

# The Living Space of the Kazan Tatars as a Unique Phenomenon at the Turn of the 19-20 Centuries

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**Abstract:** The article considers the living space of Kazan as a unique phenomenon in the history of Tatar culture. The structural consistency of all the elements that can be united in a single ensemble, organically combining a utilitarian and spiritual function are the main feature. All elements of the estate complex are considered from the perspective of a general ideological concept. The period of development of Kazan Tatars housing at the turn of the XIX - beginning of XX centuries is covered. Separate ownership with a complex of buildings for residential and household purposes is considered, this period of development of the city coincides with the replacement of classic style by various eclectic styles. Beginning in 1917, the social revolution turned the history of architecture in a different direction, so this work was decided to limit this research range. The same time frame is limited to the main fund of preserved historical documents on the history of Tatar settlements.

The nature and resources, the development of the region, the practical skills of the owner, his interests and spiritual needs, traditions in the family and in the region - these qualitative characteristics played a decisive role in the development and transformation of the living space of the Tatars. The identity of each apartment building was determined by a whole range of conditions, a new vision of the living environment in connection with the surrounding nature was established. The owner of the house sought to realize idea of the perfect arrangement of the world in his small surrounding area, as well as in rituals and rules of conduct, ways of spending time and doing activities, the way of haking care the household, where all the elements of the arrangement obeyed the plan of the apartment building, they thought carefully over and the consequence was that there was nothing accidental. Connection, unity in the awareness of nature, social principles and religious beliefs are the main feature and uniqueness of the entire national Tatar way, spirituality, mentality. Inimitable and unique national Tatar space of a residential building can be considered the material form of this association.

**Keywords:** Utilitarianism, spirituality, residential building, Tatar culture.

## INTRODUCTION

Currently, close attention is paid in the Republic of Tatarstan to the historical past and cultural heritage of the Tatar people, one of the manifestations of which was the decision to organize a historical and architectural protected area called "Old Tatar Settlement". The residential, religious, public and industrial buildings that have been preserved here are the largest monument of the material culture of the Kazan Tatars. In the popular mind, it is the Old Tatar settlement of Kazan that is traditionally perceived as a unique phenomenon and a spiritual national center. The ambiguous transition of the Kazan Tatars from traditional to pan-European culture is described with great interest by many scholars, including: K. Fuchs, *et al.* The study of the traditional dwelling, the interior of the Tatar houses, noting the desire of most urban Tatars to arrange their life in the European style, is observed almost from the beginning of the XIX century. Journalists of the pre-revolutionary time and of the first years of Soviet power were also engaged: Monastyrsky

(1884), Terpy-gorev (1888), Khvostov (1927), Tagirov (1928), Vorobyov (1953), Sharifullina *et al.*, (1991), at the present stage - D. Suleymanova (2010). This process was due to the peculiarities of the Muslim worldview and the need to integrate the Tatars into the Russian all-empire legal, cultural and economic space.

In the course of studying the transitional variant of the living space of urban Tatars, barriers arose due to the inadequacy of the information base for the period under study, not enough photos and visual materials. Most likely, the reason for this was the non-proliferation of fine practices and photographing among Muslim Tatars.

The national ruling class of capitalist society can rightfully be called one of the consolidating forces of the Tatar nation, it was who set the tone for social and cultural life. Actually, with the reconstruction of the life of the Tatar nobility the spread of this practice among other social groups began (Akhmetshina, *et al.*, 2016).

Residential houses of the late XIX - early XX centuries with elements of the national romanticism of Kazan Tatars fit into the Art Nouveau style, with an

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interest in Oriental art, representing an excellent basis for the emergence of other stylistic trends and turned out to be close to the ideal of nationalist-minded wealthy Tatars. Some of them have become monuments of architecture and deserve painstaking analysis in the field of art history, and this cultural phenomenon has a distinctive foundation unlikely ordinary residential buildings. If it was possible to observe the relationship of projects with the traditional Tatars' vision of living space, in other words, the "administrative Ego" with the "collective Ego" of Tatars living in Kazan, then here we see individual creativity that is understandable and close to them.

Thus, as a result of the demolition of the Kazan Khanate, there was a unique development of the national architecture of the Old Tatar Settlement, where the Tatars were forced to settle and where the random building was at first (Aidarova, 1982). From all sides, fences and driveways in the form of courtyards were erected. After the fire of 1842, a systematic and regular development of European-style streets began. Basically, most of the houses were built of wood, often the first floor is brick, and the second is log, in the tradition of a village estate with outbuildings. Proof of antiquity of the first streets of the Left embankment of Kaban and Zakharyevskaya - they make "two turns in plain sight."

## **MATERIAL AND METHODS**

The study is based on a comprehensive, multidimensional approach to the study of the architectural and spatial organization of wooden residential buildings, including historical-architectural, urban planning, space-planning and architectural-artistic analyzes, as well as classification methods and architectural descriptions. The specifics of national identity can be determined by studies based on observation and analysis of the development of the current typology of Tatar residential buildings, taking into account the principles of national structure and connection with the environment, the unity of the exterior with the style of the interior space of the premises. In this work, a historical, stylistic, comparative analysis of documents, phenomena and facts of the era, architectural buildings, as well as the originality of furniture was carried out.

## **RESULTS**

At the turn of the XIX - the XX century s in the Old Tatar settlement developed a priceless Tatar style. Its

characteristic feature were the facades of houses decorated with ornaments with Tatar motifs, lancet windows, horseshoe-shaped gates, "stalactite" cornices, carved and stamped patch patterns. Connoisseurs of Tatar national art note that the houses in the Tatar settlement have special outlines, a harmonious proportional string of facades, with unusual details. Russian architects strove to tolerate the preferences and tastes of the Tatars who were the customers. At that time, they talked with humor that architecture in the Old Tatar settlement "spoke" with a Russian accent in the Tatar language. At the beginning of the 20<sup>th</sup> century, a continuous development system was determined in the Tatar settlement, the stabilization of tradition with its peculiar way of life, Sharia norms. What is characteristic, the female half in the houses is located in isolation. Life in urban conditions and the proximity to Russian culture eroded tradition, there was also a sharp difference in class stratification (Turnerelli, 2009).

Business cooperation with Russian entrepreneurs was actual, in connection with this, there was an integration of some representatives of the Tatar nobility in Russian culture from the XVIII century. They adopted some manners of Russian nobility, but the impact of this class on the broad masses of the Tatar population spread weak on. S. Monastyrsky noted that having become rich, the Tatar begins to conduct business "in a European way", we would like to add to this also about privacy, including the desire to organize their lives in a different way. According to the remark of A.M. Rittich, in the 1860s rooms were designed in a European manner, with upholstered furniture, mirrors, candelabra, curtains, carpets, napkins and flowers on the windows. There were wallpapers on the walls, in some rooms there were parquet floors (in the rest the wooden floors were painted with yellow paint), and the room was heated with tiled Dutch and Russian stoves (Zyabbarova, 1979).

Even the poor bourgeoisie at this time had tables and chairs, chests of drawers, cabinets as a pieces of European furniture. All these changes were directly related to the country's economy. In the Russian Empire, there were many firms producing furniture and various home accessories like lamps, chandeliers, mirrors for wide demand.

## **DISCUSSION**

The Mardzhani and Apanaevskaya mosques are the first buildings of the Old Tatar settlement, which

were built entirely of brick. Particular attention is paid to Apanaev's luxurious home in classic style (Nasyri street, 37). Closely there are Yunusov's and Sh. Mardzhani's houses with a brick bottom, a log top, with elements of national architecture, although they were designed in the classical style by Russian architects.

The following features are characteristic features of the Tatar living space: the peculiarity of the location of buildings, the decorative design of gates, window openings, terraces, pediments. The houses with such features were located on the streets of Z. Sultan, K. Nasyri, and G. Tukai. The stylistics of houses was from late Baroque to classicism (Mardjani Mosque and Iske Tash Mosque).

By the end of the XIX century, there were more buildings with eclecticism based on Muslim architecture and the Moorish style. The Azimov mosque was built in the oriental style, with lush decor and vaulted windows. Elements of this style are repeated in the houses that are located nearby. It is noticeable that Western European architecture exerts an influence on the example of a building built like a medieval castle with battlements (Shamil's house).

It is unfortunate, alas, but it should be noted that there are few houses in the spirit of modernity. The bulk are single-story wooden houses and dilapidated huts (Khudyakov, 1924). The characteristic of the layout of ordinary Tatar housing can not be interpreted as a consequence of a conscious decision, the homeowners had no idea how it is still possible to organize their living space in a different way. In the standard plan, the traditional ideas about the structure of comfortable living affected this national recognition in the structure of the site and the house. The wealthiest people lived in the old area of the settlement. There was an opinion that if there is a financial well-being, then it is here that you can settle down for residence, and a trading estate on Sennaya Square. The Sloboda division was typical divided into mahallas (translated from Arabic - an element of the city that is characteristic of almost all cities of countries, in most cases with a Muslim population), where there was a hierarchy of its own - some parishes were more prosperous than others. Especially distinguished by their wealth were located in the Old Tatar settlement, but from the last third of the XIX century it was located in Zabulachye, where rich merchants began to settle (Karamova, *et al.*, 2019).

The feeling of space, the philosophy of the home, as a kind of center of the world, separated by zones,

were characteristic and peculiar to the Tatars, in principle, like other ethnic groups. To some extent, a similar philosophy has survived to the present day. The diversity and multiplicity of zoning and the accuracy of the contour of their borders and appearance reveal the hierarchical ordering of the world, their relationship to the clan, tribe, and ethnic group. These ideas are eroded also where equality and individualism prevail, where a person is alone with the state. The understanding of the Tatars living in Kazan in the last century about the nature of the living space was basically similar to the Russians'. But Tatars' conceptions were more intense and distinct: the Tatars were a conquered ethnos with other faith and it could not but give rise to a situation of hidden opposition to the authorities, collective opposition, requiring a sense of community, and until a certain point that had no other purpose than preserving religious and everyday traditions, this is the reason for such conservatism (Akhmetshina, Yao, Salakhov, & Pozdnyakova, 2017).

At the stage of development, which falls at the beginning of the 20th century, the Tatar intelligentsia had thoughts about national revival. However, there was a conservatism of residential construction, Tatar motifs in residential architecture began to appear much later. The reason could be the lack of a wealthy customer for the revival of national culture after the 1917 revolution, and a clear idea of the national design of a residential building did not have time to develop. Fatih Amirkhan, a writer who wrote science fiction stories about the future of the Tatar people, speaks surprisingly only about public buildings of the future specifically: "as if in a European style, but decorated with the best of what the art of the East could give" (Gaptraupova, *et al.*, 2017).

## CONCLUSIONS

As a result of a detailed study of the historical development of the urban living space of the Kazan Tatars in the interval from the end of the 19th to the beginning of the 20th century, we conclude that the process of the establishment of the Tatar residential architecture of Kazan took place mainly in the territorial boundaries of the Tatars living areas located beyond Lake Bulak and Upper Kaban. In the middle of the XVIII century in addition to the Old Tatar settlement, which arose during the eviction of the Tatars beyond the city limits after the conquest of the city by the troops of Ivan the Terrible, a new Tatar settlement appeared. Judging by the city's plans for the most different years, it is clear that according to the settlement plan, the Old Tatar

settlement was shifted to the south-west coast of the lake and, starting from this moment, the name of the Old Tatar settlement officially applied only to this territory.

Nowadays, more than 100 houses have been preserved in the Old Tatar settlement and 80 in Zabulachye. The Novo-Tatar settlement has almost become an industrial area, with three stone mosques. Several remarkable buildings have been preserved in the settlement; in 1992, the settlement received the status of an architectural and historical protected area (Karamova, 2019).

At present, the task arises of preserving, comprehensive reconstruction and regeneration of the Tatar quarters. An impressive part is made up of wooden buildings. There are many problems that are an obstacle to its solution - the general underestimation of ordinary residential development. Many believe that the most valuable buildings in the historical and architectural sense, which are monuments, should be preserved and reconstructed. However, they have been adequately studied. Even the once rich merchant houses today are lost in the degraded buildings of the city, some of them are not protected by the state, as they still cannot be included in the lists of monuments for several reasons.

The value of the utilitarianism and spirituality of the Tatar style in the living space of Kazan is great and priceless for studying various aspects of Tatar history. We set ourselves the task of a detailed study, classification of the national housing of the Kazan Tatars in order to further preserve these monuments. In our opinion, the stages of development of the Tatar settlements established in our study seem to be actual

from the standpoint of restoring the appearance of the Tatar quarters.

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