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**THE NATIONAL ARTISTIC TRADITIONS IN THE MODERN
CRIMEAN TATAR ARCHITECTURE AND DESIGN**

Abstract: The article analyzes the results of the creative use of national artistic traditions in the modern Crimean Tatar architecture and design, innovative solutions are evaluated.

The best Crimean Tatar architects and designers adopted creative use of national artistic traditions. Tradition is understood by them not only as a citation from the history of the Crimean Tatar architecture in the form of separate characteristic elements and technical methods, but also as the most valuable opportunity to adapt the deep principles of the Crimean Tatar art to the modern conditions of life.

The revival of the culture of the past was also reflected in the restoration and rebuilding of the architectural heritage, accommodated with new functions important for modern society.

Synthesis of modern aesthetics, technical capabilities and ancient traditions testifies to the high level of professionalism of the current Crimean Tatar masters, inspires the followers to use carefully national traditions applied to the requirements of the present day.

Keywords: Crimean Tatar architecture, design, arts and crafts, traditions, innovations.

Problem statement. The activation of construction in the Crimea at the beginning of the 21st century, connected with the return of the Crimean Tatars from deportation, was marked by the revival of national traditions. An important feature of the best buildings became the organic unity of ancient artistic traditions and the modern level of comfort. The revival of the culture of the past was also reflected in the restoration and rebuilding of the architectural heritage, accommodated with new functions important for modern society. Such experience of preservation and

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development of the Crimean Tatar art traditions deserves for careful investigation.

Analysis of the recent researches. The decision of a question on sources in art traditions of the Crimean Tatars is predetermined by the solution of a problem of an ethnogenesis of the Crimean Tatar people. The author of this article shares the point of view of some researchers who relate Crimean Tatars to the indigenous population of the Crimean Peninsula [2, 3]. The study of the monuments of the Crimean Tatar architecture gives an idea of the traditional principles and techniques of space-spatial solutions used by Crimean Tatar architects of the past [4, 6, 7]. The researches also emphasize the special role of water (in the form of various types of fountains) in the organization of the space of the urban quarter, the courtyard of the mosque, the durbe, the inner courtyard of the palace or the residential interior [1, 8, 9]. An important source of information about traditions in the culture of the Crimean Tatars is the reader of ethnic history and traditional culture [5] and the recently published notes of a Turkish traveller of the 17th century [10]. Some articles, as well as a collection of articles [9] are devoted to the problems of modern Crimean Tatar architecture, arts and crafts.

Article purposes. Article purposes are to development of experience of adopting national artistic traditions in the Crimean Tatar architecture and design at the beginning of the 21st century, and also to analyze innovative solutions which founded as a result of the development of the Crimean Tatar art traditions in modern conditions.

The main part. The great importance for the formation of a man of modern times, harmoniously combining national and universal values, is played by the surrounding artificial environment. It can evoke certain feelings and thoughts, program an appropriate state and follow-up actions. Therefore, the content of the program, the degree of its spirituality, is so important.

The best examples of modern Crimean Tatar architecture and design are based on knowledge and understanding of ancient folk traditions and their tactful use in modern construction practice. National architectural and artistic traditions formed the basis for the construction of new cafes, restaurants, hotels and manifested

themselves in space-planning solutions, in decor, in the choice of building materials, in interior design.

In many space-planning decisions, the idea of recreating a dwelling house of the past with its atmosphere of peace and comfort, for example, in the cafe “Alie” in Bakhchisarai, is being considered. At the heart of the planning decision of the cafe is the scheme of the Crimean Tatar residential building with the yard or azbar, consisting of the upper and lower courtyards. The upper courtyard of the cafe, like in the old Crimean Tatar houses, is a garden with a fountain in the middle, with fruit trees, grapes and pergolas. A traditional gate leads to a neighboring courtyard with a hotel (in the old days, women used this wicket to visit each other almost without walking along the street). A stone staircase descends to the lower courtyard with kitchen facilities and a guest terrace, which is closed by another fountain in the form of a waterfall.

Fountains play the role of compositional accents in the planning decisions of the yards of the Bakhchisarai Karavan-Sarai “Salachik” and Eupatoria restaurant “Dzeval”. In the first case, this is a composition made of jugs that closes the perspective of a paved walkway, in the second – a huge bowl made of solid stone with downward flowing water (Fig.1). In the courtyard of the restaurant there are also two wall fountains belonging to the type of a fountain of cheshmeh – a source of drinking water (Fig.2).

The presence of water sources in the houses of Bakhchisaray in the times of the Crimean Khanate was the norm: a Turkish traveller of the XVII century Evliya Çelebi drew attention to the fact that in the houses of the predecessor of Bakhchisaray – the settlements of Eski Yurt “... living waters flowed” [9, p.59]. In modern Bakhchisaray, the work was carried out to clear and restore the cheshmeh, as a result of which the structure of the medieval quarterly building of the city with its mosque and the cheshmeh in each quarter became brighter, and the artistic appearance of the city was enriched with elements of the revived beauty of the past.



Fig.1. The fountain of the restaurant “Dzewal” in the form of bowl, 2009.



Fig.2. The fountain (cheshmeh) of the restaurant “Dzewal”, 2009.

In the Bakhchisaray buildings of the Old City, fairly dense at first glance, still hollows may be wached: the places where houses used to be once destroyed by time and deportation. Small spaces, overgrown with grass, are Tatar cemeteries without tombstones. However, returning to their homeland people put in order the graves of their ancestors, revive the sources, and build new houses. The beginning individual housing construction using the characteristic elements of the Crimean Tatar architecture gives hope for a gradual return to the city a unique, inherent to it only artistic appearance.

The returning of individual developers to the old traditions of the Crimean Tatar housing construction may to some extent be due to the houses built earlier: Bakhchisarai hotels “Bakhitgul” and “Aliye”, Caravanserai “Salachik”, Eupatoria restaurant “Dzewal”, etc., where compositive, constructive and decorative techniques of the Crimean Tatar national architecture can be wached: they are galleries, verandas, roofs with a characteristic outpost (sachah), carved cornices, bay windows with bars, exterior wall-paintings, etc. The very fact of the awakening of the interest of contemporaries to the medieval Crimean Tatar architecture testifies to the growing tendency of the revival of the national culture. This tendency speaks of the growing desire “... to live in accordance with ethnic values, norms and traditions”, which oppose the threat of assimilation and dissolution in an impersonal environment [10, p.16].

The appearance of buildings in the Crimean cities that are perceived as part of modern Crimean Tatar culture multiplied and

enriched the urban environment. Equally important is the experience of forming a modern interior with the use of the Crimean Tatar art traditions.

Traditionally, exactly a woman was engaged in shaping the interior of the Crimean Tatar dwelling house. The design solution of the interiors of the second floor of the building of the restaurant “Dzeval” and the covered terraces of the yard is largely due to the creativity of Dilyara-khanum. Dilyara Yakubova together with the architects Aider and Ruslan Yagyaev, Renart Saranayev and the construction manager Dilyaver Mambetov decided to take the white color of the residential interiors of the Crimean Tatar folk architecture as a basis, reinforcing the texture of the white walls with the additive to the finishing mixture of straw. As a result, the rooms were filled with light and air, a feeling of warm adobe walls of the apartment house arose.



Fig.3 The entrance building of the restaurant “Dzewal”, 2009.



Fig.4. The interior of the restaurant “Dzewal”, 2009.

In the Big Banquet Hall of the second floor, where weddings are often held, the idea of native walls and a home is embodied in the forms of a traditional Tatar fireplace, which is offered to be fired by the newlyweds.

The atmosphere created in the Big and Small banquet halls is a balance between splendor, solemnity and comfort, intimacy: beautiful carved framing of portals remind a wooden portal of the harem building of the khan's palace. Traditional are wooden ceilings with appliqué, sets (low sofas) in the Small Hall, exquisite curtains

and lamps (Fig.4) [11]. Except for a few rarities, everything is created now and corresponds to modern concepts of comfort. However, when you look at modern works of fine art that tell of the past, looking at the works of decorative and applied art of contemporary Crimean Tatar masters, a feeling of unity of the past and the present appears, the growth of the present beauty from the beauty of the ancient. Restaurant “Dzeval” as a whole is a model of the continuation of the ancient Crimean Tatar traditions by new generations in new conditions.

The next stage in the development of the Crimean Tatar traditions in modern architecture and interior design was the ethno hotel “Dzeval” (architect Renart Saranaev, designer Dilyara Yakubova, 2013). The principles of ethnicity, ecology and exclusivity, laid down earlier in the architectural concept of the restaurant, are refined and clearly expressed.

When constructing the hotel, traditional building materials (shell, wood), traditional constructional solutions (sachas, bay windows, arches of various forms), traditional decor (wood carvings, ceramic tiles, handmade textiles) were used. The problems of ecology and energy saving were solved according to the possibilities of the 21st century. (Solar panels on the roof of the building, pellet boiler, water purification plant, etc.) and were appreciated: the hotel “Dzeval” received an international environmental certificate “Green key”.

Exclusiveness of the hotel lies in the uniqueness of design solutions not only in specific apartments, but also in standard ones. They are marked with absolute harmony: a precisely verified correlation of space and its filling, the unity of the color decision, the high artistic level of the works of national arts and crafts (Fig.5, 6) [12]. The hotel rooms are an example of the revival of the former cosiness and beauty of the traditional Crimean Tatar house on the basis of modern aesthetic ideas and technical capabilities. In 2016 the hotel “Dzeval” was recognized as the best ethno-hotel in 2015 by the results of the International competition held in Spain among 437 hotels.



Fig.5. Hotel "Dzewal" apartments "Badem" ("Almond") 2013.



Fig.6. Hotel "Dzewal" apartments "Zeinur" ("Olive"), 2013.

The hotel and restaurant have one name – “Dzewal”, in translation from Arabic – “Traveller”. They are both built on a territory that was outside the city in the Middle Ages. Here is a miraculously preserved in ages monastery of the dervishes of the 16th century, and here until the middle of the 20th century dominated the tower of the city gate of the 15th century, which was called “Odun Bazaar kaapusy”, ie, “The gate of the wood market”. In 1959, overnight, they were demolished as alleged barrier for traffic. The gates were restored in 2007. The restoration of the architectural monument was preceded by archaeological research and collection of old building materials (shell rock and tiles) from the remains of destroyed structures; The stones for the arches of the tower were manually cut by an old saw. As a result of this innovative approach to the restoration of the monument, the new tower is perceived as a construction of the times of Kezlev (medieval Eupatoria) (Fig.7) [13].

Walking under the archway of the gate to the tower, you can see the conservated excavations with part of the city wall and can climb upon the wooden staircase to the second floor. Here is the coffee house “Kezlev kaavesi”, corresponding to the memoirs of a traveller of the past: “For public amusements, the first places are coffee houses, in which there is excellent order, cleanliness and for everyone a pleasant silence” [5, p.148]. Here everything is so, the same traditional interior, only enriched with colored light of stained glass windows, reminiscent of the stained-glass windows of the

khan's palace. Along the walls – showcases with objects of material and spiritual culture of the Crimean Tatars. The organic part of the interior is the works of modern Crimean Tatar art (Fig.8) [14].



Fig.7. The rebuilt Gates of the Wood Market, 2007.



Fig.8. The part of the interior of coffee-house "Kezlev kaavesy", 2007.

The coffee house remained a traditional place of communication, only some new forms of communication were added (musical evenings, literary meetings, presentations, etc.).

From the coffee shop you can get to the third floor of the tower through the gallery, which also serves as an exhibition space for acquaintance with the ancient and modern culture of the Crimea. Almost the entire area of the third tier of the tower is occupied by a model of the medieval Kezlev. The rarities of the Crimean Tatar history and culture are also kept here. Together with the restaurant and hotel the coffee house is a part of the Cultural and Ethnographic Center Odun-bazar kaapusy – an important part of the cultural life of Eupatoria.

The restored Gates of the Wood Market is an example of the revival of the architectural heritage and its integration into the social and economic life of the city by communicating to it new functions possible within the initial designation of the structure and beneficial to the urban public. The square in front of the tower became the venue for festivals not only of the Crimean Tatar culture, but also of the cultures of other peoples inhabiting the modern Crimea.

The town-planning aspect of the creativity of the authors of the Cultural and Ethnographic Center Odun-bazaar kaapusy is also

important: the ensemble character of the building of the new square transformed it from a transport interchange into a square with modern national Crimean Tatar architecture.

Conclusions. The best Crimean Tatar architects and designers adopted creative use of national artistic traditions. Tradition is understood by them not only as a citation from the history of the Crimean Tatar architecture in the form of separate characteristic elements and technical methods, but also as the most valuable opportunity to adapt the deep principles of the Crimean Tatar art to the modern conditions of life. Synthesis of modern aesthetics, technical capabilities and ancient traditions testifies to the high level of professionalism of the current Crimean Tatar masters, inspires the followers to use carefully national traditions applied to the requirements of the present day.

Research perspectives. It seems advisable to expand the geography of research of modern Crimean Tatar structures, created on the basis of national artistic

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Аннотация:

Привольнева С. А. Национальные художественные традиции в современной крымскотатарской архитектуре и дизайне. В статье анализируются результаты творческого использования национальных художественных традиций в современной крымскотатарской архитектуре и дизайне, дается оценка инновационным решениям.

Лучшим крымскотатарским архитекторам и дизайнерам присуще творческое использование национальных художественных традиций. Традиция понимается ими не только как цитата из истории крымскотатарской архитектуры в виде отдельных характерных элементов и технических приемов, но и как ценнейшая возможность адаптировать глубинные принципы крымскотатарского искусства к современным условиям жизни.

Возрождение культуры прошлого выразилось также в реставрации и восстановлении архитектурного наследия с сообщением ему новых функций, важных для современного общества.

Синтез современной эстетики, технических возможностей и древних традиций свидетельствует о высоком уровне профессионализма нынешних крымскотатарских мастеров, вдохновляет последователей на бережное использование национальных традиций применительно к требованиям современности.

Ключевые слова: крымскотатарская архитектура, дизайн, декоративно-прикладное искусство, традиция, новаторство.

Анотація:

Привольнева С. О. Національні художні традиції у сучасній кримськотатарській архітектурі та дизайні. У статті аналізуються результати творчого використання національних художніх традицій в сучасній кримськотатарській архітектурі і дизайні, дається оцінка інноваційним рішенням.

Кращим кримськотатарським архітекторам і дизайнерам притаманне творче використання національних художніх традицій. Традиція розуміється ними не тільки як цитата з історії кримськотатарської архітектури у вигляді окремих характерних елементів і технічних прийомів, але й як найцінніша можливість адаптувати глибинні принципи кримськотатарського мистецтва до сучасних умов життя.

Відродження культури минулого виразилося також в реставрації та відновленні архітектурної спадщини з наданням їй нових функцій, важливих для сучасного суспільства.

Синтез сучасної естетики, технічних можливостей і давніх традицій свідчить про високий рівень професіоналізму нинішніх кримськотатарських майстрів, надихає послідовників на дбайливе використання національних традицій стосовно до вимог сучасності.

Ключові слова: кримськотатарська архітектура, дизайн, декоративно-прикладне мистецтво, традиція, новаторство

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