



MODERN ART
RESEARCH
INSTITUTE

National Academy of Arts of Ukraine
MODERN ART RESEARCH INSTITUTE

ARTISTIC CULTURE

TOPICAL ISSUES

Annual scientific journal

Issued since 2004

Volume 15

Number 2

Національна академія мистецтв України
ІНСТИТУТ ПРОБЛЕМ СУЧАСНОГО МИСТЕЦТВА

ХУДОЖНЯ КУЛЬТУРА

АКТУАЛЬНІ ПРОБЛЕМИ

Щорічний науковий журнал

Видається з 2004 року

Випуск 15

Частина 2

Щорічний науковий журнал «Художня культура. Актуальні проблеми» внесений до переліку наукових фахових видань України, у яких можуть публікуватися результати дисертаційних робіт на здобуття наукових ступенів доктора і кандидата наук з мистецтвознавства (наказ Міністерства освіти і науки України від 11.07.2017 р. №996)

Друкується за рішенням Вченої ради ІПСМ НАМ України № ?? від ?? ???????????? 20?? року.

Annual scientific journal *Artistic Culture. Topical Issues* is included into the Ukrainian register of specialized scientific publications that publish the results of theses for the degrees of Doctor and Candidate in Art Studies (Decree of the Ministry of Education and Science of Ukraine № 996, dated 07.11.2017).

Published at the resolution of the Academic Council of the Modern Art Research Institute of the National Academy of Arts of Ukraine № ??, dated ???.?.20??.

Рецензенти

Л. СМІРНА, доктор мистецтвознавства, старший науковий співробітник, начальник відділу міжнародних наукових зв'язків та куратор міжнародних арт-проектів Національної академії мистецтв України;

М. Д. КОПИЦЯ, доктор мистецтвознавства, професор Національної музичної академії ім. П. І. Чайковського

Reviewers

L. SMYRNA, Doctor in Art Studies, senior researcher, Head of the Department of International Research Affairs and curator of international art projects of the National Academy of Arts of Ukraine

M. KOPYTSIA, Doctor in Art Studies, Professor of the Tchaikovsky National Music Academy of Ukraine

Х 98 **Художня культура. Актуальні проблеми:** Щорічний наук. журнал / Ін-т проблем сучас. мистец. НАМ України; редкол.: В. Д. Сидоренко (голова редкол.), О. Ю. Клековкін (заст. гол. редкол.), Г. А. Вишеславський (відп. секретар) та ін. Київ: ІПСМ НАМ України, 2019. Вип. 15, ч. 2. 128 с.: іл.

ISSN 1992-5514 (Print)
ISSN 2618-0987 (Online)

Щорічний науковий журнал «Художня культура. Актуальні проблеми», заснований у 2004 році Інститутом проблем сучасного мистецтва Національної академії мистецтв України та Державним центром театрального мистецтва імені Леся Курбаса, публікує наукові дослідження, присвячені вивченню комплексних та неоднозначних проблем сучасної художньої культури. Розробляючи стратегію інтегрального відродження мистецтва, художньої та, ширше, гуманітарної культури, яка до того зазнала значних втрат, Інститут, приймаючи на себе складну місію бути лідером відновного процесу, в кожному питанні привертає увагу читача до нових досліджень і розробок не тільки вітчизняних, але і закордонних експертів. Видання призначене для фахівців у галузі мистецтва та художньої культури, а також для всіх, хто цікавиться сучасним художнім процесом та професійним висвітленням наукової та теоретичної думки.

The annual scientific journal *Artistic culture. Topical issues*, founded in 2004 by the Modern Art Research Institute of the National Academy of Arts of Ukraine and by the Les Kurbas State Centre for Theatre Arts, publishes research papers on complex and ambiguous issues of contemporary artistic culture. Developing the strategy of integral artistic renaissance, of reviving artistic and, generally, humanitarian culture, that suffered significant losses at earlier stages, the Institute embarks on the difficult mission to be the leader of recovery process. Therefore, within each issue a reader is offered a number of new studies and researches not only from Ukrainian, but also from foreign experts. The collected papers would be of interest to specialists in art and artistic culture, as well as to everyone involved in contemporary artistic process and professional coverage of scientific and theoretical thought.

УДК 7.036(477) «19»

Редакційна колегія

В. Д. СИДОРЕНКО, кандидат мистецтвознавства, професор, віце-президент НАМ України, академік НАМ України, директор ІПСМ НАМ України (*голова редколегії*);

О. Ю. КЛЕКОВКІН, доктор мистецтвознавства, професор, член-кореспондент НАМ України, завідувач відділу теорії та історії культури ІПСМ НАМ України (*заступник голови редколегії*);

О. М. БЕРЕГОВА, доктор мистецтвознавства, професор, проректор з наукової роботи Національної музичної академії України імені П. І. Чайковського;

В. А. БІТАЄВ, доктор філософських наук, професор, академік НАМ України, віце-президент НАМ України;

Г. І. ВЕСЕЛОВСЬКА, доктор мистецтвознавства, професор, головний науковий співробітник відділу методології мистецької критики ІПСМ НАМ України;

О. М. ПЕТРОВА, доктор філософських наук, професор, професор кафедри культурології Національного університету «Києво-Могилянська академія»;

О. О. РОГОТЧЕНКО, доктор мистецтвознавства, старший науковий співробітник, заслужений діяч мистецтв України, провідний науковий співробітник ІПСМ НАМ України;

О. К. ФЕДУРУК, доктор мистецтвознавства, професор, академік НАМ України, академік-секретар відділення теорії та історії мистецтва НАМ України, головний науковий співробітник ІПСМ НАМ України;

Г. А. ВИШЕСЛАВСЬКИЙ, кандидат мистецтвознавства, завідувач відділу методології мистецької критики ІПСМ НАМ України (*відповідальний секретар*);

Іноземні члени редакційної колегії

Р. П. САПЕНЬКО, доктор філософських наук, професор, завідувач кафедри філософії культури Зеленогурського університету (м. Зелена Гура, Польща);

Б. А. РУБА, заслужений дослідник, Міжнародний центр підтримки науковців імені Вудро Вільсона (США, Вашингтон);

М. КОНДРАТ, помічник викладача, науковий асистент, аспірантка, Університет Париж III Нова Сорбонна (Франція) / Женевський університет (Швейцарія);

К. НИКОЛОВА, доктор наук (театрознавство), професор Національної академії театру та кіно (Софія, Болгарія);

М. П. КРУК, доктор мистецтвознавства, професор, Інститут історії мистецтва (Гданськ, Польща); куратор відділу православного мистецтва Національного музею (Краків, Польща);

М. ВЖЕСНЯК, доктор мистецтвознавства (гуманітарні науки та історія мистецтва), університет Кардинала Стефана Вишинського (Варшава, Польща);

О. СОМ-СЕРДЮКОВА, кандидат мистецтвознавства, член міжнародної організації арт-критиків АІСА (Норвегія)

Editorial board

V. SYDORENKO, Candidate in Art Studies, Professor, Vice-President, Academician of the National Academy of Arts of Ukraine, Director of the Modern Art Research Institute of the National Academy of Arts of Ukraine (*head of the editorial board*);

O. KLEKOVKIN, Doctor in Art Studies, Professor, Corresponding Member of the National Academy of Arts of Ukraine, Head of the Department of Theory and History of Culture of the Modern Art Research Institute (*deputy head of the editorial board*);

O. BEREGOVA, Doctor in Art Studies, Professor, Pro-Rector for Science of the Tchaikovsky National Music Academy of Ukraine;

V. BITAYEV, Doctor in Philosophy, Professor, Academician of the National Academy of Arts of Ukraine, Vice-President of the National Academy of Arts of Ukraine;

G. VESELOVSKA, Doctor in Art Studies, Professor, chief researcher of the Department of Methodology of Art Criticism of the Modern Art Research Institute;

O. PETROVA, Doctor of Philosophy, Professor of the Department of Culture Studies of the National University of Kyiv-Mohyla Academy;

O. ROHOTCHENKO, Doctor in Art Studies, senior researcher, Honored Worker of Arts of Ukraine, leading researcher of the Modern Art Research Institute;

O. FEDORUK, Doctor in Art Studies, Professor, Academician of the National Academy of Arts of Ukraine, Academician-Secretary of the Department of Theory and History of Arts of the National Academy of Arts of Ukraine, chief researcher of the Modern Art Research Institute;

G. VYSHESLAVSKIY, Candidate in Art Studies, Head of the Department of Methodology of Art Criticism of the Modern Art Research Institute (*executive secretary*);

Foreign members of the editorial board

R. P. SAPENKO, Doctor in Philosophy, Professor, Head of the Philosophy of Culture Department of the University of Zielona Góra (Zielona Góra, Poland);

B. A. RUBLE, Woodrow Wilson International Center for Scholars, Distinguished Fellow (Scholar), (Washington, DC, US);

M. KONDRAT, Research and Teaching Assistant, Ph.D. Candidate, Sorbonne Nouvelle Paris 3 University (France) / Geneva University (Switzerland);

K. NIKOLOVA, Ph.D. in Theatre Studies, Professor of the National Academy for Theatre and Film Arts (Sofia, Bulgaria);

M. P. KRUK, Ph.D. in Art Studies, Professor of the Institute of the History of Art (Gdańsk, Poland), curator of the Department of the Orthodox Art, National Museum (Krakow, Poland);

M. WRZEŚNIAK, Ph.D. in Art Studies (humanities and history of art), Cardinal Wyszyński University in Warsaw (Warsaw, Poland);

O. SOM-SERDIUKOVA, Candidate in Art Studies, member of the International Association of Art Critics (AICA, Norway)

Зміст / Contents

Юлія Гапчук. Творча діяльність режисера Андрія Білоуса у державних та незалежних театрах Києва 8 <i>Yulia Gapchuk. Creative Activity of the Director Andriy Bilous in the State and Independent Kyiv Theaters</i>
Катерина Гончар. Соціальні мережі як інструмент сучасного мистецтва 13 <i>Kateryna Gonchar. Social Networks as an Instrument of Contemporary Art</i>
Юлія Доброносова. Полімедіальність досвіду і комунікація в сучасних практиках українського медіамистецтва, театру і музики 17 <i>Yulia Dobronosova. Polymediality of Experience and Communication in Contemporary Practices of Ukrainian Media Art, Theater and Music</i>
Серафим Желєзняк. Особливості використання звуку в сучасному телебаченні і мультимедіа 22 <i>Serafym Zheliezniak. The Use of Sound in Contemporary Television and Multimedia: Selected Features</i>
Євгенія Захарченко. Організаційно-творчі особливості діяльності приватного французького театру «Рів Гош» 28 <i>Yevheniya Zakharchenko. Organizational and creative features of the private French theater Rive Gauche</i>
Наталія Мусієнко. Європейський рік культурної спадщини: Історія, мета та стратегічні завдання 35 <i>Natalia Moussienko. European Year of Cultural Heritage: History, Purpose and Strategic Objectives</i>
Юрій Новачинський. Спеціалізовані онлайн-платформи в контексті еволюції мистецького процесу в Україні в цифрову добу: Спроба класифікації 41 <i>Yuriy Novachynskyi. Online Social Art Platforms Within the Context of Evolution of Art Process in Ukraine in the Digital age: An Attempt of Classification</i>
Світлана Оляніна. Іконостас як візія Небесного Єрусалима 46 <i>Svitlana Olianina. Iconostasis as a Vision of the New Jerusalem</i>
Ольга Петрова. Перша мистецька інтервенція до Лондона 54 <i>Olha Petrova. The First Ukrainian Artistic Intervention to London</i>
Марина Протас. Мистецька культура в умовах гібридності 58 <i>Maryna Protas. Artistic Culture under Hybrid Conditions</i>
Ігор Савчук. Комунікативна природа ранньої творчості Бориса Лятошинського 66 <i>Igor Savchuk. Communicative Nature of the Boris Lyatoshinsky Early Legacy</i>
Єгор Тітенков. Інтеграційні процеси екологічного мистецтва та сучасних технологій 74 <i>Yehor Titenkov. The Processes of Integration Between Eco-Art and Modern Technologies</i>

Olga Shkolna Ольга ШКОЛЬНА

Doctor in Art Studies (Ph.D.), Professor, Borys
Grinchenko Kyiv University

доктор мистецтвознавства, професор, Київського
університету ім. Бориса Грінченка

tel. / tel: +380 96 318 55 51 e-mail: dushaorchidei@ukr.net orcid.org/0000-0002-7245-6010

Mirror interiors in Iranian architecture of the 19th–21st centuries

Дзеркальні інтер'єри архітектури Ірану XVIII–XXI століть

Abstract. Typical mirrored interiors of Iran of the 18th through the early 21st centuries are discussed in this article. Aesthetic, plastic, architectural and design particularities of existence of such places in Persian tradition are researched on examples of Golestan and Saadabad royal complexes at Tehran, religious sights of Qazvin (the holy place Hossein Imamzadeh grave mosque and Friday mosque); mausoleum of Abraham descendant, the prophet Keydar at Zanjan province; Sayed Alaeddin Hussein mosque, Shah Cheragh mosque (Blue or Mirrored mosque), Ali Ibn Hamzeh mausoleum in Shiraz. Particularities of addition to amalgamated glass of mirrored sculptural elements, precious stones and silver plates in such complexes are clarified.

Keywords: Iran, mirrored interior, palaces, mosques, holy places, 18th through early 21st century.

Problem statement. Specific features of local architecture were always of great importance on the territory of modern Iran, since the era of Achaemenid dynasty that gave the world fascinating images of creative thought and refined style of Mazdaic Persians in Persepolis, Sus and Pasargad approximately in the 5th century B.C. (Phidias period in Hellenic art). With the development of arts and crafts (glass-making, mosaics, wood carving, textile and metal production), the architects of this land strived to decorate buildings they were constructing. Special attention was given to interiors, the space which is distinctively separated from outer world.

The mindset of people of the East differs from the one of people of the West. It was always important for the people of the East not only to see paradise on the Earth, becoming like Allah looking at the pool with goldfish — it was also important for them to pose every sophisticated achievement of human thought and crafts ranging from precious jewelry to arms to early Persian porcelain of 15th–16th centuries, from brocade to silk and carpets decorated with floral and vegetative ornamental motives (pomegranate, cypress, irises, hyacinths, tulips, anemones and Shiraz roses) [4, p. 81–100].

That is why original hierarchy of beauty was formed in Iran, subjected to the influence of palaces and cult buildings, with mian sara gardens, that made the world beautiful, and badgir windcatchers [5]. Mirrored interiors had a special place in this splendorousness. They are not familiar to Europeans but are very important to mindset of Iranian people.

Analysis of recent research and publications. Persians developed their own aesthetic canon during the centuries. Many of their creative inventions enriched the European art, architecture and design, starting from such findings as Apadana of Darius-Xerxes [4] to front verandas and garden planning similar to Mauritian art [10]. A part of this aesthetic canon is the decoration of important parts of exterior and interior of the buildings with refined and expensive materials.

Iranians, improving their engineering and construction skills for the centuries, included in the design of each building the accents which were creatively well-balanced and consistent with each other. In this way they managed to create their own “music of stone” which differed from the stone art of other cultures of West Asia. Their “music of stone” includes not only creatively engraved stucco and fine carving, but also thousands of artificial “diamonds” made of glass and pieces of mirrors, put closely to each other with excellent accuracy.

General questions of the tradition of planning, constructive and decorative features of the development of Persia architecture are considered in the relevant sections of the books of famous Soviet orientalists Nina Dmitrieva and Nina Vinogradova “The Art of the Ancient World” (1986) [2], Tatyana Kaptereva and Nina Vinogradova 1989 “The Art of the Middle Ages” [4]. Memorial Colam Husein in his work “Understanding the Architecture of Closed-type Residential Buildings” (in Persian) focused on the sacred space of Iranian detached building [5]. It is worth to mention Mirrazavi Firuza, who have turned to the architectural



1. Mirrored interior of Golestan Shah palace in Tehran. Photo made by O. Shkolna

heritage of mirrored interiors of Iran and who studied the interiors of Golestan, palace of the shah [9]. However, there are no special studies focusing on the heritage of "crystal" palaces, mosques and holy places of Persia.

Objectives of the study are to analyse possible ways in which mirrored interiors of Iran originated, to analyse specifics of their existence and to analyze the individual ensembles preserved in this country at the beginning of the 21st century.

Presentation of the main research material. Origins of decoration with mirrors in Persian art are connected with traditional crafts of this region. Shisha (from Persian "shisheh" — glass) embroidery style — inclusion of small mirrors [6], coins, buttons and cords into art compositions — is ancient tradition of this region. This pieces of glass were to reflect the sunlight, which, it was believed, could protect person from enemies and envious people, while giving him a "bright and shining" look. In combination with coins shisha was believed to attract the ergregor of well-being and the sunny warmth of love. Traditions of countries situated close to Indochina felt strong influence of Buddhism and spiritual practises of energy cleansing, they reflect the ancient attitude to high-pure character of the elements. For Iranians they were primary, that's why they were sacred.

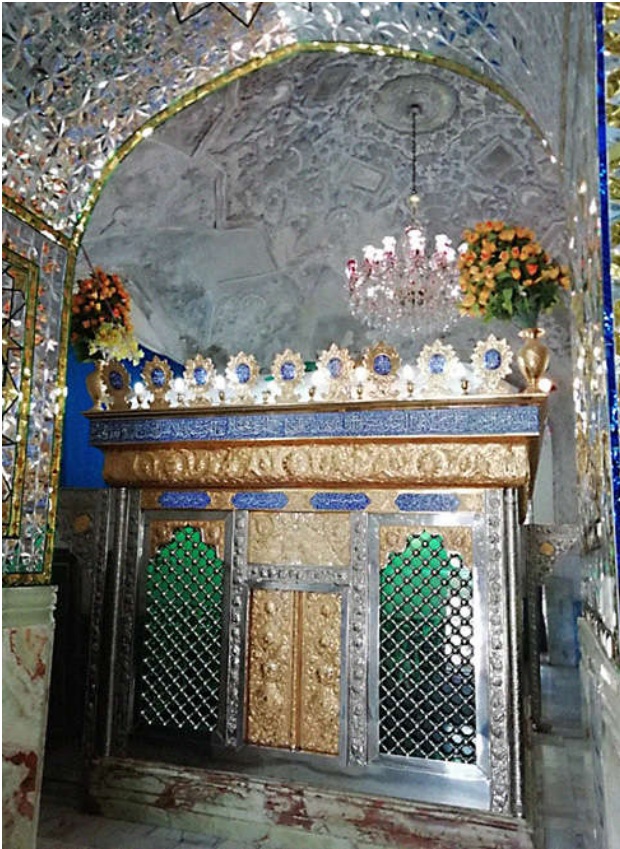
There are several legends about shisha origin. The wife of Shah Jahan, the representative of Great Mughal dynasty, was a legendary woman; she inspired Shah Jahan to construct Taj Mahal, her burial mausoleum in India. She is believed

to be the first woman who started to use glass together with traditional mica, coins, tin and silver. Her name was Mumtaz Mahal, she was almost contemporary of the Sun King Louis XIV in 17 century (the years of her life were 1593–1631). Nevertheless, there are no reliable data to confirm that this legendary woman was the first to replace simple natural materials by specially designed materials of the new style [6].

According to the other version, this invention was found on the territory of Persia, where shisha style was used for decoration of fabric, tablecloth, garments and walls. Introduction of mirrored elements in this line seems to be more real. Therefore, it is considered that the glass with amalgam coating was used for the first time in Iran in 1557, at the time of Tahmasp Shah [9], in Qazvin, the capital of Sefevides. And now amalgamated glass is one of traditional types of decoration in internal lining of the walls.

Later mirrored decoration was used in Isfahan and other palaces constructions of the local nobles. Thereafter, the inclusion of mirrored decorations in the design of holy places (they differ from mosques because they are opened 24h, not only during the hours of Mohammed prayer) and other cult constructions was started.

Mirrors for shisha were produced according to special technology, and this fact also influenced on aesthetic perception of similar elements of decoration in Iranian architecture. Firstly, glass blower blew the glass ball, then it was broken in convex pieces. Inner part of each piece was silvered and the irregular facets were often polished. That is how



2. Interior of Keydar mausoleum in Zanjan province.
Photo made by O. Shkolna

drop-like particles of glass were produced, which later on were frazed with fabric. Artisans did their best to produce the fine work, they carefully fixed small reflectors with different types of seams of high quality and particular delicacy [6].

When exactly wide spread trend of making mirrored interiors occurred is not known yet. According to the legend, the mirrors seen in newly opened workshops of Louis XIV in Saint-Antoine suburb impressed one of Iranian shahs. In the next century the large-scale mirror were imported from Venice to the East in big numbers. Persian glass processing masters gradually learnt how to design separate mirrored accessories and small architectural forms of them. Moreover, they learnt how to create “wall papers”—solid coating of walls and ceilings with ornaments consisting of the patterns of large and small mirror fragments. When put together, they created the shining ensembles of perfect flat pictures and convex details.

Amalgamated glass fragments were fixed on the wet whitewashing. The peak of this kaleidoscopic art in Iran was observed in the times of Qadjar dynasty (1779–1925). This tradition to decorate holy places and beautiful palaces is still actual. Among others, the interior of Shah Cheragh mosque in Shiraz is strikingly beautiful. Now the entry to this mosque for the people of other religions is not allowed. Environment ensemble of this mosque is believed to be the Eighth Miracle of the World. Internal walls of this religious centre are decorated with mastery and generosity, not only with the pieces of glass, but with precious stones and silver plates as well. The synergy of all these elements completes the variety of above mentioned elements by perception of surprising colours.

Shining mirrored mukarnases (also known as cell or stalactite vaults) amplify the beauty of iridescence and refraction of the light with the help of irregularly engraved components. Their particular feature is geometric accuracy. The function of these elements is not only to divide the ornamented pictures of structural elements, and therefore to underline architectonics of the building, but to add strength to the structure of uniform glass coating which is rather heavy. They are mainly located at edges which cover junction of the walls and ceiling [9].

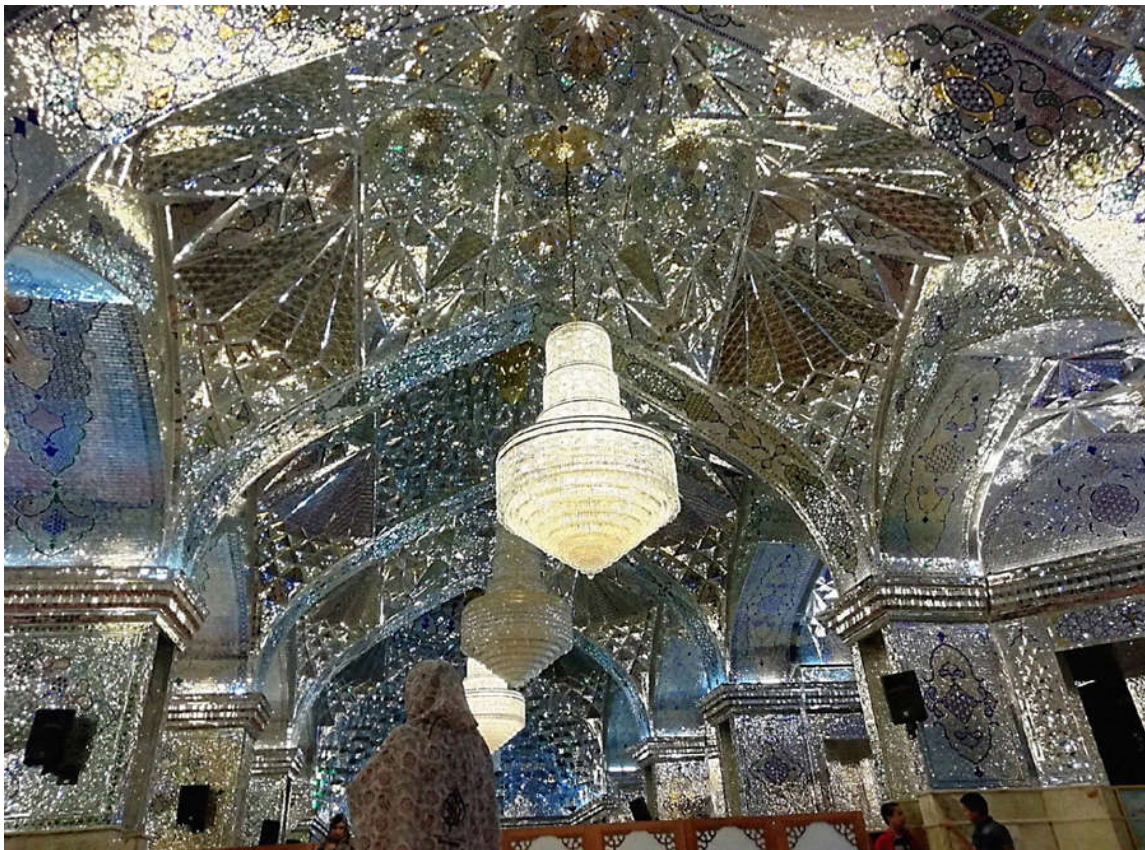
Mukarnases are the most characteristic load-bearing elements of this “uniform roll” of multi-ton decorations of mosques and holy places. In addition, each of these fragments of interior were produced according to the individual plan. The shape of such junctions in Shah Cheragh is similar to hornet’s hive with repeating cascade of ledges. Stalactite cornices are designed according to certain rules, in particular — considering distribution of weight of the ceiling in such “membranes”, because dimensioning of whole structure, were calculated by architects according to sophisticated math formulae, and each millimetre of such structure should have been checked [9].

Local artisans specialised in mukarnases, engraved stucco and “crystal” surfaces made sophisticated ornaments from pieces of fragile mirrors with geometric accuracy. As a result, design of many interiors of this type in ceremonial halls of the palaces and mosques / holy places became not only refined, which was typical for works produced skilled masters, but also unique for this region, because they have no equivalent in any other place in the world. Solemnity felt in such interiors impresses by magic and delicacy at the same time, by high excellence of performance of all details in the same style and perfect pattern of mirror lines and fractions presented as the facets of the most precious gems.

The typical example is Talar Salam (Reception Hall) of Golestan, Qadjar Shah palace. One of the most well-known representatives of Nasreddin dynasty who ruled in 1848–1896, ordered to decorate the walls and ceilings in Reception Hall and neighboring Talar Aianekh (Mirror Hall) with mirror mosaics. Along with that, these halls are decorated with large crystal chandeliers and their facets distribute the light all over the space of these halls (fig. 1) [7].

In other halls of this palace interior is also decorated with mirrored sculpture elements and stucco work, making environment slightly phantasmagoric because of thousands of refracted sunbeams. Talar Almas (Diamond Hall) is one to be noted in this context: one of its parts is decorated with large wooden windows of orosi shape. These windows open upwards, they have grides and coloured glass. The combination of mirror and glass pictures with stucco work [7] in these halls in combining with refined solutions of certain areas in halls which are decorated with wall and lintel mosaics consisting of sophisticated ornaments made of glass particles, is interesting as well.

Further on, many architects and designers used decoration of interior with mirror mosaic surfaces. Such interiors include several halls in Saadabad Tehran palace (summer Shah



3. Interior and stalactite vaults of Mirrored Mosque in Shiraz. Photo made by O. Shkolna

residence), Gavam palace in Shiraz (in combination with refined and delicate stucco), and large number of religious monuments in different regions of contemporary Iran. At the present time the total number of such monuments amounts to several hundreds. Mirrored-style interior of some of them was designed and implemented just recently, at the beginning of the 21st century.

In this context we should mention the following monuments. Religious constructions of Qazvin — Hossein Imamzadeh grave mosque, where mirror elements are located at the front of the building; Friday mosque; the interiors of mausoleum of Abraham descendant, the prophet Keydar in Zanjan province (fig. 2), Sayed Alaeddin Hussein mosque and unique monument of Shah Cheragh (Blue or Mirrored mosque) (fig. 3), Ali Ibn Hamzeh mausoleum in Shiraz (fig. 4).

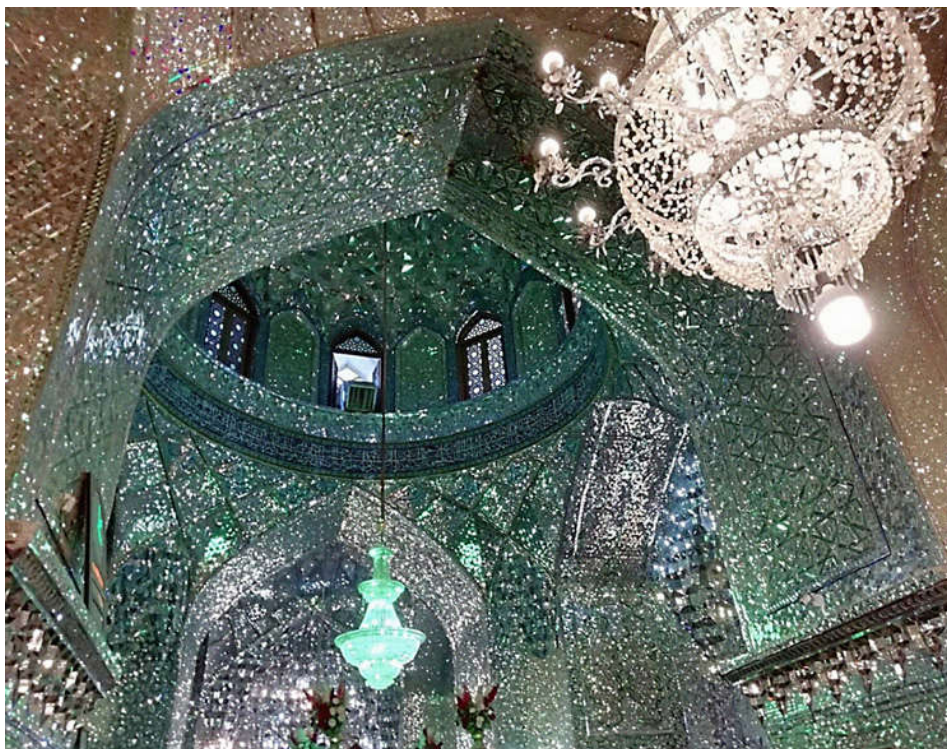
Some names give the idea about colour range of interior of these complexes with dominant silver white, greenish and blue colour.

In addition, Iranian shahs left “mirror” tracks in areas neighboring to Persia. One example is the building of Tbilisi State Academy of Art named after A. Kutateladze. In 2019, upon completion of large scale restoration works of 2015–2018 obtained national heritage status. This building was constructed in 1850s. by the member of Iran Shah family. It has the decorated mirror halls which are the unique landmarks produced by Persian masters [3].

In general, Islamic interiors of the 17th century, were common in wealthy Georgian buildings. In the nineteenth century, some wealthy families within the limits of historicism tried to continue the tradition of exotic interiors in Tiflis, including those that were carried out in traditions



3. Interior and stalactite vaults of Mirrored Mosque in Shiraz. Photo made by O. Shkolna



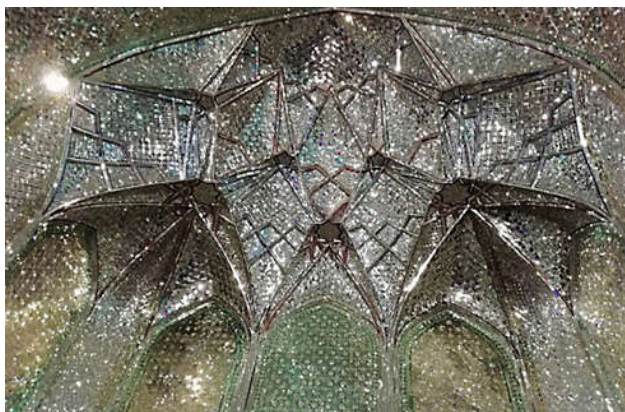
4. Interior and mukarnases of Ali Ibn Hamzeh in Shiraz.
Photo made by O. Shkolna

of neighbouring countries. Thus, house built around 1856–1857 by architect Grigory Ivanov's (on Hriboyedov street, 22), now owned by Tbilisi State Academy of Arts named after A. Kutateladze, was partially destroyed in the second half of the nineteenth century. At that time, the building was owned by members of the Armenian royal dynasty Arshakuni, which ruled in Great Armenia in 1–5 centuries, the youngest branch of the Parthian dynasty of the Arshakids. Obviously, the design of interiors of buildings with Iranian mirrored patterns was carried out by Persian masters working in Tbilisi. Around 1886 a Georgian princess Nino Kobulashvili bought a building with Gothic, Baroque and classicist motifs. It is known that the reconstruction of the building was carried out by Georgian architect Simon Kldiashvili, who since 1899 worked mainly in Tiflis (the old name of Tbilisi) [1].

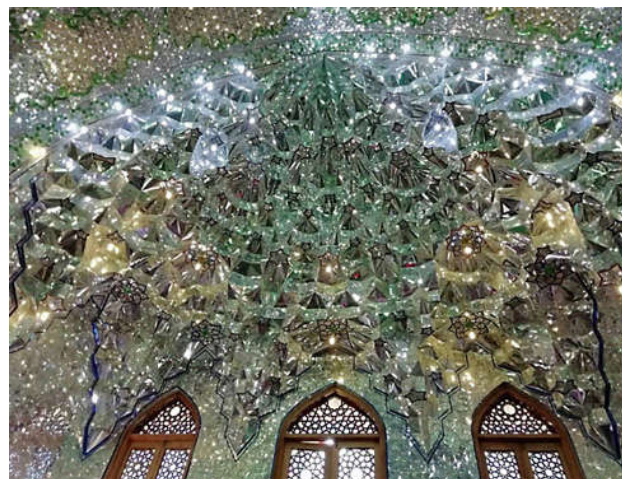
In general, it should be noted that mirror interiors of palaces, mosques and holy places of Iran are not only extremely

picturesque and identifiable along the background of contemporary design. Today they became particularly expressive brand of this country, the brand which is traditional and innovative at the same time. Indeed, they transform the impression of exclusively conservative and non-hedonistic sacral traditions of Muslim world.

The general **conclusion** is that tradition of such interiors, which was especially popular in Persia since 19 century, is continued and actively developing at the present time. Moreover, the certain unity in style and aesthetics of early prototypes and contemporary solutions should be noted, because in construction and imagery features they follow the achievements of Qadjar epoch, mainly of legendary Nasreddin Shah. In line with that, the mosques and holy places with more modest decoration have mirrored elements in women's and men's praying parts. The alcove is built inside such premises; it is often decorated by applied friezes with glass flowers and small mukarnases.



4. Interior and mukarnases of Ali Ibn Hamzeh in Shiraz.
Photo made by O. Shkolna



References

1. Suramelashvili M., Chachhunashvili Ts. Tbilisskaya hudozhestvennaya akademiya im. Apollona Kutateladze // Gruzinskie drevnosti. Tbilisi, 2008. T. III. S. 256–271.
2. Dmitrieva N. A., Vinogradova N. A. Iskusstvo Drevnego mira. Moskva: Detskaya l-ra, 1986. 207 s.: ill.
3. Zdanie Tbilisskoy akademii hudozhestv priznано natsionalnyim pamyatnikom. URL: <https://www.newsgeorgia.ge/zdanie-tbilisskoj-akademii-hudozhestv-priznано-pamyatnikom> (data obrascheniya: 02.04.2019).
4. Kaptereva T. P., Vinogradova N. A. Iskusstvo srednevekovogo Vostoka. Moskva: Detskaya literatura, 1989. 240 s.
5. Memoriam Kolam Hoseyn. Znakomstvo s arhitekturoy zhilykh domov zakrytogo tipa. Teheran: Izd-vo un-ta nauki i tehnologii Irana, 2004. S. 438.
6. Milyie serdtsu shtuchki. Tehniki vyshivaniya. Ch. 4: Aziatskaya vyshivka "shisha". URL: <http://irinapetrenko.blogspot.com/2013/05/4.html> (data obrascheniya: 02.04.2019).
7. Mirrazavi Firuze. Golestan Palace. URL: http://www.iranreview.org/content/Documents/Golestan_Palace_2.htm (data obrascheniya: 02.04.2019).
8. Mirzai Reza. Osobennosti traditsionnoy iranskoy arhitekturyi islamskogo perioda. URL: <https://cyberleninka.ru/article/n/osobennosti-traditsionnoy-iranskoy-arhitektury-islamskogo-perioda> (data obrascheniya: 02.04.2019).
9. Udivitel'naya mechet v Irane. URL: <http://puteshuli.ru/post/udivitel'naya-mechet-v-irane-turisty-v-vostorge> (data obrascheniya: 02.04.2019).
10. Shkolna O. Moroccan Riads in the context of the development of modern tourism in Ukraine // Problems of Arts and Culture International scientific journal. Baku, 2019. № 1(67). P. 49–61. UOT 721.012.

Література

1. Сурамелашвили М., Чачхунашвили Ц. Тбилисская художественная академия им. Аполлона Кутателадзе // Грузинские древности. Тбилиси, 2008. Т. XII. С. 256–271.
2. Дмитриева Н. А., Виноградова Н. А. Искусство Древнего мира. Москва: Детская л-ра, 1986. 207 с.: илл.
3. Здание Тбилисской академии художеств признано национальным памятником. URL: <https://www.newsgeorgia.ge/zdanie-tbilisskoj-akademii-hudozhestv-priznано-pamyatnikom> (дата обращения: 02.04.2019).
4. Кантерева Т. П., Виноградова Н. А. Искусство средневекового Востока. Москва: Детская литература, 1989. 240 с.
5. Мемориан Колам Хосейн. Знакомство с архитектурой жилых домов закрытого типа. Тегеран: Изд-во ун-та науки и технологии Ирана, 2004. С. 438.
6. Милые сердцу штучки. Техники вышивания. Ч. 4: Азиатская вышивка «шиша». URL: <http://irinapetrenko.blogspot.com/2013/05/4.html> (дата обращения: 02.04.2019).
7. Мирразави Фирузе. Golestan Palace. URL: http://www.iranreview.org/content/Documents/Golestan_Palace_2.htm (дата обращения: 02.04.2019).
8. Мирзай Реза. Особенности традиционной иранской архитектуры исламского периода. URL: <https://cyberleninka.ru/article/n/osobennosti-traditsionnoy-iranskoy-arhitektury-islamskogo-perioda> (дата обращения: 02.04.2019).
9. Удивительная мечеть в Иране. URL: <http://puteshuli.ru/post/udivitel'naya-mechet-v-irane-turisty-v-vostorge> (дата обращения: 02.04.2019).
10. Shkolna O. Moroccan Riads in the context of the development of modern tourism in Ukraine // Problems of Arts and Culture International scientific journal. Baku, 2019. № 1(67). P. 49–61. UOT 721.012.

Школьна О. В.

Дзеркальні інтер'єри архітектури Ірану XVIII–XXI століть

Анотація. У статті розглядаються типові дзеркальні інтер'єри Ірану XVIII — початку XXI сторіччя. Естетичні, пластичні, архітектурні та дизайнерські особливості існування таких місць у перській традиції досліджуються на прикладах: королівських комплексів Голестан і Саадабад у Тегерані, релігійних пам'яток Казвіна (святе місце — мавзолей Хосейна Імамзаде та П'ятнична мечеть); мавзолей нащадка Авраама, пророка Кейдара в остані Занджан; Мечеть Алаеддіна Хусейна, мечеть Шах Черях (Блакитна або Дзеркальна мечеть), мавзолей Алі Ібн Хамзе в Ширазі. Уточнено особливості синтезу скляно-дзеркальних скульптурних елементів, дорогоцінних каменів і срібних пластин у таких комплексах.

Ключові слова: Іран, дзеркальний інтер'єр, палаци, мечеті, святі місця, XVIII — початок XXI століття.

Школьная О. В.

Зеркальные интерьеры архитектуры Ирана XVIII–XXI веков

Аннотация. В статье рассмотрены типичные зеркальные интерьеры Ирана XVIII — начала XXI века. Эстетические, пластические, архитектурные и дизайнерские особенности существования таких мест в персидской традиции исследуются на примерах королевских комплексов Голестан и Саадабад в Тегеране, религиозных памятников Казвина (святое место — мавзолей Хосейна Имамзаде и Пятничная мечеть), мавзолея потомка Авраама, пророка Кейдара в остане Занджан; Мечеть Алаэддина Хусейна, мечеть Шах Черях (Голубая или Зеркальная мечеть), мавзолей Али Ибн Хамзе в Ширазе. Уточнены особенности синтеза стеклянно-зеркальных скульптурных элементов, драгоценных камней и серебряных пластин в таких комплексах.

Ключевые слова: Иран, зеркальный интерьер, дворцы, мечети, святые места, XVIII — начало XXI века.