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ARCHITECTURAL PRACTICE OF SHAPING URBAN SPACES THROUGH THE PRISM OF TRADITIONAL IDEAS OF THE TURKS (NURSULTAN, KAZAKHSTAN)

Annotation. The article discloses architectural ideas, aesthetics, ethics and social ethics of state power in terms of designing architectural spaces in the city of Nursultan. Universals of traditional Turkic culture and modern stimulating impulses of creativity are analyzed. The criteria for searching for a “collective portrait” in the representation of urban spaces and ways of constructing mythological and symbolic meanings in them are revealed. Architectural images are formed at the level of accepted literary patterns - mythological, symbolic formations. The urbanization of a metropolitan place determines a hierarchically organized semiotic product that has the stability of archaic meanings, as stages of construction, with ethnic and mythopoetic constructivism, marked by the conditional concepts of “capital nodes”. The first metropolitan spatial node was revealed by the principles of a new independent and self-sustained world order, renaming the streets of the virgin land, but adding an object of power - the Presidential Palace of Culture. The second node – Nurzhol Boulevard laid down a new principle of spatiality - the Ritual Path through the Exhibition of Independence Achievements: from one symbolic structure of the Power to another, replacing the Square, as the Soviet form of ritual expression. The third node began with the shopping malls, making out and closing the Way to the architectural passage, which eventually culminated in the appearance of the image of the Sphere-Universe – EXPO 2017. This development of figurative forms reveals the stages of understanding and acquiring a topological space – the “face” of the capital, primarily in the republican, regional and planetary scale.

Keywords: architecture of the capital, symbolic mythological images, surface structure, deep structure, traditional spatial representations of the Turks, Nursultan (Astana).

Introduction. The architecture of the capital of the Republic of Kazakhstan, the city of Nursultan, reflects indicative design solutions that determine the forms of space standards accepted by the professional community. The artistic qualities of the emerging original language of architecture are outlined in the panorama of a 30-year period of active construction that unfolded as a result of the Central Asian republics gaining state independence. This contributed to the emergence and demonstration of new architectural and spatial forms and meanings of identity.

Purpose of the study: using the architecture of a capital city as an example, to determine its shaping trends and identify substantive meanings in which ethical and aesthetic values interact with the dominance of the first one of them. As a result, an unexpected metaphorical interaction of spatial images is formed in the urban environment, and new symbolic and semantic meanings are born on its basis.

The inexhaustible potential of urban spaces in search of their ethnic identity invariably collides with the meaningful context of the development of the city itself and the spaces of power in it. The traditional ideas of people about the nature of the habitat are revealed, which are intertwined with the current social and political agenda. The basis of such a

worldview is based not only on the historical experience of the aesthetic shaping of space, but also on active interaction with the images of natural components - mountains, steppe, sky, water elements, etc., as symbols of the surrounding world.

The urban construction of the capital - originally Astana, later Nursultan - was inspired by a strong ethical message in building a new life in a new city. The first objects clearly reflected the politicization and symbolic meaning of the architecture, newly built administrative buildings, reflecting the status of an independent state and the fullness of the power. The construction of the capital was conditionally divided into three stages. In the analysis, one can find the implementation of these stages in the space of the city. If we turn to the primary perception of the image of the capital city, then in the implementation of its architecture, the first thing that caught one's eye was the shape of domes on public buildings. They historically go back to the symbols of power and the architectural canons of the burial and religious structures of the Turks, including the Kazakhs. The aesthetic and semantic component of the city's space was reflected in the architectural forms of domes (photo 1), whether it was on the building of the presidential residence, residential or public buildings. Their forms, something resembling hats, they range from large in volume to minimally compressed, starting from the architecture of typical residential complexes to a glass hyperdome towering over the city, as a prototype of the nomadic dwelling of the Turks. The translation of the domed standard was the residence of Akorda - the "white headquarters" of the President of the Republic (photo 1,2,3).

Photo1. Residential complex "Exclusive Time" 2009. Photo . 2 Akorda residence 2004. Photo. 3 glass dome over the city 2012.



The architectural identity, concentrated in the appearance of the buildings of the 1990-2000s, became the basis for an imaginary spatial image, which was responsible for the formation of the "I" that was not yet revealed to the world at the stage of realizing oneself and one's place in world processes. In our case, it is in the "mirror reflection" of the collective and personal portrait of an independent Republic. The process of identification with the Turkic, Kazakh socio-political, power and religious-cultural communities needed the support of an architectural image; it is then that the corresponding external markers appeared - large portals, domes, columns, blue and gold colors. The proportions of the quoted elements often violated the established classical proportions of the style, the canons of the porticos, because orders were decorated with Kazakh ornaments on a monumental scale. There was a transition from modernism to the courage to speak one's own language in

postmodernism, which meant the impossibility of using an independent language in which it would be clear which conductors of meanings would have a decisive and fundamental character in the work of architects, because there was no such language. If, for example, the category of “sublime” in the philosophy of E. Kant is opposed to “beautiful” - the normative aesthetics of taste, then on the architectural scene it looks like a transition from sublime to traditional or classical taste, or vice versa from sublime taste to taste of style, imprinted by consciousness in everyday life, up to kitsch.

In the architectural discourse of universals, shaping has superficial and deep structures and an idealistic orientation, suppressing or expanding the presence of the rational, which assumes the responsibility of the architect for the choice of form. The question arises how modern society in the republics with a Turkic population sees the value of the category of ethnic, high philosophy, which correlates with the general understanding and is fair for all categories of citizens of the country. This category - the regional language – is sought by professionals at all architectural competitions, urban planning councils, and, yes, by the customers themselves, which indicates the social order of society for the need for its presence. It is possible to try to construct a new reality by combining myth, imagination and symbolism, identifying the current state of these categories, but in what Form and in which proportions?

The search for a new “face” in the new capital is being done not just by authors, but by those who feel an existential responsibility for their “creativity” and, in the conscious and unconscious environment of the ruling class, of normative taste, outline the boundaries of sociality and elegance of the art of the new Form. If you turn to cognitive science and creativity, you can see how the creative vibrations of architects (invited and local) manifest the ability to interpret the philosophical and artistic language of the new territory, what universal concepts, and actually “Kazakh” and “Turkic” traditions stand out and become relevant. These updated qualities of the Form are also indicated by the accompanying description of the projects. Creative ideas are clothed in philosophical principles, with descriptions that take into account the choice and tastes of local producers of meanings - customers - officials who oversee image objects.

For analytical purposes, it is possible to combine the concepts of metropolitan, Kazakh and Turkic with the concept of architecture in order to obtain a common philosophical and anthropological concept. The idea of a place as an image of a republic allows us to talk about the post-modern understanding of the country, the coverage of its landscape - mountains, steppes, forests; developed places - new general plans of cities, settlements. Thus, the types of development of territories, significant symbols of the rooting of power on them, correlate with the presence of historical, archaeological and modern monumental monuments.

The problem of the “place of the capital”. Awareness of the place requires emotional and intellectual efforts, and the capital place is still complicated by the question of determining for which state it is. For the local architects of Astana, each work created a new discourse and struggle between polar modernist and conditionally “neo-national” traditions that emerged as a movement in the 1990 s-2000s, as a dispute that lived in conflict with its own position, official and professional taste. There is a professional controversy

regarding the acceptance and appropriateness of narrow aesthetic or ideological attitudes of "national in form and international in content." Such an emasculating trend during the existence of the USSR unexpectedly found its true embodiment in postmodernist principles - decorating standard boxes with architectural "citations". When the paradigm of socialist modernity left, what remained was: universality, innovation, manufacturability. In the same way, there was a binding of the "national" designed by the officials with respect to the architectural form, which was declared in Astana in the methods of decorating the surfaces of architectural structures, clearly manifested during city holidays with symbols of statehood, power, framed in gold ornamental frames and blue ornaments. Thus, the blue color on the domes resembles the flag of Kazakhstan and implicitly refers us to the symbol "kok turki" – Kokturks (Tishin, 2014: 78-83), the historical self-name of the so-called blue Turks. This coincides with the declared ideologeme as the first part of the Stalin's maxim "national in form".

In our opinion, on the example of Astana, the process of independence or autonomy of shaping in the architecture of local discourse, which has entered into a new controversy, can be traced - from the normativity of the universal, to the sublime and traditional national, on the foundation of power spaces. These essentially different socio-political paradigms opposed each other in the socialist construction of aesthetic norms. The closure of the "USSR" project interrupted the process of searching for an identity of "socialist content", preventing local architects from expressing themselves in the form-making of the mid-twentieth century, closing the creative search for a synthesis of cultures, adding another limitation - the topic of eradicating Pan-Turkic sentiments. Therefore, today's search for meanings, absorbed in the history of origin in time, is concentrated in the search for the history of an ethnos, in an attempt to link it with the internal and external structure in the statement of an architectural replica.

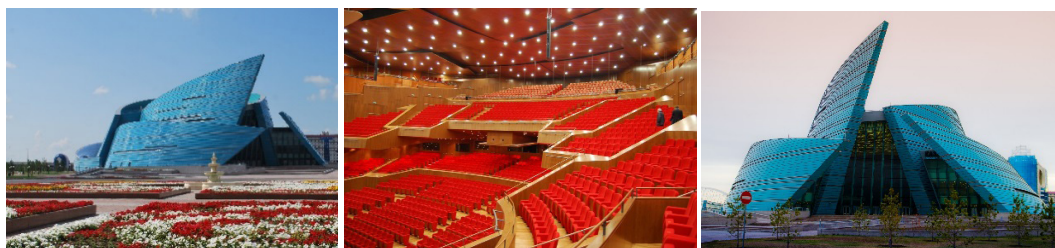
Methods: semiotic, structural, historical and cultural within the boundaries of the methodology of history and theory of architecture. The object of the study was the urban space of the capital city of Astana. The analysis involves the projects of leading domestic and foreign architects, reveals the concepts perceived from the point of view of consumers: citizens, the professional community in understanding the development of the city center and their own practice of working in the state expertise of Astana projects.

Results and discussion. The analysis presents the activities of architects who managed to ensure the procedural infinity of the signification of form, having the courage to speak within certain boundaries of traditional texts of culture, revealing the landscape and figurative disclosure of the fabric of the city by urbanistic means, with clearly expressed texts of the sublime, structuring the ancestral memory of the Kazakhs, trying to find supporting elements in this points on the experimental site of metropolitan construction, as an open semiotic space, in other words, they opened access to the semiotic "chorus" for the subsequent generations of designers.

Deterritoriality and religiosity as a new attitude to nature. Manfredi Nicoletti - the famous Italian architect, author of the Central Concert Hall "Kazakhstan" had won the architectural competition. Flying up to Astana, he took a look at the expanses of the steppe and said a philosophically paradoxical thing: "... this is the place that lacks territories"

(Manfredi Nicoletti: 2012). Perhaps, the architect assumed that the wide horizons seen from the height of the aircraft, need the resource and the be saturated with meanings and forms, so that they become "territories" for the people inhabiting them (photo 1,2,3). The maestro himself solved this problem by creating a poetic image of the "flower of the desert", embodied in the design of the concert hall. He outlined the problem of beauty and the impossibility of delineating the edges of a complex object of shaping in an uninhabited place. Thus, he formulated the nature of the search for aesthetic tasks as a promise of the flourishing of territories at the very beginning of the construction of the city, in marshy territories and steppe rivers.

photo 1, 2, 3. "Desert Flower" by M. Nicoletti (Manfredi Nicoletti) 2009.



Awareness in the development of *the place* gave rise to a meaningful topo-mentality to everything that is opposite to the "I", as to the "other". This produces a natural concentration on the principle of own deterritorialization, manifested in the practice of building a new capital of independent Kazakhstan over the past 20 years. Thus, the platform of constructed solutions shifted the accents of the local in favor of the development of virgin and fallow lands, the image of the "virgin land", which met with the concept of "capital" advancing on the agrarian region. The background, as a "virgin land", is a product of the political will of the central government and was created in 1960 from five North Kazakhstan regions. The historic transfer of the capital from Almaty in 1997 brought the name "Almatinsky" to the central district of Astana, extending the quality of re-territoriality to the new site. The gesture of semiotic exploration of space created the conceptual rooting of the place marker in assembling the spatiality of a new place. On the capital site, the role of the central place was previously played by the Saryarka district - translated from Kazakh as the yellow steppe. It manifested the quality of the steppe and natural, as the natural presence of both agrarian and nomadic in the form of a city.

The coincidence in the imposition of names for the steppe region in the mythological consciousness of the townspeople was also played by the semi-mythical "country of Arka" (Beysenov, 2011: 139-143), which expanded the territory of its historical power over the region, recalling the lands of settlement to regions deep into Russia. Two metropolitan areas with images from different historical periods, incompatible in real territorial and cultural boundaries but connected topologically and symbolically at the constructed site of the capital. They illusorily united their imaginary edges for a *place*, putting together the political and historical potential of names for the territories.

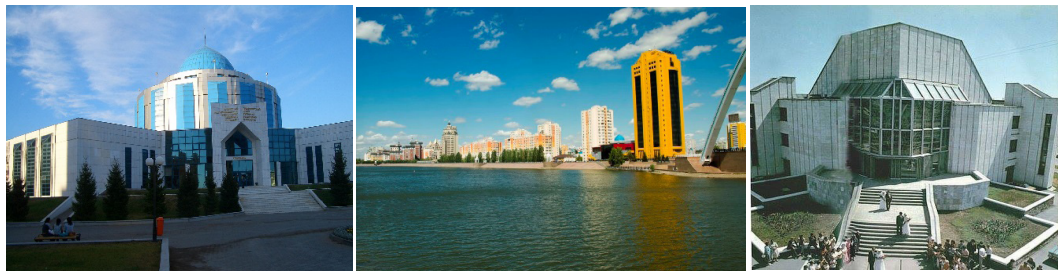
The conceptual assembly of the metropolitan site and the realities of the conditions of the new place worked in the imposition of two more spatial concepts – “southern” and “northern”. At the initial stage, they introduced duality and instability in the definition of the capital, revealing the artificial nourishment of urban meanings from the Almaty urban culture. Also, offering “Almaty” as a tool for the capital’s arrangement, the designers faced (Nurdubayeva, 2021: 156) with two different types of social and natural landscape in the development of territories - a system of “horizontal - steppes” (Saryarka) and a system of spatial orientation, like “vertical – mountains” (Almaty), creating an axiological confrontation with urban spaces. A popular phrase of Almaty residents of the first years: “there are no mountains here, and therefore, how can one live here - this is (not my) city...”. In the characteristics of the space of the city, Almaty residents used designations in the established format of the landscape environment of mountains or vertical. Such stratification did not fit well in the designations of the city in the steppe, as “up” and “down” in the horizontal relief, and the north and south relative to the mythical vertical of the mountains and their foothills were simply absent, giving rise to spatial phantoms of non-existent heights. This position of spatial paradigms: “vertical” and “horizontal” emphasized the different understanding of the structures of the world order at the deep mental level of the Kazakhs, the Turks (Kyzlasov, 2016: 16). Over time, the new metropolitan vitality absorbed the new *place*, changing the perception of the statuses of the periphery and the center, deploying an unprecedented internal topological mixture, forming contiguity, as a spatial irreducibility of the south, the southern capital of Almaty and the north, the northern capital of Astana - two geographical regions conflicting in their irreducibility.

Almaty residents, who arrived in 1997 in a solemn landing, while simultaneously moving subjectivity, brought a special metropolitan objectivity, determined by the canon of the image of a “capital resident” to a new territory, forming a mutually cross-projection with local elites, giving by their presence an asynchrony of the integrity of the “new face” of the capital territory (Delez, 1998: 193).

The first knot spatially provided for the centrally emerging crosshairs of festive gatherings, processions, which began in that part of the old city, which was previously determined by the central and nomenclature place - Avenue of virgin lands. It intersected with another wide street, bearing the name of the director of the All-Union Research Institute of Grain Farming, agronomist A. Baraev since 1987. The irony of the historical clash between Turkic and Slavic is that the scientist who arrived from Russia had a Turkic surname. This interesting fact made the name of the street meaningful “Turkic”, from the standpoint of acceptance for long-term realities, although, according to the plan of the onomastic commission, the naming was thought of as a non-trivial, personally colored space, still a virgin land, but in the ordinary consciousness of the townspeople, the name leveled the message, and it was read in within the indigenous culture. At the intersection of these two highways, an aesthetic marker of virgin lands appeared - yellow color on the facades of houses - the germination of a yellow vertical on high-rise buildings, which unexpectedly declared the landscape, steppe portrayal of the place as meta images of “ear of wheat” or “steppe grass”. The knot literally became an artifact of a great gesture, an assignment with meanings. The node determined the comprehension of the compositional space, which was collected by

the Presidential Center of Culture - the reconstruction of the existing youth center. (photo 7,8,9).

photo 7. Presidential cultural center. Photo 8. Republic Avenue in the Samal microdistrict. Photo 9. Youth Center in Tselinograd.



In this legacy of the Soviet crossroads, two *faces of streets (places)* bore images of the virgin land, forming a Soviet trail that reinforces the local top-value with historical images and a marker of the power space. In the era of capital construction, Tselinnikov Avenue, as the central thoroughfare of the old part of the city, was renamed Republic Avenue. Thus, the marker of the development of space, which was formed within the framework of the "Soviet" ideological and mythological systems, was crossed out. The first metropolitan spatial node was revealed by the principles of a new independent and independent world order. There was a "transformation" of the symbolic sphere of social and cultural representations of the townspeople by the metropolitan meanings, who assimilated the space as a voluminous cultural text of the capital.

Second node. Later, a "second spatial knot" of the capital in the city appeared, tied in a remote place from the old city center in free swampy areas from the Yesil (Ishim) River, which already had a new promenade line along Nurzhol Boulevard - translated from Kazakh as a *luminiferous road*. The central and initial element of the boulevard is the Akorda Presidential Palace - the historical term for the *headquarters of the khans of the Golden Horde period*. Compositionally, the boulevard is closed in the interior design of the space of a self-sufficient environment, using the authoritative aspects of urban planning. The boulevard possessed all the independent attributes of the state and, like an axis, held a metaphorical look from the main headquarters - the Presidential Palace. The other end of the axis-gaze was closed by Khan Shatyr - also the image of the ruler's headquarters. The headquarters of the rulers had winter and summer locations, which were united by "kosh" - *migration* from the point of the calendar culmination of events in the traditions of nomadic Turks. So, in modeling the space of the capital, a new principle of spatiality was laid - the ritual Path from one symbolic structure to another. The change in the Soviet, linear form of ritual expression was expressed in architectural language, as a procession in an open square past the stands. A closed, boulevard composition, in the form of a sole inspection of a line of buildings, developed gradually, but systematically in accordance with the logic of the space for building a new state and its imperious model by architectural means.

Third node. The complex of buildings of EXPO-2017 can be considered as the "third

spatial node" for the assemblage of the symbolic capital "face". Compositionally, a well-established technique leads to the huge sphere of the main building of the exhibition - the ritual Path, which is realized as a passage a closed trade Path. This is the next stage in the development of the image of the capital. You can see how it develops from a flat node or a linear understanding of the historical path No. 1 - to the boulevard interior of node No. 2 as another historical understanding of the cyclical nature of history and further to the shopping malls, which takes shape, and is closed by space, in the form of a sphere in a movement rotating around its axis. This sphere - the Universe (node No. 3), demonstrates a spherical type or another image of cyclic Time, as opposed to the linear European one, imposed as the main type of spatiality in power spaces, during the period of Soviet dependence of Turkic cultures. Returning to M. Foucault, who noted that the new political era owes nothing to the previous one and does not convey anything to the next, is what can be seen in these examples. It can be assumed that by such first 2-dimensional, then 3-dimensional development of the ideas of power spaces reveals the stages of comprehension and acquisition of the topological space - the "face" of the capital in the regional (node 1), as the very comprehension of the republican (node 2) and, as a state, but in the planetary look at yourself (node 3), at the scale of your own actions. The spatial body of the city is formed according to the principle of architectural replicas, as the development of society in the simultaneous development of mythopoetic models.

Photo 10. Inside view - urban interior from the President's residence on Nurzhol Boulevard.



The third experience of building a metropolitan city acts as a world including an "imaginary Self", an "ideal Self", as an ideal body with an ideal image of the Sphere-Universe. It was shown worldwide during EXPO 2017. The building is connected by an axis of covered shopping malls with the building of Nazarbayev University. The ideal imagery of the state involves the division or unification of concepts: private "Nazarbayev University" and private shopping arcades and the EXPO - a state project, as a discourse of political construction. However, in the future, one can see not an experimental platform, but new rational practices of merging the public and private, on the scale of understanding the presence of these forces, as well as the gradual privatization of the discourse of power in the city, and its forms of simulation, expressed better than any declarations in architectural forms.

The Palace of Peace and Accord can be recognized as a similar simulacrum of the construction of a metropolitan place with blurred function. The cluster of state institutions of

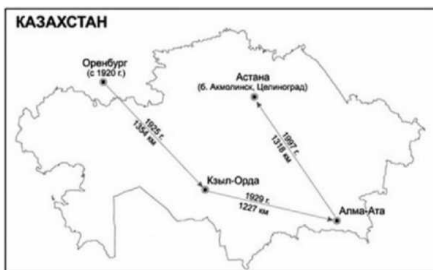
Nurzhol Boulevard combined and merged into a hyper-composition into one hyper-structure of the House of Ministries, which brought everything together in one volume, with one hyper-corridor as a symbol of the “power corridor” can be attributed to the principle of power, its technologies and symbols.

The name as a paradigm of the symbolic development of the place and perspective.

The name of the capital Astana is a borrowed word from the Persian language, which means “capital”. It should be noted that this is a linguo and cultural phenomenon, which is reflected in the multi-layered structure of naming a place - the capital by the name “capital”. Such a statement of deterritoriality wedged the consciousness and their own “I-capital” for the citizens, who saw the capital in two states, as the place of the capital named “Capital”, but the capital itself remained without a name, which depersonalized the place and gave rise to expectations for a name change. Such a reflection of the expectation of a “real” name for the capital gave rise to an intersubjective perception of the place by those who did not understand the play of words, as well as the impossibility of recognizing this place as “true” and capital for the entire Kazakh society. The later events of renaming Astana to Nursultan gave the much-needed framework for the naming and insight of the place and replaced the character of spatial emptiness and simulacrum.

The *place* of the metropolitan “Capital” built its own mythological, imaginary and symbolic sphere, attracting ethnic, territorial onomastics: the renaming of streets took place quickly, redirecting the frame of value constructions, correcting the different scales of the concepts of sacred history. The direction of the gaze from the presidential residence on Nurzhol Boulevard receives the first intersection with Orynbor Street - the Kazakh name for the city of Orenburg (photo 11), the former capital that remained on the territory of Russia. Attracting inaccessible Orenburg as a prospect of natural transfer of power over large territories, in the nomadic culture of the Turks, expands not only the historical boundaries and administration of territories, but also introduces a teaching gesture about the former scope of the territories. The street also connects Astana with the highway leading to Orenburg, thus allowing for a spatial and historically legitimate connection between capitals of different times and their territories. The polyphonic sound of the ensemble of capitals received unexpected sympathy, elevating coordinates for real time, simultaneously strengthening this sound by placing government objects on the street - the House of Ministries, the Prosecutor General’s Office, the financial center - the National Bank, etc.

Photo 11. Map of the capitals in the twentieth century. Photo 12. Map of the districts of Astana.



The next stage of renaming for Orynbor Street was the image from the phrase Mangilik El - translated from Kazakh as "eternal country", which, with the figurative sound of a complex structure, suspends everything temporal, turning the symbolic, metropolitan into a journey to a statically significant space of History. It embodies the idea of hegemony in the completed construction of the "Eternal Country", restoring the "golden age" of power in modeling it with quotes from the true past. In 2014, there was a proposal from the president to develop a patriotic act "Mangilik El" as the idea of a mutual Kazakh home.

Turan Avenue. Turan Avenue received its mythological and spatial expansion by the name of the ancient country - the homeland of the Turks. The very fact of the presence of the name of the Turan's people in the ancient Avesta literary monument is a duplicate of the geographical term, which made it possible to act in the mythological construct in two directions: space and the name of the people. Turan Avenue is spatial - in the realities of the city it reaches the bridge, and after the bridge Saryarka Avenue begins, however, over time, Turan Avenue absorbed its temporal and spatial predecessor - the avenue that was formed earlier. In the hermeneutic character, the space of Turan, and in the horizon of the universal, includes metahistorical evidence of Avesta mythologems: Turan is the name of the nomads of the *Turs*, whose mentioning in the urban environment brings the townspeople closer to the values of the temporal idea, the continuity of history, place, Turks. The avenue with the name "Turan" meets with the avenue "Saryarka", illustrating with city images the fusion of myth with the approximate reality in the significance of the *place*, attracting the ontological foundations of the constructed reality. So, literally the stage struggle of 2 toponyms, on an imaginary site in the "perspective of the mythological dimension" substantiates the legitimacy and antiquity of the *place* with such a name. For residents, there was a mental "stop" on the bridge, like a transformation of the line of Turan Avenue, which, in fact, was divided by two names, which cannot be explained by ordinary onomastic logic. This is one of the interesting moments of the conflict of the *place*, which is decided by victory and peace - the mythical merger of the same type of forces of nomadic empires - Turan and Saryarka (Kipchak). A classic example of the reality and illusory nature of artistic consciousness in the construction of a new *place*, as a theater in the resolution of historical events.

Tauelsizdik Avenue (translated from Kazakh as "independence") is another special line that forms a sacred knot with the largest ritual square Tauelsizdik – the symbolic "face" of Kazakhstan. It is bordered by unique objects - the pyramid of the "Palace of Peace and Accord", the largest mosque in Central Asia "Khazret-Sultan", the Palace of Independence, the National University of Arts "Shabyt" and the monument "Kazakh Eli" ("Country of the Kazakhs") with the golden bird Samruk at the top of the column. The area is bordered by the low-rise edge of the old city on one side and completely new development prospects on the other side. Visually, the prospects rush further to the pretentious construction of residential complexes on the left bank of the small steppe river Yesil (Ishim).

The structure of the place. At first, there were only "two" districts collapsing in the metropolitan discourse - Saryarka and Almaty, but later the sacred number "three" appeared – the Esilsky district, where the name demonstrates a profane name, rooting the district and the hydronym Yesil, reducing the amplitude of the symbolic. (photo 12). Three is a traditional symbolic numerical system, which in almost all texts of material culture has

a structural central position - in the traditional worldviews of the Kazakhs, Tatars, Kirghiz Tuvans – of all Turks. For a short time - this was the truest manifestation of the Turkic matrix of spatial meanings - the trinity of the territorial structure, like the three zhuzes of the Kazakhs - territorial and tribal division. Now there are four of these districts, Baikonur was added - a symbol of space exploration, which took place back in the era of socialist achievements.

Parallelism of phenomena. At the moment of intensification (consolidation with meanings) of the proper *place* of the northern capital, the “face” of the previous deterritorialization - “Almaty” was opposed or thought of as a point inside the topological transformations of Astana spaces, as a process of continuity and contiguity, in terms of spatial topology. This process was reflected simultaneously in Almaty, where the name “Tselinny” is preserved, which exists as an art center of contemporary art. Thus, the projection of the dialogue of two metropolitan places in the mixed semiotics of representations is set.

Baiterek tower. “Trinity” for the spatial representations of the Turks is universal, as in the archaic representations of many peoples of Eurasia. The structure of the three worlds is drawn up vertically in mythological and fairy-tale journeys. Also, the socio-political organization is carried out in a horizontal projection by three zhuzes of the Kazakh ethnic system. It was noted that on the sketch of the Baiterek tower, made by the hand of the head of state (photo 13) («Zvezda Evrazii»), there is clearly a ternary root system - like a tripod or a cauldron (cauldron) of the Turks. Not a single press release and media essays contain a literary developed and formalized mention of the structure or “trinity” of the Baiterek tower, because she, as a general Turkic structure of trinity, most likely was reproduced unconsciously in a conversation. Of course, there are also 4-foot cauldrons in the world - Mongolian, Chinese, for example, but 3-foot cauldrons are a distinctive feature of nomadic Turkic cultures, which is also reproduced in a three-horned sacred headdress, i.e. both above and below at the sacral vertical.

**Photo 13. Shot from the film “Star of Eurasia” sketch of the Baiterek tower.
Photo14.Completion of the Baiterek tower. Photo 15. Karaotkel bridge.**



The sensitive principle of criticism of the essentialist view of the traditionally delineated Kazakh spatial structures is not consistent with the presence of trinity in the composition of buildings. Thus, a structurally meaningful spatial system is reproduced in all superficial structural texts of architectural activity, as decoration with ternary elements, ternary elements of ornaments, and the choice of ternary composition. All visual systems consistently

reproduce the triad as archetypal for the reproduction of meanings, through a numerical system. We can recall the "trinity" that took place at the first metropolitan junction on the Karaotkel bridge (photo 14), which has not a constructive, but a decorative function - three "naizes" (peaks) with a Kazakh ornament, which leaves no doubt in the reproduction of the modern understanding of the historical triumvirate - *three zhuzes* (nomadic social system) - a space management system embodied in the architecture of the bridge by Turkish contractors.

Verticality and naturalness of images. An ancient and universal sign in the understanding of traditional societies is a gifted power that descends from Heaven and its sign is the Vertical, and in the earthly, material incarnation it is a flagpole, a sacred staff, a mallet and a ritual pole that appears at the moment of raising the upper structure of a nomadic dwellings *kiiz uy - yurts*. The ritual and dynamic nature of the vertical object in the rituals of the nomadic culture dictates special traditions: to set up or simply lift up sacred objects. The vertical brings transformative beginning in character space, as a memory of dynamic conversions. It steadily lives in the forms of wooden objects and the everyday and sacred function of poles in the ritual culture of holidays and rituals, a wide area of settlement of the Turks, for example, in the Tatar holiday *Sabantuy* and among the peoples of Siberia (Potapov, 1957: 107).

The line of Nurzhol Boulevard, drawn through swamps and flooded areas by the world-famous Japanese architect Kisho Kurakawa, who developed the draft General Plan of Astana for the period up to 2030, is condensed with the meanings of the second "metropolitan node".

**Photo 16. Kisho Kurokawa architect author of the master plan of Astana.
photo 17 Baiterek tower.**



As we noted above, Nurzhol Boulevard closed into the interior of the urban environment, and bears the symbol of the prototype of the Motherland, in which the Baiterek tower (photo17) immediately became the canonical center of such a space. Baiterek, as an architectural form, is reflected in many settlements of Kazakhstan. The boulevard, in its first name as "Water-Green", illustrates the pronounced color and aesthetic nature of pre-destinations, "water" and "green" boulevard, later re-formulated into the ethical formula Nurzhol - "bright, luminous path", associated with a visual perspective when view from

the residence of the head of state. The "way" of the boulevard is "arranged and cleared" like a riverbed with steep banks of urbanized planes of vertical "cliffs" of skyscrapers and architectural objects of state power, forming a new quality, quoting M. Foucault, who gives a new "understanding" of power as a "technique of power", introducing the "oversight" of spaces (Foucault, 2015: 250).

Sacred concepts are magnetized on the axis of the boulevard - objects of granted power - the Government of Kazakhstan, the Senate, the Majilis, the House of Ministries, the Ministry of Defense, the Supreme Court, the Ministry of Foreign Affairs, the Ministry of Transport and Communications, JSC "NC "Kazakhstan Temir Zholy", the State Archives, the National Library, etc. All objects unfold their "faces" - facades, closing the spatial construction on themselves, on both sides of the boulevard. As noted by the famous Russian Architect N. Yavein, "... I have not seen such a unique situation of the presence of status objects on the same axis in any city." For an internal observer, a multi-layer structure of power is built up on an unprecedented scale with a clear decoding of social stratification along the vertical of all objects. All tourists who get into the hollow of the boulevard's channel feel part of the idea of a special *place* and its secret map - the structure of the whole state. We can say that the "reality" of the existence of the Republic is built by its architectural model on the boulevard. It actively grows into architectural verticals; its internal perspective archives the model of the symbolic revival of the Republic embedded in it. Near the center of the boulevard with the Baiterek tower there is a national library with a huge number of steps as a pedestal with an elongated egg-shaped dome. It exhibits the vertical distortion of the spherical shapes of all previously known historic domes. An unknown force distorts the proportions, stretching the sphere into an ovaloid, obeying the illusory power of the vertical, turning it into a mythical egg. The boulevard carries the image of the "world axis" of the *place*, and the Baiterek tower complements the image of the presence of the mythological control of the Wand or the Shaman tree in the city with a spherical crown at the top.

A large number of buildings implement sensitive systems of mythologems and literary images, laying changes in the scale of spatial awareness of their own "I" by the townspeople, in the disclosure of accompanying cultural texts, in the acquisition of previously unexperienced social skills in a hyper-urbanized place. Quote from the head of state about the expediency of the development of Astana: "... the era of megacities is coming". This is a huge layer of social anthropology - an episteme, when a visitor finds himself as a "lonely I" in the hyperspace of architectural objects or "another I", which in some way is ahead of peripheral objects, creating the preconditions for the transformation of the public and the personal in it.

The naturalness of the mountains and the vertical of urban thought images. The pyramid in Astana was built in 2006 as an innovative form of the Vertical and the Mountain. The form, which appeared in the modern architectural environment after the Paris and London implementation, seemed to follow the architectural fashion. In Tatarstan, at the other end of the Turkic world, such an object appeared back in 2002 (photo 18). The "alien" image is never the goal of the ethical, it is an instrument of learned experience. The universal hall from the Turkish designer Sembol, completed in a hurry, did not meet the technological requirements of theatrical performances.

Photo 19. Pyramid in the Louvre. Photo 20. Pyramid Palace of Peace and Accord. Astana. 2006.
Photo 18. Pyramid in Kazan, Tatarstan. 2002.



An attempt to convert the shape of the pyramid from faceless abstractness into the area of the signifier and the subjective, perhaps, reflects extralinguistic reality in the unique return to the homeland of the forms and images of traditional views - to the steppe naturalness of the "mountain-symbol". The pyramid, subconsciously, gives the possibility of monumental aestheticism in the expression of the sacred in Turkic culture. The naturalness and laws of the iconic sign made the connection of the image to the traditional views of the Turks (L'vova, 1990: 24).

Transitions of fundamental changes in space affect a person's life, but he is guided and relies on a more proven and dogmatic, conservative one. Astana, as a city-planning art site, is saturated with art objects, enlarged copies of Kazakh bracelets (photo 21), hyperfaces of flat images of prominent people at the ends of buildings (photo 22), explanatory posters about the metropolitan *place* at bus stops. The teaching text becomes equal to itself, as the city becomes part of the learning system, introduces a matrix of visual techniques into the urban culture, revealing the potential of "forgotten knowledge" that become "talking" texts.

Photo 21. Small architectural forms in Astana on Nurzhol boulevard.
photo 22 Saken Seifullin writer, poet. photo 23 Slogan of the 20th anniversary of the construction of the capital.



Примеры изображения логотипа и слогана на системе навигации города и малых архитектурных формах

Naturalness in the development of space. Naturalness as part of the traditional world-view comes from syncretism, as a diverse combination of surrounding phenomena and their selective merging in cultural texts. Thus, the naturalness of the forms of the environ-

ment of urban construction is not only reproduced in the intentionality of a person in an abstract architectural form, but, in the case of Astana, it rises as a park-forest zone, trying to enter from the steppe environment - the periphery of the capital's place and establish a connection with the natural center - the Presidential park. One of the hyper-ideas of the capital's *place*. In perspective, this is seen as rooting to the *place* of the whole city, which also embeds it in another natural frame. In the future, it will merge with a beautiful natural park 200 kilometers from the capital into a single aesthetically elevated *place* with the historical memory of the temporary summer camps of the khans. It can be assumed that the projected *naturalness of the place* will emerge from all sides of the capital.

If we turn to traditional experience, then in the fabulous spaces of the Turks, natural shaping, for example, water objects - a river, a lake - is the limit beyond which there is an otherworldly, unexplored space endowed with religious experiences. A fairy-tale hero must move there, and in the folklore topo-mental situation, it manifests itself as a stable concept of a distant natural object in the city, as well as the prospect of the "left bank" in Astana. In the situation of imposing a map of space preferences, citizens see the "left bank" from an internal perspective, as a social other-place for good work, close to objects of power, beautiful housing, shops. All this acts as a symbolic process that reproduces the social project of a better fate.

The left bank of the city's main river - Yesil, which has two tributaries Ak-Bulak and Sary-Bulak, is a "rich" broadcast of urban culture. The external symbolization of the form is set by architectural objects made by invited architects, who oversaturate the city with orientalist marks - Khanshatyr of Norman Foster as a mirage - a tent. In appearance, it leads the traditional spherical forms of the constructions of local nomads to the cone-shaped tents of other cultures and the shifting visions of Asia in a completely different optics. The Central Concert Hall "Kazakhstan" by the architect M. Nicoletti is the only architectural object that exists outside the surface structure, thinking in terms of not a direct metaphor of form, but solving issues of aesthetics.

Photo 23 Model of the Palace of Schoolchildren. Photo 24. Interior of the schoolchildren's palace.



The best architect of Russia in 2017, the head of Studio 44, N. Yavein, defined the development of Astana as an event on the Horizon of open spaces, with a search for promising remote points, noting the growth dynamics of the city as finding its own history, "its

own face", its primary sources. Many invited architects themselves outline the signs of the steppe deterritoriality, referring to the image of a nomadic dwelling. The territory of nomadic expanses for an outside observer does not reveal the structure and order of formation of the traditional. The large space of the Schoolchildren's Palace, designed by the architect N. Yavein, is designed in the form of a selected circle in the steppe, metaphorically compressing the World, which appears as a flatly carved circle, hoisted on a high cylindrical pedestal (photo 23, 24). Also, in an unrealized plan, horses were supposed to gallop along the perimeter on the roof of the building, outlining, at the same time, the circles of understanding the identity of the nomads. The architect, in illustrating his own understanding of the history of the steppe region, gave a new independent construct in the designation of the top of the circle - Khan-shanyrak. The author articulated this interpretation in an interview, elevating the idea of the Schoolchildren's Palace to a sacred object.

Conclusions on the article. The search and demands for regional identity in urban planning hearings, architectural competitions have reasons: misunderstanding of globalization and the multiplicity of future times, civilizational characteristics, where, for the chosen *place*, as it seems to us, Kazakhstan and other Turkic republics, busy building their own language, face a multiplicity and competition of future models. There is a conflict of perceptions of the future not only in terms of the professional language, but also the change of generations, which coincided with the change of economic structures.

The mythopoetic language of the construction of the capital's power space demonstrated the projection in archaic images of the modern construction flow of free territories. Society is losing its dominant "civilization" of the European type and is in search of myth-making and mythopoetic intentionality (Vyunanbyurzhe, 2000: 55), corresponding to the internal intentions of self-realization, while relying on the accessible layer of traditionalism that creates an ethno-metaphysical construct of reality. There are gaps in spatial statements in the urban fabric of the city, forming phenomena of the formalized ethnic and symbolic, which is often replaced by the ornamentation of the external structure of the statement, without involving in the search the internal structure of the statement, which is more difficult to detect and understand, giving it a form. Thus, there are developments related to the formation of a "nationally" defined architecture in the "oy-tech" style, where "oy" is an ornament, a carved part of something, combined with the international "tech" - manufacturability. The author of the term is the Kazakh architect Zh.Malibekov. Ornamentation, as the only proven technique, is carried out in a similar direction, as a symbolic exchange, developing a flat, superficially marked structure of the object. Mimicry of forms on surface of an architectural object, in an ornamentally executed composition, moves to the level of a semantic mechanism, carried out as an exchange of the real and the virtual.

The urban environment in the capital and other cities of Kazakhstan is mostly built on the level of fragmentary motives for understanding and assimilation of directives issued by the authorities and is carried out in a quick "reading" of information-rich surfaces that supplement postmodernist principles with the social practice of coercion and simplification of the language of expression. And most importantly, the fundamental state of the architectural and construction industry is the controllers of the processes of government agencies, remaining behind the scenes directives in direct or indirect forms of the first persons of the

state. Thus, it fell to the architects to ensure the procedural infinity of the meaning of the form, to have the courage to speak within certain boundaries. In the case of Astana-Nursultan, the search is based on verified means with a clearly expressed symbolic structure-forming the concept of the mythopoetic language of traditional culture. The urbanization of the capital's *place*, in the realities of Kazakhstan, is a hierarchically organized semiotic product that has the stability of archaic meanings. The current trends of the 30-year period of independence of the republic and the 20-year development of the formation of the capital reveal the construction of symbolic images, trying to ensure the identity of the Kazakh and, in general, the Turkic system of values.

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Түркілердің дәстүрлі көзқарасы арқылы қала кеңістігін қалыптастырудың сәулеттік тәжірибесі (Нұрсұлтан, Қазақстан)

Аннотация. Мақалада Нұрсұлтан қаласының сәулеттік кеңістіктерін жобалау тұрғысынан мемлекеттік биліктің сәулеттік идеялары, эстетикасы, этикасы және әлеуметтік этикасы ашылады. Орта түркі мәдениетінің универсалийлері мен шығармашылықтың заманауи ынталандырушы екпіндері талданады. Қалалық кеңістіктерді бейнелеуде «ұжымдық портретті» іздестіру және олардағы мифологиялық әрі символдық мәнді зерттеу критерийлері ашылады.

Архитектуралық бейнелер қабылданған әдеби паттерндер – мифологиялық, символдық құрылымдар – деңгейінде қалыптасады. Астаналық орын урбанизациясы, құрылыс кезеңдері түріндегі архаикалық мағыналардың жиіленген кездейсоқтығы бар, экономикалық және мифопоэтикалық конструктивизмді, «астаналық түйіндері» шартты ұғымдарымен белгіленетін иерархиялық ұйымдастырылған семиотикалық өнім. Бірінші елордалық жазықтық (жер үсті) түйіні, тың өлкенің көшелерінің, билік нысанын – Президенттік мәдениет сарайын - орналастыра отырып, аттарын өзгертіп, жаңа тәуелсіз және өзіндік әлемқұрылымықағидаттарын ашты. Екінші түйін – Нұржол бульвары – қабылдаудың жаңа принципі – тәуелсіздікке жетудің ритуалдық жолын – белгіледі: Алаң түріндегі ритуалдықты көрсетудің кеңестік формуласын ауыстырып, Биліктің бір символдық құрылысынан екіншісіне дейін. Үшінші түйін, ең соңында астаналықты планеталарлық масштабта қалыптастыра отырып, Шар-Ғалам – ЭКСПО-2017 бейнесі туындауымен аяқталатын сәулеттік пассаж бейнесіндегі Жолды безендіретін және жабатын сауда қатарларымен белгіленеді.

Түйін сөздер: астананың сәулеті, символдық мифологиялық бейнелер, жер үсті құрылымы, терең құрылым, түркілердің дәстүрлі кеңістік бейнелері, Нұрсұлтан (Астана).

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Архитектурная практика формирования городских пространств сквозь призму традиционных представлений тюрков (Нурсултан, Казахстан)

Аннотация. В статье раскрываются архитектурные идеи, эстетика, этика и социальная этика государственной власти с точки зрения проектирования архитектурных пространств г. Нурсултан. Анализируются универсалии традиционной тюркской культуры и современные побудительные импульсы творчества. Выявляются критерии поиска «коллективного портрета» в репрезентации городских пространств и способы конструирования в них мифологического и символического смыслов.

Архитектурные реплики формируют библиотеку смыслов, на уровне допущенных литературных паттернов – мифологических, символических образов. Урбанизация столичного места, определяет ие-

рархически организованный семиотический продукт, обладающий устойчивостью архаичных смыслов, как этапы строительства, с этническим и мифопоэтическим конструктивизмом, отмеченными условными понятиями «узлов столичности». Первый столичный пространственный узел раскрылся принципами нового независимого и самостоятельного мироустройства, переименовав улицы целинного края, но добавив объект власти – Президентский дворец культуры. Второй узел – бульвар Нуржол заложил новый принцип пространственности – Ритуальный путь по выставке достижений независимости: от одного символического сооружения Власти к другому, сменив советскую форму выражения ритуального как Площадь. Третий узел начинался с торговых рядов, оформляя, и закрывая Путь в архитектурный пассаж, который в итоге увенчался появлением образа Шара-Вселенной - ЭКСПО 2017. Таким развитием образных форм раскрываются этапы осмысления и обретения топологического пространства - «лица» столицы первично в республиканском, региональном и в планетарном масштабе.

Ключевые слова: архитектура столицы, символические мифологические образы, поверхностная структура, глубинная структура, традиционные пространственные представления тюрков, Нурсултан (Астана).

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