

## HISTORY SET IN STONE

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Georgia and the Georgian nation have always represented and are a copy of the constituent part of humanity, which is more or less subject to the regularities of its development and depends on it to a significant extent. Architecture in Georgian is architecture, which is a function of the needs of the population. The needs change according to population growth, development of science and technology, economic opportunities, natural features and other objective and subjective conditions.

We can conventionally imagine the various needs of the population in two ways. One can be called personal needs, which formed the basis for the development of residential architecture, and the other was the needs of society, which led to the creation and development of cult buildings, settlement protective walls, castle towers and many other public buildings.

Demand and both of these types are, in general, categories of history and were considered epoch-making in Georgia as well. Here too, the primitive Temur system of slave ownership, feudalism, capitalism and finally the socialist system existing in Georgia in the 1920s-80s of the 20th century brought about a quantitative and qualitative transformation of the people.

in needs and of course also in Georgian architecture.

The professional skill of architects and architects depends to a great extent on the knowledge of composition and how it possesses the means and methods of expression. Composition is the most important thing for an architect. This word itself means a harmonious ratio of parts. The system of means by which the whole is achieved is called composition.

The highly diverse nature of the local character was assumed in the architectural constructions made in Georgia. The architectural heritage of Georgia, created on the basis of this premise, will be divided in accordance with the great social changes and will be seen as the architecture of the divided thematic structures (up to the 6th century BC rather than the 19th and 20th centuries of capitalism).

Transcaucasia, including Georgia, was the settlement area of the earliest human (600 - 400 thousand years ago). Ancient settlements can be found along the coastline of the Black River and in the basin of the main rivers of Georgia. The level of development of his culture, capabilities and consideration of the peculiarities of natural conditions were reflected in the construction of the primitive man. In western Georgia, people created an easily ventilated tent-shaped dwelling from reeds, while in the relatively dry east, the walls of the reeds were plastered with clay on both sides, and in the dry climate, the deep location of groundwater and the rich southern regions of southern Georgia, the clay was attached to the ground with stone piles and went inside through the steps left in the pile. Menhirs, dolmens, cromlechs were laid in this period.

Menhirs - 2-6 cm high stones placed vertically like scethes, associated with burial culture.

Dolmens - a trapezoidal cell built of well-fitted stone slabs with a circular fence. This shrine performed various functions, sometimes as a burial place, and sometimes as a shelter.

Cromlechs - were vertically arranged stone verticals, sometimes resting on rectangular stone boulders. Various types of compositions were arranged inside for performing idolatrous rituals. There were two Georgian states in Georgia, Iberia and Kolkheti in BC. VI - IV centuries. The division of labor characteristic of slavery developed a natural take-and-take that led to the emergence of Fouq. This contributed to the development of new cities. Again and again, they were built on the shores of the sea and the river, on the plateaus protected by many ravines, living rocks or rivers, in addition to the city, a protective wall was built, there was a small second wall - an inner fortress, which was used for the residence of the privileged class. Typical of such a city

An example is "Arshazi Castle" or "Bagineti". It belongs to BC. At the turn of IV - III centuries. It is a terraced area, it was built at the confluence of Aragvi and Mtkvari, it was built on a steep slope, it rested on a base arranged in steps in Kkde, the walls were of Alize pile. And it also had a foundation built of stone blocks. The buildings of the bathhouse in "Armazi Khevi" belong to the same period. It was built with fibakal and flat stone, it consisted of two floors, it had a tiled roof, and cold, warm and hot water from different pools were connected by special pipelines. In order to heat the storage rooms, there are hot air pipes embedded in its walls. As you can see, from the 3rd century BC, the development of architecture began in Georgia and was presented in various aspects. The new millennium, the development of society and the transition to a feudal system. During this period, we see excellent architectural monuments, and among them, the Monastery of the Cross, which was created in the 6th century, is worth noting. It is located east of Mtskheta, the old capital of Georgia, on the top of the land at the confluence of Mtkvari and Aragvi rivers. From the outside, the church is angular in outline, with an east-west longitudinal axis, built with well-hewn, green-toned stone blocks, with a semi-circular apse in the east with a wide abame. The church is illuminated by two windows from the east and west. It has two entrances - south and north. There are arches on both sides of the window in the apse. In the north-western corner of the wall of Davkatis there is an arched Misha decorated with a round capital and a relief of a "flowering" cross, which was dedicated to the Catholicos of Georgia. The central square of the church and the gates were covered with a cross arch. (Buildings with a similar arch cannot be found in the Caucasus and its surroundings) and that is why it is called the Georgian arch. The conch of the altar was decorated with mosaics. The entrances of the gates are decorated with columns and arches resting on the mountain. The columns are decorated with ornate capitals. From the outside, the gate jar had open edges. (Each ornament is Georgian) There is a tomb under the church and the gates. The two-story church - crypts, is a special theme of Christian architecture, it is only related to the Christian architecture of the East and is characteristic of the early centuries.

The small church of the cross reveals its proximity to secular architecture. Maghaki plinths, open edges, entrances decorated with carved capitals and semi-columns, mosaics adorning the sanctuary conch - gave the whole building a solemn look. With its plan, constructional and technical features, and decoration, the small church of the cross is ahead of the cross-dome buildings and appears to be the last building of early Christian architecture.

The date of the construction of the Great Cathedral of the Cross of Mtskheta is not indicated anywhere. But according to the people reported in the religion, it was found that it was built in 585-604 years by comparing other written documents. It is not known who the Ambes were, but it is safe to say that the style of building the temple is only Georgian. And this kind cannot be found anywhere else. In the Mtskheta temple, the music is mixed with Georgian ornaments. He falls from the high sky to Mtskheta and seems to pray "be steadfast".

In this temple, at that time, the problem of the internal space was solved in a completely new way. The architect enlarged the central square by adding round niches between Afridi's arms. The niches cut into these niches indicated independent secondary rooms in the corners of the temple. In this way, the architects of the cross not only actually increased the area of the building and the internal area, but also created a magnificent and majestic space.

The interior, with its refined forms, large apses and small exit niches, the system of the most exiting tromas from the square to the dome, and the precisely drawn, powerful dome that surrounds the entire space, creates a unified impression. The external appearance of the temple clearly spoke to the structure of the inner space. At the same time, the architect of the cross, for the first time in Georgian architecture, decided on the unified artistic task of the facades, in contrast to Byzantium, where the main attention was given only to the interior. The monument is erected on a smooth rectangular square, it has a two-tiered plinth, on the west it rests on an artificially reinforced wall. From the outside, the character of the building is determined by the throat of the octagonal dome. The main masseln is stepped from the sub-domed square. According to the plan, the opposite facades are the same, and each of them is three-part, the inner apse rounding is covered from the outside by a flat arched niche, which is connected to the smooth arched walls of the room.

Those facades that are well visible to the east and south (that's where Mksavleli is from the temple). - Decorated with relief and ornamental window titles.

The architect of Mtskheta Cross, Gansakuretebuki, paid attention to the content of the decoration of the Eastern facade and its organization. One window is cut on the sides of the facade. All three windows are united by a single carved title and a relief image of the builders. The main motif of the title is repeated by the temple destroyers. in the middle - Stefanos kneeling before Christ - the Patriarch of Kartli; A six-line capital inscription is placed above it: "Juro the Savior, have mercy on Stefanos Kartli Patriarchate" On the left is the brother of Stefanoris - the kneeling bishop Demetrius, on whose head Michael the archangel is depicted with wings spread in the air; On both sides of the figure of Demeter, the following inscription



is carved in two columns: "Saint Michael the Archangel, Demetersa epatiossa meoch khekag". On the right is Stephanos I Adarnase Maatos, we were kneeling with Stephanos. In front of them, Michael the Archangel is depicted with his wings spread out in the air. The relief is accompanied by an Asomaturian inscription: "Holy Archangel Gabriel, Adarnase's Epatos has meokh"

Unlike the facade of the cathedral, the northern facade, apart from the architectural mass, is undivided. The entrance is only in the middle of the aisle and the window is on the neck of the dome. The arch covering the entrance, like the one from the south entrance, has a nalisev outline. The tympanum, which in its time would have been decorated with a relief composition, was repaired late. The capital of the portal, decorated with double half-columns, is in general form suitable for the gates of the small church of the week. There was no special gate to the north of the temple; There is a gate - an exit connecting Great Tashar with Mkhire Kamliesia. The decorative system of the temple organically combines with its architecture, and is mutually agreed upon in individual parts. The distribution of reliefs and ornaments depends on the location of the main doors and windows. The architect of the cross decorated the windows and entrances with ornamental elements, in addition, he decorated the walls with large figurative compositions, inscriptions, which report the historical events depicted here. All this clearly shows the creative talents and taste of the master of the cross. Carbise of the dome treated as a tip of thin arches puts a point on the whole decoration of the building. The Cathedral of the Cross leaves a monumental impression from the outside as well as from the inside. Its architecture - the external masses, the cruciform volume created in space, is balanced, calm and majestic. All decoration is measured and restrained; It only plays the role of additional swords, which are the characteristic features of the Georgian architecture of the earlier feudal period, and is presented in the finished form in the cross of Mtskheta.

In the development of Georgian architecture, the Cathedral of the Cross is given a landmark importance; He summarized the development of Georgian architecture and presented it to us as the crowning work of this internal development. in the form of this temple. Georgian architecture reached the level of full artistic maturity for the first time. During the feudal era in Georgia, hall-type and patsakhi-type residential houses find further development. An example of development is given by the dominant circles - the king, the nobility, merchants, who had created an appropriate economic and legal situation for choosing a lifestyle.

Large quadrangular halls appeared in the palaces of the nobles even in the pre-feudal stage (Nazalelev Palace in the Tetri Tsorka region), then the residence was decided as a floor. (Palace of the Bishop of Nekresi), and in the palaces of the developed feudalism there is already a fireplace (the ruins of the so-called Chamber of Labor, the palace with two fireplaces inside the Kveteri Castle). In the palaces of the late feudal age, there are also seasonal residences. e.g. In the bishop's palace located in the courtyard of the Ninotsminda Cathedral, the first-floor storerooms were intended for living in the winter, as they had fireplaces and

small. windows. The second floor was a summer residence. The main directions of the Georgian house are: separation of the animal stall from the human dwelling, first with a floor, and then removing it from the common dwelling.

The harsh climatic conditions of the mountains of Georgia, the lack of agricultural land, the lack of roads, the isolation from the bar during the winter, contributed to the planning of other types of houses. These are fortress-type residential houses, which not only equal, but even exceed the best monuments of the world's folk architecture with their national solutions, for example, Svan towers (murqvams) and Khevsuri dwellings. The towers of Lunchvil and Shatili give a clear idea of what kind of architectural style the Georgians had. The basilica, which is characterized by an elongated rectangular plan, is important for Georgians. The most important among the basilica monuments in Georgia is the Sion of Bolnisi (478 - 493 AD). There is a raised mid-nave of a double-skirted roof. At the same time, the side windows directly illuminate the central nave, while the side naves are illuminated independently.

After fifteen centuries, the century-long capitalist era was very short. Social differentiation continued in this period as well, wealthy people have two-story houses, while other strata have small houses. Georgian vaulted architecture with its magnificent ornaments was slowly disappearing. For Russian and Italian architects, we can bring to the fore the Georgian Opera and Ballet Theater, which is full of oriental style, but is very far from the sense of Georgian space and commercialization. Thus, in my small article I tried to briefly, but concretely discuss Georgian architecture by "architects" - in my opinion, Georgian bas-reliefs, ornaments, Javaris are often seen in today's construction, this gives me hope and I think that soon our architectural buildings will be embellished with Georgian, national origins.

Each of our buildings is a song in the sky and as if stuck in stone, which tells us about the past glory in its own voiceless voice. I would like to end with the words of Svetitskhovli's construction:

"Is a stone precious to me, it is now a stone, and a thousand times more precious than ten thousand mortal souls."

#### **Footnote:**

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