

IRPORT REGION AS A BUSINESS CARD

Abstract. This article discusses the formation of architectural and artistic image of a modern Crimean airport as a business card of the region as a result of the use of the Crimean Tatar art traditions. Projected to create an image of the Crimean airport as a modern incarnation of the ancient traditions and culture of the multinational Crimea from the study of other cultures Crimean peoples.

Keywords: airport, Crimean Tatar architecture, design, arts and crafts, art traditions

Statement of the problem . In modern practice, the construction of airports is strong tendency to create architectural structures without a clear affiliation to any country and culture. Air gate of the country or its regions not associated with living in these nations. However, it was with the arrival of passengers at the airport and begins perception of another country , another culture . Interior airport , and later , after exiting the building - and the exterior become an epigraph to the history and culture of other people. It is therefore important when designing airports knowledge of folk architectural and artistic traditions of the country , its regions .

Analysis of recent research and publications. Most of the recent publications on the history of the Crimean Tatar architecture is designed primarily for readers- tourist, but contains important factual material [6]. Most thorough at this time is the thesis research of historical and theoretical aspects of public buildings typology of Muslim architecture Crimea XIII- XVIII century . [5] . Significant contribution to the history of architecture krymskotatarskogo people made through a careful analysis of space-planning decisions of individual Muslim structures and their ensembles XIII- XX centuries [2] . In addition to these works, we know a great number of individual publications on the Crimean Tatar architecture monuments mainly in the context of the history of the Crimean

Khanate.

The wording of the purposes of article . The purpose of this article is to first, the analysis of precisely those features of the Crimean Tatar architecture XIII -XVIII centuries , which can be used in the formation of architectural and artistic image of the airport as a business card of the region, and second, forecasting task of creating an image of the Crimean airport as a modern incarnation of the ancient traditions and multinational culture of Crimea from the study of other cultures of the Crimean people .

The main part . Autonomous Republic of Crimea - a multi-faceted historical and cultural region against Ukraine. Here at different times there were different cultures , but in XIII-XVIII centuries dominated Tatar . Name of the first Crimean administrative center of the Golden Horde - a city of Crimea (Solkhat) - became geographical indication Peninsula.

After the liquidation of the Crimean Khanate and entering the territory of the Russian Empire began and spontaneous, and the systematic destruction of architectural structures - Media Crimean Tatar culture .

In Soviet times, the attitude to the monuments was different : thanks to the efforts Tatar scientist Usain Bodaninsky (repressed in 1938.) And in memory of the author of " The Fountain of Bakhchisarai " was kept Khan's palace , but other structures deprived attention restorers stops functioning (mosque tekies madrasah) gradually dilapidated , destroyed , disassembled for building materials .

Currently, the Crimean Tatar culture reborn and knowledge of architectural and artistic traditions claimed in designing both residential and public buildings. The basis of medieval architecture krimskotatarskogo lay down general Muslim architectural idea , which emerged in the types of structures and their space-planning and decorative solutions . Same basis for the realization of this idea served ancient Turkic artistic tradition , and is a prerequisite for further development - open character krimskotatarskoy culture.

In hot climates the Crimean peninsula is the availability of water sources was one of the determining factors in the choice of settlement. " The Tatars were great

masters of irrigation. They were able to catch most small trickle of soil water through clay pipes into the vast waters ... "[3, pp. 18] .

In each of the blocks , which shared the Tatar city , had its mosque and its fountains . In Bakhchisarai there were "no less than 150 at intersections and in the palaces . About two dozen of them decorated khan's palace "[6 , pp. 57].

Crimean Tatar fountains - Fountains Oriental type , and differ from other European nature of flowing water and , as a consequence - it more economical consumption .

Valuing water resulted in the creation of protecting it from dirt barriers - some small architectural forms. Their specific three-dimensional solution and the nature of the decor were attributed primarily appointment fountain : Cesme - fountain as a source of drinking water ; Sebil (Sabil) - a fountain to quench your thirst and memory of the deceased ; abdest - a fountain for ritual ablutions before prayer in the mosque ; fountains for cooling and humidifying the air inside the room, gazebo, patio .

These four types of Crimean Tatar fountains formed during the XIV-XVIII Art. and became important elements in the urban structure and the structure of a single building . They vary in size and composition : monumental, such as fountains in the form of a large structure with a dome and chamber - like a house with a gable roof or as a stela , often built into the fence . It is this type fountain " Cesme " could be used in the interior of the airport.

However, his interpretation is unlikely to be relevant quote : poet sung fountain as a monument of love was originally memorial structures , Sebile , located near the tomb of a Muslim Dilara Bikech or was built into the wall dyurbe . The author of the fountain , as well as the tomb itself , could be master Omer - who worked at the court of Crimea Giray court " artist, architect and calligrapher - sings" - as the inscription on the main facade Eshil Cami (Green Mosque) , built on the initiative of Dilara Bikech [4 , pp. 222] .

Fountains in the interior of the airport could be several reasons: their gentle murmur would weaken voltage awaiting takeoff and welcoming , would remove

the fatigue of traveling with arrivals , preparing them to meet the East.

In addition to water , other important means of relaxation is the color. The interior of the airport its carrier could be majolica tiles similar to that in the XVI-XVIII centuries decorated interior sofa and khan mosque box . Its bluish -green gamma would act soothingly . It would also be appropriate to use in drawing tiles traditional Tatar ornament and architectural epigraphy . Facing majolica tiles - a very ancient tradition of Turkic culture , on which adults Tatar .

Besides majolica tiles decorated khan's palace painting on plaster (floral , geometric and calligraphic ornaments) and painted high relief in the form of still lifes of fruit and flowers . Preserved in fragments of bas master Omer could be reproduced in the interior of the Crimean airport.

Turkic culture was also inherent in the use of saturated colors , often - red . The red color was very much like the Tatars , as evidenced by the use of the colors of the clothes (traditional dress of the bride) , in architectural decoration . So , researchers, speaking of continuity Tatar artistic traditions coming from the Golden Horde , note that in the decor " ... developed a flamboyant style architectural mosaics. Golden Horde mosaic distinguished by the abundance of red tones . " [1, pp. 400] . The same active use red observed in the interior Bakhchisarai Palace , in the backgrounds carvings Demir - Kapu and cascading fountain palace.

The presence of red would be appropriate in the airport coffee shop , preferably in warm lighting, because it enhances the sound of warm tones . Traditional furniture (low sofas with cushions duvar sets , tables Sofra or courses) , decorative towels , lamps , metal and pottery on shelves raf could also be the starting point to explore the Tatar culture.

A characteristic feature of the Crimean Tatar architecture was the use of saturated color in the interior stained glass windows of the second row , for example , in the Bakhchisarai Palace. Light pouring through them increases the emotional impact of the interior. Stained glass deserves special attention and can be used when designing the interior airport given its exterior : color shimmer glass illuminated from the inside of the airport would give to it a certain sound.

Windows on two levels on the facades in odnosvetnom inner space - a characteristic feature of the Crimean Tatar mosques dyurbe , palaces. Double row glazing inherent architecture and the Crimean and Kazan Tatars , as well as the architecture of the Ottoman Empire. Therefore , in this case , it is not about the influence of Turkish culture in the Crimean and the general - Turkic roots of these peoples. Not yet sufficiently studied the question of the origin of the double-row glass , but you can talk about the results of the use of such a method . Thanks to him, improved illumination of the interior and exterior visually increases : an illusion of a two-storey single-storey building .

Windows in buildings other than rectangular Crimean Tatar were still round, and lancet and keeled . Such forms of window openings could be translated into the language of contemporary designs and enter into the structure of the airport building .

Crimean Tatar monumental architecture XIII-XVIII centuries was inherent in the use of post-and- arch designs . Support in the form octagonal , round and square pillars in terms often have stalactite capitals . Decorated by stalactites and sometimes stone base standing in them wooden pillars . In a hot climate conditions sufficient Crimea airport might have some gallery along the main facade , as is often the practice in the architecture of residential and public buildings Tatars. Mosques were often external arcade , which allowed to increase the area for prayers because on both sides of the entrance were mikhrab niche. Lightweight wooden gallery with a tiled roof were common in residential architecture. These galleries were large enough takeaway roof pillars designed to protect from the rain , and the gallery - from the scorching sun .

Wood is widely used in the Crimean Tatar architecture (balconies, choirs mosques , stairs , exterior gallery residential buildings) , and post-and- beam structures were mostly made of wood. Capitals wooden pillars covered with fine carvings , and capitals as three-quarters of stone columns flanked the entrance arch or vault .

Wooden carvings could assume coloring exemplified by miraculously

preserved wooden portal harem housing Khan Saray related , according to the XVI century. If coloring portal updated since its manufacture , we can talk about the tradition of painting monumental structures carved in the Crimean Tatar architecture , as evidenced by modern wood carving (for example , the gate cafe " Salachik " Bakhchisarai colored bas-relief ornamental compositions) .

The interior and exterior of the airport could be used not only colored wood carving, but carving . Thin thread of floral ornament , solid satin covers the walls , made them visually weightless . The higher the thread type relief had settled with the name " Seljuk chain" , which was used in the frame of portals and mihrab . This decor was created by weaving two rollers forming a crosshair and was killed by Palmetto .

The portal is an important element of the spatial composition of the Crimean Tatar buildings - mosques, dyurbe madrasah . First gantry structures appeared in the Crimea , together with the construction of cities. These portals were stalactite vaults , their entrances framed " Seljuk chain " and three-quarter columns with carved floral ornaments , placed on the facades points and bumps . Such attention to the solution of the input side of the building may have been due to a certain tradition , originating in Central Asia, where dense urban layout was confusing with the need to provide in the construction of the main entrance. The idea of emphasizing the expressive portal using any part of the building could be used in solving the spatial composition of the airport.

Conclusions. Tatar architecture and design, formed in the mainstream Muslim culture, preserved the Golden artistic traditions.

Creative use of the artistic traditions of the Crimean Tatar guarantees the creation of a modern, while not a faceless Crimean airport.

Prospects for further research. Study and creative use of the artistic traditions of other peoples of the Crimea and the representatives of its multinational ancient culture will enrich the artistic image of the Crimean airport as a business card of the Autonomous Republic of Crimea.

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Анотація

Привольнева С.О., Сахно К., Аэропорт як візитна картка регіону. У статті розглядається питання про формування архітектурно-художнього образу сучасного кримського аеропорту як візитної картки регіону в результаті використання кримськотатарських художніх традицій. Прогнозується створення образу кримського аеропорту як сучасного втілення традицій багатонаціональної та давньої культури Криму в результаті дослідження культури інших кримських народів.

Ключові слова: аеропорт, кримськотатарська архітектура, дизайн, народні ремесла, художні традиції

Аннотация

Привольнева С.А., Сахно К., Аэропорт как визитная карточка региона. В статье рассматривается вопрос о формировании архитектурно-художественного образа современного крымского аэропорта как визитной карточки региона в результате использования крымскотатарских художественных традиций. Прогнозируется создание образа крымского аэропорта как современного воплощения традиций многонациональной и древней культуры Крыма в результате исследования культуры других крымских народов.

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