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Role Of Heritage In The Sustainable Development Of Historical Cities - Modern Approach In The Context Of Baku City

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ABSTRACT

The paper is dedicated to study of the problems of development of historically established cities, and also interconnections and demonstration through the reconstruction and restoration of historical monuments in Azerbaijan by means of an example of Baku. The approach with a focus on the historical urban landscapes is not be restricted to preservation of physical environment, but is concentrated on the entirety of human habitat in all its tangible and intangible manifestations. It is focused on increase of stability improvement of the planning and development of the events with respect to existing built-up environment, intangible heritage, cultural diversity, social economic and ecological factors, and also the values of local communities. There are considered the principles of formation of historical cities. The influence of the architectural environment, and also formation and development of the architectural ensembles is indicated. The connection between the permanence of the architectural character of the city and historical monuments was established.

Cities are dynamic structures. Not a single 'historical' city in the world retained its 'original' uniqueness: the concept itself is like an elusive goal designed to change with society. In order to preserve historic urban landscapes, it is necessary to create strategic and dynamic partnerships between various members of town living, primarily between city governments and developers and entrepreneurs working in it. Different approaches such as economic, ecological, social and cultural ones oriented on the heritage do not conflict, but complement each other and such correlation is critical to their successful realization on a long-term horizon.

Key words: architecture, urban planning, historical city, heritage: restoration

INTRODUCTION

Urban heritage is critical for the present and future of our cities. The tangible and intangible cultural heritage is a source of social cohesion, variety entity, and a vector of creative work, innovations and urban renewal. The understanding and managing of any historical urban environment contemplates the understanding of the fact that a city is not a static monument or architectural ensemble, but lives under the influence of dynamic forces in economic, social and cultural spheres, which formed and have been continuing to transform its image. In this article, it is marked that the historical context and modern development can interact and strengthen the role and significance of each other.

UNESCO stands for holistic approach to the management of historical urban landscapes, which joins the goals of preservation of the urban heritage and social economic development. In the framework of this method, the urban heritage is considered in the context of social, cultural and economic resource for urban development. The recommendation on historical urban landscapes was accepted on November 10, 2011 by the general conference of UNESCO. The approach oriented on historical urban landscapes is not limited with preservation of physical environment, but is considered on all human habitat complex in all its tangible and intangible aspects. It is directed on stability improvement of the planning and development of the events with respect to the current built-up environment, intangible heritage, cultural diversity, social, economic, and ecological factors, and also the local community values. The approach oriented on the historical urban landscapes implicates and defines the city as a dynamic in time and space system, which numerous population groups left their mark in, and continue to exert their influence today.

MAJOR PREMISES OF CONCEPTUAL DESIGN OF A HISTORICAL CITY

After studying of examples of the unique monuments protection, we will face the mass protected old buildings. In these cases, their inclusion into the city structure assumes the precedence. If a piece of architecture is of great value, the surrounding buildings are no less important for the overall impact on



observer. Not without reason it is said that the urban planning is a team building. In a human collective, one single person can violate the agreement reached. Therefore, certain rules, agreements, contacts, regulating consent and communication are necessary.¹

How did city planners manage to create orderly beautiful images of cities? It is possible indeed, that it will be possible to approach the disclosure of certain patterns applicable at the present stage on their examples.

Observing certain proportions and scales, we have the right to set our own tasks, based on the experience of history. Admiring the beauty of ancient buildings, we sometimes forget that the fortress walls crowded houses, created extremely unsanitary conditions, gave rise to monstrous epidemics and early deaths of citizens. Despite this - what a splendor of fine art! Solving functional problems, the old cities were also distinguished by the presence of ordered structures and high aesthetics of the image.

The main tasks of the monuments preservation are most commonly the restoration of the monument itself or in reconstruction of the buildings surrounding the monument. These are everyday tasks that builders face, because every time a new building somehow correlates with the elements of the environment.²



Pic.1 Nizami Street (Baku, Azerbaijan)

The image of Baku city (Azerbaijan). The restored Nizami Street includes a number of equable three- and four-storied residential houses constructed in approximately 1864. The Street is formed by junction of two streets in 1962: Nizami (the former Shoppy) and Fuzuli (the former Governorate) Streets. All this is in the picture of the first governorate urban development plan of Baku, developed in 1864, and further named as 'patchworky', in the framework of which the Street was designed. Primarily it was named 'Shoppy Street' as it was located on the extreme edge of the city (in 1860s) and bumped into Shoppy Square, in which there was carried a trade of local and arriving neighbourhood residents.³ The right side of the Street is also built-up mainly with four-storied residential houses with specific overstories on roofs. Consistency of the architectural development is insured by coherence of scales and heights, and also similar structural elements (Pic.1).

The difference is that within care of monuments these common tasks become incomparably higher. Therefore, it is illogical to consider the monument as an isolated body, which should be given signs of respect while simultaneously disrespectful to its neighborhood.

The monument and its surroundings represent a social and planning unity and are equally subject to protection. It is no coincidence that the concept of 'protection of the ensemble' is fixed in the innovative legislation of a number of countries. A good example of this is a rule of Bavaria, according to which the protected area also includes the landscape surroundings of monuments.⁴

The 'protection of the ensemble' concept indicates that the area of the monument is a part of a city, but care of monuments is a task of urban planning. This implies a number of quite significant conclusions we will review further.

Studying the old urban development plans and manuscripts, we establish that urbanists were worried about completely similar tasks. They, just like us, had to perform new functions in the old city and include new buildings in the old building fund. Those days the old houses were demolished, and on their site new structures

¹ Plotkin K.M., (2011). Modern approaches to restoration of the cultural heritage site of St.Petersburg. Institute for the History of Material Culture Journal RAS, No.2, p. 11-14, St.Petersburg.

² Uchkan Y.O., Uchkan E., (2004). Conservation of Historical Urban Textures and Eskishehir Wood Bazaar Urban Site as an Example for Transportation to the Future. 1. Proceedings Book of From Past to Present International Eskishehir Symposium. 447-461 p., Eskishehir Anadolu Univrsity.

³ Fatullayev Sh., (1986). Urban planning and architecture of Azerbaijan in XIX – the early XX century. Publishing House 'Stroyizdat', 456 p., Leningrad.

⁴ Gazzola P., (1978). Conservation and restoration of the monuments and historical buildings. Publishing House 'Stroyizdat', 320 p. Moscow.

were erected, made in the shapes of their time. Despite all the changes, urbanists managed to ensure the continuity of relationships in the city and its architectural unity.

It is natural to raise the question: were there any elements that did not lend themselves to obsolescence among the city-forming factors of the old city, and can they be used as auxiliary means in our time?

Abstracting from distinction between historically formed and grew up on clear area city, which is not of particular interest to us in this aspect, we have the right to establish the following principles for the formation of old cities⁵:

- ✓ the urban plan and the placement of the most significant buildings in it is the result of a deeply thought-out use of the topographic situation;
- ✓ transport communications system, usually four-way junction piece, distinguished by simplicity and expediency;
- ✓ the structure of the city was divided into quite visible cells - quarters;
- ✓ the urban space was obviously well organized by visually defined buildings;
- ✓ the planning basis for the building system was land plots, the size and proportions of which depended on the price of the land and the rank of the owner;
- ✓ buildings in the vast majority were unified in relation to the structures used, the shape of the roof and building materials. At the same time, there were enough creative possibilities for diversity in the detailing of buildings.

Reviewing the historical plans and panoramas, we hit on the idea on availability of quite strict regulatory laws of construction at that time, that is completely confirmed in the study of old treatises and prescriptions.

It cannot be doubted that the purity of the ancient urban structures is not accidental.

The variety of architectural forms was also characteristic for the period of feudalism, although building codes were tightened all the time. In the 'Architectural regulations' of Burgdorf city (1717) the following is marked: 'In order for all houses to acquire equal order, they must be built to the same height and covered with the same roof. The fronts (facades) of the houses must be made of brick, however, with equally made cornices, as well as the frames of windows and doors according to a model made and presented by the master builder.'⁶

ARCHITECTURAL SPACE – FORMATION OF IMPACT AND DEVELOPMENT

The regulation and typification of old buildings by no means led to the schematism of their architecture. Redevelopment of the old cities attests to the fact that the definite degree of the normalization does not necessarily lead to monotony. Perceiving old buildings, we invariably feel the presence of 'handmade', something 'unrhymed' and 'imperfect'. The apertures of windows are not exactly the same in size, the corner of the room slightly deviates from the right angle, and accurate measurements even show differences in the amount of intercolumn. It appears that, such houses are more convenient, and, of course, cozier. 'In every thing there must be at least a grain of imperfection in order for it to be human' (Goethe).

The Palace was constructed in 1911-1912 at the expense of petroleum industrialist, millionaire-benefactor Murtuza Mukhtarov.⁷ The Palace was conceived and executed by an architect Ploshko I.K., who also designed the 'Ismailiye' building in the spirit of French Gothic (Pic.2).

The old buildings have also another quality that is usually absent in works of modern architecture. There is a very controversial provision in the everyday life of architects, according to which an object must be satisfactorily perceived from three distances: from afar in the form of a "silhouette", from an average distance as a "single building" of good proportions, and finally close up, so that the "details" can be estimated. Let us suppose that these requirements are basically proper. Now then, the old buildings pass this three-stage examination! Significant buildings of the historical past are so carefully worked out in large form and in detail that reviewing them from the most diverse points is always a pleasure. A lot of novelty is usually fraught with detail (just like in the great works of early painting).

⁵ Ikonnikov A., (2006). Space and form in architecture and urban planning. Publishing House: Kom Kniga, 352 p., Moscow

⁶ Trubina E., (2011). City in theory. The experience of space understanding. Publishing House: 'New literature review', 519 p., Moscow.

⁷ Aliyeva A., (1988). Planning and built-up of Baku city. Publishing House 'ELM', Baku.



Pic.2 Palace of Happiness (Mukhtarov's Palace) (Baku, Azerbaijan)

Modern standard series of houses made of large-panel elements cannot actually have 'details' due to the technology of their industrial production.

If, furthermore, other means of harmonization, such as good proportions and sculptural plasticity of the building, effective materials or a varied solution of the environment, are not applied, then the result will be an inexpressive 'architecture of boxes'. Residents try to spontaneously compensate for this shortcoming and often decorate the interior of their apartments in a pseudo-old 'style'. The increased interest in antiques is, in all likelihood, an expression of the spiritual need to enrich the 'form'.⁸

The challenge, therefore, is to create one's own environment, appropriate to the modern industrial age and characterized by sophistication and humanization. Put it shortly, our technical world should find human form. Here we also face the most important point of our dialogue with old buildings and the most serious task of the modern architecture in a whole.

If in the historical era, apparently, the unity between shaping and the way of life was easily realized, in our epoch the solution of this problem is associated with great difficulties. However, any cynical observer can reasonably answer that the chaos of architectural forms in the cities and villages of Azerbaijan quite accurately reflect the way of life...

However, we must not be satisfied with such a statement! In current times there are enough examples of perfect design form in architecture and household equipment that quite bear comparison with the old craft art.



Pic.3. Ismailiye building – the building of the Presidium of the Azerbaijan Academy of Sciences (Baku, Azerbaijan)

In 1907 in Baku (Azerbaijan) Nagiyev M. approved the design and the construction was started, which was finalized in 1913.⁹ The region of Ismailiye palace location is favourable to urban planning (urbanism) by virtue of the structure of the street and is an integral part of architectural plan (Pic.3).

Decent designer industrial shape is a result of a whole system, that brings together a variety of components such as functional purpose, materials and construction. Dependence on a certain era determines both the nature

⁸ Lansing G.R. (1909). Proportion and harmony of line and color in painting, sculpture and architecture. G.P. Putnam's Sons. 460 p. New-York – London.

⁹ Fatullayev Sh., (1986). Urban planning and architecture of Azerbaijan in XIX – the early XX century. Publishing House 'Stroyizdat', 456 p., Leningrad

of individual components and the form as a whole. Conversely, the form would not be 'true' if it did not develop based on the conditions and requirements of its time.

Genuine beauty can only be 'reflection of truth'. This aphorism of Thomas Aquinas was very successfully transferred to architecture by Mies van der Rohe. The right and liability to solve the newly created premises in the forms of our time while reconstruction of old buildings for new appointments follows from this.

The true connection of a building with its era is rooted in a commitment to the eternal foundations of architecture. Our goal while reading this book consists in perception and possible use of unchanging fundamental categories of changing architectural styles in practice. We have already said that the old cities charm with variety of styles, which do not violate the unity of the architectural image of the city. Why not include the achievements of the modern era in the general system?

ARCHITECTURAL IMAGE OF THE CITY - CONTINUITY AND BEAUTY

Studying of the classic urban planning confirms the availability of nontemporal regularities, not connected with the concrete style direction (and this is the most important) and providing the centuries-old continuity of the city image.

Summarizing the experience of classical urban planning studying, we can establish the following three criteria as fundamental unchanging principles (constants): scale, structure, material.

With some degree of conjecture, we have a right to fix the hypothesis that these three main categories cover all the systemic features of the architectural image of the old city.¹⁰

The time morality, construction equipment and architectural forms were changing, however the stability of the fundamental categories contributed to the harmonization of relationships for centuries. If the modern urban planning managed to base on the listed 'nontemporal' categories, then perhaps the orderly and ultimately 'human' cities would exist again. The mentioned criteria are applicable both to the separate house and to the city in a whole. For realization of the principle of coexistence of the old and the new, these criteria are crucial.

Scale. The scale is a rhythmic correlation of a part and a whole in the building in its external and internal space. The establishment and admission of the rhythmic content of the current scale make it possible to include new buildings and their elements to the specified system with respect to their size, scope and divisions. Not acceptance of this principle leads for example to the fact that multistory buildings and large-sized building components become to be absolutely extraneous bodies among the old buildings distinguishing, as a rule, by the elegance of divisions.

Structure. The structure is direction and tendency of formation in a building, i.e. the definite type of combination of its elements, interrelated with a structural system. To a large extent, the structure determines the essence and specificity of a building. Let us explain this premise with a simple example. In fact, all building components of the gothic cathedral serve for realization of forming, progressing skywards vertically. It is emphasized that a horizontal building extension was accepted as an extraneous body. Also quite the opposite, implementation of the formal language in conjunction with horizontal structured building (for example, Renaissance era construction) could be correct.

You needn't be a rocket scientist to imagine as another example the problematics of penetration of the extraneous building with flat-deck roof into the old square ensemble with its figurative shade picture of the pagoda, fronton and sloping roof. From the other hand, if a new building is required to strictly follow the slope of an ancient gable roof, then decrease in architectural quality based mainly on the unity of functional expediency and aesthetic significance of the building.¹¹

Consequently, it is necessary to explore the interpretation for the formation tendency peculiar to old buildings, as continuation in a structure is not equivalent to imitation of the form at all.

¹⁰ Ahunbay Z., (2016). Historic Environment Conservation and Restoration. Publishing House 'YEM Yayın', 212 p. Istanbul.

¹¹ Plotkin K.M., (2011). Modern approaches to restoration of the cultural heritage site of St.Petersburg. Institute for the History of Material Culture Journal RAS, No.2, p. 11-14, St.Petersburg.



Pic.4. Cityscape – scale difference (Baku, Azerbaijan)

The remaining old houses in the foreground are reminiscent of the build-up existing here before the ‘expansion’ of the city, and bear evidence of striking difference in scale. Any gorgeous fully modernized old house will be massively overwhelmed by these giants, which are also hard to be harmonized with the surrounding rural landscape. (Pic.4).

Thus, in the development of the example we can imagine that saw-toothed or spatial folded structure of the roof slab seem to proceed traditional roof landscape on a new principle quite cater for modern functional purpose of the attic floor. The archive historical records narrate that impressional roof landscapes of historic cities upraised by virtue of continuation and adherence of the strict building codes.¹²

The ordering factors in construction of the middle-age street are most commonly its small divisions and solution figurability. Modern buildings can enrich an old street only if its medieval structure is supplemented with new architectural means. On the contrary, the erection of a new building with an unsupported hinged facade next to the old house, based on the expressive play of support and load, is completely excluded. The layouts clearly enough characterize the structure content. It is evident that they grow on the basis of the simplest elements, turning into diverse combinations of volumes with great expressiveness.

At the commencement of the works, a project designer can make a choice among the infinitive series of alternatives. However, choosing the definite forming tendency, he is already bound by creative obligations. The clearer the identification of the chosen trend, the more convincing the project itself. The clearer the reveal of chosen tendency is, the more convincing the project is itself. This principle is equally true for architecture and urban planning, as well as for the fine arts.

An architect who introduces something new into the system of an old build-up and into its individual elements must understand and recognize the formation laws inherent in it. The all following creative solutions can be accepted only on the basis of harmonization of the new with the historical structure environment. In the framework of this exposition, we can only note that entire cities were able to preserve their individual formation principles up to this day.

Material. In construction based on the synthesis of old and new, the right choice of materials is of great importance, as they influence the structure and scale of the building not only by their colour, but also by the character of surface. The new and old materials have to fit together not rewording each other.

If construction materials creating antique look are implemented in the historical ensemble, then the use of products of stainless steel, black glass enamel, aluminum and similar materials that retain an unaltered appearance cannot be recommended for new buildings.

In old cities there were usually used the local materials, which strongly determined the figurative nature of the urban landscape and its individuality. Nowadays due to the developed trade relations, it is possible to get virtually any material, that led to the loss of originality of a number of populated areas. That is why it is recommended to carefully select the materials in compliance with site climate, requirement of ethnography

¹² Uchkan Y.O., Uchkan E., (2004). Conservation of Historical Urban Textures and Eskishehir Wood Bazaar Urban Site as an Example for Transportation to the Future. 1. Proceedings Book of From Past to Present International Eskishehir Symposium. 447-461 p., Eskishehir Anadolu University.

and general nature of building system. The development of regulatory and non-regulatory documents perpetuating historical look of the city is necessary.¹³

The study of formation of cities of any rank will necessarily reveal the availability of the mentioned above three criteria, the interaction of which ensures a time-independent continuity, which we conventionally call 'creative continuity'. A similar phenomenon can be found in the world of music. 'Architecture is Frozen Music' – famous phrase says. Its content expresses the greatness of the symbiotic relationship between the musical scale and proportions in architecture. Three constant factors providing the consistency of architectural character development can be compared with thorough-bass in music.



Pic. 5. The pagoda of fortification wall against the background of modern architecture (Baku, Azerbaijan)

The new residential construction seamlessly harmonize with the old fortification wall. The general system is remained due to continuation of the structure, material and scale development. / Fortification wall "Icheri Sheher" Baku (Azerbaijan) and the view on modern buildings. The houses in the foreground are recovered after the fire in line with fundamental vernacular traditions from point of view of the height, roof slope, proportions, embrasures, materials (Pic.5).

For the architect-designer, it is no less important and significant to find conditions for ensuring the continuity of architectural development in the goals that the customer sets before him. Obviously, in any branches of art therein architecture there are elements incapable to conceptual reflexivity. From the other hand, the pencil of designer should not overtake reflection! Working on the project a designer has to self-critical control the creative process by virtue of the mentioned criteria such as scale, structure, material. Every specialist can learn this rule of architectural design. However, the great art defies the logical definition. We can observe the examples of its exercitation just in the very important individual works. Up to date we have not managed the deeply value of the ensemble for the formation of esthetic city image. I would only like to emphasize that at the current stage of hypertrophied individualism, the designer is tempted to achieve originality at any cost, rejecting the presence of an environment and the goals of continuity. The chaotic picture of our cities bears evidence of solution of continuity and the loss of the keynote of continuity.

The examples mentioned above and considered on the basis of the historically formed cities can be used on the current stage in the development of the urban planning structure retaining the historical scenic area with addition of the new designer architectural treatment.

CONCLUSION

Cities are dynamic structures. Not a single 'historical' city in the world retained its 'original' uniqueness: the concept itself is like an elusive goal designed to change with society. In order to preserve historic urban landscapes, it is necessary to create strategic and dynamic partnerships between various members of town living, primarily between city governments and developers and entrepreneurs working in it.

¹³ Ekimji B., (2015). Capital of Culture and Conservation Practices: Eskishehir. 5. Strengthening of historical monuments and Transfer to the Future with Confidence Symposium. 405 p. Erzurum.

Urban heritage is a key resource for improving the convenience of urban areas and promotes economic development and social cohesion in a changing global environment.

The cultural diversity and art is considered in the framework of the approach oriented on historical urban landscape, as core values for human, social and economic development. This approach suggests an alternative to division of the city to separate protection areas, which therefore change into historical parks. To this end, UNESCO cooperates with cities to integrate ecological, social and cultural aspects into urban planning, design and implementation processes.

In many cities, such an approach gave very positive and encouraging results. In each specific urban context, a balance between the preservation and protection of urban heritage, economic development, functionality and livability was managed. Therefore, contemporarily the requirements of population are met, and herewith natural and cultural resources are sustainably multiplied for future generations.

Different approaches such as economic, ecological, social and cultural ones oriented on the heritage do not conflict, but complement each other and such correlation is critical to their successful realization on a long-term horizon.

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