

FEATURES OF ARTISTIC DECORATION OF MODERN EXHIBITION SALONS OF BAKU CITY: FROM NATIONAL SYMBOLSISM TO HUMAN CULTURAL VALUES

¹Docent Sevda Rafik Sadikbekova, ²Docent Khazar Atif Zeynalov

¹PhD, Azerbaijan, Baku Western Caspian University, sadikbekovas@gmail.com

²PhD, Institute of Architecture and Art of ANAS, khazar.zeynalov@yandex.ru

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Abstract

The article deals with the artistic and aesthetic principles of the design of modern art galleries, as well as the conditions for demonstrating works of art in them. The authors present the scientific problem in three interrelated directions. These are the problems of decorating an art salon, demonstrating a work of art in certain aesthetic conditions, and the quality of visual perception, which is formed under the influence of the first two factors. As an object of study, the authors chose exhibition salons and art galleries in Baku City, which is one of the major centers of cultural events in the country. The authors state that modern art galleries are located both in the old part of the city and in large contemporary museums and centers, due to the historical conditions of the formation of the city. The latter differs from the galleries in the historical part of the city in larger sizes, however the common principles of interior design, as well as the spirit of the historical past, which imbue the walls and streets of the old city, become an indispensable cultural and historical element of these galleries.

Keywords: art-salon, art decoration, design, interior, exhibition, piece of art, painting, stained glass.

INTRODUCTION

Baku is the capital Azerbaijan Republic; it is one of the most beautiful cities of the world. It is situated in the natural foothill amphitheater, has a magnificent view on the Caspian Sea on the coast of which, it is situated.

Baku has always been considered a magnificent city. However, it has become especially beautiful over the past 20-25 years, when the process of building large urban areas and the improvement of the historical center began. It was during this period that a grandiose architectural and urban planning was developed and is gradually being implemented, providing for the transformation of the city into the largest urban center not only in the country, but throughout the region. Against the background of these major transformations, modern Baku has become a much more attractive and sought-after city for holding large-scale international events, exhibitions, meetings that are of great importance in terms of putting forward new political, industrial and cultural principles. Exhibition salons displaying works of Azerbaijani and foreign artists are no exception.

Baku has long been a city of history and modernity. This is especially evident in its architectural appearance. Perhaps, it is difficult to find a city where the historical past coexists so harmoniously with the present. Creating a balance between old and new is the basis for the dynamic development of the urban environment, infrastructure, as well as social and aesthetic activity, the influx of a large number of tourists. This applies equally to showrooms. Based on the features of the interior and the designer's idea, showrooms and exposition lines may look different. The theme of the exhibition, the artistic and stylistic features of the exhibited works also influence on the formation of the aesthetics of the interior. Achievement of an aesthetic balance between interiors of different architectural styles in the context of holding art exhibitions in them is the main scientific problem considered in this article.

RESEARCH METHODS AND MATERIALS.

Baku is the largest cultural center. In this regard, it has long gone beyond the scope of regional significance. The modern city with its numerous museums and cultural centers, exhibition halls and art galleries has rightfully earned the reputation of a huge cultural platform with inexhaustible technical and aesthetic potential, the possibility of realizing the most original ideas and creative fantasies. The implementation of large-scale, impressive ideas in the field of art and exhibition activities is one of the

cultural indicators of modern Baku.

We have already mentioned the architectural contrast of the city of Baku in the context of history and modernity. Baku has many historical buildings with great artistic potential. At the same time, as it has already been noted, the city is intensively constructing the buildings in a modern style. This puts forward the task of finding an appropriate balance to create a single urban aura, to create a cultural and aesthetic parity common to the entire urban environment. It has a particular importance for the design of museum and exhibition salons, the decoration of art galleries.

A modern art gallery is an art workshop in which the aesthetic attitude of the viewer to a work of art is formed. In this regard, art galleries or exhibition salons perform a kind of important artistic mission, taking a direct part in creating an artistic image in the minds of visitors. This is due to the fact that the space in which the work is placed for demonstration subconsciously affects the mental susceptibility of the viewer, forms a certain cognitive conclusion in his thinking. The viewer, looking at the work, partially sees the environment, which turns out to be capable of influencing his opinion to one degree or another. Such an opinion is formed subconsciously, without the participation of real aesthetic taste, since it consists of secondary visual elements. Often this can even lead to a distortion of the meaning of the work, and the viewer, without realizing it, experiences a certain psychological discomfort. Very often the viewer does not even know about it, because, as it seems to him, he, without being distracted, looks at the work. However, the subconscious influence of secondary spatial material, formed by the involuntary entry into the field of view of the visitor of the surrounding part of the interior, makes itself felt. "The problems of consciousness, awareness, peace of mind and anxiety are still, in the language of astrophysicists, the "black hole" of all mankind. Thus, these problems themselves, refracting through the experiences of individuals, become fuel for the ultimate heating of art and politics.

If you look closely, even the landscape by Edvard Munch is not a landscape, but a cry from the heart!!! [8, p. 66] Of course, depending on the specific conditions, the subconscious influence can be different, for example, positive, contribute to a better perception of the picture. However, with an unsuccessful combination of interior elements that are close to the field of view, the opposite effect is also possible: the viewer will simply underestimate the picture. These examples clearly emphasize the fundamental importance of design work, the role of the designer in designing the spatial conditions of the salon, in which an art exhibition is scheduled to be held.

Nowadays, several dozen large art galleries and exhibition salons operate in Baku. Many of them are located in numerous city museums, historical architectural sites, as well as in large hotels, congress halls and business centers. The vast majority of them are located in new buildings and meet modern world standards in the field of design and decoration. At the same time, there are many exhibition halls located in ancient buildings in Baku. There are especially many of them in the historical center of the city, in Icheri Sheher (Old City), as well as in the surrounding areas of the central part of the city.

Attracting the historical center of the city to an active cultural and social life is one of the main issues of architectural restoration. [6, p. 124] The example of Baku shows that the restoration of the old quarters of the city is carried out at a rapid pace. This is especially noticeable in Icheri Sheher. Consequently, we are talking not only about entertainment facilities, but also about art galleries and other cultural and educational facilities. Art salons in the old city, as a rule, are not very spacious, but they give the exhibition procession a kind of historical, epoch-making aura.

An active component in interior design is stained glass - one of the national types of national art. Intertwined with multi-colored shades of red, blue and yellow tones, the stained-glass window also contributes to the harmony of the "spectator-interior-work" triad. It is gratifying that this ancient craft has received a new breath in its development today. Among the stained glass works that adorn the art galleries, there are the works of Agasaleh Nuri, one of the leading masters of this type of national art, which is very attractive to foreign visitors. "Nuriyev's work is a fantasy depicted in glass on the theme of oriental art and architecture. The stained-glass pattern, its carpet composition and the predominance of turquoise, blue and yellow shades are typical for decorative art." [3, p. 18] As a result, we note that the stained-glass window is not the only type in the transmission of the aura of mutual perception between the viewer, the interior and the work. There are other types of applied art, which also take part in the design of the exhibition interior. [1, p.6]

We talked about the triad. In this particular case, about the tirade "viewer-interior-work". It is this substantial triad that ensures the natural harmony between the three components. According to the researcher E. Salamzadeh, "... the basic substantive triad "space-time-form" can be expanded into analytical and sensitive (qualitative) trichotomous complexes." [7, p. 298]

It seems that this paradigm is fully suitable for explaining the nature of the above mentioned triad, the sides of which are the viewer, the interior and the work.

The issue of achieving comfort and psychological balance between the old and the new is the task that the designers of the exhibition salons are working hard on, trying to use all the features of the interior of the historical architectural heritage as efficiently as possible while creating modern comfortable conditions for demonstrating works of art. Things are much easier in art salons located in modern buildings. The initially set spacious and capacious spatial tone, coupled with modern architectural possibilities, without any special creative efforts of the designer, leads to the desired result, namely, obtaining the necessary content in the design of the exhibition interior. Modern wide-window openings, or even simply glazed massive facades reinforced with brutal structures, let in a lot of light and create suitable conditions for demonstrating various types of works of art, especially painting.

The best example of this type is the Heydar Aliyev Center built in 2007-2012, where art exhibitions are regularly held. [2, p. 161] Designed by acclaimed English architect and designer Zaha Hadid, the building is one of the finest examples of modern drip architecture, featuring brutal reinforcements on the inside of the building. In the coloristic solution of the interior, light colors predominate, successfully harmonizing with the hot colors of domestic painting.

However, the universal visual language of white tones in the interior is also a suitable color scheme for demonstrating postmodern style work. "Postmodern is philosophical essentialism," Peter Kozlowski once remarked. [4, p. 39]

Perhaps the contemporary art researcher had in mind that it is precisely in the postmodern perception of a work of art that its true nature is revealed, which cannot be seen directly, but the essence can be felt. So accordingly, a lot depends on the shape and color. If we talk about the universality of the perception of white, it is clear that it harmonizes equally well both with works of Russian classical painting and with works in the postmodern style.

The same can be said about other art galleries, for example, the Museum of Modern Art, where, in addition to the permanent exhibition, exhibitions of works of art are periodically held. Minimalist aspirations, simplicity and spaciousness of the interior, the use of light shades (usually from white to light grey) in wall painting are characteristic features of the design of modern art salons, including those in the Museum of Modern Art. This museum exhibits the works of the classics of modern Azerbaijani painting - T. Salahov, M. Abdullayev, T. Narimanbekov and many others. The hot colors of the latter against the background of white walls are perceived at a high aesthetic level. So, it's not just the colorful patterns of the natural landscape. Often these are panoramas of the artist's hometown. "The images of the beloved city of Baku are a leitmotif through many of Narimanbekov's works. From his studio, located in the attic of one of the high-rise central buildings, an amazing architectural panorama opens with the silhouettes of the Maiden Tower, minarets and domes of the Palace of the Shirvan Shahs, the Philharmonic Tower - clearly standing out against the background of the bluish expanses of the sea bay. [5, p. 37] It follows from this that the demonstration environment directly affects the perception of a work of art, on how fully the viewer fulfills his aesthetic needs through visual contact with a work of art.

Summing up, we can conclude that the interior in almost all cases must take into account modern requirements that are presented to the designer while designing a demonstration room. It is clear that elements of brutalism and other motifs of modern architecture are largely absent in the interior design of exhibition halls located in old buildings. Very often, the only connecting feature in the design of old and new interiors is color - white walls, which occupy a neutral position in relation to all artifact objects, regardless of their composition, color and design. It is worth adding the historical and cultural spirit, which imbues the walls of houses in the old part of the city.

CONCLUSION.

1. Exhibition salons of the city of Baku, reflecting the architectural and construction features of the building and interior in the context of history and modernity, are among the most interesting not only in the region, but also in the world;
2. These salons are located in old and modern buildings, and therefore have different, in terms of interior features, opportunities for displaying works;
3. Regardless of the size and features of the decoration, these salons effectively showcase works of art, especially paintings;
4. The largest salons are located in new buildings, distinguished by their original architectural forms and interior design in a modern style;
5. Art galleries, located in the old, historical part of the city, also have a certain significance in demonstrating artistic values, despite the limited space.

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