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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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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.

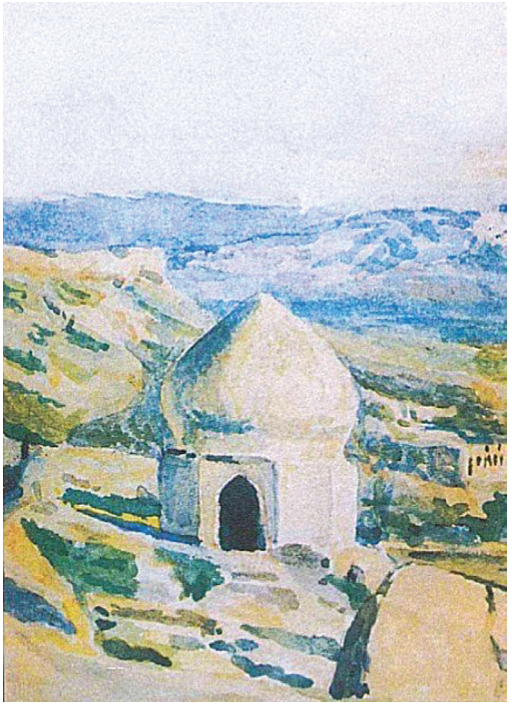

Fig. 5. Bahruz Kangarli. "Monument in Nakhchivan" (Imamzadeh Mausoleum). Paper, watercolor. 1920.

Fig. 6. Nakhchivan Imamzadeh Mausoleum. Modern view.