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INSTITUTE OF ARCHITECTURE AND ART

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WITNESS OF EIGHT CENTURIES: THE MAGNIFICENCE OF AJAMI ART

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Abstract. The article deals with architect Ajami Abubakir oglu Nakhchivani's work, whose 900th anniversary is celebrated, who brought the architecture of Nakhchivan to the peak of medieval architecture. His work was associated with the city of Nakhchivan, the capital of the powerful Atabegs State, which occupies a special place in the history of Azerbaijani statehood and was one of the centers of culture, science, trade and art of the Middle East. Ajami Nakhchivani's work was a striking manifestation of the rise of Azerbaijani cultural and social thought in the 12th century. The mausoleums of Yusif ibn Kuseyir and Momina Khatun, which are among the magnificent monuments that have survived to our time in the city of Nakhchivan and the product of Ajami's genius, occupy a worthy place among the masterpieces of the Islamic world. The architect was also the author of the Atabegs' Palace complex, the Juma Mosque and the complex's entrance portal with a twin minaret. Ajami's brilliant legacy served as a model and had a strong influence on the architecture of Azerbaijan and the Middle East countries in the following centuries.

Key words: Ajami Nakhchivani, mausoleum architecture, Yusif ibn Kuseyir, Momina Khatun, Juma Mosque, Twin Minaret Entrance Portal, Nakhchivan

Introduction. Architect Ajami Nakhchivani's legacy, whose 900th anniversary we are celebrating, can be regarded as the pinnacle of medieval architecture. Ajami Nakhchivani was a great master who set a new direction

for Azerbaijani architecture and brought elegance and dynamism to the architectural style of the period. His work were associated with the city of Nakhchivan, the capital of the powerful Atabegs State, which held a special place in the history of Azerbaijani statehood and was one of the centers of culture, science, trade and art of the Middle East. Ajami Nakhchivani's work was a striking manifestation of the rise of the Azerbaijani cultural and social thought in the 12th century. The mausoleums of Yusif ibn Kuseyir and Momina Khatun, which are among the magnificent monuments that have survived to our time in the city of Nakhchivan and the product of Ajami's genius, occupy a worthy place among the masterpieces of the Islamic world. These monumental buildings are immortal pearls of art of unparalleled beauty, distinguished by their elegant composition and aesthetic perfection. Ajami's remarkable legacy played the role of a school, and it had a strong influence on the architecture of Azerbaijan and the Middle East countries in the following centuries (Fig. 1).

The interpretation of the main material. Since the monumental examples of Islamic architecture mainly date from the 11th to the 14th centuries, this period is called the Renaissance of architecture, as well as art. The works of art created by the architects led to the formation of the Nakhchivan-Maragha architectural schools, which emerged from the combination of socio-economic, local natural conditions, as well as construction materials typical of the feudal period. Nakhchivan architects developed unique, distinctive methods in the volume-composition structure of architectural buildings in Eastern architecture. Geometric ornamentation, mathematical divisions and the use of highly effective construction methods are also characteristic features of this school's architecture [2].

Nakhchivan was also a center of high applied and decorative arts in the 12th century. Brick masonry, brick-built construction devices, skillful use of bricks of various shapes and the addition of shades of tile and alabaster to the monotony of bricks enriched further the architectural decoration for the Nakhchivan school of architecture.

Ajami Abubakr oglu Nakhchivani, the creator behind these great achievements, the one who ensured its prosperity, the classic of architectural manifestation and the one who brought the Nakhchivan architectural school to the wide international stage, was born in Nakhchivan in 1126, lived and worked here. This architectural heritage, revived in our time, gives reason to say with confidence that Ajami Nakhchivani was an incomparable architect

of his time – the 12th century. Ajami's legacy attracts attention with a number of unique peculiarities and has fulfilled the function of preserving heritage.



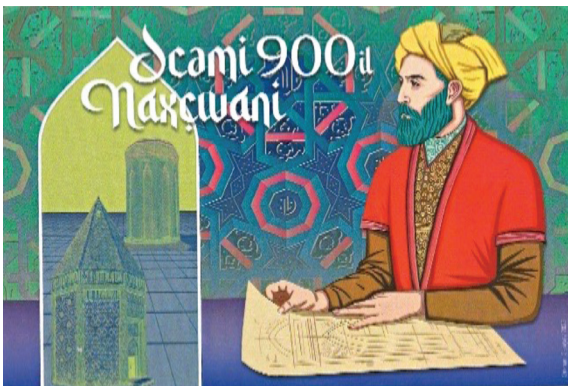


Fig. 1. Ajami Seyrangah in Nakhchivan and an anniversary stamp dedicated to Ajami's 900th anniversary

Ajami Nakhchivani was a palace architect. He created a number of buildings of the Atabegs State. Although the Atabegs' "Darul-mulk" palace complex, the adjacent Juma Mosque, the entrance portal to the complex, etc. have not survived to the present day, written sources confirm its existence. The information provided by B.A.Engelgard in the 19th century is of great interest. "The Turkish mosque is a large building with arches made of hewn stone, and inside which traces of various highly artistic stucco (probably alabaster) patterns can be seen. Part of the building has already collapsed, and the rest is in danger of collapsing at any moment. 50 sazhens (about 107 m) away from it is a gate with twin minarets, each 10 sazhens high, which once belonged to this mosque. The space between the mosque and the gate was previously occupied by buildings belonging to the mosque, but now that these buildings are no longer there, it seems that the gate belongs to a special tower (the Momina Khatun Mausoleum) situated very close to it" [2].

It is quite clear that the mosque in question belongs to the Nakhchivan Juma Mosque. It is obvious from the written material that the main arch (portal) with a twin minaret was connected to the Juma Mosque with various buildings, probably with madrasah cells and porticoed galleries, and it can be assumed that this portal opened onto the mosque's courtyard (Fig.2).



Fig. 2. General view of the architectural complex at the late 19th century. From left to right: portal with twin minarets, the Momuna Khatun Mausoleum and the mosque. Drawing by Eduard Jacobstahl

Historical records indicate that there was once a madrasah within the Atabegs complex. There is no doubt that this madrasah was directly connected to the Juma Mosque. It is more likely that the main arch with twin minaret served as a gateway to a large courtyard where religious and memorial buildings (mosque, mausoleum, madrasah) of the Atabegs complex were concentrated. If the first buildings of the Atabegs complex were the palace and a house of the state, then the later structures were the mosque and the entrance arch, the only images of which have been preserved to this day [2].

One of the distinctive features of Ajami's work is the prevalence of features typical of memorial buildings in his architectural style and compositions. This was the result of specific historical circumstances. One of the striking features of the period before the 12th century was the strengthening of local rulers alongside the weakening of the Arab Caliphate. This process was also observed in a number of Middle Eastern countries. Rulers governed by preferring secular principles over religious dogmas, trying to demonstrate their greatness and wealth. These tendencies were especially weakened in the 12th century, and besides displays of power, they used art to widely promote their dynasty among the masses.

Yusif ibn Kuseyir Mausoleum. A magnificent architectural structure, known locally as the "Atababa Dome" ("Ancestral Dome") and as the Yusif

ibn Kuseyir Mausoleum in academic literature, is located in the center of Nakhchivan and is the earliest surviving example of Ajami's architecture. This unique monument, with a history of over 900 years, still occupies a special place in the visual appearance of the city today thanks to its structural strength. The mausoleum, which had suffered the effects of centuries, was given a new lease of life in the 1950s and 1960s following the restoration of its destroyed parts and the strengthening of its structures [1].

The constructive structure and engineering design of the memorial buildings created by the architect are concentrated in the underground serdab and the above-ground section of the buildings, which resembles a tower.

The monument was built of baked bricks in 1162. The octagonal layout of the serdab is repeated inside and outside the above-ground part of the building. The serdab is covered with a flat dome according to the layout. The above-ground chamber of the memorial building is completed with a pyramidal roof structure, the interior is simple, and all the facades of the exterior are decorated with various geometric patterns. The architect's name is written in Kufic script on the left side of the entrance door: "Əməli Əcəmi bin Əbubəkr, əlbənnai ən Naxçıvani" ("Author Ajami bin Abubakr, master in Nakhchivan").



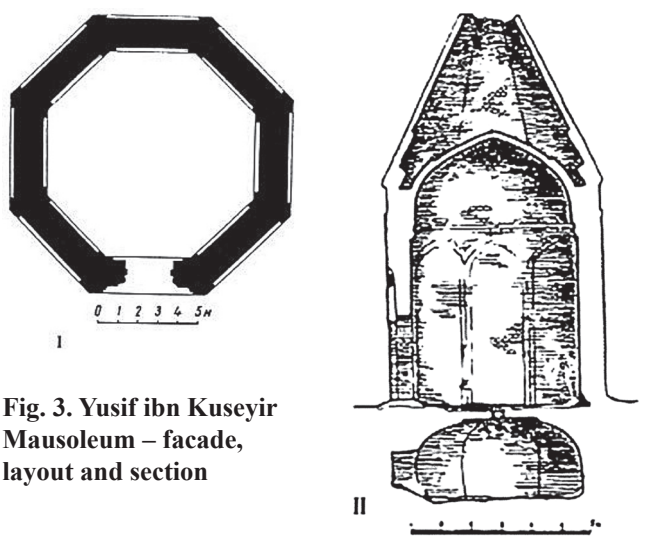


Fig. 3. Yusif ibn Kuseyir Mausoleum – facade, layout and section



Fig. 4. Yusif ibn Kuseyir Mausoleum



Fig. 5. Entrance to the Yusif ibn Kuseyir Mausoleum

Momina Khatun Mausoleum. This building, which stands as one of the outstanding artistic examples of the mausoleum architecture of the Seljuk period, a masterpiece of medieval Azerbaijani architecture, as well as Ajami's work, is distinguished by the genuine monumentality instilled in its overall appearance and the characteristic elegance of its individual units. The information that the memorial mausoleum was built by the ruler Atabeg Eldiguz is reflected in the strip-frieze between the prismatic body of the building and the tent-like roof: "... the educated just ruler of the world, the great conqueror and the honor of Muslims Shamsaddin Nusrat al-Islam ordered to build this mausoleum in memory of Momina Khatun! ..." If the mathematical codes of the complex geometric patterns, which do not repeat each other across the ten sides of the mausoleum, are a manifestation of Ajami's mathematical and astronomical knowledge, then the words on the frieze above the mausoleum:

We go, but the world remains,

We die, the work remains a legacy! – these words are an expression of Ajami's philosophy in the architectural language [6].

The Momina Khatun Mausoleum was built 26 years after the Yusif ibn Kuseyir Mausoleum by the master architect. This is reflected in the monumentality of the work of art, the individuality of the composition, the principles and elements of decorative ornaments – in short, in the development of the architect's thinking and work. The Momina Khatun Mausoleum reflects a more fluent development of the already established compositional principles in terms of art and architecture. Like the Yusif ibn Kuseyir Mausoleum, the Momina Khatun Mausoleum consists of two chambers: an underground serdab and an above-ground tower-like structure. The serdab is circular in the layout. The layout of the serdab is designed in an interesting way. An arch was built from the capital of the mushroom-shaped, decagonal support column in the center towards each corner of the decagon. The interior space of the underground part was defined by the construction scheme adopted for the roof structure. This structure ensured the static stability of the building. The sides of the serdab are roofed with a vaulted ceiling supported by a solid column in the center. All the decoration of the Momina Khatun Mausoleum is concentrated on its exterior surface. Ajami, who presented himself as "al-Banna" ("Stone-master") in his architectural works, held the title of "sheikh al-engineer" (chief engineer), as mentioned in one manuscript [2]. This is explained by the fusion of mathematical, astronomical and other scientific knowledge with artistic skill among various craftsmen from a professional perspective.





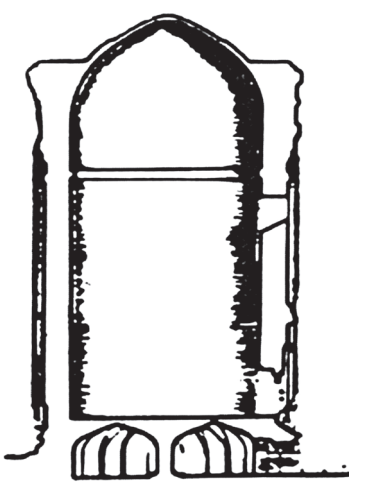


Fig. 6.Momuna Khatun Mausoleum, section and layout



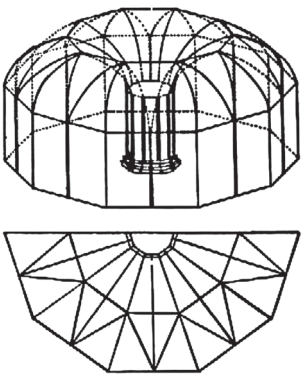
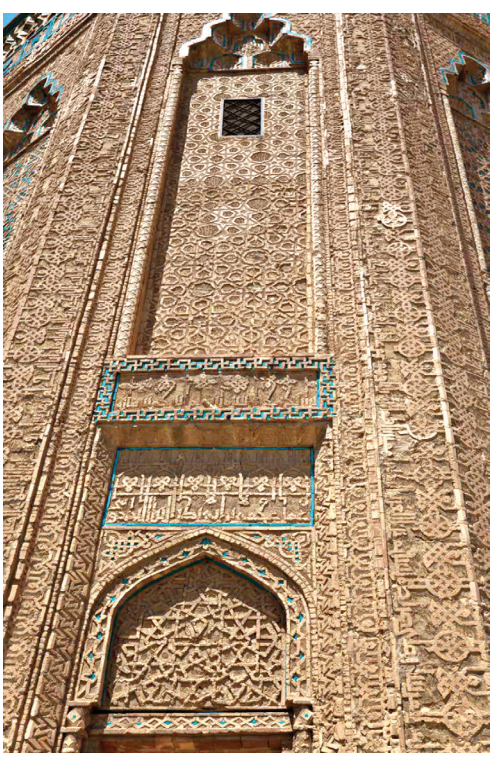


Fig. 7. Support structure of Momina Khatun Mausoleum



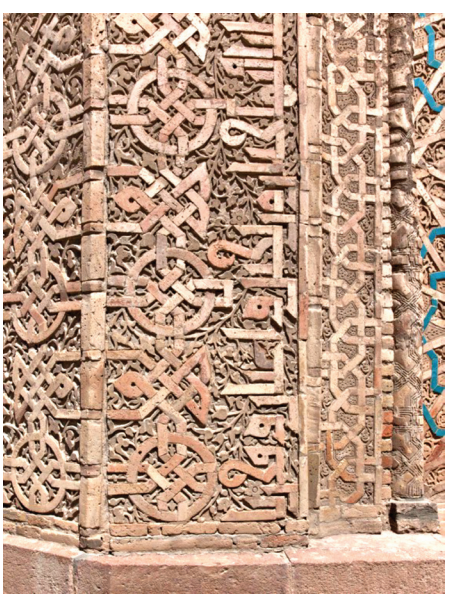


Fig. 8. Exterior ornaments of the Momina Khatun Mausoleum

Such mausoleums, reaching heights of up to 30 meters, immortalized the memory of the buried person through their external divisions and grandeur, and evoked respect for his/her personality. Ornamental decorations, decorative portals and inscriptions mentioning the architect and the customer's names on the monuments also serve this purpose. If the memory of the ruler was immortalized through statues in Western Europe in the Middle Ages, it was realized through these mausoleums in the East. The monuments of Nakhchivan created by Ajami have served as architectural examples worthy of imitation not only in Azerbaijan, but also far beyond its borders for centuries. The architectural techniques characteristic of Ajami are also evident in one form or another in a number of monuments created in Nakhchivan and neighboring areas. This influence extends across a wide territory, from Barda in the north to Hamadan and Zanjan in the south, as well as to Iran, Turkey and the countries of Central Asia [4].

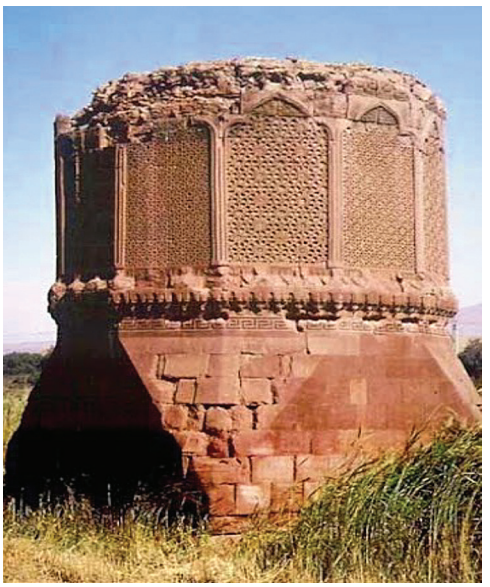




Fig. 9. Gulustan and the Karabakhlar mausoleums

Conclusion. The abovementioned buildings are not just architecture structures, but a living monument of 12th century Azerbaijani science, geometry and philosophy. Monuments are innovations brought not only to Azerbaijan, but also to Islamic Eastern architecture as a whole. Ajami's legacy is a great school for modern architects that still needs to be learned.

The inclusion of the 900th anniversary of the Great Architect in the list of anniversaries to be celebrated within the framework of UNESCO in 2026 represents an important step towards promoting the rich, centuries-old culture of the Azerbaijani people on an international scale.

The 900th anniversary of Ajami Abubakir oglu Nakhchivani's birth was celebrated at UNESCO Headquarters on December 15, 2025, in accordance with the decision adopted at the 42nd session of the UNESCO General Conference as part of UNESCO's program of activities for 2024-2025.

The event-exhibition was organized with the support of the National Commission of the Republic of Azerbaijan for UNESCO, the joint organization of the Permanent Delegation to UNESCO, the Union of Architects of Azerbaijan and the Turkic Culture and Heritage Foundation and in partnership with UNESCO. The event featured photo examples reflecting the master architect's architectural legacy, as well as stamps issued by the Union of Architects of Azerbaijan in his honor. The presentation of the book "Ajami Abubakir oglu Nakhchivani – 900, the genius of Azerbaijani architecture" was also held in the event. The author of the book is Rahiba Aliyeva, Doctor of Architecture, Associate Professor.

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Rahibə Əliyeva *(Azərbaycan)*

SƏKKİZ ƏSRİN ŞAHİDİ: ƏCƏMİ SƏNƏTİNİN ƏZƏMƏTİ

Məqalədə orta əsr memarlığını zirvəyə yüksəldən, 900 illik yubileyi qeyd olunan memar Əcəmi Əbubəkr oğlu Naxçıvaninin yaradıcılığından bəhs edilir.

Onun fəaliyyəti Azərbaycan dövlətçilik tarixində xüsusi yer tutan qüdrətli Atabəylər dövlətinin paytaxtı olmuş, Yaxın Şərqin mədəniyyət, elm, ticarət və incəsənət mərkəzlərindən biri sayılan Naxçıvan şəhəri ilə bağlı olmuşdur. Əcəmi Naxçıvaninin yaradıcılığı XII əsrdə Azərbaycan mədəni və ictimai fikrinin yüksəlişinin parlaq təzahürü idi. Naxçıvan şəhərində günümüzədək qorunub saxlanılmış möhtəşəm abidələrdən olan və Əcəmi dühasının məhsulu sayılan Yusif ibn Küseyir və Möminə xatun türbələri İslam dünyasının şah əsərləri sırasında layiqli yer tutur. Memar eyni zamanda Atabəylər sarayı kompleksinin, Cümə məscidinin və kompleksin qoşa minarəli baştağının müəllifi olmuşdur. Əcəminin parlaq irsi sonrakı əsrlərdə Azərbaycan və Yaxın Şərq ölkələrinin memarlığı üçün nümunə rolunu oynamış və güclü təsir göstərmişdir.

Açar sözlər: Əcəmi Naxçıvani, türbə memarlığı, Yusif ibn Küseyir, Möminə xatun, Cümə məscidi.

Рахиба Алиева *(Азербайджан)*

СВИДЕТЕЛЬ ВОСЬМИ ВЕКОВ:
ВЕЛИЧИЕ ИСКУССТВА АДЖАМИ

В статье рассматривается творчество архитектора Аджами Абу-Бакр оглы Нахчывани, 900-летний юбилей которого отмечается в настоящее время и который возвёл нахчыванскую архитектуру на вершину средневекового зодчества. Его деятельность была связана с городом Нахчыван – столицей могущественного государства Атабеков, занимающего особое место в истории азербайджанской государственности и являвшегося одним из центров культуры, науки, торговли и искусства Ближнего Востока. Творчество Аджами Нахчывани стало ярким проявлением расцвета азербайджанской культурной и общественной мысли XII века. Мавзолеи Юсифа ибн Кусейира и Момине-хатун, являющиеся выдающимися памятниками, сохранившимися до наших дней в городе Нахчыван и созданными гением Аджами, занимают достойное место среди шедевров исламского мира. Архитектор также был автором комплекса дворца Атабеков, Джума-мечети и входного портала комплекса с двойным минаретом. Блестящее наследие Аджами в последующие века служило образцом и оказало сильное влияние на архитектуру Азербайджана и стран Ближнего Востока.

Ключевые слова: Аджами Нахчывани, архитектура мавзолеев, Юсиф ибн Кусейир, Момине-хатун, Джума-мечеть.

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THE SYMBOLIC MEANINGS OF SOME GEOMETRIC ORNAMENTS IN THE CREATIVITY OF THE GENIUS OF ARCHITECTURE, AJAMI NAKHCHIVANI

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Abstract: The article is devoted to the symbolic meanings of some from the geometrical ornaments used in the works of the genius of Azerbaijani architecture, Acemi Abubakr oglu Nakhchivani, expressed in different nations. It is shown that the genius architect skillfully used geometric ornaments with different meanings in his works. The symbolic ornaments made on the surfaces of the architectural monuments built by Ajami Nakhchivani form a joint unity of Eastern and Western ornamentation. Each of these geometric ornaments has a deep symbolic meaning. The article talks about the many meanings of some of these ornaments in the Eastern and Western world.

Key words: architect, monument, ornament, symbolic meaning, work of art.

Introduction. Ajami Nakhchivani, the founder of the Nakhchivan architectural school, created significant monuments distinguished by rich ornamentation. These architectural monuments, symbols of Nakhchivan, feature ornaments with profound symbolic meanings. By predominantly using Turkic mythological ornaments, the great architect Ajami demonstrates to the world the antiquity of our history through these monuments.

In his works, Ajami Nakhchivani created a unified composition combining geometric and vegetal ornaments. Architect, on the his monuments used geometric ornaments such as points, straight lines, curved lines, polygons with 3, 4, 5, 6, 8, 10, 11, 12, and 13 sides, rhombuses, rectangles, squares, and cubes. From these polygons drawn inside and outside a circle, girih geometric patterns were formed. From the harmonious combination of girih patterns,

stars with 4, 5, 6, 7, 8, 10, 11, 12, and 13 points emerged. Thus, the Jafari shabaka system was established. The symbolic meanings of some of the geometric ornaments used are as follows.

The interpretation of the main material.

1. The Symbolic Meaning of the Dot in Ajami Nakhchivani's Ornaments.

The simplest form of geometric ornament worked on the surfaces of the architectural monuments constructed by Ajami Nakhchivani, the dot, carries the symbolic meaning of the beginning. Scientific research proves that the origin of the universe starts from a point. The universe originated from a singular state that rapidly expanded, leading to its formation [1, p. 7]. It is stated in the Qur'an (Surah Al-Anbiya, 30; Az-Zariyat, 47) that the Allah brought every being into existence from a single point, separated them from one another, and later multiplied their numbers [2, p. 428, 721].

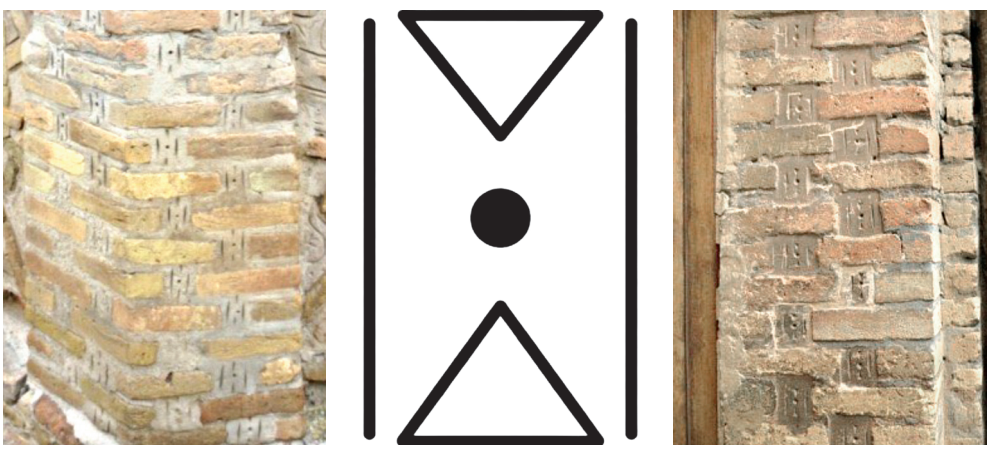

Fig. 1. The dot ornament on the Yusif Kuseyir oglu and Momine Khatun Tombs

If the dot is placed at the center when forming other figures, its symbolic meaning is Allah. One of the first Greek philosophers, Pythagoras, explained this idea by stating that the dot represents the number one. This number is considered the beginning and the foundation of everything. According to the philosopher, the dot, that is, the number one, symbolizes Divine power, that is, God [13, p. 26-33].

2. The Symbolism of Lines, Water, and Dual Forces in Ornamentation.

A straight line, connecting two points, symbolizes the true path of Allah in the Qur'an, while curved lines represent deviation from this path (Al-Fatiha 1:6; Al-An'am 6:153) [2, p. 1, 187].

In Greek mythology, curved lines symbolize waves. Straight and wavy lines represent flowing water. The "S"-shaped water element in the circular meander ornament expresses infinity and eternity. Water is considered the most essential condition for life.



Fig. 2. The meander ornaments on the Momine Khatun Tomb

The meander ornament can also appear as a cross known as the swastika. Derived from Sanskrit meaning "well-being," it symbolizes holiness, benevolence, success, and is also associated with a "wheel" [11, p. 11]. The number two, represented by a straight line, is often seen as the unity and conflict of opposing forces like good and evil that shape existence.

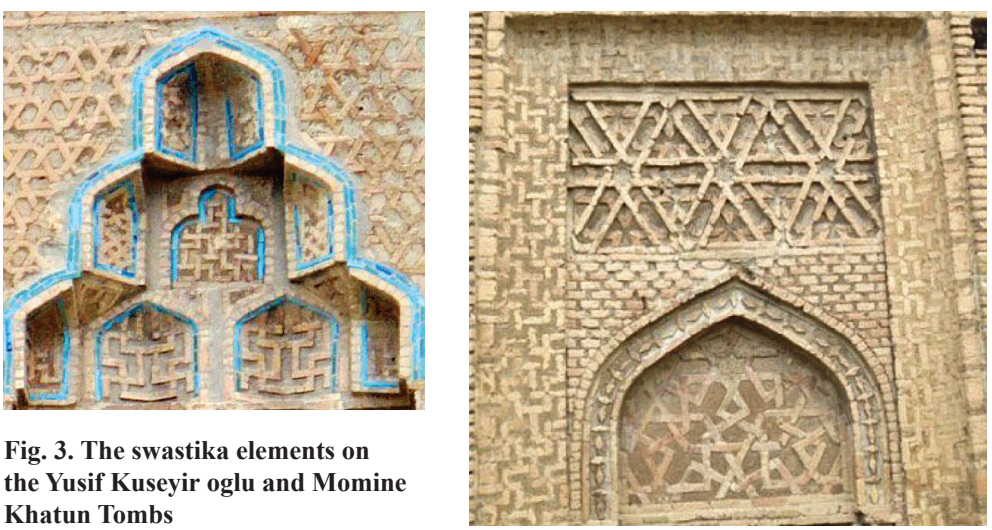

Fig. 3. The swastika elements on the Yusif Kuseyir oglu and Momine Khatun Tombs

3.The Symbolism of the Circle in Ajami Nakhchivani's Works.

In Ajami Nakhchivani's works, the circle is formed by one fixed point and another rotating around it. The central point symbolizes Allah, while the moving point represents angels and all created beings. Their motion reflects the cosmic order, where all existence revolves around Allah. In the Qur'an, the circle symbolizes Tawhid - unity and oneness - expressed in Surah Al-Ikhlas [2, p. 887]. The whirling dervishes draw circles in worship to reflect Sufi beliefs, seeking closeness to Allah. The area of a plane enclosed by a circle carries various mythological meanings. In ancient Turkic mythology, the circle symbolized eternity and perfection, and was reflected in funeral rites where people gathered in circular formations around kurgans, representing the order of the world. Ancient Turkic tribal unions represented the sun with a circle. Since a circular ornament depicts the sun, it is considered an astral ornament. The sun is regarded as a symbol of fire. In Azerbaijan, depictions of the sun in the rock art of Gobustan and Gamigaya are shown with a circle and rays extending from the circle [4, p. 146, 150].



Fig. 4. The circular ornament on the Momine Khatun Tomb



Fig. 6. The funeral ceremony of ancient Turks

In Hinduism and Buddhism, the circle is known as a mandala, a symbol of the universe. In Sanskrit, "mandala" means "circle," and in Buddhism it reminds believers of the universe's sacredness and their inner spiritual potential [10, p. 50].

4.The Symbolism of the Triangle in Ajami Nakhchivani's Architecture.

The triangular shapes depicted on the architectural monuments constructed by Ajami Nakhchivani carry various symbolic meanings. In the Qur'an, the triangle can be interpreted through the concept of three essential virtues - faith, righteous deeds, and truthfulness with patience (Al-Asr 103:1-3), contrasted with negative states symbolized in three forms (Al-Mursalat 77:30) [2, p. 827, 878].



Fig. 7. The triangular ornament on the Yusif Kuseyir oglu and Momine Khatun Tombs

According to ancient Turkic beliefs, triangles symbolize sacred mountains, representing ancestry and elevation. Mountains were worshipped as dwellings of protective spirits; in Altai mythology, they were once heroic beings transformed into mountains. Revered as sources of happiness and protection, this belief was widespread among Turkic peoples, including Azerbaijanis. [5, p. 14-23]. According to ancient Turkic mythological thought, triangular amulets called tumar were used to protect against the evil eye, diseases, and malevolent forces. These objects had a protective function and were considered symbols of fire. In Anatolia, however, tumar amulets were sometimes worn for the fulfillment of wishes. In Ottoman art, the chintemani ornament, composed of three circles arranged in a triangular formation, served as an artistic expression of this belief [7, p. 11]. The chintemani motif was also a principal element on the flag of the Timurid state.



Fig. 8. Tumars

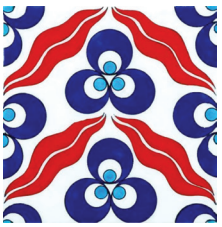

Fig. 9. Chintemani ornament

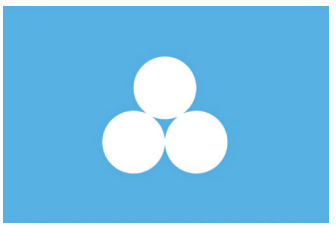

Fig. 10. The flag of the Timurids

According to Greek mythology, the triangle symbolizes shelter. The pyramids, which are triangular in shape, exemplify this. The word "pyramid," derived from Greek meaning "fire in the middle," is linked to the concept of sacred hearths (pirs), whose names were later associated with revered individuals and their holy graves [3, p. 49]. According to Pythagoras, the triangle is the cause of birth and the creation of everything. The number three is considered the number of perfection. Within this number lie the concepts of beginning, middle, and end. Therefore, the number three signifies variability [13, p. 26-33].

5. The Symbolism of the Square and Cube in Ajami Nakhchivani's Architecture.

Among the geometric ornaments on the surfaces of Ajami Nakhchivani's works, the quadrilateral symbolizes the deeds a person has performed in the past and present, as well as the reward they will receive in the afterlife for those deeds. It signifies the protection of a person from Satan on all four sides. The four-pointed star represents a person's period of struggle, that is, the period of striving to resist Satan's temptations. According to the Qur'an (Al-A'raf 7:17), Satan approaches humans from four directions - front, behind, right, and left - thus the square symbolizes protection from all sides [2, p. 191, 192].



Fig. 11. The quadrilateral ornament



Fig. 12. The quadrilateral and four-pointed on the Yusif Kuseyir oglu Tomb star ornaments on the Momine Khatun Tomb

The four main directions of the horizon - north, south, east, and west - are symbolically represented by a square. Ancient Turkic tribes lived in tents called "yurd," where spatial organization reflected mythological beliefs: the south symbolized an auspicious beginning, the north authority, the east the female principle, and the west the male principle, shaping the seating arrangement.

A square has numerous symbolic meanings. Pythagoras combined these four elements with four geometric solids in his interpretation of numbers. According to the Greek philosopher, earth is represented by the cube, fire by the tetrahedron, air by the octahedron, and water by the icosahedron. These four elements describe the universe [13, p. 31]. The number four is seen as a manifestation of divine order, reflected in the four seasons. The square, extended into a cube, symbolizes stability and strength. Quadrilateral residential houses were believed to protect against evil. The Kaaba, built as a cube, represents this idea, signifying protection from Satan.



Fig. 13. The Nakhchivantepe settlement

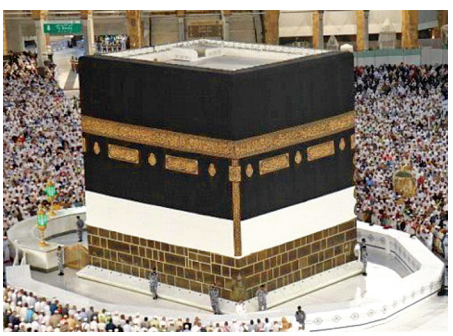

Fig. 14. Kaaba

6. The Symbolism of the Pentagon and Pentagram in Ajami Nakhchivani's Architecture

Among the geometric ornaments engraved on the monuments created by Ajami Nakhchivani, the pentagon carries various meanings in different religions. In Islam, the symbolic meaning of the pentagon is to have faith. In the Qur'an (An-Nisa 4:136), belief in Allah, His angels, His books, His messengers, and the Hereafter is emphasized, symbolically associated with the five-pointed form representing faith [2, p. 124].



Fig. 15. The pentagonal ornament



Fig. 16. The pentagonal and five-pointed star on the Yusif Kuseyir oglu Tomb ornaments on the Momine Khatun Tomb

In the Western world, the pentagram is a regular five-pointed astral symbol. In ancient mythology, days were linked to the sun, moon, and five planets, and the pentagram - sometimes within a circle - was associated with the goddess Ishtar. In Greek mythology, the pentalpha represents the five elements - air, water, fire, earth, and spirit - and was believed to have magical power, while Pythagoras saw five as the number of humans [8, p. 26]. In early Christianity, the pentagram symbolizes the five sacred wounds of Jesus Christ received during the crucifixion. These wounds, known as stigmata, represent marks of suffering and sacrifice [12, p. 301-321].

7. The Symbolism of the Hexagon in Ajami Nakhchivani's Architecture.

The hexagonal ornament in Ajami Nakhchivani's monuments symbolizes destiny in the Qur'an. Alongside the five pillars of faith, belief in divine decree - Allah's predetermined plan for each person - is also essential. This concept is mentioned in the Qur'an (Surah Al-Ma'idah, 48) [2, p. 143]. The number six, represented by the hexagon in Turkic mythology, symbolizes the six days of the world's creation. In the Altai creation epic, God created the universe in six days and rested on the seventh. Therefore, the hexagon is seen as a symbol of cosmic unity and completeness in Turkic belief.



Fig. 17. The hexagonal and six-pointed star

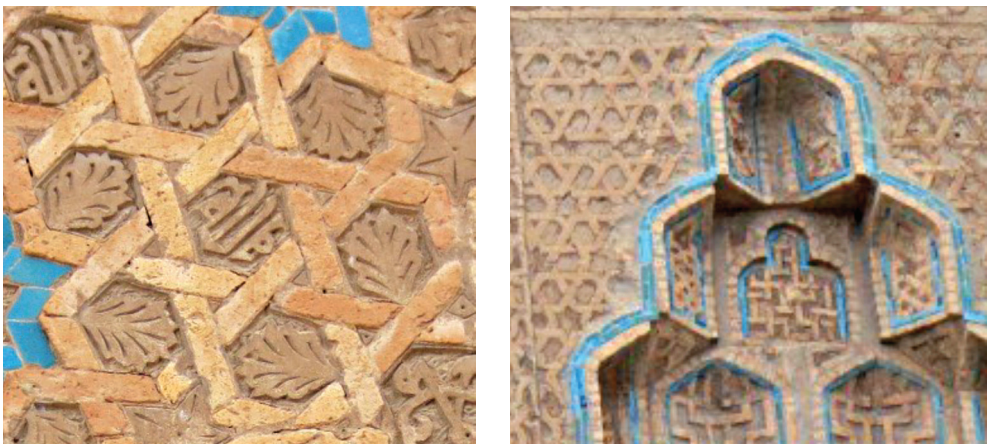

Fig. 18. The hexagonal and six-pointed star ornaments on the Yusif Kuseyir oglu Tomb ornaments on the Momine Khatun Tomb

In Indian tradition, the hexagon (Anahata) symbolizes the heart chakra, representing balance, unity, and compassion, while in the Near East it was associated with the goddess Astarte [10, p. 100-122].

In Jewish tradition, the six-pointed star is associated with King David and symbolizes divine protection, as reflected in the Psalms where God is described as his shield. The Star of David, or Magen David in Hebrew, means "protector" or "defender." It is formed by two interlaced triangles, as the Hebrew letter Dalet resembles a triangle. In Kabbalah, the Magen David symbolizes the Sephiroth, representing the divine structure through which the universe is created and governed [6, p. 460, 461, 680].

8. The Symbolism of the Octagon in Ajami Nakhchivani's Architecture.

The octagonal figure, frequently found on the surfaces of Ajami Nakhchivani's architectural monuments, carries various symbolic meanings. The number eight is referenced in several Qur'anic verses (e.g., Al-Haaqqa; Az-Zumar; Al-Qasas) [2, p. 521, 627, 797]. In Islamic belief, Paradise has eight levels and gates. The octagon, formed by two squares rotated 45°, symbolizes protection from Satan, covering all eight directions-cardinal and intermediate-to safeguard humans. In Turkic mythology, the octagonal ornament is associated with the feminine principle, while the eight-pointed star derived from it is considered an astral ornament connected to the sun and is referred to as the "Turkic sun." This symbol was widely used on Turkic



Fig. 19. Octagonal and eight-pointed star ornaments

flags. In Yakut (Sakha) beliefs, the world is understood to have eight directions. In Altai epics, the idea that the sun is located in the eighth layer of the sky provides a basis for associating the eight-pointed star with the sun and the planet Venus (Zohra).

The eight-pointed star appears in Sumerian texts and Babylonian cave art, inspired by the motion of Venus. In Akkadian mythology, it symbolizes the goddess Ishtar (Inanna), representing divine power, while the lion signifies her strength [9, p. 5].



Fig. 20. Eight-pointed star on the Yusif Kuseyir oglu and Momine Khatun Tombs on the Akkadian seal

9. The Symbolism of the Decagon in Ajami Nakhchivani's Architecture.

In Ajami Nakhchivani's work, the ten-pointed star symbolizes the ten virtuous deeds from the Qur'an (Surah Al-An'am 151-153) that guide one on the straight path, helping a person overcome the ego and resist Satan while striving toward Paradise [2, p. 186, 187]. The decagon relates to the sacred number ten in Turkic mythology, linked to the legend of the Göktürks, where a she-wolf gives birth to ten sons, symbolizing the origin of the Turkic people as "descended from the wolf."

In Pythagorean theory, the number ten is analyzed as follows: the digit 1 represents God, while 0 represents the unknown. Thus, God created the universe from the unknown, from chaos. The universe arises from and breathes through this infinite and eternal void. According to Pythagoras, the number

ten symbolizes the perfect combination of the Divine and the void [13, p. 26-33].

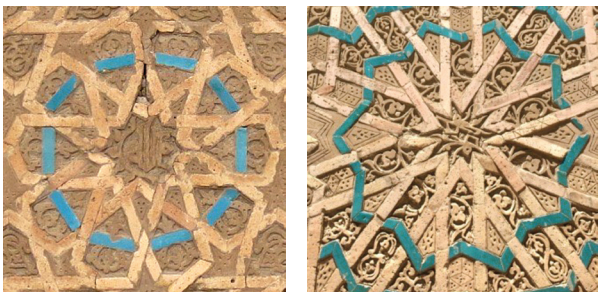

Fig. 21. Decagonal and ten-pointed star ornaments on the Momine Khatun Tomb

Conclusion. The study shows that Ajami Nakhchivani did not use ornaments merely for decoration. Each of the this ornament carried a specific symbolic meaning, primarily rooted in Turkic mythology, while also reflecting a synthesis of Eastern and Western traditions.

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Brilliant Cəfərli *(Azərbaycan)*

MEMARLIQ DÜHASİ ƏCƏMİ NAXÇIVANİNİN YARADICILIĞINDA BƏZİ HƏNDƏSİ ORNAMENTLƏRİN RƏMZİ MƏNALARI

Məqalə Azərbaycan memarlığının dahi nümayəndəsi Əcəmi Əbubəkr oğlu Naxçıvaninin əsərlərində istifadə olunan bəzi həndəsi ornamentlərin müxtəlif xalqlarda ifadə olunan rəmzi mənalarına həsr edilmişdir. Göstərilir ki, dahi memar öz yaradıcılığında müxtəlif məna yükünə malik həndəsi ornamentlərdən məharətlə istifadə etmişdir. Əcəmi Naxçıvaninin inşa etdiyi memarlıq abidələrinin səthlərində işlənmiş rəmzi ornamentlər Şərq və Qərb ornamentikasının vəhdətini təşkil edir. Bu həndəsi ornamentlərin hər biri dərin rəmzi məna daşıyır. Məqalədə həmin ornamentlərin bəzilərinin Şərq və Qərb dünyasında daşıdığı çoxşaxəli mənalardan bəhs olunur.

Açar sözlər: memar, abidə, ornament, rəmzi məna, sənət əsəri.

Бриллиант Джафарли *(Азербайджан)*

СИМВОЛИЧЕСКИЕ ЗНАЧЕНИЯ НЕКОТОРЫХ ГЕОМЕТРИЧЕСКИХ ОРНАМЕНТОВ В ТВОРЧЕСТВЕ ГЕНИЯ АРХИТЕКТУРЫ АДЖАМИ НАХЧЫВАНИ

Статья посвящена символическим значениям некоторых геометрических орнаментов, использованных в произведениях гениального представителя азербайджанской архитектуры Аджами Абу-Бакр оглы Нахчывани, выраженным у различных народов. Показано, что выдающийся архитектор мастерски применял в своём творчестве геометрические орнаменты с различной смысловой нагрузкой. Символические орнаменты, выполненные на поверхностях архитектурных памятников, возведённых Аджами Нахчывани, образуют единство восточной и западной орнаментики. Каждый из этих геометрических орнаментов обладает глубоким символическим значением. В статье рассматриваются многочисленные значения некоторых из этих орнаментов в восточном и западном мире.

Ключевые слова: архитектор, памятник, орнамент, символическое значение, произведение искусства.

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TYPOLOGICAL CHANGES OF ARTISTIC COMPOSITIONS IN THE RESTORATION OF ARCHITECTURAL MONUMENTS IN NAKHCHIVAN IN THE MODERN PERIOD

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Abstract. The article deals with the typological changes of artistic compositions in the restoration of historical and architectural monuments in Nakhchivan in the modern era. The author shows that numerous historical and architectural monuments were restored in Nakhchivan during the years of independence, especially in the 2000s. Five monuments were selected as the objects of the research. These are the Karabakhlar Mausoleum, the Gulustan Mausoleum, the Juma mosque in Nakhchivan, the Mausoleum of the Prophet Noah and the Nakhchivan Imamzadeh Mausoleum. These historical and architectural monuments have been thoroughly restored. However, the typology of the artistic compositions of these monuments was significantly distorted during the restoration process. At the same time, new artistic compositions and decorative elements were created in those monuments after the restoration, which were not there before. The appearance of some monuments has also been completely changed. The author has a negative attitude to such cases and believes that the distortion of artistic compositions has a negative impact on the preservation of the historical appearance of the monument.

Key words: architecture, restoration, typology of artistic composition, Nakhchivan region, Juma Mosque in Nakhchivan.

Introduction. The restoration of historical and architectural monuments in our republic is proceeding at a rapid pace in modern era. Many monu-

ments have been carefully restored, and their appearance has undergone profound changes. The Nakhchivan region is no exception. Nakhchivan is an ancient cultural land of Azerbaijan. The region is home to a large number of historical and cultural monuments [3]. Many of these monuments have been carefully restored since the years of independence, especially in the 2000s. The main purpose of our study is to investigate the typological peculiarities of artistic compositions that emerged during and after the restoration process. By typology, we mean the fundamental common elements inherent in the artistic compositional peculiarities of these monuments and their mutual relationships.

The interpretation of the main material. We have selected five monuments for this research work. These are the following:

Karabakhlar Mausoleum;

Gulustan Mausoleum;

Juma Mosque in Nakhchivan;

Mausoleum of the Prophet Noah;

Nakhchivan Imamzadeh Mausoleum.

Each of these monuments has its own unique architectural-constructive and artistic compositional peculiarities. However, at the same time, they reflect the characteristics of the Nakhchivan (Nakhchivan-Maragha) architectural school to which they belong. Artistic composition is the use of elegant geometric ornaments, bricks not only as a building material but also as a decorative element, the repetition or interconnection of artistic compositions along polyhedral surfaces and others. These characteristics are also evident in some other schools.

We focus on the issue of distortion of the historical stylistic features of monuments during the restoration process in this article. Because this has led to the violation of the typological characteristics of the historical style and the emergence of new, contemporary typological artistic forms. So, historically existing artistic compositions have taken on a completely new appearance in most cases.

In fact, we are not satisfied with the restoration work carried out in Nakhchivan and other regions. The main reason is obvious: the monument is completely transformed and takes on a new appearance after restoration. Often, this appearance bears no resemblance to the historical appearance captured in photo-documents, paintings. So, the connections between history and modernity are lost and distorted seriously. At the same time, new typological forms

of artistic compositions emerge, which means a violation of historical character of artistic compositions. It becomes clear from all this that the artistic compositions of the monuments examined in the Nakhchivan example have not survived to the present day. They were distorted during the restoration process, taking on a completely different appearance. This may seem more beautiful in appearance, but it is absolutely unacceptable in terms of violating the original elements of artistic composition of the monument.

Let's examine all this in specific examples.

Karabakhlar Mausoleum. The mausoleum is located in the village of Karabakhlar, Kangarli district. The mausoleum together with the twin minarets rising in front of it form a complex with the surrounding buildings. The complex is dated to the 12th-14th centuries. The appearance of the mausoleum and twin minarets in historical photographs (from the late 19th century to the 1970s-1980s) is well known to specialists. Of course, both the mausoleum and the twin minarets were in a state of disrepair and needed restoration and reinforcement work. It should be noted that reinforcement work was carried out in the lower part of the mausoleum in the 60s-70s, this section was reinforced with white facing stones. The Momina Khatun Mausoleum was also reinforced in the same way. A similar example of reinforcement can be seen in Gabala, at the base of the twin towers of the ancient city of Gabala. The reason for the presence of a protective belt at the base of the monuments is known. The erosion of stones occurs most often in this section. Relatively fine wind-blown particles pelted the building from the ground to a height of about a person's height over decades, hundreds of years, and as a result, the lower section is literally carved out and loses its strength. In this regard, the protective belt ensures the longevity of the building.

But all this relates to the 60s-70s of the last century. The belts have been torn down and the building has been almost completely rebuilt in modern times. This is clearly evident in the monuments under consideration, including the Karabakhlar Mausoleum. Both the mausoleum and the minarets were restored, while their original artistic composition has changed significantly. However, the repeating geometric ornaments on the surface of the mausoleum have been preserved in their original form. This can be considered a successful aspect of the restoration. Unfortunately, we cannot say the same about the twin minaret. In the case of the twin minarets, restoration was replaced by a simple rebuilding and reconstruction. As a result, the original appearance of the twin minarets and the portal connecting them has been completely lost.

The upper part of these buildings was rebuilt in the form of a pointed, tent-shaped dome. It is difficult to say whether these domes have any basis in historical reality. However, in any case, these domes lend a sense of novelty to the monuments and make it psychologically more complex to perceive them as historical monuments.

These things have disrupted the original typology of the artistic composition of the Karabakhlar Mausoleum and introduced modern typological features into it. So that the domes of the mausoleum and the twin minarets have a similar appearance and artistic design, creating a typological similarity not previously observed.

Gulustan Mausoleum. The Gulustan Mausoleum, one of the interesting monuments of the Nakhchivan region, is located in the Julfa district. The mausoleum is believed to be built in the 13th century. The base of the mausoleum is in the shape of a truncated cone, and in this respect it differs from other monuments. However, in terms of artistic composition, the Gulustan Mausoleum bears typological similarities with other monuments, including the Momina Khatun Mausoleum.

The Gulustan Mausoleum has changed significantly its original appearance after the restoration carried out in the 2000s. This is clearly evident in the comparison of the current appearance of the mausoleum with historical photos. The historical stones of the mausoleum were torn down and replaced with new ones during the restoration. These stones differ from the previous ones in their composition and color. As in the Karabakhlar Mausoleum, a tent-shaped dome was erected on top of the Gulustan Mausoleum. Certain artistic elements were placed on the new frieze formed at this time. Consider the following quote: “The pedestal is completed with a richly decorated cornice, upon which a dome rises. The upper parts of the building feature intricate and elegant crafted ornamentation. Since the very top of the mausoleum has not survived, it is impossible to say how high the building was once, but the current height of the mausoleum is 9 meters” [1]. As can be seen, a polyhedral dome was erected on top of the monument, although its historical height is unknown. Such situations evoke inevitably a sense of regret. Although the mausoleum looks more beautiful from the outside, it has lost its historical appearance (Fig. 1, 2).

Juma Mosque in Nakhchivan. The Juma Mosque was built in the 18th century. It is noteworthy that the Atabegs Mosque, built by the architect Ajami in Nakhchivan in 1187, was also known as the Juma Mosque for a long

time. That mosque, which reflected the monumental compositional features of the Nakhchivan-Maragha architectural school, was destroyed and fell into disrepair at the late 18th century. The present-day Juma Mosque was built approximately 300 m northwest of that mosque.

The Nakhchivan Juma Mosque, which is relatively small in size, had an approximately rectangular shape in layout. The dense building of quarter dwelling houses in the area influenced directly the irregular layout of the mosque. The mosque was thoroughly restored in 2007. The demolition of old houses in the surrounding area made it possible to restore the mosque's facade to a regular rectangular shape.

Historical photographs, as well as a watercolor painting of the mosque by Bahruz Kangarli, the first professional artist in Azerbaijan, show that this monument looked quite different in the past. Almost nothing remains of the original mosque building except the minaret. According to Bahruz Kangarli's painting, a significant part of the mosque's walls was covered with white plaster. Similar features could be seen in several other monuments, including the Imamzadeh Mausoleum in Nakhchivan. However, the current appearance of the Juma Mosque (the exterior of the building) is not covered with plaster. When the old building was demolished, the plaster was also destroyed, and the new wall was not covered with plaster. This trend – replacing plaster with "bare" brick is also evident in the Imamzadeh and Prophet Noah mausoleums. This means a violation of the typology of historically existing decorative compositions. At the same time, new typological features have emerged that bear no relation to historical realities. It is true that both the Juma Mosque and other monuments had a more beautiful appearance. However, since this beauty was achieved at the expense of the historical appearance and historical artistic compositions, in our opinion, it cannot be considered acceptable. As we have mentioned above, the only part of the Juma Mosque that has preserved its historical appearance is the minaret. The old bricks of the minaret and the new bricks on the walls of the mosque are visible to the naked eye. Other parts of the mosque, including the dome have been completely changed. The dome, once built of bricks and plastered with lime, is now covered with a layer of gold-colored metal. The color scheme of the artistic composition of the mosque has gold and blue (majolica) colors, which bear no resemblance to its historical appearance.

It is clearly visible in the painting created by Bahruz Kangarli that the lower part of the minaret balcony of the Juma Mosque was damaged and had

a hole. This is a trace of the cannon fire that the Armenians fired during the massacre of the Muslim population of Nakhchivan. The minaret was later repaired, and the place of the cannon-ball was neatly covered. Interestingly, if you look closely, you can see the location of the cannon fire even today. That part is in the same place as in Bahruz Kangarli's painting. As you can see, the artist did not exaggerate anything, but depicted the Armenian brutality in the painting as it was. "The minaret of the mosque was damaged as a result of cannon fire during the war with the Armenians in 1918. This damage is visible in the painting of the original mosque, painted by the famous artist Bahruz Kangarli in 1920. The minaret was later restored" [4].

The crescent moon above the dome is also clearly visible as damaged and sagging in that painting. It is interesting that the crescents on the minaret and the dome were in a "lying" position at that time, in the early 20th century. Now both crescents are in an "upright" position. Perhaps the current appearance of the crescents can be considered more acceptable from an aesthetic point of view. However, the historical appearance has been distorted, which is not considered acceptable for restoration.

Mausoleum of the Prophet Noah. The mausoleum is located in the territory of Nakhchivan. Although its construction is dated to the period before our era, it can be said that the monument was built in the Middle Ages, as evidenced by historical photographs, as well as Bahruz Kangarli's watercolors. However, it is quite possible that the monument in question was erected on an ancient foundation, the roots of which go back to BC.

The Mausoleum of the Prophet Noah is one of the monuments, appearance of which has been most significantly altered during the restoration work. Almost nothing remains of the original appearance of the mausoleum, which was restored in 2006; this prevents us from assessing the original artistic composition of the monument. However, it can be assumed that, like the Imamzadeh Mausoleum, the Mausoleum of the Prophet Noah had a relatively simple decorative design. The majolica decorations on the mausoleum are no exception. According to old photographs and watercolors by Bahruz Kangarli, the above-ground part of the mausoleum had long been in ruins by the early 20th century. The surviving foundation of the mausoleum indicates that it was octagonal [2]. However, nothing can be definitively said about its architectural composition. However, the facade of the mausoleum, which had not previously existed, was rebuilt in an octagonal shape and decorated with brick and blue tiles during the restoration. Furthermore, the upper part of the

mausoleum was designed in a tent-like shape and its surface was covered with a layer of gold-colored metal (Fig. 3, 4).

The Mausoleum of the Prophet Noah now has similar characteristics to the Juma Mosque in terms of the form and color of the artistic composition; gold and blue colors, which were not previously present in both monuments, predominate. This shows the formation of a new typology of decorative compositions.

Nakhchivan Imamzadeh Mausoleum. The Imamzadeh Mausoleum is located in Nakhchivan. There was once an inscription on the northwestern facade of the Mausoleum. The inscription states in Naskh script that the mausoleum was built in 1722-32 [5]. This mausoleum is also depicted in Bahruz Kangarli's watercolors. The artist depicted the mausoleum from various angles. This provides a relatively detailed picture of the appearance of the mausoleum in the early 20th century. The paintings show clearly that the small rectangular part of the mausoleum adjacent to the main hall is decorated with majolica. The word "Allah" is repeated here, which is reminiscent of the Karabakhlar Mausoleum [6]. This composition was preserved in its original form during the restoration. But the same cannot be said about other parts of the mausoleum. Kangarli's watercolors show clearly that the small, separate part of the Imamzadeh Mausoleum was covered with white plaster. The monumentality characteristic of the Atabegs era disappeared, and monuments began to be built in a smaller scale and with less decoration in the 18th century architecture. The plastering of brick walls is precisely related to this. Since decorative elements were no longer used on bricks at that time, simple facing plaster was used. However, like other monuments, the Imamzadeh Mausoleum was covered with a new layer of bricks after the restoration. So, the original appearance of the monument has completely changed, only the form has been preserved. Even the form is not exactly the same as before. For example, both the shape and material of the dome of the small part have been completely changed, and there is no trace of the painting by Bahruz Kangarli (Fig. 5, 6).

Conclusion. In conclusion, it should be noted that the restoration of historical and architectural monuments carried out during the period of independence, especially in the 2000s in the Nakhchivan region has actually had the opposite effect, changing completely the artistic compositional features and even the general architectural appearance of the monuments. The restoration of some monuments in the same form has led to their similarity. For

example, while the Gulustan and Prophet Noah mausoleums had different appearances previously, they are now similar in terms of their general appearance, materials and decorative features. Artistic compositions of a predominantly geometric nature that did not historically exist were included in the exterior of the building in many cases (for example, in the case of the Juma Mosque or the Mausoleum of Prophet Noah), which means a violation of the typology of historically formed decorative elements. The plaster layer was torn down from the facades of the monuments belonging to the 18th century was, and their appearance was compared to the monuments of the 12th-13th centuries. This led to the distortion of decorative design in Nakhchivan architecture by periods.

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Xəzər Zeynalov ***(Azərbaycan)***

NAXÇIVANDA MÜASİR DÖVRDƏ MEMARLIQ ABİDƏLƏRİNİN BƏRPASINDA BƏDİİ KOMPOZİSİYALARIN TİPOLOGİYA DƏYİŞİKLİKLƏRİ

Məqalədə Naxçıvanda müasir dövrdə tarixi-memarlıq abidələrinin bərpasında bədii kompozisiyaların tipologiya dəyişikliyindən danışılır. Müəllif göstərir ki, müstəqillik illərində, xüsusən 2000-ci illərdə Naxçıvanda bir çox tarixi-memarlıq abidələri bərpa edilmişdir. Tədqiqat obyekti kimi

beş abidə seçilmişdir. Bunlar Qarabağlar türbəsi, Gülüstan türbəsi, Naxçıvan şəhərində Cümə məscidi, Nuh Peyğəmbər türbəsi və Naxçıvan İmamzadə türbəsidir. Adı çəkilən bu tarixi-memarlıq abidələri əsaslı bərpa edilmişlər. Lakin bərpa prosesində həmin abidələrin bədii kompozisiyalarının tipologiyası xeyli dərəcədə pozulmuşdur. Eyni zamanda bərpadan sonra həmin abidələrdə əvvəllər olmayan yeni bədii kompozisiyalar, bəzək elementləri yaradılmışdır. Bəzi abidələrin xarici görkəmi də tamamilə dəyişilmişdir. Müəllif bu kimi hallara neqativ münasibət bəsləyir və hesab edir ki, bədii kompozisiyaların təhrif edilməsi abidənin tarixi görkəminin qorunub saxlanılmasına mənfi təsir göstərir.

Açar sözlər: bərpa, bədii kompozisiyanın tipologiyası, Naxçıvan bölgəsi, Naxçıvan Cümə məscidi, Nuh peyğəmbər türbəsi.

Хазар Зейналов *(Азербайджан)*

ТИПОЛОГИЧЕСКИЕ ИЗМЕНЕНИЯ ХУДОЖЕСТВЕННЫХ КОМПОЗИЦИЙ ПРИ РЕСТАВРАЦИИ АРХИТЕКТУРНЫХ ПАМЯТНИКОВ НАХЧЫВАНА В СОВРЕМЕННЫЙ ПЕРИОД

В статье рассматриваются типологические изменения художественных композиций при реставрации историко-архитектурных памятников Нахчывана в современный период. Автор подчеркивает, что в годы независимости, особенно в 2000-е годы, в Нахчыване было отреставрировано множество историко-архитектурных памятников. В качестве объекта исследования статьи были выбраны пять памятников: мавзолей в селении Карабаглар, Гюлистанский мавзолей, Джума-мечеть в Нахчыване, Гробница пророка Ноя и мавзолей Имам-заде. Эти историко-архитектурные памятники были тщательно отреставрированы. Однако типология художественных композиций этих памятников была значительно повреждена в процессе реставрации. Одновременно с этим в этих памятниках были созданы новые художественные композиции и декоративные элементы, которых раньше не существовало. Внешний облик некоторых памятников также был полностью изменен. Автор негативно относится к таким случаям и считает, что искажение художественных композиций негативно сказывается на сохранении исторического облика памятника.

Ключевые слова: реставрация, типология художественной композиции, Нахчыванский регион, Джума-мечеть в Нахчыване, гробница пророка Ноя.

FIGURES:



Fig. 1. Gulustan Mausoleum. Before restoration.



Fig. 2. Gulustan Mausoleum. After restoration.



Fig. 3. Mausoleum of the Prophet Noah. Photo of the early 20th century.



Fig. 4. Mausoleum of the Prophet Noah. Modern view.

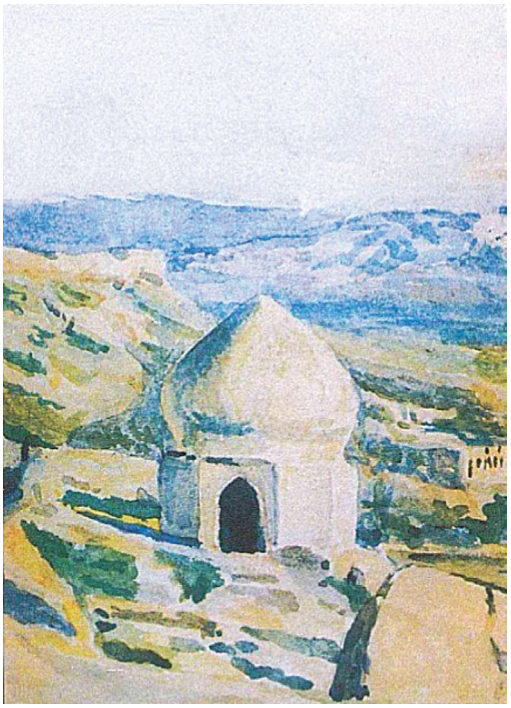

Fig. 5. Bahruz Kangarli. "Monument in Nakhchivan" (Imamzadeh Mausoleum). Paper, watercolor. 1920.

Fig. 6. Nakhchivan Imamzadeh Mausoleum. Modern view.



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PROBLEMS AND PROSPECTS OF THE APPLICATION OF ECOLOGICAL BUILDING MATERIALS IN MODERN AZERBAIJANI ARCHITECTURE

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Abstract. The article examines the role of ecological building materials in contemporary architectural and construction practice, as well as their main characteristics and application possibilities. Against the background of global environmental challenges, the importance of these materials is substantiated in terms of increasing energy efficiency, reducing carbon emissions, and creating a healthier living environment. The main types of ecological materials – natural, recycled, and energy-efficient are presented in a generalized manner.

In modern Azerbaijani architecture, examples of this approach are observed in such structures as the Heydar Aliyev Center, SOCAR Tower, and the Flame Towers. At the same time, a number of challenges are identified, including high costs, limited local production, and the недостаточность нормативной базы. As a result, the study emphasizes the importance of developing local production, training qualified specialists, and applying modern technologies to expand the use of ecological materials.

Key words: ecological building materials, sustainable architecture, energy efficiency, green building, modern Azerbaijani architecture.

Introduction. In the modern era, problems such as global climate change, the depletion of energy resources, and environmental pollution have made it necessary to develop new approaches in the fields of architecture and construction. As a result of the acceleration of industrialization and urbanization processes, the construction sector has become one of the fields that

plays a significant role in the formation of global energy consumption and carbon emissions. According to the results of various international studies, a considerable share of global energy consumption and carbon emissions released into the atmosphere is directly related to building construction and their operation. For this reason, the application of ecological approaches in architectural and construction practice has gained particular relevance in the contemporary period.

The interpretation of the main material. In modern architectural theory, ecological approaches have been shaped under the influence of global environmental problems. In this context, the concept of ecological architecture is based on the principles of efficient use of natural resources, energy conservation, and environmental protection. This approach, accepted as a "green" or sustainable architecture model, covers all stages from design to operation, and its main goal is to create a healthy and comfortable living environment while minimizing negative impacts on the environment.

The selection of construction materials plays an important role in this process. The application of ecological materials makes it possible to increase energy efficiency, improve thermal and sound insulation, and enhance the quality of the indoor environment. "The thermal conductivity coefficient of construction materials depends on many factors, primarily on the structure of the materials, their porosity, the nature of the pores, average density, moisture content, etc." [3, p.16]. The use of natural and recycled materials contributes to more rational use of resources and the reduction of carbon emissions.

In global architectural practice, this approach has already become widespread, and especially in European countries, green building standards and energy-efficient technologies have become an integral part of architectural practice. Interest in this direction is also increasing in modern Azerbaijani architecture. The "Baku White City" project, as well as such objects as the Heydar Aliyev Center, SOCAR Tower, and the Flame Towers, are examples of the application of modern technologies and ecological approaches.

At the same time, large complexes such as the National Gymnastics Arena and the Baku Olympic Stadium demonstrate the broad possibilities of innovative materials and structural solutions. Thus, the application of ecological construction materials in modern Azerbaijani architecture is relevant both scientifically and practically and can make a significant contribution to the formation of a sustainable architectural environment.

Ecological construction materials are of particular importance in modern architectural and construction practice. These materials are characterized by minimal environmental impact throughout all stages from production to disposal, efficient use of natural resources, reduced energy consumption, and safety for human health.

Usually produced from renewable or recycled raw materials, these materials contribute to increasing energy efficiency in the construction sector, reducing carbon emissions, and creating a healthier living environment. One of their important features is their high thermal and sound insulation capacity, which allows for reduced energy losses in buildings and improved indoor environmental quality.

There are specific examples of the application of this approach in modern Azerbaijani architecture. The use of the "BREEAM Assessment" system in the administrative building of the State Oil Fund, the application of energy-saving technologies and solar panels, as well as panoramic glass panels converting solar energy into electricity at the Baku Aquatics Palace demonstrate the practical possibilities of ecological materials and engineering solutions.

The classification of ecological construction materials in modern architectural and construction practice is of great theoretical and practical importance. These materials are characterized by their minimal environmental impact, increased energy efficiency, and safety for human health. Their classification is based on origin, production technology, and functional characteristics, which allows for the purposeful selection of materials.

One of the main groups is natural-origin materials. Examples such as wood, bamboo, cork, cotton, and straw-based insulation materials, obtained from renewable resources, provide high thermal and sound insulation while creating a healthy microclimate. Natural stone, ceramics, and clay-based materials, distinguished by their durability and resilience, are widely used in architectural structures.

"Good thermal insulation creates conditions for a comfortable microclimate in a space. Thermal insulation has great economic significance, which is directly reflected in heating costs. Thanks to good insulation, the consumption of heating energy is minimized. This helps to preserve the environment. Extremely good thermal insulation ensures a high surface temperature in external walls. This leads to greater thermal comfort. The closer the indoor temperature is to the surface temperature, the less cold penetrates inside" [3, pp. 182–183].



Fig. 1. Natural thermal insulation materials for a healthier and more environmentally friendly home

Another important group consists of recycled materials. Cellulose insulation, recycled metals and plastics, as well as composite materials obtained from construction waste ensure efficient use of resources and contribute to waste reduction. This approach is closely related to the principles of the circular economy.

Energy-efficient materials aim to reduce the energy consumption of buildings. Modern façade systems, glass technologies, and insulation materials reduce heat losses and enable energy savings. The Flame Towers, SOCAR Tower, and other modern buildings are examples of the application of these materials.

At the same time, innovative materials such as bio-composites, low-carbon cement, and composite façade systems are becoming widespread in modern architecture. EPS, one of the synthetic materials, is widely used due to its lightness and insulation properties, although its environmental impact should be assessed comprehensively.

Thus, the development of construction materials has gradually shifted from natural materials to technological and synthetic materials, while ecological architecture, as a new stage of this development, has aimed to combine the advantages of traditional and modern materials to form a sustainable architectural environment.

Today, the application of ecological construction materials in architecture and construction is considered one of the key directions of sustainable development. However, the widespread implementation of these materials is accompanied by a number of economic, technological, and organizational challenges. These problems, to a certain extent, limit the broader adoption of ecological materials in the construction sector.

One of the main difficulties in the application of ecological construction materials in Azerbaijani architecture is their high initial cost. Many ecologi-

cal construction materials are imported from foreign countries, and therefore their price is higher compared to traditional construction materials. This makes their application in construction projects economically challenging. In particular, high-tech façade systems and energy-efficient structural solutions are mostly applied in large-scale projects, but their widespread use in mass residential construction is still limited.

Another important problem is the insufficient development of the local production base. The small number of enterprises engaged in the production of ecological construction materials in Azerbaijan hinders their widespread application. For this reason, the use of traditional materials often prevails in the construction sector, although the demand for energy-efficient and innovative materials in modern architectural projects is steadily increasing.

One of the problems related to the application of ecological construction materials is also the limited number of specialized professionals in this field. The insufficient dissemination of knowledge among architects and engineers about ecological construction technologies and the characteristics of these materials makes their broad use in the design process difficult. Such knowledge is especially important in modern and complex architectural projects.

The incomplete formation of the regulatory and legal framework also creates certain problems. The lack of sufficient regulatory documents related to the implementation of ecological standards and energy efficiency criteria in the construction sector hinders the widespread use of these materials. However, the implementation of green building standards is considered an important tool for improving the ecological quality of architectural projects.

Thus, the application of ecological construction materials in modern Azerbaijani architecture faces a number of economic, technological, and regulatory challenges. Overcoming these problems is of great importance for the formation of a sustainable architectural environment.

Today, the application of ecological construction materials acts as one of the main directions of sustainable development strategies. These materials are of great importance in terms of increasing energy efficiency, reducing carbon emissions, and protecting the environment, and there are broad opportunities for their application in Azerbaijani architecture.

In recent years, large-scale urban development projects and modern architectural complexes implemented in the country have created favorable condi-

tions in this direction. In particular, the "Baku White City" project attracts attention as a successful example of the application of an ecological approach. The use of energy-efficient façade systems, innovative insulation materials, and modern engineering technologies in contemporary buildings is becoming increasingly widespread.

The prospects for the application of ecological materials are primarily related to energy saving. Modern insulation and alternative energy technologies reduce heat and energy losses in buildings, minimizing operating costs. Solar energy panels applied at the Baku Aquatics Palace are an example of a successful technological solution in this field.

At the same time, expanding the use of recycled materials is of great importance in terms of efficient resource use and waste reduction. Bio-composite materials based on innovative technologies, low-carbon cement, and modern façade systems create both structural and ecological advantages in architecture.

Azerbaijan's rich natural resources open broad opportunities for the production of ecological materials based on local raw materials. This can reduce dependence on imports and make materials more accessible.

Thus, the application of modern technologies, the spread of energy-efficient approaches, and the use of local resources will make an important contribution to the wider application of ecological construction materials and the formation of a sustainable architectural environment in the future.

Conclusion. The conducted research shows that the application of ecological construction materials in modern architectural and construction practice plays an important role in the implementation of sustainable development principles. These materials are of particular importance in terms of increasing energy efficiency, reducing carbon emissions, and creating a healthier living environment. There are already certain examples of the application of this approach in modern Azerbaijani architecture.

At the same time, the application of ecological materials is accompanied by problems such as high cost, limited local production, shortage of specialists, and insufficiency of the regulatory framework. In order to overcome these difficulties, it is essential to develop local production, implement modern technologies, and strengthen the training of qualified personnel.

Thus, the expansion of the application of ecological construction materials can make a significant contribution to the formation of a more sustainable and environmentally safe architectural environment in the future.

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Aslan Xəlilov ***(Azərbaycan)***

MÜASİR AZƏRBAYCAN MEMARLIĞINDA EKOLOJİ TİKİNTİ MATERİALLARININ TƏTBİQİ PROBLEMLƏRİ VƏ PERSPEKTİVLƏRİ

Məqalədə müasir memarlıq və tikinti təcrübəsində ekoloji tikinti materiallarının rolu, onların əsas xüsusiyyətləri və tətbiq imkanları araşdırılır. Qlobal ekoloji problemlər fonunda bu materialların enerji səmərəliliyinin artırılması, karbon emissiyalarının azaldılması və daha sağlam yaşayış mühitinin formalaşdırılması baxımından əhəmiyyəti əsaslandırılır. Ekoloji materialların təbii, təkrar emal olunmuş və enerji səmərəli növləri ümumiləşdirilmiş şəkildə təqdim olunur.

Müasir Azərbaycan memarlığında Heydər Əliyev Mərkəzi, SOCAR Tower və Alov Qüllələri kimi obyektlərdə bu yanaşmanın tətbiq nümunələri qeyd edilir. Bununla yanaşı, yüksək maliyyət, yerli istehsalın məhdudluğu və normativ bazanın yetərsizliyi kimi problemlər göstərilir. Nəticədə ekoloji materialların tətbiqinin genişləndirilməsi üçün yerli istehsalın inkişafı, mütəxəssis hazırlığı və müasir texnologiyaların tətbiqinin vacibliyi vurğulanır.

Açar sözlər: ekoloji tikinti materialları, davamlı memarlıq, enerji səmərəliliyi, yaşıl bina, müasir Azərbaycan memarlığı.

Аслан Халилов ***(Азербайджан)***

ПРОБЛЕМЫ И ПЕРСПЕКТИВЫ ПРИМЕНЕНИЯ ЭКОЛОГИЧЕСКИХ СТРОИТЕЛЬНЫХ МАТЕРИАЛОВ В СОВРЕМЕННОЙ АЗЕРБАЙДЖАНСКОЙ АРХИТЕКТУРЕ

В статье рассматривается роль экологических строительных материалов в современной архитектурно-строительной практике, а также их основные характеристики и возможности применения. На фоне

глобальных экологических проблем обосновывается значение данных материалов с точки зрения повышения энергоэффективности, снижения выбросов углерода и формирования более здоровой среды обитания. Основные виды экологических материалов – природные, переработанные и энергоэффективные представлены в обобщённом виде.

В современной азербайджанской архитектуре примеры применения данного подхода прослеживаются в таких объектах, как Центр Гейдара Алиева, SOCAR Tower и «Пламенные башни». Наряду с этим выявляются основные проблемы, включая высокую стоимость, ограниченность местного производства и недостаточность нормативной базы. В результате подчёркивается необходимость развития местного производства, подготовки квалифицированных специалистов и внедрения современных технологий для расширения применения экологических материалов.

Ключевые слова: экологические строительные материалы, устойчивая архитектура, энергоэффективность, «зелёное» строительство, современная архитектура Азербайджана.

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FORMATION OF ETHNOCENTERS IN A SUSTAINABLE URBAN STRUCTURE IN AZERBAIJAN

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Abstract. The declaration of 2026 as the «Year of Urban Planning and Architecture» by the relevant Decree of the President of Azerbaijan Ilham Aliyev is an expression of a strategic state policy aimed at the sustainable development of cities in the country, the protection of historical heritage, the application of modern architectural principles and the acceleration of reconstruction and construction works in the territories liberated from occupation.

The main directions and objectives of the "Year of Urban Planning and Architecture" reflect priorities based on the preservation of the rich architectural traditions of Azerbaijan and the protection of historical and cultural heritage, the restoration and development of the liberated territories, international cooperation, and the creation of a sustainable environment.

This decision not only stimulates development in the field of urban planning and architecture, but also strengthens the national solidarity and ideals of statehood of our people. The holding of the World Urban Planning Forum (WUF13) in Baku in 2026 and the application of international practices to the country are a clear example of international cooperation. The creation of functional settlements based on green energy and ecological balance, focused on the human factor, is a manifestation of the development of a sustainable environment.

Today, the socio-economic development strategy of the Republic of Azerbaijan identifies ensuring balanced development of the capital and regions and promoting sustainable settlement, as well as compliance with the United

Nations Sustainable Development Goals, as priority areas of architectural and urban planning activities.

Also, the application of innovative ideas in architecture, the development of modern, innovative projects, as well as the promotion and expansion of the application of progressive approaches that respond to new challenges in this field in the country are among the main issues [2].

The practical realization and application of new ideas, discoveries, or inventions in sustainable urban planning and regional planning requires a modern approach in architecture.In this direction, buildings distinguished by their modern, transparent and citizen-oriented architectural style, such as «Asan Service» and DOST (Agency For Sustainable and Operative Social Provision) centers, are being built in various regions of Azerbaijan. Glass facades, a wide open environment, accessibility and minimalist design form the basis of these buildings. This architectural concept supports the principles of service quality, innovative management, citizen satisfaction and inclusiveness.

At the same time, in the current period, there is a great need to create ethnocenters for the organization and development of cultural heritage in various economic regions of Azerbaijan. For this purpose, many projects that meet the requirements of the modern era have been implemented. The sketch projects of the complexes, which are presented as examples of modern architecture, take into account all the features that glorify the ethnoculture of the region in which they will be located and are considered beneficial from both a cultural and economic perspective.

The second stage after the construction is to bring attention to the surrounding environment of the complexes and create small recreational areas around them. These recreational areas may consist of cafes and teahouses serving national cuisine, small parks and souvenir kiosks. The area of these complexes may vary between 3000-9000 m^2, depending on their function.

Key words: sustainable urban planning, regional planning, ethno-centers, environment, complex.

Introduction. The modern Republic of Azerbaijan has passed a complex, but also honorable path in the years since its independence. The large-scale reforms implemented under the leadership of our great leader Heydar Aliyev and His worthy successor, President Ilham Aliyev, have served to

improve the socio-economic situation in our country and further increase the material well-being of our people. As a result of the far-sighted policy laid down by the National Leader and successfully implemented today, many social issues have been resolved, and important steps have been taken to strengthen the social protection of the population and further improve living conditions.

The relevant state institutions, operating in accordance with the national interests of our people, are implementing their independent policies more courageously and principledly in the face of new realities, based on the requirements of the Constitution and its sovereign rights, and are confidently moving towards their future strategic goals.

The interpretation of the main material. Azerbaijan has great potential for tourism development with its rich cultural and historical heritage and favorable natural conditions. There are wide opportunities for the development of many types of tourism in our country. The implementation of the State Program on the Development of Tourism in our Republic in 2002-2005 created favorable conditions for the development of tourism, laid the foundations for integration into the international tourism market, and increased the competitiveness of the national tourism complex.

In Azerbaijan, the exhibition of immovable heritage, as well as historical and cultural reserves as "Open-air museums" is one of the means for introducing our historical heritage to future generations and the world [5]. Proper organization of such museums, implementation of infrastructure projects, and promotion both within and outside the country can attract tourists to such places, which in turn can have a positive impact on the country's economy [1].

Today, the creation of ethnocenters in various economic regions of Azerbaijan, along with open-air museums, is one of the fundamental issues for the organization and development of cultural heritage. It should not be forgotten that the main purpose of preserving historical sites is, first of all, to ensure that a people realizes the value of their material and spiritual heritage and returns to themselves, and then to integrate their economy, politics, and culture into world culture [3].

Projects that meet the requirements of the modern era are usually implemented through tenders announced by the state. Some of these projects were implemented by our professional group under my leadership.

Museum of History and Ethnography

The sketch project of the Museum of History and Ethnography includes all the conditions for young people to spend their free time effectively, as well as organize exhibitions and sales of handicrafts. The building, designed in a rectangular shape in plan, facing the park, consists of unique, open, multifunctional and free spaces created in three dimensions on each floor.

On the first floor of the project, there is an electronic information corner about H. Aliyev, an internet room, foreign language courses, club rooms for handicrafts, a 3D cinema, a library, an exhibition hall, a recreation area, a winter garden. On the second floor, there is a conference hall, an open exhibition area, all the necessary sections, areas, and rooms to carry out these activities [4].



Fig. 1. Sketch project of the Historical-Ethnographic Museum



Fig. 2. Sketch project of the Sports and Culture Center building

A large recreation park, restaurants and cafes presenting our national cuisine are planned in the open-air area of the complex, which is planned to be located on an area of 1 ha. The total area of the complex is 3000 m^2. (Fig. 1).

Sports and Culture Center Building

The project of the Sports and Culture Center Building, which attracts attention with its unique architecture at first glance, consists of 3 sections. The central section contains sections that perform four functions at the same time, each with an independent entrance. The use of these sections can be changed according to the needs of the region where the building is located. The composition of the main central section of the complex is completed by a roof covering with a wavy geometric spatial system [4].

One of the main features of the project is the integration of the facade design with the immediate surroundings, while at the same time determining spatial flexibility in the plan. The central body of the complex is completed by three-story buildings with independent entrances from two sides. The plan of these buildings includes sections serving various areas of culture (Fig. 2).

Modern Educational Complex

The project of the modern educational complex with a total area of approximately 9300 m^2 envisages education with the principle of new innovation. The multifunctional building simultaneously includes various sections with independent entrances and auxiliary areas serving them (sanitary facilities, small cafes, etc.) without interfering with each other. These include the educational section (classrooms and laboratories), sports section (hall for various sports and all related auxiliary facilities), conference hall (hall for 350 people and auxiliary rooms), buffet-dining room, library, arts and crafts club, language courses. An open-air stadium is located in the courtyard of the complex [4]. The presented project envisages the combined use of concrete, wood, composite panels and natural stone materials (Fig.3).



Fig. 3. Sketch project of the Modern Educational Complex



Fig. 4. Sketch project of the Children's Art, Music, Painting and Choreography School

Children's Art, Music, Painting and Choreography School

The building, with a total area of 2950 m², is home to a concert hall, choreography, painting, wind instruments departments and a theory department. The project is planned as a space that provides collaborative work, rehearsal and concert platforms for students, artists, musicians and teachers. The open-plan concept, which includes mobile spaces at the entrance and on the upper floors, simultaneously provides wide and free, open (elastic) areas that provide equal opportunities for all functions and users [4] (Fig.4).

Sketch project of the Ethnography Exhibition Hall

Another complex with modern architecture is the sketch project of the Ethnography Exhibition Hall. In the building with a total area of 3600 m²,



Fig. 5. Sketch project of the Ethnography Exhibition Hall

designed to demonstrate the history and culture of Azerbaijan, in addition to the exhibition section, there are also association rooms, sections for holding painting and sculpture courses.The exhibition section has movable decorative partition walls that allow changing the spaces according to needs. The building has been designed with skylights that bring natural light to the interior, and the application of different architectural elements. As well as inside the building, commercial sections such as a cafe - restaurant, a children's park, and a recreation section are planned in the courtyard [4] (Fig. 5).

Cultural Center Building

The complex is designed as a space that can be used as both a cultural center and an ethnomuseum. With its technical equipment, multifunctional structure and open plan concept, the complex has the ability to create spaces that can be changed from different perspectives. The area where the conference section, lobby and restaurant are located in the project has a more irrational and free geometric shape.

The area with an open plan structure also houses the administrative section. The technical areas serving the main spaces are planned in such a way that they can be moved when necessary. The project was designed based on the principle of a free plan, taking into account various users and changes in use [4] (Fig. 6).



Fig. 6. Sketch project of the Cultural Center and eco-center

Information and eco-center

A multifunctional building designed in a modern style is designed as a whole composition. The concept of flexibility applied in the proposed project is explained by the ability of the existing space to expand by adapting to new functions and, in parallel, the ability of technical equipment to allow for changes. In the building, in a free open space that is not divided, not limited by a load-bearing structure, all conditions are provided to meet the needs of new functions and new users in addition to the existing function [4] (Fig. 7).



Fig. 7. Sketch project of the information

Conclusion. In modern architecture, especially in public spaces, multifunctional spaces that adapt to the spirit of the times and accommodate various users and uses are of great importance. Regardless of terminology, architects create flexible spaces that can adapt and respond to changing human needs or evolving users. In modern projects that meet today's requirements, when it is necessary to change spaces to new functions, this is done not by demolishing buildings, but by designing them to serve a new purpose.

In the 20th century, innovations in the structural systems of complexes introduced concepts such as free-planned design of space, flexibility, adaptation to space, multifunctionality, open-plan design, mobile spaces, intermediate sections and ramps into modern architecture [6].

Designing such multifunctional complexes in the regions of Azerbaijan is an indispensable tool for promoting various areas of culture, developing tourism, and increasing the recognition of our ever-developing republic in the world.

The location of the area where ethno-centers will be located and the distribution of surrounding buildings are important issues. In many projects, the importance of the square is considered in the context of the functions of the surrounding structures and defines it as a square located between the temples of art, music, press, books, politics and culture. The landscaping of the surroundings of the complexes, the construction and repair of roads to the area where historical monuments are located, the expansion of greenery, the construction of gardens and parks, the creation of ethno-centers and museums are also very important in terms of the development of many tourism areas in the region.

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AZƏRBAYCANDA DAYANAQLI ŞƏHƏR STRUKTURUNDA ETNOMƏRKƏZLƏRIN FORMALAŞMASI

Azərbaycan Prezidenti İlham Əliyevin müvafiq Sərəncamı ilə 2026-cı ilin "Şəhərsalma və Memarlıq İli" elan edilməsi, ölkədə şəhərlərin dayanaqlı inkişafı, tarixi irsin qorunması, müasir memarlıq prinsiplərinin tətbiqi və işğaldan azad edilmiş ərazilərdə bərpa - quruculuq işlərinin sürətləndirilməsini hədəfləyən strateji dövlət siyasətinin ifadəsidir.

"Şəhərsalma və Memarlıq İli"nin əsas istiqamətləri və məqsədləri, Azərbaycanın zəngin memarlıq ənənələrinin yaşadılması və tarixi - mədəni irsin qorunması, işğaldan azad olunmuş ərazilərin bərpa və inkişafı, beynəlxalq əməkdaşlıq və dayanaqlı mühit yaradılmasına əsaslanan prioritetləri əks etdirir.

Bu istiqamətdə Azərbaycanın müxtəlif regionlarında Asan Xidmət, DOST mərkəzləri müasir, şəffaf və vətəndaş yönümlü memarlıq üslubu ilə seçilən binalar inşa edilməkdədir. Belə memarlıq konsepti xidmət keyfiyyəti, innovativ idarəetmə, vətəndaş məmuniyyəti və inklüzivlik prinsiplərini dəstəkliyir. Bununla yanaşı hazırkı dövrdə, mədəni irsin təşkili və inkişaf etdirilməsi üçün Azərbaycanın müxtəlif iqtisadi bölğələrində etnomərkəzlərin yaradılmasına böyük ehtiyac var.

Açar sözlər: dayanaqlı şəhərsalma, regionların planlaşdırılması, etnomərkəzlər, mühit, kompleks.

Севиндж Тангудур ***(Азербайджан)***

ФОРМИРОВАНИЕ ЭТНОЦЕНТРОВ В РАМКАХ УСТОЙЧИВОЙ ГОРОДСКОЙ СТРУКТУРЫ АЗЕРБАЙДЖАНА

Объявление 2026 года «Градостроительства и архитектуры» соответствующим указом Президента Азербайджана Ильхама Алиева является выражением стратегической государственной политики, направленной на устойчивое развитие городов страны, защиту исторического наследия, применение современных архитектурных принципов и ускорение реконструкции и восстановительных работ на освобожденных территориях.

Основные направления и цели года «Градостроительства и архитектуры» отражают приоритеты, основанные на сохранении богатых архитектурных традиций Азербайджана и защите его историко-культурного наследия, восстановлении и развитии территорий, освобожденных от оккупации, международном сотрудничестве и создании устойчивой окружающей среды.

В этом направлении в различных регионах Азербайджана строятся центры «Асан Сервис» и «DOST», отличающиеся современным, прозрачным и ориентированным на граждан архитектурным стилем. Эта архитектурная концепция поддерживает принципы качества обслуживания, инновационного управления, удовлетворенности граждан и инклюзивности. В то же время, в нынешний период существует большая потребность в создании этноцентров в различных экономических регионах Азербайджана для организации и развития культурного наследия.

Ключевые слова: устойчивое городское развитие, региональное планирование, этноцентры, среда, комплекс.

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MODERN URBAN DEVELOPMENT AND ITS CONTRADICTIONS WITH THE HISTORICAL FABRIC IN BASGAL

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Abstract. Basqal settlement, as one of the oldest inhabited areas of Azerbaijan, holds significant importance in terms of historical and cultural heritage. Its urban development history encompasses successive stages, beginning with riverside settlement, extending to mountainous landscapes, enclosed habitation within fortifications, the medieval feudal era, the craftsmanship phase under Tsarist Russia, and continuing into the modern period. The formation of "Otay Basqal" during the 1960s–1970s, characterized by rapid urban expansion, affected the historical fabric of "Ancient Basqal," generating contradictions through demographic shifts, depopulation, and the incompatibility of new constructions with the historical environment. Although contemporary tourism policy stimulates socio-economic development, it simultaneously poses risks of diminishing the authenticity of the historical landscape. The principal challenge lies in harmonizing modern development with the preservation of historical texture, safeguarding cultural heritage from commercialization and imitation, strengthening legal mechanisms, and ensuring the full implementation of protection zones. The Basqal case transcends the local level and may be regarded as a universal model for reconciling heritage conservation with modern development in protected areas.

Key words: historical fabric, urban development history, tourism policy, cultural heritage, protection zone.

Introduction. Basqal settlement is one of the oldest inhabited places in Azerbaijan and holds special significance both in terms of historical and cultural heritage. The urban structure of the settlement has been formed over centuries on a historically developed fabric. When referring to the historical fabric of Basqal, the "Old Basqal periphery" is primarily meant. The boundaries of this periphery end at the Basqal River and Ocaçay River. Beyond these rivers, the "Otay Basqal" periphery begins. These two peripheries or areas form the modern urban system of Basqal. The rapid development of "Otay Basqal" in the modern period, driven by demands of employment, tourism, infrastructure, and socio-economic development, has begun to have a certain impact on "Old Basqal." This, in turn, introduces new elements into the historical environment, leading to contradictions such as the transformation of the historical fabric into a historical landscape scale and the loss of boundaries. The aim of this thesis is to analyze, through a scientific approach, the contradictions between historical fabric and modern development in Basqal urban planning.

The interpretation of the main material. The history of settlement in Basqal dates back to ancient times. Archaeological studies show that the initial settlement of Basqal was formed in riverbank areas and later developed towards higher elevated landscapes, particularly in the direction of Qalabashi and Khankendi, in order to protect itself from floodwaters. As a result of this process, the settlement (urban development) history of Basqal can be divided into several stages:

- Early riverbank settlement (urban development) period
- Formation period in elevated mountainous areas
- Closed urban development within fortress areas
- Medieval feudal urban development period
- Craft-centered urban development during the Tsarist Russian period
- Modern period (from the early 20th century to the present)

In the modern stage, Basqal's urban system consists of two main peripheries: the historically existing "Old Basqal" and "Otay Basqal," which was formed in the 1960s–1970s. This periodization allows for tracing the continuity of Basqal's historical settlement and urban development processes. In 1989, Basqal was declared a State Historical and Cultural Reserve, covering an area of 76 hectares. Within the reserve, there are fortifications, mosques, baths, water and sewage systems, and ancient neighborhoods dating from the 9th to 19th centuries. Basqal is known for its silk production and kelagayi

(traditional silk scarf) craftsmanship, which gained wide fame in the Caucasus and Europe in the 12th–13th centuries [1]. The historical bazaar square and a 300-year-old plane tree serve as living witnesses of cultural heritage and symbols of the settlement. These elements form the historical fabric of Basqal and preserve its unique identity.

Impacts of modern urban planning: The attempts to preserve "Old Basqal" within its gradually transforming urban system resulted in the formation of "Otay Basqal" in the 1960s–1970s. [2]. Consequently, a process of demographic relocation began in Old Basqal. This population shift created conditions for depopulation in certain areas, and over time the historical structure of these abandoned zones began to deteriorate and disappear. This, in turn, leads to cases where neighboring areas expand within the neighborhood, courtyard spaces merge with street structures, or areas simply turn into ruins [3]. The emergence of new building structures that differ significantly from the historical fabric and traditional construction materials in these ruined settlements is one of such phenomena.

These impacts are clearly observed in Old Basqal's Chayqirakhı, Kelekuche, Qelebigah, Qalabashı, Xarabiyan, and Dere neighborhoods. In Dere neighborhood as well as in Demirchibazar and Qoshabulag—areas historically associated with craftsmanship, especially silk production, metalworking, and other silk-related crafts—employment-related displacement processes can be observed. These include the cessation of activity in the large silk artel and the emergence of new silk and kelağayi production facilities in Otay Basqal. Such processes were more pronounced during the Soviet period and the 1990s.

In the modern period, the policy of developing Basqal as a tourism center has also had certain impacts, which is not a phenomenon unique only to Basqal. Concerns regarding the negative effects of mass tourism have already been raised even at the UNESCO level. Solutions and regulatory guidelines are being developed regarding the risk posed by mass tourism to world heritage sites. Thus, within the reserve area, festivals, events, and tourism services are organized. Renovated roads, communication networks, and modern residential buildings are integrated into historical neighborhoods. While this process stimulates socio-economic development on one hand, it alters the originality of the historical environment on the other.

Modern urban planning approaches, instead of creating harmonious integration with the historical fabric, sometimes lead to aesthetic inconsisten-

cies and the infiltration or imitation of cultural and material heritage. The commercialization of residential structures within historical landscapes increases the risk of transformation into accommodation and workshop-retail systems, which in turn affects the density and qualitative structure of cultural heritage.

Contrasts between historical fabric and modernity: A number of contradictions can be observed between the historical fabric and modern development:

- Construction of buildings using materials different from those of the original historical fabric.
- Emergence of structures that are significantly larger or smaller than the scale of the surrounding historical urban landscape.
- Alteration or excessive imitative intervention in the technological elements of narrow, cobblestone streets.
- Changes in urban system appearance due to replacement of density and scale of entrance structures.
- Construction of aesthetically incompatible tourism and service facilities alongside medieval architecture.
- Simplification of traditional craftsmanship for tourism purposes, i.e., transformation of production-from-scratch approaches into ready-made commercial production, leading to the commercialization of cultural heritage structures.
- Expansion of infrastructure alongside protection of historical monuments, creating a risk of weakening the conservation regime, etc.

These contradictions show that modern development should not completely replace the historical fabric; rather, it must be integrated with it in a harmonious manner.

Key challenges: The main challenges faced in the urban development of Basqal are as follows:

- Maintaining balance.
- Preserving the originality of historical monuments and neighborhoods while meeting modern tourism and residential demands.
- Commercialization of cultural heritage.
- Minimizing the risk of simplification of traditional craftsmanship for tourism purposes.
- Improving existing legislative acts in a way that strengthens the preservation and protection of cultural heritage.

- Adoption of legislative acts ensuring that the concept of protection or buffer zones is applied to the entire reserve area and all structures within it.
- Establishing a legal basis for protection zone documentation and the adoption of relevant legal acts.

In conclusion, the observed contradictions between the urban development history and modern growth of Basqal settlement show that it is necessary to reconcile the preservation of historical fabric with modern requirements. The urban landscape of Old Basqal contains examples of cultural heritage formed over centuries, but the rapid development of "Otay Basqal" and tourism-oriented policies introduce new elements into this historical environment, creating a risk of weakening its authenticity. The main conclusion is as follows:

- The historical fabric must be integrated harmoniously with modern development; otherwise, cultural heritage faces the threat of commercialization and imitation.
- The example of Basqal shows that a balanced approach can ensure both socio-economic development and the preservation of the originality of historical monuments and neighborhoods.
- Strengthening legal mechanisms, full implementation of protection zones, and regulation of tourism are key conditions for ensuring the continuity of Basqal's historical identity.

Thus, the experience of Basqal can be regarded not only as a local case but also as a universal model for reconciling cultural heritage preservation with modern development in all protected areas.

Conclusion. These challenges and solution directions in the case of Basqal will enable the resolution of similar problems in all protected areas, ensuring both the preservation of cultural heritage and the continuation of socio-economic development. The preservation of the historical fabric, urban system, and architectural heritage of Basqal and similar reserves must be aligned not only with local efforts but also with the principles of international conventions. This approach will ensure the sustainability of cultural heritage and facilitate its global recognition. The example of Basqal shows that the historical fabric must be integrated harmoniously with modern development; otherwise, cultural heritage faces the risk of commercialization and imitation. A balanced approach can ensure both socio-economic development and the preservation of the originality of historical monuments. Strengthening legal

mechanisms, full implementation of protection zones, and regulation of tourism are the main conditions for ensuring the continuity of Basqal's historical identity. This experience can be regarded as a universal model for reconciling cultural heritage preservation with modern development not only at the local level but in all protected areas.

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BASQAL ŞƏHƏRSALMASINDA MÜASIR ŞƏHƏRSALMA VƏ ONUN TARIXI TOXUMA İLƏ TƏZADI

Basqal qəsəbəsi Azərbaycanın ən qədim yaşayış məkanlarından biri kimi tarixi və mədəni irs baxımından mühüm əhəmiyyətə malikdir. Onun şəhərsalma tarixi çayqırağı məskunlaşmadan başlayaraq dağ landşaftlı ərazilərə, qala daxilində qapalı məskunlaşmaya, orta əsr feodal dövrünə, Çar Rusiyası sənətkarlıq mərhələsinə və müasir dövrə qədər ardıcıl inkişaf mərhələlərini əhatə edir. XX əsrin 60–70-ci illərində formalaşan "Otay Basqal" sürətli urban inkişafı ilə "Qədim Basqal"ın tarixi toxumasına təsir göstərmiş, demoqrafik dəyişikliklər, boşalmalar və yeni tikililərin tarixi mühitlə uyğunsuzluğu nəticəsində ziddiyyətlər yaratmışdır. Müasir turizm siyasəti sosial-iqtisadi inkişafı stimullaşdırsa da, tarixi landşaftın orijinallığını zəiflətmək riski daşıyır. Əsas çağırış tarixi toxumanın müasir inkişafla harmonik inteqrasiyası, mədəni irsin kommersiyalaşma və imitasiya təhlükəsindən qorunması, hüquqi mexanizmlərin gücləndirilməsi və mühafizə zonalarının tam tətbiqidir. Basqal nümunəsi lokal səviyyədən kənara çıxaraq qoruqlarda tarixi irsin qorunması ilə müasir inkişafın uzlaşdırılması üçün universal model kimi dəyərləndirilə bilər.

Açar sözlər: tarixi toxuma, şəhərsalma tarixi, turizm siyasəti, mədəni irs, mühafizə zonası.

Насиб Зейналов *(Азербайджан)*

СОВРЕМЕННОЕ ГРАДОСТРОИТЕЛЬСТВО И ЕГО ПРОТИВОРЕЧИЯ С ИСТОРИЧЕСКОЙ ТКАНЬЮ БАСГАЛА

Поселение Баскал, являясь одним из древнейших мест обитания на территории Азербайджана, обладает значительной ценностью в историко-культурном отношении. Его градостроительная история охватывает последовательные этапы: от прибрежного заселения до освоения горных ландшафтов, замкнутого проживания внутри крепостных сооружений, периода средневекового феодализма, этапа ремесленного развития в эпоху царской России и до современности. Формирование «Отай Баскала» в 1960–1970-е годы, сопровождавшееся стремительным урбанистическим ростом, оказало воздействие на историческую ткань «Древнего Баскала», породив противоречия, связанные с демографическими изменениями, депопуляцией и несоответствием новых построек исторической среде. Несмотря на то, что современная туристическая политика стимулирует социально-экономическое развитие, она одновременно несет риск утраты аутентичности исторического ландшафта. Основная задача заключается в гармонизации современного развития с сохранением исторической структуры, защите культурного наследия от коммерциализации и имитации, укреплении правовых механизмов и полном внедрении охранных зон. Пример Баскала выходит за рамки локального уровня и может рассматриваться как универсальная модель согласования охраны исторического наследия с современным развитием в охраняемых территориях.

Ключевые слова: историческая ткань, история градостроительства, туристическая политика, культурное наследие, охранная зона.

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BİR GÖSTERGE OLARAK YILDIZ SEMBOLİZMİNİN TÜRK SANATINDAKİ KÖKENLERİ ve ÇAĞDAŞ SANATTA YORUMU

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Özet. Bu çalışma, Türk sanatının en köklü ve evrensel imgelerinden biri olan «yıldız» motifinin; proto-Türk döneminden günümüz çağdaş sanat pratiklerine uzanan tarihsel, anlamsal ve estetik evrimini kapsamlı bir biçimde ele almaktadır. Araştırmada, yıldız sembolünün İslam öncesi dönemde yer-su kültü ve Gök Tanrı (Tengri) inancı çerçevesinde nasıl şekillendiği ayrıntılı olarak incelenmektedir. Tabiat inancının bir yansıması olarak yıldızlar; evrensel düzeni, koruyuculuğu ve siyasi otoriteyi (kut) temsil eden kozmik şifreler olarak değerlendirilmiştir.

Dini inançların etkisiyle figüratif betimlemelerden uzaklaşılarak geometrik ve bitkisel formlara yönelinen bu evrede; altı, sekiz ve on iki köşeli yıldız formları ilahi nizamı, sonsuzluğu ve kozmik uyumu temsil eden temel yapı taşları haline gelmiştir. Karahanlılar dönemindeki Ribât-i Melik Kervansarayı ile başlayan süreç, Selçuklu anıtsal mimarisinde (Divriği Ulu Camii, Çifte Minareli Medrese) ve Osmanlı çini, tezhip ve tezyinat sanatlarında zirveye ulaşmıştır.

Sonuç olarak bu araştırma; kadim inanç sistemleri ve tarihsel devinimlerle yoğrulan yıldız formunun sadece geçmişe ait bir dekoratif unsur olmadığını, aksine anlamsal bağlamından kopmadan çağdaş Türk sanatında nasıl yeniden üretildiğini ikonografik bir yaklaşımla ortaya koymayı amaçlamaktadır. Geleneksel sembollerin güncel sanattaki izdüşümleri üzerinden, kültürel kimliğin evrensel değerlerle etkileşimi tartışılmaktadır. Çalışmanın çağdaş sanat pratiklerine odaklanan bölümünde; Mutluhan Taş, İlham Enveroğlu, Rauf

Tuncer, Ahu Simla Değerli ve Birsen Çeken'in resimsel yaklaşımları, Halil İbrahim Çakır'ın seramik panosu ve Ahmet Aytaç'ın tasarımları somut örnekler üzerinden irdelenmiştir.

Anahtar kelimeler: yıldız, sanat, sembolizm, kültür, resim.

Giriş. Bireyin iç ve dış dünyadan etkilenmelerinin öznel ifadesinin, aynı zamanda evrensel bir hitaba erişme biçimi olan sanat; toplumun kültürel değerlerinin de aynası olma görevini her zaman üstlenmiştir. Sosyokültürel ihtiyaçlara yanıt olarak; günlük kullanım malzemeleri, süs eşyaları, savaş aletleri ve dini ritüellerin görsellikle buluştukları noktada sanat ürününe dönüşürler. Bu dönüşüm ilgi ve beğeniye göre gelişim göstermesi ile sanat gelişirken beraberinde kültürel birikime değerli katkıda bulunur. Bu nedenle insanoğlunun tarihi hakkında aydınlatıcı işlev barındıran önemli kaynaklardan biri de sanattır.

Türkistan'daki yaylak kışlak yaşam tarzının etkilerinden günümüze değin kendine has bir kimlik yaratan Türk sanatı, gittiği yerlerdeki kültürlerin etkisi, coğrafi koşullar, yaşam tarzı vd sebeplerin etkisiyle özgünlüğüne zenginlikler katarken, ulaştığı topraklarda köklü izler bırakarak Türk kültürünün yüksek medeniyet ürünü olduğunu kanıtlamıştır. "Türk tarihi ve kültürü açısından zorlu bir coğrafya ve sert iklim şartlarının oluştuğu Orta Asya bozkırları ve Altay bölgesinin soğuk iklimi sert ve savaşçı bir toplumun oluşmasına sebebiyet vermiştir. Bunu da belirtmek lazımdır ki, sanat eserinin oluşması yaşam şeklinin yanı sıra inançla da alakalıdır [10].

Erken safhalarından M.Ö. 3000'lerden itibaren bahsedebilen Türk kültürü; Anav, Afanesyovo, Andronovo, Karasuk, Tagar kültürlerine uzanmakta ve Pazırık kültürüne kadar gelişip köklenen bir devamlılık sonucunda, tarihi devirlere ulaşmaktadır [14].

Orhun abideleri ile nasihat nitelikli kanun metinlerini miras bırakan Göktürkler ise balbal heykelleri ile figüratif sanat anlayışlarını yansıtmıştır.

Dokuma, çini, dokuma, günlük kullanım eşyaları ve mimaride sembolik anlamlarını koruyarak süregelen süsleme sanatı; içinde geçmişle günümüz arasında köprü niteliği taşıyan bir geleneksellik barındırır. Tarihsel süreç içerisinde incelendiğinde sadece dekorasyon olmanın ötesinde felsefi ve kozmolojik anlamlar taşıyan bu süsleme sanatı aynı zamanda Türk estetik anlayışının kavranmasına ışık tutar. "Geometrik çizgiler ve bazı sembolik biçimler Türklerin tarih öncesi dönemlerde süsleme alanında kullandıkları ilk süsleme öğeleridir. Renkli iplerle basit ve geometrik biçimlerle kilim ve örtülerini işlemişlerdir [8].

İslamiyet öncesinde figüratif ve hayvan üslubu olarak karşılaştığımız bazı formlar, İslamiyet sonrasında bitkisel ve geometrik motifler olarak varlıklarını sürdürmekle beraber süreç içerisinde detay işlemelerdeki üstünlükleri ile adeta Türk rönesansı denilebilecek ölçüde kusursuzlaşır. "Sembolik ve geometrik formlar en eski süsleme şekli olup eğri ya da düz çizgi, kare, üçgen ve çok kenarlı motiflerden oluşur" [2]. Her milletin özgün sembol ve ikonları vardır ve bazıları evrensel niteliklerde gösterir. Bu yazıda evrensel ikonlardan biri olan yıldızın, Türk kültürü özelinde yaşadığı anlamsal dönüşümün izini sürmek amaçlanmıştır.

İslam öncesinde göksel bir kavram anlamı taşıyan yıldızlar da süsleme sanatındaki yerini, İslamiyet sonrasında geometrik formlarda devam ettirmiş olup tezhip, minyatür, çini, seramik ve halı dokumacılığında yer bulmuş olup anlamsal dönüşümlerle beraber varlığını sürdürmüş süsleme motiflerinden biridir.

Türk süsleme sanatında yıldızların önemli bir yeri vardır. Yıldız motifi, sonsuzluğu ve evrenin düzenini temsil eden derin felsefi anlamların yanında İslamiyet'in getirdiği soyutlama prensibiyle birleşerek, kazanmıştır. Beşgen, altıgen, sekizgen vd. gibi farklı geometrik formlarda görülen yıldız, özellikle İslam sonrası dönemde estetik ve matematiksel düzenin bir göstergesi olarak kullanılmıştır. Böylece yıldızlar, yalnızca bir bezeme unsuru olmanın ötesinde, Türk sanatının kozmolojik ve manevi dünyasını yansıtan temel bir ifade biçimi haline gelmiştir.

Türk kültürünün, kadim inançları ve siyasi otoritesinin tarihsel süreçteki önemli sembollerden biri olan yıldız ikonu, kültürel kimlik bağlamında önemli izler barındırmaktadır. Anlamsal dönüşümler yaşamasına karşın varlığını sürdürmeyi devam ettiren yıldız sembolü, çağdaş sanatta da yer bulması ile modern Türk toplumlarının kültürel aktarımının evrensel niteliklerine katkıda bulunmaya devam etmektedir. Bu çalışma yıldızın dini, sosyolojik ve siyasal etkileşim neticesinde proto Türk'lerden günümüze sanata etkileri üzerine elde edilen verilerden yola çıkarak çağdaş sanata yansımalarına yoğunlaşmaktadır.

1. TÜRK SANATINDA YILDIZ İKONOĞRAFİSİ

1.1. İslam öncesi Türk kültüründe yıldız

"Türklerin ortak inancı Gök Dini veya Gök Tanrı merkezli ve onun etrafında şekillenmiş kendine özgü bir Gök Tanrı Dini idi" [28]. Türkler doğa-

yı Gök Tanrı'nın yarattığına inanıyordu. Bunun sonucu olarak doğada üstün güçleri olan bir tabiat inancı olarak tanımlanabilecek bir din anlayışları vardı. Bu din yer-su adı altında birleşen dağ, ağaç, su, vb. kaynakların her birinin ruhunun olduğu inancı hâkimdi [18]. "Türklerde yer-su kültüyle beraber gökyüzü de bir aşkını, ebediliği, sonsuzluğu ve Tengri'nin makamını teşkil etmesi nedeniyle kutsal kabul edilmiştir" [15].

Bunlar her ne kadar insan ile sürekli bağı olan tinsellikler olsa da inancın asıl kısmını oluşturan erişilmez olan göklerdi. Çünkü Tengri'nin makamının göğün en üst katmanı olduğuna inanılırdı. Makamın altında kalan her şey Tengri'nin çadırının (yurt) altındadır ve o'nun adına her şeyi kötülükten koruyan göksel varlıklar güneş, ay ve yıldızlardır.

Güneş, Yaratılış efsanesinde bir tanrı olarak algılanır ve Ay'ı yaratan güçtür. Ay, Güneş tarafından yaratılmış olduğu ifade edilir. Erkek için «Ay Atam» (Ay Baba) ve dişi için «Ay-va» (Ay Yüzlü) tabirleri kullanılır [12]. Sirius, Türklerin tanrıların tanrısı olarak andığı yıldızlar arasında yer alır (J. P. Roux'ya göre). Venüs ve Mars, J. P. Roux'ya göre özellikle önemli sayılan 7. ve 9. gezegenlerdir. Venüs, Erlik (kötü ruh) ile ilişkilendirilir ve şafak söktüğünde yıldızları öldüren bir savaşçı olarak düşünülmüştür. Mars, özellikle Kırgızlarda kötü etkiler getiren gezegen olarak bilinir [12, s. 25].



Fotoğraf: 1, Kam davulu [1].

Demirkazık (Kutup yıldızı), Tüm yıldızların, yıldız kümelerinin ve gezegenlerin Gök ve Yer'le ilişkisini sağlayan merkezi eksendir. Göğün direği sayılır ve tanrıların atlarını bağladığına inanılır. Göğün göbeği olup yerin göbeğiyle kozmik eksenle bağlanır. Kamın Ülgen'e ulaşmak için aşması gereken engellerden biridir. Büyükayı, Jüpiter, Terazi Uyumlu kahramanlar olarak algılanan yıldız kümeleri ve burçlardır [12, s. 26].

Türk mitolojisinde Hunlarda, Altay destanlarında ve Göktürklerde güneşe ve aya saygı gösterilmiştir. Yıldızlar geceleri vakti öğrenme, yön bulma, mevsimlerin gelişini ve tabiat olaylarını tahmin etmek için kullanılmıştır. Türklerin "Ay –Ata" inancına göre güneşin yengeç ve başak burçlarındaki ısı durumuna göre türeyen erkek ve kadın ataları meydana gelmiştir [23]. Şaman davulunun yukarı tarafında kozmolojik-astrolojik bakımdan önemli sayılan yıldızlar bulunur. Bunlar belki çok daha eski güneş ve yıldızlarla ilgili kültlere de işaret ederler [13]. Kültegin yazıtında da "şu geniş göklerin kaplamadığı, sirayet etmediği hiçbir şey yoktur" yazar. Yine eski inanışlarda da "gök ile yer birbirinden ayrılıp güneş ile ay feyzini saçmağa başlayınca Tanrıdan buyruk alan oymakbaşı bütün dünyayı, kendi çevresiyle alakalandırırdı" [22] der.

Alev alev yanan beş köşeli yıldız dâhilik amblemidir. Kutsallığı sebebi ile on iki köşeli yıldız sık sık Selçuklu-Osmanlı süslemelerinde ve hatta paralar üzerinde 'Zühre'yi temsil etmiştir. 'Zühre' iyilik ve yenilenen hayatın simgesi, sekiz köşeli yıldız ise doğumdan ölüme kadar olan hayat çizgisinin ifadesidir [3].

Aynı kitapta Türklerde yıldızlarla ilişkili eski tanrı mitlerinden bazıları şöyledir; Ülgen, semanın onaltıncı katında altın bir tahtta oturur. Ay, güneş ve yıldızlardan daha yukarıda yaşar. Atmosfer olaylarını düzenler ve yıldızları idare eder. Kamın ona ulaşması için Demirkazık'a kadar çıkması gerekir. Yayık, Ülgen'den sudur etmiş göksel bir ruhtur. İnsanlarla Ülgen arasında elçilik yapar. Yayık kıldırma töreni, baharın gelişini (Nevruz) kutlama uygulamalarıyla ilişkilidir. Suyla, ay ve güneşin parçalarından yaratılmıştır. İnsanları korur ve hayatlarını değerlendirir. Yayık'la birlikte kurbanın canını Ülgen'e götürür. Yıldırım Tanrısı, Gök olaylarını Ülgen'e bağlayanların yanında, ayrı bir ilah olarak görülür. Kötü ruhları izler ve ağaçlara ateş gönderir.

Hakas Türklerine ait Köketey efsanesi birebir Sirius adının geçtiği nadir anlatmalardandır; zaten "Köketey", Hakas Türkçesinde "Sirius"un karşılığıdır [16]. Hunlar önemli kararlarından önce yıldızların ve ayın durumlarına bakarlardı. Yakut ve Kırgızlar için Venüs ve Satürn'ü kutsalken, Mars'ı ise uğursuz kabul etikleri aktarılmaktadır. Karaylar yıldızlara bakarak kehanetlerde bulunurlardı [19]. Yine eski Türklerde Merkür (Utarit) yıldızı uğurludur. Dilekler dilenmektedir [24]. "Çin kaynaklarının verdiği bilgilere göre, Hun devrinden itibaren Türklerin güneş, ay ve yıldız gibi koruyucu iyeleri memnun etmek için kurban kestikleri ve kesilen bu kurbanların ise tabiatın en canlı olduğu yılın beşinci ayında yapılan bir merasimle yerine getirildiği belirtilir" [20].

Uygurların Budizm etkisi ile yıldızlara yükledikleri anlamlarda vardır. Uygur inanışında da etkili bir yeri olan, Çin ve Moğol inançlarında da yer bulmuş yedi yıldız muskaları sembolik anlam bakımından yıldızlara yüklenen anlamın dönüşümüne delil olabilecek örneklerdir.

Türk sanatında, yıldız kavramı; Gök Tanrı inancının ve evrensel düzenin görselleştirilmesinde, koruyucu gücün ve sonsuzluğun sembolü olarak kullanılmıştır. Göğün Direği gibi mitolojik anlamlar ile sanatta merkeze alma, düzeni yansıtma ve kutsallığı vurgulama işlevini görmüştür. Bu kozmik anlamlar, somut sanat ürünlerine bir ifade biçimine dönüşerek iktidar ve inanç temelli estetik kompozisyonlar şeklinde yansımıştır. Böylece, halı, keçe ve madeni eşyalarda gördüğümüz yıldız formları, sadece birer dekorasyon değil, aynı zamanda Gök Tanrı'nın çadırının altındaki dünyayı koruyan düzeni temsil eden birer kozmolojik şifre niteliği taşımıştır.

1.2. İslamiyet sonrası Türk kültüründe yıldız

İslam, ortaya çıktığı ilk yıllarda tek Tanrı inancının doğası gereği başka tapınmalara yer bırakmamak için bazı tedbirler almıştır. Heykel ve figüratif sanata karşı tepkisel yaklaşır. Buharî ve Müslim hadis kitapları kaynaklı bu tutumun amacı putperestliğe giden yolu kapatmaktan ibaretti. Ancak süsleme sanatı tamamen yasak olmamakla beraber minyatür ile figürün deformasyon hali, geometrik şekiller ve bitkisel motifler yoğunlukla kullanılır. Bu süslemelerin bazıları beğeni üzerine şekillenirken dini önemi delillere motifler de sembolik anlamlar taşıdıkları için önemli görülür.

Yaygın görüş olarak Talas savaşı ile Türklerin İslamiyet'i kabulü hızlanmıştır. Türk sanatı kısa zamanda İslam medeniyetinden etkilenmenin ötesine geçip, İslam'ı temsil eden sanat anlayışına dönüşmeyi başarmıştır.

Kur'ân'da geçen pek çok ayette de yıldızlardan bahsedilmektedir. "Şüphesiz gökleri ve yeri altı zamanda veya altı birimde yaratan, sonra arş üzerine saltanatını kurup, şaşmayan kanunlarıyla varlık âleminin hayatlarını programlayan, sizin rabbiniz olan Allah'tır. Gündüzü durmadan kovalayan gece ile bürüyen, güneşi, ayı, yıldızları buyruğuna boyun eğdirilmiş olarak var eden de Allah'tır..." [25]. "Ve daha nice alametler ve yıldızlar yaratmıştır ki, onlarla insanlar yollarını bulmaktalar" [25, s. 268]. "Ve geceyi, gündüzü sizin yararlanmanız için, koyduğu yasalara boyun eğdirmiştir O. Güneş ve ay, bütün yıldızlar hepsi O'nun buyruğuna boyun eğmişlerdir..." [25, s. 267]. Divanü Lûgati't-Türk'te de güneş, ay, yıldızlar ve zaman gibi kavramların metaforik anlatımlar içinde kullanıl-

dığı kısımların Türk-İslâm tasavvufunun İslâm öncesi kaynaklarına işaret ettiği bilinmektedir [4].

Yıldız hem geometrik şekil olarak süslemede kusursuzluğa yatkın oluşu hem de dini açıdan sembolik önemi ile öne çıkan motiflerdendir. Yıldız motifine zaten aşina olan Türkler İslam'ın vecibelerine uygun şekilde sanat anlayışlarını sürdürürken tezhip, çini, seramik, kufi kitabeler, mimari ve dokumacılıkta 6, 8,12 köşeli yıldızlar kullanmıştır. Daha önce Gök Tanrı inancı ile bağdaşan sembolik anlamı önemli ölçüde değişen yıldız motifinin eski Türk toplumu ile arasındaki bağın kut anlayışının siyasi otoritede devamından bahsedebiliriz. Özellikle Türkî Cumhuriyetlerde yaygın olan hilal ve yıldızın birlikte kullanımı, bu geleneksel motiflerin aynı zamanda İslam inancı ile örtüştüğü için devamlılığını kolaylaştırmıştır. İslamiyet'in kabulünden sonra süsleme sanatında yıldızın artık anlamsal bir dönüşüm yaşadığını ve dini, sembolik anlamlarından çok soyutlaşmaya yatkınlığı düşünülebilir.

İslam sonrası Türk sanatında çini, minyatür, tekstil ve madeni uygulamalarda yeni anlamı ile bütünleşmiş bir yıldız motifi varlığını sürdürürken taç kapı, minber, mihrap, tezhip ve tezyin gibi yeni sanat ürünlerinin de temel unsurlarından olmaya devam etmiştir. Örneğin, Anadolu Selçuklu mimarisinin zirvesi sayılan yapılarda sekiz köşeli yıldızlar, kapı ve mihrapların geometrik geçmelerinde sonsuzluk fikrini ve evrenin düzenini temsil eden ana kompozisyonu oluşturmuştur. Osmanlı çini sanatında ise, yıldızlar yalnızca geometrik bir eleman olmakla kalmamış; natüralist üsluba geçişle beraber stilize edilmiş çiçek motifleri ile birleşerek dekoratif zenginliği artırmıştır. Ayrıca, hat ve tezhip sanatında yıldız formları, ilahi nuru ve Kur'an'ın kutsallığını vurgulayan, altın yaldızlarla bezenmiş tezyinat (süsleme) alanları olarak kullanılmıştır.

2. YILDIZ MOTİFİNİN ANLAM KATMANLARI ve SEMBOLİK DÖNÜŞÜM

Gökyüzünün rehberliğini ve evrensel düzeni simgeleyen yıldız motifi, karanlığı delen ışığıyla bilgiyi temsil eden köklü bir semboldür. Köşe sayısına göre insandan (mikrokozmos) evrensel bütünlüğe (makrokozmos) uzanan derin anlamlar taşıyan bu figür, tarihsel süreçte kutsallıktan estetik bir başarı göstergesine evrilmiştir.

2.1. Kozmik düzen, birlik ve sonsuzluk anlayışı

Gök Tanrı inanışına göre yıldızlar, dünyaya ışıkları ulaşan koruyucu iye'lerdir. Gök, Tengri'nin makamını teşkil etmek suretiyle kutsal kabul edilir. Karanlığı kovalayan güneş, ay ve yıldızlar onun çadırının altında bulunur. Yeryüzündeki her insanı temsil eden bir yıldızın olduğuna ve parlaklığının da bireyin statüsü ile değiştiğine inanılırdı. Bu inanışta kişi ölünce de onu temsil eden yıldızın da yeryüzüne düştüğü kabul edilirdi. Kazak Türklerinde de benzer inanışlar mevcuttur. "Yine birinin zenginliği artıp, şan şerefi yükselirse yıldızı parlak, aksi olursa yıldızı ters, iki kişi birbiriyle anlaşamazsa yıldızı zıt gibi ifadeler kullanılır" [29].

İslamiyet'in kabulüyle birlikte, yıldız motifinin eski koruyucu ve bireysel kaderle ilgili anlamlarını ilahi birlik, sonsuzluk ve mükemmel matematiksel düzen sembolizmine dönüştürmüştür. Sanat eserlerinde çok köşeli yıldızların kullanılması, Evren'in mükemmeliyetini yansıtma çabası olarak görülürken, yıldız geçmelerin birbirini keserek oluşturduğu ağ yapısı da Allah'ın birliği (merkezi nokta) ve yarattığı sonsuzluk kavramını (tekrar eden desenler) temsil etmiştir.

Gök Tanrı inancının kutsal düzeni ile İslam'ın geometrik soyutlama ilkesinin bu verimli bileşimi sayesinde, yıldız motifi figüratif resim yasağının getirdiği boşluğu doldurarak sanatsal ifade gücünü artırmış ve kozmik düzeni, birliği ve ebediyeti mimari, çini ve tezhip gibi temel sanat dallarının vazgeçilmez bir öğesi haline getirmiştir.

2.2. Devlet, kudret ve koruma sembolü olarak yıldız

Türklerde yıldız sadece bir ilahi varlık değil, aynı zamanda yeryüzündeki hükümdarın kudretini ve koruyuculuğunu da temsil eder. Kut kavramı özleşen bu yetki hükümdarlık yetkisinin Tengri tarafından verildiği üzerinedir. Oğuz Kağan Destanı'nda (Türk destanlarının temel kaynaklarından biri), Oğuz Han'ın oğullarına Gün, Ay ve Yıldız gibi gök cisimlerinin adlarını vermesi [27], hanedan soyunun ve devletin kuruluşunun ilahi ve göksel bir güce dayandığı inancını sembolize eder. Bu bağlamda Yıldız, kudretin ve ilahi lütfun bir göstergesi olarak kabul edilir. Kutup Yıldızı'nın kozmik düzenin merkezi olarak kabul edilmesi, hükümdarlık yetkisinin (Kut) bu ilahi göksel noktadan geldiği inancını pekiştirir. Nitekim Kutup Yıldızı'nın gök ve yer arasındaki "kutlu bir geçit" olarak görülmesi [9], bu durumu somutlaştırır. Hun hükümdarlarının gece tahtlarına otururken yüzlerini, Gök Tanrı'nın makamı sayılan kuzeye çevirmeleri [17], bu ilahi kudrete olan kuvvetli bağımlılığı gözler önüne serer.

Ay-yıldız sembolü de devletle ilişkilendirilmiş bir semboldür. Motif olarak Çin, Roma, Türk ve Pakistan gibi milletlerin yanı sıra bazı Arap halklarının bayraklarında dahi yer alması, yaygın kültürel etkileşimini ortaya koymaktadır. Bu sembol, tarihsel süreçte farklı kültürlerde benzer ikili ifadelerle anılmıştır: Türklerde "kün-ay" (güneş-ay), İran coğrafyasında "Mihrü-mâh" ve Arap dilinde "şams-u qamer" (güneş ve ay) şekillerinde kullanılmıştır [21]. Türk devletlerinde günümüzde de bağımsızlık ve egemenliğin sembolü olarak ay-yıldız kullanılır.

2.3. Türk sanatında yıldız ve yeniden yorumlanması

Türk sanatında İslamiyet'ten önce yıldız daha soyut bir inanç ve iktidar motifi iken, İslamiyet'ten sonra daha somut bir betimlemeye kavuşmakla beraber motif değerleri bağlamında soyutlaşarak bir ters orantı yaşar. Gerçekçi yıldız tasvirleri özellikle örüntü yolu ile anlamsal bir devinime tabidir.

Yıldız motifinin Türk-İslam sanatındaki yaygın kullanımı, bu motifin taşıdığı derin anlamların ve estetik değerin en somut kanıtıdır. Motif, Karahanlılardan Osmanlıya uzanan geniş bir coğrafyada, özellikle de mimari ve dekorasyonda vazgeçilmez bir unsur olmuştur. Karahanlı hükümdarı I. Nasr Şems'ül-Mülk tarafından Buhara-Semerkand yolu üzerine inşa ettirilen Ribât-i Melik Kervansarayı'nın ana kapısının çevresindeki sekiz köşeli yıldızlar, motifin siyasi otorite (kut) ve koruma anlamını erken dönem Türk mimarisine taşıdığını gösterir.



Fotoğraf: 2, Sivas Divriği Ulu Camii, yıldız yanışı (A. Aytaç arşivi).

Selçuklu mimarisinin anıtsal yapılarında da bu motif yoğunlukla kullanılmıştır; örneğin Erzurum'daki Çifte Minareli Medrese'nin kuzey cephesindeki panolarda ve Yakutiye Medresesi'nin taç kapısındaki taş kabartmalarda yıldızlar yer almaktadır. Sivas'taki Divriği Ulu Camii'nin mükemmel taş işçiliği örneği



Fotoğraf: 3, Kubadabad Sarayı çinilerinde yıldız (Fotoğraf: A. Aytaç arşivi).

olan kapı kenarlarındaki süslemelerde de yıldız yanışları sıklıkla görülürken, Niğde Dar-üz Zikr'in taş mihrabında altı köşeli yıldıza rastlanır.

Bu ikonografi, çini sanatında da kendini gösterir; Beyşehir Kubadabad Sarayı'ndan çıkarılan ve günümüzde Konya Karatay Müzesi'nde sergilenen çinilerde, Kayseri Keykubadiye Köşkü çinilerinde ve Honat Hamamı'ndan çıkan örneklerde sekiz köşeli yıldızlar baskındır. Van Ulu Cami'nin tuğla ve stukolarından, Semerkand'daki Ahmed Yesevi Türbesi'ne ve Buhara'da 1592 tarihli Seyfi Medresesi'nin pencere süslemelerine kadar geniş bir alana yayılan bu şema, Akşehir Seyyid Mahmud Hayran'ın Türbesi'nin kubbe göbeğinde de görülmektedir. Konya merkezli daha pek çok Selçuklu eserinde tekrarlanan bu yıldız şeması, hem geometrik düzenin estetik mükemmelliğini hem de İlahi nizamı simgeleyen kozmolojik bir dilin varlığını kanıtlamaktadır [5].

Yıldız yanışı tüm Türkistan coğrafyasında olduğu üzere Anadolu'da da halılarda, kilimlerde ve giysi, bayrak gibi unsurlarda da kullanılmıştır [7]. Aynı zamanda değişen din ve sosyal anlayışa, kültürel etkileşimlere rağmen geçerliliğini koruyan yanışlara da iyi bir örnek teşkil etmektedir [6].



Fotoğraf: 4, Konya Beyşehir Eşrefoğlu Camii'nde bulunan Selçuklu halısı, Konya Etnoğrafya Müzesi (Fotoğraf: A. Aytaç arşivi)

Bu köklü sembollerin binlerce yıl boyunca formunu koruyarak günümüze ulaşması, sanatın toplumsal hafızayı taşıma gücünün en somut göstergesidir. Ancak sanat, yalnızca geçmişin bir tekrarı değil, aynı zamanda içinde bulunduğu çağın ruhuna uyum sağlayan canlı bir organizmadır.

Sanat, daima dönemin ekonomik, sosyal, politik ve dini gelişmelerinden beslenir ve onlarla etkileşim içindedir. Modern dönemde, teknoloji ve iletişim araçlarının hızla gelişmesiyle birlikte oluşan öncü akımlar ve üsluplar, kısa sürede küresel bir etki alanı kazanmıştır.

Türk sanatı da bu modern dönemde yeni akımlarla yoğun bir etkileşim içine girmiş, geleneksel sanat üslubu bu etkileşimle birlikte dönüşüme uğramıştır. Bu dönüşüm, 18. yüzyılın sonlarında Mühendishane-i Berri Hümayun'da resim derslerinin verilmesiyle kurumsal bir zemin bulmuş; özellikle asker ressamlar aracılığıyla Batılı resim üslubu Türk sanatına aktarılmıştır. Cumhuriyetin ilanıyla birlikte Türk sanatı, batıda gelişen çağdaş akımlarla daha yoğun bir ilişki kurmuştur. Bu bağlamda ortaya çıkan D Grubu gibi sanatçı toplulukları, soyut ve Kübist üsluplar üzerinde öncü denemeler yapmıştır [26]. Bu yeni, modernleşen üsluplarda geleneksel motifler de yeniden yorumlanmıştır. Yıldız motifi bu akımların etkisiyle modern sanat anlayışı içinde yeni bir yer edinmiştir. Ancak, modern üsluplardaki anlamsal zenginlik, Bilgi Çağı'nın etkisiyle tüm zamanları kapsayacak şekilde derinleşmiştir. Bu bağlamda, yıldız motifi modern sanatta hem İslamiyet ile ilişkili geleneksel anlamlarını koruyabilmekte hem de İslamiyet öncesi kültürel ve kozmolojik anlam sorgulamalarına yeniden odaklanma imkânı sunmaktadır.

3. ÇAĞDAŞ SANATTA YILDIZ MOTİFİNİN YENİ ANLAM ALANLARI ve ÖRNEKLERİ

Geleneksel Türk sanatında evrenin nizamını ve ilahi sonsuzluğu simgeleyen yıldız motifi, çağdaş sanatın çok katmanlı yapısında salt bir süsleme öğesi olmaktan çıkarak; kimlik, inanç, hafıza ve toplumsal bilinç ekseninde yeni anlam alanları kazanmıştır. Günümüz sanatçıları, bu kadim sembolü, kendi özgün üslupları ve malzeme seçimleriyle yeniden inşa ederek geçmişin görsel mirasını bugünün kavramsal dünyasına taşımaktadırlar.

Modern Türk sanatında yıldız, kozmik bir bellek ve ontolojik bir rehber olarak yeni anlam alanları kazanmıştır. Çağdaş sanatta dini bağlamını da koruyan yıldız, kaligrafik bir devinim içinde ilahi nurun mekânsal yansıması



Fotoğraf: 5, Vaveyla, ekspresyonist yıldız tasarımı, hikâye ve renk panosu [11].

olarak tecelli eder ve modern soyutlamalara kapı açar. Geleneksel sanat ürünlerinde geometrik sertliği bitkisel dokularla yumuşatan o eşsiz ahengi keşfetme çabası, günümüzde yeni sanatsal deneyimlere imkân tanımaktadır.

3.1. Birinci örnek:



Fotoğraf: 6, Rauf Tuncer çalışması (Fotoğraf: A. Aytaç arşivi).

Rauf Tuncer, Türk sanatının geleneksel kodlarını modern resim diliyle harmanlayan bir sanatçı ve akademisyendir. Uygulamalarının merkezinde Orhun Yazıtları, Göktürk tamgaları, Selçuklu motifleri, hat sanatı ve minyatür gibi kültürel miras unsurları vardır.

Rauf Tuncer'in bu eserinde renklerin canlı geçişleri ve kaligrafik istifleme yöntemi, yıldız motifinin kozmik bellek ve ontolojik rehberlik işlevini mekânsal bir derinlikle birleştirir. Tablodaki yoğun kırmızı ve mor tonlar, arka planda geleneksel bir doku oluştururken ön plandaki açık renkli «Vav» harfleriyle yarattığı kontrast sayesinde ilahi nurun tecelli ettiği katmanlı bir evren tasavvuru sunar. Bu istifleme tekniği, geometrik yıldız formlarının keskinliğini bitkisel ve kaligrafik eğrilerle yumuşatarak izleyiciyi yüzeyden merkeze doğru çeken tinsel bir devinim yaratırken, geleneksel sanat ürünlerindeki ahengin sırlarını modern bir

soyutlamayla yeniden keşfeder. Yıldızın bir "kozmik pusula", "göğün direği" ve "mühür" olarak konumlandırıldığı bu derinlikli yapı, Türk tarihinin kesintisiz akışını ve insanın varoluş yolculuğundaki metafizik korunma ihtiyacını görsel bir şölene dönüştürür.

3.2. İkinci örnek:



Fotoğraf: 7, Mutluhan Taş çalışması (Fotoğraf: M. Taş arşivi).

Mutluhan Taş, Türk sanatının geleneksel motiflerini ve tasavvufi derinliğini çağdaş bir dışavurumla yorumlayan akademisyen ve ressamdır.

Mutluhan Taş'ın bu eseri, evrenin oluşumuna veya tinsel bir iç yolculuğa dair soyut bir anlatı sunarken, yıldız motifini bu kozmik kurgunun merkezî bir sembolü olarak şamanik bir evren tasavvuru içinde, ruhani figürlere yol gösteren bir meşale gibi konumlandırmıştır. Sanatçı, yıldızı dikey bir formun tepesine yerleştirerek ona bir alem veya sancak tepeliği kimliği kazandırmış, böylece motifi metafizik bir koruyuculuğun ve göğün direği imgesinin temsilcisi haline getirmiştir.

Resimdeki renk kullanımı ve doku, yıldızın anlam katmanlarını derinleştirir; koyu mavi, mor ve kızıl tonların arasında parlayan altın sarısı yıldız, karanlığı delen ilahi nuru ve bilgiyi simgeler. Yıldızın çevresindeki dairesel formlar ve ay figürleri, Selçuklu ve Osmanlı kozmolojisindeki yıldız-ay ilişkisine ve evrensel döngüye gönderme yapar. Burada yıldız daha lirik, atmosferik ve ruhsal bir derinliğin parçası olarak sunulmuştur.

3.3. Üçüncü örnek:

Ahu Simla Değerli'nin bu eserinde yıldız motifi geometrik bir sertlikten ziyade, şeffaf katmanlar ve bitkisel dokularla yumuşatarak modern bir estetikle sunulmuştur. Sekiz köşeli formun stilize edilmiş bir yansıması olarak kompozisyonun bütününe yayılmıştır. Sanatçı, yıldızı tek bir odak noktası olarak kullanmak yerine, altın sarısı tonlarında bir ağ gibi yüzeye örerek mo-



Fotoğraf: 8, Ahu Simla Değerli çalışması (Fotoğraf: A. S. Değerli arşivi).

tifin "kozmik bellek" ve "kesintisiz akış" işlevini vurgulamıştır.

Yıldızın keskin geometrik hatları, ön plandaki büyük çiçek formu ve arka plandaki mor/lila tonlu akışkan lekelerle iç içe geçerek geleneksel sanat ürünlerindeki o eşsiz ahengi yeniden yorumlar. Yıldız bitkisel bir zarafetle harmanlanmış ve «metafizik bir koruyuculuk» ve ruhsal bir dinginlik alanı oluşturmuştur.

3.4. Dördüncü örnek:



Fotoğraf: 9, Ahmet Aytaç çalışması (Fotoğraf: A. Aytaç arşivi).

Ahmet Aytaç, geleneksel Türk sanat formlarını çağdaş anlayışla yorumlayan bir sanatçı akademisyendir. Eserlerinde genellikle tamgalar ve Türk tekstillerinde de kullanılan geleneksel motifleri temel alır.

Aytaç'ın geleneksel keçe kategorisindeki bu eseri, Selçuklu çini sanatının ikonik formlarını çağdaş bir kolaj ve doku anlayışıyla yeniden yorumlayarak yıldız motifini sembolik bir koruma kalkanı ve kozmik bir çerçeve olarak sunar. Eserde yıldız, dış sınırları belirleyen sekiz köşeli "Selçuklu yıldızı" formuyla kompozisyonun taşıyıcı gövdesini oluşturur; bu kullanım, yıldızın geleneksel anlamındaki "evrensel düzen" kavramlarını modern bir düzleme taşır. Yıldızın merkezine yerleştirilen çift başlı kartal figürü ve dikey formlar, bu geometrik çerçeve içinde metafizik bir koruyuculuk ve İnce Minare ile de göğün direği imgesini güçlendirir.

Mavi tonların hakim olduğu figüratif alan ile toprak tonlarındaki dikey bantların kesişimi, yıldızın sınırlayıcı gücü altında zıtlıkların uyumunu tem-

sil eder. Sanatçının geleneksel keçe tekniğiyle yıldızın geometrik sertliğini yumuşatmış ve Selçuklunun iki büyük sembolünü ve Selçuklu mimari eserlerinden Konya İnce Minareyi tek bir formda eriterek, izleyiciye bir "Selçuklu Kozmolojisi" özeti sunmuştur.

3.5. Beşinci örnek:



Fotoğraf: 10, Halil İbrahim Çakır çalışması (Fotoğraf: H. İ. Çakır arşivi).

Halil İbrahim Çakır tezyinat izlerini; doku, derinlik motif özellikleri temelinde geleneksel sanatla bağ kuran çağdaş bir seramik eserinde birleştirir. Sanatçı, sekiz köşeli yıldızı metalik bir mühür gibi kullanarak Selçuklu geometrik geçmelerini modern estetiğe taşımıştır.

3.6. Altıncı örnek:

İlham Enveroğlu, Türkistan'dan Anadolu'ya uzanan kültürel mirası çağdaş sanatın imkânlarıyla yeniden yorumlayan bir ressam ve akademisyendir.

Enveroğlu'nun bu çalışması, Türk kültürünün kadim simgelerini modern bir anlatımla buluştururken yıldız motifini evrensel bir düzenin anahtarı olarak merkeze alır. Eserde koyu mavi tonların egemen olduğu dokulu yüzey, yıldızın karanlığı aydınlatan tinsel gücünü ve göksel rehberliğini simgeleyen derin bir atmosfer oluşturur. Özellikle kompozisyonun sağ üst bölümünde yer alan ay ve yıldız birlikteliği, koruyucu bir üst kimlik sergileyerek geçmişten geleceğe uzanan tarihsel bir mühür işlevi görür.



Fotoğraf: 11, İlham Enveroğlu çalışması (Fotoğraf: İ. Enveroğlu arşivi).

Resmin geneline yayılmış olan yıldız formları, sadece geometrik birer şekil değil, insanın varoluş serüveninde yol gösteren kozmik birer pusula gibi konumlandırılmıştır. Bu yapıtta yıldız, yol gösterici vasfını korurken, modern resmin lekesel ve piktografik diliyle proto-Türk döneminin mitolojik derinliğini günümüze taşımaktadır.

3.7. Yedinci örnek:



Fotoğraf: 12, Birsen Çeken çalışması (B. Çeken arşivi).

Birsen Çeken, Türk resim sanatında geleneksel kültürel kodları çağdaş bir plastik dille yeniden yorumlayan sanatçı ve akademisyendir.

Çeken'in çalışması, yıldızın kut ve bağımsızlık anlamlarını Cumhuriyet'in kuruluş süreci ile bütünleştirir. Sanatçı, Atatürk'ü merkeze alarak hilal ve yıldızı bir istiklal kalkanı gibi kurgulamıştır. Buradaki yıldız, yol gösterici pusula görevini, milli mücadelenin ve Cumhuriyet aydınlanmasının görsel bir simgesi olarak sürdürmektedir. Eserde yıldız, sadece bayrak formunun bir parçası değil, Atatürk figürünün hemen sağında konumlanarak tinsel bir "kozmik pusula" ve birleştirici bir mühür vazifesi görür. Sanatçı, arka plandaki canlı kırmızı zemin ve dikey akışkan boya etkileriyle yıldızın geometrik keskinliğini yumuşatmış ve kompozisyonun yan panellerinde yer alan tarihsel kalabalıklar ile figüratif detaylar, merkeze yerleştirilen bu yıldızın toplumsal bellekteki sarsılmaz yerinin bir dayanak noktası olduğunu pekiştirir.

Sonuç. Bu çalışma, geleneksel Türk sanatı tarihi araştırmaları yöntemi bağlamında bütüncül (holistik) bir perspektif sunmaktadır. Makalenin

temel argümanı ve en güçlü yönü; "yıldız" motifini salt dekoratif bir bezeme unsuru (ornament) olarak değil, kökenleri Asya bozkırlarına uzanan kozmolojik, mitolojik ve felsefi bir "gösterge" olarak ele almasıdır. Yapılan incelemeler neticesinde, yıldız formunun Türk kültür havzasının dini ve siyasi hafızasını üzerinde taşıyan dinamik bir kültürel mühür olduğu tespit edilmiştir.

Erken dönem mitolojik unsurların (Kutup yıldızı, Yedi yıldız), İslamiyet sonrası anıtsal mimari ve süsleme sanatlarında nasıl matematiksel ve geometrik bir soyutlamaya dönüştüğünün ikonografik analizi, çalışmanın teorik altyapısını sağlamlaştırmıştır. Bununla birlikte, geleneksel formların güncel sanattaki izdüşümlerinin plastik bağlamda incelenmesi, geçmiş ile bugün arasındaki tarihsel bağın kesintisizliğini kanıtlar niteliktedir. Makale, kadim formların güncel disiplinlerde salt bir tekrardan (taklitten) ibaret olmadığını, modern teknikler ve bireysel üsluplarla nasıl "yeniden üretildiğini" başarılı bir akademik dille ortaya koymuştur.

Bu araştırma, Türk sanatının en köklü ve süreklilik arz eden sembollerinden biri olan yıldız ikonografisinin, proto-Türk döneminden günümüz çağdaş sanat uygulamalarına kadar uzanan anlamsal evrimini ve estetik dönüşümünü kapsamlı bir biçimde ortaya koymuştur. Elde edilen bulgular ışığında açıkça görülmüştür ki yıldız; sadece yüzeysel bir form değil, Türk kültürünün ontolojik inşasını yansıtan yaşayan bir organizmadır.

İslamiyet öncesi dönemde Gök Tanrı inancıyla şekillenen, evrenin merkezini ve koruyucu ruhları temsil eden bu imge; İslamiyet sonrası dönemde Selçuklu ve Osmanlı estetiğinde çok köşeli geometrik formlara evrilerek sonsuzluk ve ilahi nizam (Tevhid) arayışının temel bir parçası haline gelmiştir.

Çalışmanın çağdaş sanat pratiklerine ayrılan bölümü ise, bu tarihsel birikimin statik bir miras olarak kalmadığını kanıtlamaktadır. Günümüz sanatçıları bu mirası pasif bir biçimde kabullenmek yerine, onu çağdaş plastik dilin imkânlarıyla yeniden yorumlayarak yeni anlam katmanları üretmişlerdir. İlhan Enveroğlu'nun yapıtlarında piktografik bir evren haritasına, Rauf Tuncer'in kompozisyonlarında tarihsel ve mistik bir auraya, Ahu Simla Değerli'nin resimlerinde soyut-geometrik bir ritme, Ahmet Aytaç'ın tasarımlarında kültürel bir belleğe, Halil İbrahim Çakır'ın seramik panosunda malzemenin kadim hafızasına, Birsen Çeken'in tuvalinde ise milli bir istiklal sembolüne dönüşen yıldız formları; geleneksel kodların köklerinden kopmadan nasıl evrensel ve güncel bir dil üretebileceğini açıkça göstermektedir.

Netice itibarıyla, Türk sanatında yıldız ikonografisi; Hunlardan Selçukluya, Osmanlı'dan günümüz Türkiye'sine kadar uzanan geniş tarihsel süreçte, her dönemin kendi zihniyet dünyasına (mentalite) göre yeniden şekillenen dinamik bir estetik köprü işlevi görmüştür. Yıldız, salt geçmişe ait donuk bir süsleme öğesi değil; bugün de Türk estetik belleğinin parlayan bir rehberi ve sanatın sonsuzluk arayışının değişmez bir nişanesi olmayı sürdürmektedir.

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Ahmet Aytach, Selman Birifkani *(Turkiye)*

THE ORIGINS OF STAR SYMBOLISM AS AN INDICATOR IN TURKISH ART and ITS INTERPRETATION IN CONTEMPORARY ART

This study comprehensively examines the modern, abstract, and aesthetic evolution of the "star" motif, one of the most fundamental and universal images in Turkish art, from the proto-Turkic period to contemporary art practices. The research meticulously investigates how the star symbol was shaped within the framework of the earth-water cult and the Sky God (Tengri) in the pre-Islamic period. As a reflection of nature beliefs, stars are considered cosmic codes representing universal order, protection, and political authority (kut).

In this phase, moving away from figurative depictions of religious beliefs and towards geometric and plant forms; Six, eight, and twelve-pointed star forms have become fundamental building blocks representing divine order, infinity, and cosmic division. This process, beginning with the Ribat-i Melik Caravanserai during the Karakhanid period, reached its peak in Seljuk capital architecture (Divriği Grand Mosque, Double Minaret Madrasa) and Ottoman tile, illumination, and decorative arts.

This research aims to demonstrate, through an iconographic approach, that the star form, shaped by ancient belief systems and historical movements, is not merely a decorative element of the past, but rather how it is reproduced in contemporary Turkish art without losing its semantic context. In the section of the study focusing on contemporary art practices, the pictorial approaches of Mutluhan Taş, İlham Enveroğlu, Rauf Tuncer, Ahu Simla Değerli, and Birsen Çeken, the ceramic panel of Halil İbrahim Çakır, and the designs of Ahmet Aytaç are examined through concrete examples.

Key words: star, art, symbolism, culture, painting.

Ахмет Айтач, Селман Бифиркани *(Турция)*

ПРОИСХОЖДЕНИЕ СИМВОЛИЗМА ЗВЕЗДЫ КАК ИНДИКАТОРА В ТЮРКСКОМ ИСКУССТВЕ И ЕГО ИНТЕРПРЕТАЦИЯ В СОВРЕМЕННОМ ТВОРЧЕСТВЕ

В работе всесторонне рассматривается современная, абстрактная и эстетическая эволюция мотива звезды, одного из фундаментальных и

наиболее универсальных образов в тюркском искусстве, начиная с прото-тюркского периода и вплоть до современной художественной практики. В статье тщательно исследуется, как символ звезды интерпретируется в рамках культа земли-воды и Вечного Неба (Тенгри) в доисламский период. Как отражение природных верований, звезды считаются космическими кодами, представляющими универсальный порядок, защиту и политическую власть (кут).

На этой стадии, удаляясь от фигуративных изображений религиозных верований и двигаясь в сторону геометрических форм, шести, восьми и 12-угольные звезды становятся основой символизма божественного порядка, бесконечности и космических циклов. Это процесс, начинаясь с каравансарая Рибат-и Малик периода Караханидов, достигает пика в столичной архитектуре Сельджуков (Большая мечеть Дивириги) и Османских изразцах, иллюстрации, декоративном искусстве.

Данное исследование имеет своей целью показать с помощью иконографического подхода, что форма звезды в дальнейшем не становится просто декоративным элементом из прошлого, а применяется в современном тюркском искусстве, не теряя своего семантического контекста. Исследование этого вопроса сосредоточено на конкретных примерах из живописной практики Мутлухана Таша, Ильхама Энвероглу, Рауфа Тунджера, Аху Симла Дегерли, Бирсен Чекен, а также керамическом панно Халила Ибрагима Чакыра и дизайне Ахмета Айтача.

Ключевые слова: звезда, искусство, символизм, культура, живопись.

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FORTRESS WALLS OF ICHERISHEHER: A SYMBOL OF RESILLIENCE

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Abstract. The fortress walls surrounding Icherisheher (the Old City in Baku) reflect its ancient history more than the historical and cultural monuments located there. Those fortifications, which witnessed crucially historical events for ages, have been exposed to both natural and external influences during these years. Based on historical sources, the demolition of the outer fortress wall due to economic demands of that time and natural circumstances also denotes the partial obliteration of the historical memory. This paper deals with the history of construction, various-year restoration, military significance, and usage purposes of the fortress walls. In addition, the main factors that led to the destruction of the fortress walls have been researched and their impacts on cultural tourism in modern times have been reviewed. The consequences of this investigation prove once again that those fortress walls maintaining our historical memory are essential stone chronicles contributing to the development of cultural tourism with regard to studying the past of the city and being recognized around the globe.

Key words: cultural heritage, Old city, fortress walls, cultural tourism, Baku.

Introduction. Azerbaijan is one of the countries of the East with the ancient history of statehood and culture. Remains of ancient cities, palaces, fortresses, monumental mosques, tombs, fortifications are obvious examples embodying this history. In addition to the past and culture of the people, those historical monuments are stone chronicles reflecting the socio-political events

of the era in which they were established, as well as the periods of progress and decline.

Our country is rich in historical monuments that have been handed down from generation to generation for centuries, proving to possess high culture and history with ancient roots. With its originality, grandeur, and inimitable beauty, Icherisheher, also known as the "museum under the open sky", is one of those being considered the pearl of not only Azerbaijan's culture but also of the mankind. This mysterious architectural gem, which is several centuries old and has been preserved to this day, has historically shaped the artistic and aesthetic image of the city.

The interpretation of the main material. According to the decision No. 280 of the Council of Ministers of the Azerbaijan SSR dated August 10, 1977, "On the declaration of "Icherisheher" in Baku, the historical parts of the cities of Shusha and Ordubad as historical-architectural reserves", Icherisheher was granted the status of Historical-Architectural Reserve, and in 1985, it was replaced by the status of Icherisheher State Historical-Architectural Reserve [3, s. 20]. In order to protect the historical and architectural monuments of Azerbaijan, especially the Old City, and promote them to the international world, the relations between UNESCO and Azerbaijan were expanded, and the issue of strengthening mutual cooperation was discussed in detail in the meeting of Heydar Aliyev with the Director General of the organization, Federico Mayor, held in December 1993. As a result of hard work and endeavors, the National Leader succeeded in inscribing the Old City along with Maiden Tower and the Complex of the Shirvanshahs Palace on the World Heritage List as the first historical monument from Azerbaijan at the 24th session of UNESCO held in Cairns, Australia on December 2, 2000 [7].

The earthquake in Baku on November 25, 2000 did not bypass the Old City and seriously damaged this unique architectural gem. Due to the consequences of the earthquake, the illegal construction works caused by the lack of a unified system and control in the Old City, which pose a threat to the architectural monuments located in the Reserve, and the absence of a plan for the protection, restoration and further development of the Icherisheher, the Old City complex was included in the UNESCO List of World Heritage in Danger at the 27th session of the World Heritage Committee, consisting of representatives of 21 countries, on July 4, 2003. The Organization were satisfied with the urgent measures implemented on the basis of the decrees

and orders adopted by President Ilham Aliyev regarding the protection and restoration of the Old City, the efficient operation of the Administration, the drawing up of the master plan of the urban planning concept in the Old City, and the restoration and conservation works in accordance with the plan. Thus, the experts of the UNESCO World Heritage Committee appreciated all the implementations and as a result, at the 33rd session of UNESCO's World Heritage Committee held in Seville, Spain on June 22-30, 2009, the Old City was removed from the «black list», that is, the World Heritage List in Danger, and a decision was made to restore its previous status [8].

The historical background of the stone chronicles. There are 3 world, 28 nationally important architectural, 8 archeological and more than 500 locally significant monuments in the territory of Icherisheher, which is considered as the national wealth of the Azerbaijani people. Preserved as a «city within a city», Icherisheher is also home to residential buildings, hotels, restaurants and commercial facilities of various purposes. The buildings surrounded by defensive 12th-century walls are remarkable examples of a combination of Eastern and Western traditions. The living history of the people is engraved in the locally and internationally important historical-architectural monuments such as Maiden Tower (the 12th century), Shirvanshahs Palace Complex (the 15th century), Fortress walls, caravanserais, baths, mosques. The population of Icherisheher, which is the foundation of the city of Baku and is rich with examples of medieval architecture, covering an area of 22 ha, has been inhabited since the Bronze Age. The city's natural oil and salt reserves, as well as its location on the sea coast, have made the area more attractive for people. As a consequence of archeological excavations carried out in different years, material and cultural samples belonging to ancient times were discovered. The date of formation of the area as a settlement or fortification is not known precisely due to the incomplete investigation of the city with an internal neighborhood structure from an archaeological point of view.

After the collapse of the city of Shamakhi in the 12th century as a result of a terrible earthquake, the ruler of the Shirvanshahs (9th-16th centuries) Akhsitan I moved his residence to Baku which led to the beginning of a new stage in the development history of the city. During these years, which are regarded as the heyday of Baku, the city was fortified with defense structures and fortress walls were erected in the first half of the 12th century [4, s. 128]. Thus, the city was already surrounded by huge and strong

fortifications from the north, east and west sides in the Middle Ages. In the ode of Khagani Shirvani, a prominent poet-philosopher of that period, praising Akhsitan ibn Manuchohr, Baku surrounded by strong fortifications was compared to the city of Khorasan, Bastam, and was described as its impregnable fortress and the great city of the East. It is possible to find the information about the strong fortress walls of Baku city in the eulogy of Badir Shirvani, the poet laureate who lived and created in the palace of the Shirvanshahs at the end of the 14th century and the beginning of the 15th century, dedicated to Lala Adi, who was the shah's nanny [2, s. 97]. Along with these notes, the illustrations of travelers of various centuries and photos from the beginning of the 19th century clearly prove that Baku was once surrounded by two layers of fortress walls. These defensive walls, repaired and restored in different periods, were 1500 meters long in the Middle Ages, and only 500 meters of them have remained intact till modern times. The height of the Baku fortress walls, which are 3.5 meters wide, is 8-10 meters depending on the location.

In accordance with historical sources, the fortress wall of Baku was built during the reign of Shirvanshah Manuchohr III (1120-1160) at the beginning of the 12th century. Among the stone monuments preserved in the funds of the National Museum of History of Azerbaijan, a unique inscription of the 12th century (2x0.7m) of special historical significance visually confirms this information. This limestone inscription was discovered in 1954 during the partial collapse of one of the northern crescents in the fortress walls of Baku. This stone inscription, which reflects crucial historical information, also indicates the expansion of fortification construction works in Baku in the Middle Ages. After reading the three-line Arabic script on the stone inscription, it was determined that the Baku fortress wall was built in the first half of the 12th century by the order of Shirvanshah Manuchohr III (1120-1160): "City Tower building was ordered by magnificent melik, scientist, fair, triumphant, prosaic, mujahid (fighter), and the state of religion, the stronghold of Islam and Muslims, the largest Khagan, the Shirvanshah Abulhija Manouchehr bin..." [1, s. 112].

In addition, the authors of the next century mentioned in their works that Baku was surrounded by fortress walls. Abd-Ar-Rashid al-Bakuvi, a 15th-century Azerbaijani scholar, noted in 1403 that the city was surrounded by strong stone walls built on the coast from both sides. On the south side, that is, on the seaside, the wall was single-layered. The walls of the fortress were

protected by a deep and wide moat, which was filled with water annually through underground aqueducts coming from three sides in case of danger. In the Middle Ages, the fortress walls extended to the Caspian Sea. Certain tectonic processes resulted in the change of the appearance of the coast and lowering of the sea level, and a wide coastal area was created between the Baku fortress and the Caspian Sea. Later, Neftchiler avenue and Seaside Baku Boulevard were established in this area.

Following the restoration of the fortress walls in the 1950s, 25 of the 70 semicircular towers and one square-shaped tower, also called donjon («donjon» is a French word translated as «defense fortress»), have remained. 13 of its constellations, repeated every 12-15 meters, are located on the north and east side of the city, and 12 are on the west side [4, s. 128]. The quadrangular fortress constellation, i.e. donjon, was built in the 15th century in order to further strengthen the defense of the city and resist the enemy. Although the Baku donjon is a separate defense structure, it is not in the center of the city, but it was built in the row of walls to strengthen the fortress wall, which shows its uniqueness and necessity for the city. The height of the fortress, which is an integral part of the defense system, is 16 meters, and the wall thickness is 2 meters. In the Medieval Era, this quadrangular fortress was used as an armory both during peace and war. Rectangular-shaped loopholes in the walls and turrets were opened, and at first archers, and then shooters, fired from here.

Interesting information about the Baku fortress can be found in the historical sources of the 16th century. According to the description of Hasan Rumlu, the historian of that period, the Gilzbash army sent here in 1501 under the command of Muhammad bey Ustajli and Ilyas bey Khunuslu under the command of Shah Ismail to capture the impregnable Baku fortress was amazed by the high and strong walls of the fortress, similar to the legendary wall of Alexander the Great. During the Safavid-Ottoman wars in the second half of the 16th century, the city of Baku was captured by the Ottoman army in 1578. The fortress walls were damaged by wars and were restored by the order of the Ottoman ruler Mustafa Pasha. During the next Safavid-Ottoman wars that took place in 1603-1612, the city came under the control of the Safavids again in 1607. It is possible to consider this period, that is, the years of the reign of Shah Abbas I, as a new stage in the history of the Baku fortress. During the Shah's reign, in 1608-1609, the fortress walls were fundamentally restored, and the outer fortress walls were constructed on the instructions of Zulfugar Khan, who was appointed to the position of «Amir-ul-umara» in the

Shirvan province and who worked as a skilled diplomat in the Safavid state [5, s.80]. An Arabic inscription dated 1017 (AD 1608-1609) on the Paired Fortress Gates (Gosha Gala Gapisi) informs about this restoration and construction works.

As can be seen from the archival photographs, the inner fortress wall was higher than the outer wall. This way of construction of the outer fortress wall was probably to create the illusion of a more easily breached wall. At the same time, only the top of the outer fortress wall was completed with serrated projections (merlons) in order to maintain a more spectacular view of the city from afar. Such tooth-shaped protrusions were not found on the first, that is, the inner wall of the fortress. Most likely, these protrusions were removed by the Russian military garrison at the beginning of the 19th century in order to place artillery installations to repel the attacks of the Persian cavalry [9]. In the 1950s, such protrusions were added to the inner fortress wall to restore the image of the demolished outer fortress wall.

In the 17th century, Baku had already become a large trade and port city of Shirvan, where merchants, artists, and travelers all over the world visited. The fortress walls and gates of Baku were included in the works and descriptions of many famous travelers of that time. The fortress wall, which extends into the Caspian Sea and has not reached our time, could be obviously seen in the gravure made in 1630 by the German artist traveler Engelbert Kaempfer, who is considered to have depicted Baku for the first time. Another prominent Turkish traveler of the century, geographer Evliya Çelebi, described Baku in his writings as a square-shaped fortification located on a high hill on the Caspian coast, surrounded by fortress walls on three sides and with three gates [5, s. 81].

Due to the political situation at the beginning of the 18th century, the fortress walls were damaged and substantially restored in certain periods. The plan named «Situation plan of the Baku fortress» obtained from the central military-historical state archive of Moscow indicates both the fortress walls and the city buildings. After the city was captured by the Russians in 1723, bastions were built in six additional places at the ends of the outer walls, increasing the functionality of this fortress. In the plan of 1738, it is shown that these bastions were strengthened to the fortress walls of Baku between 1723 and 1738.

The eastern lands of Northern Azerbaijan were included in the Shamakhi governorate, which was formed according to the December 1846 adminis-

trative reform of the Tsarist government. As a result of the earthquake that occurred in 1859, the city of Shamakhi was heavily destroyed, the center of the governorate was moved to Baku. The construction of civilian buildings around the fortress walls began to speed up even more after the city of Baku became the center of the governorate. At the time in question, there were warehouses and bridges used by various companies mainly for economic purposes on the narrow coastline. This situation, that arose on the coast, which was divided into two parts, called Alexandrovsky in the west, and Petrovsky in the east, prevented the construction of a single coastal street. In this regard, the military governor of Baku and the head of the civil division, Lieutenant-General M.P. Kolyubakin applied to the government for the demolition of the old fortress wall that separated the city from the seashore, and at his request, in 1865, permission was granted to dismantle the seaside fortress wall. City Municipality Administration earned 40,000 gold coins (44,000 manats) by selling the remaining stones from the demolition of the fortress wall on the seashore to residents [6]. The first engineering works carried out on the coastline were associated with the name of the Azerbaijani architect Gasim Bey Hajibababeyov (1811-1874). Based on his project, a water pipeline was built here in 1867, fountains were installed, new commercial places, residential houses were established, and already at the beginning of the 20th century, the construction of the seaside boulevard began.

The second half of the 19th century was a period characterized by the rapid expansion of the city of Baku and the development of the urban economy. The ever-increasing population of the city resulted in the reduction of residential areas and the need to expand the territory within the fortress walls. In addition to the mentioned economic reasons, the fact that the fortress walls have become extremely old and lost their military significance leads to raising the issue of dismantling the outer wall. In 1868, for the purpose of beautifying and further expanding the city, the military governor of Baku, Lieutenant-General Mikhail Petrovich Kolyubakin, applied to the Caucasus Military District with a petition to abolish the Baku fortress as a military defense fortification, demolish the fortress wall and fill the ditches. The application was considered in Petersburg, and on August 1, 1870, the Minister of War reported that the Emperor authorized the filling of the moat, the demolition of the relatively low-built outer fortress wall, and the preservation of the higher inner wall as a historical monument [6].

At the end of the 70s of the century, the City Municipality was established and the fortress wall was removed from the command of the military commandant and given to its management. Many parts of the fortress walls of the city were half-demolished, and in some areas they were in danger of being completely blown away by strong winds. In order to check the walls, a commission consisting of provincial and city architects, a representative of the Baku city government, the head of the Baku city Police Department and the head of the Baku Artillery Department was established at the suggestion of the governor V.M. Posenin. During the inspection, it was found that the fortress walls were eroded over time, and were falling apart from both the inside and the outside. After long discussions, the issue of maintaining or demolishing the castle walls was entrusted to the city government. In June 1882, the petition of the City Duma regarding the demolition of the first (outer) fortress wall was considered by the Supreme Military Administration, and on April 2, 1883, permission was granted to demolish the outer fortress wall [6].

The demolition of the outer fortress wall started from Mikhailovskaya Street, near the Shamakhi Gate, and continued to the part where Taghiyev's house is located (the area where Yukhari (Upper) or Taghiyev Gate is located, opposite to Sabir Garden). When the outer fortress wall was dismantled in such a phased manner, the remaining stones were used to restore the inner fortress wall. The stones left from the demolished fortress wall were also utilized in the construction of other buildings in the city. Thus, the demolition process of the outer fortress wall, which began in 1883, was completed in 1888.

Based on the historical sources, there were five entrance gates placed in different directions of Baku in the fortress wall in the Middle Ages. Two of those gates, the Shamakhi or Paired Fortress Gates on the north side of the city and the Salyan gate on the west, are open to the land. In the Middle Ages, these gates served as a basic communication means with the land, and caravans coming from the north, that is, from Shamakhi, passed through the Salyan gates to the south - to Iran [4, s.129]. On the fortress wall, there were also three gates of the city opening to the sea. In addition to these, passages were opened in the inner fortress wall to communicate with the bastions, and in the plan of 1738 it was called a «secret gate or exit». After the Baku fortress was removed from the list of military fortresses and the use of the fortress walls for defensive purposes was stopped, due to the increase in the popula-

tion of Baku, several more passages and gates were constructed here for the convenience of the residents.

Conclusion. Icherisheher has been placed in the forefront among the historical and cultural monuments contributing to the development of cultural tourism in Azerbaijan. In addition to being rich in historical and architectural monuments, Icherisheher has always been of the main attention to tourists traveling the country as a place where ancient and modern architectural styles meet. The fortress walls are stone chronicles playing an exceptional role in providing those tourists with detailed information about the history of the country, especially the Old City. During the inspection conducted by the commission established for the purpose of examining these walls, it was found that the fortress walls were eroded, some parts were half-destroyed, some were in danger of being blown away by the wind, and in general, they had already lost its military significance, too. Although these mentioned reasons are the natural factors influencing the demolition of the outer fortress wall, the economic conditions of the time also played a significant role in this issue. In the 19th century, the development of the urban economy of Baku, the increase in the number of the city's population led to a decrease in residential areas. This, in turn, revealed the need to expand the territory within the fortress walls. The stated natural and economic causes resulted in the complete demolition of the outer fortress wall and restoration of the inner fortress wall as a historical monument at the end of the 19th century. Destruction of the outer fortress wall means not only the removal of stones, but also the erasure of certain pages from our historical memory. Over the centuries, the works carried out in the direction of the improvement of the cities did not pass without affecting the historical and cultural monuments, and in certain years they did not bypass the Old City either. By adapting to modern standards, presenting antiquity as innovation without making profound changes, and restoring and preserving examples of cultural heritage in this way should become one of the vital requirements and priorities of the modern times.

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İÇƏRİŞƏHƏRİN QALA DİVARLARI: DAYANIQLIQ RƏMZİ

Dünyanın mədəniyyət xəzinəsinə daxil olmuş İçərişəhərin qədim tarixini orada yerləşən tarixi mədəniyyət abidələrindən daha çox əhatə olunduğu qala divarları əks etdirir. Əsrlər boyu mühüm tarixi hadisələrin şahidi olmuş qala divarları bu illər ərzində həm təbii, həm də xarici təsirlərə məruz qalmışdır. Tarixi mənbələrə əsasən dövrün iqtisadi tələblərinə və yaranmış təbii şərait ilə əlaqədar olaraq xarici qala divarının sökülməsi, həmçinin, tarixi yaddaşın qismən silinməsi deməkdir. Məqalədə qala divarlarının inşa olunma tarixi, müxtəlif illər ərzində bərpası, hərbi əhəmiyyəti, istifadə məqsədlərindən bəhs olunmuşdur. Bununla yanaşı xarici qala divarının dağıdılmasına səbəb olan əsas faktorlar araşdırılmış və müasir dövrdə mədəni turizmə təsirləri nəzərdən keçirilmişdir. Tədqiqatın nəticələri tarixi yaddaşımızı özündə qoruyub saxlamış qala divarlarının şəhərin keçmişinin öyrənilməsi və beynəlxalq səviyyədə tanıdılması baxımından mədəni turizmin inkişafına töhfə verən əhəmiyyətli daş salnamələr olduğunu bir daha sübuta yetirmişdir.

Açar sözlər: mədəni irs, İçərişəhər, qala divarları, mədəni turizm, Bakı.

Айшан Гусейнова ***(Азербайджан)***

КРЕПОСТНЫЕ СТЕНЫ ИЧЕРИШЕХЕР: СИМВОЛ СТОЙКОСТИ

Крепостные стены, окружающие Ичеришехер (Старый город), являясь частью Мировой сокровищницы культуры, отражают древнюю историю города больше, чем расположенные там иные исторические и

культурные памятники. Подвергаясь как естественным, так и внешним воздействиям, на протяжении веков эти укрепления становились свидетелями важнейших исторических событий. К сожалению, снос внешней крепостной стены, несмотря на все объективные причины своего времени, как экономического, так и бытового характера, одновременно стал и причиной утери части исторического наследия. Статья посвящена истории строительства крепостных стен, их реставрации в разные годы, их военному значению и целям использования. Кроме того, были исследованы основные факторы, которые привели к разрушению крепостных стен, а также была сделана попытка изучить их влияние на культурный туризм в современное время. Результаты исследования еще раз подтверждают, что крепостные стены, как древние каменные летописи, отражающие нашу историческую память, представляют собой ценный источник по изучению прошлого города, его популяризации в современном мире, и что самое важное, способствуют развитию культурного туризма.

Ключевые слова: культурное наследие, Старый город, крепостные стены, культурный туризм, Баку.

UOT 7.08

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ANALYSIS OF THE COMPOSITION OF THE GANJA MEMORIAL COMPLEX

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Abstract. The article is devoted to a scholarly examination of the architectural and compositional structure of the Ganja Memorial Complex. The study systematically explores the spatial organization of the complex, its functional zoning, artistic expressive means, and key compositional elements. Particular attention is given to the semantic content of the spiral-shaped planning solution, interpreted as a visual metaphor for the trace of an explosion and traumatic memory. The article analyzes the interaction between open and enclosed spaces, the role of the museum building within the overall composition, as well as the integration of fragments of ruins into the memorial environment. Based on a synthesis of semantic and compositional approaches, it is determined that the architectural language of the complex functions not only as an aesthetic form but also as a carrier of ideological and historical meaning.

The research findings demonstrate that the composition of the Ganja Memorial Complex holds significant importance in terms of the spatialization of collective memory, the visual interpretation of historical events, and the emotional guidance of visitor experience.

Key words: Ganja Memorial Complex, composition, architectural form, spiral structure, historical memory.

Introduction. The Ganja Memorial Complex is an architectural and cultural site located in the city of Ganja, conceived to commemorate the victims of missile attacks against civilians during the Armenian-Azerbaijani conflict. It was created on the site of damaged residential buildings and

a former park that had been struck during the attacks. The complex is built directly over the ruins caused by missile strikes in October 2020, with the aim of preserving historical memory and serving as a carrier of information for future generations.





1 **2**

Fiq. 1, 2. Laying the foundation of memorial complex and construction process

The construction officially began in January 2022 with the foundation laid by Ilham Aliyev, and the complex was inaugurated on September 27, 2025, within the framework of the Remembrance Day. This complex is not only a memorial, but also an appeal addressed to the international community.

It should be noted that the city of Ganja, located approximately 80 kilometers from the front line, was subjected to missile attacks by the Armenian armed forces on October 4, 5, 8, 11, and 17 during the Patriotic War.

The interpretation of the main material. The Ganja Memorial Complex covers a total area of 4 hectares. The remains of the destroyed buildings have been preserved in the open square of the complex in the form of a special installation. The main architectural composition of the memorial is structured around a spiral form. This spiral symbolizes the traces left by a missile impact on the ground – a crater – thus conveying the dramatic impact of the events through a visual language.

The central architectural structure includes a two-story museum building designed in a crescent shape, which, when combined with the spiral, creates a rhythmic spatial flow. The crescent-shaped building, with a total area of 2,400 square meters, houses the museum exhibition on the first floor, while the second floor contains a multifunctional hall intended for seminars, training sessions, and various events.

The concept of the Ganja Memorial Complex was developed by the reputable British company Chapman Taylor, while the construction design was carried out by the "Azermemarlayihə" State Institute. The memorial is designed as

a spiral structure descending up to 12 meters in depth, embodying the horrors of the war through an artistic image executed in a minimalist style [2].



3



4

Fiq. 3, 4. General view of The Ganja Memorial Complex

The Ganja Memorial Complex is composed entirely of custom-designed corten steel structures, each solving complex technical and spatial challenges. At the center of the project stands a spiral-shaped corten steel element installed on a pre-cast concrete base. Corten steel – an alloy containing elements such as copper, chromium, and nickel – is highly resistant to atmospheric corrosion and does not require painting. Often referred to as "weathering steel" or "bleeding steel," it forms a rust-colored protective layer (patina) over time, which enhances its durability [3]. The use of corten creates a striking contrast between rough texture and modern forms, reinforcing the conceptual expression of the memorial.

At the Ganja Memorial Complex, specially designated observation areas have been planned to allow visitors to perceive the spiral form of the museum complex. Wooden benches following the line of the spiral provide spaces for rest and contemplation. The complex also includes a curved corten memorial wall, where laser-cut inscriptions are accentuated with internal LED lighting, creating a clear three-dimensional effect without the use of additional materials.

In October 2020, during the Second Nagorno-Karabakh War, the city of Ganja was subjected to five missile attacks by the Armenian armed forces. As a result, 27 civilians lost their lives and 125 were injured. The number of candle elements represented on the corten surface corresponds to the number of those who lost their lives.



Fiq. 5. Corten steel construction of Memorial Complex



Fiq. 6. Section of complex plan of The Ganja Memorial Complex

The museum building is organized into two functional zones: the lower floor houses the exhibition, while the upper floor serves as a multifunctional event space. This zoning helps guide visitors through the thematic structure of the complex. The museum exhibition is composed of sections that present historical processes in chronological order.

The Ganja Memorial Complex is not only an architectural memorial but also a mechanism for preserving national memory. The themes represented within the complex extend beyond contemporary war crimes, aiming to present, on a broader scale, the tragic experiences endured by the Azerbaijani people throughout history. An exhibition reflecting crimes committed against the Azerbaijani people has been organized in the exhibition hall and structured into several sections. The first section highlights events of the early 20th century, including the 1905–1906 massacres, the 1918 massacres, as well as the deportations of Western Azerbaijanis from their native lands during 1948–1953.

The exhibition section includes the following thematic areas:

- "Early 20th Century" – historical tragedies of the Azerbaijani people;
- "Deportation and Forced Displacement";
- "Genocide and Massacres";
- "Ceasefire and the Patriotic War Period";
- "Missing Persons, Mass Graves, and Mine Terror";
- "Towards a Bright Future" – a message of hope and peace directed at the future.

The open space of the complex is organized through a planned spiral walkway and symbolic components. The spiral contour, combined with the preserved remains of residential buildings, presents on a macro scale the destructive impact of war.

In contemporary memorial architecture, the spiral is often interpreted as the trace of an explosion crater, a mark of destruction, or the contour left on the ground by a destructive force. In this sense, it transforms traumatic traces into a monumental form of memory. Such a dialogue between physical form and symbolic meaning is a key principle of modern memorial architecture, and it has been successfully realized in the Ganja Memorial Complex.

The spiral form is one of the oldest and most polysemantic geometric structures in the history of architecture. Across different cultures, it has been widely associated with cosmic rhythms, the continuity of life, and transformation. Particularly in memorial complexes, spiral compositions serve to express the concepts of trauma, memory, and time through architectural language.

The spiral is among the earliest symbols in human history. From Neolithic petroglyphs to ancient civilizations, it has symbolized: the cyclical development of life and nature; the infinity of time; the model of birth–death–rebirth; the flow of cosmic energy.

In memorial architecture, the spiral form possesses a particularly strong emotional and symbolic impact. The center may be interpreted as a sacred core, a concentration of memory, and a metaphorical point of a traumatic event. In mythological thinking, unlike linear development, the spiral is not a closed circle; rather, it represents a recurring movement that rises to a new stage with each cycle. This quality has enabled the use of the spiral in architecture as a dynamic spatial structure, transforming physical movement into psychological experience. The spiral form is not static but invites movement. As the visitor moves along the spiral trajectory, the space gradually opens or narrows. Movement

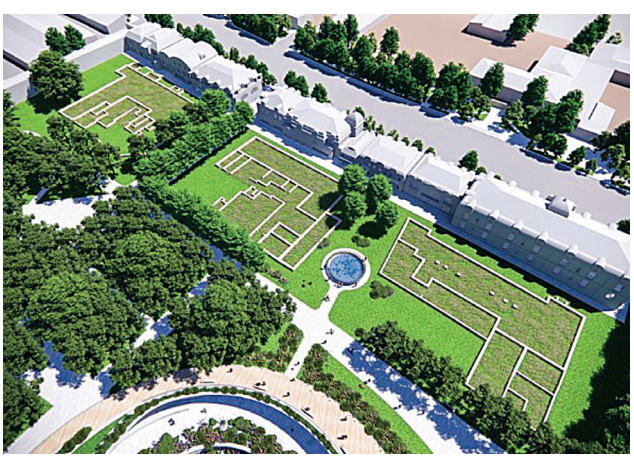

Fig. 7. General view of the territory of The Ganja Memorial Complex

along the spiral alters the sense of direction, gradually transforms perspective, intensifies the emotional perception of space.



Fig. 8. Interior design of The Ganja Memorial Complex

In memorial complexes, this characteristic is particularly important, as the aim is not only to convey information but also to create a profound emotional experience. Thus, the spiral in memorial architecture functions as a powerful means of expression both compositionally and ideologically, transforming into an architectural code of collective memory.

In this context, the architectural language of the Ganja Memorial Complex - including the spiral, crater imagery, and crescent forms – intensifies the tragic historical background and stimulates not only individual but also collective memory. Through the thematic organization of exhibition blocks and the use of multimedia elements, visitors engage with and internalize contemporary historical events. This enhances the role of the memorial beyond commemoration, strengthening its educational and public awareness functions.

Conclusion. The composition of the Ganja Memorial Complex represents a successful architectural example both in form and content. The spiral forms, spatial arrangement of elements, carefully planned memorial exhibition, and structured open space clearly express the conceptual core of the complex. Although Azerbaijan put forward peace initiatives immediately after the war, the Ganja Memorial Complex plays an important role in ensuring that the war crimes committed against the population are not forgotten and that future generations remain informed about their history. Thus, the complex can be evaluated not only on a regional level but also as an international platform for the expression of war memory and humanitarian messages.

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Oksana Məmmədova ***(Azərbaycan)***

GƏNCƏ MEMORİAL KOMPLEKSİNİN KOMPOZİSİYASININ TƏHLİLİ

Məqalə Gəncə Memorial Kompleksinin memarlıq-kompozisiya quruluşunun elmi təhlilinə həsr olunmuşdur. Tədqiqatda kompleksin məkan təşkili, funksional zonalaşması, bədii ifadə vasitələri və əsas kompozisiya elementləri sistemli şəkildə araşdırılır. Xüsusi diqqət spiral formalı plan həllinin semantik məzmununa, onun partlayış izi və travmatik yaddaşın vizual metaforası kimi interpretasiyasına yönəldilmişdir.

Məqalədə açıq və qapalı məkanların qarşılıqlı əlaqəsi, muzey binasının kompozisiyadakı rolu, eləcə də dağıntı fraqmentlərinin memorial mühitə inteqrasiyası kimi məsələlər təhlil edilir. Semantik və kompozisiya yanaşmalarının sintezi əsasında müəyyən olunur ki, kompleksin memarlıq dili yalnız estetik deyil, həm də ideoloji və tarixi məzmun daşıyıcısı kimi çıxış edir.

Tədqiqatın nəticələri göstərir ki, Gəncə Memorial Kompleksinin kompozisiyası kollektiv yaddaşın məkanlaşdırılması, tarixi hadisələrin vizual interpretasiyası və ziyarətçi təcrübəsinin emosional istiqamətləndirilməsi baxımından mühüm əhəmiyyətə malikdir.

Açar sözlər: Gəncə Memorial Kompleksi, kompozisiya, memarlıq forması, spiral struktur, tarixi yaddaş.

Оксана Мамедова ***(Азербайджан)***

АНАЛИЗ КОМПОЗИЦИИ ГЯНДЖИНСКОГО МЕМОРИАЛЬНОГО КОМПЛЕКСА

Статья посвящена анализу архитектурно-композиционной структуры Гянджинского мемориального комплекса. В исследовании системно рассматриваются пространственная организация комплекса, функциональное зонирование, художественные выразительные средства и основные композиционные элементы. Особое внимание уделено семантическому содержанию спирального планировочного решения, его интерпретации как визуальной метафоры следа взрыва и травматической памяти.

В статье анализируются такие вопросы, как взаимосвязь открытых и закрытых пространств, роль музейного здания в композиции, а также интеграция фрагментов разрушений в мемориальную среду. На основе синтеза семантического и композиционного подходов определяется, что архитектурный язык комплекса выступает не только как эстетический, но и как носитель идеологического и исторического содержания.

Результаты исследования показывают, что композиция Гянджинского мемориального комплекса имеет важное значение с точки зрения пространственной материализации коллективной памяти, визуальной интерпретации исторических событий и эмоционального направления опыта посетителя.

Ключевые слова: Гянджинский мемориальный комплекс, композиция, архитектурная форма, спиральная структура, историческая память.

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ARTISTIC FEATURES OF AZERBAIJANI RELIGIOUS BUILDINGS IN THE PERIOD OF INDEPENDENCE

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Abstract. In the period of independence, the artistic style and symbolic expressions reflected in the architectural language of religious temples engage in a dialogue with both local and global architectural trends, thereby contributing to the formation of national identity and the enrichment of culture. At the same time, these buildings also play an important role in terms of tourism and economic development. This article aims to present new perspectives for the preservation of cultural heritage at both a theoretical and practical level by scientifically analyzing the complex artistic characteristics of Azerbaijani religious buildings and their ways of expression in the modern socio-cultural context. The comprehensive analysis of the artistic style of various religious monuments such as mosques, mausoleums, churches, and synagogues provides a broader and more integrated perspective compared to studies in the existing literature that focus on individual structures separately.

Key words: religious monuments, mosque, church, synagogue, artistic features.

Introduction. In the period of independence, the comprehensive study of religious monuments restored and newly constructed in Azerbaijan, as well as the analysis of their artistic design, is considered one of the leading issues in art history. Before any intervention in a historical monument, it is essential to study and examine its structure and the current condition of its artistic elements. For this purpose, modern technologies are used; for example, 3D laser scanning and photogrammetry ensure the monitoring and digital documentation of monuments. X-ray fluorescence (XRF) and Fourier transform infrared

spectroscopy (FTIR) analyses play a decisive role in accurately determining the chemical composition of pigments, mortars, and binding components, and in selecting appropriate restoration materials. Microbiological analyses evaluate the presence of biological agents such as algae, lichens, and fungi and their level of impact on the monument. The methods applied in the restoration process must be based on the principle of using materials that are chemically and mechanically compatible with the original materials and do not create contradictions with them.

The interpretation of the main material. During the period of independence, important steps have been taken in the development of religious architectural monuments in the Baku and Absheron region of Azerbaijan, which is distinguished by the richness and diversity of its architectural heritage. The "Heydar" Mosque, the most magnificent and majestic religious center in the Caucasus, with three balconies and four elegant minarets, was constructed in 2012–2014 by order of President Ilham Aliyev. The building, created through the synthesis of local artistic traditions and modern architecture, has a façade clad with special stones in the Shirvan-Absheron architectural style, while the richness of vegetal and geometric ornaments in the interior gives the monument a special architectural harmony. Built according to the design of Honored Architect Adalat Mammadov, this monumental structure located in the Binagadi district of Baku is decorated inside with exquisite examples of Azerbaijani stone carving art.

Located in the Shuvelan settlement of Absheron and built in 1994, the religious monument – the "Mir Movsum Agha" shrine complex – attracts both local residents and tourists with its mysterious monumentality and delicate decorative design. Constructed from stone and brick, which are considered local architectural ele-



Fig. 1. "Mir Movsum Agha" Shrine Complex. 1992–1994. Absheron.

ments, both domes of the monument are covered with majolica (colored ceramics) characteristic of Central Asian (Bukhara, Samarkand) architecture (Fig. 1). Unlike other religious monuments in the Baku and Absheron area, the mosque's dome covering, resembling an Eastern carpet laid over it, is decorated with blue tiles, while the entrance portal is adorned with vegetal and geometric ornaments and exquisite examples of Arabic calligraphy. The monument, in whose construction architects from Isfahan participated, features a single-balcony minaret decorated with blue and green tiles, muqarnas (stalactites), arch-like elements, and Qur'anic verses written in the Nastaliq script.

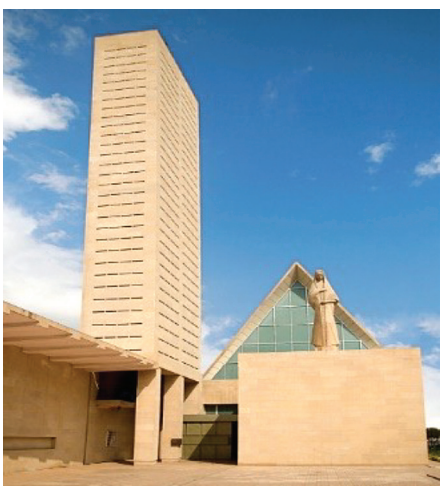

Fig. 2. "Saint Mary" Church. Baku. 2007.

The "Saint Mary" Church (Fig. 2), the only Catholic church in Azerbaijan, was built in Baku in 2007 in the modern Neo-Gothic style. "The mosaics placed on the churchyard wall feature motifs characteristic of Christianity; one of them depicts Jesus Christ carrying the cross. The windows are decorated with stained glass. The large rose window located in the center of the façade, between the two bell towers, plays an important role in illuminating the monument and creates a mystical atmosphere in the temple. A statue of the Virgin Mary is placed on the façade. One of the most remarkable points of the interior space is the view of religious-themed artistic sculptures in the altar section" [7].

During the years of independence, two new synagogues have been built in Azerbaijan, both located in the capital city of Baku: the synagogue of the Ashkenazi Jews (2003) and the synagogue of the Mountain Jews (2011). The three-story religious monument characteristic of the Ashkenazi Jews, who have settled in Baku since the early nineteenth century, has a simple and functional structure. The synagogue, built in the Jerusalem architectural style, was designed by architect Alexander Herbert. Both monuments were constructed from white stone. In the interior of the synagogue belonging to the Mountain Jews, carved wooden elements and ornaments composed of the symbolic Star of David attract attention. In addition, this synagogue preserves the menorah

(seven-branched candelabrum) and the Torah, which are characteristic of the Jewish religious community.

In Azerbaijan, there are religious monuments that bear the traces of classical Ottoman architecture ("Martyrs" Mosque, Mehdiabad "Juma" Mosque, "Theology" Mosque, the minaret of the Quba "Juma" Mosque), which were built after the country gained independence, in 1993–1997, by the "Gintash" Joint-Stock Company of the Turkish Diyanet Foundation. The completion of the minarets with conical coverings, the use of natural stone materials, symmetry and balance, stalactite mihrabs, the use of wood carving in the creation of the delicately crafted minbar, and the harmonious placement of domes are characteristic features of these monuments. One of the majestic monuments that underwent large-scale restoration is the "Tazapir" Mosque in Baku, whose history dates back to the 14th–15th centuries. During the restoration carried out in 2005–2009 under the instruction of President Ilham Aliyev, the architect Adalat Mammadov, who led the project for the restoration and redevelopment of the surrounding areas, preserved the features of the Shirvan-Absheron architectural school. The stars affixed to the interior of the monument during the Soviet period were removed during restoration and replaced with exquisite ornamental painting (Fig. 3). "Carpet artist Eldar Mikayilzade played a major role in this work" [1]. The surfaces of both minarets and the inscription bands of the dome were decorated with the highest-quality gold plates brought from Germany.

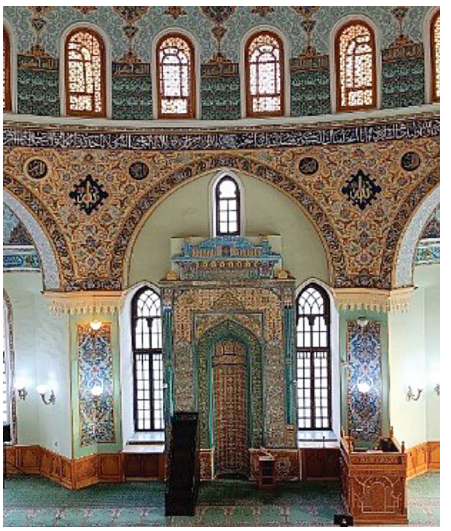

Fig. 3. Interior of the Tazapir Mosque. Baku. 2009.

The "Holy Myrrhbearers" Church, built in the early twentieth century by architect Fyodor Mikhailovich Verzhbitsky in the style of new Russian architecture, is currently the main cathedral church of the capital. After Azerbaijan gained independence, the monument was restored to its previous status and underwent major state restoration in 2003 and 2013. During the restoration, the original design plan of the church was preserved, stained glass windows were renewed, delicate stone carvings were executed, and a carved stone

iconostasis was erected in the interior. In addition, the church area was transformed into a complex, and a special building was constructed for the rest of priests and deacons.

Another monument belonging to the Christian religious community that underwent large-scale restoration during the period of independence is the "Archangel Michael" Church (19th century). In 2006, a passage dedicated to the Apostle Bartholomew was created in the lower part of the monument. The restoration project of the Archangel Michael Church, which underwent major restoration in 2020–2021, was led by Azerbaijani architect Sabir Maharramov. Within the framework of the restoration of the monument, built in the Orthodox "cross-in-square" style, a gilded dome and a central bell tower were installed, and the interior icons were renewed by leading artists of the Moscow State Academy of Art and Design.

The "Shah Abbas" Mosque (early 17th century), located in the Nizami district of Baku and built during the reign of Safavid ruler Shah Abbas I, was comprehensively restored in 2022–2023 by order of President Ilham Aliyev. Considered one of the prominent examples of the Shirvan-Absheron architectural school, the restoration of this square-shaped monument included several key innovations: the demolition and reconstruction of the ruined administrative building in the courtyard, the construction of a new single-balcony minaret in the same style, the renovation of the mihrab, and the replacement of the dome covering. After restoration, the façade cladding stones of the monument were also renewed (Fig. 4).

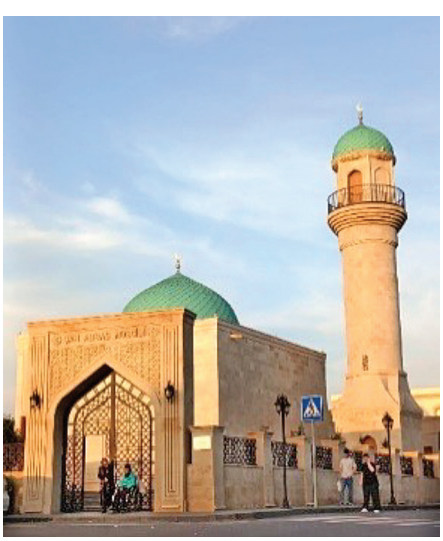

Fig. 4. "Shah Abbas" Mosque. Baku. Restoration period: 2022–2023.

One of the important restored religious monuments in the regions of the Republic is the 19th-century "Alexander Nevsky" Church located in the city of Ganja. The monument was repaired in 2017 on the occasion of the 130th anniversary of its construction. Built from fired bricks known as "plinf," the church has a simple and laconic appearance. During its restoration, its original architectural style (Byzantine architecture) was preserved, and the icons and

medallions in the interior were restored. However, on October 8, 2020, during the Armenian rocket attack on Ganja, the Alexander Nevsky Church was damaged. At present, this church is in need of partial restoration.

One of the most valuable religious architectural monuments of the 8th century, the eclectic-style Shamakhi "Juma" Mosque, has been preserved to the present day with great resilience. This outstanding monument was restored in 2010–2013 by the state together with its surrounding area and transformed into a complex. "Iranian specialists were invited for the restoration of the inscriptions on the walls. This time, taking into account that the monument is located in a seismic zone, foundation strengthening and structural stabilization works were carried out" [8].

The "Altigunbaze" synagogue, located in the Red Settlement of the Guba district, was built in the 19th century by the Jewish architect Hilal Bel Haim. The restoration period of the monument, constructed from red fired brick, covers the years 1995–2000. Built in an Eastern architectural style, the synagogue's prayer niche facing Jerusalem is called "Aran-Kadosh," where the Torah belonging to the Jewish religious community is preserved. Decorative wooden partitions in the windows of the temple attract attention. Symbolic ornaments with the Star of David carved on wood inside the synagogue are particularly notable. The domes of the temple have a spiral structure (Fig. 5).

The Garabagh region, an integral part of Azerbaijan, contains monuments belonging to different historical periods. Unfortunately, during the 30-year occupation by Armenians, these monuments were either destroyed or falsified. One of the most prominent religious monuments of Garabagh restored after the Second Karabakh War and returned to its original condition is the "Yukhari Govhar Agha" or Shusha "Juma" Mosque. Dating back to the 18th century, this



Fig. 5. "Altigunbaze" Synagogue. Guba district, Red Settlement. 1995–2000.

monument was first built from reeds by Panah Ali Khan. The surviving structure was later constructed in 1883 by architect Karbalayi Safikhan Karabakhi in the style of the Arran architectural school. The comprehensive restoration, completed in 2023, preserved the original design plan. The three-planned minarets decorated with geometric ornaments were repainted and a protective coating was applied. The roof covering of the building was restored. The restoration also included the madrasa building of the mosque. Samples of mortar, natural stone, brick, wood, and paint taken from the monument were analyzed at the Ahmet Refik Ersen Restoration and Conservation Laboratory of Fatih Sultan Mehmet Foundation University in Türkiye in order to obtain proper conservation methods. The "Aghdara Juma" and "Saatli" mosques in Shusha were also restored according to their original design. Unlike the Yukhari Govhar Agha Mosque, the minarets of the Aghdara Govhar Agha Mosque are located on the rear façade rather than the front. The interiors of both monuments feature semi-arches and a delicately ornamented central-axis mihrab with vegetal motifs. Apart from the Saatli Mosque, Karbalayi Safikhan Karabakhi used a structure called "guldasta" instead of minarets in other neighborhood mosques of Shusha. The interior of the Saatli Mosque is distinguished by polychrome wall painting. The monument, whose restoration was completed in 2021, is decorated with ornaments consisting of lotus flowers characteristic of Egyptian art. The entrances of Garabagh mosques begin with arched porticos. During the 2022–2024 restoration of the Aghdam Juma Mosque, the façade was completely renewed with stone cladding. The red brick minarets of the monument were dismantled during restoration and rebuilt in the same style. Prior to the restoration of these structures, assessment work was carried out by experts from Azerbaijan, Italy, Latvia, Austria, and Türkiye, and a restoration project was prepared.

The Gazanchi Church, located on the elevated relief of Shusha, was falsified by Armenians during the occupation period. Thus, the church's bell tower was completely altered and appropriated. During its restoration in 2022, the bell tower was returned to its original appearance based on archival materials. The construction of the New Shusha Mosque, a symbol of national pride and victory, has been ongoing since 2021. The design of the monument was carried out jointly by Italian and Azerbaijani architects. The Seyidli, Haji Yusifli, Dordler Qurdu, Jufalar, Hamamgabağı, and Quyuluq neighborhood mosques of Shusha were severely damaged during the occupation by Armenian forces

and are currently in need of large-scale restoration. During the restoration of these monuments, archival materials must be obtained, original design plans analyzed, and local climatic and landscape characteristics taken into account. Based on the monitoring of the Kochari Mosque, another example of the Arran architectural style, it should be noted that this monument is currently in a deplorable condition and requires urgent restoration.

Conclusion. The continuous measures taken in the restoration and preservation of religious architectural monuments during the period of independence serve the development of the country's cultural environment and the strengthening of historical memory. According to overall statistical data, it should be noted that during the years of independence in Azerbaijan, 1 Catholic church, 1 mausoleum, more than 30 mosques, and 2 synagogues have been completely rebuilt. In particular, the restoration of religious monuments in the Garabagh region, which were damaged due to long-term neglect and destruction, has become not only a material renewal but also a symbol of the cultural and spiritual revival of the region. The continuation of this process and the transmission of religious and cultural heritage to future generations are identified as important tasks in the study, and a list of monuments in need of restoration is provided.

There are several important aspects to be considered in the restoration of architectural monuments, and these principles are established in international documents such as the Venice Charter (1964) and the Nara Document on Authenticity (1994). Examples of preventive measures necessary for the long-term preservation of stained glass, frescoes, mosaics, carvings, and calligraphic works in religious buildings include the installation of strong ventilation systems regulating temperature and humidity, the use of protective glass for stained and latticed windows, and digital monitoring. In order to strengthen national identity and ensure that future generations respect cultural and spiritual values, educational programs and awareness-raising activities on the historical and artistic features of religious monuments should be expanded alongside their restoration.

Despite technological progress in the modern era, several problems remain in the restoration process: the loss of original materials limits authentic restoration; the absence of archival documentation for some monuments forces reliance on comparative studies based on similar regional examples; and every intervention on a historical monument must be reversible, distinguishable from the original, and properly documented.

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Nərmin İmanova ***(Azərbaycan)***

MÜSTƏQİLLİK DÖVRÜNDƏ AZƏRBAYCAN DİNİ TİKİLİLƏRİNİN BƏDİİ XÜSUSİYYƏTLƏRİ

Müstəqillik dövründə dini məbədlərin memarlıq dilində əks olunan bədii üslub və simvolik ifadələr həm yerli, həm də qlobal memarlıq tendensiyaları ilə dialoqa girərək milli identitetin formalaşmasına və mədəniyyətin zənginləşməsinə öz təsirini göstərir. Eyni zamanda, bu tikililərin turizm və iqtisadi inkişaf baxımından da əhəmiyyətli rolu vardır. Məqalə Azərbaycan dini tikililərinin kompleks halda bədii xüsusiyyətlərini və onların müasir sosial-mədəni konteksdə ifadə olunma yollarını elmi cəhətdən təhlil edərək həm nəzəri, həm də praktiki səviyyədə mədəni irsin qorunması üçün yeni perspektivlər təqdim etməyi hədəfləyir. Məscid, türbə, kilsə və sinaqoqlar kimi müxtəlif dini abidələrin bədii üslubunun kompleks təhlili mövcud ədəbiyyatda ayrı-ayrı tikililər üzərində fokuslanmış araşdırmalara nisbətən, daha geniş və inteqrə olunmuş perspektiv təqdim edir.

Açar sözlər: dini abidələr, məscid, kilsə, sinaqoq, bədii xüsusiyyətlər.

Нармин Иманова ***(Азербайджан)***

ХУДОЖЕСТВЕННЫЕ ХАРАКТЕРИСТИКИ РЕЛИГИОЗНЫХ ЗДАНИЙ АЗЕРБАЙДЖАНА В ПЕРИОД НЕЗАВИСИМОСТИ

В период независимости художественный стиль и символические выражения, отражённые в архитектурном языке религиозных храмов, вступают в диалог как с местными, так и с глобальными архитектурными тенденциями, оказывая влияние на формирование национальной идентичности и обогащение культуры. В то же время эти здания играют важную роль в сфере туризма и экономического развития. Цель научной статьи – представить новые перспективы сохранения культурного наследия как на теоретическом, так и на практическом уровнях путем научного анализа сложных художественных особенностей азербайджанских религиозных сооружений и способов их выражения в современном социокультурном контексте. Комплексный анализ художественного стиля различных религиозных памятников, таких как мечети, гробницы, церкви и синагоги, предлагает более широкую и целостную перспективу, чем исследования, сосредоточенные на отдельных зданиях, представленные в существующей литературе.

Ключевые слова: религиозные памятники, мечеть, церковь, синагога, художественные особенности.

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АКТУАЛЬНЫЙ ДИЗАЙН ОДЕЖДЫ И НАРОДНОЕ ИСКУССТВО

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Аннотация. Народный костюм как источник вдохновения в творчестве дизайнеров и модельеров актуален всегда. В определённые периоды интерес к традиционной одежде ослабевает, нередко становится основной идеей модного сезона или нескольких, но не исчезает никогда. Объяснение простое, народный костюм — это часть цивилизации, которая неразрывно связана с человеком, его бытованием во все эпохи. Народная одежда – энциклопедия семантики и семиотики, уникальных декоративных композиций, остроумных технологических и конструктивных решений. Этот бесценный исторический опыт будет востребован всегда. Сегодня в эпоху бурного развития цифровых технологий и искусственного интеллекта можно было бы прогнозировать падение интереса к историческим феноменам. Но в моде наметился очередной непредсказуемый поворот. Народный костюм вновь на пике популярности.

Ключевые слова: цифровое пространство, модные индустрии, формообразование, модные блогеры, постмодернизм.

Введение. В рамках статьи невозможно претендовать на глубокое исследование механизмов создания моды. Полезно обратиться к одному из основополагающих источников – народному костюму. Общеизвестно, что все без исключения дизайнеры изучают народное искусство.

Оно может служить источником для поиска художественных решений, новых идей и образов, воспроизведения исторических технологий и методов декорирования.

Поиск, создание и воплощение новых идей в модных индустриях - работа профессионалов. За это отвечает творческая кухня дизайнеров одежды, тех кто создает моду. Помимо серьёзной подготовки, высокого уровня профессионализма эта работа требует постоянного изучения различных источников, понимания актуальных проблем современности, таких как экология, цифровое пространство, народное творчество, современное искусство. Дизайнер – профессионал, который способен прогнозировать, визуализировать, определять новые потребности человека и формировать новую среду, предметный мир и нового человека, точнее его образ.

Изложение основного материала. Массовое производство развившееся в начале XX столетия вызвало процесс «диффузии» и сделал моду доступной для всех. С этого периода начинается формирование массового рынка моды как самостоятельной и прибыльной индустрии. В связи с этим, появляется множество исследований и попыток расшифровать и объяснить механизмы возникновения и смены модных течений, сам феномен моды. Так как мода постепенно оформилась в самостоятельную и прибыльную индустрию, процессы, происходящие в ней, стали отражением и воспроизводством социальной реальности в виде ее симулякров (фантазийных образов). То есть процесс создания современной моды заключается в виртуальном представлении о модных тенденциях, когда модным становится не определенный предмет, а абстрактный объект, представление о котором неоднозначно, и, следовательно, имеет множество интерпретаций.

Дальнейшее развитие моды во многом определили рыночные механизмы и массовое производство одежды. Индустрия моды предлагает сегодня невероятное количество одежды на каждый сезон по сверхдоступным ценам. Эта безликая масса вещей постепенно размыла важные понятия индивидуального стиля, артистичного контекста моды, да и само понятие «модный образ» стало невнятным.

Материалы и методы. Профессионалы (искусствоведы, художники, дизайнеры, мастера) находятся в пространстве моды, им трудно выйти за пределы собственной деятельности и профессиональной среды. С другой стороны, любители и поклонники моды, нередко оказываются

вне контекста модных трендов и не могут реально воспринимать ситуацию возникновения и распространения новых тенденций. Не секрет, что в большинстве случаев, новая образность вызывает реакцию отторжения, массовый потребитель ориентируется на привычное, узнаваемое, принятое большинством.

Личность дизайнера, новые технологии, актуализация процессов формообразования, эксперименты с материалами, совершенствование производств, развитие визуальных искусств – все эти факторы обеспечивают стремительное развитие модной индустрии. На сложноорганизованные и во многом субъективные процессы в ней влияют условия политики, экономики, культуры, развития социальной сферы. Степень вовлеченности создателей моды в новые информационные технологии тоже немаловажный фактор. Речь идет о новых источниках информации (интернет – ресурсы), новых технологиях (цифровые образы, искусственный интеллект), профессиональных графических редакторах для художников-модельеров.

Несмотря на многочисленные возможности цифрового мира можно констатировать невероятную популярность дизайнерских коллекций, источником которых стала традиционная народная одежда. Причина этого взрывного интереса очевидна – усталость от массового рынка и спекулятивного дизайна, где псевдоактуальная мода предлагает «новые» образы, которые от прежних отличаются только поверхностным декором.

Изучение народного костюма, традиционного ансамбля, всегда будет источником для модных экспериментов. Правда, во многих случаях дизайнеры увлечены чисто декоративными и орнаментальными приёмами традиционной одежды. К сожалению, это нередко приводит к сомнительным результатам. Исторический декор – выразительный, уникальный, выполненный вручную из высококачественных материалов с налетом винтажности, а нередко и антикварности, повторить невозможно. Современное прочтение традиционной отделки с применением искусственных и синтетических нитей, блёсток, простых и доступных капроновых лент и тесьмы, даёт сомнительный, часто безвкусный результат. Неудачная копия исторического костюма вредит и моде, и народным образцам. Молодые поклонники модных новинок не воспринимают такие вещи, не видят их в контексте современного гардероба, а старшее поколение ощущает псевдонародные вещи как имитацию дизайнерских идей и не приобретает их.

Между тем, наиболее ценным материалом народных мастеров одежды являются находки в области конструкции и экономичного, разумного кроя. Не случайно простая повседневная народная одежда – рубахи, передники, халаты, еляны, несмотря на скромный декор, не утрачивает привлекательности и идеальной функциональности. Приёмы обработки материалов, технологические находки, многослойность и возможность комбинаторики делают традиционный народный костюм масштабным учебником рационального, внимательного отношения к материальному миру. Но главная его функция — это сформулированная столетиями эстетика, которая удивительно органично встраивается в современную культуру и модные тенденции.

Креативные индустрии требуют большой оперативности во взаимодействии с информацией. Это важнейший фактор, позволяющий объединить производителей и инвесторов, фотографов и критиков моды, что обеспечит новым вещам успех на рынке. Вместе с тем, отношение к новой моде и экспериментальным и провокационным образам, редко бывает однозначным. В отличие от большинства точных дисциплин, даже экспертные оценки крупных специалистов в мире моды не лишены субъективности и неопределенных критериев.

Очень интересный подход к использованию народных традиционных искусств сложился в нашей стране. Наряду с обычной профессиональной практикой интерпретации народного костюма, как источника актуальных дизайнерских образов (коллекции В. Зайцева, Т. Парфеновой, Д. Симачева), дизайнеры «первого призыва» художники - конструктивисты 30-х годов сформулировали абсолютно самостоятельный сценарий использования народной традиции в контексте моды. Глубокое изучение технологий, методов кроя, принципов декорирования в народном костюме в сочетании со страстным стремлением создавать абсолютно новые вещи – вещи из будущего, позволили задать мощное образное направление. Футуристические черты новой одежды, созданной фантазией русских художников-конструктивистов Н. Ламановой, В. Степановой, А. Родченко, А. Экстер, легко узнаются в творчестве ведущих дизайнеров мира. Это неудивительно, так как во многом современный изобразительный язык дизайна был сформулирован в проектах и эскизах российских художников - конструктивистов. В качестве примера можно обратиться к творчеству Любови Поповой. Ей удавалось создавать вещи авторские, узнаваемые, стильные на основе народных приемов декори-

рования. Их отличала остромодная силуэтная форма, но при этом предельно лаконичная и функциональная.

Заключение. Создатели и поклонники модных индустрий утверждают, что благодаря моде можно избежать жесткой тирании обычая, закоснелых традиций, консерватизма. Справедливо или нет такое утверждение, но именно в моде проявляется ярче всего извечный человеческий поиск новизны, гармонии, красоты. Мода позволяет личности выразить себя, защитить свою индивидуальность. Развивать не только вкус, но и добиваться физического совершенства. Умение правильно включать в повседневность уникальные находки из арсенала народного костюма создают обладателю незабываемый образ. Этим широко пользуются модные блогеры, именно они сегодня популяризируют, с большим успехом, традиционную культуру. Молодые дизайнеры современности в своем творчестве пользуются историческим опытом с большой свободой. Цифровые технологии позволяют находить неожиданные и яркие решения на основе традиционной одежды и это придаёт бесценному историческому материалу новую энергию. Искусственный интеллект, например создает очень интересные образы на основе этнических элементов и они вполне жизнеспособны.

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Olqa Kvaşnina, Lidiya Stratonova *(Rusiya)*

HƏQİQİ GEYİM DİZAYNI VƏ XALQ SƏNƏTİ

Dizaynerlərin və modelyerlərin işində ilham mənbəyi kimi xalq kostyumu həmişə aktualdır. Müəyyən dövrlərdə ənənəvi geyimlərə maraq azalır, çox vaxt moda mövsümünün və ya bir neçəsinin əsas ideyasına çevrilir, lakin heç vaxt itmir. İzahı sadədir, xalq geyimi insanla və onun bütün dövrlərdə mövcudluğu ilə qırılmaz şəkildə bağlı olan sivilizasiyanın bir hissəsidir. Xalq geyimləri semantika və semiotika ensiklopediyasıdır, unikal dekorativ kompozisiyalar, dahiyanə texnoloji və dizayn həlləridir. Bu əvəzsiz tarixi təcrübə həmişə tələbat olacaqdır. Bu gün rəqəmsal texnologiyaların və süni intellektin sürətli inkişafı dövründə tarixi hadisələrə marağın azalacağını proqnozlaşdırmaq olar. Lakin moda başqa bir gözlənilməz dönüş etdi. Xalq kostyumu yenidən populyarlıq zirvəsindədir.

Açar sözlər: rəqəmsal məkan, moda sənayesi, formalaşdırma, moda bloggerləri, postmodernizm.

Olga Kvashnina, Lidiya Stratonova *(Russia)*

ACTUAL FASHION DESIGN AND FOLK ART

Folk costume as a source of inspiration in the work of designers and fashion designers is always relevant. In certain periods the interest in traditional clothing wanes, often becomes the main idea of a fashion season or several, but it never disappears. The explanation is simple, folk costume is a part of civilization, which is inextricably linked with man, his existence in all eras. Folk clothing is an encyclopedia of semantics and semiotics, unique decorative compositions, witty technological and constructive solutions. This invaluable historical experience will always be in demand. Today, in the era of rapid development of digital technologies and artificial intelligence, one could predict a decline in interest in historical phenomena. But there is another unpredictable turn in fashion. Folk costume is once again at the peak of popularity.

Key words: digital space, fashion industries, form formation, fashion bloggers, postmodernism.

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ИСКУССТВО ШЕБЕКЕ И СИММЕТРИЯ

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Аннотация. Симметрия выступает в качестве категории равного, одинакового, однородного строения. Симметрия является средством упорядочения изобразительного или орнаментального языка в искусстве. Симметрия играет важную роль во всех визуальных искусствах, но для шебеке имеет исключительное значение. Причина заключается в том, что геометрия орнаментов шебеке, которыми являются многоугольники правильной формы, основана на симметрии. В свою очередь, ромб, гексаграмма, восьмиконечная звезда и др. многоугольники соединяются в узорах шебеке в строго симметричные композиции. Поскольку шебеке возникает в пространстве мечети, есть основания полагать, что узоры шебеке передают культурные значения, связанные с сакральной геометрией. Традиция симметричных композиций на плоскости сохранилась и сегодня, о чем свидетельствуют узоры шебеке мечети Биби-Эйбат в Баку. Вместе с тем, в последние два десятилетия мастера шебеке изготавливают объемные изделия, основанные на принципах пространственной симметрии.

Ключевые слова: симметрия, шебеке, традиция, сакральная геометрия, многоугольники.

Введение. Различные культуры по-разному относятся к симметрии в искусстве. Для древнегреческой культуры характерна антропоморфизация всей картины мира, поэтому основой построения формы в искусстве и архитектуре являлась симметрия самого человеческого тела. Изображение в христианском искусстве принципиально не симметрично. В

средневековой русской иконе правая и левая части изображения наделены различным семантическим значением. В иконописной традиции правая сторона изображения считается «хорошей», а левая сторона – «дурной». «При этом любопытно заметить, что на правой, или хорошей стороне имена написаны преимущественно золотом, а на левой стороне – черною краскою» [8, с. 300]. В китайской живописи симметрия также не являлась значимой категорией изобразительного языка. Владелец картины в Китае мог написать свои комментарии на фоне пейзажа и поставить свою личную печать на изображение. Это означает, что в китайской культуре «рисунок и основа не составляли для глаза неразрывного единства» [4, с. 139]. Между тем, построение композиций на основе симметрии возможно только по отношению к осознаваемой плоскости, основе изображения.

Изложение основного материала. Понятие симметрии в искусстве чаще всего рассматривается в сравнении с категорией пропорции. «Пропорция есть понятие равного, одинакового, однородного изменения. Симметрия есть понятие равного, одинакового, однородного строения, т.е. сохранения» [9, с. 7]. Симметрия, как и пропорция, является средством упорядочения изобразительного языка в искусстве. Подобно тому, как в живой и неживой природе симметрия выступает средством упорядочения самой жизни и информационных процессов. Иными словами, симметрия представляет собой фундаментальную основу визуального языка, определяющую и его синтаксис, и семантику, и прагматику. Причем это не зависит от видов симметрии – зеркальной, осевой и др.

Симметрия играет значительную роль во всех визуальных искусствах, но для некоторых из них имеет исключительное значение. К таким видам искусства относится шебеке – уникальный вид народного прикладного творчества, традиция которого насчитывает несколько веков. Шебеке – это декоративная плоскость, собранная из множества резных деревянных элементов и укрепленных между ними кусочков цветного стекла без помощи клея или гвоздей. Размеры поверхности шебеке могут колебаться от нескольких квадратных сантиметров до нескольких квадратных метров в зависимости от функционального назначения предметов, созданных мастерами этого вида искусства. Самыми распространенными композициями шебеке являются многоугольники правильной геометрической формы.

Ромб, гексаграмма, восьмиконечная звезда, десятигранник, 12-угольник и др. сами по себе являются фигурами, чья геометрия основана на симметрии. В узорах шебеке они соединяются в строго симметричные композиции. На уровне обыденного восприятия симметрия в построении этих фигур хорошо всем известна. Так, например, «гексаграмма – фигура, составленная двумя полярными треугольниками, шестиконечная звезда. Это сложная и цельная симметричная форма, в которой шесть маленьких отдельных треугольников группируются вокруг большого центрального шестиугольника» [7, с. 164-165]. Так же, как и гексаграмма, 10-конечная звезда симметричная фигура, но «составленная из трех треугольников» [7, с. 189]. В свою очередь ромб представляет собой симметричную фигуру, составленную из двух треугольников, сомкнутых своими основаниями и т.д.

Подобным образом геометрия правильных многоугольников представлена на уровне любого учебника. Но восприятие проблемы симметрии в искусстве изменится, если отвлечься от профанной плоскости и перенести угол зрения в область сакрального. Для этого придется обратиться к вопросу о происхождении искусства шебеке.

Иранские специалисты считают, что шебеке возникло в Сельджукский период, а своего расцвета достигло в период Сефевидов. Добавим к этому, что один из шедевров шебеке – узоры мечети Насир ол-Мольк – создан во время правления Каджаров. То есть возникновение, расцвет и наивысшие достижения этого вида искусства происходили в эпоху господства тюркских династий империи. Иными словами, шебеке является искусством, отражающим тюркское имперское мировоззрение. Как и всякое имперское искусство, шебеке не может не быть искусством сакральным по определению.

Сакральное искусство средневековья обретает мировоззренческую целостность в синтезе искусств храмового пространства. В христианстве – это пространство собора, в исламе – пространство мечети. Традиция шебеке в Азербайджане складывается именно как искусство художественного решения пространства мечети. И только впоследствии узоры шебеке распространяются в архитектуре дворцовых и жилых сооружений. Мечети Шаха Аббаса в Гяндже (1606), Джума в Ордубаде (XVII в.), Саатлы в Шуше (XIX в.), Насир оль-Мольк в Ширазе (1888) и др. являются классическими образцами применения композиций шебеке в убранстве культовых построек.

Увязать функцию композиций шебеке с процессами, происходящими в интерьере мечети, нам позволяет понятие «временной ритуализации», введенное Е.И.Кононенко. Он пишет: «Приходится констатировать, что границы ритуального пространства в исламе связаны не с местом, а лишь с временем совершения ритуала» [5, с. 90]. Совершение молитвы напрямую связано с суточным циклом. Утренняя молитва совершается с первыми лучами солнца, вечерняя – когда наступает тьма и уходит свет. Но шебеке – это прежде всего искусство света. Основой художественного образа здесь является солнечный свет, проникающий сквозь цветное стекло и сетку контуров геометрических фигур. То есть в течение дня происходит «включение» и «выключение» шебеке. Без света искусство шебеке невозможно само по себе.

Традиция художественного решения пространства мечети на основе узоров шебеке продолжается и сегодня. Это ансамбль композиций шебеке мечети Биби-Эйбат (1999) в Баку. Мечеть не является объектом реставрации, а представляет собой современный проект, разработанный на основе традиционной типологии на месте ранее существовавшего культового сооружения. С точки зрения симметрии привлекают внимание узоры орнаментального бордюра, обрамляющего дверные створки. Здесь мы наблюдаем небольшие гексагональные элементы, упакованные в круги, которые, в свою очередь, вписаны в шестиугольники большого размера. Если присмотреться внимательно, то можно заметить, что шестиугольники соединены фигурой ромба, складывающейся частично за счет плоскости самих гексагональных структур. В плане символизма «шестиугольник представляет фундаментальный аспект органического роста» [6, с. 24]. Что касается ромба, то он может быть рассмотрен как два соединенных основаниями правильных треугольника. Треугольник, направленный вершиной вверх, символизирует восходящие энергетические вибрации, направленный вниз – нисходящие. Таким образом, в этой композиции показана картина позитивного развития, органического роста и ее противоположность. Остается заключить, что символы «священной геометрии не представляют собой простые фигуры: это процессы, картины и модели вещей в застывшей форме» [6, с. 599]. Именно эту застывшую форму передают узоры шебеке.

Композиция любой плоскости шебеке строится на основе симметрии. Сущность художественного языка шебеке заключается в

том, что плоскость изображения может развиваться неограниченно, стремясь к бесконечности. В любой точке работа над произведением может быть остановлена, в любой точке она может быть возобновлена. Но композиция всегда готова и не теряет художественной полноценности.

Итак, шебеке – это декоративная плоскость, классикой данного вида прикладного искусства является оформление оконных и дверных проемов, а традиционные изделия в технике шебеке имеют четырехугольные поверхности. Иными словами, плоскость в шебеке имеет парадигмальный характер, в ее рамках действуют виды симметрии, обеспечивающие сохранность традиционных форм.

На фоне общей дизайнизации культуры в последние годы происходит и дизайнизация шебеке. Движение в сторону дизайна в области шебеке идет от плоскости к предмету, в сторону пространственной симметрии. Современные мастера шебеке в поисках новых форм начинают создавать объемные предметы. Изделия шебеке приобретают очертания, не свойственные для традиционных произведений этого вида искусства.

Один из мастеров шебеке, получивших широкую известность в годы независимости – это Гусейн Гаджимустафазаде. Характерной особенностью творчества Г.Гаджимустафазаде можно назвать стремление к преодолению плоскости и созданию объемных предметов в технике шебеке. Разумеется, достаточно долгое время мастер работает в классическом стиле шебеке, исполняя декоративные поверхности оконных и дверных проемов, ширм и т.д. Самым экстравагантным произведением шекинского мастера является музыкальный инструмент кяманча (2017), выполненный в технике шебеке. Важно отметить, что это не просто макет, а реально звучащий струнный музыкальный инструмент. Он изготовлен из примерно 600 деталей – деревянных элементов и кусочков цветного стекла. По словам самого мастера, идея создания этого произведения возникла у него после включения искусства мугама в Репрезентативный список нематериального культурного наследия ЮНЕСКО. Ведь кяманча – неотъемлемая составная часть классического мугамного трио, в которое входят также музыкальные инструменты тар и бубен. То есть кяманча только первая работа в рамках проекта «Мугамное трио», намеченного Г.Гаджимустафазаде.

Самым интересным и показательным произведением, обозначившим движение шебеке к объему и пространственной симметрии, можно

назвать работу известного мастера Тофика Расулова «Гранат» (2015). Впервые Т.Расулов создает в технике шебеке объемно-пространственную фигуру на основе композиции «алты». Гранат – это многогранник, собранный из шестиугольных элементов. Гранат не декоративный предмет, это светильник. За счет этой функции композиция «Гранат» и раскрывает специфику художественного образа в шебеке, возникающего благодаря свету, проникающему сквозь цветное стекло. Только здесь свет электрический.

Произведение «Гранат» фокусирует все линии дискурса по поводу рассматриваемой темы. С одной стороны, здесь очевидны все признаки отхода от традиции – нарушение статуса плоскости, замена естественного света на искусственный, превращение произведения искусства в изделие дизайна. Все это так. «Гранат» как продукт дизайна – явление чисто постмодернистское. Но, как это часто бывает в постмодерне, он дает шанс на реинкарнацию традиции. Создав гранат как пространственную фигуру, Тофик Расулов совершает ментальный рывок к тайнам сакральной геометрии, а значит, и к Изначальной Традиции.

Заключение. Подобно мирозданию в целом, искусство шебеке погружено в систему координат, где точкой отсчета является космический нуль. Этот ракурс рассмотрения морфологии шебеке объясняет сопряженность сложившихся здесь типов композиций с определенным числовым рядом. Космический нуль смоделирован в концепции Vector Equilibrium – то есть фигуре векторного равновесия. Приведем продолжительную цитату: «Векторное равновесие эманирует из центра в двенадцати направлениях. Эта энергия движется вовне через пространство и время в форме кубоктаэдра, чередуясь со своей парой, октаэдром внутри куба. Векторная система равновесия имеет 12 вертикалей, 8 треугольных граней, 24 ребра и 32 плоскости. Это есть всенаправленное равновесие, совершенный символ для объединения противоположностей; образ, соединяющий макромир с микромиром» [6, с. 365]. Композиции шебеке, таким образом, являются плоскостными проекциями небесных архетипов, последовательного ряда пространственных фигур – куба, тетраэдра и т.д. Иными словами, двухмерная декоративная плоскость шебеке символизирует пространственную реальность мироздания, предупреждает о возможном переходе в иное измерение.

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Ərtegin Salamzadə ***(Azərbaycan)***

ŞƏBƏKƏ SƏNƏTİ VƏ SİMMETRİYA

Simmetriya bərabər, eyni, bircinsli quruluş qismində çıxış edir. Simmetriya incəsənətdə təsvir və ya ornament dilinin nizama salınması vasitəsidir. Simmetriya bütün vizual sənətlərdə vacib rol oynayır, lakin şəbəkə üçün xüsusi əhəmiyyətə malikdir. Bunun səbəbi ondadır ki, düzgün formalı çoxbucaqlılardan ibarət olan şəbəkə ornamentlərinin həndəsəsi simmetriyaya əsaslanır. Öz növbəsində romb, altıbucaqlı, səkkizguşəli ulduz və digər çoxbucaqlılar şəbəkə naxışlarında ciddi surətdə simmetrik kompozisiyalar əmələ gətirir. Şəbəkə məscid məkanında yarandığı üçün ehtimal etməyə əsas var ki, şəbəkə naxışları sakral həndəsə ilə əlaqəli olan mədəni mənalar əks etdirir. Müstəvi üzərində simmetrik kompozisiyalar ənənəsi bu gün də qorunub saxlanıb ki, bunu Bakıdakı Bibi-Heybət məscidinin şəbəkə naxışları təsdiq edir. Bununla yanaşı, son iki onillikdə şəbəkə ustaları məkan simmetriyası prinsiplərinə əsaslanan həcmli məmulatlar hazırlayırlar.

Açar sözlər: simmetriya, şəbəkə, ənənə, sakral həndəsə, çoxbucaqlılar.

Artegin Salamzade ***(Azerbaijan)***

SHABAKA ART AND SYMMETRY

Symmetry is a category of equal, identical and uniform structure. Symmetry serves as a means of organizing the graphic or ornamental language in art. Symmetry plays an important role in all visual arts, but it is of exceptional significance for shabaka. The reason lies in the fact that the geometry of shabaka ornaments, which consist of regular polygons, is based on symmetry. In turn, rhombuses, hexagrams, eight-pointed stars and other polygons are combined in shabaka patterns to form strictly symmetrical compositions. Since shabaka arises within the mosque space, there is reason to believe that shabaka patterns convey cultural meanings associated with sacred geometry. The tradition of symmetrical compositions on a flat surface has survived to this day, as evidenced by the shabaka patterns of the Bibi-Heybat Mosque in Baku. At the same time, shabaka craftsmen have been creating dimensional pieces based on the principles of spatial symmetry over the last two decades.

Key words: symmetry, shabaka, tradition, sacred geometry, polygons.

MÜNDƏRİCAT

Əliyeva Rahibə (Azərbaycan) **3**
Səkkiz əsrin şahidi: Əcəmi sənətinin möhtəşəmliyi

Cəfərli Brilyant (Azərbaycan) **14**
Memarlıq dühası Əcəmi Naxçıvani yaradıcılığında bəzi həndəsi ornamentlərin simvolik mənaları

Zeynalov Xəzər (Azərbaycan) **26**
Naxçıvanda müasir dövrdə memarlıq abidələrinin bərpasında bədii kompozisiyanın tipologiya dəyişiklikləri

Xəlilov Aslan (Azərbaycan) **37**
Müasir Azərbaycan memarlığında ekoloji tikinti materiallarının tətbiqi problemləri və perspektivləri

Tangudur Sevinc (Azərbaycan) **45**
Azərbaycanda dayanaqlı şəhər strukturunda etnomərkəzlərin formalaşması

Zeynalov Nəsib (Azərbaycan) **55**
Basqal şəhərsalmasında müasir şəhərsalma və tarixi toxuma ilə təzadı

Aytaç Ahmet, Birifkani Selman (Türkiyə) **62**
Bir gösterge olarak yıldız sembolizminin Türk sanatındaki kökenleri ve çağdaş sanatta yorumu

Hüseynova Ayşən (Azərbaycan) **83**
İçərişəhərin qala divarları: dayanıqlıq rəmzi

Məmmədova Oksana (Azərbaycan) **94**
Gəncə memorial kompleksinin kompozisiyasının təhlili

İmanova Nərmin (Azərbaycan) **102**
Müstəqillik dövründə Azərbaycan dini tikililərinin bədii xüsusiyyətləri

Kvaşnina Olqa, Stratonova Lidiya (Russiya) **112**
Həqiqi geyim dizaynı və xalq sənəti

Salamzadə Ərtegin (Azərbaycan) **118**
Şəbəkə sənəti və simmetriya

CONTENCE

Aliyeva Rahiba (Azerbaijan) 3
Witness of eight centuries: the magnificence of Ajami art

Jafarli Brilliant (Azerbaijan) 14
The symbolic meanings of some geometric ornaments in the creativity of the genius of architecture, Ajami

Zeynalov Khazar (Azerbaijan) 26
Typological changes of artistic compositions in the restoration of architectural monuments in Nakhchivan in the modern period

Khalilov Aslan (Azerbaijan) 37
Problems and prospects of application of ecological building materials in modern Azerbaijan architecture

Tangudur Sevinj (Azerbaijan) 45
Formation of ethno centers in a sustainable urban structure in Azerbaijan

Zeynalov Nasib (Azerbaijan) 55
Modern urban development and its contradictions with the historical fabric in Basgal

Aytach Ahmet, Birifkani Selman (Turkey) 62
The origins of star symbolism as an indicator in Turkish art and its interpretation in contemporary art

Huseynova Ayshan (Azerbaijan) 83
Fortress walls of Icherisheher: a symbol of resilience

Mammadova Oksana (Azerbaijan) 94
Analysis of the composition of the Ganja memorial complex

Imanova Nermin (Azerbaijan) 102
Artistic features of Azerbaijan religious buildings in the period of independence

Kvashnina Olga, Stratonova Lidiya (Russia) 112
Actual fashion design and folk art

Salamzade Artegin (Azerbaijan) 118
Shabaka art and symmetry

СОДЕРЖАНИЕ

Алиева Рахиба (Азербайджан) **3**
Свидетель восьми веков: величие искусства Аджами

Джафарли Бриллиант (Азербайджан) **14**
Символические значения некоторых орнаментов в творчестве гения архитектуры Аджами Нахчывани

Зейналов Хазар (Азербайджан) **26**
Типологические изменения художественных композиций при реставрации архитектурных памятников Нахчывана в современный период

Халилов Аслан (Азербайджан) **37**
Проблемы и перспективы применения экологических строительных материалов в современной азербайджанской архитектуре

Тангудур Севиндж (Азербайджан) **45**
Формирование этноцентров в рамках устойчивой городской структуры Азербайджана

Зейналов Насиб (Азербайджан) **55**
Современное градостроительство и его противоречия с исторической тканью Басгала

Айтач Ахмет, Бифиркани Селман (Турция) **62**
Происхождение символизма звезды в тюркском искусстве и его интерпретация в современном творчестве

Гусейнова Айшан (Азербайджан) **83**
Крепостные стены Ичеришехер: символ стойкости

Мамедова Оксана (Азербайджан) **94**
Анализ композиции Гянджинского мемориального комплекса

Иманова Нармин (Азербайджан) **102**
Художественные характеристики религиозных зданий Азербайджана в период независимости

Квашнина Ольга, Стратонова Лидия (Россия) **112**
Актуальный дизайн одежды и народное искусство

Саламзаде Эртегин (Азербайджан) **118**
Искусство шебеке и симметрия

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