

Conference Paper

Architectural Space of the City As a Value System (On the Example of Karaganda)

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Abstract

The research article is dedicated to the 85th anniversary of Karaganda (Kazakhstan), which determines its relevance. The author considers formal, artistic, aesthetic, historical, sacral, public and individual, ideological and other values, which are closely interrelated. On the example of the architectural space of Karaganda the system of values is analyzed, and this contributes to the formation of a social and ethno-cultural consciousness.

Keywords: architectural space, Karaganda, city history, value system, social and cultural environment.

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1. Introduction

The relevance of the issue of value system in respect to architectural space requires modern research. The purpose of the current study is to analyze the system of values of the architectural environment on the example of Karaganda - the city of Central Kazakhstan - which was established in the Soviet era and in 2019 celebrates its 85th anniversary.

2. Methods

Among the research methods used in the present study, the historical and comparative method comes to the fore as it helps to understand the specifics of the development of the city of Karaganda and its role in the history of Kazakhstan in the XX century. The method of comparative analysis provides considering the system of values of architectural space, and the method of generalization assists in interpreting the socio-cultural environment of Karaganda as a whole.

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3. Discussion

The theorist of architecture D. T. Krulikovsky compiled the list of values which can be pursued in space by means of architecture. It includes formal, artistic, aesthetic, historical, cognitive, sacral, public and individual, ideological, consumer, technical, native, natural, and landscape values. All the concepts are closely interrelated [2, 179].

“The city is the fruit of human creativity..., a powerful image acting on human consciousness,” wrote Le Corbusier [3, 25]. First of all, we will determine formal values, since they are those depending on the geometric shape, size, color characteristics, illumination, acoustics, and surface texture. In this regard, the whole architectural environment of the new city is of interest.

Artistic values concern the creation of an architectural object as a work of art. The artistic attractions of the city include the monuments to A.S. Pushkin, N. V. Gogol (N. Novopoltsev and A. Kalmakhanov), Abay (A. Nartov), S. Seifullin (B. Abishev), K. Stanislavsky (sculptor A. Bilyk, architect I. Fink-Yaremchenko), H. Vogeler in the square at the German center Wiedergeburt (sculptor A. Bilyk, architect A. Boikov), and many others.

Almost all the artists, who created reliefs, colorful mosaics, paintings and panels, stained glass, ceramic jewelry, decorative compositions in the exteriors and interiors of public buildings, perform in the monumental artistic manner. Their works are: the mosaics on the end walls of nine-storey residential buildings on Nurken Abdirov Avenue (*Family (Happiness)* - artist N. Utrobin; *Cosmonaut* - artist V. Krylov); the mosaic *Man the Creator* on the building on Bukhar Zhyrau Avenue (artist K. Tutevol, architect S. Mordvintsev); decorative composition *Muses* in the foyer of the Theater of Musical Comedy (sculptor J. Hummel, architect A. Titarev), and others.

Aesthetic values reflect the human desire for harmony, emotional setting and evocative space and form. Aesthetic values include museums, theaters, circuses, palaces of culture, etc. it is important to note that a key to aesthetic emotion is the spatial function: “Museums are also icons” [3, 54]. One of the symbols of Karaganda is the Miners Culture Palace (architect J. Brenner, I. Janos, 1940 – 1952). Although the Palace was built in the classical style, its architectural image reflects the influence of the folk Kazakh art.

Karaganda Russian Drama Theatre, one of the oldest theaters in Kazakhstan, was founded in 1930, and in 1963 it was named after the director of genius K. S. Stanislavsky. Karaganda regional S. Seifullin Kazakh Drama Theater is the center of cultural life of the city and was built on the site of the former Summer Theater (architect K. Musayev). Also, the aesthetic values should include the decorative sculpture *Eurasia* (A. Bayarlin,

etc.), *Kobyz* (M. Kalkabaev, V. Trotsenko), and the sculptural composition *The Girl on the Ball* (E. Aytuarov).

Historical values are associated with the existence of architecture in time, with the past or the future, with the outstanding events of our time: the monument *The Fallen heroes of Karaganda in the Great Patriotic War* (sculptor J. Moldabaev, architect B. Koysymbekov, M. Zhandauletov, etc.), the Monument to the Fallen in the Afghan War *The Interrupted flight* in the Victory Park (N. Novopoltsev, etc.), *The Monument to Fallen Miners*, created by the group of Karaganda artists and architects (M. Abylkasov, A. Beksultanov, K. Musayev, etc.).

Cognitive values include symbolic, philosophical, and ethno-cultural values, understandable to the perceiving person: *the Monument to Appak Baizhanov* (Yu. Gummel); the monumental and decorative composition *Suyinshi* in honor of the decade of Independence of the Republic of Kazakhstan (sculptors Zh. and A. Moldabaevs, architects G. Baimyrza and E. Shakhiev, etc.).

Sacral values are related to the distinction between ordinary and special (sacral) in the environment. The architecture of cults has its place in the formation of the city image: the majestic mosque named after Anet Baba; St. Vvedensky Cathedral, the Catholic Cathedral of the Blessed Virgin Mary of Fatima (architect V. Sergeev) [1].

Public and individual values are associated with spaces for many people and with chamber and intimate ones for the few or one person. The public values include sports facilities: *the Central Stadium of the Miners*, which is a football stadium in Karaganda, *the Palace of Sports named after N. Abdirov*; the sports complex *Amanat Arena*; *the Boxing Development Centre named after Serik Sapiev*, which is the concert and sports venue. *Individual values* are small gardens, squares, cozy corners of the park area, mainly the Central Park of Culture and Recreation.

Ideological values are related to the views of social groups, peoples and concern all mankind: *the Monument to Nurken Abdirov* (sculptors A. Bilyk, Yu. Gummel, architect L. Vorobiev); *the Victory Park* (architect A. Zolotarev), which is an eternal reminder of the wars – the First World War, the Civil War, the Great Patriotic and the Afghan wars. The chief architect of the project A. Zolotarev defined his humanistic idea: “In a few years there will be no veterans of the Great Patriotic War, and their descendants will come to the Park. The Park will become a Symbol of life.”

Consumer values can be divided into physical and psychological. So, Le Corbusier pointed out that “...the problem of the house is the problem of the era. Now the social balance depends on it” [3, 29]. For this purpose, many modern residential complexes were built in Karaganda: Blue ponds, Gulder, Altyn Arch, and Altyn Orda.

Native, natural, and landscape values are related to the physical health of a person in space. *The Green belt* of Karaganda is the project of mass afforestation. Fountains create an ecological aura in the urban environment. For example, a significant architectural composition is the large fountain *Cascade* in the Park area (architect A. Zolotarev, 2001). Also, the square fountain in front of the circus, with the sculpture *Boy the Equilibrist* (sculptor A. Beksultanov, 2005) is quite aesthetically acceptable.

4. Conclusions

Different trends in the development of Karaganda's architecture have formed their own system of values of cultural space, which were perceived, accepted or rejected by people in the process of active psychological, social and individual development of the environment.

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