

ANALYSIS OF MODERN VOLUMETRIC-SPATIAL SOLUTIONS IN ARCHITECTURE AND CINEMATOGRAPHY OF KAZAKHSTAN

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Abstract: *The article examines the relationship between architecture and cinema as two different but complementary art forms that create spatial forms—real and virtual. An analysis of buildings and films from 1960 to 2024 was conducted using Kazakhstani objects as examples. The study was carried out taking into account social and cultural changes in the country, as well as the transformation of artistic solutions and visualization tools, in order to identify common points of contact. Significant architectural objects of Kazakhstan—‘Palace of the Republic’ (‘Lenin’s Palace’) (1970), Palace of Independence (2006), hotel ‘Kazakhstan’ (1977), and monument ‘Baiterek’ (2002)—were considered. Stylistic features, semantic components, and cultural significance in the context of the historical development of the country, along with spatial solutions, formed the basis of the analysis for both architectural objects and films. In parallel with the architectural objects, the development of Kazakhstani cinema was examined, from the first author’s films, ‘Alpamys Goes to School’ (1978) to ‘Anel’ (2024). The visualization tools of Kazakhstani directors have undergone a long evolutionary path: the frame space has increased, and the aerial perspective has improved, allowing for the creation of deeper and more three-dimensional images. Color and light became important elements of the narrative, carrying meaning and increasing the emotional impact on the viewer. These changes have positively influenced the creation of more expressive and rich images in both architecture and cinema. The article addresses the tools of visualization and their evolution within the framework of in-frame composition and artificially created reality. The role of the architectural environment in the cinematographic one is analyzed, as the unique cultural environment of Kazakhstan is being formed, which is reflected in the works of Kazakhstani filmmakers.*

Keywords: *architecture, cinema, culture, space, visualisation, composition, avant-garde.*

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ҚАЗАҚСТАН АРХИТЕКТУРАСЫНДАҒЫ ЖӘНЕ КИНЕМАТОГРАФИЯСЫНДАҒЫ ҚАЗІРГІ КӨЛЕМДІК-КЕҢІСТІК ШЕШІМДЕРДІ ТАЛДАУ

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Аңдатпа. Мақалада сәулет өнері мен кинематография арасындағы қарым-қатынас кеңістіктік формаларды қалыптастыратын екі түрлі, бірақ бір-бірін толықтыратын өнер түрі – нақты және виртуалды ретінде қарастырылады. Мысал ретінде қазақстандық нысандарды пайдалана отырып, 1960-2024 жылдар аралығындағы ғимараттар мен фильмдерге талдау жасалды. Зерттеу елдегі әлеуметтік және мәдени өзгерістерді, сондай-ақ көркемдік шешімдер мен визуализация құралдарын түрлендіруді ескере отырып, ортақ байланыс нүктелерін анықтау мақсатында жүргізілді. Қазақстанның көрнекті сәулет нысандары қарастырылды: Республика сарайы (Ленин сарайы) (1970), Тәуелсіздік сарайы (2006), «Қазақстан» қонақ үйі (1977), «Бәйтерек» монументі (2002). Стилдік ерекшеліктер, семантикалық компоненттер, еліміздің тарихи даму контексіндегі мәдени мән, кеңістік шешімдері сәулет нысандары үшін де, фильмдер үшін де талдаудың негізі болды. Сәулет нысандарымен қатар қазақстандық кинематографияның даму процесі «Алпамыс мектепке барады» (1978 ж.) «Әнел» (2024) атты алғашқы авторлық фильмдеріне дейін зерттелді. Қазақстандық режиссерлердің визуализация құралдары эволюцияда ұзақ жолдан өтті: кадр кеңістігі ұлғайды, әуе перспективасы жақсарды, бұл тереңірек және көлемді бейнелерді жасауға мүмкіндік берді. Түс пен жарық сюжетті баяндаудың маңызды элементтері болды, мағынаны береді және көрерменге эмоционалды әсерді күшейтеді. Бұл өзгерістер сәулет өнерінде де, кинематографияда да мәнерлі әрі бай бейнелердің жасалуына оң әсерін тигізді. Мақалада визуализация құралдары мен олардың кадр ішіндегі композиция мен жасанды түрде жасалған шындықты құру шеңберіндегі эволюциясы қарастырылады. Сәулет ортасының кинематографиядағы рөлі талданады, өйткені Қазақстанның бірегей мәдени ортасының қалыптасуы жүріп жатыр, ол қазақстандық режиссерлердің еңбектерінде көрініс табады.

Түйін сөздер: сәулет, кинематография, мәдениет, ғарыш, визуализация, композиция, авангард.

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АНАЛИЗ СОВРЕМЕННЫХ ОБЪЕМНО-ПРОСТРАНСТВЕННЫХ РЕШЕНИЙ В АРХИТЕКТУРЕ И КИНЕМАТОГРАФЕ КАЗАХСТАНА

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Аннотация: В статье рассматривается взаимосвязь архитектуры и кинематографа как двух разных, но взаимодополняющих видов искусства, формирующих пространственные формы – реальные и виртуальные. Был произведен анализ зданий и кинолент с 1960 до 2024 года на примере казахстанских объектов. Исследование проведено с учетом социальных и культурных изменений в стране, также трансформации художественных решений и инструментов визуализации, с целью выявления общих точек соприкосновения. Были рассмотрены знаковые архитектурные объекты Казахстана – «Дворец Республики» («Дворец Ленина») (1970), Дворец Независимости (2006), гостиница «Казахстан» (1977), монумент «Байтерек» (2002). Стилистические особенности, семантическая составляющая, культурное значение в контексте исторического развития страны, и пространственного решения составили основу анализа как для объектов архитектуры, так и для кинолент. Параллельно с объектами архитектуры был рассмотрен процесс развития казахстанского кинематографа от первых авторских картин, «Алпамыс идет в школу» (1978) до «Анель» (2024). Инструменты визуализации казахстанских режиссеров прошли большой эволюционный путь: увеличилось пространство кадра, улучшилась воздушная перспектива, что позволило создавать более глубокие и объемные изображения. Цвет и свет стали важными элементами повествования, несущими смысловую нагрузку и усиливающими эмоциональное воздействие на зрителя. Данные изменения положительно повлияли на создание более выразительных и насыщенных образов как в архитектуре, так и в кинематографе. В статье разбираются инструменты визуализации и их эволюция в рамках построения внутрикадровой композиции и искусственно созданной реальности. Анализируется роль архитектурной среды в кинематографической, так как происходит формирование уникальной культурной среды Казахстана, что находит свое отражение в трудах казахстанских режиссеров.

Ключевые слова: архитектура, кинематограф, культура, пространство, визуализация, композиция, авангард.

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The authors state that there is no conflict of interest

АЛҒЫС / ҚАРЖЫЛАНДЫРУ КӨЗІ

Зерттеу жеке қаржыландыру көздерін пайдалана отырып жүргізілді.

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Исследование проводилось с использованием частных источников финансирования.

КОНФЛИКТ ИНТЕРЕСОВ

Авторы заявляют, что конфликта интересов нет.

1 INTRODUCTION

Architecture and cinema are two fundamentally different but complementary art forms that create a unique visual perception of the world. Architecture, being the most material and durable form of creativity, embodies the ideas of society in space and time, creating an environment that reflects historical and cultural processes. Cinema, on the contrary, is an art capable of capturing moments of life, conveying emotions and thoughts, while remaining a flexible tool for expressing ideals and values. Modern architecture in Kazakhstan is characterized by the expression of ideas of modernity, with measures being taken to study and identify historically significant aspects in visualization. (Donchenko & Samoilov, 2020)

Kazakhstan, with its rich history and culture, is a good setting for exploring the dynamics of these two art forms. Over the past 100 years, the country has gone through significant political, social, and economic changes, which have been reflected in both the architectural environment and the development of national cinema. Architectural designs have often combined elements of local traditions with the predominance of architectural forms typical of Persian, Turkish, and Russian architecture, creating their own unique style. (Abdrassilova et al., 2024)

In this article, we examine the development of architectural and cinematic objects in Kazakhstan in order to analyze their path of development and influence on each other, to highlight common trends and features of this interaction, and to identify key points that characterize the dynamics of change in both art forms.

2 LITERATURE REVIEW

In preparing this article, various sources dedicated to different aspects of architecture and cinematography in Kazakhstan during the Soviet and post-Soviet periods were used. These materials provide a deeper understanding of the spatio-temporal characteristics, development dynamics, and transformation of cultural codes, as well as the mutual influence of political and cultural factors on architectural and cinematographic processes.

Research on Kazakhstan's Soviet-era architecture is based on the works of several authors, notably Posocco & Akhmedova (2020), Truspekova & Sharipova (2024), and Baidrahmanova (2024). These authors analyze in detail how design and construction principles were formed, defining the stylistic features of buildings and ensembles while emphasizing the monumentality and symbolism characteristic of this period. Their research allows us to trace how architecture became an instrument for visualizing the era and reflected the socio-political changes taking place in the country.

3 SOURCES AND METHODS

The study is based on a systematic approach: a system of comparative analysis of architecture and cinema in Kazakhstan is proposed using key objects of art from its period, which represent the final level of modern Kazakhstan. At the same time, the political and cultural causes for the emergence of certain forms of key architectural objects in the cities of Kazakhstan – Almaty and Astana, as the two capitals of the two republics – are considered. Volumetric and spatial figures in the geographical sense and the virtual world of cinematography appear in a certain sequence. In the cinema of Kazakhstan during the Soviet and independent periods, there is no concept of monumentality as it exists in the format of architecture. Architecture and cinema create volumetric objects in their respective fields – if in architecture this happens naturally, in cinema the volumes of space in intraframe composition became available only in later times. Above all, depth composition in cinema manifested itself after the mastering of a number of visualization tools. Certain political factors caused the development of the author's handwriting. The

emergence and development of cinematography made it possible to see what was previously unimaginable, and this radically changed the perception of the world. (Marusenkov, 2025)

4 FINDINGS AND DISCUSSIONS




4.1 Characteristics and Sequence of Formation of Modern Monumental Objects in Independent Kazakhstan









The period of large-scale standardized construction of the country's territories coincides with the initial stages of the formation of the creativity of Kazakhstani directors. New directions developed in the conditions of the existing reality, relying on already existing solutions and models, which laid the foundation for the structural composition of the entire architectural and construction complex. (Pisana Posocco, Aizan Akhmedova, 2020) However, the era of the “thaw” is characterized by the emergence of authorial approaches in both architecture and cinematography of the Kazakh SSR, which indicates the desire for individualization and identity.

Architecture, as a science and practice of habitat formation, is inextricably linked to the changes taking place in the socio-economic, cultural, and political spheres. Despite the systemic nature of design and construction processes, researchers are constantly striving to predict certain trends in the development of architecture. (Abdrasilova, Ayyhadieva, 2024) The Table 1 attempts to compare the poetic development of architecture and cinematography in Kazakhstan.

Table 1

Analysis of stylistic and spatial solutions in the architecture and cinema of Kazakhstan in 1930-1960 based on the monograph by K.I. Samoilov (Samoilov, 2004).

Architecture	Direction	General characteristics	Direction	Peculiarity
1930s				
Constructivism: – utility; – minimum decor; – focus on the future. Simplified classics.	The architecture is strict and rational.	The image of the "new man" praise of socialist construction.	The film is emotional, with folkloric motifs.	Early socialist realism, ethnographic cinema: – glorification of labor; – folk images.
Government House, Almaty, 1931 	House of Communications, Almaty, 1934 		Amangeldy, 1939 	
1940 – 1950				
Stalinist Empire: – decorativeness; – imperial scale; – idealized facades. Change of priorities.	Architecture is real construction.	Idealization of reality Emphasizing the power of the state.	Cinema is mythologization, ideological painting.	Socialist realism of high style: – theatricality; – monumental of images.

Opera and Ballet Theatre, Almaty, 1941 	Academy of Sciences, Almaty, 1957 		My dear doctor, 1957 	Botagoz, 1958 
1960s				
Mass construction, modernism: – simplicity; – minimalism. Neoclassicism.	Architecture is impersonal.		Cinema is individualized, emotional	Poetic realism, humanism: – attention to the inner world; – local plots.
Hotel Alma-Ata, Almaty, 1967 	Cinema "Arman", Almaty, 1968 	Focus on the person and freedom from pathos.	My name is Kozha, 1963 	Angel in a skullcap, 1969 

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Allusions and metaphors are frequent elements of both architecture and cinematography. The facade of the Palace of the Republic, built in 1970 by architects Alle V.Y., Kim V.N., Ratushny Y.G., Ripinsky N.I., Sokolov A.G., and Ukhobotov L.L., is saturated with metaphors that have wide geographical and temporal references, starting from the necropolises of Mangystau and ending with the complex of administrative buildings in the city of Chandigarh. The forms of the Indian complex testify to the continuity of ideas of the French Architect Le Corbusier, who revolutionized world architecture.

- **monumentality:** powerful and solid forms emphasize the importance of the destination as a political and cultural center, while the scale of the building, with its large facades and colonnades, creates a sense of grandeur and national importance;

- **decoration:** columns and arches create a sense of grandiosity, forming the strict lines of the facades characteristic of classical architecture, which gives a traditional and imposing look, embodying





stability and permanence. Spacious halls and staircases resemble palatial ensembles, maintaining the status of art. Expensive materials—marble, mosaics, glass, and metal—give an imposing image. Ornaments and decorative elements reflecting the cultural heritage of Kazakhstan emphasize the national identity of the building.


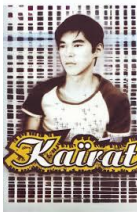
- **spatial considerations:** Like many buildings of the period, the Palace is symmetrical in its shape and has an imposing façade. Inside, the building is characterized by open spaces, wide staircases, and halls, which emphasize the idea of openness to the people and the importance of cultural events. The ambition is for the building to serve not only an administrative function but also a cultural function.

The Palace of the Republic (1970), an embodiment of the symbols of power and cultural heritage of the Kazakh SSR, is a majestic structure combining traditional and modern elements of architecture. In 2006, the Palace of Independence was built in the capital to become an image-building and a symbol of the new status of the country. This and other iconic buildings are symbols of independence as a desire to find its own self through the spatial image of architectural solutions. Almaty has developed a unique urban environment, humanistic in its essence, in which the natural environment, the scale of human needs, and pedestrian accessibility, which reconciled many banal architectural solutions, played a significant role and influence. (Akhmedova et al., 2022).

Table 2

Analysis of stylistic and spatial solutions in the architecture and cinema of Kazakhstan in 1970-1991 based on the monograph by K.I. Samoilov (Samoilov, 2004).

7. R.N. Samonov (Samonov, 1997):				
Architecture	Direction	General characteristics	Direction	Peculiarity
1970 – 1980				
Soviet modernism, brutalism: – scale; – expressive forms. Industrial direction.	The architecture is inaccessible.	Space as a Metaphor Artistic Experiments	The cinema is warmer and closer to the national culture.	Historical and philosophical cinema: – symbolism; – visual poetics.
Palace of the Republic, Almaty, 1970 	House of Friendship, Almaty, 1972 		Kyz Jibek, 1972 	The End of Ataman, 1973 
1980 – 1991				
Postmodernism manifests itself in specific places. There is a lot of modernist heritage. The space is often functional.	Architecture: bolder forms, postmodern eclecticism	The space loses its function as a “showcase of the state” and becomes psychological, metaphorical, or transitional (a space of	Cinema: non-linear editing, urban poetics, visual metaphors.	The author gains greater freedom. The space becomes metaphorical: the subway, courtyards, voids, steppes – as a reflection of the internal

		breakdown, disintegration).		state of the characters.
Hotel Kazakhstan, Almaty 1977	Hardware and studio complex, Almaty, 1983		July, 1988 	Kairat, 1991 

Independence Palace incorporates allusions to the pyramids of Egypt and the Louvre, seamlessly combining historical and modern architectural motifs. The similarity is due to the architect's desire to use universal symbols of grandeur and stability, as well as to follow modern trends in architecture aimed at integrating historical and cultural elements into new projects. The construction of a new capital based on the established environment of a provincial city has created a number of complexities affecting the functional-planning framework of urban development, the features of the architectural image of the city, and the qualities of its perception. (Kiseleva et al., 2024)

- **monumentality:** the monumentality of the building, characteristic of the Soviet period, is absent. The massive base, which tapers to the top, should create a sense of lightness and upward aspiration, symbolizing the dynamic development of the country;

- **decoration:** the massiveness of the building is softened by the choice of materials - glass and metal - which give the building a modern look and provide optimal lighting for the interior spaces. Granite and marble bring national accents and emphasize the connection with tradition, enriching the architectural ensemble with a cultural and historical context. The use of a truncated pyramid as a building form emphasizes the connection between past and present, culture and progress.

- **spatial considerations:** its monumentality and imposing size emphasize the significance of this structure as the center of the cultural and social life of the country. This architectural approach is designed to highlight the stability and power of the state, evoking a sense of admiration and trust in visitors and spectators.

A comparative analysis of the two palaces reveals that each of the buildings serves as an embodiment of its own era and current public demands. The monumentality of the buildings is preserved due to their scale, but the choice of materials and forms transforms their semiotic meaning. Both palaces play significant roles in the cultural and social life of Kazakhstan, reflecting different stages of its historical development. The Palace in Almaty is associated with Soviet heritage and cultural traditions, while the Palace in Astana symbolizes the country's independence, modernization processes, and international ambitions. Today, there is widespread talk about the need to maintain the country's culture and to improve the quality of architecture in the city; it is necessary to restore the organs of architecture locally. (Rustembekov, Kapanov, 2005)

The versatility of Kazakhstan's cultural heritage is manifested in various significant buildings in the country. The Kazakhstan Hotel, erected in 1977 by Soviet architects Y.G. Ratushny, L.L. Ukhobotov, and A.K. Deyev, is an important example of late Soviet modernism in the country. The architecture of the building reflects the characteristic features of this trend, such as laconic forms, functionality, and the introduction of advanced construction technologies. The modernist style is expressed through the following key elements:

- **monumentality:** the composition is based on clear geometric shapes and planes, with massive vertical and horizontal lines adding expressiveness, creating a contrast with the facade elements that

break the vertical plane. Large glass panels add an element of airiness, forming a harmonious combination of heaviness and lightness.

- **decoration:** the varying heights of the floors and balconies give the facade dynamism and plasticity, while the extensive glazed surfaces provide sufficient natural light to the interior spaces. The crown on the facade of the hotel, symbolizing respect for peasant labor, is made in the form of a monument to a sheaf of wheat, representing fertility and prosperity. This element, made of massive metal plates, is directed vertically, emphasizing the upward movement of the observer's gaze;

- **spatial considerations:** the rectangular shape of the building with a vertical orientation emphasizes the upward thrust, creating the illusion of lightness in the structure, despite its considerable size. This solution avoids the visual weighting of the volume, which could arise from the use of parallel straight lines that would contradict the concept of a dynamic and modern image.

The monumentality and scale of the building emphasize the ideas of prosperity and progress of the socialist republic, illustrating the achievements of the Soviet construction industry. The vertical axis cuts through the urban space, giving the building dynamics, and the pointed “crown” completes this composition. The height of the hotel building reaches 102 meters, testifying to the triumph in construction technology of its time. As a modern symbol of progress and integration into the world community, we can consider the building “Baiterek” (2002) in the city of Astana, which is 97 meters high and has become a dominant feature of the urban landscape. New technologies influence the figurative expression of traditional objects and the creation of non-linear forms in architecture. (Truspekova, Sharipova, 2024)

- **monumentality:** significant scale, profound symbolism, historical significance, and innovative technical solutions. Vertical lines, gradually narrowing towards the middle and expanding towards the top, give the building a sense of dynamism and upward aspiration. The golden sphere, 22 meters in diameter, adds massiveness, simultaneously acting as a central compositional and semantic dominant symbolizing the harmony of the past, present, and future.







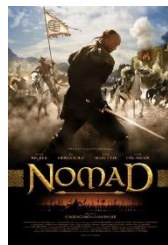
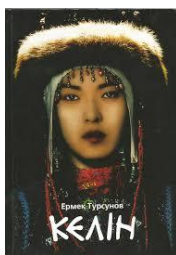
- **decoration:** modern materials such as glass and metal are the basis of the building, ensuring the durability of the structure. The shape of Baiterek harmonizes with the surrounding space, adding elegance and grace to the city, while glass structures reflect the sky, giving lightness to the massive building. The exterior of the complex, with its upward-pointing lines and golden sphere, symbolizes the pursuit of progress and harmony. The interior space is filled with elements symbolizing the unity of nature and man, the past and the future. The décor includes traditional ornaments and motifs that echo national identity, creating an atmosphere that inspires reflection on cultural roots and future development.



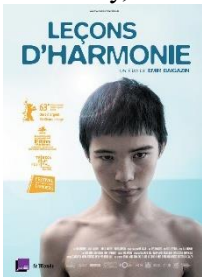

- **spatial considerations:** The spatial solution of the building is based on its outstanding verticality, which emphasizes its dominant role in the urban landscape of the city. The tall trunk of the tower pointing upwards symbolizes the aspiration for development and progress, visually distinguishing the complex among the surrounding buildings. The vertical composition of the building creates a powerful accent that attracts attention and forms a visual dominant in the panorama of the city. Thanks to its height and unique silhouette, it becomes a landmark that connects different parts of the urban space and organizes traffic around it.

The Kazakhstan Hotel in Almaty and the Baiterek complex in Astana are iconic sites reflecting different historical periods of Kazakhstan. The Kazakhstan Hotel, created during the Soviet Union, embodies the principles of functionalism, aesthetics, and technical progress, remaining an important monument of architectural heritage and an example of effective interaction between architecture and public space. The Baiterek complex in Astana, on the other hand, symbolizes the independent development and new horizons of Kazakhstan, combining modern design solutions with national traditions. These two buildings demonstrate how the era dictates the rules, defining architectural styles and approaches to construction.

Table 3

Analysis of stylistic and spatial solutions in the architecture and cinema of Kazakhstan in 1990-2025 based on the monograph by K.I. Samoilov (**Samoilov, 2004**).

Architecture	Direction	General characteristics	Direction	Peculiarity
1990 – 2000				
The transition from Soviet architecture to the first projects reflecting new realities. Construction of administrative buildings, the first major residential and commercial growth.	Architecture is more oriented towards the creation of new state symbols.	Focus on national expression and cultural heritage.	The emergence of the first independent Kazakh films. Attempts to find identity, focus on historical and cultural themes.	Finding your own voice in the context of independence.
Central Mosque, Almaty, 1999 	Cinema City Club, Astana, 1999 		Cardiogram, 1995 	Abai, 1995 
2000 – 2010				
Postmodernism, eclecticism, beginnings of futurism, integration of traditional elements into modern buildings. Active construction in Astana	In architecture, the emphasis is on monumentality and scale.	The desire to combine national motifs with modern trends in both cinema and architecture.	The emergence of major Kazakh films, participation in international film festivals. Popularization of Kazakh cinema.	More focus on drama and local stories.
Baiterek, Astana, 2002 	Palace of Peace and Reconciliation, Astana, 2006 		Nomad, 2005 	Kelin, 2009 
2010 – 2025				

Modern architecture, high-tech, futurism, eco-design.	Architecture is oriented towards physical reality and long-term projects.	Active use of modern technologies. International interaction. Response to global challenges and trends.		
Triumphal Arch, Astana, 2011 	Dostyk Plaza, Almaty, 2014 		Lessons of Harmony, 2012 	Poet, 2022 

The experimental and demonstrative character of the Apparatus-Studio Complex (1983) testifies to its high artistic, aesthetic, and engineering capabilities. The traditions of the East in modern architecture were reflected by Korzhempo A.I., Pnin V.L., and Ezau N.V. The fully glazed facade of the building, the minimalism of decorative elements, and the powerful semantic load—all of this creates a feeling of human entrance into the bright, shining space of the sky. The architectural concept is based on the idea that television reflects our reality. Therefore, we needed a concept that could simultaneously reproduce this reality and demonstrate its multivalence.

- **monumentality:** the complex is manifested through a significant spatial arrangement, the presence of wide façades, and the use of powerful cladding slabs. A peculiarity is the angled position of the cladding slabs, which allows them to reflect different states of the sky - sunrises, sunsets, and thunderclouds, creating a dynamic play of light and shadow. This technique gives the building majesty and emphasizes its unique architectural identity.

- **decoration:** modern materials such as glass, metal, and natural stones provide the perception of durability and reliability of the structure. The unique shape of the roof, designed unconventionally, emphasizes the architectural grandeur of the building. Decorative elements in the form of stalactites, characteristic of the interior decoration of traditional Islamic buildings, are taken outside and made in the form of an “accordion” of mirrored glass, which further enhances the expressiveness of the facade.

- **spatial considerations:** the clearly defined vertical guideline and the dominant horizontal structure, made with modern materials, give the facade a lightness different from the massive walls of previous buildings made of marble or granite. Despite this, the building retains its stateliness and grandeur. Its size emphasizes the gravity and monumentality, making the building a logical conclusion and semantic dominant in the architectural ensemble of the avenue.

The TV Tower in Almaty is not only a technical marvel of its time, but also an important cultural and historical monument. Its architectonic code reflects the principles of functionalism and constructivism, as well as unique engineering solutions necessary for operation in extreme natural conditions. The tower remains a symbol of progress and sustainability, recalling times of great accomplishments and hope for the future. Today, as a symbol of progress and stability, we can talk about the building of the business center “**Nurly Tau**” (2006), the author of which is Tokhtar Yeraliev. the brightest representative of the high-tech style in the city, the massiveness and materials act as Western symbols of freedom, stability and victory over the regime, leaving ambiguous questions.

- **monumental:** despite the large-scale spatial arrangement, it is not difficult to identify the vertical as the predominant direction of the view. The facade plane consists of a large number of breaks in the

façade and roof of the building, which complicates the perception of the building's integrity, as do the glass facades reflecting the sky;

- **decoration:** the building's fully glazed facades embody the Western symbol of freedom, while the broken roof lines of the buildings are associated with the peaks of the Zailiyskiy Alatau mountains, echoing the motifs of many author's projects of the Soviet period in the city. The visual concept of the building combines geographical features of the area and modern architectural trends;

- **spatial considerations:** vertical accents give the building a dynamic upward growth, while the glass surfaces of the facade reflecting the sky visually lighten the volume of the building, preserving its impressive size, but giving it a less massive and more accessible appearance.

The architectural appearance of the Nurly Tau building remains ambiguous: its scale and modern design meet current social requirements, but the choice of glass and the shape of the building raise doubts about its harmony with the surrounding development. At the same time, a large-scale building with extensive glass surfaces on the facade, like the Apparatus Studio Complex, looks modern and harmonious in the context of the overall ensemble, giving it a more representative appearance.

4.2 Formation of spatial model in modern cinematography of Kazakhstan

The development of the national cinematography and the creation of new films coexist in the creative industries of Kazakhstan with a stable public interest in the Soviet cultural heritage. (Ippolitov, 2023)

The current state of architectural unity of Kazakhstan's cities calls into question the aspiration of modern architects to search for originality and national identity. Many ensembles and individual objects are perceived as borrowings or adaptations of samples of world architecture, which raises doubts about their originality and authenticity. However, it is worth noting that the modern world is expressed not only through architecture, but also through other forms of visual art, including cinema. Drawing analogies between Kazakhstan's architectural landscape, especially in the cities of Almaty and Astana, and its cinematography, one can identify certain parallels and points of contact. Any visual work of art requires any considerations of an edifying nature. (Kracauer, 2024) Like architecture, national cinematography has long been developing under conditions of familiarization with the field of activity and mastering the tools. One of the first films that stands out for its authorial approach in the history of Kazakh cinematography is “Alpamys Goes to School” (1978), directed by Abdulla Karsakbayev.

The “Alpamys Goes to School” film stands out for its bright national flavor, which is manifested through the semiotic division of space into Soviet and national.

This dualism is expressed in the images of the protagonist Alpamys, who becomes a link between the two worlds. National symbolism is present in almost all scenes and shots, but the compositional structure of the film does not emphasize the issues of designing the play space as an element of non-verbal narrative. Nevertheless, compared to the first works in the field of national cinema, there is a significant development in the work with the object-spatial environment and camerawork techniques, the filmmakers began to experiment more actively with visual means of expression - all this is the influence of the works of the avant-gardists.

Almost 10 years later, Darezhan Omirbayev presents his film “Shilde” (1988), where the shots are arranged in such a way that architectural and natural elements become an integral part of the narrative.

In this work, the influence of avant-garde ideas is noticeable: the composition of the frame serves as an independent element of the narrative, the lines extending beyond the frame boundaries create a sense of depth and airy perspective, and the locations themselves acquire a semantic character. In Omirbaev D.'s subsequent films - “Kairat” (1992) and “Cardiogram” (1995) - the director continued to develop a unique approach to the creation of play spaces, actively using light, shadows and contrasts to convey both personal experiences and public moods, preserving the core of the conflict - two mentally opposed worlds. Big and small worlds, the authentic atmosphere of the Kazakh people and the Soviet

atmosphere of the urban dweller. In Figure 1 we have highlighted the main stylistic features of different periods and indicated how architecture and cinema developed from 1930 to 1991 (fig.1). This period is most clearly defined in style.

There are many directors working in independent Kazakhstan whose works have received recognition from the international community and awards at various competitions and festivals. One of the brightest representatives of the new generation is Emir Baigazin, who pays special attention to space, rather than the subject environment. His trilogy, consisting of the films *Harmony Lessons* (2013), *Wounded Angel* (2016) and *River* (2018), is characterized by an acute social focus and artistic minimalism. The director's main tools are working with the camera, light, contrasts and spatial forms, thanks to which semiotically rich shots are created.

In 2021, Darezhan Omirbayev releases the film "The Poet", continuing to explore the theme of dualism expressed in the conflict of two worlds. The visual component of the film has undergone significant changes: the camera work has become more dynamic, top views have appeared, creating a sense of the "eye of God". The director maintains an interest in the interior, where every detail, including the lines and planes of windows and walls, contributes to the formation of an aerial perspective in the frame. The contrast between urban and rural locations is emphasized by the extensive use of a wide-angle camera, allowing you to capture the endless steppes, and close-ups of the actors enhance the atmosphere of the scene. Symmetrical construction of frames also plays an important role in creating an artistic image.

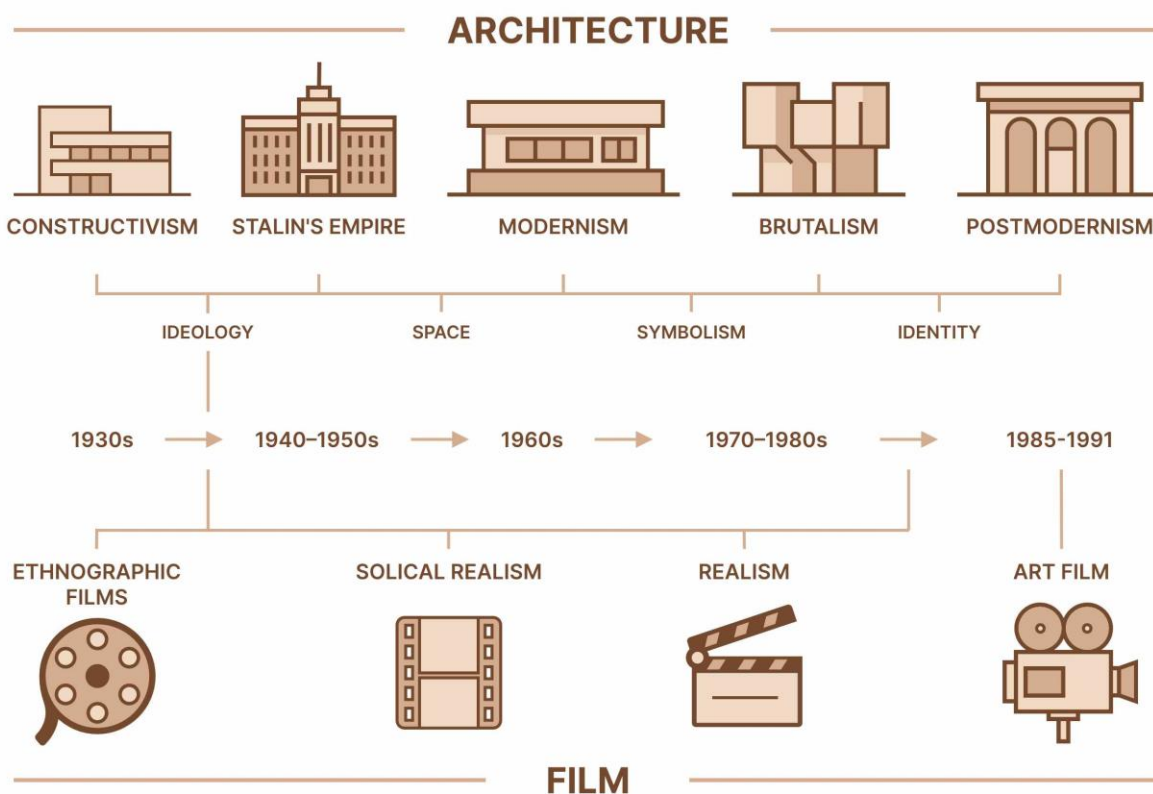


Figure 1 – Graph of the development of architecture and cinematography in Kazakhstan from 1930 to 1991.

In 2022, Akan Satayev presented his vision of life in the 16th-century steppe in his film *Dawn of the Great Steppe*. The use of a wide-format camera enhances the impression of the vastness of the steppe, and the clear horizontal of the landscape is only occasionally broken by the vertical of the yurts. Shots shot indoors create a sense of limited and closed space. For comparison, in 2005, Sergei Bodrov released the film *Nomad*, which has similar dynamics to Satayev's film, but has significant differences in the approach to working with the camera and the spatial environment. Unlike *Dawn of the Great Steppe*, *Nomad* does not convey the grandeur of the steppe and the contrast between open and closed spaces so vividly. In his work on *Dawn of the Great Steppe*, Akan Satayev used the teal & orange technique, popular among Hollywood directors, based on the complementarity of colors in the frame, which gave the film additional dynamics.

Akan Satayev actively uses color and wide-format surfaces as means of visual expression in his works. In recent adaptations of female characters, such as “*She*” (2017), “*Tomiris*” (2019) and “*Anel*” (2024), these tools play a key role in creating contrast. Warm tones and panoramic shots taken with a wide-format camera create a sense of comfort, while cool shades and close-up shots enhance the emotional tension of the characters. In addition to experimenting with color and space, Satayev also explores the images of characters, often making women the central figures of his films. The heroines are placed in various spatial models that, through non-verbal means, contribute to the development of the plot and the creation of tension.

Modern directing has made significant progress in terms of visualizing the intra-frame composition compared to the beginning of its path. Particular attention is paid to working with the camera that captures the final composition: its angle becomes an integral element of the director's concept. Large planes with clear shapes and many guiding lines dividing the space play an important role. The subject-spatial environment turns into an active participant in the narrative, becoming a full-fledged narrator, and not just a part of the composition. The language of modern Kazakhstani cinema is in a state of constant development. Based on the author's techniques of frame composition, directors introduce new solutions that combine traditional approaches with modern trends, which allows them to meet current aesthetic requirements and social demands of society.

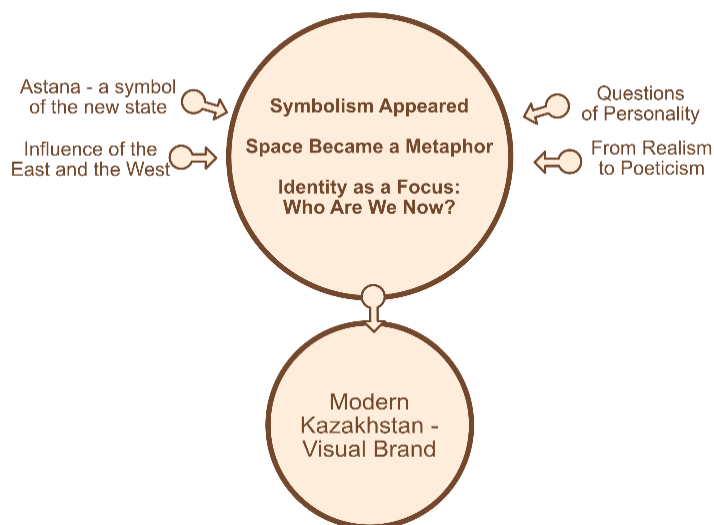


Figure 2 – Formation of a new image in matters of visualization of the space of Kazakhstan.

Contemporary social moods are invariably reflected in art, which in turn has a significant impact on the individual. Architecture acts as a mirror of collective self-awareness, conveying society's ideas

about beauty and harmony. In feature films, space, presented through the subject-spatial environment, forms a unique visual language of the film, conveying emotional states and deep meanings. Thus, art and architecture not only respond to social changes, but are also capable of shaping worldviews and values, influencing the perception of reality. The interaction between architecture and cinema in Kazakhstan occurs within the framework of their mutual influence, which is reflected in the dynamics of public consciousness and the broader cultural context (fig.2).

The development of cinematography and architecture in Kazakhstan is a process closely linked to historical, social and cultural changes in society. Cinematography began to develop in parallel with architecture, adapting to the current stylistic and thematic demands of the time. Modern directors and architects strive for individual solutions, experimenting with form, space and color palette, which allows them to create works with deep meaning and emotional impact. The interaction of architecture and cinematography in Kazakhstan occurs in the context of their mutual influence, which is reflected in the dynamics of public consciousness and cultural context.

5 CONCLUSIONS

Modern film directing has made significant advancements in the visualization of in-frame composition compared to its early stages. Particular attention is given to camera work, which captures the final composition—its angle becoming an integral element of the director's vision. Large planes with distinct shapes and multiple guiding lines that divide the space play a crucial role in shaping the visual narrative. The material and spatial environment transforms into an active participant in storytelling, functioning as a full-fledged narrator rather than merely a compositional element.

The language of contemporary Kazakhstani cinema is in a constant state of evolution. Building on the principles of frame composition, directors incorporate innovative solutions that blend traditional approaches with modern trends. This synthesis allows them to meet current aesthetic demands and respond to the evolving social expectations of society.

Contemporary social sentiments are inevitably reflected in art, which, in turn, exerts a profound influence on the individual. Architecture serves as a mirror of collective self-awareness, conveying society's perceptions of beauty and harmony. In narrative cinema, space—presented through the material and spatial environment—shapes the film's unique visual language, conveying emotional states and deeper meanings. Thus, both art and architecture not only respond to societal changes but also have the capacity to shape worldviews and values, influencing the perception of reality.

The development of cinema and architecture in Kazakhstan is a process closely intertwined with the historical, social, and cultural transformations of society. Cinema began to take shape alongside architecture, adapting to the stylistic and thematic demands of its time. Contemporary filmmakers and architects strive for individualized approaches, experimenting with form, space, and color palettes, allowing them to create works with profound meaning and emotional impact.

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