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**ARTISTIC INTERPRETATION OF PUBLIC SPACES:
INTERIOR DESIGN EXPERIENCE**

Abstract. *This article studies examples of artistic interpretation of interior, infrastructural objects of tourist areas. The qualitative organization of tourism activities involves the design and organization of functionally comfortable and aesthetically significant objects. A professional approach to design requires the development of a unified concept of the environment, the artistic integrity of both the entire territory and individual objects. This article discusses the interior design of catering facilities. Public catering facilities are one of the main and sought-after objects in all types of tourism. The practical significance of the work lies in the fact that its materials can be used for special courses and lectures on topics related to the specifics of architectural and spatial solutions of interior design. The research results can also be used as theoretical and methodological material for the benefit of practicing architects and designers involved in the practical design of restaurants, cafes, and other food and leisure establishments, restaurant industry professionals, journalists, consultants, and PR specialists working in this area. Also, the results of this work can be used by foreign designers and architects as foreign experience in organizing public areas.*

Keywords: *artistic environment, architectural monuments, interpretation, art objects, visual communications, semiotics.*

Introduction

Artistic environment, architectural monuments, interpretation, art objects, visual communications, semiotics. Restoration and preservation of the country's historical and cultural heritage, revival of historical and cultural traditions, promotion of the cultural heritage of Kazakhstan abroad is one of the pressing issues for our country. These tasks can be implemented by the introduction of active work on the development of project proposals for the artistic organization of the spatial environment of historical and architectural monuments of the touristic areas of Kazakhstan. Kazakhstan's transition to sovereignty was accompanied by reformist transformations in all spheres of activity, including tourism. In the Republic, with the

transition to a market economy, the economic and social aspects of the tourism industry began to develop. In Kazakhstan, as in other countries of the world, the classification of types of tourism is as follows. According to the purpose of travel tourism is most often classified into:

- recreational, including trips for recreation and treatment;
- excursion (educational) tourism, involving acquaintance with natural, historical and cultural attractions;
- business travel — travel performed for the conduct of business negotiations;
- scientific tourism-acquaintance with the achievements of science and technology, participation in congresses and conferences;
- ethnic tourism-visiting the homeland of their ancestors and relatives.

This study examines the specifics and methods of forming the subject-spatial environment of the interiors and exteriors of cafes and restaurants as one of the most important objects in the development of the tourism industry. The interiors of restaurants and cafes are viewed as a complex system that integrates numerous aesthetic and technical components into a single whole. The subject of the research is the architectural-spatial and decorative-artistic solutions for the interiors and exteriors of cafes and restaurants. The theoretical significance of the study is substantiated by a comprehensive analysis of one of the most relevant areas of activity — design. The authors have determined the specific characteristics of the architectural organization of public space — restaurants and cafes.

The subject of this research was dictated by the current situation and, namely, by active changes not only in urban spaces but also in the subject-spatial environment of the interiors of public buildings, one of which is the subject-spatial environment of cafes and restaurants. The development of the restaurant business is also of great importance for the creation and modernization of the region's tourism infrastructure. According to most researchers, the main factor constraining the development of inbound tourism in Kazakhstan is the lack of a tourism and hospitality industry that meets modern international standards [A. I. Volokhov (2017), G. A. Bondarenko (2008), A. M. Rudenko (2007), Yu. F. Volkov (2003), N. B. Shchennokova (2009)]. The dynamic development of the restaurant market makes this segment in demand among entrepreneurs and investors. The same fact is confirmed by the annually increasing number of establishments opening in Kazakhstan [A. I. Volokhov (2017)].

The rapid development of the restaurant business in Kazakhstan is leading to the emergence of the national restaurant culture and a professional community of specialists in the field of the restaurant business. This trend indicates that the restaurant industry is entering a new level of its development, approaching world practice and the level, within which the functioning of an establishment is determined by thoughtful conceptual theoretical and methodological foundations, professionalism, and experience of the relevant specialists. Modern researchers indicate rather wide boundaries of the creative approach to the formation of space and the creation of the internal and external environment of restaurant establishments based on artistically motivated criteria. It is obvious that the ‘background’ interior and exterior of restaurants and cafes, devoid of imagery and drama, is no longer of interest to either the customer, or the visitor, or, moreover, to the interior/exterior architect and designer.

It should also be emphasized that the modern restaurant interior is a complex system that integrates numerous aesthetic and technical components into a single whole. In this regard, the purpose of this study was to analyse the development of the interior design of cafes and restaurants in the city of Almaty, which is now justly considered the centre of the hotel and restaurant business in the Republic of Kazakhstan.

The research focused on the specificity of the formation and transformation of the subject-spatial environment of the interiors and exteriors of cafes and restaurants in Almaty. The research subject was the architectural-spatial and decorative-artistic solutions for the interiors and exteriors of restaurants and cafes in Almaty.

The scientific novelty of the research lies in studying the restaurant interior as a holistic phenomenon from the functional, technical, architectural, and artistic positions. The authors structured restaurant interiors according to their types and revealed the distinctive features of the architectural and spatial stylistic solutions of modern restaurant interiors in the city of Almaty.

Experts of the specialized Restaurant journal give two main recommendations as to how to find ideal restaurant interior solutions [N. I. Denisova (2004), D. I. Denisov (2003), O.V. Nazarov (2009), O.V. Nazarov (2003), E.Yu. Fedotova (2004), A.D. Efimov (2003), I.V. Serbin (2004), D.V. Soldatenkov (2006), D.D. Taylor (2004)].

The first approach to the interior of a restaurant or cafe can be conventionally called ‘theatrical’. Many designers proceed from the fact that the restaurant business has a lot to do with show business. The motivation of potential customers is assessed as follows: people are looking for vivid impressions, trying to get away from everyday life and related problems. Therefore, it is important to create an intriguing interior, play on the visitor's curiosity, or introduce an element of the game. Creating such a ‘theatrical’ interior, the designer imposes on the visitor a certain visual image made up of hundreds of different details — right down to the shape of ashtrays and the names of dishes.

The second approach to interior design proposed by experts is more conservative. Here the designer operates with moods rather than images. He tries to create a unique, special atmosphere in the eating establishment: home comfort, light romantic sadness, tranquillity, or safety. As a result, the visitor often does not realize that his pleasant mood was created by design means, and the desire to experience such mood again brings him to this place again and again.

When creating a restaurant interior and exterior, it is important to consider the concepts of ‘theme’ and ‘myth’. In particular, the researcher N. B. Novikova characterizes them as the main compositional idea of an interior and exterior artistic work, its ideological basis, considering them as a criterion for the selection of the leading elements of the interior, exterior, and clarification of their qualitative characteristics.

A well-designed and qualitatively embodied ‘theme’ in the project will leave an indelible imprint on the mind of every visitor, and the more people find it interesting, the more fully implemented the task of creating a restaurant interior and exterior can be considered [N. L. Novikova (2003)].

The mythology of public interior and exterior is comparable to the history of architecture itself. Since ancient times, whole systems of archetypal symbols have been used to organize various kinds of cult spaces. According to K. Jung, in the consciousness of a person (at the level of the collective and unconscious) some initial images are a reproduction of ancient mythological concepts and appear independently of the will of a person in many areas of his/her activity [N. L. Novikova (1991), R. Bart (1996), S. N. Popova (2008), A. V. Ikonnikov (2003), V. G. Fedtsov (2009), A. P. Mirzoyan (2001), Yu. F. Volkov (2003), P. E. Shpara].

The artistic and image-bearing solution of the restaurant design is also based on the correct choice of furniture. An original restaurant project requires an individual approach to the choice of furniture design, where even the simplest furniture, like chairs, is just as important as the rest of the interior. The bar counter is also an important part of the design of a restaurant or cafe. For a more holistic understanding of the subject under study, it seems reasonable to initially consider the environmental arrangement of restaurant interiors with regard to their elements' levels of mobility. According to the researcher V.T. Shimko [V.T. Shimko (2006), V.T. Shimko (2009), V.A. Nadtochy (2013), V.L. Glazycheva (2003)], the following types of the interior elements are distinguished: built-in equipment, attached volumetric equipment, stationary object filling, movable volumetric and floor elements, mobile filling.

As V.T. Shimko puts it, all five groups play a significant role in the planning of the interior, providing the formation of the spatial structure and decorative enrichment of the initial picture. Besides, the more stable the equipment, the more distinct its spatial role; the more mobile, the more critical is its decorative essence [V. T. Shimko, 2004]. The researchers noted that “a certain order or principle of organizing space, responding to previously established attitudes and ideas about this order and informing a person about the qualities of the environment that are important to him and going beyond them, becomes a decisive condition for the emergence of emotion” [N. L. Novikova, 1991]. “And if we imagine the volumetric form of the interior as a shell of a functional process, dynamic and developing, then this shell is formed under the influence of processes occurring both inside and in the whole form” [A. A. Gavrilina, 2004].

The main content-related and artistic sense of the environment is concentrated in the structure of the building with the help of dominant accents. It can be equipment or accessories and elements of architectural and artistic means that personify the image of the environment. “It is here that special attention is paid to what will satisfy the aesthetic needs of the visitor as much as possible, for which, according to experts in the field of design art, more artistic skill and effort is required” [A. V. Ikonnikov (2009), I. G. Volkotrub (1988), I. Itten (2001)].

Another substantial factor is the role of light and colour in the interior of restaurant establishments. Colour and light are the most significant environment-forming ‘matter’ capable of creating completely different visual effects depending on specific needs.

Materials and method

The research methodology is based on the study of literary sources, analysis of the principles of artistic interpretation of the spatial environment of the infrastructural object of tourist zones-restaurants and cafes. The author's concepts, decor elements, in general, the features of the methods of artistic interpretation of modern interiors are analyzed. The authors conducted field surveys of the best examples of artistic interpretation of the spatial environment of public catering.

Results and discussion

An interesting approach, in particular, was used in an Alasha restaurant with its oriental style interior designed in the image of the Khan's palace copying many old palace elements (for example, carved columns), but at the same time with the addition of modern elements that create a visual sense of rich antique furnishings. The main emphasis in interior design, as well as in the kitchen of the restaurant, where everything is based on natural taste and freshness of products, is made on nature. When decorating the interior, only natural materials were used: wood and brick on the walls or clay floor tiles. The designers used a warm gamut of beige, golden, and chocolate tones, elegant stone and wood carvings in the Moroccan style, coloured stained-glass windows, comfortable sofas with cushions, marble, stained wood, and mosaic ornaments that create a psychological feeling of calm, serenity and luxury for the visitor, forcing a person to be distracted from the daily hustle and bustle.



Figure 1 – Exterior and interiors of the restaurant "Alasha"

The exterior of the restaurant harmoniously blends into the mountainous landscape of the Medeo Natural Park, combining comfort and romance. The designers did not just strive to observe traditions they created the image of a solid and respectable national public place. The details are full of authentic items and easy-to-read artefacts. The interior is abundant in cups and bowls made of real, photographs of historical places, and painted textiles. At the same time, the mythological basis of design most often lies on a historical basis. This is confirmed by numerous interior stylizations on various historical and cultural subjects. Thus, we can state that the life potential of the mythology of interiors and exteriors of restaurants in today Almaty has all the prospects for existence and further development. And this development have to take place in full interrelation of the objective and subjective elements of the interior and exterior, as well as their dynamic and static components.

Other critical aspects in creating the artistic image of restaurants and cafes is a color and light solutions. Luminaires, in addition to their main function, are often an important decorative element. In nowadays Almaty restaurants, we can increasingly find designer lamps made specifically for a particular room in addition for the general architectural and artistic image.



Figure 2 – Restaurant "Samal" interior and exterior

Judging from their observations in practice, researchers noticed the following pattern: the more complex the object, the more creative and complex the imagination of the interior and exterior architects. In such cases, specialists transform the initially broken configuration of the room, often very successfully, with the help of decorative and artistic elements, which become the main idea of the spatial organization. And

although experts emphasize that the architectural principle usually dominates in the public environment, and the design obeys it, in our opinion, the restaurant environment is in this sense the exception rather than the rule.

The harmonious introduction of this or that element, reflecting the idea of a restaurant or cafe, into the general environmental context depends on the specific architectural and design solution of the interior. And an important role here is played by the main style or story theme of the interior, which subordinates everything (from the volumetric-spatial solution of the room to the table setting) and is a continuation of the general concept of the entire institution, its cuisine, entertainment component or an original way of serving.

Among the environment-forming elements, transformed into functional and aesthetically meaningful information systems, in the process of arranging the space, semantic and compositional connections are established, and a sequence of connecting separate groups and some of their dependence on each other arises. And all this newly formed internal environmental system of the building, which contains the main functional and life processes, simultaneously carries aesthetic information.

In modern interiors of restaurant establishments, the artistic properties of materials are used deliberately considering their figurative expressiveness and the richness of complex feelings that arise during their contemplation and touch. Sensations such as heat and cold, mass and strength, texture, and colour are associated with the perception of materials. And therefore, numerous complex associations in the perception of materials as part of the world around us make the importance of these qualities in the interior of restaurant establishments very significant. Finishing materials and decorative elements in a restaurant interior should be considered, among other things, as the basis for the organization of the colour environment. The same material can receive a different plastic and coloristic interpretation, depending on its colour environment. Therefore, colour in a restaurant interior is a big independent task, encompassing both science and creativity. Historically, colour has served as a means of information, a symbol, and an ornament. The perception of colour in the interior is based, first of all, on objective psychophysiological patterns.

The interaction of the internal space of a restaurant with surrounding objects can be extremely diverse: from total isolation from the outside world (basements) to being located directly in the open air (verandas on the street, on the roof of a building, etc.) In this case, to a certain degree, it is difficult to identify what will be the interior of the institution. According to the researchers, in such a case, it becomes a super-large environmental system of the urban interior, and it should be considered from the standpoint of analysing the urban environment.

Conclusions

In modern Kazakhstan, environmental design occupies one of the leading places. Space-planning and decorative solutions for the interior design of leading restaurants and cafes meet international standards, but the sphere of restaurant service, unfortunately, is inferior to the aesthetic content. Kazakhstani architects and

designers see the basic principles of transforming the subject-spatial environment of restaurant establishments in the synthesis of all style trends that are increasingly emerging today. They strive to view the interior space of the restaurant as an integral organism, where each element of fine or decorative and applied art is not a separately functioning element that complements the overall picture, but a vital 'internal organ' that carries its personal semantic, and sometimes functional and constructive, load.

The design and development of the interior of restaurants and cafes in Almaty is based on the principle of theoretical research. The interior design of the leading objects is fully completed from the conceptual and compositional points of view. In many interiors, the possibility of transformation and renewal is laid, considering the changing concept, socio-economic environment, and innovation. The authors of the study see the prospects for the development of the restaurant business in Almaty in the improvement of the conceptual and scientific basis of the functioning of restaurant establishments, as well as in the harmonious adaptation of innovative experience in this area and the promotion of the activities of the relevant professional organizations.

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ҚОҒАМДЫҚ КЕҢІСТІКТІ КӨРКЕМДІК ИНТЕРПРЕТАЦИЯЛАУ (ТҮСІНДІРУ): ИНТЕРЬЕР ДИЗАЙНЫН ДАЙЫНДАУ ТӘЖІРИБЕСІ

Аңдатпа. Бұл мақалада интерьер кеңістігін, туристік аймақтардың инфрақұрылымдық нысандарын көркемдік интерпретациялау мысалдары зерттеледі. Туристік қызметті сапалы ұйымдастыру функционалды ыңғайлы және эстетикалық маңызды нысандарды жобалауды және ұйымдастыруды қамтиды. Жобалауға кәсіби көзқарас қоршаған ортаның бірыңғай тұжырымдамасын, бүкіл аумақтың да, жеке объектілердің де көркемдік тұтастығын дамытуды талап етеді. Бұл мақалада тамақтану нысандарының интерьер дизайны қарастырылған. Қоғамдық тамақтану объектілері туризмнің барлық түрлерінің негізгі және сұранысқа ие нысандарының бірі болып табылады. Жұмыстың практикалық маңыздылығы оның материалдарын интерьер дизайнының сәулеттік-кеңістіктік шешімдерінің ерекшеліктеріне байланысты тақырыптар бойынша арнайы курстар мен дәрістер үшін пайдалануға болатындығында. Зерттеу нәтижелерін теориялық және әдістемелік материал ретінде мейрамханаларды, кафелерді және басқа да тамақтану және демалыс орындарын практикалық жобалаумен айналысатын сәулетшілер мен дизайнерлердің, мейрамхана индустриясының мамандарының, журналистердің, кеңесшілердің және осы салада жұмыс істейтін қоғаммен байланыс мамандарының мүдделері үшін пайдалануға болады. Сондай-ақ, бұл жұмыстың нәтижелерін шетелдік дизайнерлер мен сәулетшілер қоғамдық кеңістікті ұйымдастырудың шетелдік тәжірибесі ретінде қолдана алады.

Түйін сөздер: көркем орта, сәулет ескерткіштері, интерпретация, арт-объектілер, визуалды коммуникациялар, семиотика.

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ХУДОЖЕСТВЕННАЯ ИНТЕРПРЕТАЦИЯ ОБЩЕСТВЕННЫХ ПРОСТРАНСТВ: ОПЫТ РАЗРАБОТКИ ДИЗАЙНА ИНТЕРЬЕРОВ

Аннотация. *В данной статье изучаются примеры художественной интерпретации интерьерных пространств, инфраструктурных объектов туристических зон. Качественная организация туристической деятельности, предполагает проектирование и организацию функционально комфортных и эстетически значимых объектов. Профессиональный подход к проектированию требует разработки единой концепции среды, художественной цельности как всей территории, так и отдельных объектов. В данной статье рассматривается дизайн интерьеров объектов общественного питания. Объекты общественного питания, являются одним из основных и востребованных объектах во всех видах туризма. Практическая значимость работы заключается в том, что ее материалы могут быть использованы для специальных курсов и лекций по темам, связанным со спецификой архитектурно-пространственных решений дизайна интерьеров. Результаты исследования также могут быть использованы в качестве теоретико-методического материала в интересах практикующих архитекторов и дизайнеров, занимающихся практическим проектированием ресторанов, кафе и других заведений питания и отдыха, профессионалов ресторанного бизнеса, журналистов, консультантов, PR-специалистов, работающих в этой сфере. Также результаты данной работы могут быть использованы зарубежными дизайнерами и архитекторами в качестве зарубежного опыта организации общественных пространств.*

Ключевые слова: *художественная среда, архитектурные памятники, интерпретация, арт-объекты, визуальные коммуникации, семиотика.*