

ARTISTIC TRADITION AS THE FACTOR OF THE FORMATION OF THE MODERN CRIMEAN TATAR ARCHITECTURE AND DESIGN

Abstract: In the article are considered the Crimean Tatar (C.T.) architectural and artistic traditions, which are used in modern conditions. There are analyzed the architecture and design of modern C.T. cafes and restaurants, in which such traditions were embodied most organically. There was predicted the evolution of the C.T. architecture with the active use of products of the folk art.

Keywords: The contemporary Crimean Tatar architecture, artistic traditions, design, folk crafts.

Statement of the problem. Important component of modern Crimean Tatar culture is an architectural work - a vivid manifestation of national identity. For its fruitful development becomes a prerequisite knowledge and understanding of artistic traditions of the Crimean Tatar people, as well as a critical analysis of the practical use of these traditions in contemporary architecture and design.

Analysis of recent research and publications. Understanding the artistic traditions of the Crimean Tatar architecture is impossible without knowledge of the conditions of its formation as a "truly scientific analysis of any historical phenomenon leads to reliable results only when it is launched from the origins of this phenomenon" [1, p.5]. The problem of the genesis of the Crimean Tatar architecture is still far from being solved, as insufficiently studied sources of its formation, the relationship of architectural and artistic traditions of the Turkic world. Also very ambiguous interpretation of the genesis of the Tatars, the region of their settlement.

As a result of the latest research hypothesis, according to which the resettlement of the Tatars and the creation of the state was held, mainly along the caravan routes X-XII centuries. and, especially, the Great Silk Road. Irreplaceable quality silk made it equivalent to gold, and that income from controlling the Silk Road to the successful promotion of the Tatars in the West [2, p.211-212]. In the future, "ulus system of the Golden Horde was a special kind of feudalism, the expressive feature of which was the coexistence of cities and steppe nomads" [4, p.248-249].

In the extant architectural monuments Tatar cities of the time closely intertwined traditions of various cultures: As stated by renowned researcher B.N.Zasytkin, "... in the architecture of the Crimean Tatars is difficult to establish exactly where you start Seljuk, where the end Byzantine, Armenian and where and tricks ". [3, c.211] Another researcher, B.A.Kuftin, stressed that "through the Tatar layer features appear alien to Turkish culture and explainable from other, non-Turkish sources "[3, s.281].

The wording of the purposes of article. Omitting the data resolution of complex issues, it is possible and appropriate to consider the finished result alloy Crimean Tatar architecture of other nations in the context of the relevance of the artistic traditions of the Crimean Tatars in contemporary architectural practice.

The main part. Artworks Crimean Tatar architecture of the last decade show love and respect for the architectural and artistic traditions of the past. In the new architecture can be traced quite clearly characteristic features of the Crimean Tatar national architecture (from space-planning decisions to the principles of the internal decor). So, plan cafe "Aliya" in Bakhchisarai Crimean repeats the scheme of residential building with dvorm azbar consisting of two parts: the upper and lower patios. Upper patio cafes, as well as in the homes of ancient Crimean Tatar is a garden with fruit trees and vines forming a living arbor. Traditional gate leads into a neighboring yard with a hotel. (In the olden days by such wickets, barely walking down the street, the women visited each other, went to the market). Lower patio cafe busy cooking and has services (which is the rule for the majority of the Crimean Tatar cafe) to choose rooms for visitors from European and Tatar furniture.

In both courtyards cafe - fountains. Abundance of living, ie running water - Bakhchisarai feature-rich mountain springs. Copyright beginning of XIX century. reports that here "... almost all the streets, shops and homes are fountains ..." [3, p.143]. Each quarter of the city in the past had a public fountain. Some of them have survived purely by chance (for example, becoming part of the stone wall of the house) and do not function. However, much of Bakhchisarai fountain restored and became a characteristic element of the architectural and artistic appearance of the ancient city.

The presence of a fountain in a rich house Bakhchisaray was the norm. According to the Turkish traveler XVII. Evliya Celebi, even in the oldest part of the city, Eski Yurt, who by then had turned into a village with 300 houses, but in each of these houses, "living waters flowed ..." [5, p.59]. In today Bakhchisarai fountain is in almost every new cafe if it is built in the tradition of the Crimean Tatar apartment building. Thus, the fountain in the form of a composition of several pitchers available in Caravanserai "Salachik" (architect Eider Yagya).

Equally important is the emotional center of the fountain in the form of a huge bowl of solid stone in the center of the courtyard of the restaurant "Dzheval" in Yalta. This intriguing fountain lit at night and can be seen through the bars of the yard. Him - a typical house with Crimean tereme - projecting part of the second floor, supported by curved brackets. This design, as many researchers, goes through the Crimean Greeks to Ancient Rome and Byzantium (houses in Pompeii) [3, p.323]. It is very possible that it is through the Tatar language the word "tower" became a Russian folklore.

To cover the building was collected antique tiles (known in the Crimea as "Tatar"). Chimneys are not camouflaged, and identified through wall resembling plinfy (of sawn shingles). Overlapping home has a large enough takeaway cornice, a bound boards, creating ornament. This - a tradition: "The roof is usually descends

fairly wide canopy" sachah "to give shade and protection from rain mud walls" [3, s.296].

Gorgeous cornices Khan's palace in Bakhchisarai could not inspire their citation: entrance lobby cafe "Salachik" solved as entrance tower of the palace complex with the same powerful "sachah" and gates. Modern residential buildings Bakhchisarai also gives examples of homes where there is a "sachah." Researchers have noted the similarity between the houses of Bakhchisarai and Istanbul, which was natural in similar climatic conditions, with one religion, the close economic and cultural ties between the Crimean Khanate and the Ottoman Porte. On the influence of the Turkish architecture can speak only when demand Istanbul innovation Crimean Tatars and preparedness (economic, cultural, aesthetic) to accept them.

Crimean Tatar society, researchers believe it was (and still is) open to the use of "born from the depths of Asia indigenous traditions" [3, p.60]. These include a three-dimensional shape as avian and ogival portal of entry. Accent entry was sometimes necessary in conditions of narrow medieval streets of Samarkand, Bukhara, Solkhat. This technique has been used in modern decision of entrance of the restaurant "Dzheval": a solid wall fence yard suddenly interrupted lancet arch, behind which there is at eye level through the bars picture alluring cool courtyard with a huge bowl of the fountain. On either side of the fountain-traditional Crimean Tatar folk architecture with flat roof terraces supported by pillars (what in Central Asia called avian: semi-open terrace in the form of a pass from the beamed ceiling on wooden columns). Monumentality wooden structures Restaurant Terrace emphasized light curtains.

On the territory of Crimean court usually there was a special, dome-shaped clay oven - Furuno bread. ("Every house in a small yard you can see the bread oven - Furuno" [3, p.88].) This building was included in the structure of the restaurant "Dzheval."

Space-planning decision affects the ability of the restaurant in a small area to place a number of required spaces for the restaurant, without sacrificing a sense of spaciousness and cleanliness. Cleanliness Tatar Crimean yards admired and travelers of the past: "In the yard beside the house we find the same purity as the house" [3, s.392], as well as "in front of every house, in special boxes at the terraces, growing flowers curly" [3, p.88]. Courtyard restaurant "Dzheval" paved with large slabs of limestone, set at the edge and creating a geometric pattern. Certainly kept the tradition of decorating the yard and plants. About attention to the beauty and cleanliness of the city in the XIX century. evidenced by the fact that the narrow streets of Bakhchisarai were "paved with large lime stone" [3, s.410].

An interesting feature of the modern Crimean Tatar architecture is its gradual nature, inherent, in principle, national construction, which is conducted upon receipt of funds, with a collective solution to many questions. During the construction of the restaurant "Dzheval" (construction manager Dilyaver Mambetov, architects Aider and Ruslan Yagyaevy, Renart Saranaev designer Dilara Yakubov) has been selected the basic idea and refined details as we go. The

same principle can also be seen in the Bakhchisarai Caravanserai "Salachik", where he first appeared on the first floor cafe ingrown into the land of the ancient house with a chain "zyndzhirly" above the entrance (and functionally necessary, and reminiscent of the nearby Zyndzhirly madrasah XVI c.) terrace with European furniture and Tatar gazebo, fountain, and then - entrance lobby with powerful defense and insulated building cafe. In the long term - the construction of hotels. Similarly conducted and construction cafe "Alia", which already began to operate a hotel.

People, the national character of the Crimean Tatar culture no less acute and in the interiors of the newly constructed buildings. With the harsh appearance of a medieval tower, restored Tatars Evpatoria contrasts its interior, light-colored stained glass windows of narrow. In the XVI century. were stained affiliation Khan's palace, and remember this the way it turned out. It is noteworthy that the cafe combines its direct function with the function of the museum: here exhibited vintage Tatar made of metal, wood, leather, clay, flax, cotton, silk, etc. Exposure continued on the third tier of the tower.

Interior coffee gives an idea of the interior of the Crimean Tatar residential building, which eyewitnesses wrote: "In the stone walls arranged niche serving lockers. On a raised floor along the walls of the room, sett, to lay mattresses - MINDER seat. On the walls hang embroidered towels with sayings calligraphic inscriptions from the Koran. Along the walls above the windows are nailed shelves, which housed various copper utensils made by local craftsmen ... The composition of the contents of the room furniture includes a short, square table ... Sofra ... "[3, p.297-298]. Used as rugs - carpets without pile [3, p.78-80]. Low-sets sofas, mattresses with pillows duvar MINDER, Sofra tables, carved shelves raf-all perfectly functioning in the modern coffee shop.

One of the best features of the Crimean Tatar foodservice is the presence of soft music that corresponds to the traditional notions of staying in the quiet. Pay attention to this and travelers of the past: "For public amusements are the first place coffee houses, in whom there are excellent throughout the order, cleanliness and pleasant silence for all" [3, p.148].

A very important element of the modern interior is representative of the Crimean Tatar thread. "At the khans in the Crimea has been extended carving and inlay. Carved ceilings still adorn the old city home ... "[3, p.91]. Lovely thread that stresses portals banquet halls restaurant "Dzheval" added applique wooden ceilings throughout the building.

The most important is the focus of any interior lighting and fixtures, its carriers. In the Khan's palace, mosques, palaces of the nobility it could be Venetian chandeliers [3, p.224]. Currently imported traditional Turkish lamps. Different saturation colored glass and scale, they fit perfectly into the corresponding interiors, enhancing their magnificence or intimacy.

Currently imported textiles and interior to make up for the amount of tissue, which was necessary for the Crimean Tatar traditional residential interior. Researchers noted crafts disappeared former high technical and artistic level of the Crimean Tatar Weaving and sewing, a huge range of products. [3

s.484-485]. The revival of traditional products from fabric remains in question, in the best position is the production of ceramics. Samples wizard Rustem Skibina adorn the interiors of the restaurant "Dzheval."

The attractiveness of the new Crimean Tatar cafes and restaurants is based primarily on establishing a home with an atmosphere of peace and comfort, enveloping welcome guest. Everything is as it was in the traditional Crimean house before, "decorated rooms noticeably desire to create warmth and comfort, all designed for peace and relaxation ..." [3, p.181].

Conclusions.

1. Fruitful use of folk and national traditions in a modern architectural creativity is possible only if genuine love, respect, knowledge and understanding of the national culture.
2. The need to establish cafes and restaurants, identical old Tatar home or a coffee shop, entails finding the appropriate architectural forms and design solutions interior.
3. Growth in demand for traditional elements Crimean interior helps to revive handicrafts.

Prospects for further research. Organic use artistic tradition testifies to its relevance and prospects for further development, as well as the talent of the architect and the taste of the customer. Further study of the architectural heritage of the Crimean Tatars will promote the development of national architecture and design, based on organic using ancient artistic tradition.

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Анотація

Привольнева С.А. Художественная традиция как фактор формирования современной крымскотатарской архитектуры и дизайна.

В статті розглядаються кримськотатарські архітектурно–художні традиції, які використовуються в сучасних умовах. Аналізується архітектура та дизайн сучасних кримськотатарських кафе і ресторанів, де

архітектурно–художня традиція втілена найбільш органічно. Прогнозується подальший розвиток кримськотатарської архітектури з активним використанням продукції народних ремесел.

Ключові слова: сучасна кримськотатарська архітектура, художні традиції, дизайн, народні ремесла.

Аннотація

Привольнева С.А. Художественная традиция как фактор формирования современной крымскотатарской архитектуры и дизайна: в статье рассматриваются архитектурно–художественные традиции крымских татар, используемые в современных условиях. Анализируется архитектура и дизайн современных крымскотатарских кафе и ресторанов, где архитектурно–художественная традиция воплотилась наиболее органично. Прогнозируется дальнейшее развитие крымскотатарской архитектуры с активным использованием продукции народных ремесел.

Ключевые слова: современная крымскотатарская архитектура, художественные традиции, дизайн, народные ремесла.