

# Artistic Memorial Facilities as a Phenomenon of Impact on Emotional Psychological Perception of People

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**Abstract:** The interplay between architectural design and human psychology is significant, yet it remains largely unnoticed or even ignored both in and outside the design industry. Moreover, the relationship between design and psychology is not only consequential and is bidirectional. On the one hand, successful design has been shown to have clear psychological and physiological impacts; on the other, psychology, human experience, and the function of our neurological systems all play a significant role in what we perceive to be a successful design. This thesis endeavors to understand how that complex relationship evolved and how it works in today's world and shows how artistic memorial facilities can help emotionally to people.

The architectural style has evolved over time as the general public's preferences have changed and as new materials and building processes have been discovered. Some styles have been fads that have quickly come and gone, while others have stood the test of time and been around for centuries, even influencing some modern architecture today.

The socio-political, socio-cultural processes taking place in modern society require a serious rethinking of the spiritual, moral, cultural, and historical values underlying the artistic and aesthetic comprehension of the world by students.

The problem of the aesthetic education of the younger generation, the gradual revival of traditions and culture of peoples is acquiring special relevance at present.

At the same time, interest in studying the problems of introducing young people to culture, particularly works of art of architecture - architectural monuments, is of great importance. Of course, the issues of the beneficial influence of the architectural and spatial environment on the development of artistic creativity of children, instilling in schoolchildren a desire to join the national artistic culture with the help of the heritage of ancestors as a factor in the aesthetic education of schoolchildren, enrichment of their inner world are also relevant. The preceding determines the need for further research of art and pedagogical education and aesthetic education of schoolchildren based on a deep study of the heritage of their ancestors, and above all on the historical and architectural samples of cultural and art monuments.

This paper aims to show the development of artistic forms of memorial facilities in Kazakhstan and describe how it will emotionally help people. As well as depict its historical development and significance to the people. This research starts its analysis from ancient times until now with memorable periods in history.

**Keywords:** Mausoleum, funerary construction, necropolis, architectural style, Kazakhstan, people, impact.

## INTRODUCTION

Art is an important means to develop creativity and establish inner innovative forces; if reinforced appropriately, many mental problems of human beings could be resolved. However, artworks give sense and value concepts to humans when they touch them and can feel them [1].

Therefore, art can be regarded as an efficient tool either for increasing children's and teenagers' self-esteem or as a means for the treatment of psychological problems. The interceding relationship between psychologies and art is in perception and sense of everyday happenings and phenomena. This meaning in art is observable through the creation of art masterpieces and in psychology, which could be evident unconsciously in an individual's personality [2].

The centuries-old development of the memorial architecture on the territory of Kazakhstan, despite a considerable degree of study, based on the totality of research of the 19th and 20th centuries, continues to attract the active attention of theorists and practitioners in the current century [3].

The formation and interaction of various types of management, the coexistence of diverse beliefs, various cultural contacts with neighboring peoples that have become obvious since ancient times have determined the manifestation of several characteristic features of the development of architectural and artistic forms [4].

Art is considered to be a subjective field in which one composes and views artwork in unique ways that reflect one's experience, knowledge, preference, and emotions. The aesthetic experience encompasses the relationship between the viewer and the art object. In terms of the artist, there is an emotional attachment

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that drives the focus of the art. An artist must be completely in tune with the art object to enrich its creation [5].

As the piece of art progresses during the creative process, so does the artist. Both grow and change to acquire new meaning. If the artist is too emotionally attached or lacks emotional compatibility with a work of art, this will negatively impact the finished product. However, art does not evoke an aesthetic experience unless the viewer is willing and open to it. No matter how compelling the object is, it is up to the beholder to allow the existence of such an experience [6].

In the eyes of Gestalt psychologist Rudolf Arnheim, the aesthetic experience of art stresses the relationship between the whole object and its individual parts. He is widely known for focusing on the experiences and interpretations of artwork and how they provide insight into peoples' lives. He was less concerned with the cultural and social contexts of the experience of creating and viewing artwork [7]. In his eyes, an object as a whole is considered with less scrutiny and criticism than considering the specific aspects of its entity. The artwork reflects one's "lived experience" of his/her life. Arnheim believed that all psychological processes have cognitive, emotional, and motivational qualities reflected in every artist's compositions [8].

## RESEARCH METHODS

Analysis of psychological, pedagogical, literature on the problem of this research is generalization of advanced pedagogical experience in education and the development of the personality of schoolchildren in educational activities; arranging experimental work by conversation, questionnaire, survey, and observation of the activities of students; approbation of methodological recommendations as well as self-analysis of the results of students' activities in the process of education.

### Participants

The study was done on a group of a hundred people having some problems with health; most of the students were juniors (48 %), (52%) were seniors. In terms of gender, the students did not balance with 100 Females (81%), 19 males (19%), and their age ranged from 18 to 21.

In support of the benefits of helping students, we found that visiting this memorial helped people emotionally.

**Table 1: Demographic Information of Participants for the Study**

Category	Number	Percentage
University	96	100%
School year		
Junior	39	40%
Senior	57	59%
Gender		
Male	13	14%
Female	83	86%

## RESULTS

Some cases were studied that this memorial helped people emotionally.

It should be noted that an important aspect of the experimental work, we consider the definition and inclusion in the content of lessons of the artistic and aesthetic cycle of pedagogical conditions and a system of lessons for the study and cognition of the aesthetic values of architecture in general and architectural monuments.

The purpose of the ascertaining experiment, which was carried out in secondary schools based on architectural monuments, was to determine the role and significance of these monuments in the aesthetic education of schoolchildren. The observation was carried out, and 100 students were interviewed. In the ascertaining experiment, they were offered a number of practical tasks to determine the level of knowledge and identify students' understanding of the architectural monuments' utilitarian purpose and aesthetic value [9].

For a visual demonstration in the classroom, various exhibits were presented, such as architectural objects, capitals, several types of reliefs that emphasized the specificity and nature of this type of art. This was explained by our desire for schoolchildren to study and analyze the stylistic difference between architectural creations, paying attention to the fact that in each era, in each country, the level of development of society determined the specific features of the architecture. Thus, the general level of aesthetic knowledge and the interest of schoolchildren in the problem under consideration were revealed [10].

The formation of the real general level of aesthetic knowledge and the manifestation of interest in the art of architecture in the process of introducing

schoolchildren to the architectural monuments was considered from the position of a three-level approach, namely low, medium and high levels [11].

The low level is characterized by the lack of interest of schoolchildren in the art of architecture.

The average level of readiness corresponds to the fact that schoolchildren have a noticeable interest in architectural monuments.

The high level of the investigated parameter is the awareness of schoolchildren's interest in cultural values, the ability of schoolchildren to perceive the history of architecture on the example of architectural monuments. For an objective assessment of students' work, certain parameters and criteria were developed to reveal the complete picture assimilation of knowledge and national artistic traditions. We offer these criteria: Interest in architectural monuments, the student's artistic and aesthetic readiness. Development of interest and ability to perceive and familiarize with the art of architecture, Understanding the national aesthetic features of the architectural monuments. Assessment in cognition of samples of architectural monuments [12].

Analysis of the results of the experiment in the research allowed us to reveal a fairly complete picture of aesthetic perception and assessment of the architectural monuments by schoolchildren, as well as the level of their aesthetic education, the totality of all criteria and levels of control and experimental classes, and to determine the following patterns [13].

In the educational process, we set the main task - to teach schoolchildren to actively feel and perceive the objective world and the aesthetics of architectural creations so that they can perceive, analyze and evaluate architectural works, their aesthetics. The main criterion for architectural monuments' artistic and aesthetic assessment is the aesthetic perception of the form of monuments with their functional meaning, artistic and figurative expressiveness, and the ability to comprehend the objective world [14] aesthetically.

When conducting a pedagogical experiment in control, experimental classes, the principles, forms, and methods of aesthetic education were basically the same: the number of topics studied, the main types of educational classes in the visual arts, the number of practical work performed by students in the control and experimental classes. The only exceptions were the conditions and means of the system of lessons

included in the experimental teaching - specially designed educational visual equipment for the lesson and conversation at art lessons [15].

As a result of the formative experiment, it was possible to reveal the complete picture of the manifestation of students' interest in the art of architecture, to determine their ability to perceive and study the aesthetics of architectural monuments in Derbent, and also to establish the general level of formed artistic aesthetic knowledge in the process of practical drawing in fine arts lessons [16].

The results of the analysis of practical work, both control and experimental classes, before and after the training experiment, clearly show that the students of the experimental classes significantly surpassed the students of the control classes in all the criteria we proposed, as well as in the manifestation of a conscious interest in samples of architectural monuments, which reveals a positive trend towards the use of the system of classes developed by us as an indicator of aesthetic education of schools.

## DISCUSSION

Students visited all these sacral places during the experiment, and they were with the groups' chiefs. An experiment showed that when students were involved in visiting these places, it can affect health and get distressed because these places are rich in spiritual wellness and transfer people to the ancient culture and heritage, making people feel come and satisfy.

At present, it is important to educate students of national identity, installation, the ability to perceive the cultural, historical and artistic, and creative heritage of humanity using the established aesthetic traditions of the heritage of the past, the constant study of culture and art of the present. The introduction can facilitate this into the disciplines of the artistic and aesthetic cycle, the conditions and means of aesthetic education of schoolchildren developed by us by means of samples of architectural monuments [17].

Architectural monuments, carrying in themselves the pedagogical aesthetic potential due to their specific characteristics and the possibilities of the educational influence of schoolchildren, create special conditions for studying the cultural and historical heritage and aesthetic education of schoolchildren.

In the practical, experimental part of the dissertation research, it was established that the teacher should

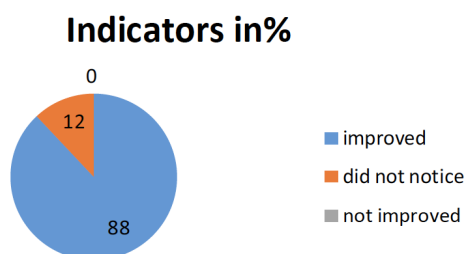
pay more attention to the explanation, introduction, and knowledge of the artistic and aesthetic value of architectural monuments by schoolchildren, the definition of criteria, levels of knowledge, and interest of schoolchildren in these monuments [18].

The study confirmed the effectiveness of pedagogical conditions and the system of classes that contribute to aesthetic education with the help of architectural monuments as an important and effective direction in the development of art and pedagogical education of aesthetic education of schoolchildren in Dagestan. This is clearly manifested not only in the formation of a high level of artistic aesthetic knowledge, skills, and abilities of students in practical drawing but also in increasing their cognitive interest in architectural monuments.

The created pedagogical conditions and the developed systems of lessons for introducing students to architectural monuments in teaching fine arts will undoubtedly enrich their inner world, intellectual, spiritual potential and give an incentive to independent creativity [19].

After visiting these sacral places, we have seen and surveyed people about their emotional state and health problems. It is better to mention that people had improved emotional state, which can be seen from the responses.

We decided to introduce the results to present in the diagram that can be seen clearly; in this diagram, we can say that 88% of people noticed the improvement in their emotional condition, and on the contrary, 12 % of respondents said that they did not notice, that may happen because people have different type of character, temperament, and impact on the thing they see, maybe later these people can notice the changes.



## CONCLUSION

Having done this research, it is possible to conclude that memorial design and its changes were developed many centuries ago. This has an impact on history in general and specifically on the type of buildings.

Memorial facilities have their own style relating to the period in history and significance to the development of art [19].

Thus, the multistage development of the forms of memorial constructions demonstrates a fairly stable trend of constant reproduction of the prototype, which was developed in ancient times, and has an imitative character. The change in the artistic solution is based solely on the differences between structural and finishing materials. This is largely due to the fact that these structures are sufficiently isolated from the changing urban context and are rarely subjected to renovation measures. It stands apart from the XX - XXI centuries, when on the wave of active rethinking of the deep layer of the historical heritage, there is an innovative form-building, much more oriented to the current style trends of urban architecture.

Collected data show that art was a useful tool for education and strengthening morale and thought through history. According to present art results, it holds a very close relationship with men's souls [20].

All people interested in music, architecture, painting, sculpturing, and other art branches take the art concepts seriously. Another result is that art is a conceptual matter that indicates a cultural continuity. By understanding art, this cultural continuity could be perceived, and interaction of art and psychology can give a special sense to art activities that man's creativity would be perceived at the end. The growth of art in recent decades accompanied the growth of art history that the role of art in the treatment of mental and psychological disorders is one of its signs. Many psychologists and artists such as Freud, Wolfing, Vermeer, Frinfeld, and Wilhelm lived from the mid-19th century to mid-20th played a crucial role in the establishment of art. They did endeavor to how art is the potential to make a positive and effective relationship with art to improve man's interpersonal and intrapersonal relations.

There is now extensive research demonstrating that good architectural design has clear psychological and physiological benefits that transcend the mere sense of an aesthetically pleasing appearance. We also now understand there is a direct link between poor architectural design and execution and negative health and psychological issues. Finally, today, we better understand the human evolutionary basis for many of those psychological and physiological responses to design. Utilizing that knowledge and the technological

tools we now have available, we have an opportunity to create architecture that is not only aesthetically beautiful but, more importantly, psychologically beneficial. Nowadays when people are suffering emotionally and having health problems such as stress induced heart attacks, high blood pressure, depression, anxiety, etc., in the modern world, artistic memorial elements elements can assists psychologically and present benefits. It is also important that we reconsider the societal ingrained constructs that have emotional influence on health. Suppose architecture's positive psychological and restorative impact is seen only by psychologists and architects and not the general public. In that case, the psychological impacts of thoughtless architectural design will never be addressed, and the field will continue to lack the resources necessary to improve the world we live in. In short, this needs to be recognized as a societal issue that is pressing and important to society itself.

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