

UDC 725.75(574)  
IRSTI 67.07.01  
REVIEW ARTICLE

## ARCHITECTURE OF EASTERN KAZAKHSTAN (USING THE EXAMPLE OF THE HISTORICAL HERITAGE OF UST-KAMENOGORSK CITY)

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**Abstract.** *This article examines various aspects of the architectural and urban heritage of the city of Ust-Kamenogorsk from the 18th to the early 20th centuries. A number of architectural monuments of this key city for Eastern Kazakhstan have historical and cultural value for the history of regional architecture. The methodology of the article's research is based on the analysis of valuable, in architectural and artistic terms, historical buildings, as well as on the analysis of academic literature. In the stylistic and artistic orientation of the city's architecture, trends such as the "brick" style, eclecticism with interpretation of "order" styles, and eclecticism with elements of Art Nouveau can be traced. Characteristic feature of Ust-Kamenogorsk was a significant concentration of monuments in the city center, as well as in other cities (Semipalatinsk, Pavlodar), the historical building was dispersed. The architectural image of Ust-Kamenogorsk in the late XIX-early XX century was formed on the basis of the contrast between public buildings and single-story residential buildings, as well as on stylistic unity, the main artistic direction of which was the aforementioned eclecticism with a predominance of buildings in the "brick" style. The buildings and structures of industrial architecture, forming both the facade development of streets and organizing the urban space around them or creating significant urban accents due to their height, were also distinctive.*

**Keywords:** *fortified line, historical city core, fortress, stylization, urban structure, trading houses.*

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<https://doi.org/10.51488/1680-080X/2024.4-02>

Received 24 April 2024 ; Revised 12 July 2024; Accepted 27 November 2024

## ШЫҒЫС ҚАЗАҚСТАН СӘУЛЕТІ (ӨСКЕМЕН ҚАЛАСЫНЫҢ ТАРИХИ МҰРАСЫНЫҢ МЫСАЛЫНДА (МЫСАЛҒА АЛА ОТЫРЫП))

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**Аңдатпа.** Мақалада Өскемен қаласының сәулет-қалалық мұрасының жекелеген аспектілері қарастырылған. XVIII-XX ғасырдың басы. Шығыс Қазақстандағы маңызды қаланың бірқатар сәулет ескерткіштері аймақтық сәулеті тарихи-мәдени құндылыққа ие. Қала сәулетінің стилистикалық және көркемдік бағытын «кірпіш» стилі, «тәртіп» стильдерін түсіндірудегі сәулет бағытымен қатар заманауи элементтерді қамтитын эклектизм сияқты тенденцияларды байқауға болады. Мақаланы зерттеудегі әдістеме сәулеттік және көркемдік жағынан құнды тарихи ғимараттарды тарихи негіздеудегі академиялық әдебиеттерді талдауға негізделген. Күн өткен сайын «инерциялық» қалыптасулар қалалық сәулеттің өзіндік ерекшелігіне ие болды, Өскеменге тән қасиет басқа қалалардағы (Семей, Павлодар) сияқты қала орталығындағы ескерткіштердің айтарлықтай шоғырлануы еді, тарихи ғимараттар шашыраңқы сипатта қалыптасты. 19 ғасырдың соңы мен 20 ғасырдың басындағы Өскемен қаласының сәулеттік келбеті қоғамдық ғимараттар мен бір қабатты тұрғын үйлердің, сонымен қатар стилистикалық емес қауымдастықтың қарама-қайшылығы негізінде қалыптасты, оның негізгі көркемдік бағыты жоғарыда аталған «кірпіш» стильндегі ғимараттардың басымдығы бар эклектизм еді. Өнеркәсіптік сәулет ғимараттары мен құрылыстары көшелердің қасбеттік дамуын құрайтын және олардың айналасындағы қалалық кеңістікті ұйымдастыратын немесе биіктігіне байланысты маңызды қала құрылысы функциясын құрайтын өзіндік ерекшелігімен сипатталады.

**Түйін сөздер:** бекініс желісі, қаланың тарихи өзегі, бекініс, стилизация, қала құрылысы, сауда үйлері.

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<https://doi.org/10.51488/1680-080X/2024.4-02>

Алынды 24 сәуір 2024; Қайта қаралды 12 шілде 2024; Қабылданады 27 қараша 2024

## АРХИТЕКТУРА ВОСТОЧНОГО КАЗАХСТАНА (НА ПРИМЕРЕ ИСТОРИЧЕСКОГО НАСЛЕДИЯ Г.УСТЬ-КАМЕНОГОРСК)

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**Аннотация.** В статье рассматриваются отдельные аспекты архитектурно-градостроительного наследия города Усть-Каменогорска. XVIII-начала XX в.в. Ряд памятников архитектуры данного, ключевого для Восточного Казахстана города имеют историко-культурную ценность для истории региональной архитектуры. Методология в статье исследования основана на анализе ценной в архитектурно-художественном плане исторической застройки, а также на анализе академической литературы. В стилистической и художественной направленности зодчества города прослеживаются такие течения как «кирпичный» стиль, эклектика с интерпретацией «ордерных» стилей, а также эклектика с включением элементов модерна. Характерной чертой Усть-Каменогорска была значительная концентрация памятников в центре города, в то время как в других городах (Семипалатинск, Павлодар), историческая застройка была рассредоточена. Архитектурный облик Усть-Каменогорска в конце XIX-начала XX в.в. формировался на основе контраста общественных зданий и одноэтажной жилой застройки, а также на стилистической общности, основным художественным направлением которой была вышеуказанная эклектика с преобладанием построек «кирпичного» стиля. Свообразием отличались здания и сооружения промышленной архитектуры, формировавшие как фасадную застройку улиц, так и организующие городское пространство вокруг себя или же создающие за счет высоты значительный градостроительный акцент.

**Ключевые слова:** укрепленная линия, историческое ядро города, крепость, стилизаторство, городская структура, торговые дома.

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<https://doi.org/10.51488/1680-080X/2024.4-02>

Поступило 24 апреля 2024 г.; Пересмотрено 12 июля 2024; Принято 27 ноября 2024

#### **ACKNOWLEDGEMENTS / SOURCE OF FUNDING**

The study was conducted using private sources of funding.

#### **CONFLICT OF INTEREST**

The authors declare that there is no conflict of interest

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#### **АЛҒЫС / ҚАРЖЫЛАНДЫРУ КӨЗІ**

Зерттеу жеке қаржыландыру көздерін пайдалана отырып жүргізілді.

#### **МҮДДЕЛЕР ҚАҚТЫҒЫСЫ**

Авторлар мүдделер қақтығысы жоқ деп мәлімдейді.

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#### **БЛАГОДАРНОСТИ / ИСТОЧНИК ФИНАНСИРОВАНИЯ**

Исследование проводилось с использованием частных источников финансирования.

#### **КОНФЛИКТ ИНТЕРЕСОВ**

Авторы заявляют, что конфликта интересов нет.

## 1 INTRODUCTION

Ust-Kamenogorsk was a key city in Eastern Kazakhstan during the late XVIII-early XX centuries. Its urban planning structure was based on a rectangular grid of streets that developed from the original core of the fortress settlement. In the future, the city, which has fortification functions, will be transformed into one of the largest shopping centers in Eastern Kazakhstan. The main direction of the city's development is the north-eastern territory between the rivers Ulba and Irtysh. The formed center of the historical development of the city of Ust-Kamenogorsk has been preserved in the most authentic form in the former shopping malls (on the former Kirov Street), with the representative architecture of that time, the so-called merchant workshops. Currently, the historical development of this street belongs to one of the valuable monuments of the historical architectural heritage of the city.

At the beginning of the XVII century, the eastern borders of Russia, which was formed as a centralized state, approached Kazakhstan. The Empire expanded its Siberian territories in a southerly direction, for which military fortifications were built on the borders. The accession of Kazakhstan to the possessions of Russia was of strategic importance because the Kazakh steppes are "the keys to the gates to all Asian countries" (Kozlov, 2000).

In addition, Peter I became aware that "sand gold is found in abundance somewhere on the Irket River." And there was so much of it that it was mined "during high water with the help of polonas, carpets and cloth." To find these places, as well as to investigate the abuses of the Siberian governor Matvey Gagarin, an expedition was sent, headed by Guard Major I.M. Likharev. On August 12, 1720, a detachment of the Russian army arrived at the place where the Ulba flows into the Irtysh; A new fortress was laid here - Ust-Kamenogorsk, because it was here that the Altai Mountains ("Stone") suddenly ended, then the Irtysh rolled its waters across the plain (Figure 1).

And although the expedition did not find rich placers of sand gold, the Ust-Kamenogorsk fortress appeared on the map of the Russian Empire, "the extreme southern tip of the formed Irtysh line." It was August 12, 1720, that is considered to be the day of the founding of the city of Ust-Kamenogorsk.

The rectangular palisaded fortress with an area of about 1 hectare with a population of 363 people was surrounded by a moat with an earthen rampart, fortified with bastions on which wooden towers were located. Inside there was a wooden church, barracks and administrative buildings.

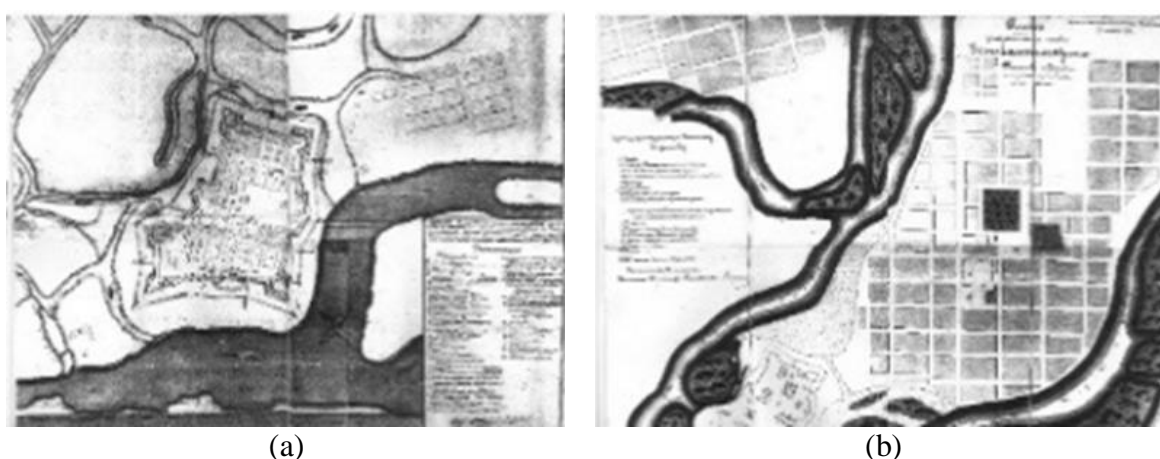


Figure – 1 a) The period of the Ust-Kamenogorsk fortress 1720-1765; b) The plan of Ust-Kamenogorsk in 1916 (Espenbet, 2010)

## 2 LITERATURE REVIEW

The historical and architectural scientific base on the history and architecture of Ust-Kamenogorsk is quite extensive, the following sources are used in the study: **Russia (1903); Asian Russia, 1914; Kasymbayev, 1974; Kasymbayev, 1990; Kozlov, 2000; Chernykh, 2004**. In the 1980s -200s, a number of works were republished, which mention historical information about Ust-Kamenogorsk: **Palass, 2000; Gaines, 2004; Finsch, Brem, 1982**. In the 1980s, studies of the architectural heritage of Ust-Kamenogorsk were conducted (**Baitenov et al., 1985**). The architectural and artistic features of the folk architecture of East Kazakhstan are revealed in the monograph by Baitenov E.M. (**Baitenov, 2004**). In 1992, a dissertation study appeared, affecting the stylistic features of architecture, including East Kazakhstan in the second half of the XIX-early XX century (**Isabaev, 1992**), which was published in 2017 in a monograph. In the dissertation research of the author of the article, urban architecture of the XIX-early XX century is considered (**Yespenbet, 2010**), some other publications are also used. The article uses archival materials (A.S. Yespenbet): Materials of the Central State Historical Archive of the Russian Federation; Materials of the State Archive of the Omsk region of the Russian Federation; Materials of the Central State Archive of the Republic of Kazakhstan.

## 3 MATERIALS AND METHODS

The following basic materials and methods were used in the work on the article:

- analysis of archival literary sources and museum collections;
- field surveys, including measurements of monuments and photographic fixation;
- architectural and artistic analysis of the historical buildings of the period under consideration as a valuable source for the development of stylistic trends and artistic trends that form the architectural "face" of the city;
- comparison and identification of conceptual approaches in the used artistic techniques in the considered historical buildings.

## 4 RESULTS AND DISCUSSION

In conclusion, the implications on the studied materials are presented and the results obtained are clarified. The time frame of the research is indicated by the study of the prerequisites for the formation and development of Ust-Kamenogorsk from the end of the XVIII century to the beginning of the twentieth century.

According to the reconstruction plan of 1766, the fortress is developing in three directions (except for the east) and covers an area of 7 hectares. Having absorbed the forstate, the settlement became the core of the formation of the residential territory and its social center. Gradually, the fortress grew into a town where cattle were sold and exchanged, wool and leather were traded. (**Karpenko, 2002**).

After the annexation of Central Asia and Kazakhstan to the Russian Empire, the importance of fortified centers weakened. Now Ust-Kamenogorsk was already developing as a trading center and a transshipment base for the Altai mining industry. Administratively, it was considered only a "minor city" of the Tomsk province and only in 1869 it became a county town of Semipalatinsk province, the center of the Altai gold industry (there were over 100 gold mines in the county).

The achievements of Russian architecture, expressed in a number of progressive principles of urban planning, could not but be reflected in the general plan of Ust-Kamenogorsk. The principle of "regularity"-the new organization of urban development - implied compliance with a system that required uniformity of layout, geometric correctness of building a city plan, compliance with the established sizes of squares, streets, building heights, building boundaries. The city, born in the era of Peter the Great, had characteristic urban planning features of its time - clear functional zoning,

regular street layout and relatively consistent development. An important feature of the primary architectural and planning structure of Ust-Kamenogorsk is the fragmentation of the city into separate residential areas (Levoberezhny, Tsentralny and Zaulbinsky). In 1845, the construction project of the former fortress was approved, which was essentially the first master **plan (History of the Kazakh SSR, 1979)**. There was an undeveloped territory of the former cemetery in the center. The placement of a church, shops, offices, and a manege in this area became the basis for the formation of the first urban center. Unlike the regular layouts of other Russian cities located on the banks of rivers or the sea, as a rule, it was created on the shore of a reservoir, the central square of Ust-Kamenogorsk was formed away from the river, in the geometric center of urban development. This happened because the city was systematically flooded by flood waters of the Irtysh and Ulba rivers, and the coastline was most prone to flooding and erosion. In addition, public buildings did not gravitate towards the river, because River navigation was poorly developed in the Ust-Kamenogorsk area. And finally, strategic considerations affected the central location of the city square - the desire to protect the center from external attack.

The shopping areas of the city were often located on the sites of former cemeteries. At the intersection of Senny Lane and Bolshaya Street (today Ordzhonikidze and Ushanov Streets), on the site of the cemetery, a square for the sale of hay and firewood appeared (now it is the main square of the city). There was once a Muslim cemetery on the site of the modern central market.

Later, in addition to the main residential area of the old city, rural settlements were also formed on the right bank of the Ulba: the villages of Dolgaya, Biryukovka, the villages of Komendantka, Staraya Zashchita, and on the left bank of the Irtysh - Zarechnaya Sloboda. Thus, Ust-Kamenogorsk has already developed in three main areas: the Central one, located between the Irtysh and Ulba rivers, Zaulbinsky, on the right bank and in the Zairtysh district - on the left bank of the Irtysh. The established primary architectural and planning structure of Ust-Kamenogorsk formed the basis for subsequent urban development projects (**Aurov, 1988**).

Roads between the main cities played an important role in shaping the structure of the city. Freeing themselves from the rigid grid of streets outside the city, they smoothly described all the features of the suburban landscape, diverging in different directions, subsequently forming the main urban thoroughfares. Fragments of today's Bazhanov, Voroshilov streets (now Shakarim Avenue), Lenin Avenue were once one road to Semipalatinsk. There is practically nothing left of the road to Bukhtarma Fortress, but it was in this direction that a whole system of parks and squares arose. In accordance with the relief, the road to Bukhtarma turned steeply to the east, skirting the dried-up bayou and the forest area. The presence of a bend and an array led to the emergence of a park here (now named after Dzhambul).

At the end of the 19th and the beginning of the 20th century, Ust-Kamenogorsk experienced its first economic boom. From 1861 to 1913, its population grew fivefold (3332 and 17980 people, respectively), mainly due to the influx of immigrants. The main direction of the city's development was still the north-eastern one - the territory of Mesopotamia. At that time, riverbeds and tributaries had a more developed system and, together with the relief, were a landscape limiting factor. Since 1868 on the right bank of the Ulba, along the roads to Semipalatinsk and along the Bukhtarma highway to Sogra, a new residential formation is being formed - "Zarechny Khutor", which later became a large residential territory. From 1859 to 1917, the increase in urban areas amounted to 319 hectares, and all land developed for development amounted to 376 hectares. By the 1920s, the city center was fully formed - Sobornaya and shopping squares, where public and commercial buildings were located (today it is a park named after him. Kirov). Communication with the left bank of the Irtysh River was carried out by several ferry crossings. The promotion of Russian economic interests deep into Kazakhstan has influenced the development of cities of commercial, administrative and industrial importance. Some fortresses have become centers of lively trade in the 1760s, 1770s.

The most common was vertical zoning - the first floor for shops and the residential second (the house of merchant Rafikov, etc.). In the organization of the urban environment, two compositional planning techniques of commercial buildings are distinguished: linear and angular. With these layouts

of retail facilities, mirror symmetry of facades or symmetry of rhythms is often observed (The “Meloman” Store.)

The main goal of the customer was the attractiveness of his retail facility and, consequently, its high-quality visual assessment. The mirror symmetry of the facade is designed for frontal perception, which is rarely feasible, the symmetry of the rhythms of the wall is comprehended in movement along them. The angular location of the retail facilities made it possible to use both techniques. The beveled corner of the store was the frontal element and often the axial center of the entire volume, the corner facades were designed using portable symmetry.

A characteristic feature of the commercial buildings of the late nineteenth century in the cities of Siberia in Northern and Eastern Kazakhstan was the connection of residential, commercial and government premises in one building. As a result, many of the buildings had the same compositional and functional schemes. The composition of the first commercial floors, facing the street with large storefront windows, was visually opposed to the rest of the building and the surrounding urban environment as a whole, a typical example of such a layout is the house of merchant Rafikov on Gorky Street (**Figure 2**).

Merchant Rafikov's house and the shop were built in the late nineteenth and early twentieth centuries (Kirov str., 48, 50), in the central part of the city.



**Figure 2** – *Rafikov merchant's house and shop.* Photo by E.M. Baitenov.

The building is two-storeyed (the store is located on the ground floor), rectangular in plan, made of brick. The main facade facing the Kirov Park is of the greatest interest. The facade is divided vertically into two parts by an inter-floor draft only slightly entering the side facade, horizontally the division takes place into four sections. At the ground floor level, on the first and third sections on the left, there are window openings covered with arched arches with decorative keystone, in the second section projecting two floors there is an entrance opening, in the fourth (last) – an arched passage into the courtyard. The ground floor windows have double-leaf shutters. At the second floor level, there is one window opening in the first three sections, and two in the fourth which is a wider one. The windows are covered with semicircular arches in archivolts protruding from the wall plane and decorative projections on both sides of the opening symbolizing rusticated pilasters. There is a rectangular panel under each of the windows.

In general, on the facade, the first three sections that make up the symmetrical composition are separated from the fourth by a pilaster, which is an analog of the corner pilaster of the left part of the facade at the second floor level, has rectangular projections and belts. Pilasters on their bases have decorative overhead pedestals. The crowning cornice of the building is a stepped overhanging rod supported by "flattened" brackets. The intermediate cornice is simpler, but also has an overhang and "rests" on a number of "arched" stalactite brackets.

Adjacent to the building is a one-story extension, made in the same style. The inter-floor thrust of the store facade continues on the facade of a one-story building, dividing it into two parts (lower and upper) and at the same time connecting the facades of both buildings.

In the lower part of the facade of the one-storey building there are entrance (2) and window openings, the upper part is decorative, the main motif of this "ribbon" are two large niches covered with arched arches rising above the crowning cornice. Moreover, these two dominants mark the place



of entry. The piers between us are filled with rectangular panels with an X-shaped groove between them.

A very interesting technique has been used twice in the architecture of the bookstore building. For the first time in solving the angle, the pilaster does not protrude on the side facade, but the plinth, intermediate cornice, belts and "capital" on the side facade "go in" as if they were there, while forcing the eye to "finish" the body of the pilasters. In the second case, the window openings of the second floor seem to be limited on both sides by rusticated blades. But in fact there are no blades, there are only protrusions, the orientation of which makes us already mentally assume the existence of blades. This principle of "presence-absence" indicates a high degree of style refinement. The facades of the buildings under consideration continue the line of the corner building, currently plastered and whitewashed, but apparently also made in the "brick" style. It seems advisable to "clean" the mentioned buildings from plaster, which in general creates the opportunity to reconstruct the complex of historical buildings, which will form the space of a significant section of the block adjacent to the park.

In the organization of the urban environment, two compositional and planning techniques of commercial buildings are distinguished: linear and angular. "With these layouts of retail facilities, mirror symmetry of facades or symmetry of rhythms is often observed." An example of a linear character in the historical area of Ust-Kamenogorsk can be the building of Kirova Street with shopping malls, now the Meloman store. The corner composition is represented by former merchant shops, currently the Saule store (**Figure 3**).

Merchant shop of Savva Semenov (1901) in Ust-Kamenogorsk (currently the "Saule" store) was built at the end of the XIX – beginning. XX century, located in the old central part of the city on the Kirov Street, 52 and the exhibition hall of the Ethnographic Museum. The "Shop on the corner" was developed with the rise of trade and the competitiveness of the local merchants. "There is a need to develop new techniques and forms of placement and construction of retail facilities that ensure the greatest efficiency.



**Figure 3** – Saule store (former merchant store of Savva Semenov). Photo by E.M. Baitenov.

The building is brick, L-shaped in plan, one-storey. The entrance to the building is organized from an angle, for which the corner section is "cut off" at 45°. This cut-off section of the facade is framed by rusticated pilasters in the form of extensions of the pilasters of the upper part protruding above the roof, which are the support for the arched completion.

The facades of the building have wide rectangular window openings with U-shaped (Π-shaped) rusticated framing. Rusticated pilasters are located in the piers. At the base, the building has a protruding plinth, and at the top it is covered by a profiled cornice with a number of overhead arches typical of shopping malls.

The front facade of the store facing the square in front of the October cinema is deaf: its corners are framed by rusticated pilasters continuing above the roof in the form of square tops with four pitched roofs crowned with decorative lanterns. Currently, the described end facade is covered with a kiosk and posters. It seems advisable to place them in such a way as to close the new extension to the cinema, thereby opening the front facade of the store, which in general will have a favorable effect on the development of the street. The store building was rebuilt, in particular, the window openings were changed. The building is a typical commercial building for the city of the late XIX – early XX centuries and forms part of the historical core of the city, making out the corner of the block and sets the characteristic scale of the building. The technical condition of the building is satisfactory. The decorative character of the architecture gives it an artistic interest as well.

Merchants tried to build their shops in the busiest places of the city, that is, at the intersection of streets. Thus, the corner section of the intersection determined the layout composition of many commercial buildings in the cities of the province. The main goal of the customer was the attractiveness of his retail facility and, consequently, its high-quality visual assessment. If the mirror symmetry of the facade is designed for frontal perception, which is rarely feasible, then the symmetry of the rhythms of the wall is comprehended in movement along them. The angular location of the retail facilities made it possible to use both techniques. The beveled corner of the store was the frontal element and often the axial center of the entire volume, the corner facades were designed using portable symmetry.

Merchant Kozhevnikov's store (Altai Restaurant) (**Figure 4**), built in 1914 (59 M.Gorky Street).



**Figure 4** - Altai Restaurant (former shop of merchant Kozhevnikov). Photo by E.M. Baitenov.

The building is brick, square in plan, has a pitched roof made of roofing iron, two facades facing intersecting streets are most developed, the main entrance is solved from the corner. The facades have window openings with a protruding frame with arched ends, protruding window sills. The planes of the tympanums have a central decorative spot with two currency-shaped figures on both sides. The piers are decorated with recessed rectangular panels. The entrance vestibule is arranged in a corner section cut off at 45° to the intersecting facades. The double-floor door is enclosed in a decorative profiled U-shaped frame. The porch is open on three sides. There is a protruding plinth at the base; a crowning cornice runs along the top of the building, consisting of a number of "decorative crackers fused at the top and bottom". The corners of the entrance part and the protruding areas on the facades are marked by square roof turrets in the plan. However, these turrets, having no beginning on the facade (cf. the building of the printing house), both in style and color (the facades of the restaurant are multicolored) fall out of the general character of the building, this alienation is emphasized by the line of the cornice.

The building is typical in architecture for the beginning of the XX century. with a peculiar mixture of shapes and details and their interpretation (cornice solution). An extraordinary solution to the facade surface of the building is characteristic, the search for a new one using the techniques of the Art Nouveau style. The architectural solution of the building lacks expressiveness, but as a typical

building in scale and architecture, it is deservedly taken under protection with a local category of protection

In addition to trade, gold mining, local industry, and shipping are developing in the region, which contributed to the development of capital construction: residential buildings, public buildings, merchant warehouses, and workshops. The buildings bear the imprint of the Russian "brick" style. Shopping malls stretched in length, shops with identical windows and doors, limit the central rectangular market square, inside which long counters are located (Baitenov, 1985).



Figure 5 - Cinema "October" (former cinema "Echo"). Photo by E.M. Baitenov.

The Echo Cinema (cinematograph), (Figure 5). in Ust-Kamenogorsk, it was built on the initiative of the political exile O. Kostyurin in 1909-1911 (Kirov str., 54). In 1918, the building housed the headquarters of the Red Guard detachment of the Soviet Department. From the first days, the State Department abolished the police, its functions were transferred to the Red Guard, there were about 30 people in the detachment, who were scattered on the second floor. Since 1921, the name "Echo" has been renamed the cinema "October".

The building is an organic part of a low-rise historical building, somewhat distinguished from the facade building by its "semi-island" character of the location. The building is brick, two-storey, square in plan, with a gable roof. The facade facing Kirova Street has a strictly symmetrical composition of three sections – the central and two laterals, vertically the facade is divided into parts according to the floors. In the central section of the first floor there is an entrance opening, a low porch leads to it, on both sides of it, large window openings are in the side sections. With a fairly fine grid of bindings. There is a full-width window above the entrance.

The central section is "clamped" by massive square pilasters on pedestals, similar and even more massive three-quarter pilasters with complicated capitals, the corners of the building are flanked at the ground floor level.

The second floor has been worked out in more detail, the central section has a balcony with a small extension, supported by pilasters of the lower floor. The outer corners of the balcony are decorated with round columns "detached" from the walls to the entire height of the floor, bearing the roof over the balcony and resting on the pilasters of the first floor. The columns of the second floor have capitals and separate belts from the trunk and roof extensions in the form of tops connected by a decorative wall. The balcony is crowned with a finial of metal strips in the form of a figure with a keeled outline. A doorway with a round window above it leads to the balcony. The side sections of the facade of the second floor also have one similar window on the first floor but having a lower height. The windows are enclosed in U-shaped ramps, the piers adjacent to the central sections have pilasters. The corners of the second floor are decorated with square columns rising above the roof. The side facade facing the "square" is much simpler, with the exception of three window openings, it is smooth and attracts attention only with its gable silhouette.

In 1958, the great hall was reconstructed, and the small hall was built in the same year. The building is currently being renovated. The security category is local, the boundaries of the security zone have not been established, the building is used for its intended purpose. The modern annex to

the cinema, located between the old cinema building and the former merchant's store, currently "Saule", completely falls out of the historical development.

The cinema building is typical of the architecture of the late XIX – early XX centuries. This also applies to the characterization of the composition as a whole, where there is a search for a bright individual image of a public building with a strong accentuation of the entrance, with the device of large window openings, as well as to the interpretation of individual forms and details, which are characterized by stylization features of medieval architecture, plastic expressiveness.

The Echo cinema, the ethnographic museum (formerly the Mariinsky College); the buildings of the shopping malls on Kirova Street, the former Inkov pharmacy and the brewery office (the original functional purpose is unknown) need reconstructive measures to restore the original architectural image. The administrative building on Kirova Street (Tokhtarova Street), the former trading shops on Gorky Street, the state bank building and the building of the former fire station require a special solution to the question of reconstruction methods, since the degree of their restructuring is very significant.

The losses incurred by the historical complex, as well as the presence of late-period buildings, do not allow us to talk about complete restoration or conservation of the historical center. However, to restore and consolidate the compositional significance of the historical urban core, to preserve the scale and image of the building front, some reconstructive measures are possible. For example, considering the physical deterioration and historical and architectural value of the shops on the street. Kirov, during the restoration work on this historical area, the method of "hidden reconstruction" using elements of "recreation" was applied. This is an unpretentious chain of single-storey buildings in architecture, currently it is a kind of fence perk, broken on the site of the main market square, preserving the scale of the surrounding historical buildings.

When designing security zones, a certain approach has been developed to identify their boundaries. Along the streets, where the influence of the monument and its visual connections are most significant, the security zone has fairly wide boundaries, while on the intra-block territory it is limited to the monument area. Modern economic conditions are characterized by a commercial approach to the use of buildings, especially in the historical zone, as in places of active social and business life of the city, which leads to the development of the relevant territories. Such actions entail a functional and planning transformation not only of historical buildings, but also of the surrounding space. This is manifested in the expansion and development of historically established spaces and giving them new modern functions. The organization of the architectural space of the historical zone of the city should be focused on the use of the territory in accordance with the modern functional structure.

Traditional elements of urban architecture - historical streets, squares - do not change their usual appearance, but the real space of human functioning does not close within these boundaries. It develops from the inside, permeating buildings and neighborhoods, forms additional internal connections, platforms, passages are woven into a rigid canvas of architectural stereotypes of the old city fixed in the mind of the citizen.

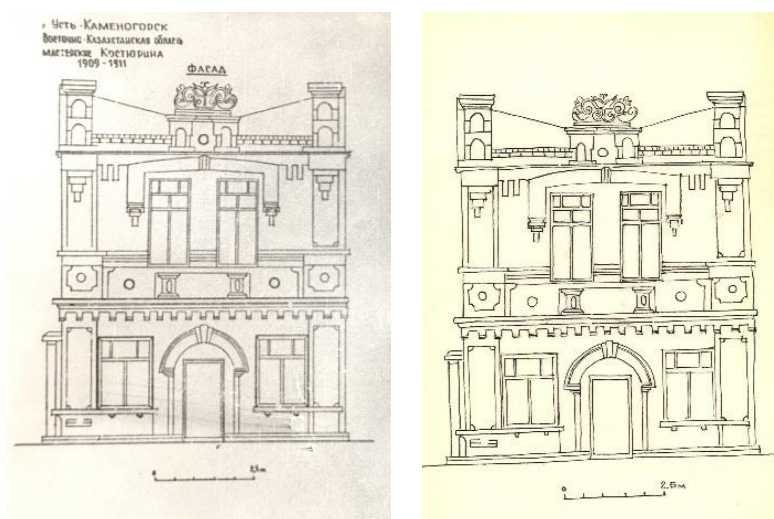
A continuation of the urban environment is a shopping and pedestrian zone; therefore it requires an architectural and spatial organization that combines interior elements with the character of a shopping street. It is necessary to preserve the scale of buildings and space, and the corresponding construction of the tectonics of the facade plane of new buildings. The subject arrangement and improvement of the internal space of pedestrian streets should have elements of accompanying and seasonal maintenance, a wide range of small architectural forms, various types of visual information, signs, advertising, special paving, recreation areas, lighting and landscaping. This area should be painlessly reconstructed with minimal disruption of the main function. Comparing the data from the passports of architectural monuments in the central part of Ust-Kamenogorsk, it is possible to identify some architectural techniques characteristic of historical buildings as a whole. The buildings are located along the streets. The feeling of elongation is confused by rusticated pilasters dividing the facades into sections. During the construction, the technique of decorative brickwork was used, the so-called brick or "merchant" style: cornices of complex profile, curved design of window and door

openings, arcature belts, such motifs of patterned relief masonry as crackers, flies, brackets, runners, etc. The color of the buildings was created by the natural color of natural building materials. It was mostly wood and brick (usually red, sometimes plastered). "The palette, which originated from natural materials, later becomes the norm, expresses a sign of style." A characteristic coloristic feature of the building is two-tone, light figured details against the background of red brick walls.

Therefore, during the reconstructive events of the historical environment, a color solution in neutral pastel tones is possible, harmoniously combined with the natural and traditionally formed color scheme. Such a relationship will be one of the favorable conditions for a person. Since "Everything created by nature is considered harmonious: natural colors, their combinations ..." Because often, precisely because of the lack of such harmony, citizens try to get out to the protected corners of nature in order to fully relax. "The city is tiring, not being able to replace wildlife for a person." In addition, "... the idea of coloristic subordination to the natural environment has deep historical roots. For centuries, man has cultivated the natural landscape and integrated architecture into the natural environment. Architectural and natural integrity was natural in people's minds, and buildings were seen as an extension of the landscape."

Two buildings of O.F.Kostyurin's mechanical workshops (**Figure 6**), erected at the beginning of the twentieth century, 1900-1907, in Ust-Kamenogorsk are located on Kirova str., 45.

The first one houses the Znanie Society. The building is built of brick, two storeys high. The facade facing Kirova Street on the first and second floors has three window openings, on the ground floor they are blocked by arched arches with decorative archivolt having a protruding keystone alternating protruding and sinking sections. The window openings of the second floor are rectangular in outline (the middle opening is wide, the side ones are narrow), above them there are three superimposed adjacent arches resting on decorative brick brackets, the middle arch is wider than the side ones and is located higher. Panels with a round figure in the center are arranged under the window openings. The building has an intermediate (floor-to-floor) and crowning cornices, the first one is solved as a draft with a number of crackers at the bottom. The crowning cornice consists of a number of decorative brackets.



**Figure 6** – Two buildings of O.F. Kostyurin's mechanical workshops (Baitenov et al., 1985).

Pilasters are arranged in the corners, which have a continuation above the cornice, there is also an attic with two turrets in the center and a wall with a sagging crown between them. On both sides, an extension on each side adjoins the described volume. On the left side, the one-story extension has a window opening, covered with a bow arch, facing Kirova Street, the corner is decorated with a shovel. On the right side, the annex has an entrance opening, the second floor of the annex is wooden.

The facade of the second building, facing Kirov Street, architecturally resembles the facade of the mechanical workshops of Kostyurin, located nearby. However, there are differences. The building

also has two floors, although there are no extensions. The first floor is plastered and whitewashed and has an entrance door with a semicircular overhead arch in the center, there are two window openings on both sides of the door. The second floor also has two window openings, which are located in the central part of the facade surface and have the appearance of a large paired opening framed by a wide arch with brackets.

The placement of buildings in the block is original. They face the front line of the street with narrow end facades, and the buildings themselves go into the depths of the block, in the manner of medieval urban development.

The front end facades are also original from architectural side, they are typical in architecture for the late nineteenth and early twentieth centuries, with the search for new means of expression, with giving the buildings a bright personality.

## 5 CONCLUSION

In the architectural heritage of Ust-Kamenogorsk, a number of architectural techniques characteristic of the historical development of the XIX- early XX centuries, can be distinguished. The buildings are located along the streets. The "linear" character of the building is "broken up" by rusticated pilasters dividing the facades into sections. During the construction, the technique of decorative brickwork was used, the so-called brick or "merchant" style: cornices of complex profile, curved design of window and door openings, arcature belts, such motifs of patterned relief masonry as crackers, fly, brackets, runner, etc. The color of the buildings was created by the natural color of natural building materials. It was mostly wood and brick (usually red, sometimes plastered). "The palette, which originated from natural materials, later becomes the norm, expresses a sign of style." A characteristic coloristic feature of the building is two-color: light figured details against the background of red brick walls. An analysis of public buildings created in Ust-Kamenogorsk during this period shows that their architecture, as in Russia in the second half of the 19th century, was dominated by stylization, and since the 80s of the 19th century. 20th century. modernity arises. In the architecture of the Echo Cinema (1909-1911), two buildings of the mechanical workshops of O. Kostyurin can see that the slogan of modernity "freedom from the template" is akin to the principles of shaping architecture of the Middle Ages, the principles of expediency and strict connection with the specific conditions of place and time. The method of using "exemplary" facades made it possible to carry out the main task in the formation and construction of cities -to achieve the integrity and originality of the building.

Ust-Kamenogorsk, in the course of its formation and development, is transformed from a fortification urban planning formation into a commercial city when the urban fabric goes beyond the boundaries of the "fortress city". Being formed in the natural forest-steppe landscape between the rivers Irtysh and Ulba, the city becomes a significant city in Eastern Kazakhstan. The city's street and road network was formed by a rectangular grid of streets. The city center was built up with administrative and commercial buildings, which are influenced by the artistic and stylistic trends of the metropolis -from classicism, the end of the XVIII century. eclecticism of the nineteenth century, before the belated "brick" style of the late nineteenth and early twentieth centuries, with elements of emerging Art Nouveau with regional features of "modernized eclecticism".

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