

<https://doi.org/10.51301/ace.2024.i3.03>

## Main tendencies in development of architecture of Kyrgyzstan (the 20th - the first decades of the 21st centuries)

A.Yu. Maltschik<sup>1\*</sup>

*Kyrgyz State Technical University named after I. Razzakov, Bishkek, Kyrgyzstan*

\*Corresponding author: [maltschik@list.ru](mailto:maltschik@list.ru)

**Abstract.** The article is devoted to research of architectural buildings of Kyrgyzstan in the beginning of the 20th – the first decades of the 21st centuries. The author analyzes pre-revolutionary, Soviet and modern the republic's architecture. Development of Kyrgyzstan's architecture was divided into four stages, each of them characterizes evolution of social buildings individually. A problem of development of modern republican architecture and preservation of architectural monuments of the Soviet period took a special place in the article.

**Keywords:** *architecture of Kyrgyzstan, modernism, constructionism, nomadic architecture, architectural ornament, restoration, reconstruction.*

### 1. Introduction

The architecture of Kyrgyzstan in the second half of the XIX - early XX centuries, represented by both permanent and portable types of structures, testifies to the high culture of the peoples inhabiting the republic and established architectural and decorative traditions. Permanent structures typical of this period include permanent type houses, mosques, mektebs, madrasahs, gumbes and mazars. Homesteads without a yard with mixed-type houses were widespread in Kyrgyzstan, the formation of which was influenced by the architectural traditions inherent in Russian, Uzbek and Tajik construction. In such houses there were not always wall niches, but necessarily a high gable roof. The walls of houses were usually built of brick [1].

Mosques, which were one of the types of Muslim religious architecture, were most widely spread in the south of Kyrgyzstan. In the northern part of the republic and the Central Tien Shan, mosques were an attribute of Kokand fortresses, which served as a stronghold of Khan's feudal oppression and the spread of Islam among Kyrgyz nomads. This type of structure consisted of two parts: a closed winter room and a summer ivan adjacent to it on one or three sides. Mosques were built of burnt or mud bricks, guwalyak, pasha, and wood was used. The walls, ceiling and columns inside the small rooms were decorated with ornamental paintings and ganch and wood carvings [1,2]. Of particular interest are the Osh mosques of Rawat Abdullah Khan at Suleiman Mountain, Muhammad Yusup Baikhoji Oglu, as well as the Safid Bulan mosque with a wooden ceiling and paintings on the walls [3].

Lower Muslim schools – mektebs – were built both in the south and in the north of Kyrgyzstan. The buildings of the mektebas in the settled Kyrgyz settlements were close to the Central Asian one-room adobe dwellings of the so-called native type (mazanok, sakel), which had a flat roof and an earthen floor. The higher Muslim schools, madrasahs, which

have not survived to our time, were created in the traditional Muslim style, often at the expense of large Kyrgyz feudal lords. Madrassas stood out for their richness of decoration and external grandeur (Alymbek and Alymkul madrassas in Osh, Autobachs in Uzgen, Ali-Kuli Hasan-biya in the village of Kara-Su, etc.)

Gumbes and mazars, which were the tombstones of the Kyrgyz, have been preserved in significant numbers on the territory of Kyrgyzstan. Built mainly of mud bricks, they have come down to us in a dilapidated state. Gumbes and mazars, diverse in their form and architectural solution, are almost not repeated, having their own design and decorative features (gumbes of the Kyrk-choro necropolis in the Kochkor valley, gumbes Iman-Ata in the Dzhangi-Jolsky district, Arslanbob, near the village of Orlovka on Talas, etc.). The prototype for Kyrgyz tombstones, according to R.M. Muksinova, was a traditional Kyrgyz yurt and medieval Muslim mausoleums [1].

### 2. Materials and methods

The methodological basis of the research is the principle of dialectical development of society, as well as the works of leading historians and architects in the field of folk architecture and traditional household culture. The principles of historicism and scientific objectivity made it possible to consider the evolution of architecture in Kyrgyzstan through the work of architectural masters.

At the beginning of the twentieth century, architectural structures in Kyrgyzstan were mainly represented by single-storey houses made of clay and mud brick, adobe. In most cities there were no schools, libraries, theaters, and production were concentrated on low-power artisanal enterprises. The Kyrgyz people adopted a new type of dwelling – permanent type houses – in the second half of the XIX century from Russian and Ukrainian immigrants. Such houses were often built by craftsmen for the feudal nobility and rich cattle

breeders. In these structures, the spatial planning and constructive techniques of dwellings are intertwined with Kyrgyz household customs and habits. The bulk of the Kyrgyz people in the early twentieth century continued to lead a nomadic and semi-nomadic lifestyle [2-3].

The most fruitful development of architecture in Kyrgyzstan began with the establishment of Soviet power on the territory of the republic. The formation of a new architecture in Kyrgyzstan is inseparable from an important socio-historical process associated with the transition of the local nomadic population to a sedentary lifestyle. Among the architectural and construction tasks that met this goal were the organization of a network of collective farms and state farms, the construction of machine transport stations and industrial facilities, housing and communal construction, schools and administrative buildings, health facilities, etc. Difficulties in the formation of the young architecture of Kyrgyzstan in the early years of Soviet power were due to the lack of a developed technical base, construction equipment, professional staff of architects and builders, experience and traditions in this field of activity [2].

In the development of architecture in Kyrgyzstan in the XX-early XXI centuries, four successive stages can be distinguished, defining tasks in the field of architecture of public buildings in different ways.

At the first stage, which covers the 1920s-mid-1930s, the process of forming the main types of architectural creativity began. Simultaneously with the construction of new large industrial enterprises, urban planning was developing in Kyrgyzstan, and the countryside was being vigorously built up. Among the specialists of this time, the most famous were civil engineers A.P. Zenkov and Yu.B. Dubov. Their architectural structures combined contradictory trends: stylistic copying of oriental forms, motifs of modernism and constructivism (buildings of the Council of People's Commissars of the Kyrgyz ASSR, the government house of the Kyrgyz SSR, the Ministry of Trade, etc.). A.P. Zenkov gave the structures regional features using elements of Central Asian architecture – decor, lancet windows, crowning domes, etc. The buildings designed by Y.B. Dubov were influenced by constructivism. In the former Government House of the Kyrgyz SSR (now the Constitutional Court of the Kyrgyz Republic) – its largest building – special attention was paid to the interior. The decorative design of the hall on the second floor of the building widely uses motifs of national ornament (artist B. Witz, sculptor L. Mesarosh) [5].

The second stage of the development of architecture in Kyrgyzstan occurred in the 1930s and post-war decades. During this period, the formation of professional architectural creativity takes place. In the pre-war and post-war years, a group of certified architects - graduates of Russian and Ukrainian universities - actively worked in the republic: G.A. Gradov, A.M. Albansky, V.V. Veryuzhsky, P.P. Ivanov, M.N. Muksinov, V.E. Nusov, E.G. Pisarsky, etc. There was a rapid increase in industrial potential and intensive civil engineering in Kyrgyzstan. The creation of the Union of Architects of the Kyrgyz SSR in 1938 contributed to the activation of creative and social activities of domestic architects. Through the development of the classical heritage, the architects of the republic sought to come to the creation of national architecture. The contradiction of the second stage was expressed in the mechanical transfer of architectural forms of the past into structures built on the basis of new materials,

structures and techniques [5]. Among the architectural monuments of this period, in the decoration of which motifs of the Kyrgyz national ornament were used, the building of the Green Theater in the park should be named. Panfilov (demolished in the 1980s), the pavilion of carbonated waters near the cinema «Ala-Too», the buildings of the Polytechnic and Economic technical schools (now the International University of Kyrgyzstan and the Kyrgyz-Kazakh University of Economics), the hippodrome, the airport, the Kyrgyz State University (now KNU named after J. Balasagyn) and the Kyrgyz State Academic Opera Theater and ballet. Ornamental Kyrgyz motifs decorating the facades and interiors of buildings of this period were executed in the technique of sgraffito, alabaster carving, plaster or concrete modeling and polychrome painting.

The third stage of the republic's architecture development, which lasted from the second half of the 1950s until the collapse of the USSR, is characterized by serious achievements both in urban planning and in the creation of large public and residential buildings in cities and towns. At the initiative of the Union of Architects of Kyrgyzstan, an architectural department was established at the Frunze Polytechnic Institute in 1965. Most of the buildings in the capital and cities of the republic during this period were built according to the designs of local architects.

The master plans of Frunze (now Bishkek), Osh, Jalal-Abad, Sulukty, Tash-Kumyr, Przhevalsk (Karakol), Talas, Tokmak, developed by the designers of the Central Research Institute of Urban Planning (Moscow) and the Kirgospromekt Institute (then Kirgizpromstroy) in the 1960s and 70s, were of great importance in the development of urban planning [2]. V.E. Nusov, E.G. Pisarsky, V.V. Kurbatov, A.M. Nezhurin, A.I. Isaev, G.P. Kutateladze, V.V. Lyzenko, K.S. Sarbanov, L.I. Kudelya, V.A. Ivanov, M.A. Lovushkina and many others made a great contribution to the development of Russian architecture and the Union of Architects. In the exterior and interior of public and residential buildings, in the pedestals of monuments of monumental sculpture, architects often used Kyrgyz ornamental motifs: the buildings of the Philharmonic Hall, the ATS, the Kyrgyzstan Hotel, the Lenin Library (now the National Library named after A. Osmonov), the monument to the 40th anniversary of victory in the Great Patriotic War, the pedestals of monuments To K. Marx and F. Engels, V.I. Lenin on Ala-Too Square and other buildings in the cities of the republic. In the 1960s and 80s, Kyrgyz architectural ornament was created in the technique of mosaic made of smalt, ceramic tiles, marble and granite, in the technique of casting on concrete and chasing on metal [2,6].

In the architecture of residential and public buildings in Kyrgyzstan, built in the 1930s and 80s, plant, zoomorphic and geometric motifs of Kyrgyz ornament, as well as Soviet emblems, were widespread. The introduction of national ornament motifs into the decor of architectural structures was facilitated by the deep interest of the leading architects of the republic in the products of Kyrgyz applied art, their study of scientific works devoted to the material culture of the Kyrgyz people.

Among the traditional floral patterns used by the architects of Kyrgyzstan, the most popular are various variants of the motif «waves» with curls – «kyyal» (fantasy). This type of decoration, usually made in the technique of modeling on concrete, was borrowed by architects from Kyrgyz embroi-

dery. The «kyyal» motif is best represented in the portal and on the facades of the International University of Kyrgyzstan (architect E.G. Pisarskoy, 1954), the pavilion of carbonated waters (architect A.M. Albansky, 1952), the buildings of the Union of Artists of the Kyrgyz Republic and «Ayylbank» (1950s), the Kyrgyz University of Economics (architect E. G. Pisarskaya, 1957), in the pedestal of the monument to K. Marx and F. To Engels (architect E.G. Pisarskoy, 1975). In the ornamental belt of the facades of the building, the flour «wave» with curls alternates with floral rosettes, which was not typical for Kyrgyz embroidery and can be perceived as an innovative interpretation of traditional Kyrgyz patterns. The «kyyal» motif was also used in an original way by architects in the facade of the Institute of Chemistry of the National Academy of Sciences of the Kyrgyz Republic (1960s). The «Wave» with curls is part of the composition with the motif of a «chess» cage (chymyn kanat - wings of a fly) framed by repeating circles. The composition itself is executed in the mosaic technique of ceramic tiles: the «kyyal» motif is given in red paint on a dark blue background, geometric motifs are yellow and brown.

In addition to the «wave» with curls, architects of Kyrgyzstan often used in their projects such plant motifs as palmettes, semi-palmettes, narrow-petalled rosettes - gul (flower), round rosettes with a flower inside – toguz debe (nine hills), almond (badam) and pomegranate (anar) motifs. In this form, these types of decoration are well known in Kyrgyz embroidery and jewelry art. Various variants of the «gul» motif decorate the capitals of the columns of the MUK and the Kyrgyz University of Economics, the facades of the pavilion of carbonated waters, pilasters, grilles and interiors of the Kyrgyz Academic Opera and Ballet Theater (architect A.I. Laburenko, 1955), the portal of the Bishkek City Hall (architect P.P. Ivanov, 1957). Palmettes, semi-palmettes, narrow-petalled rosettes are made in the technique of modeling on gypsum and concrete, chasing on metal and polychrome painting. The «toguz debe» motif, applied in gilding, brown, blue and black paints, is present on the facades of the carbonated waters pavilion. The same type of decoration, cast from concrete, is well represented on the facades of the Ch. Aitmatov Cinema House and the airport building (1950s). The motifs «badam» and «anar», painted with dark blue, red and black paints, along with horn-shaped patterns, make up the ornamental mosaic compositions of the Institute of Biotechnology of the National Academy of Sciences KR.

The floral motifs created under the influence of the ornamentation of Russian architecture in the classical style are also known in the architectural decor of public buildings. An example of this is the concrete-cast flower rosettes on the facades of the MUK and the Kabar information agency (1950s).

The motifs of the six- and seven-pointed star are perceived in a peculiar way, forming compositions with floral and horn-shaped motifs. These motifs decorating the facade of the airport building (1950s) were most likely designed by architects influenced by the medieval architecture of Kyrgyzstan and neighboring Central Asian republics. It is known that stellate motifs, consisting of a combination of various polygons with multipath stars, are among the common types of architectural ornament of the peoples of Central Asia [7-8].

Moreover, the motif of the six-pointed star, which goes back to ancient times, had not only a decorative purpose. This type of decoration was an imitation of Suleiman's seal.

According to legend, the six-pointed star of two crossed triangles is considered to be the seal of Suleiman, the biblical king Solomon, included by Islam among the prophets. It was believed that Suleiman knew the supreme name of God, which was carved on his ring. With this ring, Suleiman could command people, beasts, spirits and the elements [9].

In the zoomorphic ornament of architectural structures, the favorite motifs were horn-shaped patterns in various variations (kochkor muyuz, tert muyuz, teke muyuz), curls with appendages (karga tyrmak) and motifs resembling bird wings (kush rope). Horn-shaped patterns borrowed from Kyrgyz felt and lint-free carpets, patterned mats and embroidery were constantly used on the facades and interiors of public and residential buildings, in the pedestals of sculpture monuments. The motifs of this variety were made in the technique of modeling on concrete and gypsum, metal stamping, polychrome painting, mosaics made of granite, marble and ceramic tiles. The patterns «muyuz» (horn) and «karga tyrmak» (raven's claws) and «kush kanat» (bird's wings) richly decorate the Kyrgyz Academic Opera and Ballet Theater, the Institutes of Chemistry and Biotechnology of the National Academy of Sciences of the Kyrgyz Republic, the buildings of the Union of Artists and the Kabar Agency, the National Library of the Kyrgyz Republic (architect S. Nurgaziev, K. Ibraev et al., 1984), Communication house in Bishkek (architect A. Isaev, O. Zhanev, Y. Ishenov, 1985), Kyrgyz State Historical Museum (architect V. Anistratov, S. Abyshev, etc.), the buildings of the Philharmonic Society (architect A. Pechenkin et al., 1980) and the National University (1938), as well as many other architectural monuments of the republic.

Such a traditional zoomorphic motif as «it kuiruk» (the tail of a dog), resembling a running wave, has become much less widespread in Russian architecture. This pattern is one of the main ones in the decoration of the fountain at the Wedding Palace in Bishkek (architect A. Logunov, A. Klishevich, 1986). The motif «it kuiruk» is laid out in the mosaic technique of white, red and brown smalt stones.

Innovative zoomorphic motifs include stylized images of a white argali head and a green running goat in a colored mosaic of the Institute of Biotechnology of the National Academy of Sciences of the Kyrgyz Republic, as well as a decorative image of a deer head on the facade of the National Philharmonic, made in the technique of metal stamping. New zoomorphic motifs form a single composition with traditional horn-shaped and floral patterns. The image of a mountain goat was also used in the original design of the exterior of the Sports Palace. Kozhomkula (V. Kostin, V. Marukov, 1974). Three pairs of mountain goats, mirroring each other, form a semicircle that resembles the rising sun. A semicircle with animals, lined with yellow smalt stones, complements a fragment of a floral rosette made of concrete.

Among the rare anthropomorphic motifs, the schematic face of a girl, connected with horn-shaped and floral elements of the ornament, attracts attention. This motif is included in the decorative metal panel decorating the portal of the Philharmonic building.

Geometric motifs of Kyrgyz ornament in architecture are few and often play the role of secondary elements of ornamental compositions. Among them: circles (aychyk – moon), triangles (tumar – amulet), vortex sockets (kyun – sun), zigzags (iirek) and «chess» cells (chymyn kanat). Kyrgyz patterns of this group are best traced in the buildings of the Bishkek City

Hall, the Philharmonic Hall, the Institute of Chemistry of the National Academy of Sciences of the Kyrgyz Republic in the pedestal of the monument to K. Marx and F. Engels and the fountain at the Wedding Palace. The motifs are made in the technique of sculpting on concrete, chasing on metal, polychrome painting and lined with small stones.

Soviet emblems decorated the facades of public buildings in Kyrgyzstan in the 1930s and 80s. The symbols of the Soviet era – the hammer and sickle, the five-pointed star, the coats of arms of the USSR and the Kyrgyz SSR – were usually made of concrete, metal or applied in the technique of polychrome painting. After Kyrgyzstan gained state independence, in most of the buildings, the Soviet emblems were replaced by stucco made of concrete with the image of the coat of arms of the Kyrgyz Republic.

The fourth stage of the development of Kyrgyz architecture began after the collapse of the USSR and Kyrgyzstan gained state independence in 1991. In the first half of the 1990s, the republic's construction complex ceased to exist, there was no need for a state order for the construction of civil and industrial facilities, and there was a large outflow of Russian-speaking architects from the country. Private construction and design firms appeared in the country only in the late 1990s. The result and quality of their design and construction activities were influenced by such negative factors as artisanal construction technology, the shortest design time and superficial preparation for construction, the «bad taste» of customers, etc. [10]. At the same time, a galaxy of new masters of architecture of Kyrgyzstan emerged during this period: S. Amyrkulov, T. Bilibayev, S. Burov, A. Klishevich, Sh. Sulaimanov, Zh. Aliyev, T. Chotiev, etc. Architects who became famous back in Soviet times also continued their work: A.M. Nezhurin, G.P. Kutateladze, Yu.N. Smirnov, R.M. Muksinov, D. D. Omuraliev, V.D. Focht, A.T. Goremykin, D.D. Imankulov and many others.

### 3. Results and discussion

At present, traditional, post-Soviet and foreign ideological and artistic motifs and methods of spatial organization coexist in the modern architecture of Kyrgyzstan. These specific features are clearly visible in public and residential architectural buildings built in the mid-1990s – early 2000s – offices of firms, residences, private hotels, individual residential buildings, mosques and gumbuz [10]. The traditions of nomadic architecture and the Kyrgyz national ornament were embodied in the architectural complex «Manas Ayyly», built in the southern part of the city. Bishkek in 1995, designed by architects D. Omuraliev and O. Baigozhoev.

The architectural complexes and buildings of the ethnocultural direction usually contain attributes of the traditional nomadic subject world, sculptural, symbolic and decorative elements of Kyrgyz culture. A special place in the artistic searches of representatives of ethnoarchitecture (D. Omuraliev, O. Baigozhoev, S. Amyrkulov, J. Isakov, A. Alseitov, etc.) is occupied by the mythopoetic language of the epic «Manas», which serves as an ideological and structural basis for architectural and planning modeling of objects. The best features of this trend can be traced on the example of the architectural complex «Manas ayyly» in Bishkek (architect D. Omuraliev, O. Baigozhoev, 1995) and «Manas Ordosu» in Talas (architect J. Aliyev, 1995), as well as some buildings of religious purpose, in the projects of residential

buildings, gumbuz, leisure centers, shopping malls and other structures.

In the design of individual parts of the ethnocultural complex «Manas Ayyly» and some other objects, the architects used mainly zoomorphic and geometric motifs of Kyrgyz ornament. The zoomorphic ornament, represented by various variants of the «muyuz» (horns) and «kush kanat» (bird wings) patterns, was used by architects in the decoration and in the development of a scheme of symbolic interpretation and ornamental plan of the central zone of the Manas Ayyly complex. Zoomorphic motifs made of metal are used in the decorative and monumental steles «Ak Shumkar» and «Sanzhyra». A horn-shaped type of decoration is included in the ornamental composition of the wall of the tulekany hall in Talas (architect D. Omuraliev, O. Baigozhoev, 1995). In addition, the motif «muyuz» has become widespread in the metal gates of administrative institutions of Kyrgyzstan.

Geometric motifs of the Kyrgyz ornament, known in the mosaic of the Shyrdak square, in the lattice metal fences and gates of Manas Ayyly, the decorative wall of the tulekany hall in Talas and other architectural monuments, have also found application. The most popular motifs of this type are zigzags (iirek), triangles (tumar - amulet), squares (kishinin bashi – human head), circles (aychyk – moon). In the mosaic, fences and gates of Manas Ayyly and the tulekana room, these motifs form original ornamental combinations and carry a certain semantic load. In the first case, these compositions symbolize by their shape the mythological environment of the Kyrgyz village, and in the second, a wall decorated with patterns is interpreted as a vertical picture of the world [10].

In the early 2000s, Kyrgyzstan saw changes in the construction of typical multi-storey housing. Sectional apartment buildings are the most common. Usually, on the first floors of such houses there are cultural and consumer services facilities, underground garages and special rooms are provided. In new buildings, which are built on the basis of a rack-and-beam system with brick filling, modern structures, finishing materials are used, two-storey apartments (duplexes) are not uncommon. The characteristic features of multi-storey buildings of a new type can be traced in the buildings along the street. Umetalieva (2008, architect K. Okeev, T. Ryspekov), by bul. Erkindik – Moskovskaya (2008, architect O. Lazarev), multi-storey building complex «Pegasus» on Manas Avenue (2005, architect S. Sultanov, T. Magyarov), etc. [11].

Currently, the problem of landscaping is acutely felt in the cities of the republic, especially in its capital Bishkek. The level of provision of citizens with green areas of common use – squares, gardens and parks – is clearly insufficient. Despite the opening of the new Yntymak Park in the southern part of the capital in 2019, the overall situation with landscaping has changed little: unauthorized felling of trees continues, the problem of lack of irrigation water in the summer months has not been solved, buildings and structures are often being built on the sites of abandoned squares.

From an architectural and aesthetic point of view, the construction of multi-storey public and residential buildings in the central districts, in territories where previously there were exclusively low-rise buildings, does not color the cities of Bishkek and Osh. The transport congestion of large cities of the republic constantly makes itself felt, which leads to serious environmental risks and introduces an imbalance into the existing urban structure [12-13].

#### 4. Conclusions

Over the past decade, Kyrgyzstan has seen the emergence of new construction companies (Elite house, KG group, Imarat, Ordo, etc.), which create new jobs, mainly engaged in the construction of multi-storey buildings, business centers and shopping complexes in the capital of the republic. However, the absence of an approved master plan for Bishkek, proper control over the quality of architectural projects and the construction process, ignoring the opinions of experienced architects, the presence of corruption schemes led to chaotic development of the city, the demolition of significant architectural monuments (Naryn restaurant, Issyk-Kul and Pishpek hotels, Issyk-Kul cinema), environmental problems from- for ignoring the wind rose and the loss of Bishkek's status as the greenest capital of Central Asia. The same serious problems are typical for the second major city of Kyrgyzstan – Osh, where the construction of high-rise buildings is especially undesirable due to the seismic hazard of the southern region as a whole.

Among the notable events in the modern architecture of Kyrgyzstan over the past few years, one can highlight: the construction of the Dordoi Plaza II shopping complex (Figure 1), which organically fits into the existing layout of Chui Avenue/Ibraimov Street; the successful reconstruction of the Aichurek Central Department Store (Figure 2) and the National Historical Museum (Figure 3) in the center of the capital; the restoration of the Opera and Ballet Theater named after A. Malydybaev (Figure 4), the buildings of the Philharmonic and the railway station, the house of the mayor of Pishpek I. Terentyev (Figure 5). Recently, the construction of new schools and kindergartens has been actively underway. In 2024 It is planned to complete the reconstruction of the state circus and the restoration of the Ch. Aitmatov Russian Drama Theater in the capital of the republic.



Figure 3. *The National Historical Museum. Reconstruction 2016-2021*



Figure 4. *Kyrgyz Academic Opera and Ballet Theater named after A. Malydybaev. Restoration 2017-18*



Figure 1. *Dordoi Plaza II Shopping Complex (2019)*



Figure 2. *TSUM «Aychurek». Reconstruction in 2019*



Figure 5. *The house of the mayor of Pishpek I. Terentyev. Restoration in 2023*

#### References

- [1] Muksinov, R.M. (1995). *Architecture of Kyrgyzstan of the XVII – early XX century* (doctoral dissertation)
- [2] Pisarskoy, Ye.G. & Kurbatov, V.V. (1986). *The architecture of Soviet Kyrgyzstan. Moscow: Stroyizdat*
- [3] Imankulov, D.D. (2005). *Monumental architecture of the south of Kyrgyzstan of the XI – XX centuries. Bishkek*
- [4] Abramzon, S.M. (1990). *Kyrgyz and their ethnogenetic, historical and cultural ties. Frunze, Kyrgyzstan*
- [5] Nussov, V.Ye. (1971). *The architecture of Kyrgyzstan from ancient times to the present day. Frunze, Kyrgyzstan*
- [6] Maltshchik, A.Yu. (2010). *The role of ornament in shaping the architecture of Kyrgyzstan (genesis, evolution, national traditions). Bishkek, Kyrgyzstan: Rarity Info*

- [7] Voronina, V. (1969). Architectural monuments of Central Asia: Bukhara, Samarkand: album. *Leningrad: Aurora*
- [8] Yuldashev, Kh.A. (1957). Architectural ornament of Tajikistan. Polychrome pictorial ornament. *Moscow: State Publishing House for Construction and Architecture*
- [9] Byashimova, N.S. (1989). Irrigation ceramics of Southern Turkmenistan (IX – XIV centuries). *Ashkhabad: Ylym*
- [10] Omuraliev, D. & Kurmanaliev, K. (2003). Modern ethnoarchitecture of Kyrgyzstan (origins, objects, trends). *Bishkek, Kyrgyzstan: KGUSTA*
- [11] Khramova, N.S. (2011). Dynamics of the development of architecture of modern housing in urban conditions (on the example of Bishkek). *Bishkek, Kyrgyzstan: KRSU*
- [12] Sukhova, M.A. & Khramova, N.S. (2011). Trends and problems of modern urban development in Bishkek. *Bishkek, Kyrgyzstan: KRSU*
- [13] Kaitaigan, K.M. (2022). The role of architecture in modern Kyrgyzstan. Materials of the international conference «Architecture and Construction of Tajikistan: yesterday, today, tomorrow». *Dushanbe: M.S. TTU Osimi*

## Қырғызстан сәулетінің дамуындағы негізгі үрдістер (XX – XXI ғасырдың алғашқы онжылдықтары)

А.Ю. Мальчик<sup>1\*</sup>

*И. Разаков атындағы Қырғыз ұлттық техникалық зерттеу университеті, Бішкек, Қырғызстан*

\*Корреспонденция үшін автор: [maltshchik@list.ru](mailto:maltshchik@list.ru)

**Андатпа.** Мақала XX ғасырдың басындағы – XXI ғасырдың алғашқы онжылдықтарындағы Қырғызстанның сәулет құрылыстарын зерттеуге арналған. Автор республиканың революцияға дейінгі, кеңестік және қазіргі заманғы сәулетіне талдау жасайды. Қырғызстан сәулетінің дамуында қоғамдық ғимараттардың эволюциясын әр түрлі сипаттайтын төрт кезең бөлінді. Мақалада республиканың заманауи архитектурасын дамыту және кеңестік кезеңдегі сәулет ескерткіштерін сақтау мәселесіне ерекше орын берілген.

**Негізгі сөздер:** *Қырғызстан сәулеті, модернизм, конструктивизм, көшпелі сәулет, сәулеттік ою-өрнек, қалпына келтіру, қайта құру.*

## Основные тенденции в развитии архитектуры Кыргызстана (XX – первые десятилетия XXI веков)

А.Ю. Мальчик<sup>1\*</sup>

*Кыргызский государственный технический университет им. И. Разакова, Бишкек, Кыргызстан*

\*Автор для корреспонденции: [maltshchik@list.ru](mailto:maltshchik@list.ru)

**Аннотация.** Статья посвящена изучению архитектурных сооружений Кыргызстана начала XX – первых десятилетий XXI столетий. Автором дается анализ дореволюционной, советской и современной архитектуры республики. В развитии архитектуры Кыргызстана было выделено четыре этапа, которые по-разному характеризуют эволюцию общественных зданий. Особое место в статье отведено проблеме развития современной архитектуры республики и сохранению архитектурных памятников советского периода.

**Ключевые слова:** *архитектура Кыргызстана, модернизм, конструктивизм, номадическая архитектура, архитектурный орнамент, реставрация, реконструкция.*

Received: 18 April 2024

Accepted: 15 September 2024

Available online: 30 September 2024