

## A new style of architecture for Kazakhstan - *Oitegi*

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**ABSTRACT:** The 21st Century is a time of transition of the world's developed countries to a market economy. With the development of statehood, the barometer of economic growth is reflected in architecture. Various countries offer original architectural projects. Kazakhstan has distinctive original national architecture. An original style is also inherent in the art of the architecture of an independent country. It should reflect the nobility of the origin and the national identity of the people. In everyday life, there should be an architectural system that corresponds to tradition and that continues the historical succession. The demands of each historical age produce revisions from the scientific and experimental points of view of the old norms and create new styles that rely on the culture of the *Great Steppe*. There is an expected increase in the output of new types of building material that give buildings a colourful appearance. Thanks to this, there is an increasing importance in supporting the balance between the national and the international architectural base.

### INTRODUCTION

With the construction of Astana - the capital of Kazakhstan - urbanism has developed, and with it a tendency to concentrate the population into cities. Thus, the cities began to develop more dynamically. The growth of archaeological excavations made it possible to find valuable artefacts and objects in sites of ancient cities and barrows. Gravestones, mausolea, monuments enrich the country's history. This is the great victory of the independence of Kazakhstan. It is necessary for the fruitful development of the original architecture of Kazakhstan that national originality and international traditions exist together. Although the basis of architecture is the construction industry, the processes of development and prosperity have made it dependent on capital.

As at the beginning of the past century, the production of iron and glass influenced the development of architecture, so in the 21st Century chemical goods - plastic, ceramics, artificial marble and granite - have replaced natural construction materials: monolithic brick, wood, and so on. All this, of course, could not but affect the architectural art and result in the external manifestations of architecture – the facade. For the external design, there was a great need to apply ceramic granite and other means of decoration. Even the direction of the internal functional planning of architecture came to be adjusted to the norms of the market economy. Due to the absence of any restrictions on the Internet and free access to information, not only ideas and thoughts, but also architectural creativity became available to many people. With the appearance in architecture of repetition, fusion and indivisibility of internally incompatible elements, otherwise speaking, of eclecticism and syncretism, various geometric images began to appear.

Let one try to speculate on eclecticism in architecture - about the manifestation of various incompatible elements. This is an architectural novelty, a manifestation of the market economy. In the second half of the past century, after the building of the Georges Pompidou Museum in Paris, there emerged a new architectural style: *high-tech* (derived from the English *high technology*), which still has a universal influence [1]. Hi-tech has infiltrated not only architecture, but also the production of household clothes and handicrafts. So far, there has not appeared any style or architectural school that could resist or become an alternative to this trend. However, it would be wrong to assert that the whole world has unconditionally accepted it.

Various countries offer their original architecture as an alternative to high-tech. Such directions are worth thinking about and deserve support. For example, the Scandinavian countries have their traditional architectural school, Sweden and Finland; the Baltic States - the cities Riga, Tallinn, Vilnius; in the east Japan, China, Arab and other countries adhere to their own architectural forms. First, thanks to this, there is an increasing importance in supporting the balance between national and international architecture. Second, it proves that the transformation of architecture into politics or into a policy of capitalist wealth is a demonstration of strength or satisfaction of everything achieved. This primarily

damages national interests, all types of beauty and artistry and, on the other hand, has the expansive nature of forcing one's own interests on to someone else.

With the development of statehood, the barometer of economic growth is reflected in architecture. The proposed and discussed by the authors: *Oitegi* is one of the manifestations of this. *Oitegi* is a derivative of two Kazakh concepts - *oi* and *tegi*. It defines the national *I*, and at the same time implies *thinking in Kazakh*. Behind the word, *tegi*, there are deep roots and national origin. If one turns to the imagery, then: *oi* (thought) and *ouy* (pattern); *oi* (thought) and *oyin* (game, imagination); *oi* (thought) and *oyanu* (wake up), are logically combined and associated. The word, *tegi* (origin) also has at base responsibility and requirements.

## ON THE ARCHITECTURE OF INDEPENDENT KAZAKHSTAN

The main achievement of Kazakh independence, probably, is the appearance of the city Astana on the world map. There has never been a case in history that in 10 to 15 years there was built a city with a million people and all necessary infrastructure. In the ecological plan, the city is surrounded with a green belt of woods and gardens. In the history of the country there was no case when destroyed cities were reborn. Astana revived Bozok and breathed second life into Akmola. Despite its youth, the architectural peculiarity of Astana is aimed at power and development.

Astana, located in Saryarka with its harsh environment, i.e. that of a sharply continental climate and abundant snow, needs special and scientific study. A lot of qualified personnel have grown up in the construction sector, and they have appeared in other regional centres of Kazakhstan. In Kazakhstan housing construction was conducted in accordance with the country's 20th Century norms. In town planning, the structure of the micro districts has not changed. Their construction was conducted in accordance with the specific demands made by sectional, gallery, corridor and other requirements.

With the construction of Astana, urbanism has developed, and there has been a tendency to concentrate the population in cities. The cities began to develop more dynamically. In a short time, the population of Astana has grown to one million. With the influx of population, the number of city-forming enterprises and production facilities has increased. Along with this, the number of owners of personal transport has grown, which in turn, made it necessary to rebuild public transport. Previous regulatory requirements, building norms and rules were outdated, lagging behind the current pace of the city's development. There were problems with parking. The streets were filled with traffic jams, and stagnation in the functional system of the micro district infrastructure failed to find a architectural solution. Roads of a new type began to be constructed in the cities of Almaty and Astana. The demand of the time was a revision from the scientific and experimental points of view of the old standards and creation of new styles that relied on the culture of the *Great Steppe*.

The current system of housing construction in many ways does not correspond to Kazakh traditions, customs and mentality. It is noticeable not only in the cities of Astana and Almaty, but also in the regional centres. One cannot oppose the unity of a multi-ethnic people and national foundations. When creating the foundations of statehood, the main burden is placed on the state-forming nation. It is very important to carefully study the basics of the architecture of each country and make the right architectural decision in accordance with the socio-political situation. The foundations of the housing complex should be thought out through national logic.

The architectural design should be considered imperfect unless a functional compatibility is found between adolescents, youth and elder people who grew up there. It is necessary to think deeply about all the possibilities available to future generations when growing up and becoming adults. An original style is also inherent in the art of the architecture of an independent country. It should reflect the nobility of the origin and the national identity of the people. There should be used in architecture a system that corresponds to traditions and customs, and that continues the historical succession. A people without its own national psychology and inherent creative originality cannot properly serve the country. It is obvious that a large expansion of architecture coming in from the outside can harm national consciousness.

The growth of the scale of archaeological excavations made it possible to find valuable artifacts and objects in sites of ancient cities and barrows. Grave stones, mausolea and monuments began to enrich Kazakh history. This is the great victory of independence. With the attainment of independence, national architecture became the subject of searches. The culture of the *Great Steppe* itself can be considered a *natural architecture* that has shaped the art of architectonics. The history of Kazakh architecture began in the deepest antiquity. The evidence for this is the towns and fortresses of Bozok, Saraichik, Talgar, Otrar, Syganak, Akyrtas, Berel and Issyk, stretching from the east to the west and from the south to the north. Mausolea of Kokkesene, Aisha-bibi, Babaji-khatun and other monuments are the contribution of Kazakh's national values to world civilization, of which it is an integral part.

## BASIS OF THE OITEGI ARCHITECTURE

Asan Pechatnik, who travelled around the steppes on a camel, Zhelmaya, in search of the Promised Land, left an oral justification for the town-planning of the *Great Steppe* [2]. This is due to the fact that the steppe and the city, the structure and construction, the foundations and dwelling closely harmonise with nature. The basis of the *Oitegi* architecture is determined by the peculiarity of the *Great Steppe*. The Kazakh land cannot be compared with other

countries that have a different peculiarity from Kazakh geography, since the Kazakhs have their own thoughts regarding the environment and its creation. There is genealogic background, and the Kazakhs' own chronicle, which goes back to Adam and Eve. Altai is the golden cradle of the Kazakh people. Baikonur-Zhezkazgan is its umbilical cord, Yedil-Zhayik are the wings; Kazygurt, Karatau, Kaz jailau, Kereku, Kyuingenjar, Karkaraly, Bayantau - all of them determine the architectural appearance and schemes of the Kazakh land, as well as people's concepts associated with them.

The philosophical basis of *Oitegi* architecture originates from national consciousness and intellect, and expresses the nobility of the origin of the country and the land owners. Kazakhs are of noble origin. Therefore, national building art must be built on the principles of this nobility. Humanistic thoughts, ideas of freedom, independence, hospitality, openness, perseverance, will and determination laid down in the architecture of *Oitegi*, so peculiar to Kazakh people are the signs of ethnogenesis coming from the Saka era.

The ingenious concept *Oitegi* of the great Abay teaches at all times to look at the nation, the land, the country, the people from the point of view of common sense and to understand them through spiritual consciousness. The height of Abay and his ideas are the main ideology in the sphere of Kazakh national architecture. It never allows them to set foot on the path of pessimism and always unleashes a moral optimism. If one looks mentally into the future of the architecture *Oitegi*, one can be sure that the formula of an independent country - a common country, common destiny, common Homeland - in their unity will be the totality of the art of architecture. In space, the concept of consciousness, morality and intellect should be based on the interests of the Homeland laid down in national logic. Abay's saying, *Love all mankind as brothers...* should also raise the thoughts and ideas of *Oitegi* [3].

Scientific-theoretical, practical and methodical foundations, the core of the architecture *Oitegi* are the history of the culture of the *Great Steppe*, the fruits of customs and traditions of the people. Architecture *Oitegi* will certainly become immune from the globalisation occurring in the world and will demonstrate all the layers of the steppe civilisation. If the harmonisation of man with nature in space will occur through phenomena in architecture, it means that the national idea of *Mangilik el* (a symbol of *unity*) has reached its goal. From the point of view of composition, the national identity leads the values of the steppe culture. It would not be difficult to offer the architecture system, *Oitegi*, in the format of brief drawing projects initially in classical, romantic and neo-modern methods in architecture.

The origin of the architecture, *Oitegi*, primarily is associated with the national history, customs, traditions, and the peculiarities of the culture of the *Great Steppe*. The main condition here is the harmony of architectural decisions with nature; melodies of the steppe; the system of development of *kyuis*, ornamental art and their unification. For example, in Kurmangazy's *kyuis* Saryarka, Kobik Shashkan, Kishkentai, Ak Zhelen, the formative foundations of displaying nature's paintings and the introduction of thoughts into consciousness in the form of a logical system are the main condition. One must understand that their great and deep content at the level of the people lies in the transfer of morality in a new form, the combination of intellect, beautiful forms of performance and technical methods. The sketches in *Oitegi* style and architectural objects are present in Figure 1.

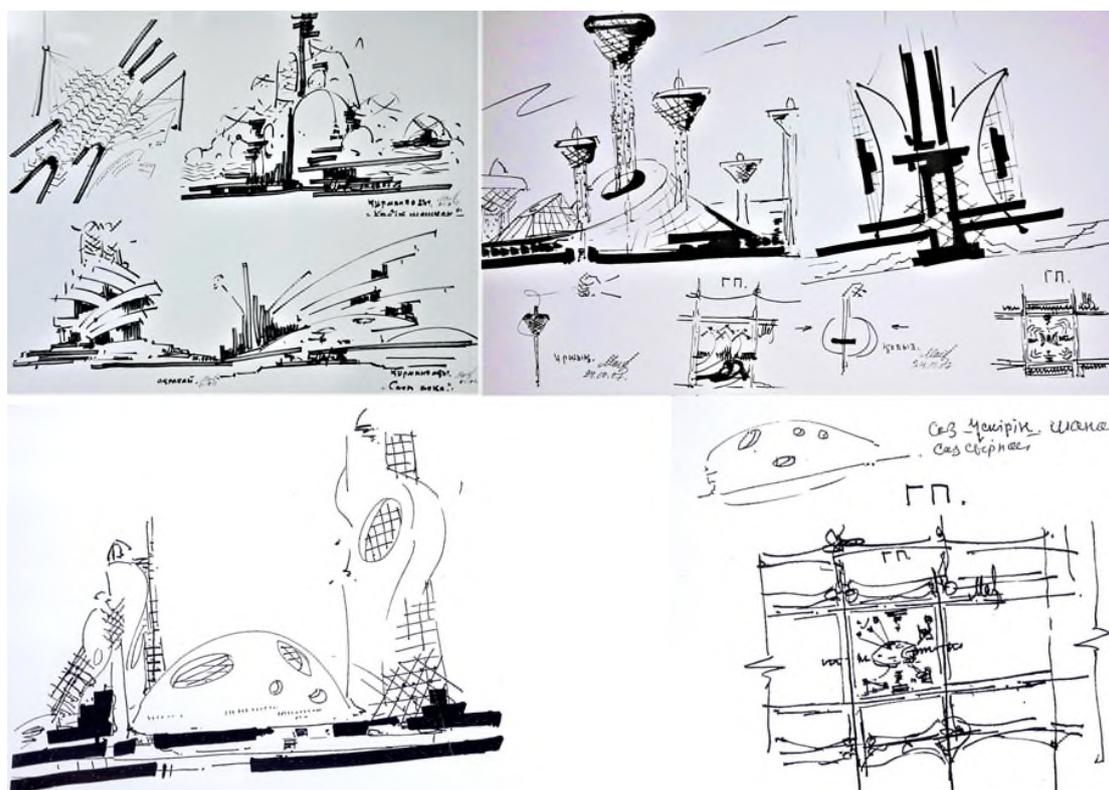


Figure 1: The sketches of architecture in *Oitegi* style. Design by Z. Malibekov.

A competition for an exhibition complex was executed in regional national architecture style with elements of modern architecture, use of new materials and new technologies. The architectural expressiveness of buildings was achieved due to the use in volumes of the elements characteristic of the Kazakh folk applied art with structural elements of a yurta-kerege, a use of a national ornament (Figures 2, 3 and 4).



Figure 2: A project on a competition featuring the EXPO-2017 exhibition complex. Scientific Research Institute *Etnoarkhitektura* of L.N. Gumilev Eurasian National University, Kazorkenproyekt LLP. Head and author Z. Malibekov, Astana, 2013.



Figure 3: New building of the Architectural and Construction Faculty of *L.N. Gumilev* Eurasian National University, Astana, 2014. Design by Z. Malibekov.



Figure 4: The project of the Cultural Centre as a competition, Astana, 2013. Designed by Z. Malibekov.

The *spiritual support* of the *Oitegi* architecture is national self-awareness, common sense and reason. Consciousness is a philosophical concept. It is both a phenomenon and a spiritual mirror seen in the influence of natural sensations and concepts, the life of the people, testament of the ancestors, coming from the *old gray*. A measure of customs and traditions have formed from ancient times. The concept of consciousness shows stability, labour, unity, peace, responsibility, exactingness and so on. The culture of the *Great Steppe*, in harmony with nature, makes it possible to preserve cultural values, extol them and continue. National consciousness is comprehended through national culture. The consciousness of independence shows freedom from subordination, becoming the master of freedom and liberty in the *Great Steppe*. Consequently, *Oitegi* is a property of the harmony of architecture with nature in the vast nature of the *Great Steppe*. The profound meaning of building art is the establishment and demonstration of interests of the steppe culture in space.

The measure of the proportions of the *Oitegi* architecture is the fruit of a rational solution of the social infrastructure of the aul or town. Without consciousness, common sense and reason it is impossible to achieve categorical concepts. Kazakhs have a parable: *God, give a child, give a child with consciousness, if the child is unconscious - you can take him back* [4]. The Kazakh steppe, filled with wisdom, is a manifestation of architecture. Common sense is the quality of an individual person and the moral concept of man. The human quality of common sense is justice, honesty, independence, intelligence and mercy. Benevolence, knowledge, search and responsibility lead to common sense. One of the alternatives of sanity is memory. Intellect comes not only with knowledge; it comes along with deep understanding and competence, based on tradition. Reason is a special property of a person. Reason is an endless achievement. Reason is the river, thought is the sea. Reason is an enduring measure of knowledge. Reason is a companion of patience and restraint. Reason is wealth, those who own it, own happiness. Folk wisdom says: *Reason is inexhaustible; knowledge is imperishable* [5].

Undoubtedly, the architecture of *Oitegi* will be based on national consciousness. The greatest achievement of independence is the positive changes in the national consciousness. *Oitegi* is the hearth, the horde, the abode of

conscious culture. Its homeland is the Kazakh country, rich in traditions. The architecture *Oitegi* is nourished by the juices of the nature of the *Great Steppe*. The *animal style* of the Saka era is its talisman, and *Mangilik el* is the pedestal. It must become competitive, equal in world architecture and show itself through its luxury and solemnity. The development of the architectural industry is related to the level of the country's economy. This means that the features and motives of *Oitegi* should become signs that characterise our state. If the new technology, green energy, smart houses are the realities of today, then the demand for life is the appearance of buildings that are close in spirit to nature that extol national traditions, and call on ethnicities to unity and friendship.

The high-tech style, which appeared in the 1970s-80s, began to develop rapidly at the beginning of the 21st Century. It is known that the modernist style that appeared at the beginning of the 20th Century was called the direction of improvement and renewal, and Constructivism. Frameworks of architectural structures that appeared after Cubism and Futurism were attributed to technical progress by Constructivism. It remained the main feature of architecture. Yet, with the appearance on the world-wide architectural arena of the famous French architect Le Corbusier, functional and rationally irrational features were most clearly manifested.

The functional architectural school is most developed in Europe and America. Noted are the works of the Dutch-American architect Ludwig Mies van der Rohe, the architects-graduates of the Bauhaus European School. Known in the world architectural sphere, the Japanese architect Kenzō Tange presented the world with the peculiarities of architectural solutions of the national-international school, *Bionika*. His apprentice, Kisho Kurakawa, having won the competition for the right to be the main designer of the Astana city, laid the foundations of the symbiosis of the green belt and ecology on the pattern of the architecture of bionics.

After the museum and cascading apartment house in architecture, the American innovator Frank Lloyd Wright became the representative of the new direction - organic architecture. It should be noted that in the sphere of urban construction, in addition to the above-mentioned patriarchs of architecture, the most resolute feature was possessed by the architect of the new cognominal capital of Brazil, Oscar Niemeyer. He proposed new solutions for the city's transport highway, which is considered to be the circulatory system of urban planning. The school of the representative of Russian classical architecture, Alexey V. Shchusev, in search of a solution to the monumental national architecture relied on the harmony of internal functionality and external compositional complexity.

The architectural style, *high-tech*, came to new Kazakhstan with the English architect Norman Foster. The architecture of the Palace of Peace and Accord (Pyramid), Khan Shatyr and other buildings erected in this style amaze with their harmony, their voluminous and colourful internal interiors and exteriors, and external facades. The style features of the above-mentioned different currents and schools in the architectural branch are progressive for our time.

There is an expected increase in the output of new types of building material that give these buildings a colourful appearance. In the era of globalisation, all states have formed a similar architectural culture. Architecture as an indicator of the era, a mirror of time, and will undoubtedly be the engine for the economy, market relations, policy, social needs and aspirations. In architectural styles and directions, instead of developing new forms, there is a tendency for copying and repeating. Therefore, the authors have reason to believe that today the style of the architecture of *Oitegi* in the renewed *Great Steppe* will be formed as a new child of culture, a new phenomenon.

## CONCLUSIONS

Kazakhstan is a country of peaceful unity of many ethnic groups. The Doctrine of the Assembly of the People of Kazakhstan and the idea of *Mangilik el* are the core on the way to their bright future. Therefore, *Oitegi*, which is the national content of the architecture, should be perceived as a cultural institution that harmonises and consolidates the Kazakh people.

*Oitegi* is the foundation of the institutions of architecture, design and construction of the country. In urbanisation, it will, of course, determine the strategy of applied architecture. The architecture of the new time depends on the availability of national standards and in the synthesis of the new school with its own style and direction. If in an independent country, there is an extensive network of architecture *Oitegi*, which will show to everyone that it is able to provide harmony, to realise a dream, then the world, surely, will treat it with due attention.

It is believed that the basis, system, structure, direction, system of methods and methodology of *Oitegi* will finally be formed and will develop in line with the national values of the Republic of Kazakhstan.

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