

Folk Art Crafts Of Kazakhstan: The Concept Of Renovation Of Industrial Buildings

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Abstract

This article examines the issues of preserving and reviving the artistic traditions of folk applied art at a new level. The concept of spatial organization of the environment for the production of folk art products is proposed, taking into account their specific features of technological production. The main goal is to create an appropriate spatial environment for the high-quality production of elements of folk art craft, while preserving the historical and aesthetic categories of products that ensure their recognition as a work of art.

Keywords: decorative and applied arts, folk art crafts, industrial buildings, production, ethnodesign, traditional culture, composition of environments.

Introduction. The relevance of this topic is justified by several factors. The first factor is the growing interest in the society of the appeal to the cultural and historical sources, which is manifested in all areas of human life. In this regard, there are questions of high-quality production with the preservation of the decorative and applied value of the elements of folk art, storage, as well as the continuation of the continuity of traditional culture to the younger generation. Another factor is not always the appropriate use of the existing spatial potential of reconstructed industrial buildings. The most common method of renovation of industrial buildings is to change the previously performed production function to a commercial one. Such functional changes are not able to master the full potential of the former industrial buildings. In connection with the above, this article proposes the renovation of industrial buildings for the production of elements of folk crafts.

Currently, Kazakhstan has a great interest from different generations of people in folk art crafts.

Folk art crafts are the basis of the cultural identification of the country in the world space. The spatial environment or elements created on the basis of ethno-cultural motifs is a global trend. "In addition to fashion trends, there are objective reasons why ethno-cultural motives are relevant for modern design. This is a designation of the environmental safety of food products, the need to emphasize the traditional technology of their production; the presence of a kind of ethnic marker for some industrial products that bear the imprint of national identity; design-providing products related to national culture; advertising and information support for tourism business within the country and the design of national cultural events; as well as the need to create an image to represent the country in the international arena (exhibition, sports, economic, political, cultural events)"¹.

Currently, Kazakhstan is experiencing an active revival of national traditional events such as "besikke salu", "kelin tusuru", etc. Carrying out events of such a plan requires the presence of special weaving elements, furniture, dishes, jewelry. This kind of broad demand in the society contributed to the opening of many workshops for the manufacture and production of handicrafts..

The revival of Kazakh crafts has been developing especially dynamically since 1990. Cultural heritage, preservation of historical buildings and folk values are the common heritage of the people, which is based on their culture, life, traditions and customs, as well as art. Kazakh craft has an ancient history. Monuments of the Bronze Age, jewelry made of gold, silver, copper, ceramic products decorated with ornaments are proof of this. Crafts were passed down from generation to generation. In the early 90s,

¹ https://www.inform.kz/ru/osoboe-dostizhenie-nezavisimosti-vozrozhdenie-kazahskib-remesel_a3595379

the country began to organize exhibitions and fairs of crafts. Guests from Central Asia were invited: Kyrgyzstan, Tajikistan, Turkmenistan, and Uzbekistan. These countries were the first to take part in the fairs, and later Russia joined them. Then the holding of such fairs turned into a good tradition, arousing great interest among foreign guests, who highly appreciated the work of folk craftsmen. At the craft fair, craftsmen presented their original works: jewelry, musical instruments, felt, silk, leather products and other works. Previously, artisans themselves promoted their products, individually developed their business, and it was almost impossible to exchange experience with other craftsmen. And in 2012, they had the opportunity to present their works at various exhibitions of national and international scale. After all, the Union of Artisans of Kazakhstan started its activity that year. The organization opened in 2012 on the basis of the Public Foundation "Our heritage". It has the most extensive database of artisans in Kazakhstan, cooperates with more than 800 craftsmen in the country and has representatives in 8 regions of the country. The Union has chosen as its mission to preserve, revive, develop, popularize the Kazakh craft and the cultural heritage of the people, raise the status of artisans, as well as support beginners, young craftsmen. The Union of Artisans has implemented more than 50 projects with the Chevron Company, the Eurasia Foundation of Central Asia, UNESCO, the Atameken National Chamber of Commerce, the Assembly of the People of Kazakhstan, the Fund for Saving the Aral Sea, the Akimat of Almaty, the Almaty Auenderi State Chamber of Commerce, the National Commission of the Republic of Kazakhstan for UNESCO and ISESCO, the Korean National Commission for UNESCO for the Development and Revival of Crafts, and many others. Artisans also took an active part in the preparation of craftsmen at EXPO-2017, organized festivals, exhibitions, master classes, and trainings throughout Kazakhstan. The Republican competition "Sheber" is held annually. Among other things, it is also a great contribution to the training of young masters. Since the foundation of the Union of Artisans for more than 10 years, the sponsor of the competition is the company "Chevron". In addition to this company, partners were the Eurasia Foundation of Central Asia, the British Council, the US Embassy in Kazakhstan, the Embassy of Kazakhstan in the United States and others. "The personal contribution of masters who understood that it is necessary to develop and revive traditions is invaluable.



Figure 1. Examples of works by masters of the Union of Artisans of Kazakhstan

Recently, artisans have been supported by the Ministry of Culture and Sports. The masters received departmental titles and state awards, and the Union's projects are planned to be funded next year. Also, with his support, the National Museum has repeatedly hosted the "Sheber" festivals and exhibitions of the works of the "Sheber" contestants. "There are no age restrictions - from 18 years and older. To evaluate the work of the masters, the expert commission consisted of 5-7 people and 1-2 foreign experts. Foreign jewelers came to us, famous foreign masters were invited. That is, there is a constant exchange of experience between professional masters." Kazakh artisans participated in the festival "Silk and Spices", which is held annually in Bukhara in Uzbekistan. Kyrgyzstan hosts a similar festival of artisans "Oimo", which attracts more than 120 craftsmen from 10 countries of the world. Master craftsmen bring with them products made of felt, wood, beads, silk, designer clothing with ethnic elements and jewelry. The most important thing is that Kazakhstani artisans exchange experience, present their products, receive advice and feedback from the world's leading artisans. "Unlike us, the craft is well promoted in Uzbekistan. This is a huge school, where excellent professional masters work. They are constantly working to train their students. They don't just teach and leave, they always keep in touch with each other. The state provides financial and legal support to its masters, which we still lack. Their experience would be useful to us. What can we learn from them? This is the presence of workshops, workshops. They have well-developed marketing. If this is a potter, then on his territory he has a house, a workshop, furnaces, a pottery workshop-a center for the sale of products. And the state gives them such an opportunity. In Uzbekistan, the union of artisans is called "Hunarmant". In order to become a member of the union, you must have the professional qualities of a master. And this skill they pass on from generation to generation to their children, grandchildren, great-grandchildren. The family craft is well developed in Uzbekistan: very often, if the father was a master, then the son follows in his footsteps».

A huge amount of work has been done under the Cultural Heritage program. Research institutes collected materials about Kazakhs abroad, they visited China and Mongolia. Thus, we collected materials about folklore, music, theater, and art. Silver products of Kazakh masters are a huge success at all international exhibitions. In September of this year, the first international festival was held in Kokand (Uzbekistan). It was attended by representatives of 73 countries, more than 380 foreign, 1,200 Uzbek and more than 20 Kazakh masters. One of the most developed and widespread types of crafts is the production of musical instruments. "Almaty is a special city, it is a cultural capital. There is a college of decorative and applied arts named after Oral Tansykbayev, a college of construction and folk crafts, a conservatory, where there has always been a workshop for the repair and manufacture of musical instruments, the Academy of Arts, the Abai Kazakh National Pedagogical University. All of them train specialists in the manufacture of musical instruments. There is a Museum of musical instruments named after Ykylas. Almaty is a very attractive, lively and dynamic city. We actively work here, conduct training, train trainers, organize exhibitions, competitions and festivals. Hence the high concentration of professional craftsmen." The grain technique in jewelry is also popular. Grains are small pellets, in the form of balls, soldered together in a certain order, pattern. They are mainly used in jewelry of the West Kazakhstan style. It should be noted that the Union of Artisans of Kazakhstan is a member of the World Craft Council (World Craft Council), being a National member. 54 countries are members of this council. For 7 years (2 terms), the chairman of the Union of Artisans of Kazakhstan, Aizhan Bekkulova, is the Vice-president of the World Craft Council for the Asia-Pacific region (WCC-APR) and is responsible for Central Asia. "This is a great honor, as she oversees the artisans of Central Asia. And that's saying a lot. We must work hard to make Kazakhstan shine brightly on the world map of crafts. It is the development of crafts, the preservation of our traditions that the world evaluates us. And this indicates the great potential of Kazakh craftsmen, the high quality of our products».

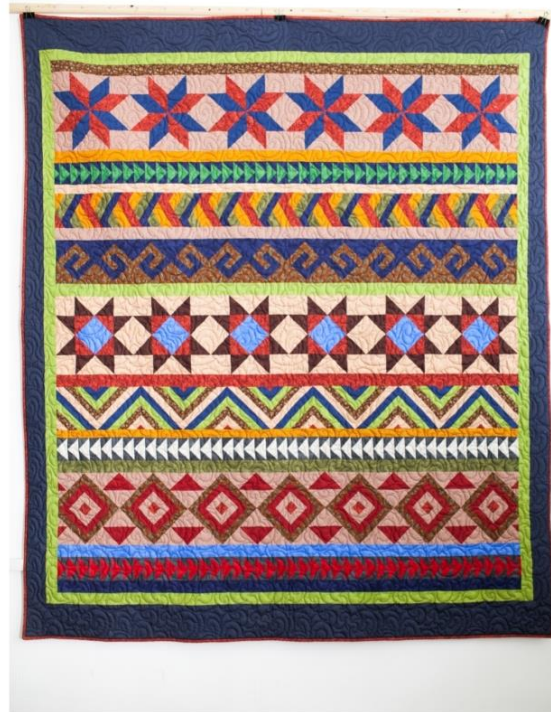


Figure 2. Examples of works by masters of the Union of Artisans of Kazakhstan

Souvenirs or any products that we see in the window are not always made by the hands of craftsmen. They are made most often on the periphery in neighboring countries, and they also differ in quality.

At the same time, cheap imitations undermine the reputation of the quality of authentic products. Often there are distortions and simplifications of traditional methods of artistic craftsmanship, manual labor of artists and craftsmen is often replaced by mechanical reproduction of decorative elements, the artistic level and quality of products are reduced. In this regard, it becomes urgent to understand at the doctrinal level the individual author's methods and techniques for making folk art crafts, their role in understanding the thematic content of products, assessing their authenticity and artistic value, as well as the system of views and spiritual values of the author. The category that can reflect this is the artistic and stylistic features. As noted above, to implement this idea, it is necessary to observe all the technological features of the production of folk crafts. Currently, compliance with the technological requirements for the production of folk crafts in urban conditions requires the decision of the architectural organization. The elements of folk crafts available on the market or used in everyday life are produced in individual workshops of craftsmen. Specialized workshops are available in art-related educational institutions. Among Kazakhstani scientists, scientific research and design proposals are being developed to create a single network of unified architectural and planning measures for the purpose of organizing enterprises for the production of folk art objects. The main goal of the authors is to create an architectural environment for small and medium-sized enterprises in production, as well as to conduct an educational process to create high-quality items of folk art. Thus, to create a symbiosis between production, business and science. According to the researchers, the integration of education, science and production will lead to an increase in the innovative potential of the Kazakh economy, contributes to the rise of the competitiveness of domestic enterprises of folk arts and crafts, will lead to the comprehensive development of folk applied crafts.

This article raises similar questions about the creation of special architectural and planning conditions for the preservation and development of the production of handicrafts in urban conditions. The main goal is to preserve and teach specialized and traditional methods, skills and knowledge that have

often been acquired over time and passed down from generation to generation. In this regard, the products of folk art crafts have such differences as appearance and style, and can also require certain knowledge, manifested in the skills used for their production. Often there are distortions and simplifications of traditional methods of artistic craftsmanship, manual labor of artists and craftsmen is often replaced by mechanical reproduction of decorative elements, the artistic level and quality of products are reduced. In this regard, it becomes urgent to understand at the doctrinal level the individual author's methods and techniques for making folk art crafts, their role in understanding the thematic content of products, assessing their authenticity and artistic value, as well as the system of views and spiritual values of the author².

For the high-quality implementation of the above-described criteria, it is necessary to create special centers in which, along with production, training in the skills of making folk art objects is also carried out. This article proposes the renovation of industrial buildings for centers for the production and training of manufacturing elements of folk crafts. The change in the political status of the Republic of Kazakhstan has led to the need for changes in the structure of its industries. Since the industry in the republic was focused on functioning within the framework of the former USSR, being largely an "assembly shop" in the structure of the general economy, in the current conditions, problems arose in many industries that led to the unprofitability of individual industrial enterprises. These are the problems of raw materials, the volume of products produced and the possibilities of their implementation. At the same time, there was a need for the development of new industries that would meet the needs of the republic for goods that were not previously produced in it. As a result, there is a need to create a new cost-effective structure of industrial production sectors. Another important trend in the modern economy is the transition to various forms of ownership, including in the field of production. On the basis of state-owned enterprises and within their structures, new production units are being created with the involvement of private investors. The emergence of investors of various forms of ownership requires the spatial expression of this process, including through the regeneration of such enterprises.

The main potential of a large city is high-tech and innovative production. The palm of the city's semantic dominants is held by administrative and business centers. Modern urban development suppresses the previously dominant industrial territory. Due to a number of problems, many industrial facilities cease to exist, as a result, they turn into depressive buildings, being isolated from the social environment of the city.

The need to regenerate existing industrial facilities is due to a number of reasons. With all their diversity and interrelationship, they can be defined as socio-economic, technical-economic, urban planning, environmental, architectural and construction, aesthetic, social.

Technical and economic reasons for reconstruction are crucial for industrial facilities and are associated with the need to improve equipment and technology, with physical wear and obsolescence of industrial equipment, buildings and structures.

By physical or material wear and tear of an industrial building or its structural elements is meant the gradual loss of their original technical indicators. The degree of preservation of operational qualities depends on the physical properties of the building materials used, on the type and geometric dimensions of the structures, the features of the location of the building on the ground, etc. The period of material wear of buildings is regulated by the capital class. The average physical longevity of an industrial building is 60 years. However, the physical condition of the building, its load-bearing and enclosing structures are significantly affected by the features of the technological process: vibration,

² Medvedev Valery Nikolaevich *Artistic and stylistic features as a new object of intellectual property in the field of folk art crafts* <https://www.gorodissky.ru/about/>

chemically aggressive environment, shock loads, high temperatures. As a result of this impact, the service life of an industrial building without major repairs may be reduced³.

The moral wear and tear of an industrial building implies the occurrence of a discrepancy between its architectural and spatial parameters, operational qualities, and functional and technological purpose. In the context of accelerating the development of science and technology, the obsolescence of technological equipment is also significantly accelerated⁴. The average period of replacement of machines and mechanisms, modernization of the technological process is 8-10 years, and in modern high-tech industries-3 years. As a result, the moral deterioration of industrial buildings occurs much earlier than their physical aging. The period of obsolescence of industrial buildings is approximately determined on the basis of an analysis of the development of this production, taking into account the overall pace and needs of the development of the relevant industry. Since new technological equipment, as a rule, differs not only in economic efficiency, but also in other geometric parameters, weight or requirements for the quality of the production environment: humidity, temperature, etc., there is a need to regenerate industrial buildings during the modernization of production. The main goal is to bring the architectural and construction part, engineering, technological equipment and communications into compliance with the new requirements⁵.

The social reasons that determine the need for the regeneration of industrial enterprises are the creation of new jobs, which is very important today for ensuring employment of the population.

The expansion of the production service sector also provides additional jobs. These are scientific and educational institutions of enterprises, objects of medicine, sports, trade, etc⁶.

Environmental reasons for the regeneration of industrial areas and individual enterprises are formed as a result of the imposition of negative industrial and transport impacts on the environment. This situation is associated with the growth of the capacity of enterprises in comparison with the initial indicators and the intensive development of motorization.

Modern requirements for the quality of architecture, including industrial architecture, have not only an urban planning, but also a social aspect. Social changes taking place in society are manifested in increasing requirements for the architectural and aesthetic characteristics of industrial objects as elements of urban space, in the desire of consumers of this space to have a continuous urban environment in terms of the quality of architecture and landscaping, including with the participation of industrial development. The prerequisites for the regeneration of enterprises for architectural and aesthetic reasons can also be traced in a certain understanding in society of the need to preserve and effectively use industrial facilities, monuments of architecture and technical culture. Changes in the social status and educational level of workers in industrial enterprises as a result of the scientific requirements and technological progress, and especially the entry of private capital into the sphere of production, determine new requirements for the aesthetics of the production environment, create the need for the formation of the corporate identity of the reconstructed enterprises. The narrow-functional approach to the formation of the architecture of

³ Tolegen Z., Moldabekov, M. Koshenov, K., Mugzhanova, G. *Roles of public ethnocultural spaces in Kazakhstan* . 2018 Astra Salvensis, 6(1), c. 761-774

⁴ Nabiev, A.S., Nurkusheva, L.T., Suleimenova, K.K., Sadvokasova, G.K., Imanbaeva, Z.A. *Virtual reconstruction of historical architectural monuments: Methods and technologies*, International Journal of Innovative Technology and Exploring Engineering, 2019, 8(10), p. 3880-3887

⁵ Amandykova, D.A., Imanbayeva, Z.A., Assylbekova, A.M., Nurkusheva, L.T., Ostapenko, I.I., *On the history of studying museum complexes*, Astra Salvensis 2018,

⁶ Raushan Amangeldievna Atagulova, Murataly Baimakhanovich Moldabekov, Nesipbek Zhunusbekovich Isakhov, Saltanat Turekulovna Myrzakhmetova, Dina Abilmazhinovna Amandykova, *Typology of architectural space*, Eurasia J Biosci 14, 6915-6921 (2020)

industrial facilities is replaced by a new approach that takes into account the needs of the aesthetic organization of the production environment and determines the need for their regeneration⁷.

The revival of the artistic traditions of folk applied art is possible only at a new level today, which involves teaching children artistic crafts in schools, improving the forms of work with folk craftsmen, improving the activities of enterprises of folk art crafts, whose work should be based on the exact knowledge of local artistic traditions by the masters and their creative implementation in the manufactured products.

They concentrate the experience and mind of our ancestors, the originality and uniqueness of folk art. Crafts reflect the way of life and material production, the level of development and the values of the people. "The study of national artistic traditions contributes to their preservation and use in new social conditions," writes Wu. Dzhaniybekov in his book "Culture of the Kazakh craft"⁸.

Conclusion. Thus, the renovation of industrial buildings by changing their function for the production of folk art crafts of Kazakhstan is appropriate. First, it will contribute to the high-quality preservation of the historical and cultural heritage of the people, the revival of artistic traditions of folk applied art at a new level. Secondly, from a socio-political and scientific point of view, it will contribute to the improvement of Kazakhstan's model of the development of folk applied crafts and strengthen Kazakhstan's position in the world community. Third, the integration of art, education, manufacturing, and business. The main goal set in this study is to create an appropriate spatial environment for the production of folk art objects, which will allow the preservation of the historical and aesthetic categories of products that ensure their recognition as a work of art⁹.

⁷ Shilderkhanov, B.K., Issakhov, N.Z., Popov, Y.G., Trofimov, V.P., *Compositional Features of Ethnic Interior Design*, Astra Salvensis - review of history and culture, year VI, No. 12, 2018. - P.569-580 ISSN: 2393-4727

⁸ Amandykova, D.A., Kabylov, D.B., Moldabekov, M., Koshenov, K., (...), Gvozdikova, T.A., Bryantsev, A.A., *Compositional aspects of urban environment organization*, Man in India, 2017

⁹ Andmandykova, D., Nauryzbayeva, A., Shalbayev, A., Kozbagarova, N., Nigmatova, A., *Trends in research on the organization of an inclusive education environment*, Prensa Medica Argentina, 2019.