



## The Effects of the Polish Architect Jozef Ploshko's On Baku Architecture

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### ABSTRACT

Housing architecture, which emerged in different ways according to the environment in ancient times, with the aim of protecting from precipitation, cold weather and wild animals, has taken more different forms with the needs arising from necessity in every period of history. The residential architecture, which was affected by the economic, cultural and social changes of the period, took its current form by being influenced by all the changes of the time it was built.

In Azerbaijan, with the effect of oil revenues in Baku, which became economically rich at the end of the 19th century, a significant number of architectural works emerged, primarily residential buildings. From this point

Western influences in Baku architecture have also manifested themselves in residential architecture since the end of the 19th century. This has generally been achieved with the contributions of German and Polish architects.

In this study, some examples of Polish architect Jozef Ploshko's residential buildings in Baku, who have an important place in the modernization process of Baku architecture, will be selected and examined in terms of plan, interior and facade features, and it will be tried to obtain information about the architect's residential buildings.

**Keywords:** Residential architecture, Ploshko, Baku architecture, Plan, Interior, Facade.

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### INTRODUCTION

Since the middle of the 19th century, the intensive development of the oil industry and the emergence of new industries in the Absheron Peninsula created the necessary conditions for the expansion of job opportunities here. Polish intellectuals, who came to Baku in search of work and more income, took an active role in city life.

At the beginning of the 19th century, the incorporation of Poland into the Russian Empire, along with Azerbaijan, led to the further development of relations between Azerbaijan and Poland. The Poles who came to Baku during this period affected the art environment of the city as well as in many other areas. On the other hand, the rapid development of the economy of Baku provided an environment for the architects working here to showcase their artistic skills. With the opportunities provided by the oil rich, together with the local architects, European architects also implemented architectural projects that left their mark on the history of Baku. In this context, it is seen that especially Polish architects have signed important structures in Baku. One of the famous Polish architects such as Eugeniusz Skibinski, Kazimir Skorewicz, Jozef Goslavski, Konstantin Borisoglebski is Jozef Ploshko.

During the time Jozef Ploshko lived in Baku (1897-1925), his first work was the Fire Command Building (1899-1900), Atlanti House (1900), Muhtarov Masjid (1900-1908), Mecidovs House (1903), Nuru Emiraslanovs House (1907), Fenomen Cinema Building (1908-1910), Musa Nagiyev's Revenue House 28 may street no 4-6 (1908-1910), Musa Nagiyev's Revenue House 28 may street no 10 (1908-1910), Musa Nagiyev 's Revenue House Nizami street no. 93 (1908-1910), Ismailliyya Palace (1908-1913), Holy Mary Church (1909), Rilski's Apartment (1909-1912), Musa Nagiyev's Revenue House R.Rza street no. He built 23 (1909-1910), Haji Sultaneli Masjid (1910), Israfil Hajiyev's Mansion (1910-1912), New Europe Hotel (1910-1913), Murtuza Muhtarov's Palace (1911-1912).

### HOUSING STRUCTURES BUILT IN BAKU, BY ARCHITECT JOZEF PLOSHKON.

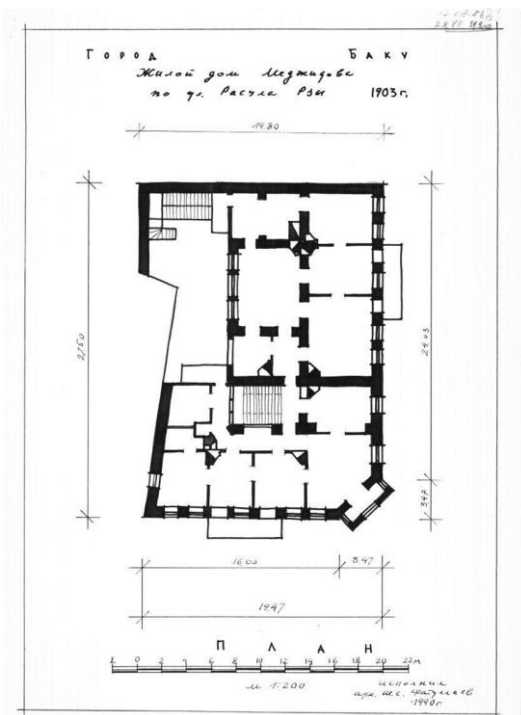
#### House of the Majidovs

The residence, which was built in a classical style, was built in a rectangular shape on an area of 456 square meters. (Figure 1.) The building has an impressive appearance in a corner position in the street plan. In the construction of this house, the architect avoided the inner courtyard plan scheme of the previous buildings. The rectangular building, the plasticity of the facades in classical forms theoretically draws the rhythm of the renaissance windows of the middle floors. (Figure 2.) Semicircular arches with thin profiles are based on the ionic arrangement of pilasters. The building also differs in its planning structure. The architect rejected the traditional glass flooring in the garden in Baku, while the facades of the building are distinguished by painting and a high culture of construction. Architectural elements and details are perfectly rendered on the stone.

The façade layout is decorated with stone carvings as in the architect's other buildings. However, there is less use of stone carving: Except for the buttresses on the balconies and the sculptures with floral motifs and lion heads on the edge of some window openings, there is not much workmanship.



**Figure 1:** The House of the Majidovs



**Figure 2:** Plan of the Majidovs house (Azerbaijan Archive Document no: 1080000 0100 070).

**Nuru Emiraslanov's House**

It was built in 1908-1910 by order of the oil-rich Nuru Emiraslanov. According to archival documents, this building was the first order received by the architect Ploško.

The residence (Figure 3.) has an important urban location on the city highway, on the slope of Bayil Hill, and consists of an environmental building with a large courtyard. The building consists of three floors and an attic. According to the plan of the building, there are four entrances on the front, three of which are in working condition. The main entrance of the building, located on the front facade, opens to the lobby, followed by the main staircase. There is also a second staircase in the western part of the building. The left side of the main entrance is designed as partitioned rooms and a corridor. One entrance of the main façade opens to this long corridor and another entrance opens to the area where the existing bank is located. The space here is wider and has open columns. The later addition to the building is at the rear of the building and has access to the inner courtyard.

On the second and third floors of the building, a long corridor is positioned in the middle according to the plan. There are rooms on both sides of the corridor, and some rooms are separated by partitions. The floors are equipped with French style and protruding balconies on consoles. There are structures added to the building in the western part of the first floor of the building.

The architect focused his attention on the first floor and the corner section on the façade. Ploshko has created a relatively simple façade, remaining true to classical forms and styles. Two elements dominate the composition of the façade: the influential motifs of the entrance door portal, the fine modeling of the volume elements, and the front entrance, where he unravels his artistic approach to architectural classics.



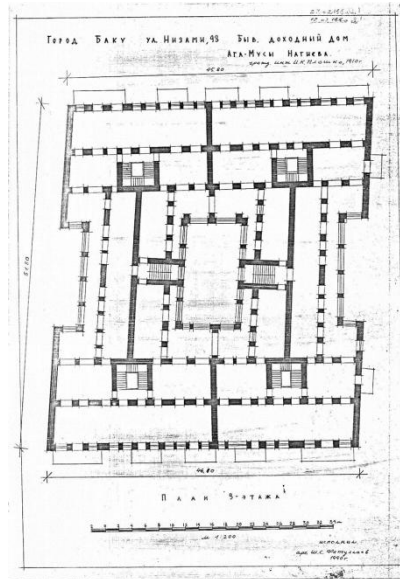
**Figure 3:** The house of Nuru Emiraslanov.

### **Musa Nagiyev's Income Houses**

The residential building, located in one of the central and historical streets of Baku, was built by Musa Nagiyev as an income house in 1908-1910.

The four-storey house, which combines the architectural features of the period, was built on a 2372 square meter area, parallel to the street, in a plan type with a central courtyard. Symmetry is dominant in the plan design of the rectangular building. (Figure 4.) As in many residential buildings of the period, there is a glass gallery lined up on the side of the courtyard that provides the lighting and ventilation of the apartments, and there are two stairwells that provide access to the courtyard. At the same time, stairs are placed at all four corners of the building for inter-floor transportation. Each of the floors has the same plan scheme.

While there is no aesthetic value on the side facades of the building, the facade facing the main street and the side street facade are a complete architectural work. Except for the first floor, the balconies were arranged symmetrically in the center and continued in the same way on all three floors. Risalites and sculptures adorning the window openings formed a whole in the facade design.



**Figure 4:**The income house of Musa Nagiyev. (Nizami 93) (Azerberpa Archive Document no: 1080000 0100 055).

### Musa Nagiyev's House

It was built in 1908-1910 with the order of oil-rich Musa Nagiyev for income purposes. It is the first and most successful architectural structure built in modern style in Baku. This building, where Meyer Basi, a revolutionary of Jewish origin and one of the 26 Baku Commissioners, also resided for a while, maintains its historical importance today[1].

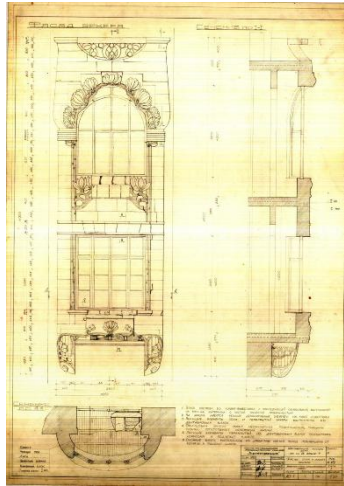
The four-storey building, which was built in a rectangular plan parallel to the street, plays an important role in the general appearance of the main street by being built in a symmetrical way. (Figure 5.) As with many other buildings of that period, the plan scheme of this building consisted of an inner courtyard and the houses lined up on its side. The courtyard is not only designed as an interior garden, but also to meet the ventilation and lighting needs by creating a cool space for all surrounding spaces. The planning of the space with a closed courtyard must have been made by considering the privacy criteria of the period at the same time. Shops are located on the first floor of the building, and apartments are located on the upper floors, which repeat each other in plan.

In the façade design, the volumetric structure of the buildings is presented with corner and forehead arches in a monumental-cascade look. The volumetric display of erkens (bay window) with stone carved patterns typical for the intricate, modern style indicates that the architect was very successful in this field. There are window openings between the men. (Figure 6.)



**Figure 5:** Musa Nagiyev income house(28 May 4)

<sup>1</sup>Fatullayev, Ş. S., Bakünün Mimarlık Ansiklopedisi, Şerq-Qerb Neşriyat, Bakü 2013, p.78



**Figure 6:** M. Nagiyev (28may 4-5) balcony detail drawing. (Azerberpa Archive Document no: 108000-0100-031)

### **Musa Nagiyev's House**

It was built in 1908-1910 by the order of Musa Nagiyev. (Figure 7.)

The classical style stands out in some parts of the building, which has a modern style according to its architectural-artistic features. Apartments are located on the upper three floors of the building, where shops are located on the first floor. Each floor of the building, which was built as four floors on a masonry basement, consists of flats lined up on the side of the small inner courtyard. The structure, whose plan scheme is symmetrical, has four staircase openings that provide access to the floors. Two of the stairs are positioned symmetrically to the center of the building, opposite the entrance hall, on the side of the corridor facing the courtyard. The glass gallery surrounding the courtyard provided light and ventilation to the apartments. On the second and third floors of the building, eight protruding spaces are placed on the facades facing the central street and the sides, two of which are in the corner, and again symmetrically placed in the center. In the center of the building, open balconies are designed on the second and third floors.

The bay window, designed in a symmetrically arranged volume in accordance with the plan scheme, is in good harmony with the Corinthian capital-shaped balconies equipped with modern motifs and details. The accented axis system creates an interesting harmony with the harmony of the unique window openings and the numerous sculptures adorning the façade. The window spaces on the third and fourth floors are completed with arches, and the spaces between the arches are decorated with stone carvings. The decorative red brick limestone used in the design of the building, whose facade is covered with limestone, gives a different appearance.



**Figure 7:** M. Nagiyev's income house. (28 May 10)

### **Musa Nagiyev's House (R.Rza 23)**

It was built in 1909-1910 with the order of Musa Nagiyev for income purposes. The building, located on a corner plot in one of the city's central streets, was built on an area of 1645 square meters. (Figure 8.) Shops were placed on the first floor of the building, and it was built in Baroque style with four floors. The plan scheme of the second, third and fourth floors is designed as trapezoidal, repeating each other on each floor. Here, too, architectural planning, consisting of apartments built on the edge of the inner courtyard, dominates. The rooms of the building, which is oriented to three streets, are lined up on the sides of the inner courtyard in the form of two rows, and the glass galleries receive light from

the courtyard and ventilation is provided in this way. This is among the most common plan type of that period in residential architecture. A guest room with a balcony is placed on both corners of the building in a polygonal shape. The entrances to the building are reached by a three-step staircase at the front and another two-step staircase placed at the rear. Again, transportation to the lower floors is provided from here. The stores on the first floor operated as a passage during the Soviet period, as it was located in the city's convenient transportation location.

The window openings, which are meticulously arranged on all three facades of the building, are the repetitions of each other and are rectangular. The balconies are surrounded by wrought iron steel railings and repeated on each floor. The Corinthian columns placed in the spaces between the window openings on the second floor show that the architect was also under the influence of Greek architecture. Stone carved protruding arches and Corinthian columns placed between the third and fourth floors give the building a monumental appearance. Every element and every detail of the façade architecture is perfectly designed with relief carvings on the stone. Stone carvings of capitals, consoles and cornices were carved from large blocks.



**Figure 8:** M. Nagiyev's income house. (R.Rza 23)

### **Murtuza Mukhtarov's Palace**

The building, which was built in the French gothic style, was made as a gift to the Ossetian wife of the oil-rich Murtuza Mukhtarov, Liza Tuqanova, in 1911-1912. This building, whose history has been the most researched so far, has been the subject of many domestic and foreign documentaries. In some sources, it is stated that Murtuza Mukhtarov decided to have a building similar to a building that his wife watched with admiration during her European trip to Baku. Sketches of the building were obtained from Venice and an order was given to the architect Ploško to make a similar structure. The palace was built by Gasimov brothers from Nakhchivan, who are known as good builders in Baku. Younger brother Imran died while putting a soldier statue on the balcony of the building under construction[2].

The palace is planned to be built on the city's central highway. (Figure 9.) However, because the landlord gave up selling his land, the building was built on the land where Persidski (now Murtuza Muhtarov street) and Wrangel (now Ahmet Cavad street) streets intersect, just opposite the Alexander Nevsky Church. After the destruction of the church in 1930, the magnificence of the palace became more evident. Construction started in 1911 and was completed in 1912. One day, Murtuza Mukhtarov put his wife Lisa in a car and brought her to the front of the building, Lisa was astonished when she saw that her maids greeted her at the door of the building. Mukhtarov lived in this palace with his wife until 1920. After the establishment of the Soviet regime in Azerbaijan, when the palace was under the control of the Bolsheviks, Lisa, whose life was in danger, went to Turkey and lived there until the 1950s. Seeing the Russian officers entering his house, Mukhtarov could not bear this humiliation and shot them first and then himself [3].

After the October Revolution, the building served as the Women's Club named after Ali Bayramov, and later as the Museum of the Shirvanshahs. Later on, it was used as a wedding hall for many years.

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<sup>2</sup>Azerberpa Archive Document no: 108000-0100-013

<sup>3</sup>Fetullayev, Ş, S., *19-20. Yüzyıllarda Azerbaycanda Şehircilme Ve Mimarlık*, Şerq Qerb, Bakü 2013, p. 252.

It is a residential building on a corner plot facing two streets. (Figure 10.) Its total dimensions are 57.0 x 27.8 meters. The length of the main façade in the clearing is 75.7 meters. The building consists of a basement and three floors. It has two main entrances, one with four lanes. The ceiling height of the basement is 4.7-5.0 meters. The basement of the building was built with a 90-100 cm thick stone wall. The ceiling height of the basement and the width of the doors indicate that it was used for other purposes in the past. Neighbors living nearby claim that the basement is a barn. Currently, there are rooms for various purposes. The entrance opens to the hall with a semicircular arch and a decorative patterned ceiling through which cornice elements pass. There are various rooms on the right and left sides of the hall. At the beginning of the hall is a circular stairwell leading to the second floor. On the left side of the circular foyer, a transition to another corridor, windows opening to the inner courtyard, a spare staircase leading to the first floor and basement, a kitchen and also a banquet hall are located. The part we are describing was completely Mukhtarov's living space. Unfortunately, the purpose of most of the rooms is unknown. Since the circular staircase was demolished here, many changes took place, many partitions were made in the other rooms of the floor and the plan was completed. Entering through the second entrance is left with a staircase leading to the opposite upper floors and then a mounted elevator shaft. A wide corridor opens to the side. There are rooms on both sides of the corridor, at the end of which there is an exit to the inner courtyard of the building. When we go up to the third floor, a small entrance is entered. On the right is the meeting room. It is possible to climb the tower from the stairs at the end of the corridor. There was a narrow and dark wooden stairway leading to the roof and tower up to the restoration. The steep roof that looked like an attic was completely useless. The tower was almost in a state of ruin. During the restoration, these defects were completely eliminated.

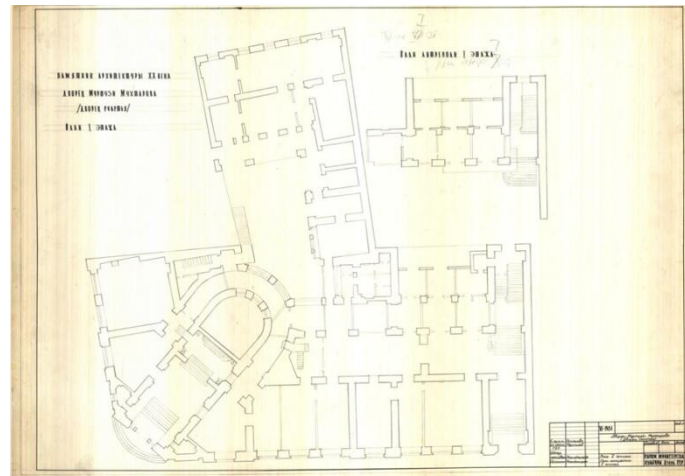
The front entrance of the palace is rich in classical conical pilasters and Baroque motifs. The arch above the main entrance in the portal part of the building has a parabolic structure. Such arches are tri-centered and serve to enhance the aesthetics of the entrance. Two stone pillars and a stone pillar were used on the pillar in which the arch sits, which serves to structure the doorway and adapt the door to human scale. The second type of arch is semicircular and adorns the first floor of the side facade. In the central part of the arch, there is a pinakolo specific to Gothic architecture. There is one of the semi-circular monocentric arches at the lower part of the arch on the side facades. The third type of arches is in Gothic style and refers to pointed arches. The balconies on the side facades of the building are decorated with pointed arches. In arch tympanics, there is a network of four rows of swastikas inside the circle. Such nets are sometimes called rosettes, sometimes called "flaming gothic". The combined arch method common in Classical Gothic was also used in this palace. The pillars of the building supporting the general arch are so thin that it raises suspicion that they are not capable of bearing. However, by using this method, the architect broke up the facade elements and made an arched network. The fourth type of arches used in palace facades are stepped arches. These arches were used in the pediment of the main façade. The fifth arch type is the onion-shaped arches used in the tower part of the building. These arches were used to close small passages, as they were more decorative in nature. Due to the geometrical construction method, in such arches, two of the center points are inside the tympanum and two are outside the tympanum. Brackets, chimeras, flaming gothic, which are indispensable elements of gothic architecture, were used on the façade. Brackets are made of plant elements. The buttress carrying the carrier columns of the balcony is made of a portrait of a girl. Chimeras include bats, lions, goats, dragons, etc. Reminiscent of fantastic animals such as Chimera statues, which are usually placed in the upper parts of the building, are located to the right and left of the main entrance of the palace. At the highest point of the building, a statue of a knight is erected. The flaming gothic is actually a stone lattice that adorns window openings and balcony railings. It usually has a curved geometric structure. The similarity of the ornamental forms to the flame language has caused them to be given this name. Four types of flaming rosettes or grids are encountered in this palace. The first type of network, the symmetric network, is placed above the entrance portal. On the side facades, under the windows, the second type (with two rows of rotational symmetry) is placed on the balcony railings, and the third type (with four-dimensional rotational symmetry) in the tympanic part of the balcony arches. The last type is the nets built on the parapet of the tower. These were also used in arches, roofs, towers. They have no constructive significance. The windows of the palace are large and brightly designed. Some windows still retain their original glass. The round window on the top of the vimper on the western façade of the building is made of 13 mm thick carved crystal brought from Europe. With this, the architect aimed to create the illusion of verticality to increase the grandeur of the building, and he succeeded. The upper floors are finished with rectangular vimpers, which means creating a dynamic shape on the main façade. The architect aimed to create light-shadow games so that these forms can be seen more clearly. The back of the building has nothing to do with the gothic style, and there is no decoration or other architectural element.

Interestingly, although M. Mukhtarov's palace is an example of Gothic architecture, the interior is an example of European classicism. To the right of the parapet with the circular corridor was M. Mukhtarov's library. The ancient interior of this room was preserved until the final restoration. The bookcase is decorated from floor to ceiling with gothic elements. The walls of the library are framed by three horizontal elements. All profiles and details carved from black pine wood are developed in gothic style. The upper part is plastered. It is possible that the previously plastered parts of the wall were silk fabric. Because there are profiles used to stretch the fabric on the wall. During the final restoration work these elements were replaced with modern materials. The floors are marble, ceramic granite and parquet. The most

luxurious walls of the palace are the lobby, the stairs and the walls of the banquet hall. The walls are rich in elegant architectural details. All details are made of alabaster. White and light ochre tones and in some places gold were used in the decoration of the walls. The banquet hall is predominantly painted in white and gold. Because it contains golden metal powder, it oxidizes and darkens over time. This has resulted in the disappearance of the alabaster reliefs. Other rooms of the palace are framed with simple frieze ornaments. The paintings in the palace undoubtedly differ from the original. However, it was possible to find the original colors on the walls during the repair work. As mentioned above, the most beautiful ceilings are the ceilings of the lobby, stairwell and banquet hall as well as the walls. Transitions to these ceilings are made by means of consoles and multi-level eaves. Thick relief cornices create a light-shadow effect, giving the interior a more emotional look. In the ceiling color, blue is used together with dark yellow. In this way, the architect aimed to draw attention to the height of the ceilings. Quite plain ceilings and curtains were used on the ceilings of other rooms.



**Figure 9:** Mukhtarov Palace



**Figure 10:** 1st floor plan of M. Mukhtarov Palace (Azerberpa Archive Document no: 108000-0100-013)

### **Rilski's Apartment**

It was built in 1912 by the order of the Rilski brothers, who were oil industrialists of Polish origin. In the building, which was built as a residential structure, different institutions operated in different years. Today, it functions as a public building as the “Azerittifak” building.

The building, which is placed parallel to the street on an area of 500 square meters, was built in a U-plan type with an open courtyard. The building has a basement and four floors, and has two entrances on the main facade. In front of the entrance, the elevator shaft that provides access to the floors and the stairwell surrounding the elevator are placed. After the second floor, one of the rooms protrudes in the part of the building facing the main street. On the second floor, the rooms, one of which is the great hall, are lined up along the corridor. The same order was preserved on the other floors.

The effects of middle eastern architecture can be seen on the façade of the building. (Figure 11.) The window openings on the first floor of the building, which has two entrance doors, are rectangular, and only the thinly embossed decorations with Rumi motifs were used on the arched door edges. The window openings of the second and third floors are arched and decorated with fine rhizalites and floral motifs on the edges. At the same time, balconies were built in a central location on the second, third and fourth floors. The balcony on the second floor is closed, the balcony on the third floor is surrounded by arched rhizomes, and the balcony on the fourth floor is open. The eaves details on the façade have a muqarnas appearance, increasing the aesthetic value of the façade.

The most common materials of the period were used in the construction of the building. The walls are made of limestone, the roof is wooden construction and tiled, and the doors and windows are made of wood. Gypsum plaster was used in the interiors, and white stone was used in the façade design.

The interior wall decorations are only in the entrance hall, and the decorations in the other rooms are only seen on the ceilings. Among the rhizalite reliefs on the entrance hall walls, lion reliefs and examples of ornaments with floral motifs were carved. At the same time, there are floral motifs on the ceilings of the rooms.



**Figure 11:**Rilski's Apartment

### **Israfil Hajiyev Mansion**

The building was built in 1910 as a residential building upon the order of Israfil Hacıyev. However, it was later put into service as a public structure. It was used as the legislative municipality building for a period. Today, it is used as an additional service building of Yasamal Municipality.

The building was built parallel to the main street. (Figure 12.) The building, consisting of a basement and two floors, is located on an area of 573 square meters. The entrance of the building is in a corner position and a stairwell is designed in front of it. The rooms are located only on the right side of the stairs and are arranged in a mixed manner. Among the spaces accessed from the small corridor, only the rooms facing the street have first-degree illumination. From time to time, space additions with glass galleries were made to the facade of the building facing the courtyard.

The asymmetrical composition of the façade is resolved with the light and shadow of the volume, and the scheme of the composition has very dynamic and modern features. The clear lines of the façade provided a beautiful and meaningful understanding of the new architectural forms. The composition of the facade, two soaring risalites, floor openings and a modern-style side view, created a special architectural world with the richness of the pieces. The verticality of the risalites in the middle of the facade, the perspective of the partitions are transformed into the arches of the windows, the space is filled with a softly curved cornice partition and green decorative brick is used. The center and the overall architectural composition of the risalites are divided on a tower with a smooth profile. According to the floor plan, the owner's office is located on the left risalt, and the huge arch openings are vertically divided into three sections. The arches on the façade have gained a distinctive appearance thanks to the play of light and shadow compared to the flat windows. The exit from the office to the balcony is supported by dynamic stone brackets. Risalite arches, which have architectural independence, are in the form of a semicircle in the center of the entrance hall of the façade. There are uniform cut motifs on the belts. The architect added dynamics to even small openings, keeping the tops of the arches clean and creating contrasting connections in the façades. The entrance door is a portal composition with an intricate cut

with heraldic emblems. The wealthy in Baku imitated the Europeans and had their monograms, which were found in many houses, made on the portals of the buildings. Wall openings with balconies on the portal were decorated with arches, followed by spherical decorative pyramids and transparent walls, and decorated with modern patterns in the form of branches.

The excellent workmanship of the arches, pediments and architectural details with deeply embossed motifs on the stone further increased the aesthetic value of the building. The interiors are no less impressive, with marble entrance stairs, exquisite carvings and shop window doors. The ornate ceiling of the closet is particularly striking.



**Figure 12:** Israfil Hajiyev Mansion

## CONCLUSION

In the 19th and 20th centuries the synthesis of two great cultures in the centuries determined the unique development of the city, and at the same time made the city different in terms of architecture in Baku. This situation manifested itself in the planning and size of buildings, spatial solutions, and also in the interpretation of facades.

The residential buildings built by the architect Jozef Ploshko form an aesthetic image in the general architectural plan of the city center, with almost every building having an active artistic position, defining the value of Baku as an architectural phenomenon as a whole.

### Plan features:

Architect Ploško has proven to be successful in the analysis of the space plan, and there are residential buildings located in many corner plots and they have a perfect appearance in the city. The architect has taken the geometry of the corner space, where many of his works are located, even further and designed an impressive corner structure and built structures that attract attention with the solutions he brought to the corner position. Instead of the approaches that handle the corner with a sharp and pointed finish, the architect has designed his buildings with solutions that end with a blunt finish, corner window or chamfered form.

In general, the same plan features are seen in the residential buildings of the architect. The glass gallery and corner plan type lined up on the side of the courtyard were widely used in the residential buildings of the architect. All of the income houses built on Musa Nagiyev Nizami 93 street, 28 May 4-6 street, 28 May 10 street, R. In all of these buildings, the glass gallery and corner plan type dominates the courtyard. This type of plan is also frequently encountered in the works of other architects of the period.

### Facade Features:

The façade layout of the works of the architect is dominated by stonework, as in other structures of the period [4]. Like other structures of the period, in most of the residences of Ploško, more attention was paid to the decoration program on the main facade, and the other side and rear facades were designed in a simple way. The decoration program was applied only on the main facade of all income houses, Israfil Hacıyev's house, Rilski's house built on Musa Nagiyev Nizami 93 street, 28 May 4-6 street, 28 May 10 street, R. Rza 23 street. On the other hand, there are ornamental details on the side facades of the Mukhtarov Palace, and the rear facade is designed simply.

### Interior Features:

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<sup>4</sup>Aliyev, E. T., Bakünün Memarlıq Abidelerinde Fasad Heykeltraşlıq Numuneleri (19.Yy Sonu 20. YyBaşları), Bakü 2010, p.28

Although western styles are more common in façade design, local elements are also included in the arrangement of interior spaces. While designing the interiors, the architect also made use of the western elements as well as the wall and ceiling decorations with vegetal and geometric motifs, which are common in local architecture. Therefore, a complex order has prevailed in interior design. The architect applied this style, in which he synthesized western architecture and local architecture, in İsrafil Hacıyevin's house and Rilski's house.

Each of the works of the Polish architect Jozef Ploško, who gives life to many of the buildings that adorn the central streets of Baku, represents a development in itself. In other words, the architect Jozef Ploško has shown the pinnacle of his success by making each of his buildings in different architectural styles.

Architect Jozef Ploško, who went down in history with his works mostly under the influence of western architecture, successfully completed his studies and devoted most of his life to Baku architecture.

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