoud Razi

One of the buildings named Khanqah Sheikh Abu Masoud Razi or Masoudiye Tomb

It has been known that today there is nothing left except a remarkable and very beautiful headstone. This place was the past of Isfahan Public Cemetery and Hafez Abu Naim, a historian, hadith and a great scientist, was also buried in this place. Sheikh Abu Masoud Razi is one of the famous hadith scholars and scholars of the 9th century Hijri, who after his death created a collection including Charsu and Hammam. And a very big garden was built next to his grave and it became known as Sheikh's door. Sardar, which remains now and represents the architecture and calligraphy of the Agh Qyunlu era, has an inscription that is decorated with enamel tiles and describes it as magnificent and very beautiful. The third is written in small gold letters on a blue background. This inscription was written during the time of Yaqub, the son of Uzon Hasan Aq Qoyunlu, and its scribe is Kamal al-Din bin Shahab Yazdi, and its date is 895 AH. In the opinion of many researchers who have studied the architecture and tiling of the Ilkhani period, the tiling of this palace later inspired many tilers of Isfahan (Refahi, 1351, p. 70).

7. Sarai Khatun Grand Mosque

Sarai Khatun, the mother of Uzon Hasanbek, is the ruler of Aqqoyunlu. It is known that she had built a mosque there during the short period of her administration in Kharput. (small) was built and much later it was converted into a comprehensive mosque. In the 16th century AD, to meet the needs of the mosque, various revenues were allocated to it in the Kharput region. This mosque has been renovated several times (Onal, 1984, p. 184).

8. Farahshad Beyk Mansion

Farah Shadbek had also built a building in the village of Taypolraz, Tawaba, within the building complex of his establishment. This building had a kitchen, a flour warehouse, a bakery, a kitchen, a storage room, and a stable for all the guests' animals. The mansion was attached to Farah Shadbek Mosque. Farah Shadbek was used for the management of the building, the officials and employees. In addition, a large number of post-revenues were also considered to meet the costs of the building (Klesh, 2000, p. 93).

The era of Qaraqyunluha

The Qaraqians and the Lohs had Shi'ite inclinations, beliefs and beliefs in the field of fertility and the emergence of the Shi'ite religion, and they created a house of gold, a formal government, and Tsafavih. Tabriz, which was considered as the center of Tayla Khan's government during the "Ol Jaito" period, was determined and formalized the Shi'ite religion, and was ready to be the center of Iran's Shiites in later times as well. The presence of Qaraq and Yunloh in Azarbaijan and Tabriz created a suitable environment for the acceptance of Shiism.

Historical buildings related to Qaraqoyunloha

I. Tabriz Blue Mosque

The Blue Mosque, which according to the surviving traditions and texts, was built by the order of "Khatoon Parigam", the wife of Jahanshah Qaraqoyunlu, in the first Rabi'a of 870 (Karbala'i Tabrizi, 1969, p. 524). In terms of time, it has a short distance with the construction of Hashtbehesht Ozonhasan. Kaboud Mosque was one of the most exquisite and vast mosques of its time, which, with proper management and bringing together architects and artists from different parts of Iran and neighboring cultures, was able to collect a large part of the art, crafts and texts related to the architecture of the

Turkoman era of Qaraqoyunlu, which at the same time as the Timurids, in the 9th century. They ruled a large part of Iran (Ansari and Nejadabrahimi, 2009, p. 5).

This style of dome architecture can be seen in the era of the Turkomans of Qaraqoyunlu, in the form of a covered and large dome, without a passage on the grave, in the Blue Mosque; Of course, reflection on this matter has represented the influence of the neighboring cultures, as well as the cold climate of the region. This architectural space, which represents the influence of the Timurid style of architecture and dome building, also influenced by the cold and mountainous climate of Azerbaijan, has the characteristics and characteristics of the art school. It was Herat, and it was inspired by the architectural spaces of the Timurids in the northeast of Iran. This influence and impressions of culture, art and architecture, during the historical and political currents, were transferred to many areas through the ancient silk road, and then by making changes in different architectural styles, according to each climate, it caused the development and evolution of these methods. Blair and Bloom, 2011, p. 106).

2. Imamzadeh Darb Imam

The existing buildings are related to the 9th and 11th centuries. This building is a very famous historical building in terms of its architecture, mosaic tiles, stucco inscriptions and excellent lines. Much has been said about the tiles and inscriptions of Imamzadeh Darb Imam building in various sources, but whenever you come across an article about this window It is enough to say that it is an exquisite window. This window consists of eleven frames, which have plant and bird motifs cut using one of the plastering techniques, and finally, colored glass that is installed behind this mesh window. It has given it an indescribable beauty. During the era of the Safavid kings, general repairs were carried out in it (Meshkouti, 1971, p. 39). And the long hall on the eastern side and two small rooms on the

southern and western sides are among the works of the Safavid era (Sadrhaj Seyyed Javadi, 1999, p. 467).

Decorative arts related to the architecture of Imamzadeh, the door of Imamzade, the tiling works of the door of Imamsar, the main door in the northern area, with mosaic tiles, are so well-balanced, beautiful and proportionate that this craft is not found in any other building in Isfahan, and it is considered one of the historical treasures. (Nikzad Amirhosseini, 1955, p. 165). In the main part of the building, which contains the name of Jahanshah and was blocked during the reign of Shah Suleiman, it is certainly considered to be one of the masterpieces of this art, if not the greatest masterpiece of colored Iranian buildings. Pashasaleh, 1938, p. 38). The head of the whole building is covered with the help of tile decorations in various designs and patterns in geometrical and slimy material and flowers and plants. On top of the main belt inscription of the headstone, on both sides of the corners, there is a beautiful maqransbandi, and in its lower part, a triangular mesh is embedded with an inscription around it (Sadrhaj Seyyed Javadi, 1999, p. 467). And the marble tiling of the head in the exquisite and beautiful historical monument is one of the most beautiful works of art of the time of Jahanshah Qaraqoyunlu (Meshkouti, 1971, p. 39). The round inscription above the headboard is in fawn color on a lapis lazuli background, with three lines of poetry with the following information: The irony is this far. The dome of the heavens, be pure, be a cup and circle, fear someone (Sadrhaj Seyyed Javadi, 1999, p. 467).

3. Inscription of Gorgan Jame Mosque

Gorgan Jame Mosque is one of the historical buildings of Gorgan city. This mosque is located next to the main market of Naalbandan in this city. This mosque was built in the Seljuk era and has spherical minarets on which there is an inscription in Kufic script. This mosque has a central courtyard in the form of four porches and

four naves, which also benefits from the architectural decorations of that period. which is used in the construction of Gorgan Grand Mosque, a combination of bricks and tiles, seven-color tiles and a brick minaret with Kufic lines from the Seljuk period. Among the works left from the past in Gorgan Grand Mosque, two door lintels along with its frame, There are 19 inscriptions on the pulpit. The inscriptions of this building in different sizes are installed on the western walls of the Jame Mosque in Gorgan and it is said that they belong to the Qaraqovionlu, Safavid, Afshar and Qajar periods. According to historical sources, these inscriptions indicate the importance of the old Strabad state for the central governments of Iran in different periods (Shadkam and Flamaki, 2015).

According to the mentioned cases, in order to make the buildings compatible with the hot and humid climate in contemporary designs in areas such as Bushehr province, which is the area studied in this research, it is possible to achieve goals such as: reducing the level of beta solar radiation and creating shadows. Dealing with direct sunlight into the peta, using bright colors in buildings, reducing heat conduction flow, increasing and creating air flow and movement inside the building, reducing the effects of favorable winds and proper use of vegetation, proper orientation towards Khurshid pointed out the location of refrigeration facilities and the use of materials with suitable thermal capacity (Amanian et al., 2013: 228).

Conclusion

By establishing the government and establishing the Turkmens in those regions, the Aqqyunluhs and Qaraqyunluhs did not only establish political organizations in the mentioned areas, but also brought religious, social and cultural works to the fore. Also, there are many historical works and monuments of Aqqyunlu and Qaraqyunlu. Although some of these works have not survived to this day, but the important and fundamental

role they played in the progress and improvement of the educational, cultural, and social level of that region throughout history, as well as the role and help of the Aqqyunlu and Qaraqyunlu along with other governments since the beginning of the occupation of foreign regions It can be ignored.

References

1. Ozon Charshi Lee, Ismail Haqi, (1984), Anatolian Beyks and the Agh Quyunlu and Qaraqyunlu States, Ankara, pp. 188-195.
2. Onal, Muhammad Ali, (1984), Waqf in the Ottoman Empire and Kharput Endowments in the 16th Century AD, Ankara, pp. 180-184.
3. Ansari, Mojtabi, Nejadabrahimi, Ahad, (2008), Geometry and Proportions in the Turkman Architecture of Anguyunlum Mosque, Volume 2, Number 129, Tehran, pp. 35-45.
4. Barkan, Omar Latfi, (1980), Laws related to Uzun Hasan Beyk, ruler of Agh Quyunlu during the Ottoman period, Istanbul, Collection of Works I, pp. 547-558.
5. Blair, Sheila, Bloom, Jonathan, (2012), Islamic Art and Architecture, translated by Yaqub Azhand, Tehran, Samit Publishing House, pp. 105-110.
6. Pasha Saleh, Ali, (1918), Iranian works from the publications of the Department of Archeology, Tehran, Majlis Printing House, pp. 38-45.
7. Hanachi, Pirouz, Nejad Ebrahimi, Ahad, (2005), Reinterpretation of Sahibabad Square from the images of Chardin and Matraqchi based on historical texts, No. 25, Tehran, Fine Arts Magazine, pp. 42-50.
8. Jabal Ameli, Abdullah, (1985), Isfahan, Yadgariyar Azshamandazah

- Roumamari-e-Islami, No. 8, Tehran, Honar publication, pp. pp. 45-50.
9. Sultanzadeh, Hossein, (1997), Tabriz solid adobe in Iranian architecture, Tehran, Cultural Research Bureau publication, pp. 70-82.
 10. Sumer, Farooq, (1986), Aq Quyunluha, Istanbul, Turkish World Research, pp. 195-201.
 11. Shadkam, Soleh, Flamaki, Mohammad Mansour, (2015), architecture of the western porches of Jame Gorgan Mosque, translated by Humira Moshirzadeh, Tehran, 4th International Congress on Construction, Architecture and Urban Development.
 12. Dadkhah, Pejman, (2015), Reflections on the design and development of Shamsjad University of Isfahan, Volume 1, Tehran, Art and Culture Studies Journal, pp. 52-60.
 13. Sadrhaj Seyedjavadi, Ahmad, Khorramshahi, Bahaddin and Kamran Fani, (1999), Shi'i Encyclopaedia, Tehran, Shahid Saeed Mohebi Publication, pp. 466-486.
 14. Karbalai Tabrizi, Hafez Hossein, (2004), Ruzat al-Jinnan and Janat al-Jinan, volumes one and two, Tabriz, Sotoudeh publication, pp. 524-530.