

DADIVANK AS AN EXAMPLE OF FORMATION AND DEVELOPMENT OF ARTSAKH SCHOOL OF ARCHITECTURE

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Over 1600 historical and architectural monuments have reached our times from different ancient times on the territory of Nagorno Karabakh. There were certain conditions and pre-Christian engineering traditions in the region that were manifested in the early Middle Ages and later in architecture and urban development especially in construction art and construction techniques. The result is a large number of highly designed and multi-faceted structures that were instrumental in the design and development of the Artsakh School of Architecture in the Middle Ages. The number of these structures had reached several thousands from which only a small number has been preserved. In the XII-XIII centuries the art of construction flourished when the Artsakh School of Armenian Architecture was formed with its monastic complexes the brilliant example of which is Dadivank (Khutavank).

Dadivank Complex is one of the largest architectural monuments in Armenia distinguished by its typical diversity of structures which is particularly characteristic to secular buildings. It is associated with its artistic and structural features and is in close unity with pan-Armenian architecture and has much in common. It is one of the best works of Artsakh School of Architecture, an expression of high development and mastery of the Armenian art of construction. Dadivank Hall is “a unique monument to the secular architecture of medieval Armenia. Dadivank dining room is unique with its organically connected kitchen and preserved composition”.

Key words: Nagorno Karabakh, historical-architectural, monuments, Middle Ages, structures, school of architecture, Artsakh, various, civil engineering.

Introduction

Dadivank is a medieval monastery complex situated in Khachen province of Artsakh on the left bank of River Tartar. Historically it was the spiritual centre of the province «Mets Kvenq». It had also been called Khutavank being built on a hill. It had been a very important spiritual and cultural centre.

According to the tradition, it had been constructed in the first century on the site of Dady who had been massacred for Christian propaganda. It is mentioned in the 5th century as residence of Christian Bishops. The Seljuks invaded and destroyed it in the 12th century but it had been reconstructed since the second half of the 12th century to the 13th century.

Conflict settings

The purpose is to observe the process of formation and development of the historical-architectural structures of Artsakh. The aim of the article is to reveal the process of formation of architectural design in the XII-XIII centuries at Artsakh School of Architecture in the example of Dadivank Monastery Complex.

Research results

The monastery complex has a unique grouping and site depending on the location. The design of Dadivank monastery with its numerous monuments and relief conditions has a mixed solution: main group is regular and southwest is with free layout. It is divided into three functional groups: worship site (churches, vestibules, bell tower), secular (hall, dining room, kitchen, library) and housing-economic site (guest-house) which are situated in parallel with each other enriching the approaches of forming the main layouts of complexes of Armenian typical monastery (free layout, angular layout, rectangular-centered etc.). Main Church which is called Cathedral, was built by the wife of Prince Vakhtang, Arzukhatun in 1214 AD. It is a building of outwardly rectangular, inwardly cross-shaped

with a four-cornered dome. It is the same type as Gandzasar monastery but with more concentrated proportions. Having a square symmetry, the difference between the depths of the longitudinal and transverse wings is not large, so the inner cross is not very perceptible which gives the church the structure of central dome. The monasteries of Dadivank and Gandzasar are not only identical in layout and scale but also in the development of facades also taking into account their being built together. M. Hasratyan considers it possible that the architects or builders of these two prominent structures were the same people [13, page 45].

The cross wings are layered with triangular cut nodes decorated with five-sided decorative arches. On both sides of the south façade the sons of Hasan and Grigoris of Arzukhatun are standing with their full height and a sculpture of the church is sculpted above. All of this is in close association with the close engraving of the arch, window and in lower part with the engraving on the huge surface of the wall making it the best example of a combination of arts. One of the unique examples is that the titular princes are depicted with halos. The sculptures have a lot in common with titular sculptures of Sanahin, Haghpat and especially Harich. Like many Armenian miniatures, Dadivank miniatures also closely resemble the architectural imaginary forms of the cathedral. Behind the dome of the miniature a round window is open. Through the window the icon is also visible from the inside.

The eastern facade sculpture is also in close resemblance with the general facade composition. It depicts the monastery patron Dady and the prince Vakhtang not in height as in the southern front but only in the upper part of the body. Both of titular sculptures are noted by their originality, high art and history. The most important component of the exterior decoration of the church are the porches. Northern porch is distinguished by its magnificent composition: rectangular inlet opening (currently closed) is edged with a three-column beam which is a very prominent style with perspective regulated enclosure in the 13th century Armenian architecture embedded in a rectangular frame with rich ornaments and rosettes. The western porch also has rich ornamentation similar to that of the northern one on which the master sculptor's autobiography was carved saying "Remember me as Saint Paul's Painter" [13, page 47].

The palette of colours plays an important place in the artistic literary expression of Dadivank cathedral made with felsites stones of different colors and shades making the common gray surface of the walls vivid.

To the west there is a rectangular staircase with an arched vestibule and an elongated column hall to the south (XIII century). On the west wall of the lobby a two-storey bell tower with a four-column spire is located (1333). On the north side there is a prominent church of St. Daddy (X-XI centuries) to the west of which is a four-storey centralized vestibule built by Bishop Gregory (1224). Daddy church, besides the unusual width of the halls, is also characterized by its location of the deposition between the semicircular altar of the stage and the outer rectangular walls in solid volumes. Being the most common type of vestibule in its composition, it differs substantially in its proportions from similar ones, which, even if being square or nearly square in their outlay, has an unusually wide elongation in Dadivank: the width is 1,5 times more than its length. It was precisely this transverse elongation that led to the solution of the roof of the courtyard in contrast to the accepted solutions. Dadivank vestibule roof has a south-north double slope roof in the center of which an octagonal dome with trompe transmission rises. The courtyard has no other source of light besides the huddle.

To the south of the cathedral there is a church with a pair of domed chamber arches (XIII c.). The first row of the round dome is made of curved stone, the entire dome is made of brick and the upper row is again made of brick. Another feature is that the dome is not cylindrical but it narrows upwards like a cut cone. In the center of the southern monument complex there is a four-storey vestibule which is like four column centralized hall (1211) with an arched dining room with a kitchen of east-square layout and a dome with an arch to the west.

M. Hasratyan notes that Dadivank hall is "a unique monument to the secular architecture of medieval Armenia" [1, page 45].

Monastic tables of Dadivank of XII-XIII centuries are of two types in their composition: the first type consists of tables with centralized cross columns (Haghpat, Haghartsin), the second type

consists with prolonged dining rooms and orchard halls leaned over the arches (Kobayr, Kirants, Tegheniats). The dining room of Dadivank is also devoted to this type which is unique with its organically tied and well kept kitchen. The arches of the corner portions of the auditorium are resting on the pillars in the middle of the walls holding the pyramidal chimney roof.

Dadivank monastery complex is one of the largest architectural monumental group in Armenia distinguished by its typological diversity of structures particularly characteristic of secular buildings. It is associated with pan-Armenian architecture by its artistic and structural features. It is one of the best masterpieces of Artsakh School of Architecture, an expression of high development and mastery of the Armenian art of construction.

Palace hall, guesthouse, library and dining room of Dadivank monastery complex are examples of secular architecture with their unique and high-art solutions.

Tourism has always been interesting in Nagorno-Karabakh with its fascinating and picturesque culturally rich historical sites all over the world. Many of them have become open air museums and tourism centers including Dadivank Monastery Complex.

For many tourists, Dadivank is not only a medieval religious and cultural monument, it has also become a sanctuary that has been preserved for centuries and inherited from generation to generation.

High quality information should be provided in conservation practices and tourism programs so that the visitor can understand the importance of the heritage and the need to protect it. These programs should also contribute to better visits by tourists all over the world.

There is no need for national or ethnographic “imitation” in Armenia which has recently become very common all over the world. Armenian architecture, being interested from the point of view of museums or historical tourism, is itself sufficient [2].

Dadivank is a shining example of all above mentioned where there is a variety of quality and quantity that makes no sense for all “imitation” projects.

Conclusion

Armenian apostolic medieval Dadivank monastery (Khutavank) complex had its impact on the formation and development of the Artsakh school of architecture.

The monastery complex has a unique grouping and location over the site.

The design of Dadivank outlay is dictated by numerous monuments and relief conditions. The variety of colours plays an important place in the artistic expression of Dadivank cathedral made of felsites stones of different colors and shades making the common gray surface of the walls vivid and attractive.

Palace hall, guesthouse, library and dining room of Dadivank monastery complex are examples of secular architecture with their unique and high-art solutions.

Dadivank monastery complex can serve as a center for museums and tourism. For many tourists Dadivank is a medieval cult-historical monument.

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Ն.Ա. Միքայելյան

Շուշիի տեխնոլոգիական համալսարան

Լեռնային Ղարաբաղի տարածքում տարբեր դարաշրջաններից մեր ժամանակներն են հասել ավելի քան 1600 պատմաճարտարապետական հուշարձաններ: Տարածաշրջանում եղել են որոշակի պայմաններ և նախաքրիստոնեական շինարարական ավանդույթներ, որոնք վաղ միջնադարում և հետագայում դրսևորվել են ճարտարապետության, քաղաքաշինության, հատկապես կառուցողական արվեստի, շինարարական տեխնիկայի գծով: Դրա արգասիք են մեծ թվով բարձրարվեստ, բազմաբնույթ կառույցները, որոնք կարևոր եղան զարգացած միջնադարում Արցախի ճարտարապետական դպրոցի ձևավորման և զարգացման համար: Այդ կառույցների թիվը հասել է մի քանի հազարի, որոնցից միայն փոքր քանակությամբ օրինակներ են պահպանվել: XII-XIII դարերում շինարարական արվեստը ծաղկում է ապրել, երբ ձևավորվել է հայկական ճարտարապետության Արցախի դպրոցը՝ իր վանքային համալիրներով, որի փայլուն օրինակն է հանդիսանում Դադիվանքը (Խուֆավանք):

Դադիվանքի համալիրը Հայաստանի խոշորագույն ճարտարապետական հուշարձանախմբերից է, աչքի է ընկնում կառույցների տիպաբանական բազմազանությամբ, ինչը հատկանշական է հատկապես աշխարհիկ շինություններին: Այն իր գեղարվեստական և կառուցվածքային հատկանիշներով, համահայկական ճարտարապետության հետ կապված է սերտ միասնությամբ և ընդհանրությամբ: Այն Արցախի ճարտարապետական դպրոցի լավագույն գործերից է, հայ շինարվեստի բարձր զարգացման և վարպետության արտահայտություն: Դադիվանքի դահլիճը «միջնադարյան Հայաստանի աշխարհիկ ճարտարապետության եզակի հուշարձան է: Դադիվանքի սեղանատունը եզակի է իր հետ օրգանապես կապված և հորինվածքը պահպանած խոհանոցով:

Բանալի բառեր. Լեռնային Ղարաբաղ, պատմաճարտարապետական, հուշարձաններ, միջնադար, կառույցներ, ճարտարապետական դպրոց, Արցախ, բազմաբնույթ, քաղաքաշինություն:

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ДАДИВАНК КАК ПРИМЕР ФОРМИРОВАНИЯ И РАЗВИТИЯ АРЦАХСКОЙ ШКОЛЫ АРХИТЕКТУРЫ

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С разных времён до наших дней дошло более 1600 историко-архитектурных памятников, сохранившихся на территории Нагорного Карабаха. В регионе были определенные условия и дохристианские строительные традиции, которые со времен раннего средневековья и в

дальнейшем проявились в архитектуре, градостроительстве, особенно в искусстве строения по части строительной техники.

Результатом этого стало большое количество высокохудожественных, разнообразных сооружений, которые были значимы в развитом средневековье для формирования и развития Арцахской школы архитектуры.

Число этих строений достигло нескольких тысяч, из которых сохранилось лишь малое количество примеров.

В XII – XIII веках был расцвет строительного искусства, когда сформировалось армянская Арцахская школа архитектуры со своими монастырскими комплексами, ярким примером которого и является Дадиванк (Хутаванк).

Ключевые слова: Нагорный Карабах, историко-архитектурные памятники, средневековые, сооружения, архитектурная школа, Арцах, многообразие, градостроительство.

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