



# **Almaty Airport Expansion - VIP Terminal Building**

Significant Fabric Assessment

June 2022



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# Executive summary

This significant fabric assessment 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.

The Significant Fabric Assessment 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 the following criteria: aesthetic, historic, scientific, social or spiritual value. It has also taken account of United Nations Educational, Scientific and Cultural Organization (UNESCO) Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage of 2000.

Out of the 22 features of the VIP Terminal Building, the five features with the greatest cultural significance reflect the standard Stalinist architectural style of airport terminal buildings established in the 1940s or with specific regional Central Asian and South Kazakh features. These individual architectural elements are:

- Pishtaq (ID: 6) of high cultural significance which is authentic;
- Belvedere (ID: 07) of high cultural significance which is authentic;
- Cast cement relief decorative panels, cornices and ornamental relief and engaged columns (ID: 11) of high cultural significance which is authentic;
- Artistic stained glass panels (ID: 12) of high cultural significance which are inauthentic; and
- Windows openings and surrounds including decorative tympana (ID: 14) of moderate cultural significance which are inauthentic.

Out of the remaining other 17 features of the VIP Terminal Building, four were of low cultural significance, seven features had no contribution to the cultural significance of the Building and six elements were intrusive. These included both authentic and inauthentic features.

Due to the standardised construction techniques and materials when built, the actual structural materials used are of low cultural significance despite being generally authentic. They utilise internationally well-established construction techniques of reinforced concrete frames with internal brick infill. Other structural techniques used in the building reflect local quality of construction such as the timber roof trusses. The finish of the building reflects a common technique of rendering concrete and brick frame buildings still used today extensively in Kazakhstan.

Other elements of cultural significance have been lost or removed from the Building. This includes the loggia and balcony on the eastern façade, all original windows, the large vertical window and doorways to the pishtaq. These windows have been replaced by later stained glass and aluminium design described above, which although have cultural significance due to their artistic design (ID12). The refurbishment in the 2000s has resulted in the internal original features having been removed and replaced with new fabric. As such, only the fabric of the external shell of the building can be ascribed to have cultural significance. The northern extension to the building is not original and none of its fabric has cultural significance.

Of the 22 features assessed only three have high cultural significance and are authentic. Two later features which are inauthentic have gained cultural significance due to their architectural design. The remaining 17 features are either intrusive and of low or no cultural significance.

# 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.
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.
Compatible use	A use which respects the cultural significance of a place. Such as use involves no, or minimal, impact on cultural significance.
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.



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 <sup>1</sup> .
Interpretation	All the ways of presenting the cultural significance of a place.
Intrusion	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 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 linking several period in the same site <sup>2</sup> .
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 <sup>3</sup> .’
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 <sup>4</sup> .
Restoration	Returning a place to a known earlier state by removing accretions or by reassembling existing elements without the introduction of new material.
Related Place	A place that contributes to the cultural significance of another place.
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. It 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.

<sup>1</sup> UNESCO 2003, Text of the Convention for the Safeguarding of the Intangible Cultural Heritage.

<sup>2</sup> IFC 2012, Performance Standard 8: Cultural Heritage.

<sup>3</sup> EBRD, Environment and Social Policy, EBRD Performance Requirement 8: Cultural Heritage.

<sup>4</sup> IFC 2012, Performance Standard 8: Cultural Heritage.

<b>Term</b>	<b>Definition</b>
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 <sup>5</sup> .
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: The Burra Charter 2013, Mott MacDonald 2022

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<sup>5</sup> UNESCO 2003, Text of the Convention for the Safeguarding of the Intangible Cultural Heritage.

## 2 Introduction

### 2.1 Overview

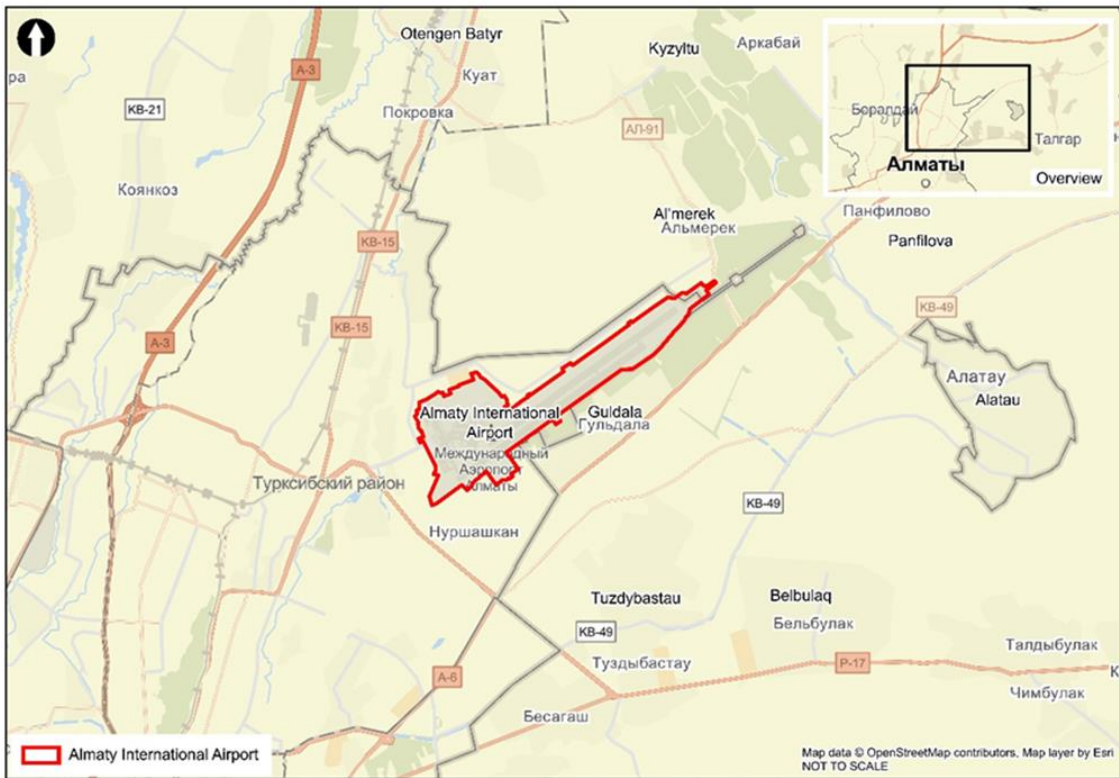
This significant fabric assessment has been produced by Mott MacDonald Ltd, as commissioned by JSC Almaty International Airport, acting as the client. In producing this, Mott MacDonald has worked closely with TAV Airport Holdings Co. (hereafter referred to as TAV), who led the acquisition of Almaty Airport 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 significant fabric within the Building, in order to inform and understand its overall cultural significance. It forms part of a suite of documents with the Heritage Interpretation Plan (report number 100107121-002), Heritage Statement (report number 100107121-003), 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, adjacent to the outskirts of the city (see Figure 2.1). 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 2,800m<sup>3</sup>), 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 is proposing airport terminal expansion works and associated infrastructure development at Almaty International Airport, Kazakhstan, referred to as 'the scheme'. The proposed airport terminal expansion will require either the adaptation of the VIP Terminal Building, or the demolition and rebuilding of a copy of the Building at another site at the airport.

The Akimat of the City of Almaty approved the relocation of the VIP Terminal 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:*

13. *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.*

14. *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.

### 2.4 Scope of the assessment

The scope of the significant fabric assessment will be to review existing draft report and lenders expert review comments to establish gaps in information and analysis.

This report will be an update of existing material addressing gaps in information and re-analysis of the significance of the fabric components using national and international heritage best practice. This includes plans and elevations detailing the location of items discussed in the fabric assessment. A clear methodology has been set out in Section 4 to assess significance based on national and international heritage standards.

## 3 Legislation, treaties and guidance

Full details of the relevant legislation, treaties and guidance are provided in the Heritage Statement (report number 100107121-003). The following is a summary of relevant aspects of this legislation cultural heritage legislation, policy and guidance listed in Section 3 of the Heritage Statement.

**Table 3.1: Relevant cultural heritage legislation, policy and guidance**

Title	Year
<b>Law</b>	
Environmental Code of the Republic of Kazakhstan No. 212 <sup>6</sup>	2007
Law on Culture of the Republic of Kazakhstan No.207 <sup>7</sup>	2006 (amended 2019)
Law on the protection and use of historical and cultural heritage sites of the Republic of Kazakhstan dated December 26, 2019 No. 288-VI 3PK <sup>8</sup>	2019
<b>Treaties</b>	
UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage <sup>9</sup>	1994
UNESCO Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage <sup>10</sup>	2000
UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage <sup>11</sup>	2020
<b>Guidance</b>	
EBRD Performance Requirement 8: Cultural Heritage <sup>12</sup>	2014
IFC Performance Standard 8: Cultural Heritage <sup>13</sup>	2012
ICOMOS Charter for the Conservation of Places of Cultural Significance (the Burra Charter) <sup>14</sup>	2013
ICOMOS Understanding and assessing Cultural Significance <sup>15</sup>	2013

Source: Mott MacDonald 2022

<sup>6</sup> Legal information system of Regulatory Legal Acts of the Republic of Kazakhstan, Environmental Code of Republic of Kazakhstan. dated 9 January, 2007 No.212.

<sup>7</sup> 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.

<sup>8</sup> 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.

<sup>9</sup> UNESCO 1994, Convention concerning the Protection of the World Cultural and Natural Heritage.

<sup>10</sup> UNESCO 2000, Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage.

<sup>11</sup> UNESCO 2020, Basic Texts of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

<sup>12</sup> EBRD, Environment and Social Policy.

<sup>13</sup> IFC 2012, Performance Standard 8: Cultural Heritage.

<sup>14</sup> ICOMOS 2013, The Burra Charter.

<sup>15</sup> 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 Heritage Statement (report number 100107121-003). The assessment undertaken in this report contributes to the assessment of cultural significance outlined below in Section 4 of the Heritage Statement.

### 4.2 Desk-based research

Desk-based research has been undertaken during the compilation of Section 5 Cultural heritage baseline, of the Heritage Statement (report number 100107121-003). This will form the baseline for the significant fabric assessment.

A gap analysis will be undertaken to establish if any additional desk-based research will be required. This is outlined below in Section 5 below.

### 4.3 Surveys

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 VIP Terminal 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 VIP Terminal Building to confirm the findings of the earlier site visit by the Architectural Cultural Heritage specialist;
- A third site visit was undertaken in August 2021 by 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; and
  - intrusive sampling of historic fabric for compositional analysis;

A single 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 VIP Terminal Building, its setting and spatial context.

### 4.4 Assessment of cultural significance

The significant fabric assessment aims to understand the cultural significance in terms of individual elements of the fabric utilising criteria described in the Burra Charter<sup>16</sup>. This will:

- To describe the individual elements of fabric within the building;
- To describe the authenticity of the individual elements of fabric within the building;
- To describe the cultural significance of individual elements of fabric in the building;
- To ascribe a level of importance to the individual element of fabric in the building; and
- To understand the condition of the fabric in the building.

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<sup>16</sup> ICOMOS (Australia) 2013, The Burra Charter.

#### 4.4.1 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<sup>17</sup>.*

The assessment of authenticity for each element of the Building will be assessed the degree of authenticity for each element of the building. Individual elements will be considered **authentic, partially authentic** or **inauthentic**.

It is important to remember that elements of the building will be authentic and contribute to its cultural significance; some will be authentic but will not contribute to its significance; and others will be inauthentic. This will be considered in the assessment of cultural significance.

#### 4.4.2 Cultural heritage value

The criteria for cultural significance as defined by the Burra Charter will be adopted. These are:

“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 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.

#### 4.4.3 Degree of cultural significance

The degree of cultural significance of the heritage asset will be defined as outlined in **Error! Reference source not found.** below. This describes the overall importance of each element of the building based on its authenticity and cultural heritage value.

**Table 4.1: Grades of cultural significance of elements**

Grading	Justification
High	Elements of a heritage asset that strongly contribute to its cultural significance. These would be considered of national or international importance.

<sup>17</sup> UNESCO 2000, Riga Charter on authenticity and historical reconstruction in relationship to cultural heritage.

Grading	Justification
Moderate	Elements of a heritage asset that partly contribute to its cultural significance. These would be considered of regional importance.
Low	Elements of a heritage asset that slightly contribute to its cultural significance. These would be considered of local importance.
None	Elements of a heritage asset that have no contribution to its cultural significance.
Intrusive	Elements of a heritage asset that detract from or reduce its cultural significance.

Source: Mott MacDonald 2022

#### 4.4.4 Condition assessment of fabric

In addition a statement on the condition of the fabric will be provided. It is important to understand the condition of the fabric but this should not be a material consideration in its cultural significance. Any element of fabric has the potential to be protected, conserved or restored.

**Table 4.2: Condition rankings**

Condition ranking	Description
Very Good	The condition does not have any defects and is in a very good condition.
Good	Good working conditions with slight defects.
Fair	Generally satisfactory condition but with minor problems.
Poor	Generally unsatisfactory condition with major problems.
Very Bad	Total loss of function and/ or structural ability.
Unknown	Condition was not able to be assessed.

Source: Mott MacDonald 2022

#### 4.5 Assumptions and limitations

The significant fabric assessment utilises previous reports in its compilation. Where possible these have been ratified by additional site survey.

The condition assessment contained within the fabric assessment is based on a visual inspection undertaken as part of the current cultural heritage scope or relies on previous intrusive investigations. Where it has not been possible to access fabric, or where condition has not been able to be assessed from visual inspection, condition has been noted as unknown. This condition assessment comments should not be considered as an assessment of the structural integrity of the individual elements of fabric.

The condition of the fabric should not be a material consideration in its cultural significance. Any element of fabric has the potential to be protected, conserved or restored.

This report has been written without the original plans of the Building and, as such, the original layout of the building, any changes to that layout, and the implications on the cultural significance of the Building have not been fully assessed.



## 5 Cultural heritage baseline

This chapter sets out the baseline conditions pertaining to the historic fabric of the VIP Terminal Building in relation to its current form and historical context.

### 5.1 Previous cultural heritage assessment

Cultural heritage assessments of the VIP terminal 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; 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.

### 5.2 Historical Context

The overview of the historical context of the Building is provided in section 5 of the Heritage Statement (report number 100107121-003).

The following timeline of alterations has occurred:

- 1947 – VIP Terminal Building constructed.
- 1957 – renovated to designs by A.K. Kapanov with new decorative elements added which enhanced the links with the regional architecture of south Kazakhstan.
- 1975 – renovated including the rearrangement of interior spaces with main central halls and alteration of the loggia of the eastern façade.
- Late 1990s or early 2000s – a single storey annexe constructed on northern side.
- 2008 – the construction of a new terminal building and the interior was completely renovated.

### 5.3 Gap analysis

The following additional work is needed to complete the significant fabric assessment in addition to the work undertaken by ERM Consulting:

- Assessment of the historical changes to the Building including fabric alteration;
- Assessment of alteration to the internal layout of the building over time;
- Consideration of the authenticity of each element of the building;
- Consideration of the cultural significance of individual elements of the building; and
- Narrative of the rationale for the cultural significance of individual elements of the building.


This will allow a more detailed understanding of the survival of original fabric in interior spaces, as well as an understanding of the way in which those changes to layout have impacted upon the cultural significance of the historic fabric of the building.




This work has been included in the Assessment of authenticity in Section 4.4.1 and Significant fabric assessment in Section 6.


## 6 Significant fabric assessment


The following table outlines the key elements of the VIP Terminal Building and provides an assessment of the cultural significance and condition of those elements. A full assessment of the cultural significance of the VIP Terminal Building is provided in section 6 of Almaty International Airport - VIP Terminal Building - Heritage Statement (report number 100107121-003). Key elements of the fabric of the building have been illustrated in Appendix A and coloured according to their respective level of cultural significance. This includes as built plans and elevations of the building. Key elements of the fabric are illustrated in Section 5 of the Heritage Interpretation Plan (report number 100107121-002).



**Table 6.1: Assessment of the significance and condition of the fabric**


ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
1	Structural element: Reinforced concrete foundations, reinforced concrete frame and reinforced concrete floors and vault.	Authentic The elements although of simple construction are part of the 1947 historic fabric and survive.	The reinforced concrete structural elements of the building, although original historic fabric, are ubiquitous to modern construction. Equally the fabric is not currently visible and does not contribute to the appearance of the building. Therefore, this element of fabric does not contribute to the cultural significance of the building.	None The reinforced concrete structural elements of the building do not contribute to its cultural significance. This is due to the material being a building technique utilised in the 1940s during construction.	Unknown	No photograph available.
2	Structural element: Brickwork of walls and partition between concrete frame.	Authentic The external elements of the brickwork are of simple construction. They are part of the 1947 historic fabric and survive.	Brickwork infill is a material commonly used in modern construction. Although original historic fabric, it is ubiquitous to modern construction. Equally the fabric is not currently visible and does not contribute to the appearance of the building. Therefore, this element of fabric does not contribute to the cultural significance of the building.	None The brickwork of the walls and partition does not contribute to its cultural significance.	Good – the original brickwork survives and is in good condition with little obvious signs of defects, damage or decay. When exposed for assessment it is clear that the brickwork is however of relatively poor quality and reflects nature of the brick as infill which does not perform a structural role, nor a visible part of the building.	


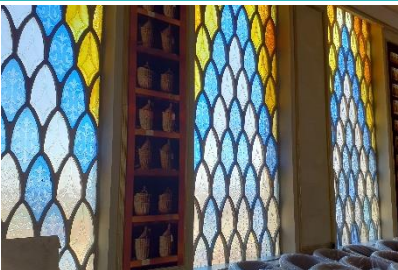
ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
3	Structural element: Timber roof truss structures	<p>Authentic</p> <p>These structural elements located within the roof space are part of the 1947 historic fabric and survive.</p>	<p>The timber roof truss structures are of scientific value as they illustrate the nature of materials available and construction techniques used during the period. Therefore, they do offer some contribution to the cultural significance of the building.</p>	<p>Low</p> <p>The timber roof truss structure does contribute to the building's cultural significance, however given the limited impact this element of the fabric has the on the way in which the building is experienced, and the relatively low quality of materials and techniques used, the contribution to the cultural significance of the building is limited.</p>	<p>Fair – the timber roof trusses survive in fair condition but have required significant additional supportive measures to be inserted in the past to ensure their structural stability.</p>	
4	Structural element: Roof covering of galvanized sheet steel with folded joints on timber battens.	<p>Inauthentic</p> <p>The roof covering is similar to the original but has almost certainly been replaced, probably during renovation in 2008.</p>	<p>The roof covering does not contribute to the cultural significance of the asset as galvanized sheet steel used is a commonly used material and likely represents the replacement of earlier sheet metal coverings.</p>	<p>None</p> <p>The roof covering does not contribute to its cultural significance.</p>	<p>Fair – the roof covering survives in a fair condition, though this type of material is typically renewed periodically.</p>	
5	Structural element: Concrete columns of the building	<p>Partially authentic/ inauthentic</p> <p>The concrete columns located internally within the building which support the roof structure are original and survive. However, the decoration around</p>	<p>The columns form part of the structural framework of the building's original fabric. The locations of columns, while part of the structural concrete frame of the building have been incorporated into the design and layout of the interior spaces since the original construction of the building. The distribution of the columns is likely to be unchanged and contributes to the</p>	<p>Low</p> <p>The concrete columns are of low significance to the building. However, their distribution reflects the original structural design of the building and hence offer a limited contribution to the ability to understand the significance of the building.</p>	<p>Fair – where exposed behind the 2000 plasterboard covering, the columns have been shown to be in moderate condition.</p>	

ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
6	Exterior: Pishtaq (Western elevation)	<p>Authentic</p> <p>The pishtaq is an original element of the 1947 design. See below for decorative elements.</p>	<p>historic value and cultural significance of the building.</p> <p>The pishtaq provides social value as a Central Asian style architectural feature which is of importance locally and regionally. The use of the regional architectural style in what is otherwise a Stalinist style building represents a recontextualization of local traditions in Soviet architecture and provides evidence of the treatment of regional identities within the Soviet Union during the period. The pishtaq is also a striking feature which granted the building landmark status and defines the relationship between the building and its spatial context. The pishtaq is considered to be of historic, aesthetic and social value and contributes to the cultural significance of the building. This is however derived from the form, and appearance of the feature and not from the materials from which the structure is constructed.</p> <p>See the Heritage Interpretation Plan (report 003).</p>	<p>High</p> <p>Given the illustration of historical treatment of regional culture and identity within the Soviet Union, the landmark status of the pishtaq, and the strong contribution to the way in which the building is experienced from its spatial context, the pishtaq is considered to be of high cultural significance. Significance is reinforced by the engaged Corinthian columns being two of very few (if not the only surviving examples) of their type on the building after the transformation of the loggia on the runway side</p>	<p>Good – the external façade and structure of the pishtaq survives in good condition with little obvious signs of defects, damage or decay.</p>	


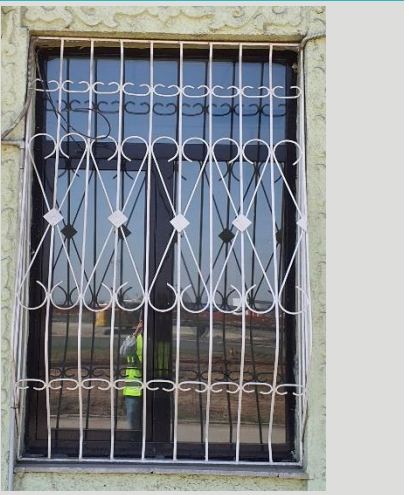
ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
7	Exterior: Belvedere	<p>Authentic</p> <p>The belvedere is an original element of the 1947 design. Some alteration and loss of specific features including the parapet visible on historic photos.</p>	<p>The belvedere is a typical feature of Soviet transport terminals during the period and demarcated the building as an airport terminal. The belvedere is also a typical feature of Stalinist buildings which drew heavily on neo-classical architectural motifs, while the later incorporation of regional architectural embellishment is evidence of the recontextualization of local traditions in Soviet architecture. Given the dominance of the feature, which serves as a local landmark and the way in which it was designed to define the relationship between the building and its spatial context contributes to both its historic and social value of the building. The belvedere is also of aesthetic value, which is derived from an appreciation of the decorative qualities of the feature. These values contribute to the cultural significance of the building. This is however derived from the form, and appearance of the feature and not from the materials from which the structure is constructed.</p> <p>See the Heritage Interpretation Plan (report 003).</p>	<p>High</p> <p>Given the contribution of the belvedere to the ability to appreciate the original design intent of the building, the influence of Soviet building 'types' on that design, and the way in which the feature defines the way in which the building is experienced from its spatial context, the belvedere is considered to be of high cultural significance. Significance is reinforced by its decorative cast cement balustrading/eaves cresting being the only surviving intact examples of their type left on the building</p>	<p>Poor – the belvedere is reported to be in a deteriorated state and suffering from structural instability owing to decay of timber elements and the breakup of cast cement ornamentation.</p>	



ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
8	Exterior: Coating of facades with polymer textured paint.	Inauthentic Not original	The coating of facades with polymer textured paint represents a modern addition, likely undertaken during renovation of the building between 2005-2008 and does not contribute to the cultural significance of the building. The paint does not reflect the original colour scheme of the building.	None The external paintwork does not represent historic fabric, nor reflect the historic appearance of the building. It is not clear how that colour scheme has changed over time. Therefore it is not possible to state that current colour scheme has had a detrimental effect upon the cultural significance of the building. It is considered that the external coating of facades with polymer textured paint does not contribute to its cultural significance.	Good – the external paint finish survives in a good condition with little obvious signs of defects, damage or decay, though this type of material is typically renewed periodically.	
9	Exterior: Cement render over top of historical façade with marble chippings	Inauthentic Not original	The current render is modern and does not represent historic fabric. The current render is also considered as detrimental to cultural significance of the building as it has altered the exterior appearance of the building which would have had a smooth cement render, more sympathetic to the character and appearance of the structure. The render has also reduced the definition of some areas of façade decoration. The render therefore diminished the ability to understand the cultural significance of the building.	Intrusive The render has negatively impacted the Building by altering the historical appearance of the façade and diminishing the definition of decorations.	Good - the render over the façade decoration survives in a good condition with little obvious signs of defects, damage or decay.	



ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
10	Exterior: Marble cladding of the columns of the eastern façade of the central block.	Inauthentic Not original. The marble cladding represents an infill of the former engaged Corinthian style columns of the loggia on the eastern façade, in 1975. It survives.	The marble cladding represents an infill of the former engaged Corinthian style columns of the loggia on the eastern façade, dated to 1975 when the interior was extended into the space of the loggia. While the marble cladding illustrates the historic development of the building over time, and the adaptation of the interior spaces, the cladding has resulted in a detrimental effect on the ability to appreciate the overt neo-classical influences on the facade facing onto the airport space. This use of the European influenced neo-classical Stalinist style was used to define the boundary between the airport space in the east and the public realm to the west, which was dominated by Central Asian style features. It is also considered that the cladding is unsympathetic to the prevailing decorative features of the building which are constructed of cast cement. Overall, the marble cladding has had a detrimental effect upon the ability to appreciate the cultural significance of the building.	Intrusive The marble cladding detrimentally effects the ability to appreciate the cultural significance of the building, representing an unsympathetic later addition which resulted in the loss of original fabric.	Fair – the marble cladding survives in a fair condition, with some staining at the tops of marble panels.	 A photograph showing the exterior of a building facade. It features two large, light-colored marble-clad columns flanking a window. The window is covered with a decorative, diamond-patterned metal grille. Below the window is a glass entrance with a blue sign that reads "КЕЛІМІСІЗ БАШҚАУ АЯМАҒЫ" and "CUSTOMS CONTROLLED AREA". The building has a neo-classical or Stalinist architectural style.




ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
11	<p>Exterior: Cast cement relief decorative panels, cornices and ornamental relief and engaged columns.</p>	<p>Authentic These are original elements of the 1947 design and survive.</p>	<p>The cast cement reliefs reflect an early South Kazakh architectural style including decorative motifs which have been influenced by much earlier Timurid architectural styles. The use of regional architectural styles in what is otherwise a Stalinist style building represents a recontextualization of local traditions in Soviet architecture and provides evidence of the treatment of regional identities within the Soviet Union during the period. As well as the aesthetic value, derived from an appreciation of the decorative qualities of these elements of the building's fabric, these elements are also of historic and social value which contributes to the cultural significance of the VIP Terminal Building.  See the Heritage Interpretation Plan (report 003).</p>	<p>High Given the illustration of historical treatment of regional culture and identity within the Soviet Union which is of both historic and social value, as well as the aesthetic value, derived from an appreciation of their decorative qualities, cast cement reliefs are considered to be of high cultural significance.</p>	<p>Good – cast cement relief decorative panels, cornices and ornamental relief and engaged columns survive in a good condition with little obvious signs of defects, damage or decay</p>	
12	<p>Exterior: Artistic stained glass panels</p>	<p>Inauthentic Not original. Artistic stained glass installed in 1975. Survives.</p>	<p>Artistic stained glass panels are present above the central doorway within the pishtaq and full height windows. The stained glass was installed in 1975 and made 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.  These panels reflect a recontextualization of local traditions in Soviet architecture and provides evidence of the treatment of regional</p>	<p>High Given the illustration of historical treatment of regional culture and identity within the Soviet Union which is of both historic and social value, as well as the aesthetic value, derived from an appreciation of their decorative qualities, artistic stained glass panels are considered to be of high cultural significance.</p>	<p>Good – the stained glass is generally in good condition though will require repair as there is surface wear on the metal fasteners which hold individual pieces of glass in place.</p>	


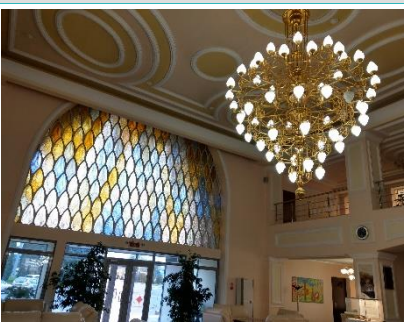


ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
			<p>identities within the Soviet Union during the period. As well as the aesthetic value, derived from an appreciation of the decorative qualities of these elements of the building's fabric, these elements are also of historic and social value which contributes to the cultural significance of the VIP Terminal Building.</p> <p>See the Heritage Interpretation Plan (report 003).</p>			
13	<p>Exterior:                      Window frames within original openings</p>	<p>Inauthentic                      Not original. They have replaced the original window frames throughout.</p>	<p>The window frames within the original openings have all been replaced. They are of recent aluminium and glass and are likely to have been added during the 2000s refurbishment. These do not contribute to the ability to understand the cultural significance of the VIP Terminal Building.</p>	<p>None                      The window frames within original openings do not contribute to the significance of the building</p>	<p>Good – the window frames within original openings survive in a good condition with little obvious signs of defects, damage or decay reflecting the refurbishment in the early 2000s.</p>	

ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
14	Exterior: Windows openings and surrounds including decorative tympana	Inauthentic Not original. Addition of regional architectural motifs in 1957. Survives.	<p>The external window openings and surrounds reflect the historic layout of the building principal elevations, while the decorative surrounds including tympana reflect the addition of regional architectural motifs in 1957. The window openings and surrounds are considered to be of aesthetic value, which is derived from an appreciation of their contribution to the balanced composition of the building's facades, as well as the decorative qualities of these elements.</p> <p>The use of regional architectural styles in what is otherwise a Stalinist style building represents a recontextualization of local traditions in Soviet architecture and provides evidence of the treatment of regional identities within the USSR during the period. This contributes to the cultural significance of the building.</p>	Moderate Given the illustration of historical treatment of regional culture and identity within the USSR which is of both historic and social value, as well as the aesthetic value, derived from an appreciation of their decorative qualities, cast cement reliefs are considered to be of moderate cultural significance.	Good – external windows openings and surrounds including decorative tympana survive in a good condition with little obvious signs of defects, damage or decay	
15	Exterior: Former loggia (eastern facade)	Inauthentic Not original. The former loggia comprises an apsidal projection in the centre of the eastern facade, where a loggia of Corinthian columns was once located. Does not survive. This has been replaced by a simpler marble design.	<p>The former loggia comprises an apsidal projection in the centre of the eastern facade, where a loggia of Corinthian columns was once located. The loss of the original loggia, and the extension of the interior space into the former loggia has resulted in the loss of original historic fabric and the loss of an overtly Stalinist style element of the building. This has diminished the ability to understand the juxtaposition between the Stalinist and regional styles employed across the building's facades, and how that defined the boundary between the airport and the public sphere beyond. These elements of the building's fabric have had a</p>	Intrusive The historic fabric of the former loggia has been largely altered. The former loggia would have had high significance, the alteration of this original feature has detrimentally affected the cultural significance of the building.	Fair – the former loggia survives survive in a good condition with little obvious signs of defects, damage or decay other than staining from faulty drainage goods and damage to the roof above.	

ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
16	Interior: Existing decorative stuccos on plasterboard sheathings of walls, columns, plasterboard ceilings (mouldings, rosettes, cornices, etc)	Inauthentic Not original. No original elements survive.	detrimental effect upon the ability to appreciate the cultural significance of the building. See the Heritage Interpretation Plan (report 003).  The interior plasterboard and stucco decorations within the building are associated with modern refurbishment of the interiors and do not contribute to the ability to understand the cultural significance of the Building. As all of these plasterboard and stucco covering has not been removed their remains the possibility that original features are hidden from view.	None Existing decorative stuccos on plasterboard sheathings of walls, columns, plasterboard ceilings do not contribute to the cultural significance of the building.	Good – existing decorative stuccos on plasterboard sheathings of walls, columns, plasterboard ceilings the decorative stuccos survive in a good condition with little obvious signs of defects, damage or decay reflecting the refurbishment in the early 2000s.	
17	Interior: Stoneware floor coverings.	Inauthentic Not original. No original elements survive.	Stoneware floor coverings are associated with modern refurbishment of the interiors and do not contribute to the ability to understand the cultural significance of the Building.	None The stoneware floor coverings do not contribute to the cultural significance of the building.	Good – the stoneware floor coverings survive in a good condition with little obvious signs of defects, damage or decay reflecting the refurbishment in the early 2000s.	

ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
18	Interior: Partition internal walls within the main block.	Inauthentic/ Partially authentic Not original. The internal partition walls are likely to have been extensively altered in the 2000s.	The internal partition walls are likely to have been extensively altered in the early 2000s. It is not clear what areas of the layout are original. These elements of the building may be able to provide evidence of the historic use of the interior spaces, and therefore are considered to offer a limited contribution to the ability to understand the cultural significance of the building.	Low Given the possible contribution to the understanding of past use of interior spaces, despite uncertain provenance of layouts, the contribution to the ability to understand the cultural significance of the building is low.	Good – partition internal walls within the main block survive in a good condition with little obvious signs of defects, damage or decay	
19	Interior: Staircases and balconies in the central atrium	Inauthentic/ Partially authentic Not original. The staircases and balconies in the central atrium have been extensively remodelled in the 2000s.	The staircases and balconies in the central atrium have been extensively remodelled in the early 2000s. The marble coverings of the stairwells is likely to date to this period. It is not clear whether the layout of this area is original, therefore it is considered these element of the building's fabric offer a limited contribution to the ability to understand the cultural significance of the building.	Low Given the loss of original finishes, and uncertain provenance of layouts the contribution to the ability to understand the cultural significance of the building is low.	Good – the stairwells and balconies of the central atrium survive in a good condition with little obvious signs of defects, damage or decay reflecting the refurbishment in the early 2000s.	
20	Northern annex	Inauthentic Not original. The northern annex represents a modern addition dating to 2008.	The northern annex represents a modern addition, attached to the northern elevation of the west wing of the building. This building unbalances the symmetrical appearance of the façade, and while of smaller scale and clearly subservient to the VIP Terminal Building, does diminish the ability to appreciate the design intent of the building to a limited extent. The annex therefore has resulted in a detrimental effect upon the cultural significance of the VIP Terminal Building.	Intrusive The building is a later additional, which altered the symmetry of the eastern and western façades.	Good – the northern annex survives in a good condition with little obvious signs of defects, damage or decay	

ID	Description	Statement of Authenticity	Statement of cultural significance	Degree of cultural significance	Condition	Photograph
21	Internal doors and other joinery	<p>Inauthentic</p> <p>Not original. The internal doors and joinery have been replaced. The majority of the surviving examples date to the 2000s.</p>	<p>The majority of internal doors were likely associated with modern refurbishment of the interiors and do not contribute to the ability to understand the cultural significance of the Building. This joinery has now largely been removed.</p>	<p>None</p> <p>The majority of Internal doors and other joinery do not survive, and likely represented modern replacement fittings</p>	<p>Very bad – the majority of internal doors and other joinery have been removed from the Building.</p>	
22	Light fittings	<p>Inauthentic</p> <p>Light fittings have been removed from the Building.</p>	<p>The former light fittings were part of the refurbishment in the 2000s. They have been removed. No light fittings survive in the Building.</p>	<p>None</p> <p>The light fittings do not survive, and represented modern replacement fittings.</p>	<p>Very bad – light fittings have been removed from the Building (photograph shows example prior to removal).</p>	

Source: Mott MacDonald 2022

## 7 Conclusion

This Significant Fabric Assessment has been prepared to analyse the cultural significance and condition of the features on the VIP Terminal Building, located 12km to the north-east of central Almaty, Kazakhstan. The VIP Terminal Building is considered a heritage asset of local significance by the Kazakh government which legally protects the building. This assessment will form part of a suite of reports that will assess the cultural significance of the VIP Terminal Building.

The Significant Fabric Assessment was conducted using internationally recognised criteria established by ICOMOS in the Burra Charter. This assigns cultural significance of a place or heritage asset through the following criteria: scientific, aesthetic, historical, communal and spiritual value.

There are 20 features of the VIP Terminal Building which were assessed against this criteria and given a degree of cultural significance from intrusive to exceptional. The condition of each feature on the building was also ranked.

The fabric assessment has concluded, due to their historical, aesthetic, and social value, the features of high cultural significance, which are authentic are:

- Pishtaq (ID: 6);
- Belvedere (ID: 7);
- Cast cement relief decorative panels, cornices and ornamental relief and engaged columns (ID: 11) and

The features of high cultural significance, which is inauthentic is:

- Artistic stained glass panels (ID: 12);

The feature that has moderate cultural significance and are inauthentic are the Windows openings and surrounds including decorative tympana (ID: 14).

The features that have low cultural significance are authentic, partially authentic and inauthentic. They are:

- Timber roof truss structure (ID: 3);
- Concrete columns of the building (ID: 5);
- Partition internal walls within the main block (ID: 18); and
- Staircases and balconies in the central atrium (ID: 19);

The features that have no cultural significance, are either authentic structural elements or are inauthentic. They are:

- Reinforced concrete foundations, reinforced concrete frame and reinforced concrete floors and vault (ID: 1);
- Brickwork of walls and partition between concrete frame (ID: 2);
- Roof covering of galvanized sheet steel with folded joints on timber battens (ID: 4);
- Coating of facades with polymer textured paint (ID: 8);
- Window frames within original openings (ID: 13);
- Existing decorative stuccos on plasterboard sheathings of walls, columns, plasterboard ceilings (mouldings, rosettes, cornices, etc...) (ID: 16);
- Stoneware floor coverings (ID: 17);
- Internal doors and other joinery (ID: 21); and

- Light fitting (ID: 22).

The intrusive features, are all inauthentic and consist of:

- Cement render over top of historical façade with marble chippings (ID: 9);
- Marble cladding of the columns of the eastern façade of the central block (ID: 10);
- Former loggia (ID: 15); and
- Northern annex (ID: 20).

Of all the elements assessed six are authentic, three are partially authentic/ inauthentic and 13 are entirely inauthentic.

The fabric with the greatest cultural significance were individual architectural elements that were authentic and survive from the Stalinist architectural style of airport terminal buildings. Others were inauthentic but reflect the adaptation with early South Kazakh architectural style influences, including the 1957 windows surrounds and the stained glass windows. In particular the Pishtaq, the belvedere tower and the South Kazakh cast cement relief decorative panels, cornices and ornamental relief and engaged columns are of most cultural significance and authentic.

Other elements of cultural significance which are authentic have been lost or removed. This includes the loggia on the eastern façade, all original windows, in particular the large vertical window openings and doorway entrances to the Pishtaq. Windows within the pishtaq have been replaced by later stained glass and aluminium design, but although these are inauthentic they have cultural significance due to their artistic design.

The actual structural materials and external finishes used are of no or low cultural significance as these reflect standard technological techniques. They are part of an internationally well-established construction techniques of reinforced concrete frames with internal brick infill utilised since the later part of the 19<sup>th</sup> century. Indeed, many of the structural techniques used in the buildings reflect the scarcity of quality material and local quality of construction such as the timber roof trusses. The finish of the building reflects a common technique of rendering concrete and brick frame buildings still used today extensively in Kazakhstan.

The internal elements of the building are almost entirely modern and reflect a refurbishment in the early 2000s which appears to have removed any surviving original and authentic features. This means that cultural significance can only be ascribed to the fabric of the external shell of the building.

The northern extension to the building is not original, inauthentic, and none of its fabric can be ascribed cultural significance.

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## A. Figures

100100464-MMD-00-XX-DR-Y-0014 Almaty Airport Expansion Significant Fabric Assessment  
Location of Significant Fabric West Elevation

100100464-MMD-00-XX-DR-Y-0015 Almaty Airport Expansion Significant Fabric Assessment  
Location of Significant Fabric East Elevation

100100464-MMD-00-XX-DR-Y-0016 Almaty Airport Expansion Significant Fabric Assessment  
Internal Spatial Layout (Historic)

100100464-MMD-00-XX-DR-Y-0017 Almaty Airport Expansion Significant Fabric Assessment  
Location of Significant Fabric Ground Floor as Built

100100464-MMD-00-XX-DR-Y-0018 Almaty Airport Expansion Significant Fabric Assessment  
Location of Significant Fabric First Floor Plan

100100464-MMD-00-XX-DR-Y-0019 Almaty Airport Expansion Significant Fabric Assessment  
Location of Significant Fabric Details of Elevations and Plans

**Figure A.2 - 100107121-MMD-00-XX-DR-Y-0014 Almaty Airport Expansion Significant Fabric Assessment Location of Significant Fabric West Elevation**

**Figure A.3: 100107121-MMD-00-XX-DR-Y-0015 Almaty Airport Expansion Significant Fabric Assessment Location of Significant Fabric East Elevation**

**Figure A.4: 100107121-MMD-00-XX-DR-Y-0016 Almaty Airport Expansion Significant Fabric Assessment Internal Spatial Layout (Historic)**

**Figure A.5: 100107121-MMD-00-XX-DR-Y-0017 Almaty Airport Expansion Significant Fabric Assessment Location of Significant Fabric Ground Floor as Built**

**Figure A.6: 100107121-MMD-00-XX-DR-Y-0018 Almaty Airport Expansion Significant Fabric Assessment Location of Significant Fabric First Floor Plan**

**Figure A.7: 100107121-MMD-00-XX-DR-Y-0019 Almaty Airport Expansion Significant Fabric Assessment Location of Significant Fabric Details of Elevations and Plans**



