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DECORATION OF CITY BUILDINGS WITH KAZAKH NATIONAL ORNAMENTS

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Abstract. The article notes that decorations with ornaments on public and residential buildings have begun to appear in the cities of Kazakhstan, which significantly improve the urban landscape and give it beauty. Since the 60s of the XX century, these decorations have been actively developing. In particular, Almaty has turned into a beautiful city, and the buildings of the regional centers of Kazakhstan have begun to be decorated with Kazakh ornaments. Kazakh ornaments began to be studied by scientists, who began to reveal their meanings and symbols.

These ornaments originated in the period when the Kazakhs began to use yurts, which are also common among the nomadic peoples of Kyrgyzstan, Karakalpaks, Mongolia and other countries. Thus, it can be said that the ornamental tradition not only enriches the architectural appearance of cities, but also emphasizes the rich cultural heritage of Kazakhstan.

Until the beginning of the XX century, the ornament of the Kazakh people remained insufficiently studied. This is largely due to its limited use in the architecture of urban buildings and structures. The first studies of Kazakh ornament began at the beginning of the XIX century, and since then this topic has been constantly developing, it became especially relevant at the beginning of the XXI century.

Modern research actively continues this perspective, deepening the understanding of historical patterns and analyzing many new examples. This field consists of both highly specialized research that focuses on the subject patterns and features determined by materials for the production of products of various shapes, sizes, configurations and textures, as well as broader research on the synthesis of ornament in architecture.

Special attention is paid to the artistic design of the yurt, as well as the spatial and semantic forms of buildings in their architectural compositions. The art of architectural ornament becomes a real expression of cultural identity, emphasizing the uniqueness of Kazakh folk art. These studies help to realize the role of ornament not only as a decorative element, but also as an important part of the architectural heritage of Kazakhstan.

Key words: ornaments, architectural compositions, symbolic symbols, perspective, art, yurt.

Introduction

The Kazakh national ornament is a unique type of ornament that has been formed over the centuries under the influence of the art of nomadic tribes that inhabited the Kazakh lands. The first Kazakh ornamental patterns included both geometric and zoomorphic elements. These patterns were mainly used to decorate interiors, as well as luxury items, emphasizing aesthetic value and cultural heritage. Kazakh ornament finds its application in the engraving of home furniture, decorative and household items, as well as in clothing. Ornamental patterns serve not only as decorative elements, but also carry deep symbolism, reflecting the traditions and customs of the people [1, 78].

The colors and paints used in the patterns are varied and rich. Ornamental art, which has existed since time immemorial, has become the basis for the decoration of all kinds of crafts, creating a harmonious unity and splendor in each product. This underlines the importance of Kazakh ornament as an important element of cultural identity and artistic expression, which continues to develop today [2, 108].

Types of ornaments:

1. The «Horn» ornament — the oldest style of Kazakh ornament, which symbolizes horns. This element can be either small or large.

2. The «Double-headed» ornament It depicts two horns of a sheep or cow. It is sometimes perceived as a rhythm or a hook and is used to decorate household furniture, household items, clothing and decor.

3. The «Archarmoise» ornament is a shape depicting sheep horns. This element resembles a ram, but has more pronounced forms.

4. The «**Kamkarmuyiz**» ornament depicts a sheep's head with horns curved to the sides, from which two additional Sholak horns adorn the ears.
5. The «**Centipede**» ornament is a shape consisting of a ribbed horn connected by branches. It is often depicted inside a circle or rectangle, sometimes with a branching resembling a sprawling tree.
6. The «**Fracture**» ornament is a fold that bends inward four times, forming a broken rectangle. This pattern is used to decorate carpets, nameplates, shoes and various pockets.
7. The «**Hump**» ornament symbolizes the double hump of a camel and is often found in the ornamental composition on syrmaqs, tekemetas and Tuskegee.
8. The «**Shynigul**» ornament is a floral motif. This pattern is similar to «four-legged» and «itemshek».
9. The «**Flower**» ornament hints at different types of flower plants. This type of pattern starts with a three-leaf pattern and can go up to a twelve-leaf pattern.
10. The «**Adventurous**» ornament is a complex pattern consisting of multi—leafed plants and horns, as well as geometric shapes.
11. The «**Camel**» ornament is a complex pattern that emphasizes the imprint of a camel. Sometimes it resembles the ornaments «map», «raven» or «kyzylair».
12. The «**Synarkesh**» ornament — as in the «synyrmuiz» pattern, this element is the tip of a horn resembling the head of a boot. It repeats and goes to infinity, mainly consisting of the "ram" element.
13. The «**Crutch**» ornament depicts a tall head that is worn on the wrist of an arm holding an eagle. It has the shape of a semicircle, like a crutch, and connects with other elements to form a complex pattern. This ornament is used to decorate felt products, embroidery and carved relief on the surface of objects.
14. The «**Fishing rod**» ornament hints at the hook of an ordinary fishing rod. The pattern includes two or three branches and sometimes more, and it is also called an «anchor symbol».
15. The «**Comb**» pattern resembles a hairbrush used in everyday life. This element is applied to engravings, used on heads and consists of thick strips similar to scallops.
16. The «**Kosalka**» ornament resembles a bead that is worn on an ornate neck. This is one of the most common types of carving among Kazakh ornaments. Skilful "kosalka" drawings create a single integral system of patterns and are applied to necklaces, earrings and rings.
17. The «**water pattern**» is a stripe connecting all expressions. It creates round and rectangular images through zigzag lines between two rows. This decoration is also called «bessausak» or «besgul».
18. The ornaments «**Alasha**» and «**Alamysh**» consist of multicolored stripes, from which patterns are created. Sometimes there are colored elements inside these stripes, consisting of linear "horn" patterns or geometric shapes.
19. The «**Pitchfork**» ornament expresses the shape of a fork tool and is sometimes called «ashatuk» or «pitchfork-Tuyak». It has a distinctive shape resembling a pitchfork.
20. The **Botakoz** ornament is inserted into the center of the ornamental composition or repeated several times, forming an edging that frames the edge. This geometric pattern resembles a diamond and is rounded like a bot's eye, giving the towel a neat look.
21. The "**Skeleton**" ornament is used in textiles and hints at the dead bone of an animal. The pattern «**Alasha**», «**Baskur**» and others are based on this element.
22. The "**Spine**" ornament is often found in embroidery, weaving, as well as in bone and wood products. This type of pattern resembles a spine and varies in various combinations, being applied to the center and edge of the composition.
23. The "**Tibia**" ornament gets its name from the bones of the lower leg of an animal. This pattern is an articulated composition consisting of two lines, and is used to decorate alash, felt, braid, laces and prints.
24. The "**Tooth**" ornament resembles the teeth of an animal and consists of white flint, creating a chess effect. In embroidery, a vertical crowbar connecting the corners is rare. This pattern is also called a «**tooth**» or «**dog**».

25. The «Sky» ornament is a diagonal pattern based on the image of the relief of the sky. It is applied to the edges of wooden, felt and bone objects, as well as to the collars of clothing and the frame of kimonos. This pattern is also found among other Turkic peoples.

26. The «Berikoz» ornament depicts Berik's eyes, a wolf's head, ears and a leaf known as «berikulak».

27. The «Dog Tail» ornament resembles a dog's tail and is most often used for embossing on the surface of bone and wood products (for example, on yurt doors and wooden beds) and for decorating felt products.

28. The «Fokkibas» ornament consists of oval wheels, forming pears that resemble the head of a cat or fox. This pattern is applied to bones, wood, shea and the edge of the table. When decorating bone products, a chanterelle pattern is often cut out.

29. The «Snake» or «Snake» ornament resembles a snake's skull, which children wear as a wedge turban to create «eye contact» This pattern hints at the image of a snake.

30. The «Kuskanat» ornament is a pattern in the form of bird wings, made of horns or in the footsteps of chess lighters. It is widely used in products and symbolizes a bird spreading its wings and flying. Currently, the "ragged" ornament continues to be combined with other patterns.

31. The «Bird» ornament originated from a hint of a bird's neck and is often executed in the style of horns. It consists of curved blunt branching horns, rhombuses and lines. All the patterns associated with the bird's name are typical for various crafts.

32. The «Bird» ornament is born from a hint of a beak. It consists of branched horns and lines, and when cutting out the pattern, the tip of the line is cut off, resembling a beak. The bird served as a symbol of the bond between relatives. When a married daughter got a bird's ring fastened on a handkerchief, the parents happily invited the cuirassiers. The image of the bird became a symbol of freedom, and the wedding ring indicated a good place for her daughter.

33. The «Kaztaban» ornament includes complex S-shaped elements resembling a goose's paw and multi-purpose patterns typical of Mangystau. It depicts two geese arranged in two rows, unlike the botamogra pattern, which features S-shaped lines. The goose's head and neck are clearly visible.

34. The «Shetoyu» ornament is also known as a pattern extending into infinity. One element of this pattern repeats itself endlessly. Shetoyu ornaments are applied to frames, flamethrowers, syrmaqs, kebabs, clotheslines and the edges of dishes.

35. «Zigzag» or «Irexu» patterns are created using fragments of straight lines and blunt fractures. These lines are arranged side by side in several rows, forming a characteristic zigzag.

The study of ornaments in Kazakh architecture began at the beginning of the 20th century, and it has become an important aspect of the decoration of buildings. The features of architectural compositions and their symbols have become the subject of constant research, which indicates the importance of this topic in the context of cultural heritage.

A. Bobrinsky in his work "Common primitive ornaments of all the peoples of Europe and Asia" notes that the creation and commonality of a number of symbols among the peoples of different countries demonstrates the universality of ornamental forms. His research highlights that the symbolic meanings of ornaments can vary, but at the same time they unite cultures, reflecting common historical and aesthetic traditions.[3]

The research method

The development of architectural ornament in urban architecture began at the beginning of the last century and has become an important aspect of shaping the architectural appearance of cities. This number system uses various ornaments, which are compositional solutions appropriate for architectural elements. These elements include ornate cornices and belts, columns and pilasters, as well as decorative tiles and frames.

The conducted research on the analysis of patterned elements of buildings has revealed a variety of decorative compositions. The results of various calculations concerning the types of ornamental elements are presented in Table 1. These data illustrate how ornamental solutions enrich the architectural landscape, emphasizing the uniqueness and artistic value of each building. [4, 82].

Table 1. Results of various calculations concerning the types of ornamental elements

Periods (years) Groups of elements	1890- 1920	1930- 1940	1950	1960	1970- 1980	1990- 2000
Ornate cornices and belts	12	21	41	3	1	32
Ornate columns and pilasters –	1	26	59	1	1	8
Ornamented platbands and frames –	13	47	54	1	4	15
Ornate panels and inserts –	3	35	55	30	127	32
Total types of ornamented elements –	29	129	209	35	133	87
Total buildings surveyed –	17	51	50	27	115	41
The average number of ornamented elements in a building –	1,71	2,53	4,18	1,29	1,16	2,12

In the period from 1890 to 1920, the active use of decorative compositions in seventeen buildings was noticed in the architecture of Kazakhstan. Among the most interesting examples are the Turkestan Cathedral on Pushkin Street, the Trading House of Isaac Gabdulvalliev and Sons on Zhibek Zholy Avenue, the Golovizin house on Kurmangazy Street and the Tatarinov House on Bogenbai Batyr Street.

In these buildings, ornamental cornices and belts are found in twelve cases, while ornamental columns and pilasters are found in one case. In addition, elements decorated with tiles and frames were found in thirteen cases, and panels and inserts in three cases. In total, 29 different types of ornamented elements were recorded, with an average saturation of 1.71. The main elements are cornices and belts, as well as skirting boards and frames.

The patterns in these decorative compositions are mainly represented by geometric themes, made in the form of wooden and metal carvings. Figurative elements in various combinations with petals create unique artistic images, emphasizing the richness and diversity of the Kazakh ornament. These observations attest to the importance of ornamental decoration in the architectural tradition of that time and its significance for the cultural identity of the region.

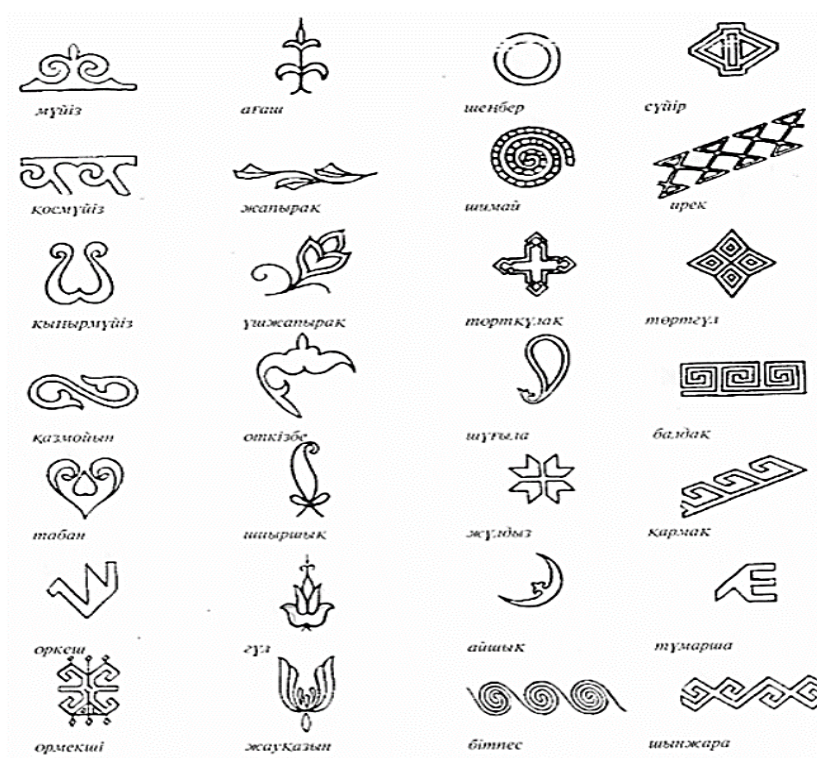
The results of the study

T. Basenov's dissertation research on architecture significantly contributed to the study of traditional ornament, as evidenced by his work "Ornament in the architecture of Kazakhstan" (1957) [5, 56]. In this book, the author emphasizes that the specificity of Kazakh ornament has roots in the art of the Saka-Sarmatian tribes. This theme is also reflected in a number of his other works, such as "Kazakh Folk Ornament" (1958) and "Applied Art of Kazakhstan" (1958) [6].

In addition, important aspects of the development of architectural ornament were studied in N. Askerova's dissertation "Architectural Ornament of Azerbaijan" (1958) [7]. The research continues to be deepened by the work of Ivanov, who focuses on the structure and semantic content of ornamental expressions, using his own methods of analysis.

Thus, these studies not only enrich the theoretical base on architectural ornament, but also contribute to a deeper understanding of the cultural and historical aspects related to its development in Kazakhstan and other regions.

Ornaments name and drawings Figure 1



On the basis of these ornaments, public and residential buildings began to be decorated.

Figure 2. Design of Kazakh national ornaments in residential buildings



1 – Residential building, Kabanbai Batyr str.; 2 – Residential building, Kabanbai Batyr str.; 3 – Residential building, Baytursinova str.; 4 – Residential building, Tole bi str.; 5, 6, 7 – Residential building, Kabanbai Batyr str.; 8 – Residential building. (Almaty city)

Conclusion

In these residential buildings, along with the original parapets and balconies, double-barred railings were used. The pattern of S-shaped coils, located on the sides, is inscribed in binary concentric circles that form eight-pointed stars. These architectural elements are especially noticeable on the main facade of the Opera and Ballet Theater, located on Abai and Kabanbai Batyr Streets.

This approach to the decoration of buildings not only emphasizes the aesthetic value of architecture, but also reflects traditional Kazakh motifs. The complex combinations of patterns used in the design of railings and balconies create a harmonious unity with the overall architectural style, enriching the urban landscape. These elements serve not only a decorative function, but also symbolize the cultural identity and historical heritage of the Kazakh people. [8, 210].

Figure 3. Design of Kazakh national ornaments in public buildings



Examples of complex ornamental solutions from the 1950s: 1 – Government House, Astana Square; 2 – Kazpotrebsoyuz House, Tole bi St.; 3 – Residential building, Zhibek Zholy Ave.; 4 – Residential building, Kabanbai Batyr St.

Figure 4. Design of Kazakh national ornaments in public buildings



1 – Residential building, Zhibek Zholy Ave.; 2 – Residential building, Zhambyl St.; 3 – Residential building, Tole bi; 4 – Kazpotrebsoyuz Club, Bogenbai Batyr St.; 5, 6 – Residential building, Abylai Khan Ave.; 7 – Kazpotrebsoyuz House, Tole bi St.; 8 – House of Arts, Gogol St.; (Almaty city)

Today, in the cities of Kazakhstan, the decoration of buildings with grandiose ornaments is widely used, which have become symbols of the cultural identity of the people. These ornaments are present in the clothes of Olympic athletes, as well as in the decoration of buildings of akimats and administrative institutions, emphasizing the importance of Kazakh culture in modern society. [9, 66].

However, at the beginning of the 20th century, the use of ornaments in architecture was limited. With the development of technology and science, it has become easier to create ornaments in various graphic traditions. Since the 50s of the XX century, the gradual introduction of ornaments into the architectural appearance of cities began. In the 1980s, Almaty transformed into a beautiful and modern city, where new buildings were decorated with various ornaments and artistic compositions.

Thus, the use of Kazakh ornaments not only enriches the urban landscape, but also contributes to the preservation of cultural heritage, reflecting the rich history and traditions of the people. This

trend continues to develop, emphasizing the uniqueness of Kazakh culture in the modern context and its importance for the formation of the nation's identity. [10, 94].

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ҚАЛА ҒИМАРАТТАРЫН ҚАЗАҚ ҰЛТТЫҚ ОЮ-ӨРНЕКТЕРІМЕН БЕЗЕНДІРУ

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Аңдатпа. Мақалада Қазақстан қалаларында қалалық ландшафтты айтарлықтай жақсартатын және оған сұлулық сыйлайтын қоғамдық және тұрғын ғимараттарда ою-өрнектері бар әшекейлер пайда бола бастағаны атап

өтілді. XX ғасырдың 60-жылдарынан бастап бұл әшекейлер белсенді дами бастады. Атап айтқанда, Алматы әдемі қалаға айналды, ал Қазақстанның өңірлік орталықтарының ғимараттары Қазақ ою-өрнектерімен безендіріле бастады. Қазақ ою-өрнектерін ғалымдар зерттей бастады, олардың мағыналары мен символикасын аша бастады. Бұл ою-өрнектер қазақтар Қырғызстан, Қарақалпақ, Моңғолия және басқа елдердің көшпелі халықтары арасында кең таралған киіз үйлерді қолдана бастаған кезеңде пайда болды.

Осылайша, ою-өрнек дәстүрі қалалардың сәулеттік келбетін байытып қана қоймай, Қазақстанның бай мәдени мұрасына баса назар аударады деп айтуға болады.

XX ғасырдың басына дейін қазақ халқының ою-өрнегі жеткілікті зерттелмеген. Бұл көбінесе оның қалалық ғимараттар мен құрылыстардың архитектурасында шектеулі қолданылуына байланысты. Қазақ ою-өрнегінің алғашқы зерттеулері XIX ғасырдың басында жүргізіле бастады, содан бері бұл тақырып үнемі дамып келеді, әсіресе XXI ғасырдың басында өзекті болды.

Қазіргі заманғы зерттеулер тарихи заңдылықтарды түсінуді тереңдету және көптеген жаңа мысалдарды талдау арқылы осы перспективаны белсенді түрде жалғастыруда. Бұл сала әртүрлі пішіндегі, өлшемдегі, конфигурациядағы және текстурадағы бұйымдарды өндіруге арналған материалдармен анықталған пәндік заңдылықтар мен ерекшеліктерге бағытталған жоғары мамандандырылған зерттеулерден және сәулет өнеріндегі ою-өрнек синтезіне бағытталған кеңірек зерттеулерден тұрады.

Киіз үйдің көркемдік дизайнына, сондай-ақ олардың сәулеттік композицияларындағы ғимараттардың кеңістіктік-семантикалық формаларына ерекше назар аударылады. Архитектуралық ою-өрнек өнері қазақ халық шығармашылығының бірегейлігіне баса назар аудара отырып, мәдени бірегейліктің нақты көрінісіне айналады. Бұл зерттеулер ою-өрнектің сәндік элемент ретінде ғана емес, сонымен қатар Қазақстанның сәулет мұрасының маңызды бөлігі ретіндегі ролін түсінуге көмектеседі.

Түйін сөздер: ою-өрнектер, сәулеттік композициялар, символдық рәміздер, перспектива, өнер, киіз үй.

УКРАШЕНИЕ ЗДАНИЙ ГОРОДА КАЗАХСКИМ НАЦИОНАЛЬНЫМ ОРНАМЕНТОМ

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Аннотация. В статье отмечается, что в городах Казахстана начали появляться украшения с орнаментами на общественных и жилых зданиях, которые значительно улучшают городской пейзаж и придают ему красоту. С 60-х годов XX века эти украшения стали активно развиваться. В частности, Алматы превратился в красивый город, а здания региональных центров Казахстана начали украшаться казахским орнаментом. Казахские орнаменты начали изучаться учеными, которые стали раскрывать их значения и символику. Эти орнаменты возникли в период, когда казахи начали использовать юрты, которые также распространены среди кочевых народов Киргизии, каракалпаков, Монголии и других стран.

Таким образом, можно сказать, что орнаментальная традиция не только обогащает архитектурный облик городов, но и подчеркивает богатое культурное наследие Казахстана.

До начала XX века орнамент казахского народа оставался недостаточно изученным. Это в значительной степени объясняется его ограниченным использованием в архитектуре городских зданий и сооружений. Первые исследования казахского орнамента начали проводиться в начале XIX века, и с тех пор эта тема постоянно развивалась, особенно актуальной она стала в начале XXI века.

Современные исследования активно продолжают эту перспективу, углубляя понимание исторических закономерностей и анализируя множество новых примеров. Эта область состоит как из узкоспециализированных исследований, которые фокусируются на предметных закономерностях и особенностях, определяемых материалами для производства изделий различных форм, размеров, конфигураций и фактур, так и из более широких исследований, посвященных синтезу орнамента в архитектуре.

Особое внимание уделяется художественному оформлению юрты, а также пространственно-смысловым формам зданий в их архитектурных композициях. Искусство архитектурного орнамента становится реальным выражением культурной идентичности, подчеркивая уникальность казахского народного творчества. Эти исследования помогают осознать роль орнамента не только как декоративного элемента, но и как важной части архитектурного наследия Казахстана.

Ключевые слова: орнаменты, архитектурные композиции, символические символы, перспектива, искусство, юрта.