Almaty Airport Expansion - VIP Terminal Building

Heritage Statement

June 2022

JSC Almaty International
Airport

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Executive summary

This Heritage Statement has been produced by Mott MacDonald Ltd, as commissioned by JSC Almaty International Airport, acting as the client. Mott MacDonald has worked closely with TAV Airport Holdings Co. who led the acquisition of Almaty Airport in 2021. The VIP Terminal Building shall hereafter be referred to as such or as the Building.

This report is a statement of cultural significance of the Building. It outlines the cultural heritage baseline, cultural significance and the contribution the spatial context and setting of the Building makes to its cultural significance. The Heritage Statement was conducted using internationally recognised criteria established by International Council on Monuments and Sites (ICOMOS) contained in the Burra Charter updated in 2013. This assigns cultural significance of a place or heritage asset through its aesthetic, historic, scientific, social and spiritual value.

The Building was constructed in 1947 as the main terminal building of Almaty Airport in the Stalinist style incorporating regional architectural motifs. The building was renovated with additional regional architectural motifs in 1957, to the design of A. Kapanov. The building was renovated again in 1975, with stained glass added to designs by the artist. V. Senchenko. The building was superseded as the main terminal in the 1970s and was altered for use as a VIP Terminal Building with interiors stripped and replaced in the 2000s.

The cultural significance of the Building is derived from its form and features. The boundary between the city of Almaty and airport runway are reflected in the south Kazakh influenced western façade of the Building, and its Stalinist influenced eastern façade. The building's Stalinist style reflects a Soviet terminal building form including the central block, belvedere and flanking wings. Its south Kazakh style includes a pishtaq and decorative features. These elements are of aesthetic, historic and social value and authentic. Some later elements including additional decoration and stained glass windows are considered inauthentic but have cultural significance. Later alteration and additions are considered inauthentic, and generally diminish the aesthetic value of the Building. These include the loss of the loggia, interior refurbishment, application of exterior renders and paints, and the northern annex.

The Building's spatial context contributes to its aesthetic and historic value. In particular the symmetrical alignment of the approach along Mailin Street, the airport runway and to a lesser extent a suburb for airport worker's and are authentic. Changes in the setting of the Building, including the construction of a new terminal building in 2005-2008, the adjacent unfinished hotel, the helicopter maintenance factory and airport infrastructure on Mailin Street, are considered to have diminished the design intent of the Building and are inauthentic. The Building represents one part of an evolving landscape that includes the airport runway, airport buildings, Mailin Street and the airport worker's suburb. The historic spatial elements of the landscape survive but have become degraded. The development of Almaty Airport represents an opportunity to recover degraded spatial elements including the Mailin Street approach and enhance the cultural significance of the historic landscape.

On balance, much of the Building, its spatial context and setting has lost authenticity or had authenticity diminished. This means that, overall, more than 70% of elements of the Building, its spatial context and setting, considered to have authentic cultural significance, have been lost. The basic form of the building the standardised Stalinist style transport terminal and south Kazakh style decoration are not unique. However, the combination of these culturally significant elements are relatively unique for the period they represent. Any approach to preservation of the Building should consider how the relatively unique, non-replicable elements, are best reconstructed or retained.

1   Definition of Acronyms and Terms

Table 1.1: Definition of Acronyms

Acronym	Definition
EBRD	European Bank for Reconstruction and Development was established to support Central and Eastern Europe after the Cold War. Today, EBRD offers financial investment projects, business advisor services, trade finances and loan syndications across three continents.
ESIA	Environmental and Social Impact Assessment predicts the potential impacts a project might have towards the surrounding environment and social aspects. From this assessment mitigation measures are presented.
ICOMOS	International Council on Monuments and Sites is a non-governmental international organisation which helps to conserve the world's monuments and sites.
IFC	International Finance Corporation is a global economic development organisation aiming to encourage private sector growth in developing countries.
SSR	Soviet Socialist Republic – a member state of the USSR
UNESCO	United Nations Educational, Scientific, Cultural Organisation aims to promote peace through international cooperation in education, sciences and culture.
USSR	Union of Soviet Socialist Republics – The communist state which spanned Eurasia and lasted from 1921 to 1991, controlled centrally from Russia

Source: Mott MacDonald

Table 1.2: Definition of Terms

Term	Definition
Akimat	In Kazakhstan the Akimat is the municipal, district, or provincial government.
Associations	The connections that exist between people and a place.
Adaptation	Changing a place to suit the existing use or a proposed use.
Authenticity	A measure of the degree to which the attributes of cultural heritage (including form and design, materials and substance, use and function, traditions and techniques, location and setting/spatial context, and spirit and feeling, and other factors) credibly and accurately bear witness to their significance[1].
Belvedere	A turret, tower or open sided gallery, typically at rooftop level, commanding a fine view.
Cold War	The period of geopolitical tension between the United States and the Soviet Union and their respective allies from 1947 to 1991.
Conservation	All the processes of looking after a place so as to retain its cultural significance.
Cornice	Any horizontal decorative moulding that crowns a building.
Cultural Heritage Value	The significance of a heritage asset because of its heritage interest. That interest may be aesthetic, historic, scientific, social or spiritual. Value derives not only from a heritage asset's physical presence, but also from its setting.
Cultural Significance	The aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects.
Fabric	All the physical material of the place including elements, fixtures, contents and object.
Heritage Asset	Heritage assets are buildings, objects or places that have intrinsic historic, aesthetic, scientific, social or spiritual value. They include historic buildings, monuments, archaeological sites, protected areas, and artefacts. The term heritage asset is used through this report to describe the VIP Terminal Building. These are referred to as monuments of history and culture in Kazakh law. See also place.
Historic Context	Historic context is the patterns, themes, or trends in history by which a heritage asset or place and its cultural significance within history are understood. Historic context provides the background necessary to understand why a heritage asset or place may be significant.

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[1] UNESCO 2000, Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage.

Term	Definition
Intangible Cultural Heritage	The practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their Cultural Heritage[2].
Interpretation	All the ways of presenting the cultural significance of a place.
Intrusive	Renovation or redesign which has negatively impacted the historic fabric and value of the asset.
Loggia	A covered outdoor gallery.
Maintenance	The continuous protective care of a place, and its setting and is distinguished from repair which involves restoration or reconstruction.
Meanings	What a place signifies, indicates, evokes or expresses to people.
Non-replicable cultural heritage	Nonreplicable cultural heritage may relate to the social, economic, cultural, environmental, and climatic conditions of past people, their volving ecologies, adaptive strategies, and early forms of environmental management, where the (i) cultural heritage is unique or relatively unique for the period it represents, or (ii) cultural heritage is unique or relatively unique linking several period in the same site[3].
Pishtaq	An arched opening within a rectangular frame, most comely associated with Islamic architecture.
Physical Cultural Heritage	See Tangible Cultural Heritage. Also defined as '…movable or immovable objects, sites, groups of structures as well as cultural or sacred spaces associated therewith, and natural features and landscapes that have cultural significance[4].'
Preservation	Maintaining a place in its existing state and retarding deterioration.
Place	A geographically defined area. It may include elements, objects, spaces and views. Place may have tangible and intangible dimensions. The place in this sense will have cultural significance. The term place is used to describe the culturally significant historic landscape around the VIP Terminal Building in this report. See also heritage asset.
Reconstruction	Returning a place to a known earlier state that is distinguished from restoration by the introduction of new material.
Related Places	Related place means a place that contributes to the cultural significance of another place.
Relocation	The process of moving an asset to a different place.
Replicable cultural heritage	Replicable cultural heritage is defined as tangible forms of cultural heritage that can themselves be moved to another location or that can be replaced by a similar structure or natural feature to which cultural values can be transferred by appropriate measures. Archaeological or historical sites may be considered replicable where the particular eras and cultural values they represent are well represented by other sites and/or structures[5].
Restoration	Returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.
Related Objects	An object that contributes to the cultural significance of a place but is not at the place.
Setting	Setting means the immediate and extended environment of a place. In includes both visual and other sensory inputs including noise, smell and feel. These may positively, neutrally or negatively contribute to its cultural significance and distinctive character. See also spatial context.
Spatial context	The immediate and extended environment of a place including the physical spatial relationship between cultural heritage places or assets. Historic spatial context refers to the relationship of cultural heritage places or assets through time. Where these relationships are authentic and survive, they will contribute to the place or heritage asset's cultural significance and distinctive character. In contrast to setting this may not have a direct physical relationship with the place but may form part of a wider historic landscape. See also setting.
Tangible Cultural Heritage	Refers to physical artefacts produced, maintained and transmitted intergenerationally in a society. It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are invested with cultural significance in a society[6].

[2] UNESCO 2003, Text of the Convention for the Safeguarding of the Intangible Cultural Heritage.

[3] IFC 2012, Performance Standard 8: Cultural Heritage.

[4] EBRD, Environment and Social Policy, EBRD Performance Requirement 8: Cultural Heritage.

[5] IFC 2012, Performance Standard 8: Cultural Heritage.

[6] UNESCO 2003, Text of the Convention for the Safeguarding of the Intangible Cultural Heritage.

Term	Definition
Travertine	A form of limestone.
Tympanum	The semi-circular or triangular decorative wall surface over an entrance, door or window.
Use	The functions of a place, including the activities and traditional and customary practices that may occur at the place or are dependent on the place.
Window architrave	Moulding or decorative surround of a window

Source: Unless stated terms refers to The Burra Charter 2013[7], Mott MacDonald 2022

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[7] ICOMOS 2013, The Burra Charter: Charter for Places of Cultural Significance.

2 Introduction

2.1 Overview

This heritage statement has been produced by Mott MacDonald Ltd, as commissioned by JSC Almaty International Airport, acting as the client. In producing this, Mott MacDonald has worked closely with TAV Airport Holdings Co. (hereafter referred to as TAV), who led the acquisition of Almaty Airport in 2021. The VIP Terminal Building in its current form shall hereafter be referred to as such or as 'the Building'.

This report has outlined the cultural heritage baseline of the Building, in order to understand the cultural significance of the Building, and the contribution the spatial context and setting of the Building makes to that cultural significance. It forms part of a suite of documents with the Significant Fabric Assessment (report number 100107121-001), Heritage Interpretation Plan (report number 100107121-002), Evaluation of Alternatives (report number 100107121-004) and Conservation Performance Guidelines (report number 100107121-005).

2.2 Location

The airport is located approximately 12km to the north-east of central Almaty, on the outskirts of the city (Figure 5.1). It is bordered by a mix of open land and built settlements. The airport is located north of the settlement of Guldala, with the nearest residential property approximately 20m from the airport boundary. North-east of the airport are a number of surrounding districts, namely Tbilisskaya and Kolhozshy, which lie within the region of Almaty.

Figure 2.1: Location plan showing Almaty International Airport outlined in red
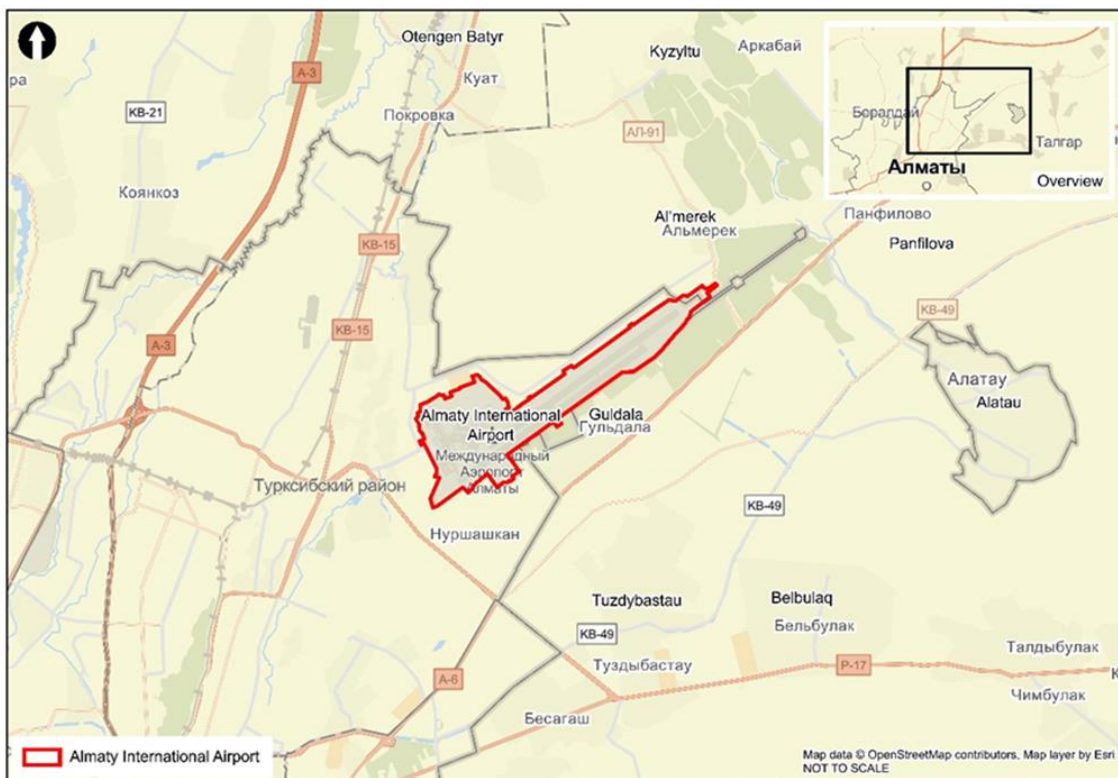
Source: Mott MacDonald, 2022

The airport consists of two parallel runways, an apron area and helipad stands, along with various auxiliary facilities such as car parks, a wastewater treatment facility (with a capacity of 2,800m³), buildings, and storage areas. In addition, a fuel farm and associated railhead and above-ground pipework is located immediately to the north-west of the airport.

2.3   Background to the proposals

TAV, alongside partner VPE Capital Ltd. has purchased Almaty International Airport, Kazakhstan. TAV is proposing airport terminal expansion works and associated infrastructure development at Almaty International Airport, Kazakhstan, hereafter referred to as 'the Scheme'. The Scheme aims to expand the airport infrastructure and improve connectivity, service quality and will help develop the airport's potential as a major regional transit hub. The proposed airport terminal expansion will require either the adaptation or reconstruction of the Building. The European Bank for Reconstruction and Development (EBRD) and the International Financial Corporation (IFC) are providing finance for the construction of the scheme.

2.4   Previous Development

It has been proposed that the location for the new terminal is to be adjacent to the north side of the existing passenger terminal building, which includes the location of where the existing Building is present. Multiple options were considered for development here, specifically given the historic nature of the building and its local heritage listing by the Akimat.

The proposal that was determined previously as the preferred option would see the location of the existing Building used for the new passenger terminal. A building that would be built in a similar style and design to the original Building would be built to the south of the existing passenger terminal, relocating key heritage features of the original building there.

The Akimat[8] of the City of Almaty approved the relocation of the Building on 11th November 2020 in Resolution No. 4/492 which states:

'In accordance with the subparagraph 2) of paragraph 2 of Article 29 of the Law of the Republic of Kazakhstan dated December 26th, 2019 'On protection and exploitation of objects of historical-cultural heritage' and based on the conclusion historical-cultural examination of the monument of history and culture having local heritage significance dated October 26th, 2020, Akimat of the city of Almaty resolves:

To relocate the monument of history and culture of local heritage significance "Airport (International airlines airport)", located at the address: Mailin street 1a, Almaty, 420 meters to the south-east of the territory of Almaty International Airport.

Municipal state body 'Department of culture of the city of Almaty' shall:

  a. *ensure the integrity and safety of the monument during the relocation;*
  b. *undertake other measures arising from this resolution; and*
  c. *control over the implementation of this resolution shall be assigned to the Deputy mayor of the city of Almaty.'*

The prerequisites of this approval are:

● *That the image of the building shall be preserved after relocation; and*

● *The building will be utilised as the 'Presidential and General Aviation Terminal' following relocation.*

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[8] In Kazakhstan the Akimat is the municipal, district, or provincial government. In this case it refers to the City of Almaty.

Environmental Resources Management, Inc. (ERM), ERM Eurasia, Kazrestovratsiya and Archrest completed studies to assess the cultural heritage significance of the Building in 2021 and to assess the various impacts of the relocation[9].

An Environmental and Social Impact Assessment (ESIA)[10] identified the relocation of the Building would result in the primary impact of the Scheme on cultural heritage.

However, despite the above, a process is currently underway to determine what the best solution is for terminal expansion and the Building, including stakeholder consultation and view gathering to input into a final design solution.

2.5   Need for a heritage statement

Given the level of heritage impact that this Scheme would result in, it was determined that further work on understanding the historic nature of the Building, its spatial context/ setting would be required. Furthermore, a review of the optioneering process was also undertaken to assess again the preferred option in light of more detailed heritage assessment work.

Additional heritage assessment was recommended by EBRD and IFC. The following suite of documents have therefore been produced, of which this Heritage Statement forms one:

● Significant fabric assessment (Report number 100107121-001);
● Heritage interpretation plan (Report number 100107121-002);
● Heritage statement (Report number 100107121-003);
● Evaluation of alternatives report (Report number 100107121-004);
● Conservation performance guidelines (Report number 100107121-005); and
● Concept design (Report number 100107121-006).

2.6   Scope of the assessment

The scope of this assessment has been to undertake a review of an existing draft report produced in 2021 by ERM Consulting to provide an updated heritage statement.

The scope of the assessment is to highlight the cultural significance of the Building, its historic fabric and its spatial context and setting. This is in order to guide stakeholder engagement and design development in order that the cultural significance of the Building is conserved to as great a degree as possible.

For the purposes of this report, it is assumed that any additional primary information would not be required. Therefore, if a need for additional primary information is determined, this would be considered as additional work to this scope and may impact project programme.

Use of existing materials to produce an updated heritage statement defining a statement of significance which details and, using the definitions and principles of the Burra Charter (2013[11]), analysing aesthetic, historic, scientific, social or spiritual value.

This will include an analysis of the building itself, its fabric, spatial context and setting, use, associations, meanings, related places and related objects.

The heritage statement is structured as following:

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[9] ERM, 2021, Report on Cultural Heritage Management and Stakeholder Engagement: Project of Almaty Airport Expansion, Environmental Resources Management, Inc. (ERM).

[10] Mott MacDonald 2021 Environmental Assessment and Social Impact Report,

[11] ICOMOS Australia (2013) The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance.

- Definition of Acronyms and Terms;
- Introduction, setting out why the heritage statement is being prepared and its objectives;
- Legislation, Treaties and Guidance, this sets out the Kazakh legislation and international heritage treaties and guidance which are of relevance to this assessment;
- Methodology, this sets out the methodology used for analysis of cultural heritage and its significance including relevant international standards and policies used to inform the method, a list of other relevant reports prepared for the Almaty Airport project which have been used to inform this heritage statement and technical definitions used in the report;
- Cultural heritage baseline, comprising a summary of baseline information using existing materials, a description of the Building and its spatial context and setting;
- Analysis of the cultural significance of the Building, its spatial context and setting, and used the definitions and principles set out above; and
- Conclusions summarising the findings of the report.

3 Legislation, treaties and guidance

3.1 Legislation

Provision for the protection of cultural heritage is enshrined within the Constitution of the Republic of Kazakhstan. In particular, Article 37 states: 'Citizens of the Republic of Kazakhstan must care for the protection of historical and cultural heritage, and preserve monuments of history and culture'.

3.1.1 Environmental Code of the Republic of Kazakhstan No. 212 (2007, updated 2012)

This Code regulates relations in the scope of environment protection, reclamation and conservation of the environment, the natural resources utilization and restoration of natural resources in the implementation of business and other activities, related to the natural resources utilization and the environmental modification, within the territory of the Republic of Kazakhstan[12].

3.1.2 Law on Culture of the Republic of Kazakhstan No. 207 (2006, as amended by No. 446-V, 2019)[13]

This law regulates public relations in the scope of creation, renewal, reservation, development, distribution and use of culture in the Republic of Kazakhstan and determines legal, economic, social and organisations basis of the state policy in the field of culture.

3.1.3 Law of the Republic of Kazakhstan No. 288-VI LRK On Conservation and Use of Historical and Cultural Heritage Assets (2019) [14]

Clause 1.7 of Article 11 "Competence of local executive bodies of regions, cities of republican significance, the capital, districts (cities of regional significance)" establishes obligations of the executive authorities of the city of Almaty, which are required to "issue protection orders, monitor compliance with such orders by owners and users of historical and cultural heritage assets".

Local authorities are obliged to implement mandatory measures for preservation of historical and cultural heritage assets of local significance, which includes issuance of a protection order to the Owner and preparation of a mandatory list of works for restoration and maintenance of the heritage asset.

Clause 2 of Article 29 states that the relocation and modification of any historical and cultural heritage asset is prohibited. An exception is allowed only in cases of destruction of more than seventy percent of the historical and cultural heritage asset or loss of historical and cultural significance or if its relocation and modification will result in improvement of its conservation…». Given that the effectiveness of this clause requires clarification, one should refer to Article 1 of the Law of the Republic of Kazakhstan No. 288-VI LRK of 26 December 2019 "On Conservation and Use of Historical and Cultural Heritage Assets".

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[12] Legal information system of Regulatory Legal Acts of the Republic of Kazakhstan, Environmental Code of Republic of Kazakhstan. dated 9 January, 2007 No.212.

[13] Legal information system of Regulatory Legal Acts of the Republic of Kazakhstan, The Law of the Republic of Kazakhstan, On Culture, dated 15 December 2006 No. 207.
Wipo IP Portal 2019, Law on Culture of the Republic of Kazakhstan No.207, Kazakhstan KZ134.

[14] Legal information system of Regulatory Legal Acts of the Republic of Kazakhstan, On the protection and use of historical and cultural heritage sites, Law of the Republic of Kazakhstan dated December 26, 2019 No. 288-VI 3PK.

Clause 2.2 of Article 29 "Relocation and modification of a historical and cultural heritage asset" of the Law of the Republic of Kazakhstan No. 288-VI LRK of 26 December 2019 "On Conservation and Use of Historical and Cultural Heritage Assets" clearly states that relocation of historical and cultural heritage assets of local significance is entrusted to "local executive bodies of regions, cities of republican significance and the capital on the basis of the conclusion of the historical and cultural expert review on historical and cultural heritage assets of local significance in agreement with the authorized authority".

Pursuant to Clause 2.2 of Article 29 of the Law of the Republic of Kazakhstan No. 288-VI LRK of 26 December 2019 "On Conservation and Use of Historical and Cultural Heritage Assets", local authorities are vested with exclusive right to make decision on relocation of a historical and cultural heritage asset subject to obtaining an expert opinion on such decision and approval from the Committee on Culture of the Ministry of Culture and Sports of the Republic of Kazakhstan.

3.2   Treaties

3.2.1   UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage (1994)

Article 6 of the UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage states that:

Whilst fully respecting the sovereignty of the States on whose territory the cultural and natural heritage mentioned in Articles 1 and 2 is situated, and without prejudice to property right provided by national legislation, the States Parties to this Convention recognize that such heritage constitutes a world heritage for whose protection it is the duty of the international community as a whole to co-operate.

The States Parties undertake, in accordance with the provisions of this Convention, to give their help in the identification, protection, conservation and presentation of the cultural and natural heritage referred to in paragraphs 2 and 4 of Article 11 if the States on whose territory it is situated so request.

Each State Party to this Convention undertakes not to take any deliberate measures which might damage directly or indirectly the cultural and natural heritage referred to in Articles 1 and 2 situated on the territory of other States Parties to this Convention.

Article 7 states that:

For the purpose of this Convention, international protection of the world cultural and natural heritage shall be understood to mean the establishment of a system of international co-operation and assistance designed to support States Parties to the Convention in their efforts to conserve and identify that heritage[15].

3.2.2   UNESCO Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage (2000)

The signatures of the Riga Charter agrees that:

1. the value of cultural heritage is as evidence, tangible or intangible, of past human activity, and that intervention of any kind, even for safeguarding, inevitably affects that evidential quality, and so should be kept to the minimum necessary;

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[15] UNESCO 1972, Convention Concerning the Protection of the World Cultural and Natural Heritage.

2. the maintenance and repair of cultural heritage should be the primary focus of current conservation work, recognising that each historical period has its own particular style which does not replicate previous used formal vocabulary and means of expression;

3. the purpose of conservation (and/or reconstruction) is to maintain and reveal the significance of the cultural heritage; and

4. authenticity is a measure of the degree to which the attributes of cultural heritage (including form and design, materials and substance, use and function, traditions and techniques, location, spatial context and setting, and spirit and feeling, and other factors) credibly and accurately bear witness to their significance.

The signatures of the Riga charter believe that:

5. replication of cultural heritage is in general a misrepresentation of evidence of the past, and that each architectural work should reflect the time of its own creation, in the belief that sympathetic new buildings can maintain the environmental context;

6. in exceptional circumstances, reconstruction of cultural heritage, lost through disaster, whether of natural or human origin, may be acceptable, when the monument concerned has outstanding artistic, symbolic or environmental (whether urban or rural) significance for regional history and cultures, provided that:

    ○ appropriate survey and historical documentation is available (including iconographic, archival or material evidence);

    ○ the reconstruction does not falsify the overall urban or landscape context; and

    ○ existing significant historic fabric will not be damaged; and

    ○ providing always that the need for reconstruction has been established through full and open consultations among national and local authorities and the community concerned. [16]

3.2.3 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2020)

Article 11 Role of States Parties states that:

Each State Party shall:

(a) take the necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory;

(b) among the safeguarding measures referred to in Article 2, paragraph 3, identify and define the various elements of the intangible cultural heritage present in its territory, with the participation of communities, groups and relevant non-governmental organizations[17].

3.3 Guidance

3.3.1 International Finance Corporation (IFC) Performance Standard 8: Cultural Heritage (2012)

Due to the funding arrangements for this Scheme, there is a requirement to identify how the Scheme adheres to the IFC Performance Standards.

This Scheme should comply with IFC Performance Standard 8: Cultural Heritage (2012)[18]. Performance Standard 8 aims to 'preserve and protect cultural heritage by avoiding, reducing,

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[16] UNESCO 2000, Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage.

[17] UNESCO 2003, Text of the Convention for the Safeguarding of the Intangible Cultural Heritage.

[18] IFC 2012, Performance Standard 8: Cultural Heritage.

restoring, where possible, and in some cases compensating for the adverse impacts that projects might cause to cultural heritage' and recognises the importance of cultural heritage for current and future generations.

Paragraphs 11 and 12 of the IFC Performance Standard 8 reference replicable or non-replicable cultural heritage, which addresses cultural heritage and the operational guidelines for the Implementation of the World Heritage Convention. The two categories are defined as follows:

● Replicable cultural heritage is defined as tangible forms of cultural heritage that can themselves be moved to another location or that can be replaced by a similar structure or natural features to which the cultural values can be transferred by appropriate measures. Archaeological or historical sites may be considered replicable where the particular eras and cultural values they represent are well represented by other sites and/or structures; and

● Nonreplicable cultural heritage may relate to the social, economic, cultural, environmental, and climatic conditions of past peoples, their evolving ecologies, adaptive strategies, and early forms of environmental management, where the (i) cultural heritage is unique or relatively unique for the period it represents, or (ii) cultural heritage is unique or relatively unique in linking several periods in the same site.

This is in contrast to the approach underlined in the Burra Charter, which states that relocation of a cultural places is unacceptable unless this is the only means to ensure the survival of the asset.

3.3.2 European Bank for Reconstruction and Development (EBRD) Performance Requirement 8: Cultural Heritage (2014)

The Scheme should also comply with the EBRD Performance Requirement 8: Cultural Heritage 2014. Performance Requirement 8 aims to 'protect irreplaceable cultural heritage and to guide clients to avoid or mitigate adverse impacts on cultural heritage in the course of their business operations.' The Bank also supports a precautionary approach to the management and sustainable use of cultural heritage in line with the Rio Declaration on Environment and Development[19].

3.3.3 International Council on Monuments and Sites (ICOMOS) Principles for the recording of monuments, groups of buildings and sites (1996)

The purpose of this document is therefore to set out the principal reasons, responsibilities, planning measures, contents, management and sharing considerations for the recording of the cultural heritage[20].

3.3.4 ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter, 2013)

The Burra Charter sets a standard of practice for those who undertake decision making which affects works of cultural significance. The Charter sets out conservation principles, processes and practices, as well as definitions of cultural significance. This assessment will be undertaken in accordance with the definitions and processes outlined in the Burra Charter, which have been detailed in section 4[21].

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[19] EBRD, Environment and Social Policy.

[20] ICOMOS, 1996, Principles for the recording of monuments, groups of buildings and sites.

[21] ICOMOS, 2013, The Burra Charter.

3.3.5 ICOMOS Understanding and assessing Cultural Significance (2013)

This Practice Note provides guidance on cultural significance and its assessment, and elaborates the principles contained in the Burra Charter[22].

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[22] ICOMOS, 2013, Understanding and assessing Cultural Significance.

4 Methodology

4.1 Introduction

The following methodology should be read in conjunction with that presented in the Significant Fabric Assessment (report number 100107121-001). The assessment undertaken in the Significant Fabric Assessment contributes to the assessment of cultural significance outlined below in section 4.4.6. In addition the results of the Heritage Interpretation Plan (report number 100107121-002) also contribute to the assessment of cultural significance.

4.2 Desk-based research

In accordance with best practice guidance this assessment identifies the cultural heritage baseline of the Building and a sequence of collecting and analysing baseline information about the Building has been undertaken.

The historical narrative informing the baseline has been derived from a review of various resources, including:

- previous cultural heritage assessments undertaken by international heritage consultants;
- an examination of Kazakhstan national law and cultural heritage policy, and international guidance with regard to cultural heritage;
- an inspection of the cartographic evidence for the land use history of the site; and
- an assessment of relevant published and unpublished historical sources available online.

4.3 Surveys

Several site surveys have been undertaken to date, and inform this heritage statement. Four site visits have been undertaken under previous scopes of work by international heritage consultants. These include:

- A site visit was undertaken by Architectural Cultural Heritage specialist Alexandr Zhdanov of ERM Consulting in 2021. This included a visual inspection of the Building and the undertaking of a photographic record of specific features of the building. This was undertaken to support the classification of fabric by its cultural significance;
- A site visit by the Architectural Cultural Heritage Expert, Sergey Konev of ERM Consulting in 2021. This included a visual inspection of the Building to confirm the findings of the earlier site visit by the Architectural Cultural Heritage specialist;
- A third site visit was undertaken in 2021 for a Significant Fabric Assessment, undertaken by Architectural Cultural Heritage Expert, Natalya Turekulova and Architectural Cultural Heritage specialist Ilyas Turekul of Kumbez, LLP. This visit included:
  - visual inspections;
  - intrusive sampling of historic fabric for compositional analysis;

A site visit has been undertaken within the current scope. In April 2022 a principal heritage consultant from Mott MacDonald undertook a visual inspection and photographic survey of the Building, an assessment of its historic spatial context, an assessment of the setting of the Building and relationship with the architectural development of the city of Almaty.

4.4 Assessment of cultural significance

Assessment of cultural significance within this heritage statement will be undertaken in accordance with the Burra Charter (2013)[23] and Burra Charter Practice Notes[24]. The Burra Charter advocates a staged process to decision making in regards to places of cultural significance. This process begins the analysis of baseline evidence upon which the assessment of the cultural significance of the asset can take place.

4.4.1 Cultural Heritage Value

Within the Burra Charter cultural significance is defined by different cultural heritage values. These are the *'aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.'*

For clarity, the definitions of these cultural heritage values are as follows:

- Aesthetic value refers to the way in which sensory and perceptual experiences have a strong impact of thoughts, feelings and attitudes;
- Historic value covers all aspect of history including the value in aesthetics, art and architecture, science, spirituality and society. Historic value could be assigned if it has been influenced by a historic event, phase, movement or activity, person or group;
- Scientific value discusses the information available and its ability to reveal more about an aspect of the past. This can be through examination or investigation and can include archaeological techniques;
- Social value embodies the connection a particular community or cultural group has towards a place. It could be an important place because it is a local marker or symbol, or as it is a part of community identity or is associated with a particular cultural group; and
- Spiritual value reflects the emotional and aesthetic community associations which are intangible and are evoked by a place. The spiritual identity, traditional knowledge, art and practices of a cultural group are recognised within this value.

4.4.2 Spatial context and setting, and their contribution to cultural significance

A statement of significance of the Building has included the contribution that the spatial context and setting of the Building makes to its cultural significance.

Spatial context is a geographic term that is utilised in cultural heritage. It describes the ability to understand the physical spatial relationship between cultural heritage places or assets. When termed historic spatial context it refers to the relationship of cultural heritage places or assets through time. Where these relationships are authentic and survive, they will contribute to the place or heritage asset's cultural significance and distinctive character. In contrast to setting these may be physically separate and not have visual and sensory relationships, but may retain spiritual and other cultural relationships. Elements of setting will also form part of the spatial context of the place or heritage asset.

Setting as it is defined in the Burra Charter, comprises *'the immediate and extended environment of a place that is part of or contributes to its cultural significance and distinctive character'*.

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[23] ICOMOS 2013, The Burra Charter.

[24] ICOMOS Australia (2013) Understanding and assessing Cultural Significance.

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships that contribute to the cultural significance of the place. New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Setting may include: structures, spaces, land, water and sky; the visual setting including views to and from the place, and along a cultural route; and other sensory aspects of the setting such as smells and sounds. Setting may also include historic and contemporary relationships, such as use and activities, social and spiritual practices, and relationships with other places, both tangible and intangible.

Elements of setting can have a positive, neutral or negative contribution to the cultural significance of the monument. For example, where the historic context of a monument is preserved, and remains legible, this will make a positive contribution to its cultural significance. However, where new construction or demolition activity intrudes on the setting of a monument this will make a negative contribution to the cultural significance of the monument.

4.4.3   Degree of Authenticity

The Riga Charter (2000) defines authenticity as:

> *a measure of the degree to which the attributes of cultural heritage (including **form and design**, **materials and substance**, **use and function**, **traditions and techniques**, **location and setting**, and **spirit and feeling**, and other factors) credibly and accurately bear witness to their significance*[25].

The assessment of authenticity for each element of the Building will be assessed and consideration will be given to its authenticity. It is important to remember that elements of the building and its setting will be authentic and contribute to its cultural significance; others will not be authentic; and some will be authentic but will not contribute to its significance. This will be considered in the assessment of cultural significance.

4.4.4   Degree of cultural significance

The terms cultural significance, cultural heritage value and heritage significance are often used interchangeably. The Burra Charter uses **cultural significance** as the term that brings together all the **cultural heritage values** of a place[26]. The importance of the individual elements of the cultural heritage asset will be defined in accordance with grades of cultural heritage value as outlined in Table 4.1 below.

Table 4.1: Grades of cultural heritage value and their contribution to cultural significance

Cultural heritage value	Justification
High	Elements of a heritage asset, its setting or spatial context, that strongly contribute to its cultural significance. These would be considered of national or international importance.
Moderate	Elements of a heritage asset, its setting or spatial context, that partly contribute to its cultural significance. These would be considered or regional importance.
Low	Elements of a heritage asset, its setting or spatial context, that slightly contribute to its cultural significance. These would be considered of local importance.
None	Elements of a heritage asset, its setting or spatial context, that have no contribution to its cultural significance.
Intrusive	Elements of a heritage asset, its setting or spatial context, that detract from or reduce its cultural significance.

[25] UNESCO 2000, Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage.

[26] ICOMOS Australia (2013) Understanding and assessing Cultural Significance.

Source: Mott MacDonald 2022

These individual elements of cultural heritage value will be combined in an overall assessment. It will also include how the setting and/or spatial context contributes to these individual cultural heritage values. This will define the degree of cultural significance of the Building.

4.4.5 Replicable and non-replicable cultural heritage

The Riga Charter has a clear statement that:

> *Replication of cultural heritage is in general a misrepresentation of evidence of the past, and that each architectural work should reflect the time of its own creation, in the belief that sympathetic new buildings can maintain the environmental context[27].*

However, the IFC relates that:

> *Replicable cultural heritage is defined as tangible forms of cultural heritage that can themselves be moved to another location or that can be replaced by a similar structure or natural features to which the cultural values can be transferred by appropriate measures. Archaeological or historical sites may be considered replicable where the particular eras and cultural values they represent are well represented by other sites and/or structures[28].*

These statements are to some extent irreconcilable. The assessment has also sought to understand to what degree the Building, its composition, setting and spatial context may represent replicable or non-replicable heritage.

4.4.6 Statement of cultural significance

A statement of significance has been provided in section 6 in accordance with these cultural heritage values and definitions of cultural significance.

A statement of significance provides a concise and distilled summary of the cultural significance of the place. It follows an analysis of each aspect of significance against each value or criterion as described above. The statement of significance summarises each aspect, highlighting the aspects of significance that are most important.

Following an assessment of significance within the Burra Charter Process, policy can be developed for the management, or conservation, of the cultural heritage asset which is appropriate to the cultural significance of the asset.

4.5 Assumptions and limitations

The following assumptions and limitations have been assumed for the survey and assessment:

● This assessment is reliant on information provided by the client, and previous cultural heritage assessments. Where such information has been included in this assessment, references have been included in text;

● It is assumed that any additional primary information would not be required. Therefore, if a need for additional primary information is determined, this would be considered as additional work to this scope and may impact project programme.

● Historical plans of the building have not been available to undertake this assessment., therefore a comparison with modern plans has not been undertaken and exact nature of interior layout changes over time has not been assessed;

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[27] UNESCO 2000, Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage.
[28] IFC 2012, Performance Standard 8: Cultural Heritage.

- It has been assumed that the client holds copyright to images provided by them for inclusion in this assessment.

5 Cultural heritage baseline

5.1 Introduction

This chapter sets out the baseline conditions of the Building at Almaty International Airport in relation to its architectural and historic context, spatial context, setting and significance of the Building.

The report should be read in conjunction with the Significant Fabric Assessment (report number 100107121-001) and Heritage Interpretation Plan (report number 100107121-002). In particular the Heritage Interpretation Plan provides a visual representation of the themes outlined in the Cultural Heritage Baseline.

5.2 Previous cultural heritage assessment

Cultural heritage assessments of the Building have been previously carried out. These include:

- ERM, 2020, Historic Building Assessment Report on the Almaty Airport VIP Terminal;
- ERM, 2021, Report on Cultural Heritage Management and Stakeholder Engagement;
- S. V. Konev, 2021, Memorandum: Expert Opinion;
- S. V. Konev, 2021, Almaty International Airport VIP Terminal Building: Expert Assessment of the Condition and Significance of the Heritage Asset;
- N. V. Turekulova, undated, Almaty International Airport VIP Terminal Building: Assessment of the physical condition (of individual components) of the heritage asset; and
- Mott MacDonald, 2022, Almaty International Airport, Kazakhstan VIP Terminal Building relocation: non-technical summary of cultural heritage for stakeholders.

Response and commentary to these reports was provided on these reports by ARCON Specialist Architectural and Spatial Heritage Consultants:

- ARCON, Almaty VIP Terminal Report Commentary: 21 November 2021; and
- ARCON, Review: 1 December 2021.

5.3   Historical context

5.3.1   The city of Almaty

The Kazakh Khanate had been annexed by the Russian Empire in 1848 as part of the Great Game; a period of competition in central Asia against the British Empire, who had been pushing northwards from India during the period. Verniy was established as a military fortification by Russia in 1854 on the ancient site of the city of Almaty. The settlement was established in grid patterns. When, in 1867 Verniy received city status, a new town was laid out following the grid pattern to the south-west of the fort in what is now central Almaty. In 1911 the Kebin earthquake struck Verniy, razing the majority of the buildings. Notable exceptions including the timber Ascension Cathedral built in 1907, and located in Panfilov Park, central Almaty. Others are generally single or two storey merchant's houses located within central Almaty. While much of the population during the period lived in yurts, the city was rebuilt leaving few surviving buildings before this date[29].

Kazakhstan largely remained under Russian influence, with the exception of a brief interlude during the Russian Civil War when the Khanate formed the Alash Autonomy, until the end of the 20th century. With the Bolshevik victory during the Civil War, Kazakhstan was again occupied and established as the Kyrgyz Autonomous Soviet Socialist Republic: a member of the newly formed United Soviet Socialist Republic (USSR). Renamed as the Kazak Autonomous Soviet Socialist Republic in 1925, and again as the Kazakh Soviet Socialist Republic (SSR) in 1936, Kazakhstan would remain within the USSR until the independent Republic of Kazakhstan was established in 1991[30].

Under the USSR the city of Verniy, which was renamed as Alma-ata in 1921, was established as the administrative centre and capital of the Kazakh SSR in 1927. The completion of the Turkestan-Siberian Railway in 1930 provided greater connection between the Kazakh SSR, and Almaty, to the rest of the USSR and allowed the rapid growth of the city. Like the airport, the terminus of the railway lies outside and north of the city centre. As Almaty grew, it developed in a layout typical of urban areas within the Soviet Union[31]. A grid pattern divided the city into compact, self-serving units. The grid pattern was established in the 19th century but was probably reorganised after the earthquake of 1911. This involved wide boulevards and tree-lined pavements. These form a significant element of the traditional urban centre of Almaty, where the street pattern and oldest building stock still survives.

During the Second World War (referred to as the Great Patriotic War in Kazakhstan) the city of Alma-ata continued to expand, with the arrival of food factories and both light and heavy industry which were relocated from eastern Europe and the threat of disruption there as a result of the fighting on the Eastern Front. The war resulted in the introduction of enterprises, scientific research and cultural organisations escaping the more vulnerable western part of the USSR. This included architects who became responsible for shaping the architectural ambitions of the city during the war and in the post-War period.

Kazakhstan declared its independence from the USSR in 1991 and Alma-ata became Almaty. The city of Nur-Sultan (formerly known as Astana), c.1000km north of Almaty, was developed during the 1990s as a replacement capital city. The new city was established due to its central location in Kazakhstan, and lower seismic activity. Nur-Sultan superseded Almaty as the capital city of Kazakhstan while Almaty remains the commercial centre.

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[29] Britannica. n.d. a. Almaty [Online]

[30] Britannica, n.d. b. Kazakhstan [Online]

[31] White, P. 1980. Urban Planning in Britain and the Soviet Union: A Comparative Analysis of Two Planning Systems in The Town Planning Review Vol. 51, No. 2 (Apr., 1980), pp. 211-226

5.3.2   VIP Terminal Building

Dobrolyot, an air transport organisation, had been created by the Russian Soviet Federative Socialist Republic in 1923 to help build the Union's air fleet. Flights were operated by Dobrolyot between Alma-Ata and Tashkent, the capital of the Turkestan Autonomous Soviet Socialist Republic, from 1924[32]. It is unclear how formal aviation facilities at Alma-ata were during this period.

Dobroflot was formed in 1928 and became the USSR's state airline, to be renamed as Aeroflot in 1932. The state airline was the sole airline of the USSR and provided regional connections within the Union and internationally. The airline would be pivotal for the transport of the political elite throughout the USSR, and by 1935 a network of airports had been established across the Union including Central Asia[33]. Two primary airports were established in the Kazakh SSR and operated by Aeroflot, such as the Akmolinsk Airport (now the Nur-Sultan Nazarbayev International Airport) in 1931 and Alma-ata Airport in 1935. Alma-ata Airport was used by primarily by small civil and military aircraft at this time.

In 1947 the Truman Doctrine had been announced by President Truman to the United States Congress, and is seen as the formal recognition of the shift in geopolitical relationships after the Second World War and the beginning of the Cold War (the period of geopolitical tension between the USSR and USA lasting from 1947 until 1991). The perceived threat of expansion of Soviet communism ushered in a period of tension between the Soviet Union and its allies with the United States, Western Europe and its allies. Space and air travel was a manifestation of the technological race between the superpowers. This was reflected in the rapid development of commercial air travel. The Building was built in this context of the requirement for strong political cohesion between the republics of the USSR with reinforced transport links between SSRs. The need to demonstrate the advancement of society, in this instance through access to air travel, both to the peoples of the USSR and the international community was also key to the Cold War.

Following the Second World War, the Soviet government prioritised the development of regional airports to provide connections to the capitals of the Union republics. This included the Kazakh SSR, and Almaty airport was redeveloped and a new terminal building built in a Stalinist style with a pishtaq referencing regional architectural styles in 1947. At the time air travel was far beyond the affordability of the majority of the population[34].

The Building is recorded in the Official list of protected buildings and monuments in Almaty as built to the designs of the architects B. Zavarzin and G. Elkin. A biography of renowned local Almaty architect Toleu Bassenov, however, indicates his involvement with the 'first airport complex' for the city. Bassenov was the first professional Kazakh architect and founder of the Kazakh architectural school. Bassenov also played a significant role in developing the general plan of the city of Almaty[35]. Little is known of B. Zavarzin and G. Elkin, and it is assumed that Bassenov may have worked alongside them or acted as the lead architect.

In 1957 the Building was renovated to designs by A.K. Kapanov with new decorative elements added which enhanced the links with the regional architecture of south Kazakhstan. This included cornices with stalactites, pointed niches with ornamented tympana, ornamental stringcourses on the roof and belvedere, window frames, and the latterly removed panjara-type stained glass windows with interlacing geometric pattern in the arch of the pishtaq and windows

[32] MacDonald, H. 1974. Aeroflot: Soviet air transport since 1923. The Book Service Ltd: GB

[33] Britannica. n.d. c. Aeroflot [Online]

[34] Sagers, M & Maraffa, T. Soviet Air-Passenger Transportation Network in Geographical Review, Vol. 80, No. 3 (Jul., 1990), pp. 266-278

[35] Kazinform. 2009. Toleu Bassenov [Online]

of double-height halls (Figure 5.2 below). The interior was also renovated with decorative stuccos of regional style[36].

The Building underwent renovations in 1975, including the rearrangement of interior spaces with main central halls expanded to incorporate the spaces contained within the loggia of the eastern façade (Figure 5.3 above). Central columns of the eastern façade, facing onto the airfield, as well as the interior were also clad with marble. Stained glass was added into the pishtaq and double height windows of the western and eastern façade. The works to the windows were undertaken to the designs of the artist V. Senchenko, utilising traditional Central Asian panjara window tracery with ethnic ornaments and kerege patterns which reflect the traditional latticework of the Kazakh yurt. At this time, the facades were also rendered in cement with marble chip inclusions[37].

In 1979 the Building was recognised as a heritage asset of local cultural heritage value, and given legal protection by the Kazakh government.

Almaty Airport was recognised as an international airport in 1998[38].

In the late 1990s or early 2000s a single storey annexe was constructed against the northern elevation of the Building[39].

Away from Almaty, from 2002 the regional airport at Astana was redeveloped and upgraded. Completed in 2005, the works enabled Astana Airport, now known as Nur-Sultan Nazarbayev International Airport, to achieve international status[40].

In 2008 the construction of a new terminal building at Almaty was completed. At this time the Building was modified to function as the Building. Between 2005-2008, the interior was completely renovated, to designs by Italian interior designers. This included the removal of marble cladding of interior walls, and new plasterboard on timber stud work walls were constructed. These were coated with decorative moulded plaster. Ground storey floors were relayed with porcelain stoneware tiles, and ceramic tile and laminate floors on the second storey. Decorative fencing on the roof and the belvedere were removed during this period of renovation[41].

As part of recent works to expand the airport, the Akimat of the City of Almaty approved the relocation of the Building on 11th November 2020.

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[36] ERM Consulting. 2021. Report on Cultural Heritage Management and Stakeholder Engagement. Project No.: 0603161

[37] ERM Consulting. 2021. Report on Cultural Heritage Management and Stakeholder Engagement. Project No.: 0603161

[38] Airport Technology. N.d. Almaty International Airport [Online]

[39] ERM Consulting. 2021. Report on Cultural Heritage Management and Stakeholder Engagement. Project No.: 0603161

[40] Britannica. n.d. d. Nur-Sultan [Online]

[41] ERM Consulting. 2021. Report on Cultural Heritage Management and Stakeholder Engagement. Project No.: 0603161

Figure 5.1: The eastern elevation of the VIP Terminal Building in 1966, showing the building's central pishtaq and belvedere as well as elements of Kapanov's decoration added in 1957

Source: TAV Airports

Figure 5.2: A 1960s photograph of the eastern elevation of the Building, facing onto the airport, showing the loggia and Corinthian columns, which were removed c.1975
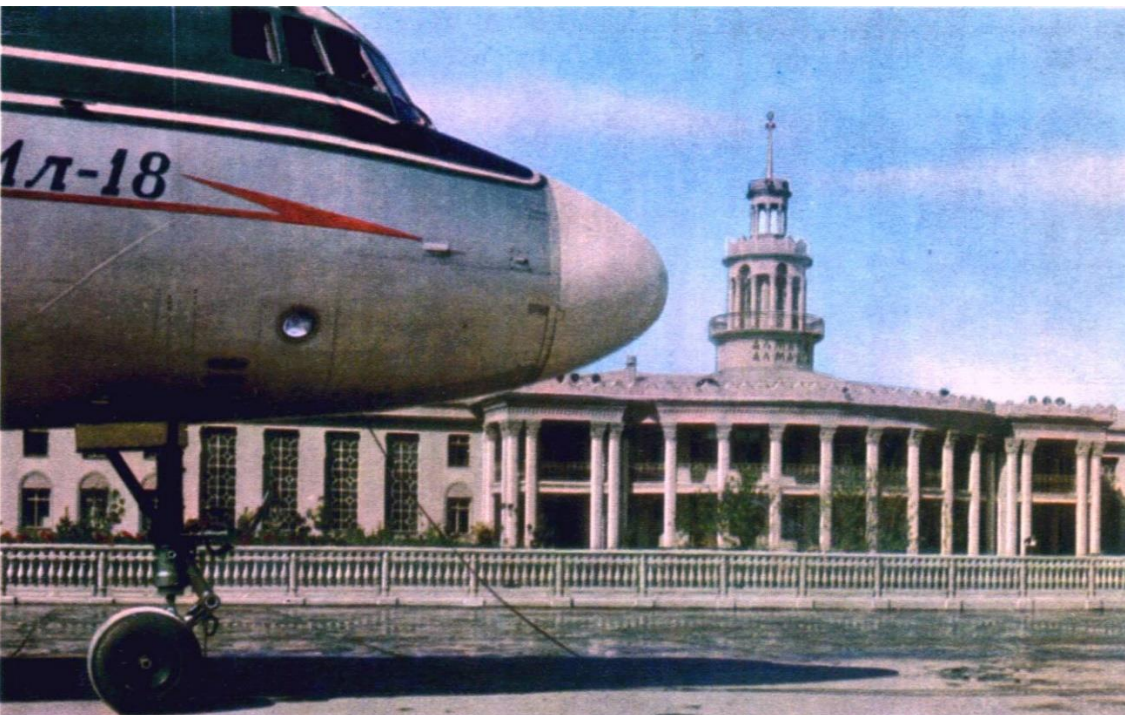
Source: TAV Airports

5.4 Spatial Context

The historic spatial context of the Building was as part of the airport located in open land outside of the city of Almaty. The airport was separate to the grid pattern of the centre. In contrast, the earlier, original main rail terminal (Alma Ata 2) was located on the edge of the grid pattern of central Almaty and centrally aligned on Abylai Khan Avenue (see the Heritage Interpretation Plan, Report Number 002). However, the airport was located at some distance from the main centre. This highlights the requirement for space for air transport. It was only partly connected to the centre of Almaty by boulevards and follows a less direct route. This is illustrated in Appendix A, Drawing 100107121-MMD-00-XX-GIS-Y-0011.

Mailin Street formed the formal entrance to the airport. It is a wide tree-lined boulevard that runs broadly south-west to north-east towards the Building. The axis of Mailin Street was deliberately perpendicular to the Building. It crosses the shallow river valley of the Malaya Almatinka approximately 800m west of the Building. It then turns north-north-west before continuing south-west before becoming Shemyakin Street and continuing to the eastern edge of the grid pattern of central Almaty (see the Heritage Interpretation Plan, Report Number 002, also illustrated in Appendix A, 100107121-MMD-00-XX-GIS-Y-0012).

The boulevard of Mailin Street has retained two carriageways, lined along the side by trees, with a broad tree-lined central reservation which leads towards the Building. The Building was situated to be deliberately visible from the road framed between the tree-lined avenue approaching the airport. At its far south-west end, the road rises up from a riverbed and continues towards the airport on relatively flat land. This would have meant that historically the Building would have been visible as the central feature of the avenue. However, these views have been diminished and are only faintly visible at this distance due to the mature trees that line the road. Closer to the airport terminal the belvedere becomes visible through the trees but only from the pavement on the western side of the road (see the Heritage Interpretation Plan, Report Number 002).

The important views along Mailin Street towards the Building have only been partially retained Figure 5.3). Mature trees which now reduce the visibility of the building. However, later infrastructure and the development of buildings along the road has imposed on the view and it is difficult to make out the form and function of the Building until less than 500m. This is discussed in further detail in Section 5.5 below.

To the south of Mailin Street is the location of the former airport worker's suburb. It had housing and social facilities designed for the workers including a school. This followed Stalinist principals of design where workers were housed in proximity to their jobs. The suburb on the southern side of the Mailin Street is deliberately set-back from the road, the roads are wide and there are provisions for open green space. The suburban feel of this area is retained (see Appendix A, 100107121-MMD-00-XX-GIS-Y-0012).

To the north of Mailin Street the surrounding area has become more developed and commercial and industrial buildings impose immediately on the road. There is very little green space and this area has a more urban feel (Figure 5.4, see Appendix A, 100107121-MMD-00-XX-GIS-Y-0012).

The airport runway forms part of the historic spatial context of the Building. It extends to the north-east to a distance of around 3km. The land around the runway is predominantly rural with some isolated settlements (see Appendix A, 100107121-MMD-00-XX-GIS-Y-0012). The elements that contribute to its setting are discussed in more detail in Section 5.5.
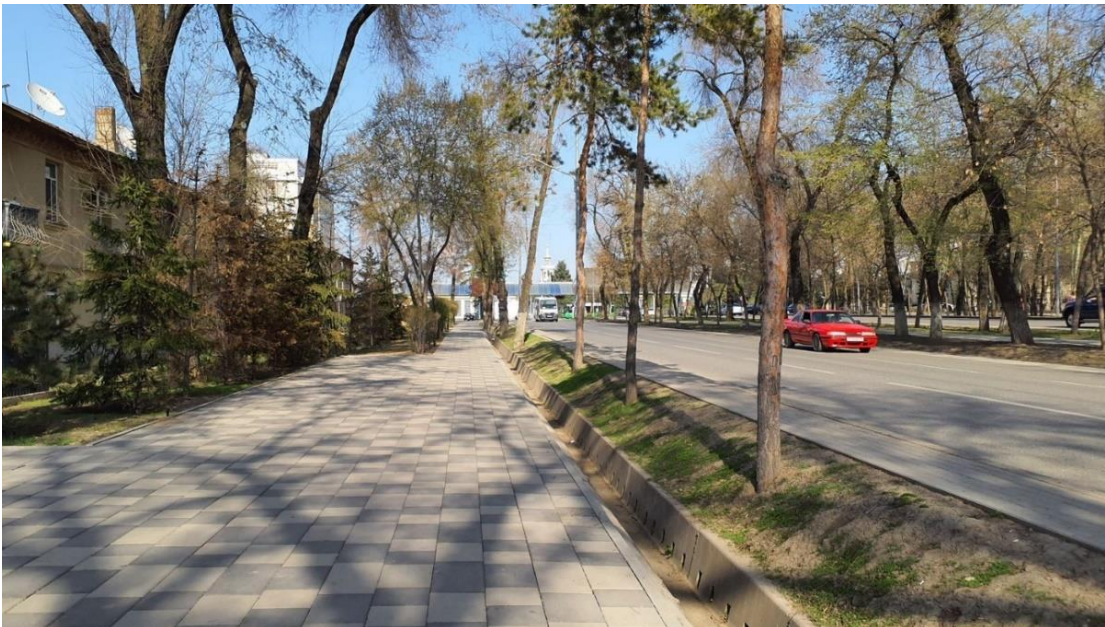
Figure 5.3: Views east along Mailin Street towards the VIP Terminal Building which is framed by the canopies of barriers at the entrance to the airport

Source: Mott MacDonald, 2022

Figure 5.4: Views east along Mailin Street towards the VIP Terminal Building, which is largely obscured from view

Source: Mott MacDonald, 2022

5.5 Setting

The setting of the VIP Building is on the western edge of the apron (Figure 5.5). Originally the area east of the Building was separated from the apron by an area of landscaped gardens with mature trees. These had been removed at the time of the survey (in April 2022) but were in existence a few months previously. The direct inter-connection with the apron explains the function of the building as the transit point between the aeroplanes and the city which they connect. It is an essential element of the cultural significance of the VIP Building (see the Heritage Interpretation Plan, Report Number 002 and Appendix A, 100107121-MMD-00-XX-GIS-Y-0013).

Directly adjacent to the south-east is the later main terminal of the airport which dominates the Building, both physically and visually (Figure 5.6). The main terminal building is twice the height of the Building. It was connected by a first-floor ramp, which concealed the east elevation of the building. This has now been removed. This prevented an appreciation of the visual symmetry of the building from the north-east runway side. The original historic context of the Building would have been open land beside the terminal. The proximity and presence of the later terminal has detracted from the Building and overpowers its simple symmetry.

To the north-west is an area of open land, and a large multi storey hotel building, which was never completed, and is now partially derelict (Figure 5.7). The original historic context of the Building in this direction was open land. However, the derelict multi-story hotel building is another visually dominant feature in the area which overshadows the much smaller Building. Its construction does not compliment the Building. Beyond this is a large compound for the renovation of military helicopters. The compound is another element that imposes on the space around the Building. The proximity of the industrial units and run-down compound further reduces the setting of the Building which would originally have had a sense of elegance within the surrounding flat land surrounding the airport.

To the west the setting is formed by a small car park and remnants of a tree-lined garden. These are the surviving elements of the Building's historic context (Figure 5.8). This was visible in historic photographs as a neat tree-lined park in front of the Building. However, the trees are mature and screen the VIP Building from views further south on Mailin Street. Although the trees are an important original element of the building's historic context as a survival of the former gardens, they block views from Mailin Street. This element of the Building's historic spatial context has been further eroded by later airport developments. In particular temporary buildings and the entry/ exit barriers of the airport have reduced the visibility of the buildings on the vehicular, eastern approach to the airport terminal.

Figure 5.5: Views towards the VIP Terminal Building from the apron

Source: Mott MacDonald, 2022

Figure 5.6: Overhead view of VIP Terminal Building from the north showing relationship with the Main Terminal

Source: Mott MacDonald, 2022

Figure 5.7: View of the VIP Terminal Building, single storey extension and former hotel building from the east

Source: Mott MacDonald 2022

Figure 5.8: The VIP Terminal Building viewed from the north-west, with the later terminal building overshadowing it in the centre of the image

Source: Mott MacDonald, 2022

5.6   Description

The Building is designated as an asset of local heritage significance and described on the official list[42] as:

No. 73. Airport (now a business terminal). Architects: G. Elkin, B. Zavarzin; Turksibsky district, st. Mailina, 1a, 1947.

The Building comprises a two-storey terminal building, built in the Stalinist style with regional architectural embellishments (Figure 5.9 below). The Building is constructed of a reinforced concrete frame and infill with cement rendered facades and cast cement relief decoration. The Building is of three rectangular blocks with the central block accommodating the lobby hall and flanking wings to the north and south which accommodate departure and arrival halls as well as office premises. The roof comprises corrugated steel, supported on a timber frame.

The western façade of the central block is dominated by the main entrance in the form of a substantial Central Asian pishtaq portal with a high pointed arch edged with a decorative stringcourse (Figure 5.10). The archway is filled with stained-glass, in a design inspired by panjara patterns of traditional carved window tracery of Central Asian buildings. These utilise blue, yellow and white pressed glass in a decorated 'flame' pattern that is repeated in all windows. The walls in the interior of the arch are decorated with arched niches with embossed floral ornamental patterns and decorative floral corner columns. The central part of the building is highlighted by a high cornice of two rows of stylized stalactites.

The eastern facade of the central block is apsidal with bays divided by engaged columns of marble cladding and historically formed a loggia (Figure 5.11 below). The space between the columns is filled with stained glass on the ground floor and stained glass and mosaic on the first floor. The pattern of the stained glass is the same as in the arch of the main western facade.

Figure 5.9: The western elevation of the VIP Terminal Building

Source: Mott MacDonald, 2022

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[42] State List of Monuments of History and Culture - a list of historical and cultural heritage sites, recognized as monuments of history and culture, indicating their type, category and coordinates.

Figure 5.10: The pishtaq of the central block viewed from the south-west

Source: Mott MacDonald, 2022

Figure 5.11: The central block of the VIP Terminal Building viewed from the east

Source: Mott MacDonald, 2022

The loggia on the eastern façade was probably removed as part of this renovation of the
building as seen in Figure 5.12 below. It was replaced with simple marble cladding. The central

block is surmounted by a three-tiered belvedere with a spire and decorative balustrades (Figure 5.13 below).

The facades of the flanking wings are decorated with relief cast cement cornices and window architraves with tympanums in the form of arched niches, decorated with patterns inspired by traditional Kazakh embroidery patterns and historical architecture of Kazakhstan and Central Asia (Figure 5.14). Higher window openings of double-height halls are filled with stained-glass of the same design and pattern as those of the central block.

The later single-storey northern annex is rectangular, with simple facades without decoration.

All facades and relief elements of the facade decoration are currently coated with (textured acrylic/silicone) polymer facade paints. The overall colour of the facades are yellow ochre. Decorative reliefs and cornices are highlighted in pistachio green.

A plaque on the exterior of the Building's western façade states that since 1955, the building has been recognised as an architectural monument and is under state protection.

The interiors walls and ceilings inside are generally sheathed with plasterboard fixed to metal studs. The plasterboard is covered with stuccos in the form of mouldings, rosettes and cornices. The surfaces are coated with acrylic paints in a peach colour with white for dressings with yellow panels (Figure 5.15 below). The ceiling of the lobby is covered with geometric reliefs on gypsum panels edged with plaster mouldings with floral relief ornament. Floors are finished with marble and travertine tiles and mosaics.

Figure 5.12: Marble cladding on the former loggia of the eastern facade of the Building

Source: Mott MacDonald, 2022

Figure 5.13: The belvedere which surmounts the central block

Source: Mott MacDonald, 2022

Figure 5.14: The western elevation of the northern flanking wing

Source: Mott MacDonald, 2022

Figure 5.15: The interior of the lobby in the central block showing the current decorative scheme

Source: Mott MacDonald, 2022

6 Assessment of cultural significance

This section sets out the cultural significance of the Building in accordance with the criteria for cultural heritage value established in The Burra Charter (2013)[43]. The contribution that Building's spatial context and setting makes to the ability to understand its cultural significance of the is outlined in section 6.1.4.

6.1 Assessment of cultural heritage value

6.1.1 Aesthetic value

The **architectural form and features** of the Building contribute to its aesthetic value. Both the design of the eastern and western facades of the Building are fundamentally based around classical architectural principles, using axial symmetry and low, wide façades to provide a sense of harmony, a balance to its composition, as well as the impression of a human scale. Features such as the pishtaq and belvedere continue to dominate the character and appearance of the Building and aid its landmark status. This is illustrated in Section 5 of the Heritage Interpretation Plan (report number 100107121-002).

Decorative features on the exterior of the Building also contributes to its aesthetic value. These include decorative panels and most notably the central pishtaq of the western façade, and the central belvedere in the south Kazakh style. As well as communicating the ideologies of the Soviet state, their use adds to the visual interest of the building, and the ability to appreciate the composition and design of the structure. Some modern interventions to the fabric of the Building have, however, diminished its cultural significance. These include the loss of the loggia on the eastern facade and replacement with simple marble clad panels in place of columns (Photo 6.1). This loss of classical references diminishes the ability to understand the Stalinist style of the Building. The low quality and poor condition of the new design diminishes the ability to appreciate the cultural significance of the Building. The annex built onto the northern end of the Building, breaks the symmetrical composition of the building. This diminishes the aesthetic value as it has a detrimental effect upon the ability to understand the design and character of the Building's facades.

The interior finishes of the Building are considered to make no contribution to the cultural significance of the Building. The interior represents recent interventions dated between 2005 and 2008. These illustrate the continuing development of the Building but appear to have removed earlier decoration. Intrusive investigations undertaken in 2021 did not identify earlier surviving interior decoration. It is likely historic finishes were removed but there remains the possibility they survive. It is considered current interior design has a detrimental effect upon the aesthetic value of the Building.

The appreciation of the **setting** and **historic spatial context** including the composition of the Building has been diminished by later surrounding development, as discussed below in section 6.3, and illustrated in section 4 of the Heritage Interpretation Plan (report number 100107121-002).

6.1.2 Historic value

The **architectural development** of the building contributes to its historic value. The ability to discern different phases of development from the surviving fabric of the Building is also of historic value. Phases associated with the addition of regional architectural motifs are perhaps

[43] ICOMOS 2013, The Burra Charter: Charter for Places of Cultural Significance.

of greater value and provide an insight into the ways in which, the Building's style was increasingly made to reflect the regional style. In particular this includes decorative elements of a local south Kazakh style added to the building in 1957, as well as stained glass added in 1975. This perhaps reflects the desire for a more local identity in contrast to the building's European influenced Stalinist origins. It also reflects the freedom to embrace a national identity which was not universal to the Soviet Union and contributes to the historical and social value (see below). Generally, later changes to the Building (discussed above), and poor quality material have had a detrimental effect on this value. The use of materials is typical of contemporary Soviet architecture, with reinforced concrete construction, cementitious renders and decorative elements, as well as simple timber truss roofs with corrugate metal covering. These elements of the building are of some historic value and illustrate the character of buildings constructed on behalf of the state across the USSR. The ubiquity of these materials and low quality render them of limited cultural significance. In comparison the architectural details are demonstrably of historic value.

The **architectural context** of the Building both in terms of the history of the Soviet Union, Kazakhstan and Almaty contribute to its historic value. The Building can be seen as a manifestation of social development in the USSR which was driven by an overt political narrative, the legibility of which is of historic value. The plan and layout of the Building reflects a transport terminal type found across the USSR during the period. This also includes railway and river terminals, for example the North River terminal in Moscow, Volgograd Railway Station also in Russia, Sokhumi Railway Station in Abkhazia and Yeveran Railway Station in Armenia which all have central terminal building with a belvedere, flanked by wings. This common form is illustrative of the centralised control exerted by the state which included the development of transportation infrastructure, as well as the tenet of equality which was fundamental to socialist communism, manifested in ubiquity of design across much of the Union. This is illustrated in Section 3 of the Heritage Interpretation Plan (report number 100107121-002).

Buildings of the transport terminal type were typically built during the period of Stalin's governance over the USSR, and in traditional styles, as opposed to functionalist style which dominated Soviet architecture after his death. The Building was constructed in the Stalinist style, often referred to as socialist classicalism, featuring elements of regional Timurid style. The Stalinist style is seen as a rejection of the functionalist style which had been popular in the USSR from the 1920s, and somewhat similarly to later post-modernist styles adopted motifs from different historical periods. This typically saw the utilisation of elements of neo-classical architecture. The style is widely reflected in Soviet architecture of the period. The strong emphasis on neo-classical motifs at the Building, with colonnaded façade and prominent central belvedere, parallels some of the grandest buildings at the heart of the USSR in Moscow.

The Building, among other Central Asian examples of Soviet architecture, also represents a recontextualization of local culture within the spirit and ideals promoted by the communist party. It is an early example of Central Asian Soviet architecture which fused the prevailing architectural style of the USSR with eastern influences. It was influenced by the development of Kazakh style decoration in buildings such as the earlier Abay Opera House, Bogenbai Batyr Street, Almaty (dated 1934). Broadly contemporary but slightly later than the Building were a series of buildings built after the Second World War in central Almaty. They display elements of the designs incorporated in the Building. These include the use of four-pointed arch utilised in the pishtaq at the Science Institute (dated 1953); and the use of belvederes on street corner locations in the Turkmenistan and Siberian Railway Workers Building (dated 1952), the Communist Party School (dated 1953) and the House of Trade Unions (dated 1953). This is illustrated in Section 3 of the Heritage Interpretation Plan (report number 100107121-002).

The contrast in styles of the Building was employed to create a boundary between the private interior of the airport runway and the public realm outside of the airport and is discussed further with regards **spatial context** below.

The Building also has historic value due to its **political context**. The Building was built in the immediate post-Second World War period. This was a time when the Soviet Union had dramatically expanded following the signing of the Truman Doctrine in 1947. It was a time of political change as former allies in the west became rivals. The need to maintain strong political ties within the republics of the Soviet Union saw the development of airports across the USSR. This also demonstrated the development of Soviet society to the international world. At a time when very few of the population of the Union could afford air travel, and few had passports for international travel, airports served an important political purpose giving representative access between the SSRs and Moscow. The airport connected Almaty to the Moscow-centric political sphere.

The Stalinist style of the interior and eastern elevation reflect this. The Stalinist style was the Russian neo-classical style which would be adopted by architects working in the Soviet Union. Examples include the Red Army Theatre, built in 1929 by Karo Halabyan and Vasiliy Simbirtsev, and the Seven Sisters in Moscow which were built between 1947 and 1953. They similarly echo the common architectural features of the style, with an ordered and symmetrical design with opulent decoration and a prominent central belvedere.

The use of a 'state style' at the Building, within the capital of an SSR geographically far removed from Moscow, is illustrative of the reach and influence of the Soviet Union. The Building was built as an extension of the state's hand, and a piece of Moscow in the heart of the Kazakh SSR. The space of the airport, and the Building itself, greeted the diplomats and other elites in the Soviet Union who used the airport. The incorporation of the belvedere, in particular, is a distinct landmark of many Soviet transport hubs. This exploited a common architectural form to make railway, river and airport terminals recognisable across the Soviet Union. Equally, classical ideas embedded in the style, notably civilisation and of empire, are readily legible in the Building's appearance. The ability to understand the political context of the architectural style, and how the use of the style was defined by the relationship between Kazakhstan and the Soviet Union, are of historic value and contribute to the cultural significance of the Building.

The value of the Building is also derived from its association with historic **architects and figures**. Its potential association with the preeminent Kazakh architect Toleu Bassenov. Bassenov is noted for his work in the regional style, notably employed at the Kazakh Culture Pavilion in Moscow (dated 1954), which was built to display the architectural and artistic prowess of the Kazah SSR to the wider USSR. The Building's association with Bassenov, who not only pioneered professional architectural practice in Kzakhstan, but also worked in the traditional regional style, contributes to its historic value. Given the importance of Bassenov to both contemporary national and international recognition of Kazakhstan's architecture, his association with the Building, also lends social value. The historic and social values espoused by Bassenov's connection contributes to the cultural significance of the Building, though there is some uncertainty regarding its connection with Bassenov. It also has historic value due to its association with a number of historic figures who passed through the airport terminal including Indirya Priyadarshini Gandhi, the Indian politician; Gherman Titov, the second Soviet cosmonaut, and Edward Moore Kennedy the Senator form the USA.

6.1.3   Social value

The use of **regional architectural motifs** contribute to the social value of the Building. It can perhaps be understood as a reflection of an earlier mode of recontextualization of local cultures within the USSR. It illustrates how state authors approached the integration of regional identity into a Soviet identity during the 20th century. Few buildings in Almaty make reference to the

regional styles of South Kazakhstan and the culture of the Kazakh peoples prior to Russian influence. This is because the city is relatively new having been built from the 19th century as a fort on the frontier of the Russian Empire. The population was largely nomadic prior to the 20th century. Pre-20th century historic buildings of any style are uncommon in Almaty due to the 1911 earthquake which razed most of the city. The scarcity of historic buildings in Almaty enhances the importance of such buildings.

Regional architectural references outside of the Soviet state endorsed styles are scarce and increases the value of surviving examples. Those that do reflect the indigenous culture of Kazakhstan are also important. The ability to appreciate this social value, based on the legibility of regional style architectural motifs and Kazakh identity at the Building, positively contributes to its cultural significance.

6.1.4   Contribution of the spatial context and setting to cultural significance

The **spatial context** of the Building was a consideration in its design and contributes to its historic value. The relationship between the Building and the public sphere is highlighted in its axial alignment with Mailin Street (Figure 6.1 and Figure 5.3). The prominent pishtaq and belvedere are visible in views along Mailin Street. This helped establish the Building as a key landmark in Almaty in 1947 at the period of its construction. These views are integral to the understanding of the important symbolic role that the airport had, as the physical link between Kazak SSR and the wider Soviet Union. Included within the original historic spatial context were gardens at the end of Mailin Street. This is illustrated in Section 4 of the Heritage Interpretation Plan (report number 100107121-002). Also see the figures included in Appendix A.

While the Building and its belvedere can still be seen in views along the street and the historic nature of views remains legible, its dominance and landmark status has been degraded to the extent that it no longer has the intended impact on the approach to the airport. Modern intrusions such as the disused hotel building, the helicopter repair compound, and airport infrastructure including ramps, the ticket booths and signage associated with the airport which have rendered the Building passive in the landscape. This has a detrimental impact upon the ability to understand the aesthetic value and cultural significance of the Building (Figure 5.3). The gardens have been largely lost, although one or two mature outgrown trees survive. This element of the historic landscape has been degraded and only partially contributes to the aesthetic value and the cultural significance of the Building.

Other elements of the historic landscape that formed part of the spatial context of the Building when it was built survive. This includes the airport runway and a suburb of housing for airport worker's. The relationship with the airport runway still survives and contributes to the cultural significance of the Building. The former worker's suburb to the south-west has historic value due to its association with the landscape of the airport. However, this is difficult to discern and requires additional interpretation beyond a simple reading of the landscape around the Building. This means it has a lesser contribution to cultural significance.

The **setting** of the Building includes the immediate areas around the building from which its form and function can be understood and appreciated. The form and style of the Building was employed to create a boundary between the private interior of the airport runway and the public realm outside of the airport.

The eastern elevations of the Building which face towards the airport runway were, despite some elements of local decoration, overtly European in influence and more closely reflect the Stalinist style. This is perhaps best realised in images of the historic form of the eastern elevation which featured an oval loggia of Corinthian columns. This overt classicism of the Building's style historically continued into the interior spaces, though both the loggia (Figure 5.2) and interior decoration have since been altered.

Facing outwards into the public realm, the western elevations of the Building feature architectural details and decorative embellishments which borrow heavily from the south Kazakh regional architectural styles. Panels of geometric patterns, stalactite cornices and the central pishtaq with geometric patterned tracery give an overt eastern quality to the Building, which is otherwise typical of Soviet architecture from the period. The embrace of the local in the public elements of the Building help to understand its liminal quality, with Kazakhstan outside of the space of the airport and Moscow and the rest of the Soviet Union within the airport, excluded from general view.

As seen in Figures 5.5 to 5.9, the scale and massing of adjacent hotel and the presence of the compound for the renovation of military helicopters, render the Building somewhat inert and appears as a relic which no longer belongs within that space. To some extent then, the historical origins as well as the narrative of development which lends an out of context appearance, is legible. However, it is considered that the loss of the original impact and meaning of the Building has had a detrimental effect upon the ability to appreciate the cultural significance of the Building.

The Main Terminal, built in 2008, is located immediately to the south (Figure 5.8). The form of the Main Terminal overshadows the Building which has become subservient to neighbouring structures. By the nature of modern airport architecture these are much larger in comparison to the Building dating to the 1940s. The Main Terminal building illustrates the continued use and development of the Almaty Airport as an international airport and contributes to the Building's historical value. The design of the Main Terminal has given little consideration to the symmetrical design of the Building. It is considered to diminish its visual impact of its setting in short range views from the west and from the airport runway. This element of later development of the airport has drastically altered the relationship between the Building and both the public sphere west of the airport and the private sphere of the airport itself.

The relationship with its setting renders the Building as a historic relic, not belonging with that environment. Although the Building would have been visually impressive in its historic spatial context, it has been reduced in scale by the presence of larger, later buildings including the former hotel and main terminal. This has been compounded by the loss of original function over time, which has left the Building as an ancillary structure which no longer serves the cultural role it was intended to. The setting of the Building is therefore largely of detriment to the ability to understand its cultural significance. The key elements of its setting that continue to contribute to its aesthetic value and cultural significance are its proximity to the airport runway and to a lesser extent the alignment of Mailin Street.

The surviving spatial context of the former historic landscape of the Building's that continue to contribute to its cultural significance are the relationship with the airport runway, the alignment of Mailin Street and to a lesser extent the relationship with the workers suburbs adjacent to Mailin Street.

6.1.5   Degree of cultural significance

In line with the method described in Section 4.4.3 the details of the assessment of cultural heritage value described above, the setting and the spatial context of the Building have been ascribed a degree of cultural significance. This takes account of both positive contribution to cultural significance and negative elements which detract from cultural significance. These are summarised in Table 6.1.

Table 6.1: Degree of Significance

Value	Sub-value	Positive contribution	None/ Negative contribution	Cultural Significance
Aesthetic	Architectural form and features	Stalinist style classical form with central block and flanking wings (dated 1947) Pishtaq retained (1947) Belvedere retained (1947) South Kazakh style decoration retained (1957) Stained glass windows (1975)	Loggia removed (1975) Balconies infilled (1975) Windows, doorways and frames altered (various periods) Interior layout entirely changed (2008) Later northern annexe (2008)	Medium
Aesthetic	Architectural Setting	Association with airport runway Elements of surviving parkland	Presence of the Main Terminal, airport infrastructure, former hotel and helicopter maintenance depot	Low
Aesthetic	Spatial context	Part of a historic designed landscape around the airport Central alignment of Building at the end of Mailin Street Tree-lined Mailin Street retains the historic designed pattern of wide boulevards that define Almaty's earlier street plan.	Historic landscape has been largely degraded Association difficult to discern due to changes in setting including airport infrastructure Increased presence of commercial, residential and industrial buildings	Low
Historic	Architectural development	Addition of regional architectural motifs in 1957 Addition of stained glass in 1975	Later renovation in 2008 has reduced legibility and cultural significance	Low
Historic	Architectural context	Part of an important narrative about terminal buildings in former Soviet countries Contributes to the local development of south Kazakh style Historic and continued use as an airport terminal	It is one of several examples of terminal buildings and does not represent the best surviving example One of several buildings displaying south Kazakh decoration	Medium
Historic	Political context	Part of a narrative associated with the USSR and Stalinist design	One of several Stalinist style buildings in Almaty	Low
Historic	Architect/ Historic figures	Associated with locally significant architects important in Almaty Associated with prominent international figures	Local significance of architects. Association with Bassenov not confirmed Association is largely incidental as passing through the terminal	Low
Historic	Landscape	Former worker's suburb to the south-west. Association with the historic airport	Association with Building and the wider airport requires additional interpretation.	Low

Value	Sub-value	Positive contribution	None/ Negative contribution	Cultural Significance
		landscape designed in the 1940s and 1950s.		
Social	Use of regional architectural motifs	Use of south Kazakh style decoration reflecting regional identity		Medium

Source: Mott MacDonald 2022

The overall cultural heritage significance is considered of medium cultural heritage value. It is principally due to its local and regionally significant architectural form and features.

6.2 Summary statement of cultural significance

The Building is of local value to Almaty with architectural and decorative elements of regional importance to Kazakhstan. It has elements that contribute to its value and elements that diminish its cultural significance.

The aesthetic value of the building is predominantly derived from its architectural form and features. These include elements of fabric which are of high cultural heritage value, authentic and relatively unique. These are in particular the Stalinist style classical form with central block and flanking wings, pishtaq, belvedere, and south Kazakh style decoration. This aesthetic value is set against changes due to its architectural development which have added further south Kazakh decoration and stained-glass windows, but also resulted in the loss of the original loggia, balconies, windows, doorways and frames, interior fabric, and the addition of the later northern annexe which disrupts the symmetry of the building.

The setting of the Building is regarded as having a low contribution to its aesthetic value. Its value is largely due to the association with airport runway and surviving landscape which are regarded as authentic and parts of its cultural significance. The surviving elements of the Building's historic spatial context also contribute to its aesthetic value, in particular the airport runway itself, its axial relationship with Mailin Street. The presence of the later Main Terminal, airport infrastructure, unused hotel and helicopter maintenance depot, however, diminished the contribution that its setting and spatial context make to its cultural significance. The former worker's suburb to the south-west has value due to its historic association with the landscape of the airport. However, this is difficult to discern and requires additional interpretation beyond a simple reading of the landscape around the building.

The historic value of the Building is derived from its historic and continued use as an airport terminal. It also has value due to its architectural context which is associated with the Stalinist style of terminal buildings, and the development of the south Kazakh style in Almaty. These are contribute to its cultural significance as they explain the development of architecture in Almaty and Kazakhstan. The political narrative of the Building as a representation of the power of the Soviet Union, the Building's association with prominent local architect, the use of the Building by international figures Toleu Bassenov and the presence of important dignitaries at the building also contribute to this historic value.

The use of Timurid and south Kazakh style architecture and decoration provides an important contribution to the social value of the building. Regional architectural references are rare in historic buildings in Almaty and this provides a sense of identity to local people.

6.3 Statement of authenticity

6.3.1 Consideration of the Riga Charter

The Riga Charter (2000) defines authenticity as:

> *a measure of the degree to which the attributes of cultural heritage (including **form and design**, **materials and substance**, **use and function**, **traditions and techniques**, **location and setting**, and **spirit and feeling**, and other factors) credibly and accurately bear witness to their significance*[44].

The form and design of the Building survives mainly intact. In particular, the central block, pishtaq, belvedere and flanking wings are almost entirely authentic (see Significant Fabric Assessment, report number 100107121-001, for further details of retained fabric). The south Kazakh style decoration on window architraves, panels and cornices are another element that forms part of the original decoration and is authentic. These elements of form and design are authentic and contribute to the building's cultural significance.

However, the loss of the loggia on the eastern elevation, alteration to the original fenestration and addition of the addition of the single storey extension to the north have altered this form, in particular the symmetry as viewed from each elevation and reduced the authenticity of the building. The interior of the building retains the central atrium, but has seen the balconies on the eastern elevation infilled. Otherwise, the interior has seen repeated renovations that have removed original decoration and changed the internal layout. The later design elements (which replaced the loggia) of the eastern elevation, the single storey extension and the entire interior lack authenticity and do not contribute to the building's cultural significance.

The materials and substance of the building are partly authentic. This includes the structural material and decorative features. However, it is clear that the structural elements of the eastern elevation (including in the location of the former loggia and balconies), the interior and all of the doorway and window openings have been changed. The surviving materials and substance include concrete and render which although authentic, do not contribute to the cultural significance of the Building.

The use and function of the Building continues to be partly authentic. It served as an airport terminal up until its recent closure. However, many of the interior spaces have been altered so the function of individual spaces is likely to have changed. **The use and continued function of the Building as an airport terminal building is authentic and contributes to its cultural significance.**

The spatial context and setting of the Building contains elements that are authentic. However, the setting includes the Main Terminal, helicopter maintenance depot, former hotel and airport infrastructure which considerably diminish how setting contributes to the building's cultural significance (See Heritage Interpretation Plan, report number 100107121-002). These elements are not authentic. **In particular the location of the building at the end of the alignment of Mailin Street, the airport runway and the suburb associated with airport worker's are authentic elements of the historic spatial context of the Building. They contribute to its cultural significance.**

The 'traditions and techniques' associated with the Building contribute little to its cultural significance as it utilises mainly standard modern construction techniques including reinforced concrete with brick infill. Therefore, although these elements are authentic but they are not of cultural significance.

The 'spirit and feeling' of the Building contributes little to its cultural significance as it has no spiritual or religious association. Therefore, although these elements are authentic they are not of cultural significance.

In summary the following elements are authentic and contribute to the cultural significance:

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[44] UNESCO 2000, Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage.

- the form and design of the central block, pishtaq, belvedere and flanking wings;
- the south Kazakh style decoration on window architraves, panels and cornices;
- the use and continued function of the Building as an airport terminal building; and
- the spatial context and setting of the Building in comparison with the end of the alignment of Mailin Street, the airport runway and the suburb associated with airport worker's.

The remainder of the building and parts of its setting either do not contribute to its cultural significance or are not authentic as they do not reflect the historic form and design, materials and substance, use and function, and location and setting of the historic building. The Building can, therefore, only be partly regarded as authentic due to:

- the degree of change created by the renovations particularly in 1975 and 2008 which diminish its cultural significance; and
- alterations to the spatial context which have diminished the contribution its spatial context makes to its cultural significance.

6.3.2   Consideration of Kazakh Law

Kazakh law Clause 2 of Article 29 states that the relocation and modification of any historical and cultural heritage asset is prohibited. An exception is allowed only in cases of destruction of more than seventy percent (70%) of the historical and cultural heritage asset, loss of historical and cultural significance or if its relocation, and modification will result in improvement of its conservation.

The degree to which the authenticity of the Building has been diminished to the extent that more than 70% of its historical and cultural significance has been lost is a subjective decision. In the case of the Building this is not easily quantified, particularly when subsequent alterations have acquired heritage significance. In simple terms of the physical external footprint of the building and the basic form, less than 70% has been destroyed. However, in contrast, most of the internal footprint as originally envisaged in 1947 has been lost. Much of the surviving physical fabric lacks cultural significance. Culturally significant features such as the classical loggia and original window frames have been lost. This must be balanced against the retention of the pishtaq, belvedere, and original decoration which are culturally significant. Later features such as the south Kazakh decoration and the stained-glass windows also have some cultural significance.

The contribution of the Building's setting to its cultural significance in particular its historic spatial context should also be considered. Elements of its historic spatial context that are retained are the airport runway, the alignment with Mailin Street and the historic worker's suburb. Some elements of the former park around the building also survive. However, the contribution the Building's setting makes to its cultural significance has been substantially diminished by the presence of the Main Terminal, helicopter maintenance depot, former hotel and airport infrastructure.

However, when the building is considered in its historic landscape, the loss of the loggia on the eastern façade, loss of significant fabric, removal of internal features and changes to the setting of the Building have substantially diminished its cultural significance. On balance, much of the building and its setting has lost authenticity or had authenticity diminished. This means that overall, more than 70% of elements of the Building and its setting considered to have historical and cultural significance have been lost.

6.4   Statement of Replicable/ Non-replicable Cultural Heritage

The concept of replicable and non-replicable cultural heritage is defined in guidance within International Finance Corporation PS8 Cultural Heritage. This defines replicable cultural

heritage as 'tangible forms of cultural heritage' where the 'particular eras and cultural values they represent are well represented by other sites and/or structures'. In contrast non-replicable cultural heritage is defined as 'unique or relatively unique for the period it represents'[45].

Considering the evidence provided in Section 5 the definition of whether the Building is replicable or non-replicable is defined by a subjective consideration of its uniqueness.

The basic form of the building is not unique. It is based on a standardised Stalinist style design referred for transport terminals. The earliest and one of the best examples is the North River Terminal (Russian: Речной вокзал, meaning "River Station" in English). This was built in 1937 and inspired a series of terminal buildings across the Soviet Union including river, rail and airport terminals. The form was used for the next 20-30 years. These include, Volvograd Railway Station also in Russia, Sokhumi Railway Station in Abkhazia and Yeveran Railway Station in Armenia. However, in a local context the building is architecturally unusual. It is one of only two terminal buildings from this era in Almaty. The other is the terminal building of the Almaty-2 Railway Station that dates to 1939. Like the Building, this has been extensively remodelled.

The distinctive south Kazakh style decoration that forms an important part of the Building's cultural significance is not unique. There are similar examples within Almaty city centre visible on buildings. These include the use of four-pointed arch utilised in the pishtaq at the Science Institute (dated 1953); the use of belvederes on street corner locations in the Turkmenistan and Siberian Railway Workers Building (dated 1952), the Communist Party School (dated 1953) and the House of Trade Unions (dated 1953); and decorative cornices, tympanums and surrounds visible on many of the buildings within the city centre. As an example of the Stalinist style building with Kazakh influence in Almaty it is certainly not unique as there are a large number of surviving buildings of this era. Many are older such as the Abay Opera House, Bogenbai Batyr Street, Almaty (dated 1934) or stylistically more advanced. The date of construction of these buildings within Almaty is broadly contemporary with the Building. They suggest similar inspiration as part of the development of a south Kazakh architectural style.

The combination of the culturally significant elements of the Building: its Stalinist style, terminal building form with a central block and flanking wings, the pishtaq and belvedere, and south Kazakh decoration, are not unique but are less common. These elements of the building are of greatest cultural significance survive and are authentic (see Section 6.1 above). There remains a consideration that these elements of the Building are relatively unique for the period they represent.

This should be considered against the other elements of the Building and the level of authenticity described in the section 6.3. It is clear that much of the Building and its setting are inauthentic. Many original features have been lost including the eastern loggia, the window frames have been changed and internal layout altered. Most elements of the historic spatial context, except for the alignment of Mailin Street, have been altered. This suggests much of the actual building and most of its historic spatial context are well represented.

Given that relatively unique and well represented elements exist within the building any approach to preservation of the building should consider how the relatively unique, and therefore non-replicable elements, are best reconstructed or retained.

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[45] IFC 2012, Performance Standard 8: Cultural Heritage.

7   Conclusions

This heritage statement has outlined the cultural heritage baseline of the Building, in order to understand its cultural significance of the building and its relationship with its setting.

The Building was constructed in 1947 as the main terminal building of Almaty Airport a Stalinist style incorporating architectural motifs of regional origin. The building is considered to have been designed by B. Zavarzin and G. Elkin, with potential involvement of the noted Kazakh architect Toleu Bassenov. The building was renovated with additional regional architectural motifs added in 1957, to the design of A. Kapanov. The Building was renovated again in 1975, with the current stained glass added to windows traceries to designs by the artist. V. Senchenko. The building was superseded as the main terminal in 2008 and was altered for use as a VIP Terminal Building with interiors stripped and replaced.

The cultural significance of the Building is derived from its historic, aesthetic and social value. It has no scientific or spiritual value.

The Building has aesthetic and historic value due to its design and style, which are reflective of a USSR wide type. Regional architectural styles unique to south Kazakhstan were incorporated into the building, from its first inception and throughout several phases of adaptation. Association with the preeminent Kazakh architect, Toleu Bassenov, also contributes to this historic value. The development of the Building partially contributes to its cultural significance, including decorative elements added to the building in 1957, as well as stained glass added in 1975 which reflect the social values of the Kazakh people.

The surviving elements of cultural significance are the Stalinist style; form and design of the central block and flanking wings; the pishtaq; belvedere; and the regional south Kazakh decorative style on the window and doorway openings and cornices. However, later alteration to the external fabric has resulted in the loss of the loggia on the eastern façade and all of the original window frames. Later alteration to the interior has completely removed the interior decoration and layout. This has had a detrimental impact upon the ability to appreciate cultural significance of the Building. The materials used in the construction of the building are of very little cultural significance.

The spatial context and setting of the Building partly contribute to its cultural significance. The axial alignment of Mailin Street in comparison with the Building contributes to its aesthetic value. The way in which the form of the Building defines the boundary between the city of Almaty west of the Building, and the airport east of the Building also contributes to its aesthetic value. This is reflected in the respective architectural styles of the elevations: Kazakh influenced on the western façade and Stalinist influenced on the eastern façade. The historic spatial context of the extant relationship between the Building and the surrounding urban realm partially survives. The wide boulevard of Mailin Street acted as an approach road to the Building, framing it with a notable degree of symmetry. To the south-west was a suburb for airport worker's. This survives but the spatial relationship is only partially recognisable, and this diminishes its historic value and contribution to the Building's cultural significance.

Changes in the setting of the Building, are considered to have resulted in a detrimental effect on the ability to appreciate the design intent of the Building. This includes the construction of a new terminal building in 2005-2008 to the south, a new hotel building to the north, a helicopter maintenance facility also to the north, and other airport infrastructure including parking barriers and vehicular ramps. They alter views of the Building from approaches along Mailin Street and from the airport runway. These lessen the contribution setting makes to the Building's aesthetic

value, as it no longer reflects the symmetry and open space that would have existed when the building was constructed in 1947.

The following are authentic and contribute to the Building's cultural significance: the Stalinist style, terminal building form of the central block, pishtaq, belvedere and flanking wings; the south Kazakh style decoration on flanking columns, window architraves, panels and cornices; the use and continued function of the Building as an airport terminal building; the location and setting of the Building in comparison with the end of the alignment of Mailin Street, and the airport runway and the suburb associated with airport worker's. The loss of the loggia on the eastern façade, loss of significant fabric, removal of internal features and changes to the setting of the Building have substantially diminished the Building's cultural significance. On balance, much of the building and its setting has lost authenticity or had authenticity diminished. This means that, overall, more than 70% of elements of the Building and its setting considered to have historical and cultural significance have been lost.

The basic form of the building the standardised Stalinist style transport terminal and south Kazakh style decoration are not unique. The combination of these culturally significant elements are not common. There remains a consideration that these elements of the Building are relatively unique for the period they represent. Any approach to preservation of the building should consider how the relatively unique, and therefore non-replicable elements, are best reconstructed or retained.

The Building represents one part of an evolving landscape that includes the airport runway, other airport buildings, Mailin Street and the airport worker's suburb. Within the airport and surrounding area elements of the historic spatial elements of the landscape survive but have become degraded. The development of Almaty Airport represents an opportunity to recover degraded spatial elements including the Mailin Street approach and enhance the cultural significance of the historic landscape.

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A. Figures

100107121-MMD-00-XX-GIS-Y-0011 Almaty Airport Expansion Heritage Statement Historical Context of Almaty International Airport VIP Building: Almaty

100107121-MMD-00-XX-GIS-Y-0012 Almaty Airport Expansion Heritage Statement Historical Context of Almaty International Airport VIP Building: Almaty International Airport

100107121-MMD-00-XX-GIS-Y-0013 Almaty Airport Expansion Heritage Statement Historical Context of Almaty International Airport VIP Building: Mailin Street
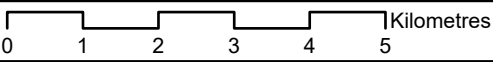
Figure 8.1 - 100107121-MMD-00-XX-GIS-Y-0011 Almaty Airport Expansion Heritage Statement Historical Context of Almaty International Airport VIP Building: Almaty

Map Labels

- Znapek batir
- Muhamedzhan Tüymebaev
- Pokrovka
- Panfilova
- A-3
- Aqseñgyr
- Köközek
- Boralday
- Qarasu
- Spetsgorodok
- Almaty International Airport
- Quizha dañgili zholi
- Almaty International Airport
- A-2
- Tuzusay Alatau
- Chapaevo
- Mailin Street
- Almati
- Belbulaq
- Quizha dañgili zholi
- Besagash
- R-17
- Yrgely
- Alma-Ata 2 train station
- Almaty
- Historic centre of Almaty (utilising grid pattern and wide boulevards)
- Tastynalma zholi
- Qotirbulaq
- Al-Farabi dañgili
- Almati
- Besqaynar
- NURTAU
- Zhañaturmis
- Zhaylyau
- Qoriq

0 1 2 3 4 5 Kilometres
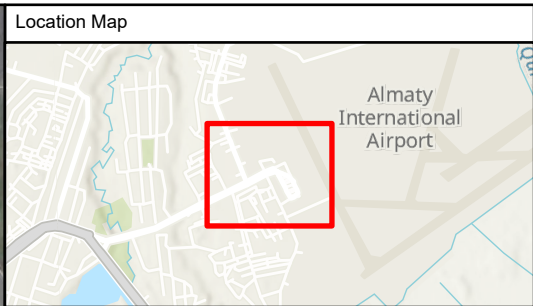
Figure 8.2 - 100107121-MMD-00-XX-GIS-Y-0012 Almaty Airport Expansion Heritage Statement Historical Context of Almaty International Airport VIP Building: Almaty International Airport

Almitinka river bed

Recent industrial and commercial development

Almaty International Airport

Almaty International Airport

Almaty International Airport existing VIP terminal building

Airport worker's suburb

Recent suburban development

Recent suburban development

Mailin Street

Süyinbay dañğili

Yle trakt köshesi

Önerkäsiptyk Aymaq

gistikaliq Parky

Kazavtotrans

Süyinbay dañğili

...syptyk ...aq

Lavrenev köshesi

Tbilisi köshesi

Ahmetov köshesi

Ahmetov köshesi

Almati

Buqtirma köshesi

Boyynbe Mailin köshesi

Alyuminiy Zauati

...nel'nitskiy köshesi

Musilman Zirati

Äl-Farabi köshesi

Kichikov köshesi

...nbay köshesi

Quizi

A-2

A-2

A-2

A-2

Figure 8.3 - 100107121-MMD-00-XX-GIS-Y-0013 Almaty Airport Expansion Heritage Statement Historical Context of Almaty International Airport VIP Building: Mailin Street

Large compound for the renovation of military helicopters

Former hotel building

Almaty International Airport existing VIP terminal building

Barriers at the entrance to the airport

Almaty International Airport main terminal building

Almaty International Airport

Airport worker's suburb

Mailin Street

Almaty International Airport

02	29/06/2022	SLG	Minor label updates	CH	JS
01	14/04/2022	SLG	For Information	CH	JS
Rev	Date	Drawn	Description	Ch'k'd	App'd

Title
Almaty International Airport Expansion
Heritage Statement
Historical Context of Almaty International
Airport VIP Building: Mailin Street

Designed	CH/SLG	Check	C Hewitson
Drawn	S Glover	Coordination	J Critchley
GIS Check	N Critten	Approved	J Stroud
Scale at A3		Status		Rev		Security
1:2,500		INF		02		STD

Drawing Number
100107121-MMD-00-XX-GIS-Y-0013

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