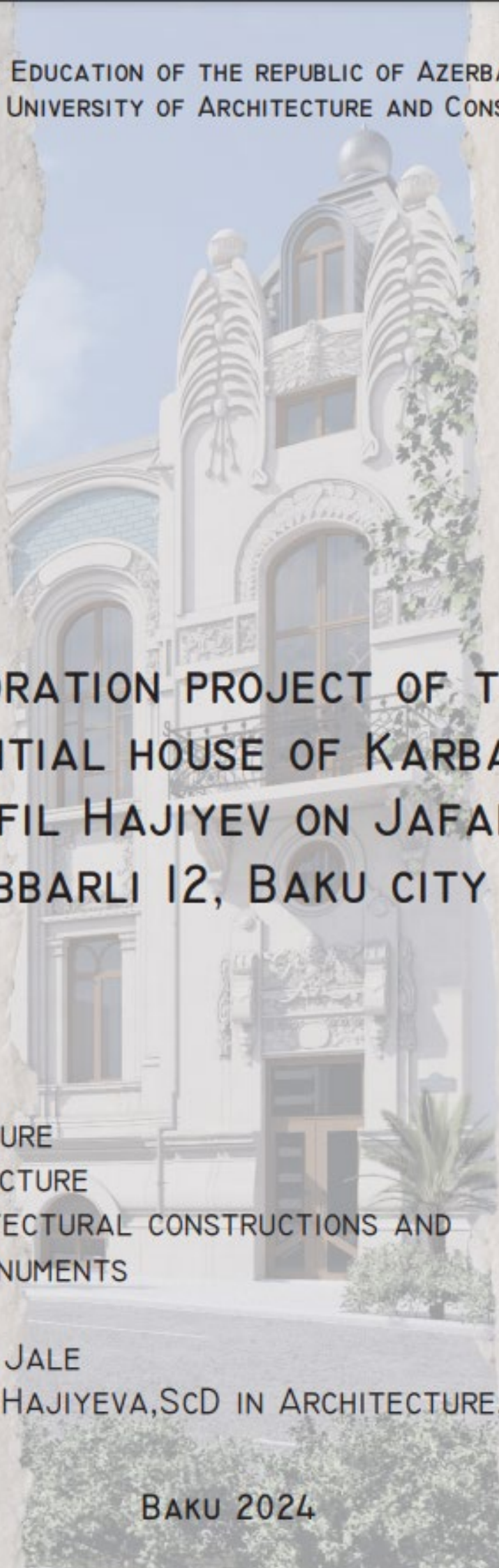




MINISTRY OF EDUCATION OF THE REPUBLIC OF AZERBAIJAN
AZERBAIJAN UNIVERSITY OF ARCHITECTURE AND CONSTRUCTION



RESTORATION PROJECT OF THE
RESIDENTIAL HOUSE OF KARBALAI
ISRAFIL HAJIYEV ON JAFAR
JABBARLI 12, BAKU CITY

FACULTY:ARCHITECTURE

SPECIALITY:ARCHITECTURE

DEPARTMENT:ARCHITECTURAL CONSTRUCTIONS AND
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GROUP:1101

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Joseph Floskko: A Pioneer of Art in Azerbaijan

Joseph Floskko, a renowned artist, left an indelible mark on the art scene in Azerbaijan. Born on October 12, 1928, in Minsk, Belarus, Floskko's passion for art began at a young age. His journey to Azerbaijan, however, was not a conventional one. Floskko's decision to settle in Azerbaijan was driven by his curiosity and eagerness to explore new artistic horizons.

Floskko's arrival in Azerbaijan in the early 1950s coincided with a period of cultural renaissance in the country. Azerbaijan had recently gained its independence and was undergoing a transformative phase, both politically and artistically. Floskko's unique artistic style and innovative techniques quickly caught the attention of the local art community.

One of Floskko's notable contributions to the Azerbaijani art scene was his incorporation of traditional Azerbaijani motifs into his work. Inspired by the rich cultural heritage of the country, Floskko seamlessly blended elements of Azerbaijani folk art with his own distinct style. This fusion created a captivating visual narrative that resonated with both local and international audiences.

Floskko's paintings often depicted scenes from everyday life, capturing the essence of Azerbaijani culture and traditions. His vibrant use of colors and attention to detail brought his subjects to life, evoking a sense of nostalgia and admiration. Through his art, Floskko celebrated the beauty of Azerbaijan's landscapes, its people, and its diverse traditions.

In addition to his paintings, Floskko also made significant contributions to the field of sculpture. His sculptures were characterized by their intricate details and expressive forms. Floskko's sculptures adorned public spaces, becoming an integral part of the urban landscape. His works served as a testament to the power of art to inspire and provoke thought.

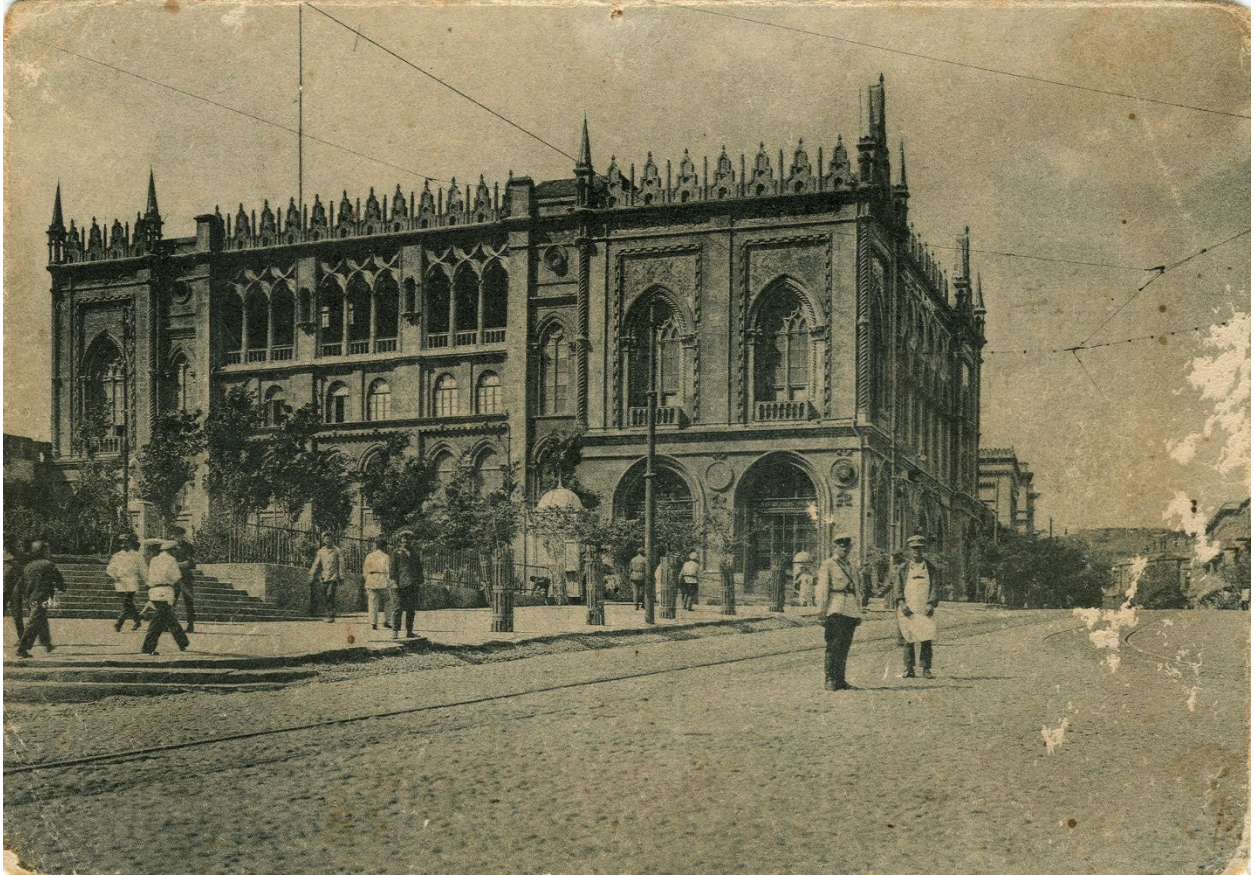
Throughout his career, Floskko actively participated in exhibitions and art events, both in Azerbaijan and internationally. His work garnered critical acclaim and received numerous awards and accolades. Floskko's artistic achievements were recognized by the Azerbaijani government, and he was honored with the title of "Honored Artist of Azerbaijan."

Beyond his artistic pursuits, Floskko was known for his generosity and willingness to mentor young artists. He believed in the importance of nurturing talent and sharing knowledge. Floskko's workshops and masterclasses became a source of inspiration for aspiring artists, fostering a sense of community and collaboration within the art scene.

Joseph Floskko's impact on the art scene in Azerbaijan cannot be overstated. His innovative approach, coupled with his deep appreciation for Azerbaijani culture, helped shape the artistic landscape of the country. Floskko's legacy continues to inspire artists, and his works remain a testament to the enduring power of art to transcend boundaries and connect people.

In conclusion, Joseph Floszko's journey to Azerbaijan and his artistic contributions have left an indelible mark on the country's art scene. Through his paintings and sculptures, Floszko celebrated the beauty of Azerbaijan's culture, landscapes, and traditions. His legacy serves as a reminder of the transformative power of art and its ability to bridge cultures and inspire generations to come.

Floszko's first work in Baku – "Ismailia" – immediately brought him to the forefront of the



urban architectural environment.

In 1907, Aga Musa Nagiyev purchased a plot in the city center – on the street. Nikolaevskaya and ordered a public and charitable building from the architect Floszko – in memory of his early deceased son. The work of the Polish architect has become a real decoration of the city. The magnificent Ismailia palazzo, made in Venetian Gothic, is very harmonious, plastic, well-drawn, evokes strong emotions – admiration for the skill of the architect and the art of the masons, who embodied a genuine symphony in stone. The volumetric expression of "Ismailia" was fully revealed in the early 1920s, when a park named after them was founded on the site of the nearby "Caspian" printing house. Sabira. Today the Presidium of the National Academy of Sciences of Azerbaijan is located in the Ismailia building.



Józef Płoszko proved himself to be a great master of architecture also in housing construction. He easily handled compositional techniques and, like a son of his era, realized himself in various stylistic directions, especially in Art Nouveau, which he brilliantly felt and conveyed in buildings.

Confirmation of this is the residential buildings on the street. Telefonnaya (now May 28, 4-6), which belonged to Aga Musa Nagiyev, as well as on the street. Trade (Nzami, 93)



The architect received his second significant order from another famous millionaire, Murtuza Mukhtarov, for the construction of a mosque in Vladikavkaz. Ploszko thoroughly became acquainted with the architecture of Islam at the monuments of religious architecture in Baku. The second mosque in the city is Sunni, built at the expense of the famous oil industrialist Mukhtar Mukhtarov at the request of his father-in-law, Colonel Khambi Tuganov, and presented by him as a gift to the city. A



beautiful mosque building with two minarets was built according to his design by engineer Bogdanov. Sunni Muslims of Madikavkaz, as a sign of gratitude, wished to call it the Juma Mosque of Mukhtarov and immortalized the latter's name in an inscription on a marble plaque.

The temple, completed in 1908, was built on the banks of the Terek and is undoubtedly the most beautiful building in Madikavkaz.

Another, no less interesting religious work of Jozef Ploszko was the Catholic Church of the Blessed Virgin Mary in Baku. The project was developed in 1909, construction lasted a very long time. The church was called "Polish", since Poles dominated among the parishioners, and the main donors were the Rylsky family - oil industrialists of Polish origin and Witold Zglenitsky, who served in the Baku Assay District as a provincial assayer.

The temple was built in the Gothic style. When developing this project, Ploszko did not repeat the architecture of the famous Gothic cathedrals of Poland, but at the same time managed to convey the characteristic features of Polish Gothic, which, unlike French or English, was not particularly pompous and rich in decorative forms, but had its own characteristic moments.

The main facade of the temple is in the form of a plastic two-tower composition, a well-defined silhouette of

the church, with faceted, open-type towers, the roof of which is decorated with crabs. The lower part of the facade is marked by the strict plasticity of the design, emphasized by the portal and rose window, so appropriately included in the overall composition.

The building was located in a prestigious area of Baku - at the intersection of Merkurjevskaya and Budagovskaya streets (now Zarifa Aliyeva and Behbutov streets) and was a real decoration of the city. The church was demolished in the 1930s.

The bourgeoisie, who became rich during the oil boom, competed in the field of architecture, ordering more and more magnificent villas and palaces for themselves. The already mentioned Murtuza Mukhtarov decided to create a palace in the Gothic style, and not in the national-eastern interpretation, as Ploszko first assumed.

The building of the Mukhtarov Palace on Persidskaya Street (now Mukhtarov Street, building 6) appears before the viewer in the form of a central corner tower part, with facades, the details of which are filigree made in the spirit of French Gothic and with a magnificently decorated portal. The tower part ends with a large figure of a Polish knight. If in "Ismailia" there is a monumental image, then here the lightness and grace of French Gothic is fully revealed. There is no unity in the



architecture of the facades and interiors in the building due to the customer, who demanded a different stylistic interpretation of the premises from the architect; So, there is a style of Art Nouveau, Baroque, and Classic. The Mukhtarov Palace is the best building of the city in the second decade of the 20th century.

The last work of Jozef Ploshko before the First World War was the six-story building of the New Europe Hotel, commissioned by Aga Musa Nagiyev on the street. Gorchakovskaya (now Tagieva,



13). The hotel was equipped at the most modern level of that time - four elevators, sanitary fixtures, steam heating, hidden electrical wiring. Reinforced concrete was widely used as load-bearing structures (supports, floors, etc.). The hotel building cannot be classified as strictly modern; it is most likely the "first sign" of constructivism. The hotel occupies an important place in Ploshko's work, as further evidence that the

talented architect sought to generalize stylistic trends and convey them in line with modern requirements.



The building that currently houses the Puppet Theater was built by Polish engineer Joseph Ploszko for the Phenomenon cinema in 1910. In 1921, with the participation of the architect Zivyar bey Akhmedbekov, repair and restoration work was carried out, and the sculptures of muses - patrons of the arts that adorned the building's facade - were demolished. After that, the building at different times housed the Satiragit Theater, the Turkic Workers' and Peasants' Theater, the Musical Comedy Theater, and the Museum of

Agriculture. Later, the building was transferred for rehearsals of the song theater of People's Artist of the USSR Rashid Behbudov.

The foundation of the current Azerbaijan State Puppet Theater named after Abdullah Shaig was laid in 1931 by Mola Agha Babirli. The first performance of this theater was shown in 1932 (a performance called "Circus"). Over the years, the puppet theater functioned as an independent Puppet Theater, or as part of the Baku Philharmonic. In April 1964, the building was finally transferred to the puppet theater.

Cinema "Phenomenon" in 1912.

The theater has two branches: Azerbaijani and Russian. Since 1975, the theater, along with children's performances, has also shown performances for adults.

The theater has 200 seats.



Mansion of Kerbalai Israfil Gadzhiev, 1912

It is one of the most interesting buildings in Baku, built in the Art Nouveau style according to the design of I.K It's bad

The house was built very interesting from the point of view of the overall composition: two unequal tower-like completions separate the facade on both sides. Vertical division and upward direction are created by high, elegantly decorated arches of two floors.

The building, located on a rather steep terrain, differs from all the others discussed earlier in its rich plastic design and unusual decorative treatment.

One of the colorful figures of Baku socio-political life at the beginning of the twentieth century was the merchant, ship owner, hereditary honorary citizen of Karbalai Israfil Haji Jebrail oglu Hajiyev. Unfortunately, little is known about this rather authoritative person. However, the documents and newspaper files that we discovered in domestic archives still make it possible, although not fully, to recreate the image and character of Kerbalai Israfil Gadzhiev.

Prominent public figure

At the beginning of the last century, Haji Zeynalabdin Tagiyev, Ali Mardan bek Topchubashev, Hasan bek Zardabi, Akhmedbek Agayev and other prominent figures who enjoyed enormous authority not only in their hometown and in the Caucasus, but also throughout the Muslim space of the Russian Empire. Nevertheless, today it is hardly possible to say with confidence that the life activity of even the famous personalities mentioned above has been well studied. For example, few researchers know that the founder of the Azerbaijani press, Hasanbek Zardabi, represented the interests of citizens in the courts as a trustee. So the lack of information regarding Karbalai Israfil Gadzhiev is not at all surprising. It is known that he was a ship owner and was engaged in transporting oil along the Volga. He owned house No. 12 on Shamakhi (now Jafar Jabbarli) street. In the last Soviet years, the executive committee of the Oktyabrsky district of Baku was located in this building, and during the years of independence - the Executive Committee of the Yasamal district. He had another house on Cemetery Street (now Mehdi Huseyn), which was later demolished.

On October 10, 1905, the viceroy of His Imperial Highness in the Caucasus, Count Vorontsov-Dashkov, approved the charter of the Muslim Charitable Society in Baku. The founders of the society were 21 people from among prominent Azerbaijanis. In their ranks we see I. Gadzhiev. The first constituent meeting of the society took place on November 15, 1905 in the hall of the Baku City Duma. 136 people expressed a desire to become members of the society. At the same meeting, its first board was elected. G. Tagiyev became the chairman of the board, and I. Gadzhiev became his deputy. The

latter was also elected several times as a member of the Baku City Duma. Many electors cast their votes for him. Thus, about 500 electors took part in the elections to the City Duma of 1907. After the votes were counted, it became known that out of 80 elected councilors, only 20 received more than 300 votes. These are G. Tagiyev, M. Mukhtarov, I. Gadzhinsky and others, including I. Gadzhiev, who received 337 votes.

Let us note that the 1907 elections to the Baku City Duma were the first in which a deviation was made from the rule according to which the indigenous population, i.e. Azerbaijanis did not have the right to occupy more than half of the parliamentary seats. The most active advocates for the abolition of the current rule were Akhmedbek Agayev and Karbalai Israfil Gadzhiev. The persistence with which the Azerbaijanis advocated for the abolition of this directive alarmed prominent representatives of other nations inhabiting Baku, primarily the Armenians. It was the meeting of Azerbaijanis that was tasked with negotiating with the Armenians in order to assure them that truly worthy people would be elected to the Duma and that nationality would not matter. Be that as it may, as a result of elections under the new rules, Azerbaijanis received 50 of the 80 seats in the Duma, and Armenians - 20.

The candidacy of I. Gadzhiev was proposed during the elections to the State Duma of Russia in 1907. But he withdrew his candidacy in favor of Agha Ismail Tagiyev (son of G. Tagiyev), who was elected deputy of the second State Duma.

Inconvenient speaker

I. Gadzhiev's speeches at meetings of the City Duma were distinguished by their directness and sharpness. Thus, in 1907, the City Duma considered an official notification received from St. Petersburg ordering the exclusion of Ali Mardan bey Topchubashev from the list of members of the Baku City Duma as a State Duma deputy who signed the Vyborg Appeal - a protest of deputies against the Tsar's decree on the dissolution of this legislative body. Member of the council Mamed Hasan Gadzhinsky, who made a report on this issue, expressed hope that the public would properly respond to this news. I. Gadzhiev was the first to speak: "...Let the government consider him expelled, let it persecute him by any means, but we, his comrades, knowing him well, cannot exclude him from our midst... The public cannot sign the decision to exclude him, I personally cannot do this."

He spoke no less sharply when the Duma discussed the issue of expenses for the maintenance of the Baku city government: "...They know very well that we were not able to pay one hundred thousand on time, and where will we give twice as much?... Well, the last one?" Do they want to take off their shirt or something? Today or tomorrow we will be forced to close schools, hospitals, shelters, etc. for lack of funds, and here the costs of maintaining the police are increasing every day." Perhaps this kind of speech served as a reason for A. Novikov, who held the post of Baku mayor in 1902-1904, to speak very unflatteringly about I. Gadzhiev in the book "Notes of the mayor."

Family

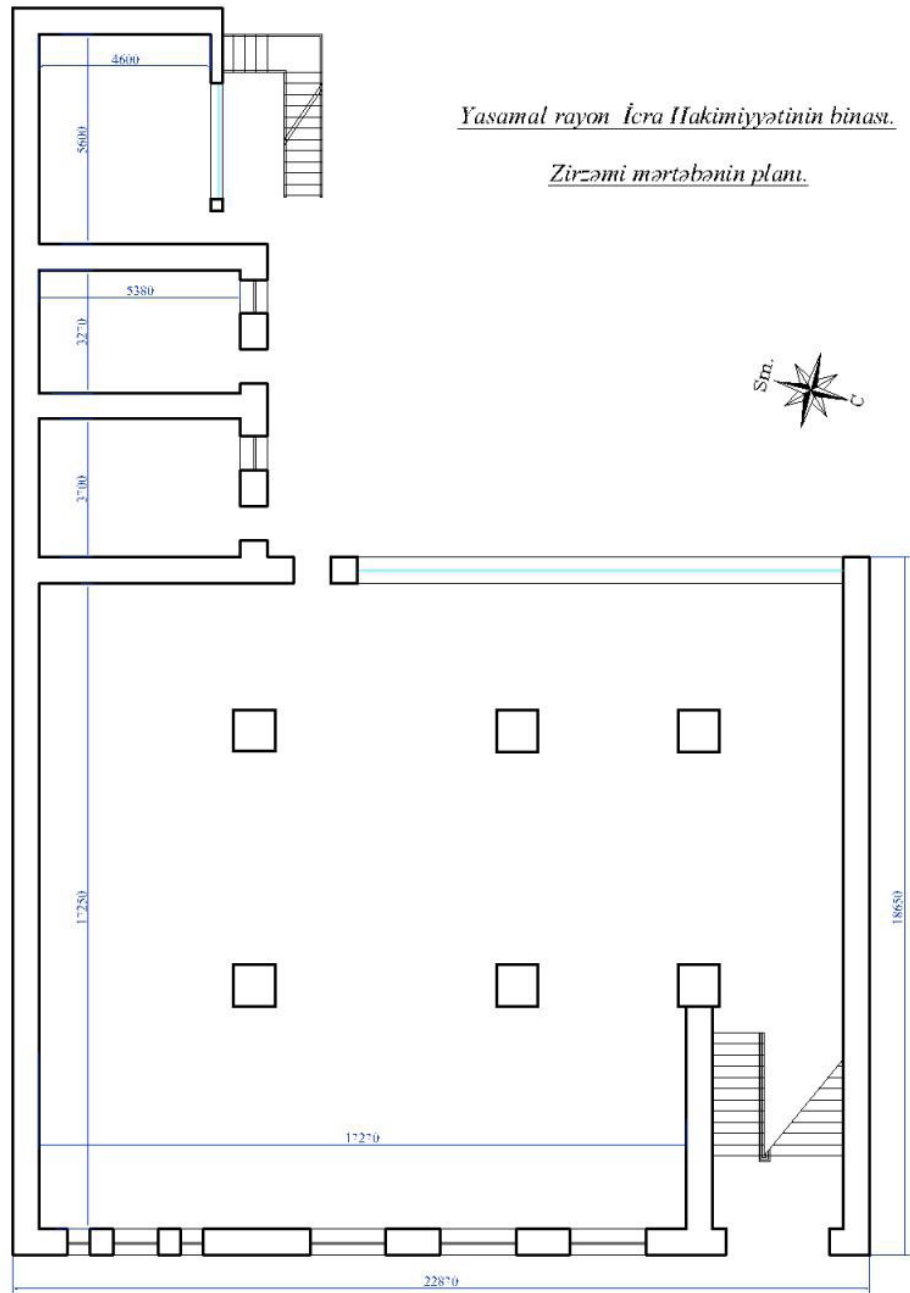
Regarding the family life of I. Hajiyev, it is known that in 1892 he married Uru Salma khanim Agha bek gizy Selimkhanoy. At that time the girl was 17 years old. From this marriage, a son, Iskender, was born in 1896, who during the First World War was a student at the Faculty of Law of Petrograd University. Like many wealthy people of that time, I. Gadzhiev also had a second wife - Sona Khanym Gadzhieva. S. Hajiyeva was the illegitimate daughter of Azerbaijani Rza Abdullayev and Russian Irina

Gerasimova. She was born on May 19, 1873. At birth she was named Maria and baptized into the Orthodox faith. At the age of four she lost her mother, and a year later her father. The girl was taken into her care by the wife of her paternal uncle, Urleila Seid gizi. As S. Gadzhieva later noted, her aunt raised her "in the spirit of the Muslim religion." In 1898, she entered into a temporary marriage with Karbalai Israfil Gadzhiev for a period of 50 years, becoming his second wife. In society, S. Gadzhieva was called the "Russian wife" of I. Gadzhiev. From this marriage two girls were born - Zuleikha (November 13, 1900) and Mina (August 31, 1901). In 1908, S. Gadzhieva officially converted to Islam. She was one of the most active members of the Baku Women's Muslim Charitable Society. She participated in collecting money and things for Muslims affected by the war. I went to the island of Nargin, where Turkish prisoners of war were kept. In 1915, she was interrogated by the police on suspicion of involvement in the escape of eight Turkish prisoners of war from the island.

Karbalai Israfil Gadzhiev died on October 17, 1916. After his death, the question of dividing the property of the deceased between his wives and children arose. And then it turned out that neither the marriage with Sona Khanim Hajiyeva, nor the birth of children from this marriage were included in the metric books that were kept in the mosque. To eliminate these omissions, in November 1916, she appealed to the Baku District Court. The first wife of I. Hajiyev, Umu Salma Khanim, and his son, Iskender Hajiyev, opposed the petition, asking the court not to recognize I. Hajiyev's marriage with S. Hajiyeva as legal and, therefore, to deprive her and her daughters of the right to inheritance. However, the court supported Sona Khanim Hajiyeva.

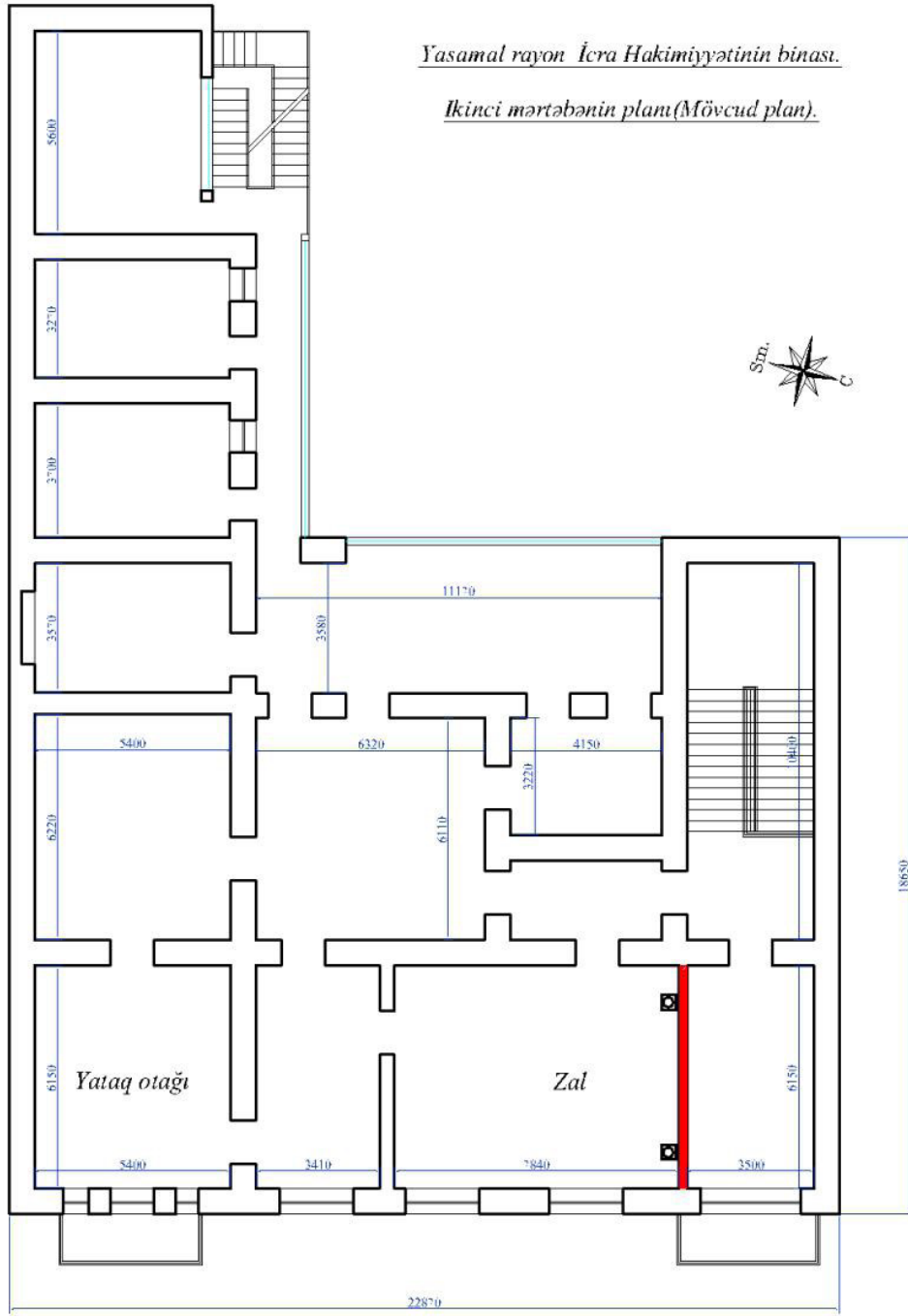
Yasamal rayon İcra Hakimiyyətinin binası.

Zirəmi mərtəbənin planı.



Yasamal rayon İcra Hakimiyyətinin binası.

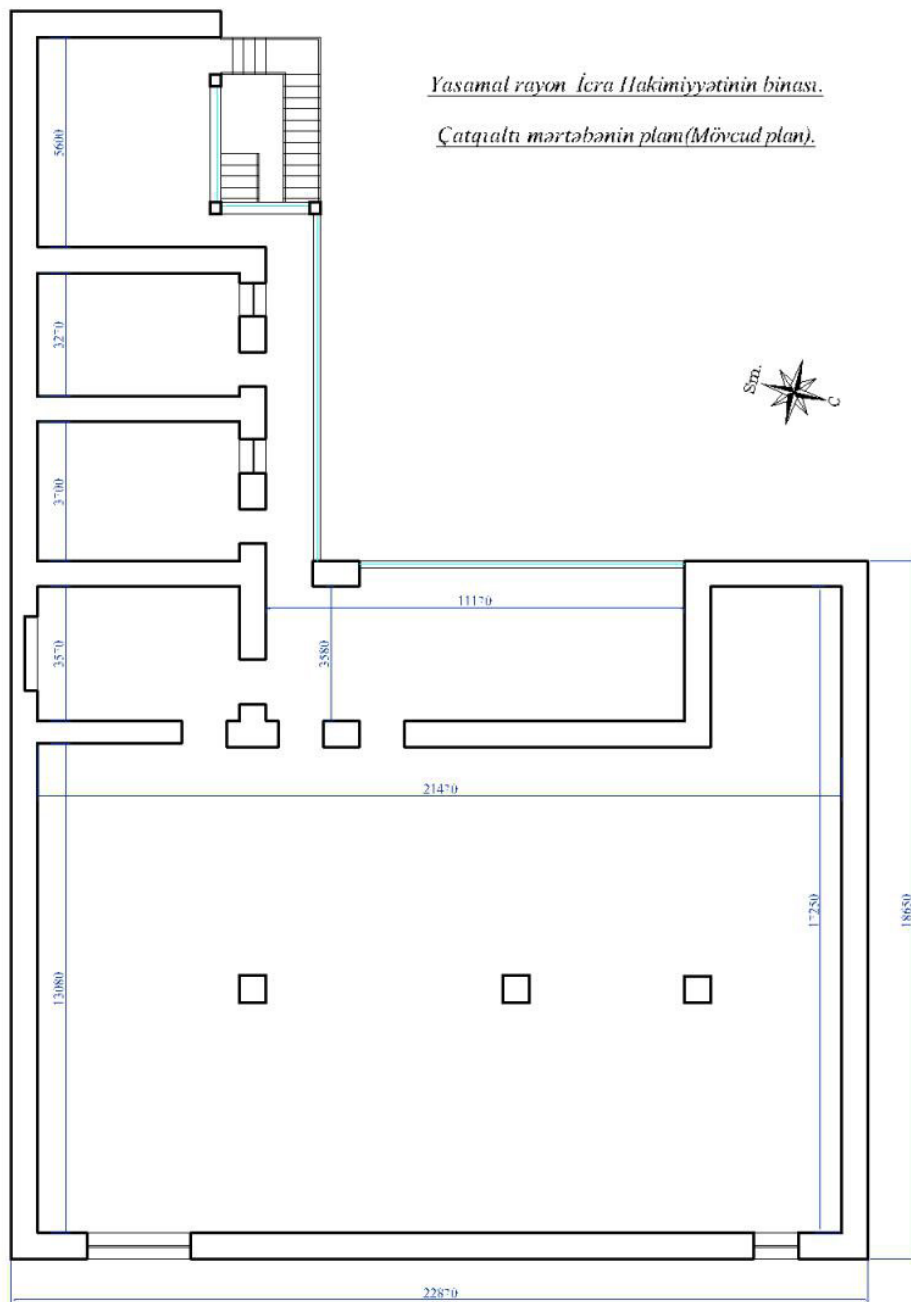
İkinci mərtəbənin planı (Mövcud plan).



■ *Sonradan hörültmüş arakasma.*

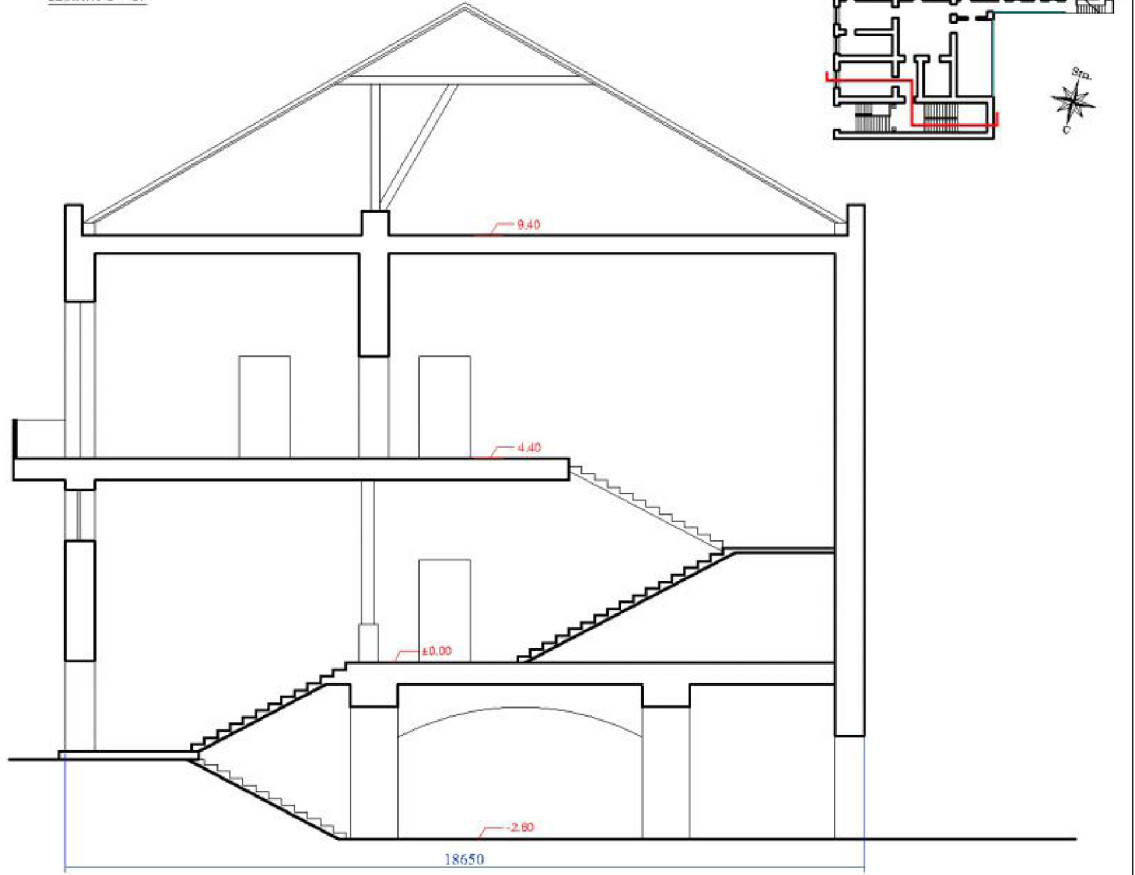
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Çatqıaltı mərtəbənin planı (Mövcud plan).



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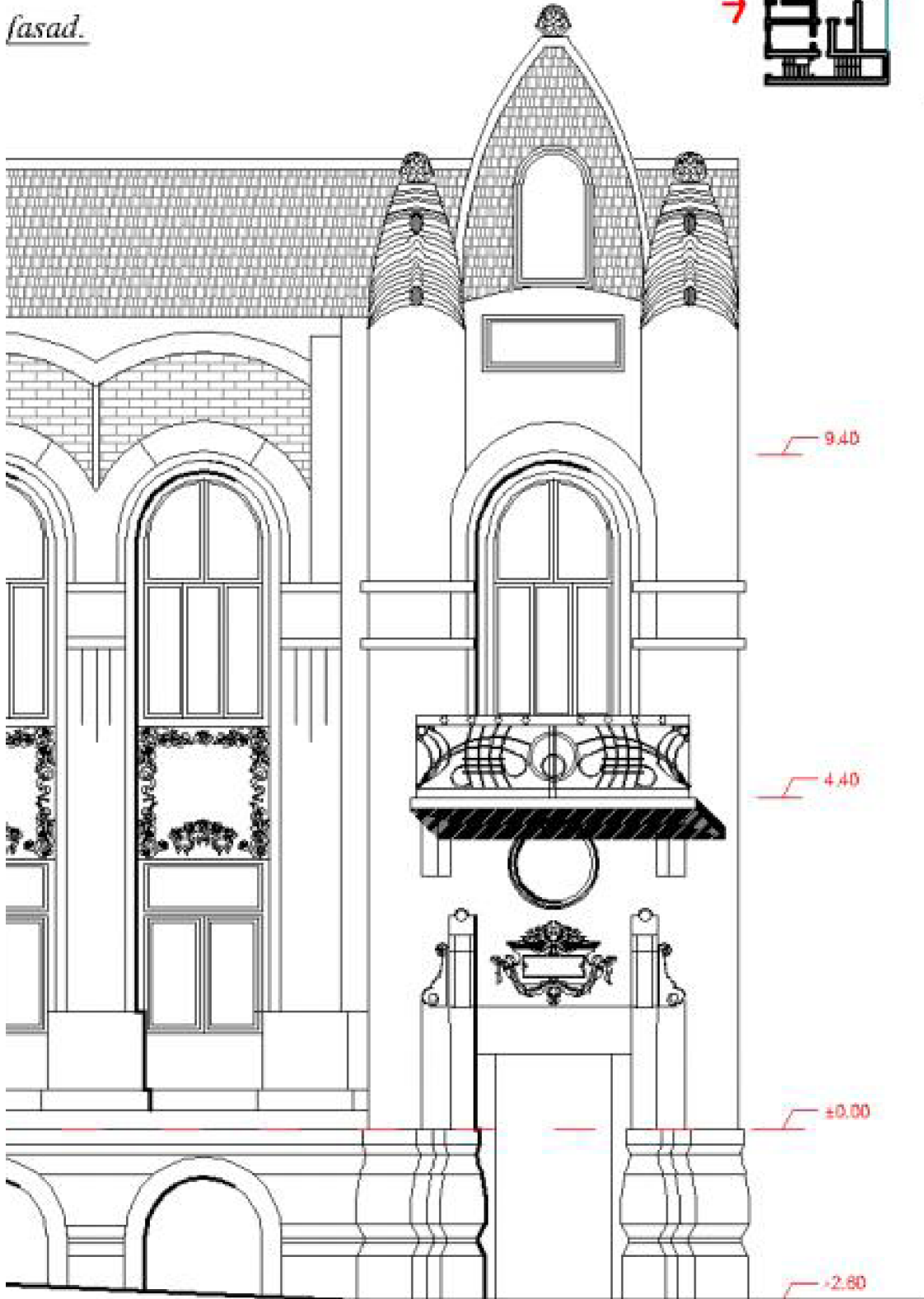
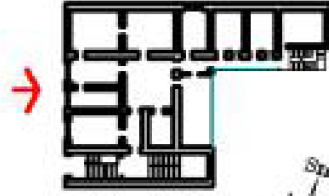
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Historical data

Since the end of the 19th century, the development of the oil industry in Azerbaijan has influenced the country's architecture. The rapid development of Baku was accompanied by the emergence of a large class of rich industrialists. Among them are Haji Zeynalabdin Taghiyev, Agha Musa Naghiyev and others. Philanthropists like built many public buildings, schools and hospitals in Baku. These figures had great influence not only in the Caucasus, but also in the entire Muslim area of the Russian Empire. One of them is Karbalai Israfil Haji Jabrayil oglu Hajiyev, a member of the Baku Muslim Charitable Society.

Karbalayi Israfil Hajiyev, who was born in Baku, is originally from the village of Findigan in Khizin. His property built at 12 Shamakhi Street (currently 12 Jafar Jabbarli Street) is one of the most beautiful architectural examples of the city.

The building was designed by the Polish architect I. Ploshko. I. Ploshko received an order for the construction project of this mansion (1910-1912) after the "Palace of Murtuza Mukhtarov" in the French Gothic style. I. Ploshko's customers were famous Baku millionaires. Clients demanded that the architecture of residential and other buildings correspond to their image. As in the oil industry, there was competition in construction, and architects paid the demands of their owners. The building was included in the usual urban construction, but an ambitious entrepreneur familiar with European countries demanded a different approach to the architecture of his mansion. The architect paid special attention to this order and elaborated it with finer details.

The architecture of Hajiyev's residential house is a hymn to modern Baku. The distinguishing feature of Baku modern is the use of all constructive and artistic features of local limestone, not decorative materials such as textured plaster, different shades of facing bricks and majolica tiles, which mainly determine the tectonic structure of the facades.

Manaf Suleymanov's book "What I heard, read, and saw" mentions the following about the building: "Israfil's property on Shamakhi Road in Karbala is one of the most beautiful examples of architecture in the city. The external appearance of the building is laconic and extraordinary, as well as its interior decorations deserve attention. Built in true modern architectural style. The nickname Angushtar (ring) was given to Karbala Israfil because he gave a diamond ring to the governor's wife..."

He was even mentioned in the column written about the Baku Duma elections:

cry since

Dum election has started, Who was the witness first,

Israfil Anguster...

During the Soviet years, the Oktyabr District Council of People's Deputies of Baku was located in this building, and during the years of independence, the Yasamal District Executive Power was located.

After the Yasamal District Executive Power moved to a new building, the building has been unused for a long time and needs major repairs. On the first floor of the building, there is currently a representative office of the Yasamal District Executive Authority for the administrative territorial district No. 3. The basement and the second floor are completely unusable.

Although the monument is listed as 1915 in the list of monuments approved by the decision of the Cabinet of Ministers of the Republic of Azerbaijan No. 132, the bibliographic information states that the building was built in 1912. 6.1. Buildings or demolitions that have changed the original appearance of the monument

The building is one of the most beautiful buildings built in Baku with its elegant details and modern style. The monument generally includes the elements of this style. It is partially rectangular in plan structure. It consists of a basement, two floors and a basement.

The western facade of the building opens in the direction of Jafar Jabbarli Street, and the eastern side opens to the inner courtyard. A building was built adjacent to the northern and southern facades.

The entrance is from the western facade. A grand staircase made of marble steps and a carved marble balustrade add to the grandeur of the entrance hall. It is possible to go to the first floor with the right part of the stairs, and with the left part to the basement. The round window designed for lighting here is an indispensable element for lighting the high entrance, in addition to finding its solution in the facade. The ceiling is decorated with floral patterned elements made of gypsum.

From the entrance, you can go down to the lower basement floor by the stairs on the left side. It is also possible to pass from the basement to the inner courtyard. The floor is made of hewn stone, and the walls and ceiling are painted with watercolors. The transitions between the columns are finished with a tap cover. As a result of the rise of groundwater on this floor, dampness is formed.

On the first floor, there was a large foyer and rooms grouped around it. The layout of the first floor is repeated on the second floor.

The right part of the marble staircase leads to the first floor. On the first floor, on the right and left side of the staircase, the square-shaped base part is made of solid wood, the round body is decorated with marble-effect columns, and the capital part is decorated with gypsum plant-patterned elements. In the interiors, the architect preserved the elements of his modern style, as in the facade.

We enter the lobby from the entrance. Here, high pointed arched doors made of solid wood are installed. These two private doors are decorated with elegant elements of modern style. A wall oven is available opposite the entrance.

The top of the stove is decorated with simple ceramic elements. The transition from the wall to the ceiling is solved with a paduga. Under the paduga, along the perimeter of the wall, there is a border made of gypsum elements with a floral pattern. The flat ceiling is made of plaster with a simple geometrical frame element.

The walls of the rooms are painted with watercolors. The floors are parquet. Since the floors are high, the doors are made of high openings in proportion to the room. The ceiling of other rooms is simple.

The rooms on the north wall of the first floor are in a state of disrepair, so it is difficult to give information about their interiors. Probably, these rooms also consist of repetition of styles and patterns in others.

Both the hallway and the banquet hall on the second floor are accessed via a grand marble staircase. There is also access to the balcony on the right side of the facade through the hall. The room is divided into two parts, completed by the combination of two arched forms from the central axis by means of round columns close to the entrance of the hall to the foyer. However, this large hall was transformed into two smaller halls connected by a partition wall during the renovation works carried out during the Soviet era.

The floor of each of the rooms on this floor is made of parquet with geometric shapes and a simple spike shape. The transition between the wall and the ceiling and the ceiling are decorated with floral patterned elements.

One of the most spacious rooms on this floor is the bedroom. The bedroom can be accessed through the hallway from the foyer. Unlike other rooms, the bedroom, decorated with special taste, has retained its original appearance, at least partially. The floor of this room is inlaid on a different parquet than the floor of the other rooms.

The ceiling is made of gypsum with elements characteristic of the oriental style, and the part of the eaves is covered with stalactites. The six parts of the chandelier are decorated with more elegant elements. The plaster is painted with dark green, brown and blue colors. The wall stove installed in the left corner of the room is painted in golden color and decorated with richer elements, unlike the stoves in other rooms. The doors and windows on this floor are enriched with elegant work in the modern style of glass over the interior. Unfortunately, even if they lose their broken original appearance, there is a high probability of recovery.

Doors and windows, simpler than the facade, consist of two layers.

The rooms in the part opening to the inner courtyard were designed for servants, so they were simply solved. These rooms have a glass door. It is possible to go to all floors and get down to the inner courtyard by means of a metal staircase installed at the end of the glass enclosure grouped in the north-east direction of the building.

It is also possible to go to the lower floor by means of a metal staircase. It is difficult to give accurate information about the accommodation because the floors of the basement floor are in a state of disrepair.

The main facade is completed by two rhizalite ledges and a distinctive tower. The top of the towers is covered with a metal sheet.

Based on the archival photos, we can see that there were also bubbles on top of the tower. But it is not in place at the moment. The composition of the facade consists of the solution of arched openings in the center with two constellation-like completions of the side ridges.

The wealth of details created harmony without disturbing the style of the facade.

The lectern part is finished with a cornice with a complex profile, and the basement windows in the central part of the facade are solved with a semicircular arched opening.

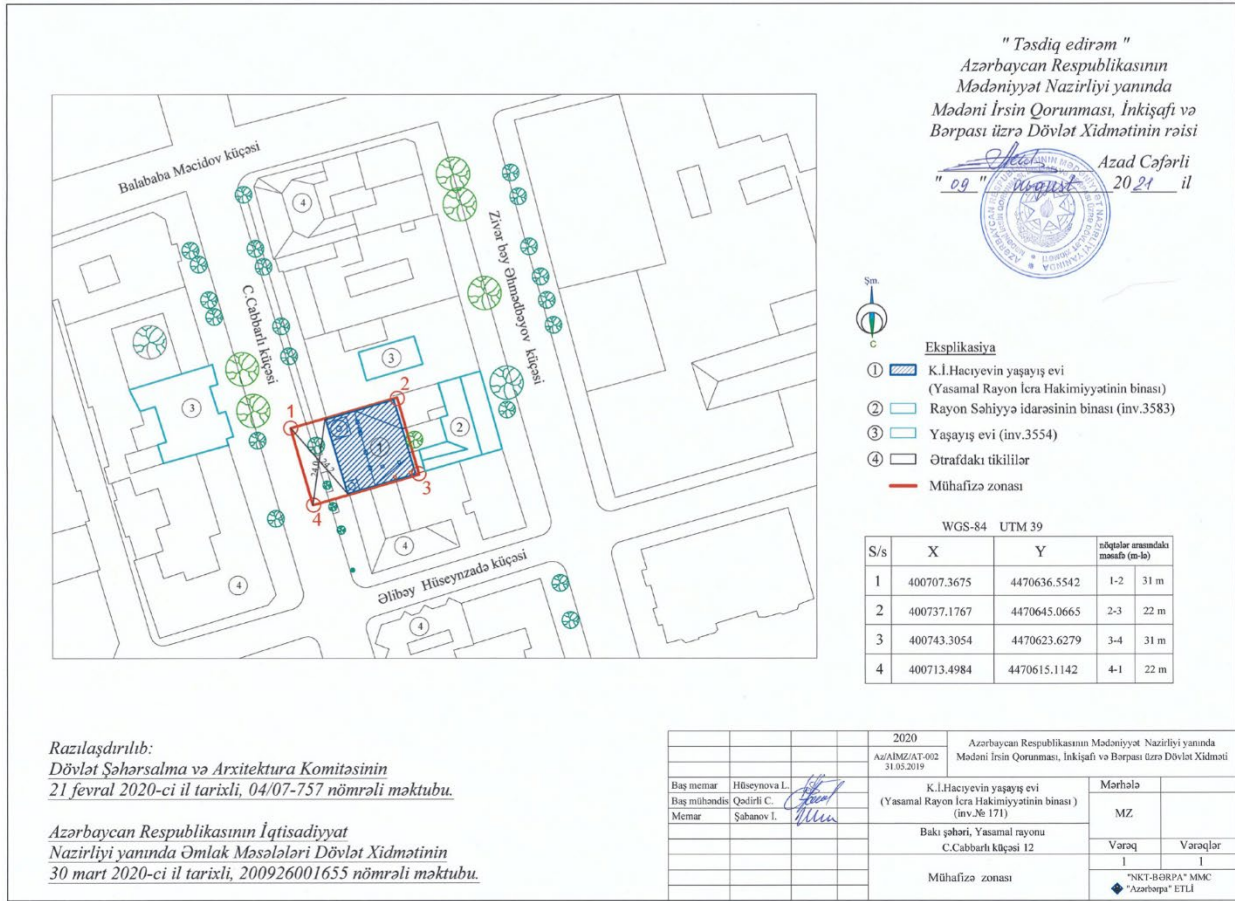
The right rhizalite is narrower than the other. The entrance from this rhizalite consists of a rectangular doorway. The entrance consists of a portal composition with intricate stone carvings with heraldic emblems. Wealthy people of Baku created their own monograms, imitating Europeans, and it can be found in many houses. There is a round window opening above the entrance door. The part of the second floor that opens to the main facade consists of access to the balcony through a pointed door opening. The border of the window is made with a plant-shaped stone carving border typical of the modern style. The railing made of cast metal is designed according to the style of the facade. The cranes, which are the supporting part of the balcony, are also decorated with floral patterns. The window of the tower part is divided into two parts by the mascarón element. The flat surface above the window is decorated with spherical decorative pyramids extending upwards from the right and left parts. I. Ploshko decorated them with branch-shaped patterns in a modern style. Above them rises a reflected pyramid-shaped tent. Excellent processing of arches, tympanums, individual

architectural details of motifs on stone with deep relief carving distinguishes Baku modern from concrete and plaster Moscow and Petersburg moderns.

The central part of the facade consists of three arched passages and window openings built on plinths. The windows of the first floor are rectangular. There are narrow panels on the right and left side of the window opening. In the walls between the windows, there is the base and body part of the plasterboard extending to the second floor. The space between the windows of the first and second floors is filled with a centrally convex khonza element decorated with rectangular floral patterns. The window openings of the second floor have a pointed shape and a wider opening, unlike the first floor. The end of the plasterboards starting from the first floor continues to the flat part of the window openings of this floor. The border, which replaces the capital part, is worked with a floral patterned element and extends to the central part, as well as to the right and left rizalites. The border of the windows was solved with an arched overhang as a continuation of the capital part of the plinth. The inside of the border is similar to the patterns on the capital. The central lock part is made of straight hewn stone. Arched passages are repeated after the partition wall made of brickwork.

In accordance with the floor plan, the owner's office is located on the left rizalite, which is divided vertically into three parts by huge arched openings. The adopted method continues down to the basement floor. The arched openings on the facade come to life due to light and shadow compared to flat jamakhatans. There is access to the balcony from the cabinet. The details on this balcony are similar to the one on the right.

The roof of the building is assembled in the form of a cobbler, and the water outlet is solved with inner gutters. The construction made of wood material is fixed with special grooved plasters.



Restoring the Mansion of Kerbalai İsrafil Gadzhiev would likely involve a meticulous process aimed at preserving its historical significance while ensuring structural integrity and functionality. Here's a conceptual outline of what such a restoration might entail:

Assessment and Planning

- Historical Research:** Conducting thorough research to understand the mansion's original architectural style, construction materials, and any historical significance associated with its design or previous occupants.
- Structural Assessment:** Evaluating the current condition of the mansion, identifying areas of deterioration, and assessing structural stability. This might involve architectural surveys, structural engineering assessments, and possibly archaeological investigations.
- Documentation:** Creating detailed documentation through drawings, photographs, and written records to capture the mansion's current state before restoration begins. This serves as a baseline for restoration work and future research.

Restoration Work

- Conservation of Original Features:** Preserving and restoring original architectural elements such as facades, windows, doors, ornamental detailing, and interior finishes. This can involve careful cleaning, repair, or replication using traditional craftsmanship and materials.
- Structural Reinforcement:** Strengthening the mansion's structural framework as needed to ensure safety and longevity, while respecting the original design and materials as much as possible.
- Integration of Modern Amenities:** Introducing modern amenities such as climate control, electrical wiring, and plumbing systems discreetly and sensitively to maintain the mansion's historical integrity.

4. **Landscaping and Exterior Restoration:** Enhancing the mansion's surroundings with appropriate landscaping that complements its architecture. This might include restoring gardens, pathways, and boundary walls to their original design or period-appropriate aesthetics.

Preservation and Future Maintenance

1. **Preservation Guidelines:** Developing guidelines for ongoing maintenance and conservation to prevent future deterioration. This includes recommendations for cleaning methods, periodic inspections, and guidelines for any future alterations or additions.
2. **Educational and Public Access:** Promoting public engagement with the restored mansion through educational programs, guided tours, or exhibitions that highlight its historical significance and architectural beauty.
3. **Community Engagement:** Involving local communities and stakeholders in the restoration process to foster a sense of ownership and pride in the mansion's heritage.

The restoration of the Mansion of Kerbalai Israfil Gadzhiev represents a commitment to preserving cultural heritage and architectural legacy. By balancing historical authenticity with practical functionality, such projects not only revive a piece of history but also contribute to the cultural and economic vitality of the surrounding community. Each restoration effort is unique, shaped by the mansion's specific history and architectural features, ensuring that future generations can appreciate and learn from its storied past.

In addition to its restoration for historical preservation, the Mansion of Kerbalai Israfil Gadzhiev could be repurposed as an architectural youth center, serving both educational and community-building purposes. Here's how such a transformation might unfold:

Adaptive Reuse for Educational Purposes

1. **Architectural Workshops and Classes:** Utilizing the mansion's restored spaces for workshops, classes, and seminars focused on architectural history, design principles, and traditional craftsmanship. This educational initiative could cater to aspiring architects, students, and enthusiasts interested in heritage conservation.
2. **Exhibition Spaces:** Creating exhibition areas within the mansion to showcase architectural models, historical artifacts, and interactive displays. These exhibits could highlight the evolution of Azerbaijani architecture and the cultural significance of the mansion itself.

Community Engagement and Events

1. **Public Lectures and Talks:** Hosting public lectures by architects, historians, and preservation experts to raise awareness about architectural heritage and conservation practices.
2. **Community Events:** Organizing community events such as open houses, cultural festivals, and art exhibitions that celebrate local heritage and promote dialogue between residents and visitors.

Collaborative Spaces and Facilities

1. **Studio Spaces:** Providing studio spaces within the mansion where young architects and designers can collaborate on projects, fostering creativity and innovation.
2. **Library and Resource Center:** Establishing a library or resource center stocked with books, documents, and digital resources related to architecture, history, and cultural studies.

Sustainable Development and Future Prospects

1. **Sustainability Initiatives:** Integrating sustainable design principles into the restoration and ongoing operations of the mansion, demonstrating environmentally responsible practices to the community.
2. **Long-Term Viability:** Developing a sustainable business model or funding strategy to ensure the mansion's continued operation as an architectural youth center, possibly through partnerships with educational institutions, government agencies, or private donors.

Transforming the Mansion of Kerbalai Israfil Gadzhiev into an architectural youth center not only preserves its historical significance but also enriches the community by providing educational opportunities and fostering cultural appreciation. By repurposing the mansion in this way, it becomes a vibrant hub for learning, creativity, and community engagement, ensuring that its legacy continues to inspire future generations of architects and enthusiasts alike.

Carrying out work on the reconstruction and restoration of historical buildings is a complex process that requires special precision and care. It involves the restoration and/or renovation of buildings that are not cultural heritage sites but have historical value. Most often, these include buildings built before the revolution, less often - buildings built before the end of the 50s of the 20th century.

The importance and value of buildings such as these cannot be overstated as they represent tangible evidence of our past. With their architectural features, planning details and decorative elements, they can tell us a lot about the lives of our compatriots, about what was important and significant for them and about how they led their daily lives.

Often such buildings are in a pre-emergency condition and require repairs. Moreover, due to the fact that their construction was carried out in past eras, they may not be adapted to modern realities - they may have an insufficiently developed or modern engineering communications system - even the lack of heating.

Main problems

In general, work on the reconstruction and modernization of historical buildings could be little different from similar work in other old houses, except for one detail. When reconstructing such buildings using conventional methods, their historical appearance can be significantly changed. They do not fall under state protection as cultural heritage monuments, and therefore the developer, with reservations, can reconstruct and modernize the building at his own discretion.

For example, a 19th-century mansion is planned to be reconstructed and converted into an office building. From a business point of view, it would be logical to install a modern double-glazed window when replacing windows - it will be cheaper and will be much more practical than a patterned wooden frame. But for the historical appearance of the building this will be an irreparable blow, which, in fact, will negate its value. Add air conditioners and a sign to the facade of the building - and the historical building will, in fact, be irreparably damaged by modern renovations - although from a utilitarian point of view everything will be done in the best possible way.

In fact, such "restoration" of historical buildings is only a consequence of two more significant problems. The first is the lack of legal protection from such reconstruction on the part of the state, and the second is the lack of funds for the repair of buildings, which is why they are given to private businesses.

In addition, it can be difficult to find qualified specialists who can work with historical materials and techniques. This type of work requires unconventional experience as well as the ability to address the unique requirements of an individual historic building.

Possible solutions to these problems

There are a number of ways to overcome the problems described in the article above, which are being implemented to one degree or another today.

In recent years, more and more attention has been paid to preserving the historical appearance of urban centers. Of course, the state cannot take and declare all historical buildings in all cities as cultural heritage monuments, so other, to some extent indirect, measures are taken to preserve them

For example, in most cities there are direct bans on the placement of advertising banners on building facades. Sometimes city authorities find truly non-standard solutions to the problem of preserving the historical appearance of the city - for example, in Rybinsk, city authorities issued a decree according to which all signs in the center had to be replaced with historical ones in order to comply with the general concept of historical development. In large cities, there is a practice according to which historical buildings are rented out on preferential terms, while requiring private businesses to carry out repairs and restoration of the building while preserving its historical appearance.

Also today, to a certain extent, attention is beginning to be paid to the issues of education and training of specialists in the field of restoration and reconstruction of historical buildings. For the most part, large-scale training of such personnel is not yet underway, and these professions still remain niche. However, as we know, demand creates supply, and the more attention is paid to detailed and high-quality reconstruction of historical buildings, the more qualified specialists will appear on the labor market.

Restoration and reconstruction of historic buildings are an important part of preserving our cultural heritage. Despite the challenges we face as a society in this matter, it is important to continue to invest resources in this area to preserve our historical heritage for future generations. This will not only preserve our past, but also provide a strong foundation for our future.

It seems like you might be referring to "Art Nouveau," a distinct style of art, architecture, and design that emerged in the late 19th and early 20th centuries. Art Nouveau, which means "New Art" in French, is characterized by its organic, flowing lines and incorporation of natural forms and structures. Here is a detailed overview of Art Nouveau.

Origins and Influences

Art Nouveau developed as a reaction against the academic art, eclecticism, and historicism of the 19th century. It sought to create a new aesthetic that could be applied to all aspects of life, from architecture and interior design to jewelry and graphic arts. The movement drew inspiration from natural forms and structures, particularly the curved lines of plants and flowers.

Key Characteristics

1. **Organic Forms:** Art Nouveau designs often feature fluid, sinuous lines that resemble natural forms such as plants, flowers, vines, and insects. These motifs are integrated into both the structural and decorative elements of buildings and objects.

2. **Asymmetry:** Unlike the symmetry favored in earlier styles, Art Nouveau often embraces asymmetrical shapes and forms, creating a dynamic and flowing aesthetic.

3. **Decorative Arts:** The movement emphasized the unity of all arts, often blurring the lines between fine arts and decorative arts. This is evident in the intricate metalwork, stained glass, and ceramics that are hallmarks of the style.

4. **Materials and Techniques:** Art Nouveau artists and designers employed a wide variety of materials, including iron, glass, ceramics, and wood. They utilized innovative techniques to achieve their distinctive look, such as repoussé metalworking and leaded glasswork.

Notable Figures

- **Antoni Gaudí:** A Spanish architect whose works, including the famous Sagrada Família and Casa Batlló in Barcelona, exemplify the organic, fantastical elements of Art Nouveau.

- **Hector Guimard:** A French architect and designer best known for his iconic Paris Métro entrances, which feature the sinuous lines and natural forms typical of the movement.

- **Gustav Klimt:** An Austrian painter whose works, such as "The Kiss," incorporate the flowing lines and decorative patterns of Art Nouveau.

- **Alphonse Mucha:** A Czech artist known for his distinctive posters, advertisements, and illustrations that helped define the visual language of Art Nouveau.

Architectural Examples

- **Casa Batlló (Barcelona, Spain):** Designed by Antoni Gaudí, this building is renowned for its organic forms, colorful mosaics, and flowing, skeletal-like structure.

- **Hôtel Tassel (Brussels, Belgium):** Designed by Victor Horta, this townhouse is one of the earliest examples of Art Nouveau architecture, featuring intricate ironwork, stained glass, and a harmonious blend of structure and decoration.

- **The Majolikahaus (Vienna, Austria):** Designed by Otto Wagner, this apartment building showcases colorful floral patterns on its facade and is an excellent example of Art Nouveau's decorative approach.

Art Nouveau had a significant impact on the development of modern art and architecture. While the movement itself was relatively short-lived, its emphasis on beauty, craftsmanship, and the integration of art into everyday life influenced subsequent styles such as Art Deco and Modernism Today, Art Nouveau is celebrated for its unique aesthetic and its role in the transition from traditional to modern art and design.

Art Nouveau was a revolutionary movement that sought to break away from historical styles and create a new, organic aesthetic. Its influence can be seen in various forms of art, architecture, and design, and its legacy continues to inspire artists and designers around the world.

DEVELOPMENT OF ARCHITECTURE IN AZERBAIJAN IN THE 20th CENTURY

A few of architects, masons, masters, mosaic decorators who created in the 19th and early 20th centuries are Ustad Taghi (Shamakhi, architect; mausoleum complex Yeddi gunbaz — "Seven cupolas", Shamakhi graveyard, 1816-17), Haji Maharram (architect; fences of the Juma mosque in Baku, 1822), Mirza Gadim Irvani (mosaic decorator; wall mosaics of the Sardar palace, 1850s), Suleyman (calligrapher; mosque inscription of Amirjan village, Absheron, XIX century), Mirza Mehdi (Ganja, calligrapher; mausoleum stone inscription in Rahimli village graveyard, present Goranboy region, XIX century, Zeynal and Rajab (architect; mosque in Bilgah village, Absheron, 1839), Zeynalabdin



(Baku, architect, mosque in Bina village, Absheron, 1844), Mirza Jafar (Shamakhi, mosaic decorator), Ustad Ganbar Garabaghi (Shusha, mosaic decorator), Safar (master Ganbar Garabagi's brother, mosaic decorator), Master Gurbanali (Shamakhi; mosaic decorator), Shukur Ganbar oghlu (mosaic decorator — all participated in decorative design and reconstruction of Shaki khan palace, XIX century), Jahangirbay Aliyev (architect; general layout of Agdash, 1910), Zirvarbay Ahmadbayov (engineer-architect; Tabriz mosque in Baku and etc.).

The first stage of the architectural development in Azerbaijan during the Soviet period was related to the construction of the working settlements of Binagadi, Rasulzade, Bakikhanov, Montino, Mammadyarov around Baku). Working settlements in Absheron were the first examples of young Soviet architecture.

The general layout the Greater Baku — one of the first general layouts in the former USSR, envisioned the construction of new districts. The transportation infrastructure was improved and measures were taken to resolve housing problems in Absheron. The railway station linking Baku with the petroleum districts was built in 1926. The buildings constructed along the former Soviet Union's first railroad had quite interesting architectural solutions in them. The Sabunchu station building, constructed at that time (architect NG.Bayev), is one of the most interesting examples. The construction of the Mammadyarov settlement — one of the first housing estates of that time, was of the Soviet importance.

The first graduation of the Faculty of Construction of the Polytechnical Institute of Azerbaijan was in 1929. Young architects S.Dadashov and M.Ubeynov started to create action and developed numerous projects within a short time. Among the most attractive of their projects are the Bayil factory (present maternity hospital), new building of the Azerbaijan Industry Institute (currently known as the Oil Academy of Azerbaijan) — both 1932, the House of Fine Arts Workers, several housing buildings, the Pedagogical Technical School in Gazakh — all in 1933.

The works regarding the planting of trees and gardens in Baku began in the 1920s.

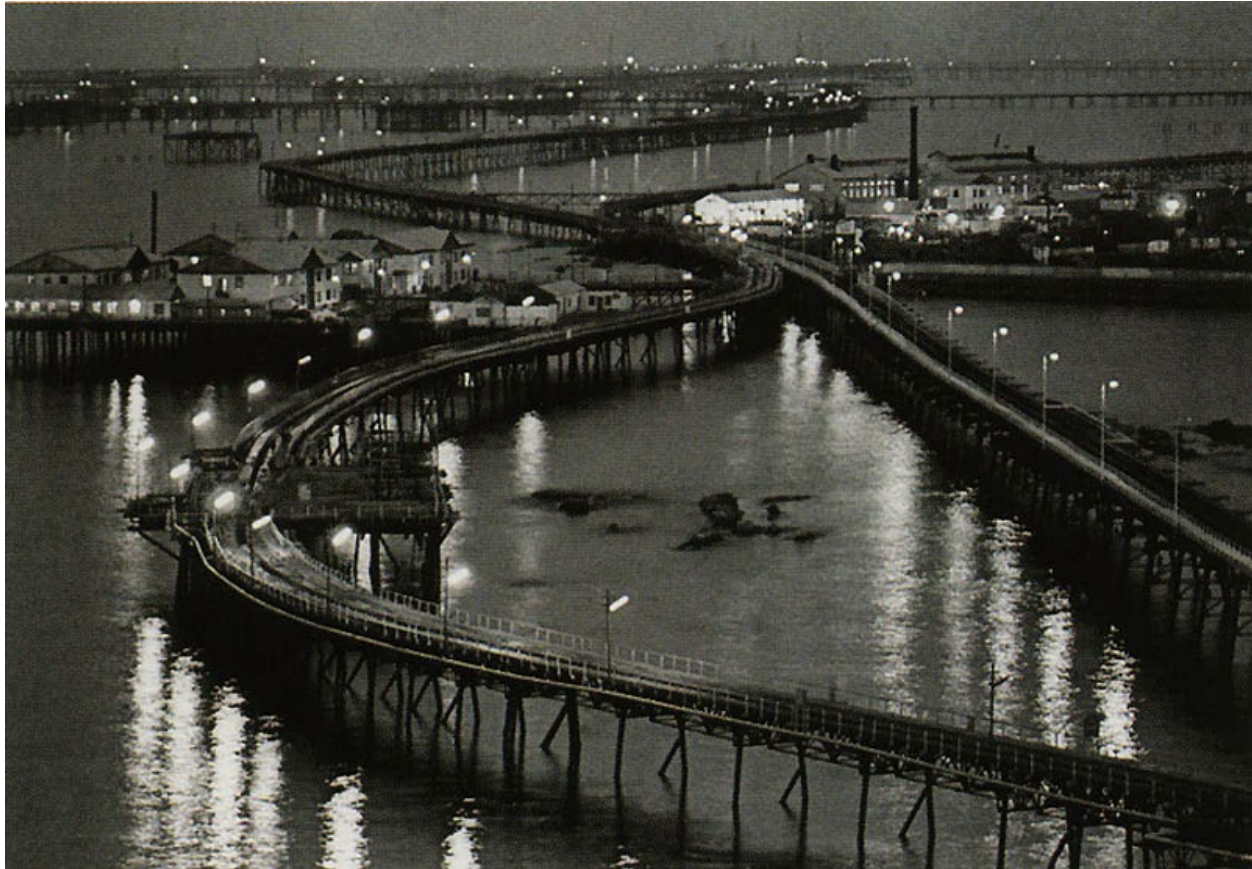
MA.Sabir's statue was replaced by the present monument (sculptor J.Garyaghdli, architects G.Alizade, Alsmayilov). Construction of the new seaside boulevard (extension of the old boulevard) in the 1930s had an influence on the improvement of the central part of the general plan of the city.

Big public houses' completion and greenery expansion, provided in general layout of 1924-1927s, are typical for Baku architecture development of this period. One of the important measures in the implementation of the general layout was the construction of the territory uniting the 28th May street and the Bulbul avenue. The Nzami Theatre and the former building of the Ministry of Food Industry of the Republic of Azerbaijan (both in 1937-1939), built upon projects by S.Dadashov and M.Ubeynov, draw attention for volume-space structure and architectural solutions. They used forms and styles that were typical for antique Greek and Renaissance architecture.

A number of schools were built in Baku and other cities of Azerbaijan during 1933-36. Four-storied buildings, constructed upon projects by S.Dadashov and M.Ubeynov in Baku and other towns of the country, distinguished for the expressiveness of architectural solutions. Classic forms along with national architecture traditions are typical for these projects.

The tendency towards the adaptation of new architecture to national architecture characterizes Azerbaijan architect's creative search of that time. Joint activity of S.Dadashov and M.Ubeynov took a leading place in the development of this direction.

Project on reconstruction and consequent development of Ganja (S.Godjamanli and AP.Slobodyanik), approved in 1939, was one of the largest general layouts of the republic towns after Baku one in the Soviet period.



New industrial buildings, schools, institutes (the Pedagogical Institute building named after Hadji Zardabi, S.Dadashov, M.Useyinov, 1940), cinemas, club and hotels, bridges over the River Gandjajay were built after the establishment of Soviet rule. Projects of Nizami Gandjavi's statue was worked out in connection with his 800th anniversary (sculptor F.Abdurrahmanov, architects S.Dadashov, M.Useyinov) and erected after the Second World War (1946; the USSR State Award, 1947). Thorough reconstruction works were carried out in Nizami mausoleum projected in the type of traditional Azerbaijan mausoleums, the structure of poet's mausoleum was much more changed (architect F.Imamguliyev) in connection with his 850th anniversary in 1980-1990s

The general layouts of Yevlakh, Khankandi and Shaki were also developed in the 1930s. The construction of schools was in the focus of attention at that time.

The activities in the architectural sector encouraged the establishment of the Department for Architectural Works under the Azerbaijan SSR SPC in 1944. The necessity for the construction of new industrial centres was motivated by the rapid development of economy in Azerbaijan. The establishment of Sumgait and Dashkasan buildings in Azerbaijan began in the mid-40s, followed by the construction of Mingechevir.

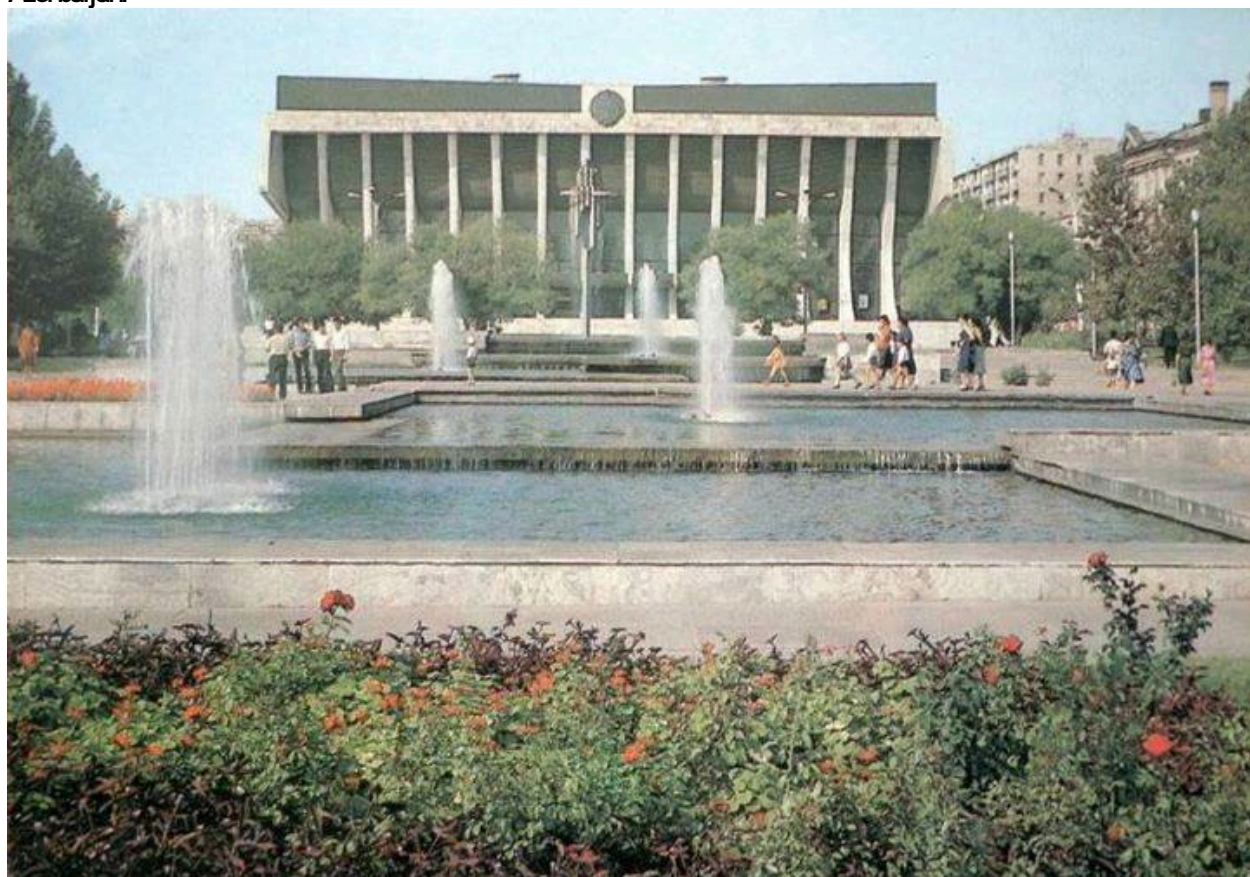
The projecting and construction of the Neft Dashlari (Oil Stones) - steel pillar settlements in the open sea - heralded the beginning of a new era in post-war architecture. The Neft Dashlari was built in connection with the discovery of rich oil fields in the Caspian Sea in 1949. This extraordinary settlement includes dwelling houses, cultural objects, overpasses, etc.

The rebuilding of the Baku city centre continued together with the creative activity of Azerbaijani architects in the 1950s. Reconstruction works were carried out in the city centre, where a number of advanced buildings were erected. The Ministry of Internal Affairs of the Republic of Azerbaijan was built during 1950-1960s. The buildings of the Baku branch of V.I.Lenin's Central Museum (1954, 1955, H.Majidov), M.F. Akhundov's Republican Library (1960, M.Useyinov), the Azerbaijan State Theater of Drama (1960, G.Alizade, M.Mammadov), Central Department Store (1961, N.Kangarli) and others have also enriched the architectural image of Baku.

The first high-rise dwelling houses were constructed in the mountainous area of the former Sovetsky street (presently — NNarimanov avenue). The construction of the plateau at HJavid avenue was one of the largest measures in the architecture practice of the 1950s. The complex of Azerbaijan Republic Academy of Sciences (1951-1966s, MUseynov), dwelling houses in HJavid avenue caused reconstruction of the Azerbaijan Polytechnic Institute building (dated to 1931-1933, SDadashov, MUseynov) and appearance of districts with good amenities.

Public and cultural-housing destination buildings were constructed in other towns as well. Construction of culture buildings in Dashkasan, Mingachevir, cinemas, shopping centres, kindergartens and schools in Baku and region centres became mass. The construction of the Musical Dramatic Theatre in Nakhichevan (1961, Alsmayilov, HMadjidov) laid down the basis of the city centre, as envisioned in the general layout. Administrative building with longish structure constructed in the centre of Ganja (1960, FRLeontyeva), occupied the superior place.

The measures on the liquidation of wastefulness in projecting and construction of buildings, as well as the expansion of industrial bases, heralded the beginning of a new stage in the architecture of Azerbaijan.



These measures included the building of numerous apartment houses in free areas and necessitated radical changes in the project procedures. The wide-scale construction of identical buildings took the place of individual projects. This was how large housing estates were built within a short time.

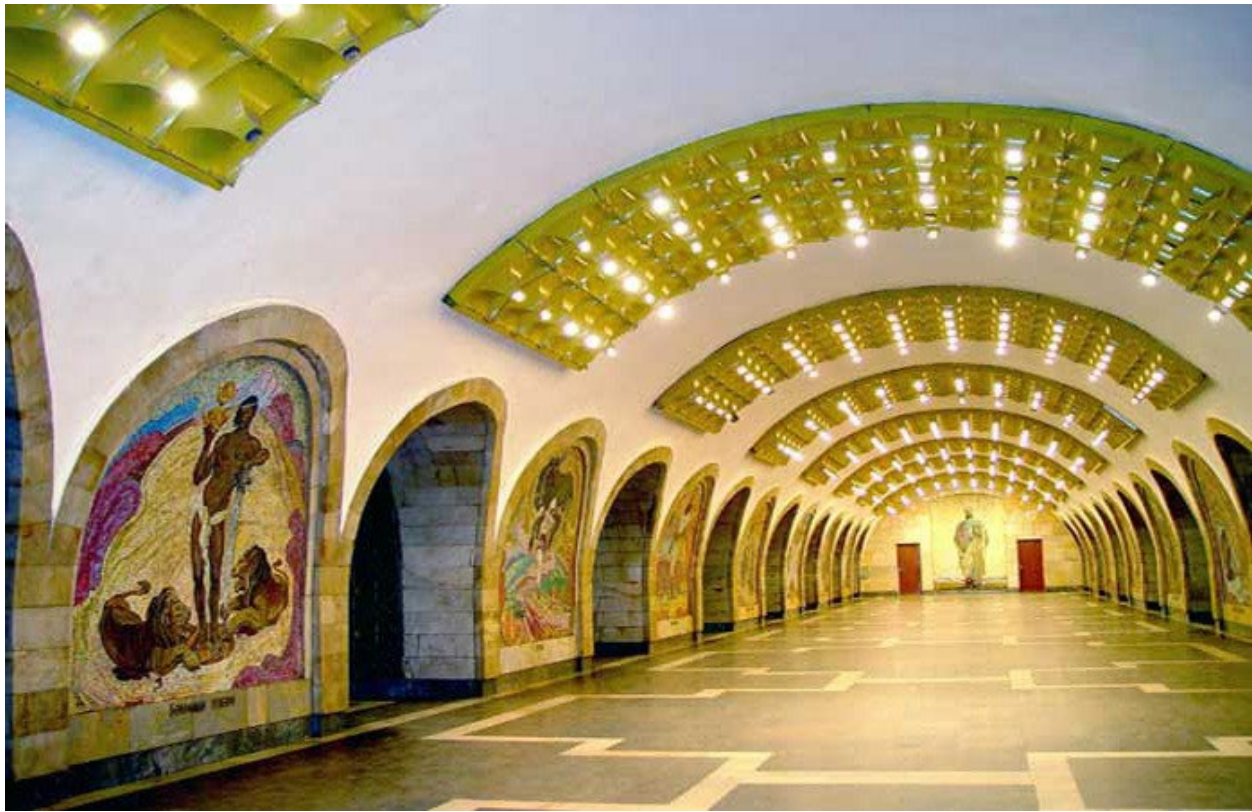
The new period in town-building and architectural development of Azerbaijan began in Azerbaijan in the 1960s. Baku, the capital of the Republic of Azerbaijan, grew into a large capital city during these years.

This was also the time of the erection of wonderful architectural ensembles and advanced buildings, which defined the city image. Most of them were projected at the personal initiative and under the strict control of Azerbaijani national leader Heydar Aliyev.

It should be noted that Heydar Aliyev made an outstanding contribution to the development of the general layout of the Baku city. He determined the future fate of the Baku city by meeting the modern town-building requirements. The industrial buildings built in and around Baku, the infrastructure and transportation system were the basis of the current independence and economic growth of Azerbaijan.

Several large public buildings and monuments were erected during the late 1960s — early 1980s. The State Circus (Alsmayilov, F.Lcontycva), The Republic Palace (V.S.Shulgjin, Bl.Ginzburg, ERMelkhisedekov, engineer KKarimov), hotels "Baku" (HMadjidov), "Garabag" (ERMkhisedekov), "Azerbaijan", "Moscow", "Absheron", new building of Chief post office (the projects of the last 4 buildings by MHuseynov, with aid of NAKundova and ANQtetecianan), the Republic Statistics Unit (T.Khanlarov and etc.), the Baku Railway Station (Sh.Zeynalova, Y.NKozlov, Kh.Rahimova), building of the Baku city Nariman district Executive Power (T.Khanlarov), building of the State political parties and public movements archive (Sh.Zeynalova, Y.Qadimov), "Ngah sarayi" (Marriage palace) (I.Aliyev) Ceremonial palace complex "Gulustan" (HAMirkhanov, NHadjibayov, T.Sharinski, FRustambayova, NIsmayilov, KKarimov, the Azerbaijan SSR State award, 1982), the first line of Sharq Bazari shopping centre (Eastern market) (UV.Revazov, P.I.Yarinovski), Track and field athletics manege (Z.Quliyeva), building of the Baku city Nzami district Executive Power (T.Khanlarov, HMukhtarov), building of the President Administration of the Republic of Azerbaijan (T. Abdullayev), etc., improved the architectural view of the city. Such large public buildings as Sport palace (T.Abdullayev, Olsayev, Y.Qadimov, T.Khanlarov), the second line of the Sharq Bazari complex (Eastern market) (U Revazov, P. Yarinovski), 18-storeyed Calculating Center (T. Khanlarov, H Mukhtarov) and etc. draw attention in respect to size-space and town-building solutions.

Architect RasimAliyev, the designer of the apartment building for the heads of foreign states in one of the wonderful corners of Baku city in this period, can recall that Heydar Aliyev personally was coming there at least twice a week to take interest in problems and difficulties of the construction works. He gave instructions to architects upon room placing according to requirements of international diplomatic activity as early as in the project period. Delivery of necessary construction materials from foreign countries was possible out thanks to Heydar Aliyev's attention and managerial abilities. Heydar Aliyev even chose sorts of trees for park zone around the building. To be in short Heydar Aliyev's architectural talent and international experience are seen in the form of organic synthesis in the construction of this apartment.



The necessity of subway construction appeared due to the difficulties in transport communication between separate districts of Baku in the result of the speedy expansion of the city. It is interesting that underground construction had been already provided in the general layout variant of 1932 of Baku. The first sector of the first line (5 stations) of the Baku subway was opened on November 6 1967. Baku was the fifth republic, owning underground transport, in the former USSR at this time.

The construction of the first line of 12 stations of the Baku subway was over with the opening of station "Nzami" on December 31 1976. The second line of 4 stations, was launched in 1985, and the third line of 2 stations in 1989.

The Baku subway is very interesting due to the high level of its architectural arts, quality of construction and the synthesis of architecture and fine arts.

Yusif ibn Kuseyr and Mornina Khatun mausoleums — the examples of rare arts created by Adjami Nakhichevani, whose 850th anniversary was celebrated in 1976, were salvaged and reconstructed. Reconstruction works were carried out in other monuments of the country, Barda mausoleum, Diribaba mausoleum in Maraz, Hazra and Kalakhana mausoleums were restored. Besides, intensive and planned works on monument reconstruction are carried out in Shaki, Shusha, Shamakhi, Ordubad, Baku and etc. The Shirvanshahs palace ensemble, an example of Azerbaijan stone architecture of Middle Ages in Baku, is particularly important. Restoration and effective usage of old public and religious buildings in Ganja are the result of architecture explorers' hard works and efforts. Bala Bahmanli, Gizilbajili, Ozan, Zarrabi mosques, caravanserais and other monuments are thoroughly restored.

Joseph Vikentievich Goslavsky was born in 1865 in the Warsaw province, into a family of hereditary Polish nobles. After graduating from the St. Petersburg Institute of Civil Engineers named after Nicholas I in 1891, a young specialist was sent to the oil capital - the city of Baku - to build the Orthodox Alexander Nevsky Cathedral, because engineer-architect D.A. Tesrin, who was previously invited to Baku for the construction of this cathedral, abandoned the work due to unfavorable conditions for him.

Emperor Alexander III himself was expected to arrive at an important construction site of that time. The Emperor came to the foundation-laying ceremony in 1888. Eyewitnesses say that Alexander III threw a handful of gold coins on the stone "for good luck."

The young architect Joseph Goslavsky worked tirelessly to fulfill the important task of building a monumental cathedral. The author of the project was academician R. Marfeld.

The Goslavski family in Warsaw. 1910

Goslavsky was not just an architect in his creations, but an artist, and even a sculptor. According to Figarov-Fatullaev, the archives contain drawings made by his hand, which resemble brilliantly executed graphics. The construction of the cathedral will be completed when Alexander III is no longer alive.

The cathedral, as ordered by the emperor, turned out to be majestic and grandiose. Its domes were covered with pure gold, and all of it shone and glowed. The cathedral is located in the very center of the city. "Gyzylki kicked" could be seen from anywhere in the provincial city. And the ringing of bells could be heard in all corners of Baku.

The cathedral was the main attraction of the city, and there was not a single building taller than it - its height was approximately 55.5 meters. In Manaf Suleymanov's book "Days Past," it is noted that the captains of ships approaching the Baku port checked their courses using the domes of "Gyzylki Kils".

In the 30s of the last century, the cathedral was destroyed. They destroyed it, as the old-timers say, for several days, using explosives. The high-strength walls of the cathedral gave in with difficulty. The majestic monumental creation of the architect Marfeld did not want to die...

Union of two: Tagiyev and Goslavsky

A year after such a promising start to his professional career, the young architect Joseph Goslavsky was appointed chief architect of the city of Baku. He will remain in this position until the end of his life, i.e. for 12 years.

He has brought many of his wonderful ideas to life over the years. Among them are the house of Haji Zeynalabdin Tagiyev - now the Museum of History of Azerbaijan, the building of the first Muslim women's school - now the Manuscript Fund of the National Academy of Sciences, the complex of

buildings of the Mkhailovsky (Azizbeyov) Hospital, the building of the Technical School (formerly Lenin Ave., 20) and the Technical Society (Nzami St., 115).

During these years of the oil boom, one might say, the appearance of the city of Baku was created, which, thanks to Goslavsky and the excellent school of architects who created their masterpieces in Baku, combined the European architectural school and elements of oriental architecture. In those years, all the major projects of architectural buildings that adorn Baku today took place through Goslavsky.

Goslavsky's friendship with the famous oil magnate Haji Zeynalabdin Tagiyev allowed the architect to create bold projects. Many of his projects were commissioned by this Baku philanthropist: Tagiyev's house on Gorchakovskaya Street, in which he lived with his family, a dacha complex in Mardakan, a complex of industrial and administrative buildings for a textile factory in Zykh. By order of Tagiyev, Goslavsky also reconstructed the Tagiyev Theater, built by the architect Vasiliev in 1883. Among the projects built by Goslavsky, one should name the Ashurbekov mansion on the street. Gogol is one of his best buildings.

Baku old-timer Arif Shahbazov named several more houses built according to Goslavsky's designs: a gardening school in Mardakan, a red brick building on the street. Vorontsovskaya (Azizbekova), 13.

Shamil Figarov-Fatullaev cites other buildings by Goslavsky, including residential ones: the house of Teymurbek Ashurbekov on the street. Gogol, No. 28 (1904), Melikovs on Azizbekov, No. 19 (1895), houses of Tumanyants and Adamov No. 25 and No. 27 (1892 and 1893) on the street. Communist (now Istiglaliyyat), Korganov, No. 21 (1899), Malygin, Ostrovsky.

Baku villas began with the Mardakan villa of Murtuza Mukhtarov. But subsequent Baku villas will be more "solemn". It was not easy to build large houses on the sands of Absheron. And Goslavsky needed the courage to decide on such construction. Land began to be brought in on barges for the villas. The unusually talented I. Goslavsky was at the same time extremely sickly and fragile. Fate was unkind to him. He developed transient consumption, and he was well aware that he had little time. Despite his illness, he continued to work hard. Goslavsky worked around the clock to have time to realize his plans. Perhaps this explains the family's frequent exiles to Poland. He feared for their health and at the same time freed himself from family shackles, because serious work required great sacrifices. His older children remained in Poland forever. By the way, on the initiative of the Polish Embassy in Azerbaijan, a search is underway for the relatives of Joseph Goslawski in their country, and with some results. Most likely, it is necessary to write separately about the Goslavsky family, who made a significant contribution to the development of Azerbaijan, since this is an interesting and extensive topic, and is difficult to implement within the framework of one article.

The crown of Goslavsky's creation is the building of the Baku City Duma, later known as the Baksovet, and where the city's executive power is now located. It is rightfully considered the best administrative building in Baku. The unique architecture of this building adds a romantic charm to the

official part of the city. Its foundation took place in May 1900 on Nikolaevskaya Street, as it was then called (later Kommunisticheskaya, and now Istiglaliyyat Avenue). The building took 4 years to construct, and the authorities did not skimp on its construction, allocating 400 thousand royal rubles. But Goslavsky was not destined to see his best creation: at the age of 38 he dies from a severe lung disease.

Caucasian Rastrelli

The Baku architect Goslavsky was called the “Caucasian Rastrelli.” But not for the similarity of styles with the great architect, but for the great authority in architecture that Joseph Goslavsky managed to gain in a short time, which is confirmed by the old residents of the city. In fact, Goslavsky has much in common with Rastrelli, not limited to just fame in architecture. The phenomenal creativity of the architect is still waiting for its researcher. However, I would like to give my own thoughts. Rastrelli, who devoted himself entirely to his work, based his work on the principles of classicism like Goslavsky. He skillfully could combine many styles, techniques and forms, which led to the emergence of new directions and the development of art in stone. This was also characteristic of Goslavsky. Rastrelli skillfully combined the monumentality of buildings with romanticism and plasticity, which is also characteristic of Goslavsky's architecture. The search for a new style, bearing national shades, led to discoveries, for example, the “Russian Baroque” of Rastrelli is known (St. Petersburg, where he created many of his masterpieces, by the way, owes its architectural appearance to this great architect). Goslavsky, creating his monuments in the eastern country, also found new expressions of his ideas, using oriental style solutions. Like Rastrelli, who created everything himself: stucco molding, parquet ornaments, window grilles, right down to lamps and door handles, Goslavsky, as noted above, also took on all the decisions in the design building down to the smallest detail.

Goslavsky is a poet in architecture, says Figarov-Fatullaev. And the architect called the building of the Manuscript Fund a “poem” This building by Goslavsky, in his opinion, marks the beginning of a new national-romantic direction in the history of architecture in Baku. It is constructed with restraint, with tact, but with volumetric plasticity, creating the effect of singing stones. By the way, many Baku emigrants, coming to Baku, first of all strive to Istiglaliyyat Street, which has become a symbol of our city. Here is the Baksovet, and Ismailia (the building of the Presidium of the Academy of Sciences), and the Mondith, and you can see the majestic sculpture of the Museum Nizami, and the Philharmonic.

Film director Ziya Shikhlinsky heard music in Goslavsky's art. In 1998, at the Azarfilm studio, Shikhlinsky made a documentary film about the architectural buildings of Joseph Goslavsky called “The Return of Chopin.” The keen eye of the film director noticed that Goslavsky's architecture, with its solemn romanticism, sublime plasticity, and at the same time unpretentiousness, evokes associations with the music of the brilliant Polish composer Frederic Chopin. The film is accompanied by the music of the composer's 13th etude.

They say that their souls live in the creations of architects. If there is some truth in this, then the soul of Joseph Goslavsky is alive. Remembering Joseph Goslavsky, one of the best representatives of the Baku intelligentsia, who gave his short but worthy life to our city, its beauty and prosperity, is the duty of every Baku resident who loves his city, his capital.

