

Zh.Ye. Nurbayev^{1*}
S.B. Nurbayeva²

¹L.N. Gumilyov Eurasian National University, Nur-Sultan, Kazakhstan

²A. Baitursynov Kostanay Regional University, Kostanay, Kazakhstan

*Corresponding author: zhaslannurbayev@gmail.com

Formation of the urban environment in Kostanay city at the turn of the XIX-XX centuries: analysis of cult architecture based on photo documents

Abstract. *The article deals with the issue of «temple building» in the city of Kostanay in the pre-revolutionary period. Temple architecture is a category that encompasses not only the construction of temples but also their functioning and influence on the processes and events taking place in the city. In the conditions of temple construction, the task was set not so much of buildings of religious structures, but of the habitat as a whole. The main purpose of the study is to identify the features and factors of the influence of temple construction, the activities of priests on the change in the urban environment, to study the architectural styles and ideological compositions of the cult architecture of Kostanay. The work used a wide range of historiographic (works of Kazakh and foreign, Russian researchers) and source material (archival, museum sources). The methodological basis of the research was made by interdisciplinary, cross-cultural theoretical positions (concepts of K. Lynch and K. Norberg-Schulz, environmental approach) and specific methods (architectural analysis, historical and cultural reconstruction, methods of system-holistic analysis, critical research, and generalization of source material). Based on the results of the study, we came to the conclusion that temple architecture and priests had positive changes on the city and townspeople, a lot of educational, moral, charitable work was carried out, registers of births were kept. An active activity attitude influenced the architecture and style of temples. All of them were built according to certain patterns, but they all had their own unique characteristics. You can trace the interconnection and mutual influence of the West and the East, the interweaving of Russian, Tatar, European, Middle Eastern architectural styles.*

Keywords: *urban environment, religious architecture, Kostanay, Islam, Russian Orthodox Church, temple architecture, photo documents.*

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Introduction

Human is an active being, alive, inclined to purposeful transformation of the environment. On the other hand, human is a social being. In the phenomenon of the city, both ideas are manifested with all possible completeness, presented in their ultimate form. The city is the result and object

of human creative activity. Moreover, almost all types of activities are concentrated in it. Since the activity is of a joint nature, it is a co-activity, the city is the quintessence of sociality. Whereas any real city is not only an object of application of the forces of its inhabitants but also a materialized result of the activities of past generations, it has the ability to «influence» a person. Therefore,

one well-known idea is fully realized in the city: man is the creator of the city, man is the creator of the city itself and urban conditions and at the same time their product, i.e., the new man is a city dweller, and in this capacity is worthy of a separate study.

In the article, an attempt was made to investigate the features and factors of the influence of temple construction, the activities of clergymen on the change in the urban environment. And vice versa, how the created cultural environment of the city influenced the townspeople and people who came to the city.

Starting work on this topic, we asked several basic questions:

- Why was there a boom in the construction of mosques and churches at the turn of the 19th-20th centuries in Kazakhstan in general and in Kostanay city, in particular? What are the reasons and prerequisites for the rapid growth of temple building?

- To what extent did the cult architecture of the New Age influence the formation of urban space and the transformation of the urban environment?

- On what architectural styles and ideological compositions was temple construction based in a city like Kostanay?

Materials and sources

The work used a wide range of historiographic and source material.

The historiographic base of the study was scientific reviews and articles by domestic and foreign authors, including Russian. Both theoretical, methodological, historical works and research on architectural styles and directions were analyzed.

Interesting information can be found in the studies of Kostanay historians. For example, P. Shabley studies the influence of the Tatar ethnos on trade, economic and socio-cultural processes in the region. Ya.K. Dukhin in the history of state-confessional relations, emphasizes the important role of temple building and the active work of representatives of the Orthodox clergy.

Within the framework of the Rouhani Zhangyru program, headings dedicated to the

sacred objects of the Kostanay region appear in the republican and regional media. Articles by E. Ermakova, Z. Nabieva describe the history and current state of the Kostanay cathedral mosque, which were updated in connection with the large-scale restoration work of the building of the Ak mosque.

The works of Russian researchers, who describe in detail the stylistic features of temple building, have important historical and theoretical and methodological materials. Thus, Halit Niyaz examines the factors and features of the formation of the typology of the Tatar Mosque. Various architectural styles, semantic continuity in the architecture of Orthodox churches are studied by E.A. Gruzdeva, G.S. Kozlova, N.V. Grechneva, Y.A. Kreidun, A.V. Bertash, and others.

In order to recreate certain fragments of the cultural environment of the historical city, various sources were used in the work. A photograph, as a historical source, is a kind of code or text with encrypted information. Photo documents reveal the features of church building in Kostanay, its style, unique architectural forms and outlines. Photos and project plans of religious buildings were found in the state archives and Museum of Kostanay region, the Central State Archive of the Republic of Kazakhstan. The temple architecture was captured by the first photographers of those years. Unfortunately, the authorship of the first photos of the temple architecture of Kostanay has not been established. However, it is known that at the beginning of the twentieth century there were two photo salons in Kostanay - Karnaukhov and Nikonov.

Methodology

The conceptual basis of the study was the theoretical positions of the American architect Kevin Lynch and the Norwegian architect, historian, and theorist of architecture, one of the most famous and influential adherents of the phenomenological tradition in the architecture of the twentieth century, Christian Norberg-Schultz.

Kevin Lynch's research is aimed at understanding the relationship between a person and his subject-spatial environment.

This is reflected in the city quality indicators developed by Lynch, considering the character of man and culture. These include viability, determined by the extent to which the settlement supports the vital functions, needs, and abilities of people; meaningfulness - the ability for inhabitants to perceive and mentally structure their environment in space and time, the degree of its compliance with cultural constructions; conformity - the ratio of the capacity of space, communication, and equipment of the settlement to the structure and volume of activity, the environment as a condition of human behavior; accessibility - the ability to conveniently access various types of activities, resources, types of services, information, habitats of other people; controllability - the degree of inclusion of citizens in decision-making that can lead to changes in the environment [1].

Developing the ideas of Heidegger, Norberg-Schulz K. argues that the categories "live" and "exist" are synonyms, therefore the creation of conditions for life is the existential meaning and purpose of architecture. A person should perceive space, not as an abstraction, not as a form, but as a medium with meanings. Space must have its own «character», «spirit of the place» so that a person can identify himself and relate to it [2]. Accordingly, these categories have much in common with cult architecture.

The methodology of studying the phenomenon of cult architecture at the present stage allows the use of a wide range of methods: from historical to architectural and art history. The architectural analysis allows us to consider the details and elements of cult architecture [3]. The study of religious buildings takes on an interdisciplinary, cross-cultural character.

The study of temple construction is carried out through the analysis of photographs. The photo analysis method or visual approach is a specific research type. The photo analysis method, being a type of document analysis method, also has qualitative and quantitative approaches. The paper used a formalized analysis of photographic documents or visual content analysis, which has a dichotomous character. Based on the comparison of existing religious buildings with standard plans and projects recommended by the Synod,

similarities and differences in architectural and stylistic solutions were identified.

Ethno-confessional characteristics of the Kostanay region at the turn of the XIX-XX centuries

The second half of the 19th - early 20th centuries - an important and, in many respects, turning point in the history of Kazakhstan. Having completed the annexation of all Kazakh lands by the end of the 60s. XIX century, the tsarist government hoped to accelerate the colonization and development of Kazakhstan in the interests of the growing industry of the empire. The main argument of the tsarist officials in favor of the mass resettlement of peasants from the inner regions of Russia was the thesis about the allegedly available «surplus land», «unused lands» among the Kazakhs, arising from a complete misunderstanding of the ways of conducting a nomadic economy [4].

The resettlement to Kostanay took place at a faster pace. It began in the early 80s when 10 large settlements were formed not far from Kustanai. By the end of 1889, the population of Kustanai was 18,257 people. The most active migration of peasants to the Kustanai district was in the period 1885-1895, by the end of which the number of immigrants in the district reached 24 thousand.

The first General Census of 1897 recorded 453,416 people. the total population of the Turgai region, of which only 4.3% were city dwellers. At the same time, the number of Slavic ethnic groups was 35026 people. or 7.71% of the total population [5].

During the 70-90s of XIX century there were large migratory movements from European Russia to Kazakhstan. As a result of massive movements of the Slavic population, the number of Russians in Kazakhstan increased to 454.4 thousand, which was 10.9%, Ukrainians - to 79.5 thousand, or 1.9% of the total population of the region. The share of the Slavic population in relation to the total population was 12.8% in 1897 (534381 people).

As a result of Stolypin's agrarian reforms, the peasant movement to the territory of Kazakhstan reaches an unprecedented scale in the entire

previous history. In 1906-1909, people were resettled twice in the Turgay region than in the previous decade [6, pp.135-136].

Thus, if over 36 years (1870-1906) 521 thousand people settled in Kazakhstan, then over the next 7 years (1906-1914) - 714.4 thousand. The total number of immigrants who settled in Kazakhstan from 1870 to 1914 amounted to 1,434.4 thousand people [7, p.245].

One of the features of the migration processes in Kazakhstan during the period under study should be called the beginning of the formation of various ethnic diasporas on its territory. It can be argued that it was during this period that a new, very complex structure, the multinational composition of the population began to take shape on the territory of Kazakhstan. If before the beginning of the 70s of the XIX century, the main contingent of settlers were Cossacks, then from the second half of the 90s of the XIX century - peasant colonization. Representatives of about 60 nationalities lived in the region, among which, in addition to the Turkic-speaking population (Tatars, Bashkirs, Uzbeks, Uighurs, Kirghiz, etc.), there were Germans, Poles, Mordovians, Dungans, Jews, etc. As a result, in some regions of Kazakhstan, several large ethnic diasporas were formed. Let's take a closer look at the most numerous diasporas.

As a result of large migration flows on the territory of Kazakhstan, there have been noticeable changes in the ethnic structure of the population. The mono-ethnic composition of Kazakhstan is moving towards an increase in the number and share of the Slavic component. This factor led to the widespread construction of Orthodox churches, chapels, male and female monasteries in Kazakhstan.

The interests of the tsarist administration in the annexed Kazakh territories demanded the involvement of a kind of intermediaries in various kinds of relations. In the 18th - first third of the 19th century, a larger influx of Tatars was observed due to the need for interpreters, mullahs, etc. for teaching children of the Kazakh nobility literacy and Islam.

In the post-reform years of the XIX century, the Tatar diaspora in Kazakhstan has

significantly replenished due to the increased flow of immigrants from Kazan, Ufa and other provinces. Land shortages increased socio-economic oppression, aggravation of confessional persecution, all these negative phenomena tore the Tatar people away from their ethnic homeland. The migration wave followed deep into the Trans-Urals and Siberia, to the northern and northeastern outskirts of the Kazakh steppe. This is how a rather large Tatar part of the population arose in Kustanai and other cities of the region.

In the 80-the 90s of the XIX century, there was a rather intensive movement of Tatars to the Kustanai district of the Turgai region. By the end of the XIX century, in Kustanai, the largest Tatar community in the Turgai region, with a population of 1735 people, was formed [7, p.235].

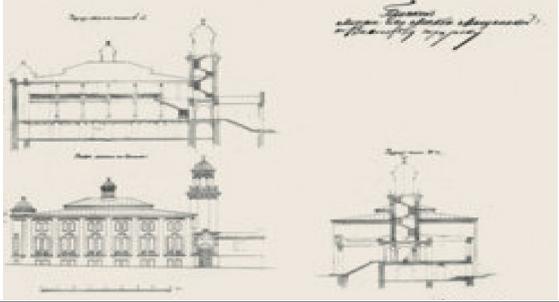
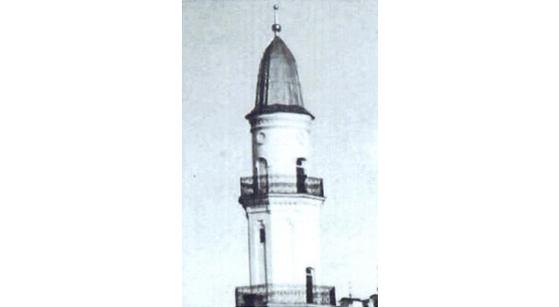
So, by the beginning of the XX century, the Tatar diaspora became one of the most numerous in Kazakhstan (after Russians and Ukrainians) and its representatives lived in almost all northern regions. At the same time, a characteristic feature of this largest Turkic-speaking diaspora in Kazakhstan was the trade and administrative orientation in the types of activities of its representatives. This made it possible to finance large construction projects, including the construction of Muslim religious buildings. It is thanks to the Tatar ethnic groups that many unique Tatar-style mosques appear in Northern Kazakhstan.

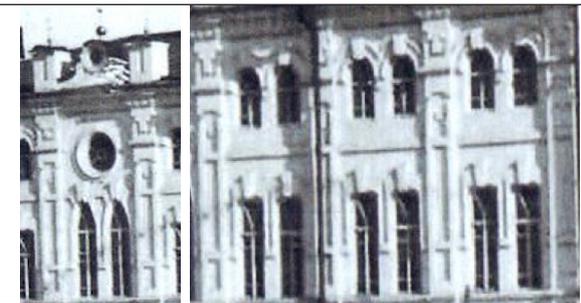
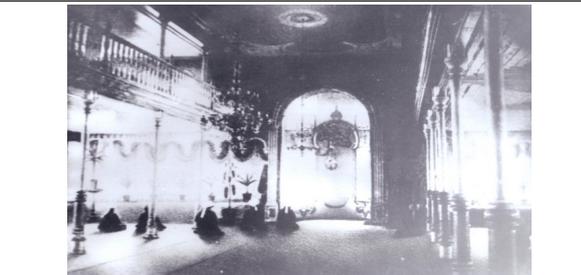
At the end of the 19th - beginning of the 20th centuries, large groups of Russians, Ukrainians, Tatars, and representatives of other ethnic groups moved to the territory of Kazakhstan. The settlers who arrived in the Kustanai region and settled down on their own small farm immediately raised the issue of temple building. Therefore, as a result of the massive resettlement, the number of parishes, mosques, and churches in Kustanai has increased.

Results

Ak-mosque. There were two mosques in Kustanai in pre-revolutionary times. The first mosque was in the area of compact settlement

Table 1. Architectural analysis and characteristics of the cathedral mosque of the city of Kustanai [11]

Mosque of the city of Kustanay. General form. Facade of the mosque	Short description
	<p>Urban development situation. Location in the environment. The iconic building was majestic and towered over other city buildings</p>
<p>Drawing, plan of the mosque</p>	
	<p>Ak mosque was built according to the project of the Moscow cathedral mosque №2</p>
<p>Minaret</p>	
	<p>Vertical, five-tiered, round, topped with a combined dome (octahedral and cylindrical)</p>
<p>Domes</p>	
	<p>The Ak mosque has a domed vault in the southern part above a semicircular ledge. The same dome is in the center of the gable roof, richly decorated attic</p>
<p>Roof</p>	
	<p>Metal, shaped roof</p>

Window openings	
	The figured pediments and parapet pillars, the framing of the windows and the castle stones are Baroque. High lancet windows and domes – Gothic
Fencing	
	Ak-mosque fencing - brick walls 2 m high, plastered and whitewashed with white lime
Interior view of the cathedral mosque	
	The main volume in the composition of the mosque is the prayer hall, which is a rectangular two-story hall, i.e. lighting was carried out in two rows of windows, located one above the other in accordance with their floor placement on the facade.

of the Tatar population of the city called «Narimanovka». The second cathedral mosque was built closer to the historical center of the city.

The mosque was built in 1893 with donations from the city's Muslims. From the very first day after its construction, the mosque had two names, the official one - the Cathedral Mosque of the city of Kustanai and the unofficial one - the Ak Mosque, this name was given to it by ordinary believers of the city, it seemed to symbolize the beauty and purity of the mosque.

The researcher of the Tatar ethnos and culture in Kazakhstan Zufar Makhmutov suggests that in 1893 a wooden prayer house was built by Tatar merchants, but they wanted to build a stone cathedral mosque in the city, more solid and spacious. According to archived data discovered by Z. Makhmutov in the Central State Archive of the Republic of Kazakhstan and the Russian State Historical Archive in St. Petersburg, petitions for

construction were submitted in 1900, 1902, 1904. And every time the merchants were refused. The situation with the ban on the construction of mosques in Kustanai was changed by the Manifesto on Tolerance, signed in April 1905 by Emperor Nikolai II. The demographic factor can also be noted: in 1905, at the time of filing the next petition, "in the urban society of Muslims, there were 638 males and 467 temporarily residing" [8].

The Central State Archives of the Republic of Kazakhstan contains a document about a permit for the construction of a stone cathedral mosque in Kustanai. It is dated January 29, 1908. But there is no date for the completion of construction [6].

Despite all the difficulties, a mosque appeared in Kustanai. The human factor played a decisive role in this. Local merchants and respected people were able to prove the need to build a mosque in the city. The question was raised by prosperous Kazakhs, wealthy Tatar, and Bashkir merchants.

The Yaushev family played an important role in the emergence of the mosque [9]. Merchants of the Yaushevs donated about 60 thousand rubles for the construction of the Kustanai mosque. At that time, a good, solid house cost 1000 rubles.

Abduali Yaushev supervised the entire construction process, found and brought designers from St. Petersburg. Immediately a madrasah was opened at the mosque [10].

The architecture of the Kustanai cathedral mosque corresponded to the traditional Tatar style: it consisted of several longitudinal-axial volumes, in the northeastern part of which there were multi-tiered hexagonal minarets with a hipped roof, in the opposite part there was a dome over a mihrab. The mihrab of the mosque was traditionally oriented in the southwest direction; the entrance to the building was carried out from the northeast part. The minaret was located above the main wall separating the prayer hall and a relatively small vestibule. This whole composition is crowned with a crescent moon.

The architecture of the mosque is very stable. Wooden mosques with a minaret on the roof and a minaret above the entrance probably retain the preserved traditions of the times of Bulgaria, the Golden Horde, and later Tatar states. Their architecture was so canonized that during construction practically no deviations from the accepted schemes were allowed in the silhouette, image, ornamental appearance of the facades [12].

Moscow Cathedral Mosque, built-in 1904 according to the project of Nikolai Zhukov at the expense of the wealthy Tatar merchant Salikh Yerzin [13].

The mosque was built in the tradition of Tatar religious architecture.

In one-story mosques, the layout was built according to the standard scheme: entrance hall - vestibule - altar part. From the vestibule there was a passage to the warehouse basement and a staircase to the attic, where it was possible to walk along a special boardwalk to the minaret. A spiral staircase led to the upper landing.

If the building was two-story, on the ground floor there was a service and utility area, where,

along with the accessories necessary for the mosque (inventory, library, wood-keepers), there were fireproof storage rooms for the goods of local merchants. In accordance with the tradition of Islam, a mosque is not only a religious, but also a cultural and educational institution. Therefore, on the first floor, there was often a mekteb (primary and secondary educational institutions). The northern part of the building was occupied by the vestibule (entrance hall, cloakroom), the southern - by the ritual (prayer halls, mihrab).

In many places, the mosques had a very modest size and standard layout, but due to the increasing amount, the vestibule on the north side was expanded.

The newspaper journalist was amazed at this architectural masterpiece. "It is visible from afar and strikes with its beauty ... The interior decoration is very rich. Seeing such beauty, you involuntarily begin to pray. « The mosque also admired the Russian mufti Galimzhan Barudi, who arrived in Kostanay in 1918. He noted that, although the Kustanai mosque was built according to the design of the second Moscow cathedral mosque, it surpasses it many times in beauty [8].

Figured brickwork, cornices, false windows, turrets - the walls were decorated as whimsically as in residential buildings. Forged sheds over the porch, chimneys, drainpipes were genuine works of building art.

The semicircular ledge of the two-story mosque ended with a high balcony, from which Muslims were called to prayer. The 6-meter-high mosque building was divided into two tiers.

In the lower tier, covered with felt, poor Muslims prayed, in the upper tier, with walls and floors decorated with luxurious carpets, the local nobility.

According to the architectural plans, the building of the mosque has the following parameters: the area of the mosque is 844.3 square meters, the area of the building is 5,550 cubic meters, the total area is 851.4 square meters, the height is 4,510 meters, the height of the dome is 18,890 meters, the height of the minaret is 22,745 meters. The total capacity of the mosque is over 1000 people [14].

Unlike a free-standing minaret, the minaret is structurally connected to the building of the mosque and is resistant to wind load. Since the weight of a wooden minaret is small, the best solution, in this case, is to place the minaret directly on the roof using rafters as additional braces, which also increases its resistance to wind load. The minaret was structurally attached to the rafters and floor beams.

An octahedral or sometimes cylindrical minaret cut through the roof and ended with a high pyramidal or conical tent. The minaret is in most cases above the geometric center of the building and was a two-three-tiered tower, which consisted of a rod (with or without a base), the inner platform of the azanchi, and a tent. Wooden minarets were always octahedral, stone minarets could be either octahedral or cylindrical or combined.

Confessional educational institutions – madrassas, as well as libraries, bodies responsible for metrics, and charitable societies were mandatory to function at the mosque. In Kostanay, those who wished could get acquainted with the basics of Muslim culture at the Alsagdia madrasah, the Ualliya women's mekteb. By the end of the first decade of the twentieth century, charitable Muslim societies appeared in Northern Kazakhstan, the purpose of which was to develop education and culture. In Kostanay, the founders of the Muslim society were the famous Tatar merchants M. Yaushev and Sh. Bayazitov, mullah G. Yakupov of the Cathedral Mosque [15].

Orthodox churches in Kostanay

The first church in Kustanai was St. Nicholas Church. Due to the active resettlement movement of the Orthodox population in Northern Kazakhstan, it became necessary to build new churches. In 1883 it was decided to build a cathedral in the city of Kustanay. For the construction of the temple, voluntary donations were opened throughout the empire. On June 6, 1898, with a huge crowd of people, the cathedral church was consecrated [16].

St. Nicholas Cathedral was the focus not only of Orthodox ideas or missionary work

in the region but also became a stronghold of enlightenment and charity.

In 1884, two primary parish male and female schools were opened for 30 boys and 20 girls [17, pp. 64-65, 68-69].

Since 1888, a single-class school has been opened in Kostanay. A. Kilyachkov, who graduated from the Kazan Teachers' Seminary, taught classes here. In 1890, the church-school building was put into operation, in which a single-class school was attached. As a result, the number of students increased and reached to 120 children. In 1891, the Society for the Care of primary Education began its work.

An important and massive event at that time for the citizens were trips to the people's reading room, which was opened in 1892 at the church school. Citizens could take and buy books in shops, however, many preferred to visit the free people's reading room, since, in addition to the fascinating reading process itself, citizens had the opportunity to share and learn the latest news, participate in events that were held in the reading room. At the beginning of the twentieth century, the library had about two thousand books in its collection. Here you could read your favorite book or take it home for a while. A couple of teachers A. Kilyachkov and O. Kilyachkova were responsible for the work of the reading room.

In 1905, a charitable society was established. Its main goal was to help poor population of the city and the district. In this society, charity performances, lotteries were organized on donations from wealthy citizens. Also, members of the society visited hospitals, presented gifts for needy students in an orphanage, arranged free lunches for the starving people [18].

In 1887, between the young, rapidly growing city and the village of Konstantinovich, the foundation of the wooden Michael-Archangel Church was laid. The new church was built within two years with donations collected in the amount of 13,000 rubles thanks to the collection of both residents of the city and representatives of all regions of the empire. The Archangel Michael's Church was popularly called «merchant's», since it was the merchants who made a great contribution to raising money for the construction of the temple, respectively, it was popular and

often visited by famous and wealthy citizens.

One of the most difficult social problems for the city was the fight against drunkenness. Both the city authorities and the Orthodox hierarchies dealt with this issue. The judges of Kostanay who performed in front of the city Duma spoke in favor of taking effective measures against drunkenness. They suggested that those who often violate public peace should serve their sentences in places of detention [19, pp.17-18]. At the beginning of the twentieth century, the Kustanai Sobriety Society was organized at the Mikhailo–Arkhangelsk Church, which was known outside the region and engaged in educational and religious activities [20, p.44].

In the spring of 1902, near Mikhailovskaya Square, the laying of a second garden and a solemn celebration of tree planting took place, which was attended by the military governor Lomachevsky A.A. Here is how an eyewitness describes the incident: “After the solemn liturgy in the local cathedral, the students with flags went to Mikhailovskaya Square, where, before planting the seedlings, they were offered tea with bread and a bag of sweets. Many townspeople gathered for the holiday”. In honor of the governor, the garden was named after him. By the way, tree planting holidays are becoming regular in Kustanai. Gradually, the green square is ennobled, benches, paths, gazebos appear, and it becomes the most popular place for walks and rest, where a brass band played on holidays and Sundays.

In 1900, the construction of the Konstantin-Eleninskaya church began in Kostanay, which was consecrated on May 21, 1901, by Archbishop Makarii (Orenburg).

In 1894, the Kustanai women’s community was founded in Kustanai, which appeared thanks to the efforts of His Grace Macarius. In 1907, the community was transformed into a monastery in honor of the Iberian Icon of the mother of God. The «Survey of the Turgai region» for 1899 reports on 144 «nuns» of the monastery. The secretary of the Orenburg spiritual consistory Govyadovsky H. in 1916 speaks of 27 nuns and 132 novices. The monastery contained a parish school and an orphanage for girls” [21]. On the territory of the monastery, there were two churches: in the name

of the Holy Trinity and in the name of Nicholas of Mirliki [22].

Architectural analysis of Orthodox churches in Kostanay

In the second quarter of the 19th century, fundamental changes took place in the style of Russian temple building, which was associated with the appeal to the national heritage and the formation of the Russian style. Church construction based on exemplary designs in the Russian style began after the publication in 1838 in St. Petersburg of an album of drawings “Churches Composed by the Architect of His Imperial Majesty, Professor of Architecture at the Imperial Academy of Arts and a member of various foreign academies, Konstantin Ton” [23].

The Russian architectural style is a trend in Russian architecture of the 1830s –1910s, characterized by eclecticism (eclecticism, historicism) and modernity, as well as by the desire to restore the national tradition, mostly lost since the era of Peter the Great’s reforms. This style was guided in its work by the ancient Russian heritage: the principles of shaping and the use of decorative elements and composition of pre-Petrine architecture (of course, taking into account the level of development of historical and architectural science) [24].

Emperor Nikolai, I supported this new and, at the same time, the antiquated trend in Russian art.

In the second half of the XIX century, all the construction of temple buildings in the Russian province was carried out according to standard designs. Albums and atlases of projects of stone and wooden churches and chapels of various capacities (from 80 to 750 people) were published, which were sent by the Holy Synod to dioceses and construction commissions for the construction of inexpensive churches and simplification of their approval. In 1844, 1857, 1911. editions or atlases of church projects were published, based on the 1838 edition and retaining the tone style [25].

During the construction of the temple, a typical (exemplary) project for Siberian churches under No. 18-19 was taken as a basis, taking into account the selection for local conditions of size.

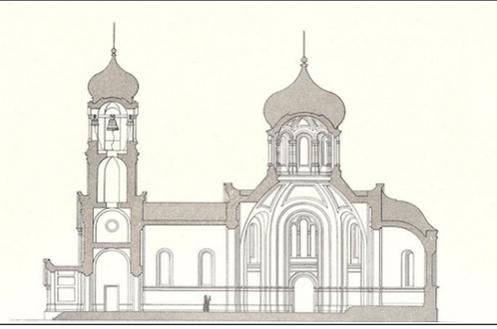
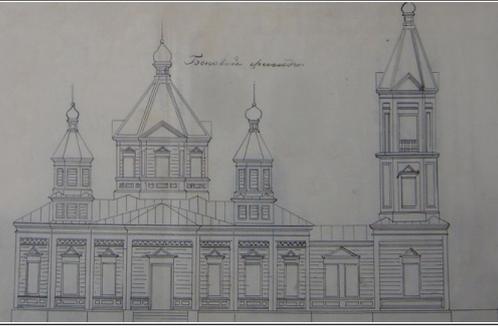
The height of the bell tower of 33.5 arshins (23.5 m) was taken as the starting volume, which, in a religious sense, reflected the number of years of the earthly life of Jesus Christ. In accordance with the proportions of the selected model project, the width of the central part of the temple was 17 arshins (12 m), the width of the refectory and the altar was 12 arshins (8.5 m), and the diameter of the dome was 12 arshins (8.5 m). In the indicated dimensions, the plan was developed by the head of the mission [26].

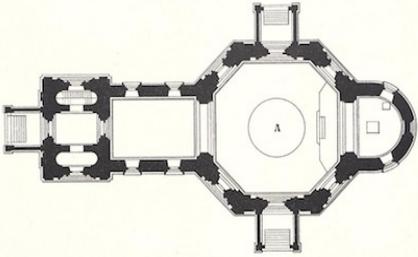
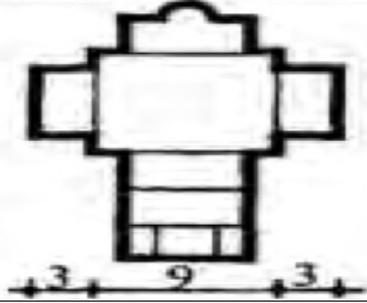
Nikolsky Cathedral is a large-scale structure, the tallest building in the city at that time. The

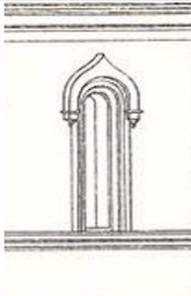
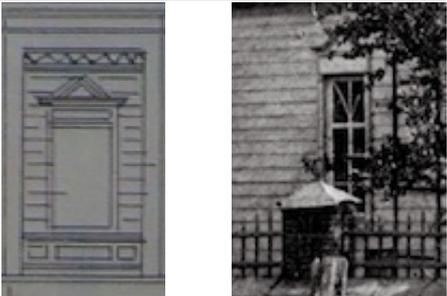
volumetric planning solution was also reflected in the overall verticality of the temple with the hip-roofed end of the «bell tower» and the octagonal drum above the prayer hall, at the corners of which four smaller decorative chapters were installed.

In the architecture of the temple, you can find signs of the Russian-Byzantine style, which gained popularity in the last decades of the 19th century. and at the beginning of the XX century. During this period, many temples appeared in the so-called Russian, then neo-Russian, and Byzantine styles.

Table 2. Architectural analysis and characteristics of Orthodox churches in the city of Kustanai [27]

St. Nikolsky Cathedral	Michael - Archangel Church
	
<p>The tallest building in the city at the turn of the 19th - 20th centuries. The volumetric planning solution was also reflected in the overall verticality of the temples with hipped-roof ends of the «bell tower» and an eight-drum drum above the prayer hall.</p>	<p>The church was a unique object of the hipped roof style in architecture, majestic and beautiful, therefore the people called it «merchant»</p>
<p>Temple project</p>	
	
<p>During the construction of the temple, a typical (exemplary) project for Siberian churches under No. 18-19 was taken as a basis, taking into account the selection of sizes for local conditions</p>	<p>The plan-project of the church was discovered in the Central State Archives of the Republic of Kazakhstan. The wooden church in honor of the Archangel Michael was built without a single nail.</p>

Temple plan	
	
The composition is combined. The structure of the temple is three-part: the altar, the temple itself and the vestibule (+ refectory)	The composition is combined. The structure of the temple is three-part: the altar, the temple itself and the vestibule (+ refectory)
Dome	
	
Bulbous, helmet-shaped, octahedral (does not coincide with the typical design of the temple)	
	
Bell tower	
	
Included in the ensemble of the temple. Hip, vertical, single-tier, octahedral, crowned with an onion dome (does not coincide with the typical design of the temple)	
	
Domes	
	
Bulbous shape. In total, the temple is decorated with five domes	
	
	Hip shape, crowned with onion domes. In total, the temple is decorated with five domes

Roof			
			
Metal, shaped roof		Metal, shaped roof	
Window openings			
			
Configuration and decoration of windows (typical for Russian architecture)			
Configuration and decoration of windows (a vivid example of Russian wooden architecture)			
Entrance arched gates and fences			
			
The entrance gates are single-arched. Fences and arched gates were first wooden, later stone ones were built		The entrance gates are three-arched. Fences consist of brick pillars and metal forged openwork gratings	

The structure of the temples is three-part, that is, it consists of an altar, the temple itself, and a vestibule with a refectory.

Examining the details of the temple, we can say that the helmet-shaped dome is traditional for Byzantine architecture. The bulbous domes decorating the roof are more characteristic of the Russian style. The temple is crowned with seven domes, which signify the seven sacraments of the Christian church and the seven Ecumenical Councils. Adjacent to the main volume is a high-hipped bell tower topped with the same bulbous end. Such a composition was more typical of the architecture of the era of classicism - the cruciform plan of the main volume, together with the bell tower, represents a rectangle with a ledge

extended to the east, in which the altar is located. There is vertical dynamism in the temple, which is unusual in the Byzantine style. The cylindrical drum with cut window openings again brings us back to traditional Russian architecture.

Thanks to the preserved photo (Kostanay Regional Museum of History and Local Lore) and the plan-project (Central State Archives of the Republic of Kazakhstan) of the Archangel Michael Church, its style and architectural features can be characterized.

The wooden church in honor of the Archangel Michael measured 19 to 18 meters (or 9 to 8.5 sazhen) and was built without a single tack. The church was a unique object of the hipped roof style in architecture. A tent style is an architectural

form in the form of a polyhedral pyramid, which serves to complete the structure. The structure of the tent in Russian architecture was replaced by domes in wooden construction. In wooden buildings, unlike stone ones, it is extremely difficult to convey the shape of the dome, the structure of the tent is simpler. It was the tents that gave the buildings a magnificent pillar-like silhouette. So wooden temples appeared to the world in the form of a huge pointed wooden cone.

In general, we can conclude that the architecture of Kostanay Orthodox churches was quite in the spirit of the time of the late 19th century - the purity of the Russian-Byzantine style is not observed, there is a combination of diverse traditions, techniques, and forms, eclectic inclusions.

Conclusion

Temple architecture has brought about irreversible positive changes in urban life. Islam and Christianity (the Russian Orthodox Church) influenced all social relations; in the introduction of state-confessional relations, mosques and churches were a stronghold of enlightenment and charity. Religious buildings and priests carried out a great moral and educational function, as they helped the city council, the penitentiary system. Within the framework of legal regulations, mosques and churches were assigned the obligations of introducing registers of birth, death, marriage, and divorce, etc.

Thus, the following can be summarized:

Active migration processes, the resettlement of a large number of Slavic Orthodox population from the European part of Russia, led to the formation of a multi-ethnic and multi-confessional society.

Following the construction of Orthodox churches and their saturation with functionality,

changes took place in the social structure of society, parishes increased, the staff of clergy expanded, which led to changes in the urban environment. The environment is associated with the main elements of the urban system, which had stability and variability, respectively, which is expressed by a set of individual and collective creative acts. Such interactions and mutual influences were expressed in religious festivals, religious processions, commemorations, etc. The temples had a great influence on the spheres of education and the moral state of the townspeople. A network of educational institutions was created at each church. Such schools pursued not only educational but also missionary goals.

These circumstances influenced the style of the temples. All of them were built according to certain patterns, but they all had their own characteristics and unique characteristics. You can trace the interconnection and mutual influence of the West and the East, the interweaving of Russian, Tatar, European, Middle Eastern architectural styles.

Changes in the construction of mosques took place under the influence of construction innovations: glass appears - large windows and stained-glass windows appear, with the beginning of industrial production of paints, the character and tone of coloring change.

Further, the style of the era arises, perceived by the elite of the Tatar society through Ottoman, European and Russian models. Despite the decoration in some fashionable style at that time, the inside of the house remained traditional: entering the mosque, decorated in the Baroque style, we find a familiar traditional layout and interiors that are completely different from Western standards.

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Ж.Е. Нұрбаев¹, С.Б. Нұрбаева²

¹Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Нұр-Сұлтан, Қазақстан

²А. Байтұрсынов атындағы Қостанай өңірлік университеті, Қостанай, Қазақстан

**ХІХ-ХХ ғасырлар тоғысындағы Қостанай қаласында қалалық ортаны қалыптастыру:
фотоқұжаттар материалдары бойынша діни сәулет өнерін талдау**

Аңдатпа. Мақалада революцияға дейінгі кезеңдегі Қостанай қаласындағы «ғибадатхана құрылысына» арналған мәселе қарастырылады. Ғибадатхана сәулеті - бұл ғибадатханалардың құрылысын ғана емес, сонымен қатар олардың жұмыс жасау мен қалада болып жатқан процестер мен оқиғаларға әсерін де қамтитын санат. Ғибадатхананың құрылысы жағдайында діни ғимараттарын емес, жалпы тіршілік ету ортасын жобалау міндеті қойылды. Зерттеудің негізгі мақсаты ғибадатханалық құрылыстың, діни қызметшілер қызметінің қалалық ортаның өзгеруіне әсер ету ерекшеліктері мен факторларын анықтау, Қостанай қ. діни сәулет өнерінің сәулеттік стильдері мен идеялық композицияларын зерделеу болып табылады. Жұмыста тарихнамалық (қазақстандық және шетелдік, ресейлік зерттеушілердің еңбектері) және дерек материалдары (мұрағат, мұражай дереккөздері) кең қолданылды. Зерттеудің әдіснамалық негізі пәнаралық, мәдениаралық теориялық ережелер болды (К. Линч пен К. Норберг-Шульц, орта тәсіл) және нақты әдістер (сәулеттік талдау, тарихи-мәдени қайта құру, жүйелік-тұтас талдау әдістері, деректанулық материалды сыни зерттеу және жалпылау). Зерттеу нәтижелері бойынша біз ғибадатхананың сәулеті мен дін қызметкерлері қала мен қала тұрғындарына оң өзгерістер жасады, үлкен білім беру, адамгершілік-тәрбие, қайырымдылық жұмыстары жүргізілді, метрикалық кітаптар жүргізілді деген қорытындыға келдік. Белсенді қондырғы храмдардың сәулеті мен стиліне әсер етті. Олардың барлығы белгілі бір үлгілерге сәйкес салынған, бірақ олардың барлығының өзіндік ерекшеліктері мен ерекше белгілері болды. Батыс пен Шығыстың өзара байланысы мен өзара әсерін, орыс, татар, Еуропа, Таяу Шығыс сәулет стильдерінің өзара байланысын байқауға болады.

Түйін сөздер: қалалық орта, діни сәулет, Қостанай, ислам, Орыс православие шіркеуі, ғибадатханалық сәулет, фотоқұжаттар.

Ж.Е. Нурбаев¹, С.Б. Нурбаева²

¹Евразийский национальный университет им. Л. Н. Гумилева, Нур-Султан, Казахстан

²Костанайский региональный университет им. А. Байтұрсынова, Костанай, Казахстан

**Формирование городской среды в г. Костанай на рубеже XIX–XX веков:
анализ культового зодчества по материалам фотодокументов**

Аннотация. В статье рассматривается вопрос, посвященный «храмовому строительству» в городе Костанай в дореволюционный период. Храмовое зодчество – это категория, которая охватывает не только строительство храмов, но также их функционирование и влияние на процессы и события, происходящие в городе. В условиях храмового строительства была поставлена задача проектирования не столько зданий культовых сооружений, сколько среды обитания в целом. Основной целью исследования является выявление особенностей и факторов влияния храмового строительства, деятельности священнослужителей на изменение городской среды, изучить архитектурные стили и идейные композиции культового зодчества г. Костанай. В работе использовался широкий спектр историографического (труды казахстанских и зарубежных, российских исследователей) и источникового материала (архивные, музейные источники). Методологической основой исследования выступили междисциплинарные, кросс-культурные теоретические положения (концепции К. Линча и К. Норберг-Шульца, средовой подход) и конкретные методы (архитектурный анализ, историко-культурологической реконструкции, методы системно-целостного анализа, критического исследования и обобщения источниковедческого материала). По результатам исследования мы пришли к выводу, что храмовое зодчество и священнослужители оказывали положительные изменения на город и горожан, проводилась большая просветительская, нравственно-воспитательная, благотворительная работа, велись метрические книги. Активная деятель-

ностная установка влияли на архитектуру и стилистику храмов. Все они строились по определенным образцам, однако все они имели свои особенности и уникальные характерные черты. Можно проследить взаимосвязанность и взаимовлияние Запада и Востока, переплетение русских, татарских, европейских, ближневосточных архитектурных стилей.

Ключевые слова: городская среда, культовое зодчество, Костанай, ислам, русская православная церковь, храмовая архитектура, фотодокументы.

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Information about the authors

Nurbayev Zhaslan Yesejevich – Candidate of Historical Sciences, Acting Associate Professor of Regional Studies Department, L.N. Gumilyov Eurasian National University, Nur-Sultan, Kazakhstan.

Nurbayeva Sailaugul Bauyrzhanovna – Master's degree student of Department of History of Kazakhstan, A. Baitursynov Kostanay Regional University, Kostanay, Kazakhstan.

Нұрбаев Жаслан Есеевич – тарих ғылымдарының кандидаты, аймақтану кафедрасының доценті м.а., Л.Н. Гумилев атындағы Еуразия ұлттық университеті, Нұр-Сұлтан, Қазақстан.

Нұрбаева Сайлаугұл Бауыржановна – Қазақстан тарихы кафедрасының магистранты, А. Байтұрсынов атындағы Қостанай өңірлік университеті, Қостанай, Қазақстан.