

DOI 10.15826/rjst.2016.1.008

УДК 72.04

*Ospanova K. Kh.*Kazakh National technical university named after K. I. Satpayev,
Almaty, Republic of Kazakhstan*E-mail: arch_kuralay@mail.ru***MODERN ASPECTS AND ANALYSIS OF USAGE OF ORNAMENT IN ARCHITECTURE OF KAZAKHSTAN****Abstract.** This article discusses modern state of usage of national ornament in architecture of Kazakhstan.**Keywords:** ornament, architecture, art, national, history.*Оспанова К. Х.*Казахский национальный технический университет имени К. И. Сатпаева,
Алматы, Республика Казахстан*E-mail: arch_kuralay@mail.ru***СОВРЕМЕННЫЕ АСПЕКТЫ И АНАЛИЗ ИСПОЛЬЗОВАНИЯ ОРНАМЕНТА В АРХИТЕКТУРЕ КАЗАХСТАНА****Аннотация.** В статье рассматривается современное состояние использования национального орнамента в архитектуре Казахстана.**Ключевые слова:** орнамент, архитектура, искусство, национальность, история.

© Ospanova K. Kh., 2016

For Kazakh modern ornament, characteristic traits are usage of laws of symmetry and conversion of background (negative) parts into independent patterns (positive). Symmetry in art is one of the most important factors of beauty of form. In a wide sense, symmetry is a concept that reflects order that exists in objective reality, proportionality between the composite parts of the whole, a certain equilibrium condition, relative stability. The notion of symmetry in art is closely related to the notion of structure. Having a complex artistic structure, works of decorative-applied art represent an organic intertwinement and interpenetration of different substructures — separate components of artistic expression. In applied art, the notion of symmetry is mainly restricted by orthogonal groups and groups of motions that deal with congruent and equal geometric forms: symmetric rosettes, edgings, tapes, ornaments [1]. All the diversity of ornamental forms of the Kazakhs can be reduced to three categories of symmetry: rosette, edging and grid. Rosette is a closed figure (square, rectangle, rhomb, etc.) with an inscribed pattern. The rosette has an axis of symmetry and a plane of symmetry that intersects it. The plane of symmetry has a feature of mirror reflection.

The edgings are pattern bands stretched around their axis line. The edgings have a translation axis and a plane of glide reflection. Grids used in ornaments differ by the system of their patterns: quadratic, rhombic, triangular, etc., with different motifs inscribed.

Decoratively, national ornamental fineries, details serve as signs of national character of a work of

architecture. Decoration of walls of buildings was already used in ancient times, when fresh plaster of walls were pressed in with pieces of minerals, which created a geometric ornament. With the same purpose, plates or bands of a predefined form were used.

The process of extension and deepening of artistic tools is essentially aligned with one of the most important issues of theory and practice of musical art — a ratio of national and international. One of the ways of solving that issue is manifestation of features of spiritual fiber of a nation, its culture and nature of the region. The least effective way is direct borrowing and translation into the composition of folklore motifs, elements of traditional national and ancient art, picturing a race type, picturing the domestic environment, etc. The result of this is often superficial exotics.

The search of ways of true national originality of modern monumental art lead to realization of features of spatial solution, which was reflected in the artistic legacy of the nation. A deep study of semantics of ornament and symbolism of color is needed, as well as an artistic realization of elements of ancient and traditional art.

Kazakh national ornament in its structure is conformable with the modern architecture and monumental-decorative art because of its clear symmetry, pronounced rhythm, and laconic form. The ornament can become a powerful tool of expression for an artist and an architect if its motifs are introduced tactfully and indirectly, and if one does not simply translate it to the walls and ceilings of the interior. In the beginning of the 1960s, there was an attempt of wide introduction of mosaic

and ceramic ornaments into houses' décor. Moreover, even though, they exactly matched the elements of the Kazakh carpets, on a big wall they looked unnatural and artificial. A typical yellow-brown scale that is usually delicate and soft in the works of folk craftsmen, on a rough surface of a concrete turned dissonant in terms of color organization. In addition, the same ornament used in the carving on gypsum has become a more organic element of architecture, as it smoothly enriched the surfaces of walls, balconies and loggia.

Currently, ornament as a constructive element of the sun-protecting grids not only repeats traditional motifs, but also gives developed associative texture and color accents. One cannot say that the search in this direction gives only positive results. Usage of ornamental reliefs on the walls and ceilings, in exteriors and interiors, sometimes results in excessiveness and replacement of artistic works by constructive or even typographic works.

Specifics of ornament are not always considered, as well as logic and architectonics of its construction. The issue of interaction of traditional and modern in architecture and monumental art is on the stage of development. It still requires its scientific-theoretical realization and implementation in practice [2].

Motifs of petrogllyphic art — as a symbol of cultural legacy of the ancients, live scenes of sports and hunting national games, semi-real and semi-fairytale leaves, rocks and grass — were transformed through the fantasy of the artist and woven into a quaint image for creation of new types of Kazakh ornament.

Speaking of the works of Kazakh ornamentologists, it is hard to resort to final formulations because...

Even now, one can say that there is a generalization of experience of usage of Kazakh architectural ornament, overcoming of mistakes in its development, and a line of search that leads to strengthening of the role of the images in architectural décor. We suggested new types of Kazakh ornament for usage in architecture.

Further development of Kazakh ornament continues in the process of formation of synthesis of architecture, monumental and applied art during the modern stage.

In this context, one has to consider the works of sculptors of the 1970s and the 1980s who were in search of national style and expressed through development and further transformation of "decorativism" of style features of traditions of Eastern culture and, first of all, of Central Asia. There are the first attempts to create the binding element with the plastic arts of ancient Turks. Sculptors resort to fairytale and epic images — creations of the rich folk fantasy. In this field, artists were looking for their own path of artistic expression, determined by the measure of conventionality that was necessary for a given task. It was a step into the life of the folk soul, which was being expressed with the inherent to folk art folklore naivety, through development of symbolism and magical sense of an object [2, p. 13].

A different vision of the mass and materials than in the classic plastic arts characterize the next generation of Kazakh sculptors who entered the art arena in the late 1980s. They tend to its "lightness", literally composing the internal composition of the image, turned into a plastic ornament. The modern artists in their works tend to consider the need of entering the environmental space. The sculpture becomes warmer, freer, and more spiritual. Another aspect of interest in the works of modern artists of last years is an active transition from statics into motion, which can be observed in the works of E. Kazaryan, A. Mergenov, G. Akhmetov. Thus, in compositions of A. Mergenov "Zhailau" (2008), "Zher-ana" (2010) there is a dynamic energy of the plastic masses in motion, which is due to the intention of visualizing the spiritual bases of human mentality, which are able of showing philosophical attitudes.

Monumental-decorative art with the elements of traditional architectural décor has a special place in development of art due to the attainment of independence of the Republic.

In chamber works there is a continuing search for vanguard formal-artistic solutions, in the works of the monumental direction; there is a return to the principles of realistic plastic arts of classical academicism. Rapid growth of the monumental sculpture is related to the active development of town planning, and, first of all, of the new capital of Kazakhstan — Astana, where a large number of sculpture-monumental objects are concentrated. Thus, a completely new for the artistic practice is the establishment, to the twentieth anniversary of the attainment of independence of Kazakhstan, of the triumphal arch in Astana — an object that has a special value in the European cultural tradition (Fig. 1). In the context of Kazakhstan, its canonical architectural solution with the introduction of allegorical sculptural figures symbolizing the folk and the nation should create an integral image of the cultural unity of east and west, which is in the basis of the concept of Eurasianism. The accelerate rates of completion of the objects do not always have a positive impact on the quality of the artistic works, and not all monuments can stand the test of time. At the same time, in this context one can note some successful works, which are worthy of attention due to their artistic merits. One such example is a monument to Turar Ryskulov in Shymkent region of R. Akhmetov, monumental-sculptural complex to Isatay and Mahambet in Atyrau city of B. Abishev and a sculpture of Raymbek with his horse in Almaty city of E. Rakhmadiyev. Architectural-monumental memorial to Abay in Moscow of M. Aynekov has especially laconic, generalalized, almost special simplicity of forms, which reminds of the austere style of the 1960s and the 1970s. In this case, it successfully underlines the meditative state of the image, which reflects on the state of a man deeply immersed in his thoughts. The first two works successfully combine the classical solution of

horsemen accepted in the practice of art while developing heroic images with the author's interpretation, which fills it with emotional expression in general. The artistic decoration of the station of the first line of the Kazakhstan metro, completed in the period from 2011 to 2012 (Fig. 2) can be called an actual breakthrough in the monumental-decorative art.

4,000 people. The third floor includes the women's prayer hall for up to 1,000 people. On the landscaped area of the mosque there are 5 fountains, decorative backlight of the automobiles, and its placement allows for entrance of cars from several sides. The location of the new mosque "Hazret Sultan" nearby the Palace of Peace and Agreement, Palace of Independence and the monument



Fig. 1. Arch Mangilik eli, Astana

On the positive side, first of all, is the fact that the authors did not follow the accepted in many countries reasoning that the subway is only a functional industrial object. Such an approach often produces a gloomy dark space, often littered with "masterpieces" of the homegrown artists from the number of visitors. In Almaty metro, there was considered "palace style" prevailing in Soviet times in metros of Moscow and Leningrad. The authors have created a holistic, bright and joyful artistic environment, completely excluding the "subterranean" feeling. One has to note the delicate color-plastic solution of majolica reliefs, semantically and aesthetically organically corresponding to the interior environment of each thematic station [3].

"Kazak eli" forms a single town-forming ensemble of the capital with a diameter of 22 km [4].

In the design of the "Schoolchildren's palace" of Astana we can also notice the beauty and harmony of the geometric ornament. The framing of the vault reminds us of the latticed walls "kiy zuy — kerege", and the upper hoop — "shanyrak". Patterns on the walls of the palace are made in the style of carving on wood "Kyr oyuy" and "Kyrma", borrowed from the mausoleum-mosque of Ahmet Yasawi from the twelfth to the seventeenth centuries. We saw this pattern in the illustration, in the upper corner of the mausoleum.

Facades of houses on one of the most beautiful streets of the old part of the city, "Republic" street, create



Fig. 2. Almaty metro

We would like to note the Cathedral Mosque, which is among the most beautiful architectural solutions of the capital and impersonates the spiritual richness of the Kazakh folk. The dome finish, interlacing lines, rhombs, parallel bands, proportional separation of forms and balance between the separate elements. The largest in Central Asia mosque, at the time of Muslim celebrations, can accommodate up to 10,000 people. The project of the mosque was done in the classical Islam style, with the use of traditional Kazakh ornaments and decorative elements. The building consists of three floors, on the first floor there is a wedding hall and other auxiliary facilities. On the second floor there is a men's prayer hall for up to

a whole train of houses in the national flavour. The geometric patterns are observed there.

In the architecture of houses and public buildings of Kazakhstan there were prevalent plant, zoomorphic and geometric motifs. The introduction of motifs of national ornament in décor of architectural facilities was facilitated by a deep interest of leading architects of the Republic to the works of Kazakh applied art, and their study of scientific works was devoted to the material culture of Kazakh folk.

In architectural décor of public buildings there are also plant motifs created under the influence of ornamentation of Russian architecture in the style of

classicism. Floral rosettes made of concrete are such an example.

Original motifs are that of 6- and 7-pointed stars that form compositions with floral and hornlike motifs, which were used in Kyrgyz architecture. Such motifs, adorning facade of a building were mostly borrowed by the architects from the monuments of the middle ages architecture of the Central Asian region. It is known that the star motifs (gireh) composed of various polygons with multi-ray stars are among the leading types of architectural ornament of Uzbekistan and Tajikistan [5, figs. 11, 30–31, 60; 183, p. 8].

Monumental sculpture, stone plastic art, and monumental-decorative art are the youngest types of art in Kazakhstan. The features of their development are based on special production conditions, without which they cannot exist, and on a developed infrastructure of governmental and private orders, and, to a certain degree, on a public consciousness, with its educational level and tastes.

Thus, materials of the studies of the modern architecture of Kazakhstan and works of applied art clearly demonstrate intention of architects and folk craftsmen toward saving the originality of the national ornament. Furthermore, the architects in the decoration of the architectural monuments do not only use the motifs of the national ornament. The motifs also serve as an impulse for the architects when designing the architectural facilities (Khan Shatyr, Astana). In the architectural décor, traditional motifs of the pattern are continually used. The pattern in all cases of its usage unites with the object of the décor and its practical purpose. At the same time, the pattern is only a decorative element, whose aim is to make the object vivid and expressive.

When placed on an object, Kazakh patterns create an ornamental composition that are subject to the modern constructions and form. In each case, such a composition depends on the character of the surface of the object of décor.

The majority of the ornamental compositions in ornamentation of architectural facilities and works of the modern craftsmen that we studied is created based on the rhythm and symmetry. At the same time, sometimes a composition might contain a combination of rhythmically and symmetrically solved elements. The value of the ornamental composition is in the fact that it unites separate, independent patterns into a strict artistic system, gives them a known meaningfulness via organizing them into a certain and clear order.

Despite the limited amount of ornamental motifs, modern architects and folk craftsmen very often manage to find interesting compositional solutions for their works.

For a smart usage of the national ornament in various buildings in the modern architecture, one needs not only to use the ornaments that were passed to us through generations, but also to introduce new types of various compositional solutions of national ornaments, with the consideration of the new styles in architecture.

References

1. Vul N. M. *Monumental'noe iskusstvo Kazakhstana* [The monumental art of Kazakhstan]. Almaty, O'ner Publ., 1989, p. 16. (In Russ.).
2. Akhmetova E. Mu'sin. Monumentaldy'-sa'ndik o'ner [Sculpture. Monumental and decorative art]. In Mukhamediev K. A. (ed.) *Qazaq o'neri* [Kazakh art]. Almaty, Elnur Publ., 2013, p.16. (In Kazakh).
3. Ivanovskaia V.I. *Ornament barokko i rokoko* [Baroque and rococo ornament]. Moscow, V. Shevchuk Publ., 2008, p. 3. (In Russ.).
4. Nurlanova K. Simvolika mira v traditsionnom iskusstve kazakhov [World symbols in the traditional Kazakh art]. In Karataev M. M. (ed.) *Kochevniki. Estetika. Poznanie mira traditsionnym kazakhskim iskusstvom* [Nomads. Aesthetics. Cognition of the world by traditional Kazakh art]. Almaty, Zhi'ly'm Publ., 1993, pp. 225–226. (In Russ.).
5. Shchusev A. V. Natsional'naia forma v arkhitekture [National form in architecture]. *Arkhitektura SSSR — Architecture of USSR*, 1940, no. 12, p. 53. (In Russ.).