

Cultural Space of Astana: Symbolic Content Peculiarities

Alpyspayeva Gal'ya Aitpaevna, Sayakhimova Sholpan Nazarbekovna

Abstract - The article «CULTURAL SPACE OF ASTANA: SYMBOLIC CONTENT PECULIARITIES» considers the scientific problem of filling the cultural space of the city of Astana, capital of Kazakhstan today, by the symbols of the era. The choice of the subject of the article is not only due to its relevance, but the research experience of the authors as well. As the object of research is the city itself, the subject of this study is the cultural space of the city and its symbolic content. The scientific base of the research consists of written, cartographic, statistical sources from the archives funds of Kazakhstan, as well as field research materials. In the methodological part of the investigation the authors focused on the cultural approach to the study of urban culture.

Index Terms: city, Astana, cultural space, symbols, urban culture, monuments, architecture of the city.

I. INTRODUCTION

For more than twenty years the area of scientific interests of the authors of this article is a historical city, the pre-revolutionary, Soviet and post-Soviet; to be more specific, transforming culture of urban space and its symbolism in all its forms. Having the experience of urban history research, the authors identified the problem of discursive study of the city cultural space in the integrity and dynamics. This will allow following the transformation of the city's cultural space and changing its symbolic content.

The object of research is the city of Astana - the capital of Kazakhstan. Addressing to the urban culture of Astana in the historical projection is due to the fact that, despite the fact that in historical terms the city is relatively young (preurban settlement appeared in the first half of the XIX century), but due to the increasing urbanization and the city is developing dynamically growing with cultural layers. Therefore there is a need to understand the city as a cultural category. Second, the cultural space of the city formally include the elements of the pre-revolutionary, Soviet and post-Soviet reality. The historical dynamics of the city, when viewed in the context of the basic principle of historical urbanism, we can designate several stages of development.

The first stage, the XIXth - the first quarter of the XXth century - the pre-revolutionary provincial city Akmola (Akmola is historically the first name of the city).

The second stage, 1930's - mid 1990-ies of the XXth century is a typical Soviet Akmola regional center, and since 1962 Tselinograd (Tselinograd city remained until the mid 90-ies of the XX century). The third stage, from the late 90s of the last century - a modern megapolis,

The capital of the young state Astana (Astana is the modern name of the city).

Each of the stages of the historical city, the formation of cultural landscape layer filled with symbols of the era. In the process of urban development it was inevitably changed by external challenges and internal factors. Third, the cultural space of modern Astana in the process of rapid construction of the city is changing rapidly; the symbolic content of its cultural space is transformed. In this context, the task of fixing the cultural identity at the level of scientific reflection is updated. Fourth, the research community's interest in the historical past of the city is great and its history is often cluttered with myths, far from scientific knowledge.

The cultural space of any city is characterized by a number of quantitative and qualitative indicators. Quantitative indicators include the size of the urban population, the territorial growth of the city, the number of cultural institutions (schools, libraries, information centers, theaters, museums, cinemas, cultural centers, etc.). Qualitative indicators include the status of city (local center, the regional center and the capital), urban development of the social infrastructure, the diversity of the social composition of the population. In this study, we tried to analyze the qualitative parameters of the cultural space of Astana.

The study of the cultural space of the main city of Kazakhstan will be based on a comprehensive analysis of its several levels: architectural, social, cultural and ideological. The task is to determine the degree of influence on the formation of urban policy and changing of the value systems, the emergence of new practices in the daily life of urban society.

II. MATERIALS AND METHODS

The scientific basis of research included writing, mapping, statistical sources (descriptions and reviews of the city, county, region), reference books, extracted from the funds of the Kazakh and Russian archives, periodical press materials, as well as field research materials.

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Cultural Space of Astana: Symbolic Content Peculiarities

In the study of urban planning a multidisciplinary approach, involving the use of different types of sources: urban development projects, housing legislation, record keeping regulations, statistics, journalism, periodicals and memoirs was used. In research practice, the authors relied on a wide range of methods of scientific knowledge of urban culture: statistical, structural, biographical, visual photography method (visual sociology and visual ethnography), the method of discourse analysis of archival documentary material. In the methodological part of the study, the authors relied on the cultural approach to the study of the culture of the city, considering the city as a carrier of meanings, symbols and cultural trends, as a complex socio-cultural organism, constantly evolving and integrating into the system of social relations. In cultural studies the city has developed a number of theoretical concepts, including such important ones as "urban culture", "cultural symbols", "urban cultural environment" and so forth. They constitute the research matrix of the cultural space of the city.

Cultural approach to the study of the city assumes that the center of attention is the cultural environment of the city. In the broadly sense cultural environment includes a set of objects, things, images, activity patterns of interaction, behavior, assessment criteria directly used by people in the field of professional and everyday life. In a narrower sense, it includes a system of socio-cultural facilities, related to the creation and dissemination of cultural values. However, the main component of the cultural environment of the city is the relationship of people, material and cultural living conditions of their daily life, spiritual and moral atmosphere of the urban environment [1]. The nature of the cultural environment is expressed with regard to the inhabitants of their city, its cultural landscape, urban monuments and symbols. This relation largely forms the cultural environment of each city.

In this sense, for our study was useful to refer to the works of Western scholars, urbanists, devoted to the study of post-Soviet cities. The authors of the monograph "City life in post-Soviet Asia", who in their research practices basing on field research in the cities of Astana, Almaty, Tashkent and Ulan-Ude come to a conclusion about a profound transformation of the urban culture of the post-Soviet cities, due to mass migration of agriculture population to towns and cities [2]. According to the authors, introducing the cultural space of the city habits and consumer practices, rural migrants marginalized urban culture in its broadest sense. Here we can mention the built on the outskirts of megacities private buildings embellishing the architectural landscape of the city, and the spit-covered parking lot of urban transport, and garbage bags left in the yards.

The picture drawn by the authors, although simplified, but it is quite objective and realistic. Rapid urbanization in Kazakhstan, due to the general trend of the economy and the collapse of the rural economy has led to a mass migration of the rural population to the cities. The great flow of rural migration is directed to Almaty and Astana. The processes of adaptation of rural people to the urban way of life, mastery of urban culture, an appropriate system of values, norms of behavior are still far from complete. Therefore there is an urgent need to address the problems of adaptation of migrants to urban life conditions based on anthropocultural

approach. Otherwise, social conflicts are inevitable, a typical example of which is the notorious events in the neighborhood "Shanyrak" in Almaty.

Historiographical review of the scientific problems allows us to conclude the implementation of the historical and cultural approach in the study of the cultural space of the Russian cities. In the researches of the scientists Rezun D.Ya. [3], D.A. Alisov [4], Ryzhenko V.G., Nazimova B. [5] on the history and culture of the cities in Siberia approaches to the study of pre-revolutionary and Soviet city developed during the XXth century are analyzed, the processes and stages of transformation of the urban socio-cultural realities are considered. The authors develop the idea of layering of urban space, and show how a change of urban character under the influence of internal and external factors took place.

In the article "Culture of Cities of the Middle Irtysh region in the XIXth and at the beginning of the XXth centuries" Alisov D. comprehensively explores the history of the culture of the cities of Omsk, Tara and Tyukalinsk [6]. The author focuses on issues of social and cultural development of cities: the urban population and the way of life of citizens, their mentality, landscaping and urban planning. In the introduction to the study the author defines the boundaries of the concept of "urban culture" and "the culture of the city," noting that the concept of "urban culture" is much narrower than the concept "city culture". According to the author, the term "culture city" is a generic category, indicating an artificial environment of the existence and fulfillment created by the people. It appears as a set of physical, symbolic objects, technology, regulatory and value formations including not only material (natural or artificial, that is manmade objects), but also such elements of culture of the city, as the norms and values of the urban community, social psychology of the urban community, lifestyle and mentality of the citizens, social communication and social engineering, and so on.

In Kazakhstan historical science cultural approach got its implementation in the works of Akisheva K.A., Baypakova who studied the culture of the ancient cities of South Kazakhstan [7]. Historiographical excursion into the projection level of knowledge of the culture of the city as the local identity has found a number of studies on the philosophical direction of urban culture locus of modern Astana. It includes the works of the authors who actualize the problem of studying the symbiotic relation to the city of Astana and provide analysis of the urban space as a cultural text. This direction is represented by the works of Medeuova K.A. [8] Syrgakpaeva A.S., [9] Zabirowa A., Rodionov A. [10]. Phenomenon of Astana is studied by the cultural scientists and philosophers in the comparatively new field of anthropological research, which originated in the middle of the XX century and is known as "urban anthropology".

The problems of perception of toponymic innovations and other signs of reformatting the symbolic space of the city by the different ethno-cultural and social groups were found in the works of Kosmarskaya N.P. [11].

Asking questions about how people with different urban experience and life experience live through the symbolic and "physical" changes in the urban environment: the old-timers, on the one hand, and migrants of different origin and scale of the waves on the other hand, whether they contribute to social consolidation or, alternatively, the growth of social and ethnic tension in society, the author analyzes the reasons why the individual objects of the urban environment (places) or a part of the urban space (spaces).

become the subject of competing claims of different ethno-cultural, religious and other communities or groups of activists of different levels.

III. DISCUSSION

At all stages of development of the city, from Akmola to Astana, its cultural space was filled with symbols that reflect historical epoch.

Akmola. The emergence of proto-urban settlement in Akmola steppes of central Kazakhstan belongs to the era of the middle ages. How the urban settlement of Akmola appeared on the map of Kazakhstan in the first half of the XIXth century during the military and economic colonization of Kazakh region by the Russian Empire. Like other cities of Northern Kazakhstan, it was one of the organizational and political centers of the colonial system of the regions controlled by Russia. In the 40-50-ies of the XIX th century Akmola was the administrative center of the same external region. With the 60-ies of the XIX century became the center of Akmola Akmola county. Since October 1862 in accordance with the Decree of the Senate of the Russian Empire the Akmolinsk settlement officially received the status of a city.

The cultural space of Akmola was formed in the process of urban development and socio-economic development of the region in the second half of the XIXth and at the beginning of the XXth centuries under the influence of the all-Russian trends in the dynamics of urban culture. The essential content of the cultural space, as in all pre-revolutionary cities, were monuments of spiritual culture which were architectural dominants of the cities: Muslim mosques and Orthodox churches. The administrative and public facilities: the building of the town council, theater, observatory and a club give revival and coloring to the architectural image of the city. In the XIX century with the beginning of the formation of city educational environment the cultural space of the city was filled with new architectural objects. One of the architectural structures was a school for Muslim youth which is a one-storey rectangular building built from the burnt brick, made by the technique of patterned masonry. City gymnasium building is a two-storey red brick building with an interesting and unique architecture.

The original architectural structures were merchants' houses and commercial buildings. Most of the buildings were made in the "modern" style, representing a rectangular one-storey or two-storey buildings of brick masonry ("brick" style of architecture) with a high plinth part, entrances, domes and columns on which balconies were based. There were buildings of eclectic architectural style of the early twentieth century which facades reminded play forms of Florentine palace architecture of the early Renaissance. The style was

expressed in the window openings and cornices decorated with figured brick masonry. In a similar style individual wooden buildings were built. Sheathed with boards and arranged on the basement corridor with planning structure, they have window frames and shutters decorated with geometric designs.

In pre-revolutionary urban monuments there were no elements of national culture. As in most cities in Siberia, the North, East and Central Kazakhstan, in Akmola cultural layer was formed in which European cultural tradition had dominated. Meanwhile, elements of the national spiritual culture were expressed in the symbolism of the city; on the coat of arms of Akmola region up to the victory of Soviet power there was the image of "white grave" of Akmola ("Akmola" in Kazakh means "white grave") with a crescent moon, which is a sacred symbol of the Kazakhs. In the spiritual culture of Kazakhs holy burial was called "white grave".

Tselinograd. Tselinograd is a typical Soviet city of the XX century. Typicality presented in the very logic of urban dynamics within the framework of Soviet urban planning system, when the basis for development of the city a productive factor took the main part. Tselinograd was economic and political project of the late Soviet socialism, the implementation of which was initiated by the federal authorities. The process of centrally planned development and improvement of the city took place on the basis of the approved general plans. The urban development of the Soviet science and practice of a general plan for the city Tselinograd, developed in 1963 by a group of Leningrad architects, along the span of the planned works, the approach to the development of the city, the depth of their study looked groundbreaking. Line functional scheme of the city development was laid as the basis of the urban concept. Despite the persistence of ideological approaches, it reflects the current problems of urban planning of the Soviet era: the classical solution of the industrial area, residential area and recreational areas; construction of housing estates with a stepped-care system [12].

The city was considered as the center of Virgin area, and therefore belongs to a group of cities, the economic base of which has been focused mainly on the implementation of the organizing functions. At the same time, these cities were centers of culture and education. Considerable attention was paid to the expansion of the scope of housing and cultural and community building, greening and complex improvement of the city. The concept of urban development of engineering and transport infrastructure has been improved. In the riverine part of the city townspeople recreation area was allocated, and adjacent to the river territorial formation remained the pristine cultural layer. The solution of environmental problems in the city under the Soviet project of Tselinograd there wasn't observed a change in the city microhabitats, but the construction of houses and neighborhoods, taking into account mitigating the adverse environmental impact on the urban life. Residential houses and neighborhoods are planned in view of optimal orientation to four cardinal points and with respect to the prevailing winds, taking into account the terrain.

The peculiarity of the buildings development in the conditions of Tselinograd was that the houses formed a closed yard area to neutralize the constantly blowing winds.

Residential areas and public buildings of the city, built in the era of socialism, created its most important cultural terrain in which style elements have been expressed dominant in a given period: here we can see the constructions of the first post-war years, symbolizing the bombastic monumentalism, and the constructions of the standardized later socialist modernism. In general, the so-called "Tselinograd cultural layer" is represented by the buildings of glass concrete style of 60-80-ies of the XX century with the spatial transformation technologies. Typical examples of such constructions are: hotel "Moscvá" (Moscow), Central Department Store (TSUM), Palace of ceremonies, Youth Palace.

The name of the city Tselinograd contained political implications; the renaming of the city of Akmolinsk into Tselinograd was initiated by N.S. Khrushchev and the city name symbolized its reality as a virgin city. Symbolic names had the main objects of urban culture: Tselinniks Palace, cinema "Tselinnik", memorial monument "the 25th anniversary of the virgin lands" and others. One of the best city hotels in the 60-80-ies of XX century was called "Moscow", as it was built by the Moscow construction companies. One of the first micro districts of the city built in the framework of the general development plan of Tselinograd was called "Tselinny", and the city's main street was called Tselinniks Avenue. But, with all the advantages of urban monuments of the Soviet era, shaping the aesthetics of the city, nor in the building or in the decoration of them national traditions were not reflected.

The ideological influence is presented not only in the architectural and spatial arrangement of the system of buildings and facilities, not only in the names of objects of culture, but also in the decoration of interiors of palaces and facades of residential buildings. So, virgin themes present in the interior of the Palace of Youth and the Palace of rituals, facades of houses on the main streets and avenues of the city.

The most notable cultural symbol of Tselinograd became the Palace of Tselinnikov built by the Baltic architects in the 1960s. The symbolism of it as a cultural object was not only in the fact that it was the largest architectural design of the time, consistent with the scope of urban and regional development. It was one of pretension, which was present in the most architectural component; it was identical to the Kremlin Palace of Congresses in Moscow, according to the forms and structures of the system. The palace became the center of social, political and cultural life of not only the city but the entire region; from its construction in the city life Soviet cultural renaissance atmosphere, characterized by the dominance of Russian culture over the national was brought. On the stage of the Palace performed almost all the famous Soviet theater, variety, circus, arts groups [13].

Thus, during the Soviet period, when the city was called Tselinograd, in the dynamics of development and the formation of its cultural space it can be designated as an important link in the overall chain of urban development. Cultural space of Tselinograd was filled with the symbols of

the Soviet era. The peculiarity of Tselinograd that distinguishes it from other cities was in filling its cultural space, not only with the traditional symbols of the Soviet era linked with the revolutionary and heroic past of the country, but also with monuments and symbols that reflect the virgin epic. In the architectural frame of Tselinograd and its cultural space symbols of urban identity, representing the history of the region and the status of the city as a result of an ambitious socio-political project of the Soviet era for the development of virgin lands have been woven. In 70-80s monuments - symbols associated with virgin epic became the dominant of cultural space of Tselinograd.

Astana. In 1997, the capital of the newly independent state of the Republic of Kazakhstan was moved from Almaty to Akmola, and in the following year, the city received a new name - Astana. In accordance with the fundamental principles of urbanism, changed city environment and the acquisition of the city administrative functions of the state capital, gave the city the dynamism of urban development. Astana became the new administrative center of the country able to revive and create a state of Kazakhstan as a sovereign state.

Town planning of Astana initially differed in its scale and ambition, which was able to give the city a unique appearance. They connect in a complicated way global and local trends, cultural heritage and innovations. A fundamental change of the urban environment through the promotion of activities of all systems of the city, from the organization of housing and communal services, modern transport systems and technology to create entertainment industry, aimed at ensuring the quality of life of citizens.

The cultural development of the capital, the formation of its cultural space takes place on the background of the general recovery and regeneration of contemporary national culture and its public institutions and symbolic representations. The emerging modern cultural formation of Astana fixes in material form the national idea, and the city appears as a phenomenon of national culture. Splash of national cultural tradition in urban planning is due to the desire to show the world the richness of culture and identify it as an independent nation.

This feature of the cultural space of the modern city is explained by the fact that in the conditions of contemporary global processes as a priority in the field of urban culture there is the problem of the preservation of national and regional cultural characteristics. The expression of national identity is carried out by bringing into the cultural frame of the city the elements of traditional culture of Kazakh as the state forming nationality.

Changing the cultural space of the modern city takes place in line with the styling it on the one hand as the "national capital", on the other hand as the center of Eurasia, where the western and eastern cultural traditions are crossing. Therefore, integral and dominant elements of urban architecture are not only emblems and symbols of national culture, showing the qualitative changes in the cultural component and demonstrate the desire of the nation to represent the world its culture, but also they are

samples of eastern and western architecture.

The very fact that the chief architect of the city, the author of the urban plan was the Japanese architect Kisho Kurokawa, and the cultural space of the city combines the creation of Western urban planners, such as Norman Foster, a priori evidence of syncretism of cultures. Town planning image of Astana appears as the embodiment of the idea of Eurasianism, a place of dialogue between civilizations and cultures.

A cultural concept and the basis for the general plan of the city include the idea of Eurasianism, which is reflected in the emerging cultural landscape of the city, where urban traditions of the East and the West intertwined.

Demonstration of the merger of two cultural traditions deliberately emphasizes the geographical location of the capital of Kazakhstan, and the general trend of the country's public policy. In addition to all, the idea of Eurasianism is the basis of economic policy.

Another aspect of the cultural space of Astana lies in the fact that it is filled with architectural symbols that take the city into the category of the world's mega cities. The monument "Baiterek", the Palace of peace and consent in the form of a pyramid, the original trade entertainment center "Khan Shatyr" in the shape of the Khan's tent; these objects give the city an individual and original character. According to the architects it is such monuments of urban planning culture should lead Astana in the category of world cities. Involvement to the urban planning the architects of world renown, whose works adorn world cities, gives a kind of cultural space of Astana symbolism and originality as well.

An important feature of the contemporary cultural space of the city is the emergence of churches and spiritual centers of different religious faiths: Muslim mosques, Orthodox churches, the Catholic Church, the Jewish Synagogue. Of course, this gives multi-religious nature of Astana, the capital of the world center. And, the analogy with the state policy of positioning itself as a peacemaker state in the field of spiritual life is arisen. The religious architecture of the city reflects the main idea of Nursultan Nazarbayev to turn Astana into one of the spiritual capitals of the world. The largest synagogue in Eurasia and the Islamic Cultural Center are in peace side by side with the Catholic and Orthodox churches. Spiritual and cultural component is the strongest and brightest in the overall dynamics of development of the city. All that is being created today is created in the context of national history and culture of the Kazakh people and it is perceived as a cultural and historical value of the people.

Meanwhile, an important aspect of the transformation of the cultural space of the city at the present stage, which will be discussed below, is in the nature of the perception of the citizens of new cultural symbols, the city's new cultural tradition. The impact of urban cultural transformations on the human self-awareness has not yet become the object of close attention of the researchers. Meanwhile, the new urban cultural symbols, in the words of Marc Augé "places shaping identity» (anthropological places), do not leave indifferent the city's population [14, 209]. The attitude of citizens to the

emergence of new urban cultural symbols is ambiguous and contradictory. The emergence of new monuments is perceived differently by different strata and groups of the urban community: social, ethnic, age groups of people.

In the case with the monuments of Astana the important role is played by the factor of social-status (rich and poor) and cultural regional differences. Rather poor city residents, as well as the old-timers of the city are skeptical about the new city monuments. In this sense, it was typical for Astana and not surprising the emergence of the popular names of city monuments that are fully entrenched in the urban environment. For example, high-rise office building of the company "KazMunayGas" erected by the modern technologies in the rapidly mastered the left-bank part of the city popularly is called "Lighter".... In our logical conclusion, such a popular name was used by the citizens, not only because that shape of the building is indeed reminiscent of a cigarette lighter. What matters is the fact that the office belongs to the national oil and gas company.

In the context of Astana on the nature of perception of cultural changes by the citizens affects not only their socio-economic status. This aspect of the problem is well noticed by Medeuova K.A. "Answering the question - how Astana has become emotionally close to indigenous generation of first dislocated people, all those who come to the city in the hope of work opportunities, for growth, stability and confidence in the future, it is possible to note an important component of Astana discursive field, it is the presence of its cultural eventfulness"- the author writes [15].

The complex of architectural structures in the new administrative center of the city on the "Round Square" reminiscent of Soviet production structure for grain storage popularly is called the "elevator". For the native people of the city, "old-timers" generation of 60-70-ies of the last century, born and living in the era of development of virgin lands, elevators were perhaps the most important buildings and a symbol of the virgin areas of the cities of Northern Kazakhstan. Hence the analogy of the past with the present there is a hint of nostalgia.

New residential complex in the old city center on the right bank of the Ishim River with yellow facade not typical for the urban architecture of the Soviet era, when the gray facades dominated, received the popular name "corn". Two adjacent high-rise residential buildings in the historical part of the city, towering over the old era Tselinograd buildings, the townspeople called "candles".

Sculptural monuments were not exception too. For example, the sculptural monument "Tree of Life" in the shape of a ball on a narrow base, located in the historical part of the city, residents of the city called "lollipop". Urban monument "Friendship", which is a sculpture of a statue in the form of three human figures, merged together, townspeople called as the "Swedish family".

It has its own explanation. Such tradition should be seen as a reaction of the townspeople, most part of the inhabitants of the Soviet Tselinograd, to the rapid invasion of a new cultural tradition into urban space. The rapid change of sites is far ahead of the changing mentality of the citizens.

IV. CONCLUSION

Each stage in the cultural dynamics of urban space is important in terms of completeness of its aesthetic content. And the initial stage, the stage of Akmola, and the Soviet stage, Tselinograd era are remarkable in the growth dynamics of urban space and the formation of the cultural layer. They can be identified as an important link in the overall chain of development of the city, providing it a historic moment.

But, it is the city of the XX century, which in the words of I.M. Graves "as a special phenomenon is not just growing by layers, but is dynamically changing," it is beyond the scope of research [16]. Meanwhile, the cultural heritage of the pre-revolutionary and Soviet period in the history of Astana is rapidly disappearing,

as the logic of the concept and development of the city in the context of changes in the administrative function has changed dramatically. In this sense, at the beginning of the XXI th century there is a risk of losing this cultural layer of the city.

In many ways, this is due to the fact that the transfer of the capital to Astana, the architectural image of the historic part of the city has been significantly upgraded in line with the contemporary styles, and therefore changed significantly. Non complexity and the accuracy of the building of new residential areas in the historic right-bank part of the city changed its cultural character. It should be noted that the reconstruction of monuments and urban landscapes in the context of modern approaches often lead to the loss of their cultural identity.

Another reason for the rapid disappearance of the cultural layer of the XX century is that cultural monuments are not considered as a cultural value, and more in political and ideological refraction. To a greater extent it relates to the cultural heritage of the Soviet era, to the Soviet city monuments and symbols. Excessive politicization and indoctrination of the past, its belittling, forms in people negative and contemptuous attitude to the cultural heritage of the XX century. Oblivion of Soviet-era monuments and modern symbols of repression, often gives rise to nostalgia. But we must not forget that the preservation of the cultural world trends of the past suggests an inventory of the heritage and the capitalization of the XX century objects outside the political context. Dynamic construction of Astana leads to the disappearance of the cultural layer of XIX-XX th centuries. Quick and often changing toponyms of Astana leads to the blurring of social trends, meanings and perceptions that have arisen even in the pre-revolutionary and Soviet era.

Modern Astana concentrates the city's cultural dynamics of previous eras in their modernized version. That is why it is relevant to the principle of modern historicism, assuming that created and saved today must be seen as a legacy for tomorrow. It is the basis of sustainable development and transformation of urban culture.

GRATITUDE

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