

Mausoleum of Khoja Akhmed Yassawi as the element of regional identity formation in modern architecture of Kazakhstan

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ABSTRACT

The formation of a regional identity is a very important cultural and socio-political trend in the formation of an independent state. Against the background of the acculturation of the Soviet period, in post-Soviet conditions there is a search for the origins of the traditional spiritual and material culture of Kazakhstan. From this perspective, one of the most famous architectural monuments of Central Asia is of great interest – the Mausoleum of Khoja Akhmed Yassavi in the city of Turkestan. The architecture of the mausoleum reflects the local traditions of formation and has become a source of inspiration for architects of different periods. The article analyses the cultural and historical significance of the mausoleum and its role in the formation of regional identity in the modern architecture of Kazakhstan.

Keywords: Turkestan, mausoleum of Khoja Akhmed Yassavi, regional identity, architecture of Kazakhstan

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1. Introduction

Thousands of people visit the city of Turkestan in Kazakhstan every year, making a pilgrimage to the mausoleum of Khoja Akhmed Yassavi, which is highly revered by Muslims in Central Asia. As a monument of architecture of the XIV century, since 2003 the mausoleum has been included in the list of UNESCO World Heritage Sites. An authentic structure of colossal size has attracted the attention of researchers for six centuries and continues to be the architectural dominant of the city of Turkestan. Turkestan is one of the oldest cities in Kazakhstan, located in the southern part of the country. It was founded more than 1.500 years ago and has always had special cultural and historical significance for Central Asia and the Turkic world. The first mention of the name of the city of Turkestan dates back to the end of the 15th century. In the XVI-XVIII centuries, the city was the capital of the Kazakh Khanate. Since the second half of the twentieth century, the city has been one of the industrial, agrarian, educational, cultural and tourist centers of Kazakhstan.

Since June 19, 2018, the city of Turkestan has changed its status: from the local center it has been transferred to the status in the regional center of Turkestan region. Due to the new administrative role of the city in the local settlement system, there is a need to define criteria for the formation of the spatial environment of Turkestan and to emphasize the architectural importance of the mausoleum of Khoja Akhmed Yassawi as a dominant and valuable element of heritage. The long-established function of the city of Turkestan as the cultural and spiritual center of the Turkic world challenges the professional community to study the city in accordance with the

changed socio-economic, political realities. Under these conditions it is interesting to explore the ways of development of the city in the modern situation, when architectural innovations are included in the traditional appearance of the ancient settlement.

In ancient times the route of the Great Silk Road (from China through India, Iran and Afghanistan to Byzantium and Western Europe) crossed the territory of Kazakhstan along the valleys of the rivers Irtysh, Syrdariya, Talas, Ili, Ural. In the places where caravan tracks crossed were formed cities, which were the most important elements of the Silk Road branch from farming settlements. On this path there appeared a settlement in the form of an administrative and economic center as one of main strong points in the about 500 AD, which in the 10th century was called the city of Shawgar, "... approximately corresponding to the present Turkestan..." [1]. In the 12th century the status of the main city in the region passed to the city of Yasy, which was located on the place of existing ruins southeast of the modern city of Turkestan [2], [3]. About the importance of the role of Yasy in this territory is said by A.Margulan that during the period of rapid development of feudalism in South Kazakhstan Yasy was allocated among its environment [4]. The modern name of the city began to be used from the 16th century.

Being in a single trade, cultural and religious space, the multi-ethnic city was a strategically important core of the region, which showed interest in realizing the political ambitions of the governors of nearby territories. The city of Yasy was part of the Emir Timur Empire, which in 1396-1398 began to build a mausoleum over Khoja Akhmed Yassawi's burial place. Khoja Akhmed Yassawi (1103-1166) was one of the first Sufi mystics in the Turkic world and a poet, philosopher who lived and was buried in Yasy. Khoja Akhmed Yassawi's toleration and righteousness earned him popularity among the Turkic population during his lifetime and after his death. As Yassawi is considered a saint in the Turkic world, and visiting of his burial place is equivalent to Hajj to Makkah for the Turkic peoples who inhabit of Central Asia.

The construction of the mausoleum of Khoja Akhmed Yassawi was explained by a subtle political benefit of Emir Timur, consisting in strengthening his position as governor, establishing domination over the free Syrdaryia steppers (Fig. 1). With the construction of the majestic mausoleum Emir Timur wanted to demonstrate attention and respect for the spiritual shrine of nomads, the feasibility of unity between different peoples. His purpose was to impress the population with the power of his empire through the enormous and magnificence of a construction [2]. The construction of the mausoleum contributed to the strengthening of Turkestan's role as one of the trades, cultural and religious centers of Central Asia.



a)



b)

Figure 1. Mausoleum of Khoja Akhmed Yassawi, Turkestan (1385-1405): a) a view from the south; b) a view from the north-west

The mausoleum reflects the art and constructive traditions of Timurid architecture and represents a longitudinal-axial portal-dome structure. Its dimensions in plan are 46.5×65.5 meters and the thickness of the outer walls are 1.8-2 meters. The building has a huge portal and a number of domes. There integrated more than 35 rooms of different functions around its central hall Kazanlyk. Kazanlyk is the room for preparation of ritual food in

the copper cauldron [5], that is blocked with an 18.2 diameter meters brick dome, which is the largest of preserved facilities in Kazakhstan and Central Asia (Fig. 2).

M. Masson conducts an analysis of the unique structure in his research and he points not only to the traditional forms of “arts of Islam”, but also to similar echoes in the architectural-planning solution of the Persian style... “Era of Sasanids and the architecture of imperial Byzantium...”, and calls it the second "Central Asian Aya-Sofia." At the same time the researcher finds the similarity of the common appearance of the main portal of the mausoleum Khoja Akhmed Yassawi with the front entrance of the palace of Emir Timur Ak-Sarai in Shakhrisabz, which was built in 1380-1404 [2].

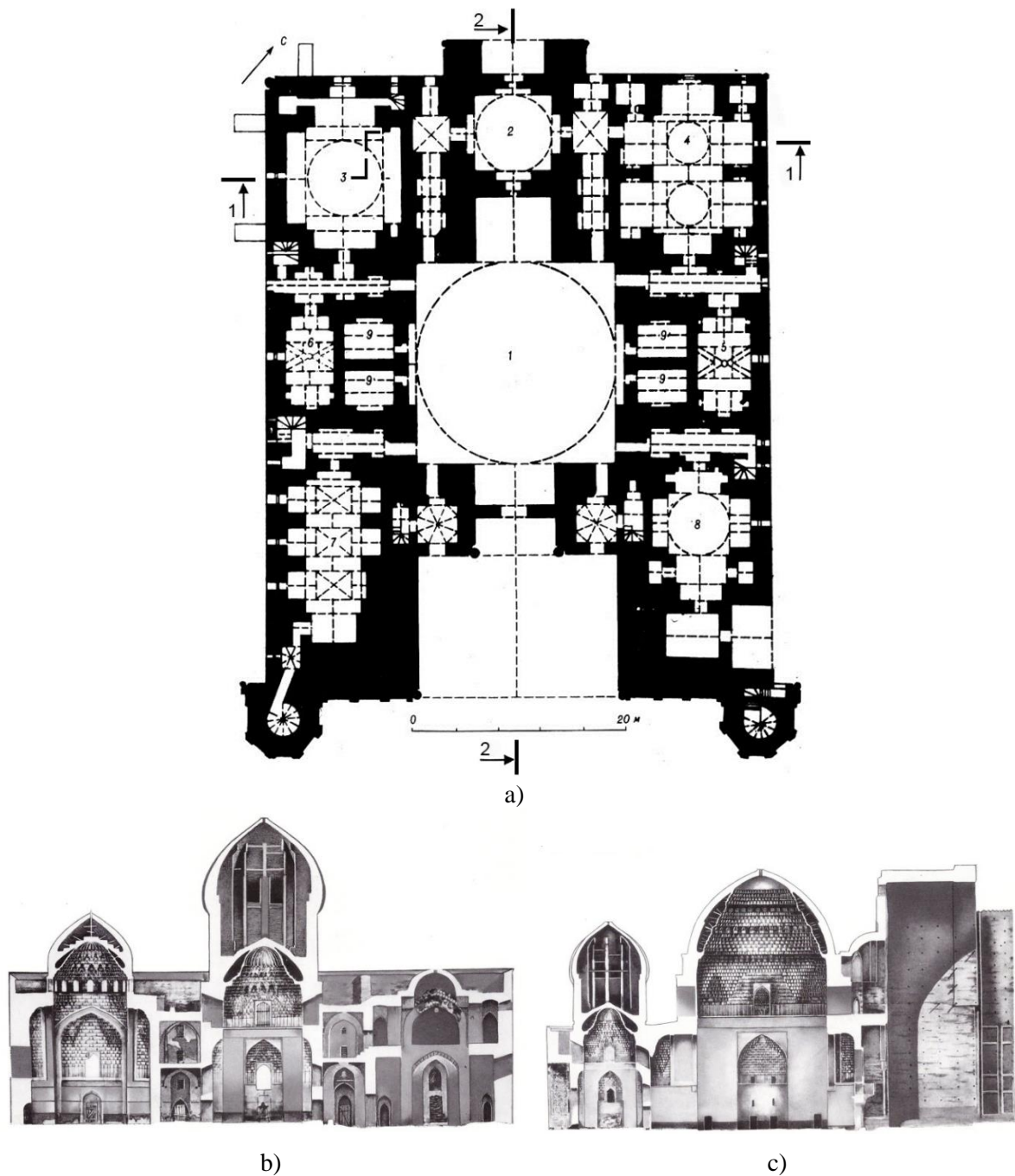


Figure 2. Khoja Akhmed Yassawi's mausoleum, Turkestan (1385-1405): a) Plan. 1. Kazanlak; 2. Grand Aksaray (palace for receptions, negotiations with the chair of the ruler); 3. Small Aksaray (palace-room for graves); 4. Kudukhana (room with well) 5. Library. 6. Dining room 7. Gurkhana (tomb); 8. Mosque; b) section 1-1; c) section 2-2

The architecture of the mausoleum of Khoja Akhmed Yassawi is still of special importance not only for Kazakhstan: in 2017, the International Organization of Turkic Culture (TURKSOY), the city of Turkestan, was recognized as a cultural and spiritual center of the Turkic world and became a venue for international events. Since 2018, when Turkestan has acquired the status of a regional center, there has been a large-scale renewal and expansion of the housing stock, modernization of the master plan in accordance with modern requirements ensuring comfortable stay and movement in the city. Modern technological solutions and innovative materials are used in the design and construction of new facilities and residential areas. In these conditions it is very important to develop methods of preservation of originality, identity of architecture and the urban environment.

2. Materials and methods

The search for a new “language” of architecture in the regional conditions of independent Kazakhstan was updated by the study of the mausoleum of Khoja Akhmed Yassavi, which became a kind of model, giving rise to allusions in modern architectural objects. The city of Turkestan, which has a long history, is entering a new stage of development. The spatial environment of the city, formed from ancient times, requires a careful approach. Undoubtedly, at the same time, the core of the composition of the city will remain its main symbol - the majestic mausoleum of Khoja Akhmed Yassavi. In determining the phenomenon of the mausoleum of Khoja Akhmed Yassavi, it is impossible to do without systemic knowledge of the history of the city of Turkestan and the emergence of the mausoleum, layout and spatial organization of the area.

Information about the ancient Kazakh city and its main architectural monument can be obtained from archaeological, historical and other written sources. Among them can be distinguished the series of “Turkestan Albums” (1871-1872), which was published by the first Turkestan Governor-General Constantin von Kaufman as a gift to the Russian Emperor, and the book P. Paschino (1868) [6]. Images from these sources give us a view of Khoja Akhmed Yassawi's mausoleum and other structures of the former Turkestan Governor-General (an administrative district in the Russian Empire formed in 1867, and since 1886 renamed as Turkestan region). Throughout the 20th century the research of the monument of medieval architecture mausoleum Khoja Akhmed Yassawi continued by Kazakh scientists. It was included in the list of monuments of artifacts of Kazakhstan and became the object of systemic scientific research. This period is noted by research works of T. Bassenov [7], M. Mendikulov [8], B. Nurmukhammedov [9], Smagulov E.A. [10], B.T. Tuyakbayeva [11], [12], etc.

In the territory of Turkestan the State historical and cultural memorial estate “Azret-Sultan” which includes, except Khoja Akhmed Yassavi's mausoleum, a number of architectural archeological sites is located: tombs of the Kazakh khans of Essim-khan (1565-1628), Ablay-khan (1711-1781), Abulkhair-khan (1412-1468), Biy Kazybeka (1667-1763), underground mosque Hilvet (12th century), museum “Zhuma Mosque” (18th century) and mausoleum Rabiya Sultan Begim (15th century). Khoja Akhmed Yassawi 's mausoleum has so far been the region's main cultural, historical and architectural value. In the modern administrative status of the city needs such a concept of the master plan, which will reflect regional specificity, modern requirements of planning and will take into account the climate, landscape, local construction materials, traditional architectural forms, rich historical heritage of the region will be used. It is necessary to design a modern, stable, intellectual urban environment, comfortable for the population and attractive for tourists. Formation of the spatial environment of the new city in order to achieve visual unity should be modeled with maximum strengthening and highlighting of the historical context, filled with cultural value and meaning, traditions, life of the population, availability of popular places for tourism [13].

In the process of studying the influence of the architecture of the Khoja Akhmed Yassawi 's mausoleum on the formation of the identity of the spatial environment, we used the following methods:

1. Assessment method of climate characteristics and landscape: the planning structure of the city and its components, the spatial composition of the buildings, their structural scheme is due to the existing natural conditions and landscape [14].
2. The method of cultural and historical analysis sets the task of deepening into the ancient history of the region, determining the cultural significance of monuments of architecture, the degree of influence of traditions and

beliefs on local architecture, the level of economic and tourist potential of the settlement [15]. Knowledge of history and studying of the culture allow to reveal regularities of shaping in traditional architecture.

3. Spatial Environment Management Method. Urban elements (paths, areas, boundaries, reference, and nodes) that are important in understanding the spatial environment must be distinguished by visual strength, continuity, and direction [16]. Formation of the identified image of the areas should be based on the rationality of the route schemes, landmarks, districts, the relationship of individual, but creating a certain character of the settlement, elements.

3. Results and discussion

The city of Turkestan is located in an area that is characterized by extremely arid and hot weather in summer (temperature up to +49°C) and unstable (from harsh to warm) in winter. This defines the techniques of architectural space formation. Hot and dry conditions require the creation of a favorable microclimate in the buildings and in the urban environment, which entails the selection of a certain volume-spatial composition of the building, its planning structure, an image solution.

At the level of the volume-planning solution in the southern cities of Kazakhstan, the preferred orientation of the structures is the location of the longitudinal axis in the east-west direction, which provides satisfactory solar, natural ventilation and protection against excessive heat. In the conditions of Turkestan, the actions are expedient for the regional architecture as in the countries with hot climates, facilitating adaptation of any structure to natural and climatic conditions and creation of favorable microclimate. These include: inclusion loggias, inner yards, aerated spaces (atriums) in the structure of buildings; use the appropriate materials to decent the effects of external excess of heat loads; organize the natural air exchange due to thermal head for vertical ventilation; limiting the excessive solar radiation by effectively using of facades-screens, etc. [17], [18]. The location of Turkestan in a territory rich with historical, archaeological, cultural and architectural monuments gives designers the task of careful treatment of the existing cultural layer, drawing out old and forming new regional symbols on the basis of these historical elements; organization of a visually meaningful, identifiable and expressive image of the city.

Khoja Akhmed Yassawi's mausoleum is a unique masterpiece of medieval architecture that embodied the construction and compositional methods of previous eras, which provides extensive material for exploring the regional origins of architectural formation. This structure is symmetrical in masses and asymmetric in details and differs by proportional ratio of internal and external partitioning, spans, proportionality of apertures and the construction by modular grid. The complex includes various rooms in functions: jamaatkhana (hall for meeting), gurkhana (room with burial of Khoja Akhmed Yassawi), mosque, large and small aksarays (rooms for theologians), library, hujra (cell) for pilgrims. The finishing of the monument demonstrate the wide range of materials and high professional skills of medieval applied art masters: carving in wood, alebaster, bones, stone and metal; glazed, terracotta tiles; a complex ornamental pattern using the brickwork with epigraphic lining decoration, etc. [9], [19].

Researchers define differently the typology of the structures above Khoja Akhmed Yassawi's tomb, built according to instructions of Emir Timur, which is difficult in function: T. Bassenov considered that the mausoleum is a *memorial complex* [7], N. Nurmukhammedov [9] considers it as the *mausoleum*, B. Gladinov, B. Tuyakbayeva, Sh. Asskarov consider it as a *hanaka* the mosque with cells for dervishes, hermits [12], [19], [20].

Multifunctional architectural ensembles, including cultural buildings, madrasah, libraries, caravanserai, bath brooms, etc. were widespread in Islamic architecture in South of Central Asia. These structures had both common features and their own features. Large domes on powerful cylindrical drums and many minarets not only on the corners of buildings, but also on the sides of portals (pishtaks) were characteristic of the cult memorial architecture of Timurids Era. Features such as splendor and monumental volume-spatial composition with rich decoration were reflected in the architecture of Iran, Afghanistan, Turkey, Central Asia and Caucasia. The identity of the functional purpose of Islamic places of worship has contributed to the borrowing of forms,

details, and decoration, but at the same time their meaningful interpretation, tied to local natural and climatic conditions, adapting traditions and artistic preferences. Distribution "conductors" of stylistic unity of monuments L. Bretanicki calls the constant migration of medieval architecture and masters [21]. As a result, bright, evolved against a common background, these architectural dominants formed an organic composition with an existing environment [22].

At the same time, according to B. Glaudinov [19] and E. Baytenov [23] – the dome as one of the main architectural symbols, was given rise in Central Asia and Kazakhstan, and is not compilation or repetition of the Arab experience of construction, confirmation of what is use of dome forms in local memorial and cult architecture since the most ancient times (Fig. 3).

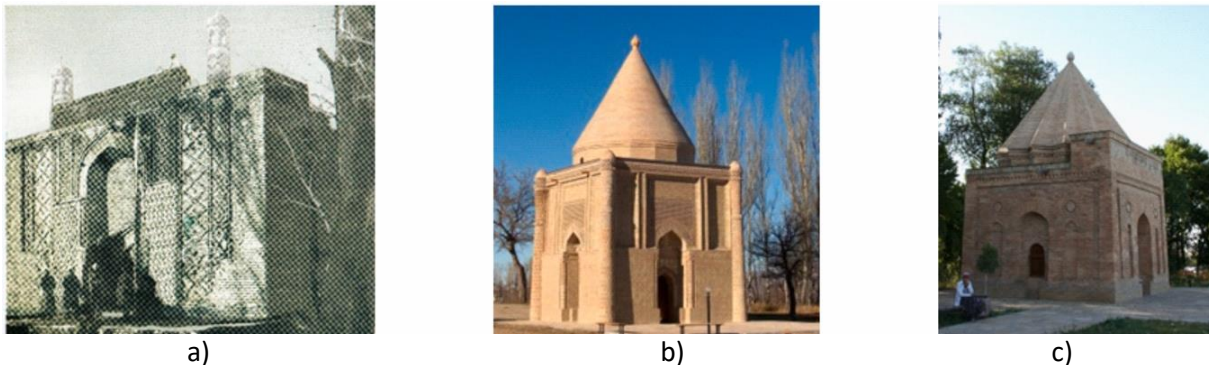


Figure 3. Examples of dome forms in memorial-cult architecture of Kazakhstan: common types of mausoleum
a) Karahan, b) Aysha-Bibi, c) Babaja-khatun

The masterpiece of medieval architecture built over Khoja Akhmed Yassawi's tomb in the city of Turkistan take a special place in the development of Sufism idea in Kazakhstan steppes. Mystical-ascetic course of Sufism in Islam was born in Arabic and Iranian speaking countries and spread in Central Asia in the IX-X century. By the way of teachings, instructions and as an example of his life Khoja Akhmed Yassawi was able to interpret Sufi Islam in syncretic connection with Turkish perceptions of world, space to the nomads of Desht-i-Kipchak. The importance of Khoja Akhmed Yassawi's greatness and the place of his burial is emphasized by the priority location of the stump in the composition-sense center of the mausoleum [20]. From the moment of occurrence in a topographical advantageous place the complex of Khoja Akhmed Yassawi greatly rising above the development and viewing from anywhere, became the sense and compositional center of the city defining its appearance as a whole [2].

In engravings and photographs of the 19th century [24], [6] we see that the Khoja Akhmed Yassawi complex was constructed on the height. Thus, his monumental and superiority over the surroundings were emphasized. The complex, surrounded by a high fortress wall around the perimeter, was visible from afar. The sacrality of the place of spiritual development, enlightenment and veneration was reinforced by the "closure" and camaraderie of the architectural space of the complex. On all sides the complex was surrounded by a tight ring of single-storey residential buildings and various settlement buildings (Fig. 4).

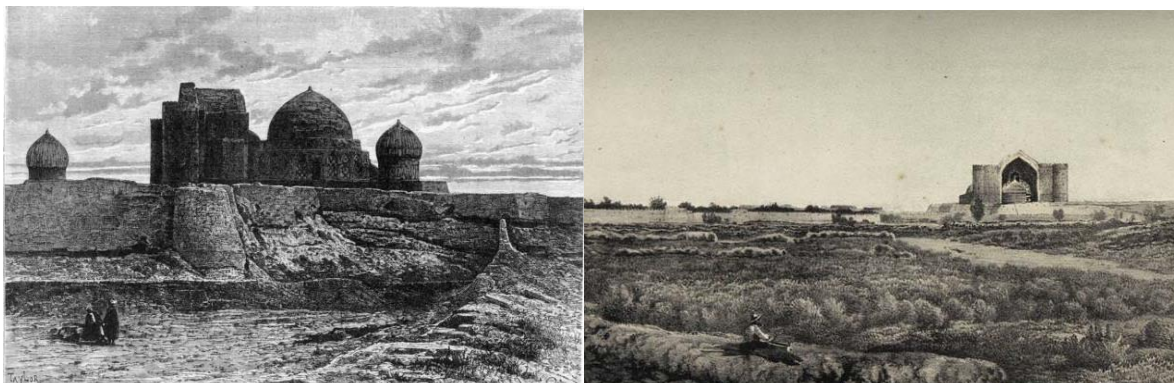




Figure 4. Turkestan (1871-1872). Azret Sultan complex: a) Taylor gravel, Apilante; b) lithograph from the photographs of M.K. Priorov; c) a view of the mausoleum; d) part of Turkestan city. Market

In order to get to the central square at the mausoleum it was necessary to pass through narrow streets, and from there - to the majestic main portal. Starting from the outskirts of the settlement and through maze of streets a reported silhouette of turquoise dome, as reference point led pilgrims to their target the place of burial of Khoja Akhmed Yassawi. The unique structure and environment, in the context of which the greatness of the mausoleum was manifested, coexisted in amazing harmony, instilling reverence and awe in the tourist.

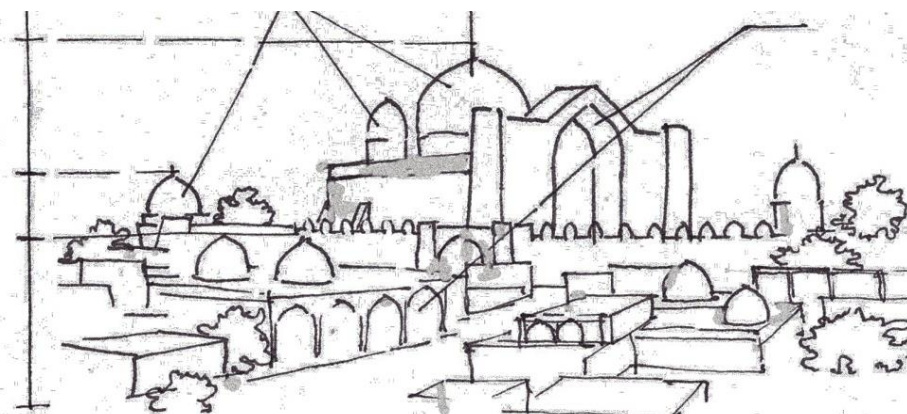
Unfortunately, by the end of the 20th century, the cultural and historical context of the 15th-18th centuries, which included a fortress wall and the development of the complex, was disrupted by the new development. It brought to the loss of the “spirit of place” and the role of the mausoleum of Khoja Akhmed Yassawi as the visual dominant composition of the architectural environment. In modern conditions the situation may worsen in the process of further urbanization of the city and lead to a significant loss of architectural identity of the place. Mandatory factors for recreating the spatial characteristics of the settlement i.e. the image of the place, its spirit, “genius loci”, the sense of place “should provide the person not only physiological but also psychological comfort and positive emotions” [22], [25], [26]. At the same time, it is necessary to adhere to the principle of continuity for the reconstruction of the historical model, the revival of the existing image, spirit, as well as the reconstruction of the memorial complex as the cultural and historical core of the settlement.

Now the historical and administrative center of the city of Turkistan is concentrated around the mausoleum of Khoja Akhmed Yassawi, and the residential area around it is mainly represented by single-storey residential rectangular arrays. Of course, the identifiable nature of the spatial environment requires a distinctive and memorable reference point. This means that in the construction of the new facilities of the city of Turkistan, it is necessary to emphasize the symbolic and dominant importance of the Khoja Akhmed Yassawi complex in relation to civilian buildings.

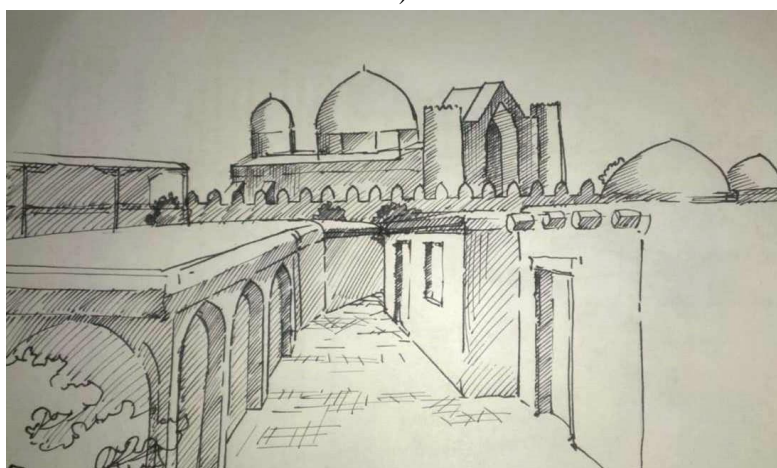
Structures notable in the settlement structure, such as the Khoja Akhmed Yassawi mausoleum in Turkeistan, play an organizing role in the space. Majestic structures with dominant skyline against the background of urban development strengthen the vector attachment of the environment, creating a unique space and harmonious image. These encouraging to move and reveal new panoramic paintings of direction should lead the viewer to the core of the composition of the city. In Turkestan, the main axis of the mausoleum runs along a hilly terrain and is oriented east. Thanks to this factor, the main portal is illuminated by the first rays of the rising sun, and the overflow glazed tile of its lining lights up the entire environment.

As a result of the analysis of the role of the mausoleum of Khoja Akhmed Yassawi and it was revealed that the cultural and historical significance and sacrality of the object at the regional level continue to be very significant and in the modern urban structure of Turkestan, the mausoleum remained as the main element of the urban

environment. The large-scale forms of the mausoleum define the centripetal composition of the space in which the majestic turquoise dome floats, creating allusions and giving rise to new sensations, remaining the main, phenomenal element of the urban environment (Fig. 5).



a)



b)

Figure 5. Models of spatial environment formed by Khoja Akhmed Yassawi's mausoleum: a) the factors of mutual integration of architectural dominant and environment (visual commonality with the surroundings; recognizable direction reference point; detector of height, shapes and details of new medium elements; inclusion of watering and greening elements in the general composition); b) the reception of increased perception of dominant as a reference point (preservation of the observed activity of the complex by observing the heights of new structures; increasing the contrast and styling of urban elements; structuring the sequence, awareness and continuity of the direction of movement of the viewer, disclosure of species paintings)

In architecture the concept of space is born of local culture, art and natural-climatic conditions. In Islamic architecture, the tasks of protecting against the environment and creating an optimal microclimate contributed to the formation of a specific space based on closed connections and sensations [27]. The skylines of medieval cities of the Muslim East were built on the principle of identifying dominant in the spatial composition of the urban environment: the main cathedral mosque of Bukhara-Kalyan (Uzbekistan, 16th century), architectural ensemble from of Ulugbek's madrasah (1417-1420), Sherdor's madrasah (1619-1636), Tilla-Kari's madrasah (1646-1660) are on the square of Registan in Samarkand (Uzbekistan, XV-XVII centuries).

The listed examples demonstrate the principles and techniques of organizing the space of medieval architecture of Timurids Era with its inherent harmonious combination of water, greens and closed connections dictated by both natural factors and principles of Islamic philosophy. All these easily recognizable elements in the structure of the city are its symbols, define the height, shape and details of the new architectural inclusions in the environment, filling the space of the settlement with meaning and being its spiritual symbol.

In accordance with the modern concept of the development of Turkestan, a number of large objects are being built in the city, the artistic solution of which is dictated by the presence of a valuable monument of eastern architecture (Fig. 6). Of course, the stylistic solution of new architectural structures is influenced by the majestic mausoleum of Khoja Akhmed Yassavi. The interpretation of oriental color in the architecture of new objects is not a simple copying, but a reminiscence of the image of the great mausoleum, creating semantic connections. For the correct interpretation of allusions, there is no need to directly “quote” the mausoleum, copy its forms, decor elements. The entire “text” of urban space is “permeated” by connections with the mausoleum – both visual and semantic.



Figure 6. New structures being built in Turkestan: a) Museum of Khoja Akhmed Yassavi; b) Tourist visit center; c) East bath

The problem of formation of local identity and optimization of the environment is solved by taking into account local natural-climatic and historical-cultural resources [28]. For example, in the modernization of historical districts in cities of Uzbekistan with similar climatic conditions to Kazakhstan uses traditional principles of environment formation and the relationship of historical districts with a kind of silhouette and a new infrastructure that meets the spirit of time. It is the organization of pedestrian and transport system, car parks, provision of the required sanitary and hygienic state of the air environment taking into account the specific conditions of development: terrain, wind direction and speed, temperature and humidity mode [29].

By decree of the President of the Republic of Kazakhstan on September 29, 2018, the Concept of the Master Plan for the Development of the City of Turkestan as a Cultural and Spiritual Center of the Turkic World was approved. According to the Concept, an architectural and planning structure built on a radial-ring system involves limiting within the first ring the historical dominant – the mausoleum of Khoja Akhmed Yassawi. Within the second ring, for visual viewing of the historical monument, an open landscape space is formed around the mausoleum complex [30]. Such functional zoning meets the main task of the urban planning structure - a visual review of the mausoleum of Khoja Akhmed Yassawi from all sides - and will ensure the preservation of

historically valuable objects, will contribute to the harmonious inclusion of modern architecture in the appearance of the city.

The mausoleum of Khoja Akhmed Yassavi is one of the ancient architectural monuments of Kazakhstan, the artistic image of which continues to inspire architects of our time. During the analysis, we tried to determine the composite role of the structure, its importance in the further development of the spatial environment of the city of Turkestan. We have revealed that the complex of Khoja Akhmed Yassawi with the majestic dome, that reports to itself the surroundings, continues to be the main spiritual center and unique structure in the region. On the basis of the analysis carried out, it was found that the mausoleum of Khoja Akhmed Yassawi until now serves as the dominant reference point forming the space of the settlement. In order to increase the acuity of perception of the complex, it is necessary to observe the high-altitude restrictions of the new building, use the contrast of impressions and the styling of urban elements [16], [27].

As a result of the analysis, it became obvious to us the expediency of forming in the structure of the area a popular direction of movement among residents and tourists, which passes along objects of cultural and historical value, and leads to the "heart" of the city. Objects on this guide axis can create a peculiar corridor for pedestrians, creating points of focus or dissipating attention and illusory forming transitions from one picture of the interior of the street to another by changing the trajectory of the road. Such pedestrian paths can serve as boundaries between existing and planned development, increasing the sacral importance of cultural and historical objects. Famous works of researchers give examples of the use of the method of panoramic methods and high-altitude landmarks in medieval cities of Asia and Europe, where narrow streets on various sections of the route had unexpected interesting prospects and accents [16], [27], [31].

The achievement of regional identity, uniqueness of the identified image of the area is based on the principle of continuity and preservation of traditions; providing an appropriate background for cultural and historical symbols and architectural dominant of the spatial environment. Considering this principle in relation to the city of Turkestan and its centre [32], where many historical landmarks are concentrated, it is necessary to identify rational patterns of traffic routes, bright landmarks, to define areas and their boundaries; identify relationships between individual elements of the environment.

4. Conclusions

The spatial environment of Turkestan is an example of authentic regional architecture, in which the mausoleum of Khoja Akhmed Yassavi is the main identifier of local cultural and building traditions. The analysis of the cultural and historical significance of the mausoleum conducted in the article once again emphasized its role in the formation of regional identity in the modern architecture of Kazakhstan. The architecture of the mausoleum reflects the local traditions of formation and has become a source of inspiration for architects of our time, which is demonstrated by modern objects of Turkestan.

The violent changes taking place in growing cities can lead to the loss of uniqueness of their appearance. In Turkestan it is necessary to preserve a unique millennial environment through an appeal to history as a valuable component of urban space formation. Inherent in medieval eastern cities planning principles, authenticity of street configurations, applied materials, color preferences, methods of adaptation to natural and climatic conditions reinforced by the achievements of new technologies will create a comfortable interior of the city close and familiar for the inhabitants of the region, interesting and attractive for its guests, raising cultural consciousness among citizens and tourists.

Regulation of the height of the new residential groups displaying the eastern colour, reconstruction of the specific planning structure with shaded streets along the deaf walls will ensure harmonious interaction of the main cultural and historical core with the planned new structure of the city of Turkestan, where the complex will visually dominate the urban environment and determine the character of the architectural environment.

The world-famous monument the mausoleum of Khoja Akhmed Yassavi, is a cultural and historical phenomenon that in modern conditions affects the formation of authentic characteristics of Kazakhstan's architecture. The study of the mausoleum gives specialists and the population knowledge about the value of

local elements in regional concepts. At the same time, the new objects of Turkestan confirm the thesis that true regionalism in architecture is not reduced to direct copying of local traditions of architecture in shaping, using national decor in modern construction, stylization for the architectural features of previous eras, etc. Modern architecture of Kazakhstan finds a balance between global and local trends, drawing on traditions and attracting new technologies in design and construction.

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