

UDC 72.01:72.04
IRSTI 67.07.11
REVIEW ARTICLE

FEATURES OF THE EVOLUTION OF REGIONAL CAPITALS IN THE USA'S AND THE KAZAKHSTAN'S ARCHITECTURE

O.N. Priemets^{1,*} , K.I. Samoilov² , B.U. Kuspangaliyev² 

¹International Educational Corporation, 050028, Almaty, Kazakhstan

²T.K. Basenov Institute of Architecture and Construction, Satbayev University,
050000, Almaty, Kazakhstan

Abstract. *The article deals with the interpretation of regional specifics in architectural and artistic forms. Special attention is paid to the order compositions. It is shown how the images of plants characteristic of the region were reflected in the capitals of the columns of various buildings from ancient times to the present day. The originality of approaches to this problem is emphasized on examples from the architecture of the USA and the Kazakhstan. Examples of the use of regional themes in the architecture of the USA and Kazakhstan show a significant difference. The architecture of the United States since the 18th century, on the one hand, is a struggle for the independence of territories from the colonial claims of England, France and Spain, with a corresponding cultural and ideological opposition to European traditions. On the other hand, it is a literal reproduction of European architectural styles from the Middle Ages. In Kazakhstan, the emphasis on regional features of architecture is indeed constant. Special attention is paid to the interpretation of the motifs of the national ornament. The beginning of the 20th century led to the emergence of a special trend of the national neoclassical style, which also spread and evolved into a post-modern interpretation.*

Keywords: *the regionalism in architecture, architectural orders, motifs of architectural ornament, an architectural interpretation, semantics of architectural form, the USA's architecture, the Kazakhstan's architecture.*

***Corresponding author**

Oksana Priemets, e-mail: oksana.priemets@mail.ru

<https://doi.org/10.51488/1680-080X/2023.4-04>

Received 01 November 2023; Revised 10 November 2023; Accepted 24 November 2023

ӨОЖ 72.01:72.04
ҒТАМР 67.07.11
ШОЛУ МАҚАЛАСЫ

АҚШ ПЕН ҚАЗАҚСТАН СӘУЛЕТ БАҒАНДАРДЫҢ ӨҢІРЛІК ШЫҒДАРДЫҢ ДАМУЫ ЕРЕКШЕЛІКТЕРІ

О.Н. Приемец^{1,*} , К.И. Самойлов² , Б.У. Куспанғалиев² 

¹ Халықаралық білім беру корпорациясы, Алматы, 050028, Қазақстан

² Сәулет және құрылыс институты. Т.К.Басенова, Satbayev University, Алматы, 050000 Қазақстан

Аңдатпа. Мақала сәулеттік және көркемдік формаларындағы аймақтық ерекшеліктерді түсіндіруге арналған. Тапсырыс композицияларына ерекше назар аударылады. Аймаққа тән өсімдіктердің суреттері ежелгі дәуірден бүгінгі күнге дейін әртүрлі ғимараттардың бағаналы астаналарында қалай көрінетіні көрсетілген. Бұл мәселеге көзқарастардың өзіндік ерекшелігі АҚШ пен Қазақстан сәулетінің мысалдарында көрсетілген. АҚШ пен Қазақстан сәулетінде өңірлік тақырыптарды пайдалану мысалдары айтарлықтай айырмашылықты көрсетеді. 18 ғасырдан бастап Америка Құрама Штаттарының сәулеті, бір жағынан, Еуропалық дәстүрлерге сәйкес мәдени және идеологиялық қарама-қайшылықпен Англия, Франция және Испанияның отаршылдық талаптарынан территориялардың тәуелсіздігі үшін күресті білдіреді. Екінші жағынан, бұл орта ғасырлардағы еуропалық сәулеттік стильдердің сөзбе-сөз қайталануы. Қазақстанда архитектураның өңірлік ерекшеліктеріне баса назар аудару шынымен де тұрақты. Ұлттық ою-өрнектің түрткілерін түсіндіруге ерекше назар аударылады. 20 ғасырдың басында ұлттық неоклассикалық стильдің ерекше бағыты пайда болды, ол сонымен бірге постмодерндік интерпретацияға тарады және дамыды.

Түйін сөздер: сәулет өнеріндегі регионализм, сәулеттік ордерлер, сәулеттік ою-өрнек түрткілері, сәулеттік интерпретация, сәулеттік нысандағы семантика, АҚШ сәулеті, Қазақстан сәулеті.

*Автор-корреспондент

Оксана Приемец, e-mail: oksana.priemets@mail.ru

<https://doi.org/10.51488/1680-080X/2023.4-04>

Алынды 01 қараша 2023; Қайта қаралды 10 қараша 2023; Қабылданды 24 қараша 2023

УДК 72.01:72.04
МРНТИ 67.07.11
ОБЗОРНАЯ СТАТЬЯ

ОСОБЕННОСТИ РАЗВИТИЯ РЕГИОНАЛЬНЫХ КАПИТЕЛЕЙ В АРХИТЕКТУРЕ США И КАЗАХСТАНА

О.Н. Приемец^{1,*} , К.И. Самойлов² , Б.У. Куспангалиев² 

¹Международная образовательная корпорация, Алматы, 050028, Казахстан

²Институт архитектуры и строительства им. Т.К.Басенова, Satbayev University, 050000, Алматы, Казахстан

Аннотация. *Статья посвящена интерпретации региональной специфики в архитектурно-художественных формах. Особое внимание уделяется композициям заказа. Показано, как изображения растений, характерных для региона, отражались в капителях колонн различных зданий с древнейших времён до наших дней. Оригинальность подходов к этой проблеме подчёркивается на примерах из архитектуры США и Казахстана. Примеры использования региональных тем в архитектуре США и Казахстана показывают существенную разницу. Архитектура Соединённых Штатов с 18 века, с одной стороны, представляет собой борьбу за независимость территорий от колониальных притязаний Англии, Франции и Испании с соответствующим культурным и идеологическим противостоянием европейским традициям. С другой стороны, это – буквальное воспроизведение европейских архитектурных стилей Средневековья. В Казахстане акцент на региональных особенностях архитектуры действительно постоянен. Особое внимание уделяется интерпретации мотивов национального орнамента. Начало 20-го века привело к появлению особого направления национального неоклассического стиля, которое также распространилось и эволюционировало в постмодернистскую интерпретацию.*

Ключевые слова: *регионализм в архитектуре, архитектурные ордера, мотивы архитектурного орнамента, архитектурная интерпретация, семантика архитектурной формы, архитектура США, архитектура Казахстана.*

***Автор-корреспондент**

Оксана Приемец, e-mail: oksana.priemets@mail.ru

<https://doi.org/10.51488/1680-080X/2023.4-04>

Поступила 01 ноября_2023; Пересмотрено 10 ноября 2023; Принято 24 ноября 2023

1 INTRODUCTION

The regional conditionality of shaping in architecture is its natural feature. The combination of local natural and climatic conditions with the achieved level of technology development and available building materials determines the features of basic shaping. The architectural and artistic detailing of the forms is the result of the interpretation of the cultural and ideological orientations of the local community. In each period of evolution, this generates peculiar forms that demonstrate, in addition to regional, historical concreteness. The forms that have occurred as a result of such a synthesis, for ideological, but more often for utilitarian reasons, are spreading in other regions and in other socio-cultural conditions. The most striking example is the classic order compositions that have gained global distribution. The peculiarity of the spread of this phenomenon is reflected, in particular, in the studies of [Yaralov \(1971\)](#). an analysis of the extensive practice of construction in various regions has led to the conclusion that there is a commonality of architectural and artistic shaping as a synthesis of national and international motifs. [Ikonnikov \(1993\)](#) - the study of the concept of historicism, which is constantly manifested in the architecture of various countries, allowed us to conclude that the architectural process is cyclical both in individual countries and at the global level, the role of the European architectural order in the processes of global architectural shaping is comprehended. [Khan-Magomedov \(1994\)](#) based on the critical analysis, the originality of the constant appearances and disappearances of the classical architectural order in various creative concepts is shown), [Khamedov \(2010\)](#) using the example of the analysis of a particular city, the variety of interpretations of the neoclassical architectural order idea is shown, which, despite the regional specifics, corresponds to similar processes in other countries. It is significant that, while preserving the similarity of architectural and plastic solutions, these forms have been reproduced in wooden, brick, stone and metal structures for many centuries. At the same time, the artistic interpretation varies in simplified, classical or fantasy versions. The interesting thing here is that the trans-regional art form becomes part of the regional form every time. This phenomenon is constantly being studied and remains relevant. Of particular interest is the process of formation of national architecture. It is significant that in a number of countries, national architectural features are formed on the basis of classical architectural heritage. Despite all the differences in the development of the United States of America and Kazakhstan, the formation of the national architecture of these countries has a number of common features. This is considered using the example of order compositions.

2 LITERATURE REVIEW

Various aspects of this problem are a constant topic of research by various authors – [Botz-Bornstein \(2017\)](#) the regionalism of specific architectural phenomena is presented as part of a general cultural phenomenon that determines the formation of transcultural architectural phenomena, [Canizaro \(2007\)](#) the specifics of architectural regionalism are presented as a synthesis of traditional local customs, features of socio-cultural self-identification, which are transformed under the influence of modern cultural processes. [Giamarellos \(2022\)](#) in the architectural context, the coexistence of trends of regionalism based on local traditions and transcultural postmodernism is analyzed; moreover, critical regionalism, in fact, is itself part of postmodernism, opposed to the universalism of modernism, [Hidayatun, Prijotomo, and Rachmawati \(2012\)](#) based on a number of examples, differences in the understanding and interpretation of regionalism are demonstrated either as a natural socio-cultural reaction to the universalism of modern culture, or as a dead-end retro-manifestation with no creative prospects. [Lefaivre, Tzonis \(2020\)](#) the analysis of a number of interesting architectural examples and creative concepts allowed us to draw a number of original conclusions about the specifics of the influence of cultural globalization on architectural regionalism, which in its modern form, in fact, is a product of globalization. [Vongkulbhisal \(2017\)](#) the difference in understanding the specifics of regionalism in various cultural communities is demonstrated,

which determines some opposition between the desire to organically integrate into the world architectural process, on the one hand, and the tendency to preserve the architectural and artistic process in order to preserve cultural phenomena, on the other hand. [Samoilov, Kuspangaliyev and Sadvakasova \(2022\)](#) considers the half-century transformation of the concept of postmodernism, which led to the dominance of multi-thematic metaphorism based on both global and narrowly regional cultural phenomena. These are the most important studies in the context of the problem under consideration.

The Kazakh specifics of this problem are considered from various sides in the studies of such authors as [Abdrasilova and Aukhadiyeva \(2021\)](#) the formation of the phenomenon of regional architecture of Kazakhstan in the context of urban development in various parts of the country is analyzed. The ornamental design of the medieval mausoleum in the south of Kazakhstan is presented as the basis for the formation of cultural identity and regional specifics of the country's architecture. [Kuspangaliyev, Samoilov, Sadvakasova \(2022\)](#) the analysis of the degree of prevalence of various ornamental motifs in Kazakh architecture of the end of the last century and the beginning of this century has revealed interesting patterns of the use of architectural ornament in the regional aspect. Using examples of the development of architecture in individual regions, the process of formation of a regional architectural form as a synthesis of external and internal factors is formalized. Analysis of the centuries-old development of architecture in Kazakhstan, which became part of the world architectural process in the middle of the last century, revealed the specifics of this phenomenon. An interesting aspect of regional architectural and artistic shaping is the shape of the capitals of columns, which in Kazakhstan are represented by a number of peculiar varieties.

3 MATERIALS AND METHODS

The sequence of the problem research is based on the general scientific method of collecting factual material, subsequent analysis and generalization. In the context of this method, the following are applied: an integral-differential approach, which allows dividing the data array according to the principle of similarity of elements characteristic of each period, combining them into directions of formation reflecting the specifics of one or more stages; a formal approach that allows tracing the development of various stylistic directions; a structural-semiotic approach that allows modeling the further development of the topic.

A special place in the conducted research is occupied by the semantic approach, which allows considering the difference of semantic content on the basis of similarity of form.

Since ancient times, the column has often been interpreted as a plant personifying fertility, which was part of a mythologized worldview (the architectural interpretation of the world tree in temple architecture is emphasized by [Gudimova \(2019\)](#)). Accordingly, its details, with varying degrees of abstraction, were given the appearance of a specific plant, usually characteristic of a given region.

The columns of Egypt were the most diverse in the architecture of Antiquity. Columns representing the palm tree characteristic of the vegetation of the region were presented in numerous versions – a typical example of the column in the Sahure pyramid temple ([Abu Sir complex, 2450 BC](#)). A great variety is demonstrated by columns with forms of lotus and papyrus also common in the region. Interestingly, there were both individual colonnades with lotus-prominent or papyrus-prominent columns, and combination solutions – for example, the colonnade in the Khnum temple ([Esna, 45 BC](#)). Moreover, in some cases, lotus-shaped columns had capitals both in the form of a bud and in the form of a flower. At the same time, the trunk of the column was either abstracted to a round column in cross-section, or imitated a bundle of stems.

In ancient Greece, the cult of the Tree was personified by a column of the Corinthian order. In detailing the capitals, one or more rows of leaves of acanthus widely distributed in the region were used – a typical example is the Agrippa's Odeon ([Athens – 15 BC](#)). In the early periods, this

column itself was the main semantic part of the altar. In later periods, the Corinthian column began to be used in colonnades and pilasters. A type of Corinthian capital, which includes, in addition to acanthus leaves and the leaves of palm trees also found in the region, is the capital in the Tower of Winds (*Athens – Andronicus of Cyrrhus, 50 BC*).

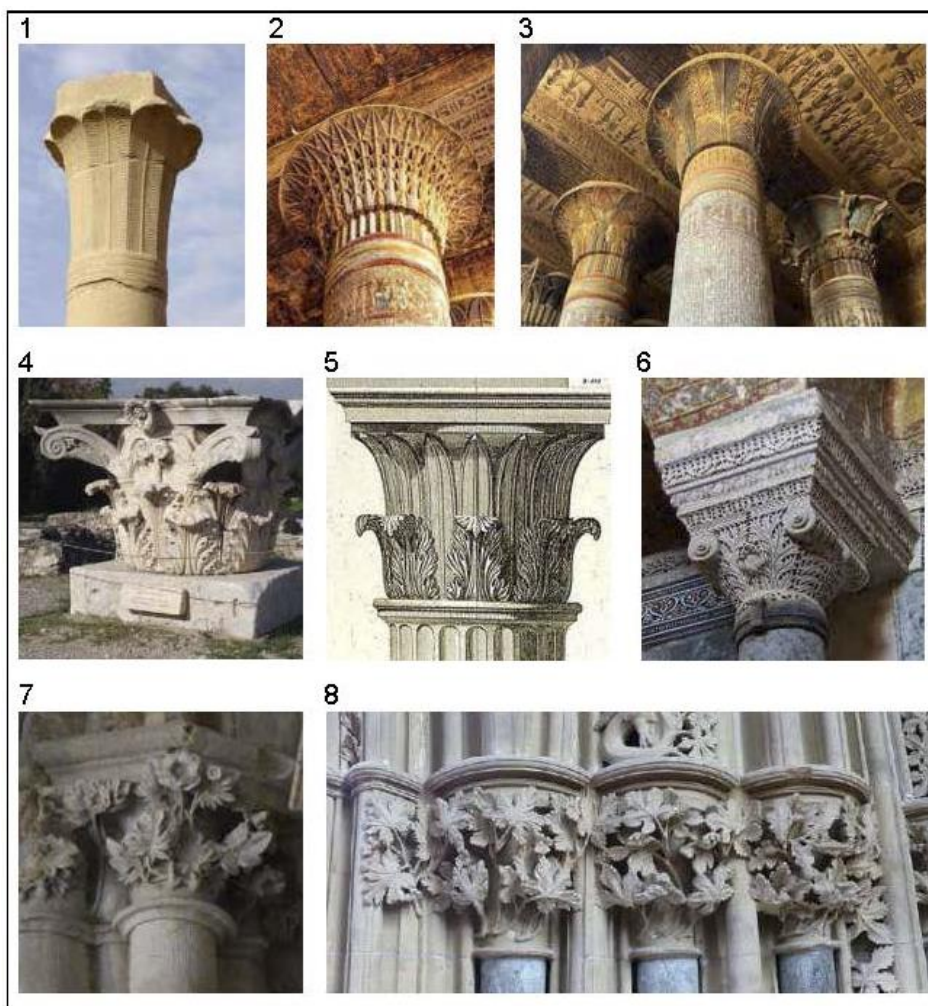


Figure 1 – Regional capitals in the architecture of Egypt, Greece, Kingdom of the Romans, France, England: 1 – The Capital with palm leaves (the Sahure pyramid temple, Abu Sir, Egypt – 2450 BC) [21]; 2, 3 – Capitals with lotus leaves and papyrus (the Khnum temple, Esna, Egypt – 45 BC) [22; 23]; 4 – The Capital with acanthus leaves (the Agrippa’s Odeon, Athens – 15 BC) [24]; 5 – Capital with palm and acanthus leaves (the Tower of Winds, Athens, Greece – Andronicus of Cyrrhus, 50 BC) [25]; 6 – The Capital with thistle leaves (the Church of the Holy Wisdom / the Hagia Sophia Mosque, Constantinople, the Kingdom of the Romans – Isidore of Miletus and Anthemius of Tralles, 537) [26]; 7 – The Capital with peony leaves and flowers (the St. Stephen’s Cathedral, Toul, France – 13th century) [27]; 8 – Capitals with leaves and fruits of oak, maple, hawthorn, hops and ivy (the Chapter House of Southwell Minster, England – 1288) [28].

The forms of Greek (by origin) architectural orders were canonized and became widespread in the Roman era. Specifically, regional forms have become trans-regional. At the same time, the regional conditionality of the plant forms used has ceased to matter. Almost the same set of architectural forms was used throughout the State – from the Northern Britain to the Babylon, from the Caucasus to the West Africa.

Later, in the Kingdom of the Romans (Byzantium), the monotheism of the worldview rejected the Greco-Roman architectural and artistic forms as pagan. The detailing has changed accordingly. For example, in capitals of the Church of the Holy Wisdom / now the Hagia Sophia Mosque (Con-

stantinople – Isidore of Miletus and Anthemius of Tralles, 537) the image of a massively occurring thistle is used.

In Medieval France and England, capitals with plants characteristic of the territories of these countries became widespread. So there were capitals in the form of bouquets of peony (the St.Stephen’s Cathedral, Toul – 13th century) or combinations of stems, leaves and fruits of oak, maple, hawthorn, hops and ivy ([the Chapter House of Southwell Minster – 1288](#)). These examples are shown in Figure 1.

The ideological transformations of the Renaissance brought back the Greco-Roman orders to the mass architectural and artistic formation of Europe, ceasing to consider them as the personification of pagan cults. Accordingly, the use of regional plant species in the architectural and artistic solution of capitals has significantly decreased. The Palladian concept of order architecture gradually developed into the widespread style of the Classicism and subsequently the Neoclassicism.

4 RESULTS AND DISCUSSION

The era of Great Geographical Discoveries led to the spread of European architectural and artistic specifics of shaping, including in North America. Paradoxically, these forms of European origin turned out to be so attractive and consistent with the revolutionary spirit of the North American states that they essentially became the basis of the architecture of the United States that overcame colonial dependence on European powers.



Figure 2 – Regional capitals in the USA’s architecture: 1 – The Corn Cob capital and bundled corn stalk columns, the Senate Vestibule, the Capitol Building, Washington, DC – B.H.Latrobe, G.Franzoni, 1810 [29]; 2 – The Corn capital, the Litchfield Villa, Prospect Park, Brooklyn, New York City, NY – A.J. Davis, 1857 [30]; 3 – The Colonnade in the Small Rotunda, the Capitol Building, Washington, DC – B.H.Latrobe, 1817 [31].

The “Federal Style” based on Palladianism appeared and spread massively. As stated in the resolution of the 111th US [Congress](#) (No. 259, dated December 5, 2010) “Thomas Jefferson called

Palladio's "The Four Books of Architecture" the "Bible" for architectural practice, and employed Palladio's principles in establishing lasting standards for public architecture in the United States". It is significant that even in the current century, a number of federal buildings (especially Courts) are being built in Palladian ("Federal") a style that is still positively perceived in the public consciousness. However, the desire to emphasize regional specifics was also manifested in the context of neo-Palladian American architecture. Examples of such solutions are few, but very revealing. For example, corn-shaped columns are used in the lobby of the Senate (the Capitol Building, Washington, DC – B.H.Latrobe, G.Franzoni, 1810). The shape of these columns goes back to the ancient Egyptian lotus-shaped columns, which depicted bundles of lotuses with stems in the zone of the trunk of the column and buds in the zone of the capital. In the columns of the Senate lobby, the trunk imitates corn stalks, and the capital is corn cobs, personifying a plant characteristic of the region. In the Small Rotunda, in capitals resembling the Corinthian order in shape, the image of the leaves and flowers of another regional plant – tobacco – is used (the Colonnade in the Small Rotunda, the Capitol Building, Washington, DC – B.H.Latrobe, 1817). Flowers and ears of corn are accentuated in the capitals of the colonnade in the Litchfield Villa (Prospect Park, Brooklyn, New York City, NY – A.J.Davis, 1857). These examples are shown in Figure 2.



Figure 3 – Regional capitals with plant and zoomorphic themes in the Kazakhstan's architecture: 1 – the Aisha-Bibi Mausoleum, Zhambul region – 11th-12th centuries; 2 – the "KazPIVO" Trust Building, Almaty – V.Tverdohlebov, 1935; 3 – the Opera and Ballet Theater named after Abai, Almaty – N.Prostakov, N.Kruglov, P.Polivanov, V.Bychkov, A.Shchusev, 1941; 4 – the Residential house / "House of Scientists", Almaty – G.Bobovich, 1950; 5 – the Women's Pedagogical Institute, Almaty – V.Biryukov, V.Brandt, M.Mendikulov, M.Kudryavtsev, 1952; 6 – the Agricultural Institute, Almaty – V.Biryukov, 1951; 7 – the Secondary school named after M.Mametova, Almaty – V.Kosov, 1946; 8 – the Portal colonnade of the First President of Kazakhstan Park, Almaty – A.Korzhenpo, N.Ezau, 2004; 9 – The "Zhastar Mag" residential complex, Almaty, 2010.

However, despite the ideological orientation that emphasizes cultural identity, the emphasis on regional features in the architecture of the United States has not been widespread. And these cap-

itals, which literally illustrate regional specifics and aroused great interest at the beginning of the 19th century, remain unique examples to this day.

Unlike the previously considered examples of North American architecture, in the architecture of Kazakhstan, the regional specificity of capitals is manifested mainly in the use of plant and zoomorphic ornaments rather than specific regional plants. Thus, one of the most ancient capitals with floral ornaments is represented in columns of the Aisha-Bibi mausoleum (Aisha-Bibi village, Zhambyl region – 11th-12th centuries). The very shape of the capital resembles a blooming tulip.

In the 20th century, special attention was paid to the development of architectural ornament and it was often used. This is reflected in numerous interpretations of ornamental motifs. The regional interpretation of the theme of the classical Composite order is illustrated by the example of the capital in the building of the Trust “KazPIVO” (Almaty – Tverdohlebov, 1935). In this capital, volutes are made as a stylized ornamental motif “muiz” (“horn”). Barley ears are placed between the large leaves, reflecting the specifics of the Trust's activity – beer production. In the capitals of the Abai Opera and Ballet Theater (Almaty – N.Prostakov, N.Kruglov, P.Polivanov, V.Bychkov, A.Shchusev, 1941) the upper part is made in the form of a series of small cavlicules (spiral stems). In the lower part of the capital, acanthus leaves are replaced with a floral ornament.

An example of expressing not just regional specificity, but a specific city is the so-called “Almaty capital” (Residential building / “House of Scientists”, Almaty – G.Bobovich, 1950). The element is made in the form of a basket filled with apples of the Almaty Aport variety. In the building of the Women’s Pedagogical Institute (Almaty – V.Biryukov, V.Brandt, M.Mendikulov, M.Kudryavtsev, 1952), the capital has a row of small acanthus leaves in the lower tier. The middle part is formed by cruciform volutes with an inverted curl. On the balustrades of these volutes, a floral ornament is placed in two rows. On the cubic capital in the building of the Agricultural Institute (Almaty – V.Biryukov, 1951), a stylized image of a doodle is placed under the Kazakh ornament (a direct reference to the agricultural specifics of the educational institution). A large number of examples are related to the interpretation of the Corinthian order variety used in the previously considered Tower of the Winds in Athens. The most interesting example is the capital of the Secondary School named after M.Mametova (Almaty – V.Kosov, 1946). On the outside of the palm and acanthus leaves, as well as on the abacus, there are patterns of the Kazakh floral motif.

The practice of the beginning of this century gives a much smaller number of examples of the use of capitals with a regional theme. For example, in the colonnade of the Park of the first President of Kazakhstan (Almaty – A.Korzhepo, N.Ezau, 2004), developed angular follicles with a paired spiral are used in the capitals, between which a plant-type ornament is located. The “post-modern” capital in the “Zhastar Mag” residential complex (Almaty – 2010) is distinguished by the originality of semantics. An abstracted spiral curl of the zoomorphic motif “muise” is placed on the cubic capital in a square frame. These examples are shown in Figure 3.

5 CONCLUSIONS

A comparison of the considered examples of the use of regional themes in the architecture of the USA and Kazakhstan shows a significant difference. The architecture of the USA since the 18th century demonstrates a kind of collision. On the one hand, it is a struggle for the independence of territories from the colonial claims of England, France and Spain with a corresponding cultural and ideological opposition to European traditions. On the other hand, it is a literal reproduction of European styles in architecture, starting from the Middle Ages.

So, the Gothic style is used in such cathedrals as the St.Patrick’s Cathedral (New York City, NY – James Renwick Jr., 1878) and Cathedral of Saint John the Divine (New York City, NY – Christopher Grant LaFarge, George Lewis Heins, Ralph Adams Cram, build from 1892). And the Palladian style was generally elevated to the absolute. It is illustrated not only by buildings of the 19th – early 20th century in the Federal style, but also by such modern examples as the Federal

Building and the Courthouse (Tuscaloosa, AL – “HBRA Architects”, 2011) and the Supreme Court of Nevada & Nevada Court of Appeals (Las Vegas, NV – Yohan Lowie, “EHB Companies, LLC”, 2017). In addition to the use of the image of regional plants in the structure of architectural orders in the 1920’s and 1930’s, the “Mayan Revival” style, imitating the architectural and artistic techniques of the cultures of pre-Columbian Mesoamerica and classified as a kind of Art Deco style, gained some popularity. Interesting examples of this style – the Hollyhock House (Los Angeles, CA – Frank Lloyd Wright, 1921), the Mayan Theater (Los Angeles, CA – Stiles O.Clements, “Morgan, Walls & Clements”, 1927), the United Office Building / The Giacomo (Niagara Falls, NY – James A. Johnson, “Amsterdam Building Co.”, 1929). However, the attempt to emphasize the regional specifics of America in the architecture of the USA is considered as a very interesting, positively perceived exotic.

In Kazakhstan, the focus on emphasizing the regional specifics of architecture is essentially a constant. Particular importance is given to the interpretation of the motifs of the national ornament. The orientation towards classical shaping in architecture that emerged at the beginning of the 20th century led to the emergence of a kind of National neoclassical style trend that has spread massively, which continues to develop even postmodern interpretation.

Thus, the following conclusions can be drawn. The interpretation of Neoclassicism at the stage of the formation of national architecture differs depending on the country. Thus, in European countries, Neoclassicism was applied practically only in the orthodox neo-Palladian version. In the United States of America, with the general dominance of the neo-Palladian version, there are rare examples of regional motifs. In Kazakhstan, almost only numerous regional motifs are used. This is schematically shown in Figure 4.

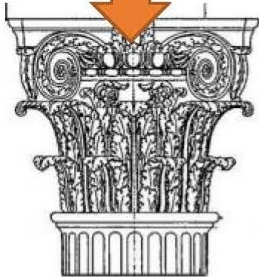
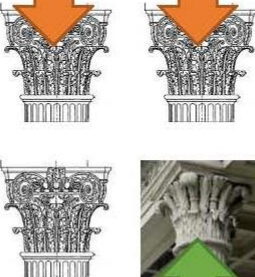

ARCHITECTURE OF EUROPEAN COUNTRIES	ARCHITECTURE OF THE USA	ARCHITECTURE OF KAZAKHSTAN
<p style="text-align: center;">NEOCLASSICISM IS THE ORTHODOX VERSION</p>	<p style="text-align: center;">NEOCLASSICISM IS THE ORTHODOX VERSION</p>	
		
	<p style="text-align: center;">NEOCLASSICISM IN THE REGIONAL VERSION</p>	<p style="text-align: center;">NEOCLASSICISM IN THE REGIONAL VERSION</p>

Figure 4 – Peculiarities of the Neoclassicism interpretation at the stage of the national architecture formation in the Europe, the USA and the Kazakhstan.

Styles based on classical forms of Renaissance architecture represent a peculiar phenomenon of architecture. Starting from the epoch of its origin in the XVII – early XVIII century, the phenomenon transformed into neoclassicism in the late XVIII – early XIX century. Within the framework of this style, many global and regional trends have emerged, which are characterized by the ideality of forms and images abstracted from the original concrete historical content. Throughout the twentieth century, this theme was very often used as a solid and reconciling alternative development contradictions, the personification of the historical continuity of the stages of the architectural and artistic process. The phenomenon remains relevant for the beginning of the XXI century, as evidenced by the abundance of buildings, a lot of research and constantly renewed architectural and cultural discussions about this vivid phenomenon.

Actively involved in the world architectural process, modern Kazakh architecture demonstrates the most interesting examples of interpretation of various stylistics. Moreover, if the architecture of the capital of Kazakhstan, Astana, is imbued with the pathos of innovative romanticism, personified by the ideas of modernism, then the architecture of Almaty, guided by the outstanding achievements of the architecture of the capital, but tending to romantic historicism, illustrates the depth and inexhaustibility of classical stylistics in the mass of works. It is the emphasized solid order theme that is gradually becoming an increasingly pronounced feature of Kazakh architecture, in which, throughout the more than one and a half century history of development, the artistic forms of orders originally “drift” between the polar versions of “simplifie” and “classical” interpretations. At the same time, both the degree of "simplification" and the canon of “classicism” have a historically changing interpretation, including justifications for the need for appropriate transformation or approximation to the chosen “model”. A feature of the process is its pronounced undulation. However, despite the massive spread of buildings, this phenomenon of Kazakh architecture remains poorly understood. This opens up broad prospects for further research, especially in comparison with similar phenomena in other States.

CONFLICT OF INTEREST

The authors state that there is no conflict of interest.

ACKNOWLEDGEMENTS / SOURCE OF FUNDING

The study was conducted using private sources of funding.

REFERENCES

1. **Abdrasilova, G. S.** (2010). Trends in the development of regional architecture and urban planning in Kazakhstan. Abstract of the dissertation for the degree of Doctor of Architecture. Almaty (In Russ.).
2. **Aukhadiyeva, L. M., & Abdrasilova, G. S.** (2021). Medieval ornamentation of the mausoleum of Aisha Bibi is the identity key of the regional architecture of Kazakhstan in the 21st century. *Bulletin of Kazakh Leading Academy of Architecture and Construction*. 2(80), 39-47. <http://dx.doi.org/10.51488/1680-080X/2021.2-20>
3. **Botz-Bornstein, T.** (2017). *Transcultural Architecture: The Limits and Opportunities of Critical Regionalism*, 1st Edition, Ashgate, Routledge.
4. **Canizaro, V. B.** (2007). *Architectural regionalism: Collected writings on place, identity, modernity, and tradition*. Princeton Architectural Press.

5. **Giamarellos S.** (2022). Resisting Postmodern Architecture: Critical regionalism before globalization. UCL Press. <https://doi.org/10.14324/111.9781800081338>
6. **Gudimova, S. A.** (2019) The symbolism of the temple in ancient cultures. *Bulletin of Cultural Studies*, 3(90). <https://cyberleninka.ru/article/n/simvolika-hrama-v-drevnih-kulturah> (In Russ.).
7. **Hidayatun, M. I., Prijotomo, J., & Rachmawati, M.** (2012). Regionality and regionalism in architectural views. *Journal of Basic and Applied Scientific Research*, 2(7), 7147-7152. [http://www.textroad.com/pdf/JBASR/J.%20Basic.%20Appl.%20Sci.%20Res.,%202\(7\)7147-7152,%202012.pdf](http://www.textroad.com/pdf/JBASR/J.%20Basic.%20Appl.%20Sci.%20Res.,%202(7)7147-7152,%202012.pdf)
8. **Haight, W. L.** (1994). The role and place of the classical order in European culture and its distribution [Rol' i mesto klassicheskogo ordera v evropejskoj kul'ture i ee rasprostranenii]. In *Architecture of the world: M ly conference. "West-East: Ancient tradition in architecture"*. M.: ARCHITECTURA (No. 3, pp. 163-166). (In Russ.).
9. **Ikonnikov, A. V.** (1993). *Architecture and history [Arhitektura i istorija]*. Moscow: ARCHITECTURA. (In Russ.).
10. **Ikonnikov, A. V.** (1997). *Historicism in architecture [Istorizm v arhitekture]*. Moscow: Stroyizdat. (In Russ.).
11. **Khamedov, A. M.** (2010). The development of neoclassical stylistics in Almaty architecture of the late XIX – early XXI century [Razvitie neoklassicheskoy stilistiki v arhitekture Almaty konca XIX – nachala XXI veka]. Abstract of the dissertation of the candidate Architecture. Almaty (In Russ.).
12. **Khan-Magomedov, S. O.** (1994). The claims of the classical concept on the formation of the style of the twentieth century [Pretenzii klassicheskoy koncepcii na formirovanie stilja HH veka]. *Architecture of the world: Proceedings of the conference "West-East: the ancient tradition in architecture"*. Issue 3, VNIITAG, MARKHI, Moscow: ARCHITECTURA, pp.181-183 (In Russ.).
13. **Lefaivre, L., & Tzonis, A.** (2020). *Architecture of regionalism in the age of globalization: peaks and valleys in the flat world*. Routledge.
14. **Samoilov, K.I.** (2004). The architecture of Kazakhstan of the XX century: the development of architectural and artistic forms, Moskva-Almaty: MARI-disajn, pp. 1-936. <http://tehne.com/assets/i/upload/library/samoilov-arhitektura-kazakhstanana-20-veka-2004.pdf> (In Russ.)
15. **Samoilov, K., Kuspangaliyev, B., & Sadvokasova, G.** (2022). The Postmodernism's Pluralism – Half a Century of Evolution in Anticipation of a New Great Style. *Civil Engineering and Architecture*, 10(4), 1419-1444. <https://doi.org/10.13189/cea.2022.100414>
16. **Vongkulbhisal S.** (2017). Ethical Relativism and Critical Regionalism: An Ethical Viewpoint on the Non-Western Architectural Professions, Nakhara: *Journal of Environmental Design and Planning*, 13, 89-98. <https://ph01.tci-thaijo.org/index.php/nakhara/article/view/104611>
17. **Yaralov, Y.S.** (1971). *National and international in Soviet architecture*, Moscow: Stroyizdat, pp. 1-352 (In Russ.).
18. **H. Con. Res. 259** (2009-2010). Recognizing the 500th anniversary of the birth of Italian architect Andrea Palladio. 111th Congress 2009-2010. Retrieved from: <https://www.congress.gov/bill/111th-congress/house-concurrent-resolution/259/text>
19. The Capital with palm leaves (the Sahure pyramid temple, Abu Sir, Egypt – 2450 BC). Retrieved from: https://upload.wikimedia.org/wikipedia/commons/0/01/Sahure-Pyramid_Temple_04.jpg
14. Capitals with lotus leaves and papyrus (the Khnum temple, Esna, Egypt – 45 BC). Retrieved from: <https://i.redd.it/vmtgu9xnb0y71.jpg>
21. The Capital with acanthus leaves (the Agrippa's Odeon, Athens – 15 BC). Retrieved from: https://upload.wikimedia.org/wikipedia/commons/thumb/3/36/CapitelCorintio-del-OdeonAgora_Atenas1.JPG/800px-CapitelCorintio-del-OdeonAgora_Atenas1.JPG?20070930003108

22. The Capital with palm and acanthus leaves (the Tower of Winds, Athens, Greece – Andronicus of Cyrrhus, 50 BC). Retrieved from: https://buffaloah.com/a/DCTNRY/c/corinth_tower.jpg
23. The Capital with thistle leaves (the Church of the Holy Wisdom / the Hagia Sophia Mosque, Constantinople, the Kingdom of the Romans – Isidore of Miletus and Anthemius of Tralles, 537). Retrieved from: https://upload.wikimedia.org/wikipedia/commons/thumb/9/97/Hagia_Sophia_%2815468276434%29.jpg/1024px-Hagia_Sophia_%2815468276434%29.jpg
24. The Capital with peony leaves and flowers (the St.Stephen’s Cathedral, Toul, France – 13th century). Retrieved from: https://upload.wikimedia.org/wikipedia/commons/thumb/c/c4/Toul_gothic_capital.JPG/800px-Toul_gothic_capital.JPG?20130917074204
25. Capitals with leaves and fruits of oak, maple, hawthorn, hops and ivy (the Chapter House of Southwell Minster, England – 1288). Retrieved from: https://upload.wikimedia.org/wikipedia/commons/thumb/9/9d/Southwell_Minster_Carvings_Chapter_House_Portal_Capitals_c_b_a.jpg/800px-Southwell_Minster_Carvings_Chapter_House_Portal_Capitals_c_b_a.jpg
26. The Corn Cob capital and bundled corn stalk columns, the Senate Vestibule, the Capitol Building, Washington, DC – B.H.Latrobe, G.Franzoni, 1810. Retrieved from: https://live.staticflickr.com/469/18450631870_640a988855_b.jpg
27. The Corn capital, the Litchfield Villa, Prospect Park, Brooklyn, New York City, NY – A.J. Davis, 1857. Retrieved from: https://live.staticflickr.com/8426/7819685944_a14ba223c2_b.jpg
28. The Colonnade in the Small Rotunda, the Capitol Building, Washington, DC – B.H.Latrobe, 1817. Retrieved from: https://www.aoc.gov/sites/default/files/styles/scaled_lg/public/2021-09/411915-2000w-Capitol-Small-Senate-Rotunda-Columns.jpg?itok=a7HXfkek
29. The Aisha-Bibi Mausoleum, Zhambul region – 11th-12th centuries. Retrieved from: https://www.shymkent.info/wp-content/uploads/2019/12/IMG_20191005_131128-1024x758.jpg
30. The “KazPIVO” Trust Building, Almaty – V.Tverdohlebov, 1935; the Opera and Ballet Theater named after Abai, Almaty – N.Prostakov, N.Kruglov, P.Polivanov, V.Bychkov, A.Shchusev, 1941; the Residential house / “House of Scientists”, Almaty – G.Bobovich, 1950; the Women’s Pedagogical Institute, Almaty – V.Biryukov, V.Brandt, M.Mendikulov, M.Kudryavtsev, 1952; the Agricultural Institute, Almaty – V.Biryukov, 1951; the Secondary school named after M.Mametova, Almaty – V.Kosov, 1946; the Portal colonnade of the First President of Kazakhstan Park, Almaty – A.Korzhenpo, N.Ezau, 2004; The “Zhastar Mag” residential complex, Almaty, 2010 – photos of authors 2014-2020.