

THE INFLUENCE OF ANTIQUE FORMS ON THE MODERN ARCHITECTURE OF BANQUET CENTERS IN KAZAKHSTAN (USING THE CITY OF TARAZ AS AN EXAMPLE)

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Abstract. The article presents a comprehensive study and analysis of architectural, design, artistic, and compositional solutions for several banquet buildings erected in the city of Taraz in the southern region of Kazakhstan. The article reveals the lack of stylistic uniformity and national color in the design of the objects, low control over them by specialists in architecture, and several development trends that have formed among the owners of the buildings themselves. The article *aims* to define modern trends in the development of cultural and domestic service facilities, specifically focusing on the architecture of banquet center buildings. This comprehensive research utilized on-site expeditions, a population survey, and integrated systems analysis, examining ethno-cultural influences, historical architectural solutions from the XI to XVIII centuries, and contemporary design elements of these structures. Consequently, the study presents a scientific and architectural examination of the specified architectural objects, during which their compositional features, architectural and decorative techniques of the exterior and interior, ethnic, aesthetic, and stylistic unity, forms and color schemes, as well as compliance with urban planning standards and requirements, are analyzed. It was said that such situations are typical for this region and other regions of Kazakhstan. Also provided are analyses of the formation of artistic features and shaping of historical monuments that have historical values in the territory of Kazakhstan. Among these mausoleums, a more in-depth analysis of the artistic solutions of the Aisha Bibi mausoleum is carried out, and the results of graphic-analytical studies are given that determine the modular series of these geometric ornaments that make them up. Recommendations are given for the widespread use of patterns and columns of the mausoleum in architectural and artistic solutions for public buildings in modern construction and architecture. Thus, the study's results emphasized the importance of an integrated approach to creating cultural

and leisure centers, ensuring their harmonious development and integration into the modern urban environment.

Keywords: wedding hall architecture, Corinthian order, classical orders, Taraz ceremonial architecture, modular design, geometric elements, Aisha Bibi Mausoleums.

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Introduction

Architectural appearance of the city is not only compliance with the norms and requirements of construction and urban planning, but also the aesthetic perception of the urban environment: the harmony and appearance of buildings and other objects and elements of improvement, their continuity with national values. In this regard, the main structure of the article is to study the architectural appearance of Taraz city of the southern region of the country, including the architecture of banquet centers (Arynov et al., 2022).

The choice of the city of Taraz, which traces a mysterious and rich history, is not accidental, as, in the course of observing the development of the architecture of this city, a special trend can be observed - it is the construction of a large number of banquet halls. According to the list of 2GIS mapping companies, there are more than 180 banquet centers in the city of Taraz, which has a population of 431 thousand people. The concentration of such banquet halls in one city means that there is demand among consumers. This type of banquet center building is the leading group of objects in the formation of the architecture of the city of Taraz. Various rituals and traditions formed by the Kazakh people, especially for the Southern region, as a holiday and spiritual value of nation, have become not only entertainment and celebration but also culture and way of

life. Therefore, the architecture of banquet centers can be considered as one of the objects that reveal the image of the national code and perceive the centuries-old history as the face of the development of the city of Taraz. If so, can we accept the architecture of these buildings as modern architectural objects intertwined with our nation's valuable samples? Under what conditions is their integrity of architectural design, artistic and compositional solutions, and continuity with national values in the above-mentioned architecture? *The article aims* to determine the main directions of modern trends in the development of cultural and domestic service facilities, including the architecture of banquet center buildings. The set of main tasks arising from the goal is based on the results of scientific research and expert analysis of several specific buildings conducted in response to these questions.

In most cases, the overall artistic and compositional solution and architectural appearance of these banquet halls, the architectural and artistic solution of the external facade and interior, and other decorative elements do not always meet the requirements (Arynov *et al*). As a result of a comprehensive scientific examination, there are many contradictory tendencies in these buildings' architectural-artistic and compositional solutions. The analysis focused on the general architectural type of several banquet center buildings listed below to identify these points. We want to

note here that we have no claim against the owners of these buildings and the crews that performed their construction. However, based on the evidence and uncontradicted evidence revealed by the scientific and architectural examinations below, we can conclude that the deficiencies arose from the negligent treatment of the professionals of the local city's architectural department, as evidenced below on several fronts.

Methods

The research was conducted comprehensively by an expedition to specific objects. The main purpose of the study was to combine the architectural layout of banquet centers in this region, the uniformity and compositional features of architectural design, the general features of shaping, exterior, and interior decoration of buildings, modern trends in the development of banquet center architecture, and the results of a population survey.

As a result of comprehensive research, the scientific and architectural design expertise of the specified architectural objects on the realization of the following tasks in several directions:

- Using the results of the analysis of normative and educational materials on the architecture of cultural and domestic buildings in expert work;
- Conducting comprehensive research and expertise of external compositional solutions of the object (peculiarities of shaping and uniformity);
- Facade and side architectural and artistic solutions of the building;
- Artistic and aesthetic design in the interior of banquet centers and restaurants;
- Compliance of banquet center buildings with the architectural appearance and standards and requirements of construction and urban planning of the city;
- The color schemes of the buildings.

Integrated research and systems analysis consists of three main strands that are interrelated and complementary:

1) the influence of ethnocultural values of Kazakh architecture on the formation of cultural and domestic, including banquet centers;

2) to analyze constructive and artistic solutions of architectural objects of historical value on the territory of Kazakhstan from XI to XVIII centuries in order to carry out specific comparative works;

3) comprehensive analysis of general architectural forms and architectural and artistic solutions of banqueting center buildings.

Results

The research was conducted on several buildings of banqueting centers, as a result of which special attention was paid to the peculiarities of architectural design and functional solutions of each object, artistic and architectural design, general stylistic unity, and combination of architectural elements. A comparative analysis of each element forming the building was carried out, and a review of its origin's historical and architectural bases was made, resulting in an expert opinion on each existing architectural element and revealing several contradictions in the formation of national architecture. The systematic research and discussion of the named objects are summarised below (Arynov, 2022).

The building of the banqueting center 'Bak Sarayy' is located on Abay Avenue (Fig.1). On the facade of the banqueting center, one can see architectural and decorative elements of ancient Greek and Roman times, as well as signs characteristic of other classical styles. To be more specific, let us analyze each element used to decorate this building the banquet center, separately.

From the partial columns, conventionally dividing the building into certain distance intervals (Fig.3, 4), we can see that the Corinthian capitals are used (Fig. 2), one of the classical



Figure 1. Banquet Centre 'Bak Sarayy'



Figure 2. The ancient Greek Corinthian

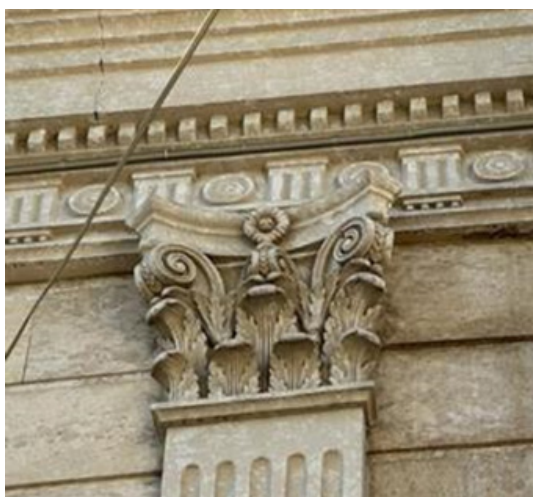


Figure 3. Banquet Centre "Bak Sarayy" (fragment)

architectural orders of the ancient Greeks and Rome. The capital, characteristic of the Corinthian order, is a decorative element resembling a folded leaf in a basket. It was first discovered as a decoration on a freestanding column inside the temple

of Apollo in Bassa (430 BC) (Susan Woodford, 2020).

On the entablature of the canopy of the banquet center, one can see a mixture of ancient Corinthian and Doric orders in the architectural and artistic solution of the capitals (Fig. 4). Any order solution, with the division of entablature - (from bottom to top) into architrave, frieze, and cornice, also consists of column and foundation part (Fig. 7). The architectural solution of the building facade reflects the Parthenon of the Athenian Acropolis (c. 440 BC) (Fig. 5), as well as elements of the ancient Roman and ancient Greek Corinthian and Ionic orders (Figs. 6, 7). In the architectural and artistic solutions of the facade of the buildings, one can see elements of the Parthenon of the Athenian Acropolis (c. 440 BC) (Fig. 5), as well as elements of the early Roman and Greek Corinthian and Ionic orders (Figs. 6, 7).

The building also has a series of friezes (Figs. 1, 4) typical of Doric orders, reminiscent of the Parthenon of the Acropolis in ancient Athens BC and Roman orders (Figs. 5, 6).

The upper part of the windows of the banquet center 'Bak Sarayy' is a sandrail with brackets (consoles) at both ends, and the rest of the frames are framed with platbands.

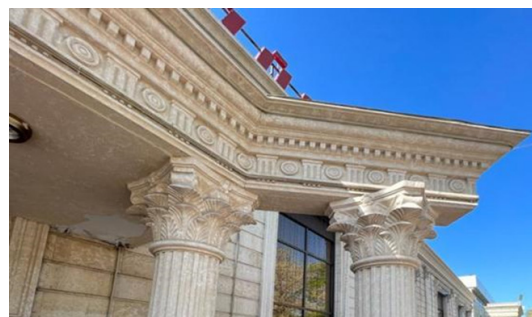


Figure 4. Visor of the banquet centre 'Bak Sarayy'

Such load-bearing (often used as a reinforcing element for the lower part of the balcony) and decorative elements originated in ancient Greek and Roman architecture and are still used in some places today (Fig. 9).

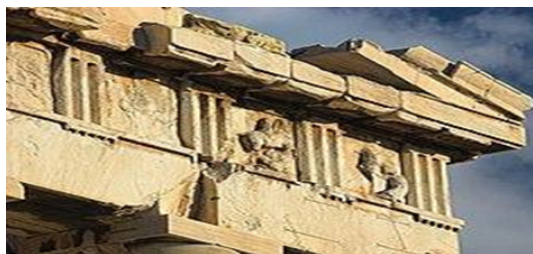


Figure 5. Parthenon frieze (fragment)



Figure 6. A frieze of ancient Roman order

Figure 5. Parthenon frieze (fragment)
Figure 6. A frieze of ancient Roman order

As a result, the two-story banquet building 'Bak Sarayy' was designed in an eclectic (mixed) style, reflecting dominant elements of ancient Greek, Roman, and other antique architecture. In addition, the finishes are made with travertine - tibu stones - reminiscent of the rustics popular in neo-Renaissance buildings (Kalfas et al., 2024). For the Greeks, their buildings represented a composition embodied in a living, precise mathematical relationship, so simple proportions, and aesthetic appearance played a primarily functional role. The triumphal arches of ancient Rome consist of familiar elements, such as a vaulted arch within a framework of columns and niches. The most striking thing about this architecture is the lack of ornamentation, the bold, clearly cut moldings, which allow the combination of light and shadows to be seen. This adds charm to the appearance of the building. The scale of such a building should be significant, and the design should be clearly 'large scale'. The architecture of the banqueting center 'Bak Sarayy' seems to have merely attached to the facade

architectural elements characteristic of the Greek style. In contrast, neither its functionality nor the special massiveness peculiar to this style is observed (Eleni,1998).



Figure 7. The entablature and capitals of the early Greek Corinthian order



Figure 8. Window decoration 'Bak Saraiy'



Figure 9. Dresden, Germany

Dicussion

The architectural and artistic solution of the facade of the «Al-Barakat» Wedding Palace, located on Aitiev Street, is characterised by the lack of stylistic unity, heterogeneity and chaotic use of decorative elements (Fig. 10). On the facade of the building of Al-Barakat restaurant, one can see the use of a pediment inspired by

the ideas of the Italian architect Andrea Palladio (XVI century) and belonging to the stylistic direction of early classicism of the same period (Figs. 11, 12).



Figure 10. Al-Barakat Banqueting Centre (front)



Figure 11. Villa Rotonda, architect A. Palladio



Figure 12. Villa Foscari, architect A. Palladio

Along the friesian edge of the banquet center of Al-Barakat, located in the lower row of the pediment (Figures 10, 13), similarities with Early Roman and Greek orders can be observed (Figs 5, 6).

The facade of the building, or rather the rim (cornice), is decorated with a meander, which dates back to the

Palaeolithic period and was often used in Ancient Mesopotamian, Greek, and Roman architecture (Eleni Vassilika, 1995).

The restaurant's window was decorated with forms found in Eastern, primarily Indian architecture, and its exterior was designed with a platband and sandric in a classical style that dates back to early Greek and Roman architecture. This oriental style solution is completely mismatched and contrasted with each other – Romanesque columns, triglyphic cornices, and Roman meanders. We can say that this is a wrong imposition of architectural trends that emerged in the cultures of two or three different civilizations (Eleni, 1998) (Figs. 16, 17).

Our historical heritage can also serve as a reference point, source of inspiration, and national symbol in modern Kazakh architecture's formation. How many carved



Figure 13. Frieze of Al-Barakat Banqueting Centre (fragment)



Figure 14. Meander at Al Barakat Banquet Centre



Figure 15. Ancient Greek and Roman ornaments

patterns and unique forms can be seen in one mausoleum of Aisha Bibi, which appeared in the XII century, in the era of the Karakhanids. The mausoleum of Aisha Bibi, an outstanding architectural monument of the XI-XII centuries, is located 18 kilometers from Taraz, Zhambyl region, in the village of Aisha Bibi. It is the only monument in Central Asia and Kazakhstan, the entire surface covered with carved ornament (Abdrassilova et al., 2021).

The building of the Altyn Gasyr Wedding Palace, located on Bekturganov Street (Fig. 18).



Figure 16. Al Barakat Banqueting Centre (fragment)

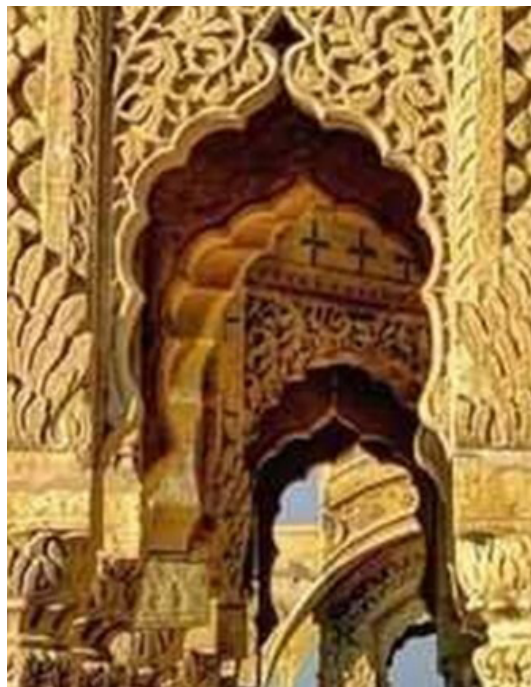


Figure 17. Indian arch (fragment)



Figure 18. Restaurant "Altyn Gasyr" (facade)

The primary and most prominent element of the building's façade is the portico — a gallery of columns, pediments, and other classical features inspired by ancient Greek and Roman architecture. In the drawing, the portico comprises columns connected by semicircular arches, characteristic of the Roman era, and is topped with an upper pediment. The entablature rests on Corinthian capitals, and the upper portion is crowned with a stepped, Baroque-style pediment (Fig. 19).

The upper edge of the building and the lower staircase are bordered by rows of balustrades — an architectural element originating in classical antiquity and later

widely adopted throughout Europe in the 15th century (Figures 20, 21), (Grube, 2021).



Figure 19. Baroque pediment - decorated in the Baroque style of the XVII-XVIII century



Figure 20. Balustrade – "Ancient Bay"

The central element on the upper pediment of the building's façade is a cartouche (or medallion) adorned with relief ornamentation. Such decorative forms are characteristic of Baroque and Rococo architecture, featuring curved lines, volutes, and floral motifs. Baroque pediments in the stepped style – rooted in Renaissance and Baroque traditions – are shaped like diminishing curved steps and are often bordered by simple external friezes.

As shown above (Figures 2 and 22), the Corinthian capital – one of the classical architectural orders of Ancient Greece and Rome – is also present here (Figure 23). It appears in four rows of columns: as structural supports placed in separate spaces, and as decorative elements attached to the façade walls of the building.



Figure 21. Capital restaurant "Altyn Gasyr", Corinthian order



Figure 22. Ancient Greek and Roman Corinthian orders (4th century BC)

The windows and doors of the wedding hall are framed with a sandrik – an early classical architectural element rooted in Greek tradition – and vertical platbands on either side of the openings (Fig. 24). A sandrik is a small, profiled cornice,



Figure 23. Window and door of the wedding hall

functioning as a horizontal “shelf” above the platband of a window or doorway.

The walls of the first floor are decorated with rustication, a feature commonly used in classical architecture. We can also observe one of the small architectural forms surrounding the wedding courtyard – wrought iron fences. These delicately crafted iron fences appear somewhat out of place alongside the massive architecture of the wedding hall, which is defined by its monumental architectural elements.

In conclusion, the architectural design of wedding halls reveals elements of ancient Roman, Renaissance, and Baroque traditions. Baroque architecture, which emerged in 17th-century Europe, was characterized by grandeur and opulence, reflecting the political and economic power of the monarchies of that era.

This raises the question: to what extent is the use of such a pompous style justified in the contemporary Kazakhstani context? For Kazakh culture, with its steppe openness and emphasis on harmony with nature, the monumental forms and monarchical facades of wedding halls are unlikely to be perceived as symbols of wealth and abundance.

Suppose earlier, we massively used elements of early Greek or Roman orders, both in theory and in education and creative practice. Today, ornaments, forms, and

columns dating back to these traditions are widely used in the architecture of public and cultural buildings, including banquet centers.

In our opinion, one possible solution to this stylistic dependence is the development of architectural elements based on the decorative motifs of the Aisha-Bibi mausoleum and other historical monuments. Such ornaments, forms, and design details, made in a single national style, can be successfully integrated into modern architecture, including the design of cultural and household facilities (Aukhadieva et al.).

However, this topic requires a separate study. This article considers and assesses the architectural features of banquet halls in Taraz. Using the urban architectural environment as an example, eclectic stylistic features are revealed, as are typical shortcomings characteristic of cultural and banquet centers in other regions of Kazakhstan.

This article aims to explore the subtleties of ancient architectural monuments and the design of banquet centers in Kazakhstan, analyzing the continuity between historical elements and modern national architecture (Zhou et al.). The development of contemporary architecture should strive to give various structures across the country a cohesive

appearance that reflects national symbols and identity, incorporating elements of spiritual and cultural significance (“Aisha-Bibi Mausoleum”, 2017). While the current focus is mainly on introducing numerous innovative solutions and advanced technologies in architecture, it is equally important to emphasize the role of national values and traditions in shaping the built environment (Zhubanova 2021).

Basic provisions

Generally, wedding halls’ architectural compositions exhibit evident influences from Ancient Roman, Renaissance, and Baroque traditions. The Baroque style, which flourished in 17th-century Europe, is especially notable for its grandeur and lavish detailing, often symbolizing monarchical power and wealth.

This prompts a critical question: Is the use of such opulent styles appropriate in Kazakhstan’s modern cultural context? Kazakh culture, which is rooted in steppe openness and harmony with the natural environment, is unlikely to interpret monumental forms and monarchical facades as authentic symbols of prosperity.

Historically, Kazakhstan’s architecture has incorporated Greek and Roman elements, both in theoretical frameworks and in educational and design practices. Today, these classical ornaments—columns, forms, and decorative details—remain widely used, especially in the design of public and cultural buildings, including banquet centers.

An effective response to this stylistic dependence would be developing architectural elements inspired by national heritage, particularly the decorative motifs in the Aisha-Bibi Mausoleum and other historical monuments. Unified within a national stylistic framework, these elements could be successfully integrated into modern public architecture, enhancing its cultural identity and authenticity.

However, this subject merits a separate in-depth study. The present article focuses on the architectural characteristics of banquet halls in Taraz and evaluates their current condition. Through the lens of the urban built environment, we identify eclectic stylistic tendencies and common design flaws seen not only in Taraz but across similar cultural venues throughout Kazakhstan. This study also examines the interplay between ancient architectural heritage and contemporary design approaches in Kazakhstan. It explores how historical continuity can inform modern national architecture, ensuring that new constructions reflect cultural memory and local identity.

Contemporary architectural development in Kazakhstan should prioritize innovation and advanced technologies while upholding national values and symbols, embedding spiritual and cultural meaning into the built environment.

Conclusion

Architecture and culture are closely intertwined in their development processes. The cultural and domestic life of any country or nation is reflected to a certain extent in its architectural environment, each significantly influencing the other. Just as ancient civilizations, cities, and buildings have become a legacy of architectural history and culture, modern architecture also forms a new historical heritage. Architecture is the physical expression of cultural values, beliefs, and ideals.

For example, the Gothic cathedrals of medieval Europe were religious buildings and cultural symbols of the power, authority, and influence of the Catholic Church. Similarly, a society’s culture can also shape the design of its buildings and public spaces. Traditional Chinese backyard houses were designed with Confucian values of family, hierarchy,

and privacy in mind. In contrast, ancient Greece's open and spacious areas epitomized the values of democracy, civic engagement, and community life.

Nowadays in Kazakhstan, the rituals that emerged from various traditions (weddings, engagements, weddings, rites of cradle and circumcision, solemn events related to adulthood and jubilee, etc.) have risen to a higher level, deepened their meaning and culture, expanded their scope of application, became a unique spectacle. The etiquette of a Kazakh wedding, service by servers, various performances, clothing in the national style, the culture of feasting, serving food, aesthetic design - all this is unique. The so-called 'wedding culture' develops as a reflection of the national identity and its historical and cultural values. However, how harmonious is the architectural content of wedding halls serving as venues for such events? Thus, architects and urban planners must take great responsibility for understanding the cultural contexts in which they work and design buildings and public spaces that meet the needs and aspirations of the communities and populations they serve. It is probably inappropriate to criticize wedding hall owners and other entrepreneurs here, as they are not specialists in architecture. However, we have enough comments and suggestions for the city architecture and administration representatives, who are responsible for the unified development of regional architecture and its bright future with a professional approach.

As the saying goes, 'A finished work has many critics' or 'You can't fix a flaw without criticism'; it is always easy and difficult to criticize. It is easy to do so because there are no valid and convincing conclusions behind it. In our case, we have provided our arguments and evidence on a known and concrete level for each of the critical opinions and contemporary views expressed. Within the article, we have not only provided evidence, but we have also

considered ways to address the issue and made recommendations. We present these conclusions below:

- In the architecture of banqueting center buildings, special importance should be given to architectural and artistic solutions reflecting specific national values, stylistic unity, and high creative taste;

- Local specialists in the field of architecture and design should systematically monitor the modern reflection of unified architectural features emanating from national values in the architecture of the banqueting centers building;

- It is expedient to fulfill design orders for the construction of the above objects by communities of specialists from among specialized scientists-architects and creative architects, as well as artists and historians of the same profile;

- At the stages of project implementation, the quality and stylistic consistency of its architectural and artistic solutions should be systematically monitored by a commission consisting of creative teams and academic architects;

- Any architectural objects that play a significant role in the architecture of the city, in our case, the banqueting centre should be accepted through a thorough examination of building designs by a scientific architectural and artistic council;

- If earlier we widely used elements of the above-mentioned ancient Greek or ancient Roman orders, both in theory and in the sphere of education, and in creative practice, now it is necessary to create a scientifically grounded program on the wide use of regularities and form-forming elements found in the above-mentioned Aisha-Bibi mausoleum and other mausoleums, in architectural and artistic solutions of modern public buildings.

Thus, the urban development approach to the design of cultural, leisure and banquet centers should be comprehensive, including both architectural and functional,

as well as ethnic, cultural, ecological and socio-economic aspects. It is important that such centers combine traditions and modern approaches, ensuring not only the preservation of cultural heritage, but also promoting sustainable development of regions.

To conclude this article, a country with a high spirit has always respected its history and valued its spirituality, so such a country has a clear future and a firm goal. Therefore, let us not forget that the national image, spiritual values, and the growth of the country's prosperity also depend on its architecture.

Author's contribution:

Kaldybay Arynov – defining the research concept, identifying the scope of tasks and developing research methodology. Scientific editing of the main text, abstract text, consulting and scientific guidance.

Улан Исмагулов – formation of the theoretical part of the text, work with sources and interpretation of the data obtained. Analysis and systematization of the material, execution of the practical part of the study

Вклад авторов:

Қалдыбай Арынов – определение концепции исследования, выявление круга задач и разработка методологии исследования. Научное редактирование основного текста, текста аннотации, консультирование и научное руководство.

Улан Исмагулов – формирование теоретической части текста, работа с источниками и интерпретация полученных данных. Анализ и систематизация материала, исполнение практической части исследования

Авторлардың үлесі:

Қалдыбай Арынов - кеңес беру және ғылыми жетекшілік ету, зерттеу тұжырымдамасын анықтау, міндеттер ауқымын айқындау және зерттеу әдістемесін әзірлеу. Негізгі мәтінді, реферат мәтінін ғылыми редакциялау, кеңес беру және ғылыми жетекшілік ету.

Ұлан Исмағұлов – мәтіннің теориялық бөлігін қалыптастыру, дереккөздермен жұмыс және алынған мәліметтерді түсіндіру. Материалды талдау және жүйелеу, зерттеудің практикалық бөлігін жүзеге асыру.

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ҚАЗАҚСТАНДАҒЫ ҚАЗІРГІ ТОЙХАНА ОРТАЛЫҚТАРЫНЫҢ СӘУЛЕТІНЕ АНТИКАЛЫҚ ПІШІНДЕРДІҢ ӘСЕРІ (ТАРАЗ ҚАЛАСЫ МЫСАЛЫНДА)

Аңдатпа. Мақалада Қазақстанның оңтүстік өңіріндегі Тараз қаласында бой көтерген бірқатар тойхана ғимараттарының сәулеттік-жобалау, көркемдік және композициялық шешімдеріне кешенді зерттеулер мен талдаулар жүргізілді. Аталған нысандарды жобалауда стильдік біркелкіліктің және ұлттық сипаттың жоқтығы, оларға сәулет саласы мамандарының бақылауының төмендігі, сонымен қатар, құрылыс иелерінің өздері арасында қалыптасқан бірқатар даму үрдістерінің қалыптасып қалғандығы анықталды. Мақала мәдени-тұрмыстық қызмет көрсету нысандарының, соның ішінде банкет орталықтары ғимараттарының сәулетіндегі заманауи үрдістердің негізгі бағыттарын анықтауды мақсат етеді. Нысандарға экспедициялық зерттеулер, халық арасында сауалнама жүргізу және интеграцияланған жүйелік талдауды қамтитын бұл кешенді зерттеу этномәдени құндылықтардың ықпалын, XI-XVIII ғасырлардағы тарихи сәулеттік шешімдерді және осы құрылыстардың заманауи сәулет элементтерін қамтыды. Нәтижесінде, зерттеу барысында аталған сәулет нысандарына қатысты ғылыми-сәулеттік сараптамасы ұсынылады, олардың композициялық ерекшеліктері, экстерьері мен интерьерінің сәулеттік-безендіру жолдары, этникалық, эстетикалық және стилдік біріңғайлығы, пішіндері мен түс гаммасын, сондай-ақ, қала құрылысының стандарттары мен талаптарына сәйкестігі талданады. Мұндай жағдайлар тек қана аталмыш өңірге ғана тән емес, сонымен бірге Қазақстанның басқа да аймақтарында орын алатындығы айтылды. Сондай-ақ, мақалада Қазақстан аумағындағы тарихи құндылығы бар сәулеттік ескерткіштердің көркемдік ерекшеліктерінің брендтік элемент болып қалыптасуына талдаулар берілген. Осы кесенелердің ішінде Айша бибі ескерткішінің көркемдік шешімдеріне тереңірек зерттеу жасалып, оларды құрайтын негізгі геометриялық ою-өрнектердің модульдік қатарына талдау жүргізілді. Талдау нәтижесі қазіргі тойхана сәулеттік нысандарына пайдалануға ыңғайлы графикалық-аналитикалық зерттеулерден пайда болған элементтер ұсынылған. Қазіргі құрылыс пен сәулет өнерінде қоғамдық ғимараттардың сәулеттік-көркемдік шешімдеріне пайдалану үшін, кесенелердің өрнектері мен бағандарын кеңінен қолдану бойынша ұсыныстар әзірленген. Осылайша, зерттеу нәтижелері мәдени-демалыс орталықтарын құруға, олардың үйлесімді дамуын және заманауи қалалық ортаға интеграциялануын қамтамасыз етуге кешенді көзқарастың маңыздылығы атап өтілді.

Түйін сөздер: Тараздың салтанатты сәулеті, үйлену салтанаты залының архитектурасы, коринфтік ордер, классикалық ордерлер, модульдік дизайн, геометриялық элементтер, Айша бибі кесенесі.

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ВЛИЯНИЕ АНТИЧНЫХ ФОРМ НА АРХИТЕКТУРУ СОВРЕМЕННЫХ СВАДЕБНЫХ ЦЕНТРОВ КАЗАХСТАНА (НА ПРИМЕРЕ ГОРОДА ТАРАЗА)

Аннотация. В статье проведено комплексное исследование и анализ архитектурно-проектных, художественных и композиционных решений ряда банкетных зданий, возведенных в городе Тараз южного региона Казахстана. Выявлены отсутствие стилистического единообразия и национального колорита в проектировании упомянутых объектов, низкий контроль за ними со стороны специалистов в области архитектуры, а также ряд тенденций развития, сформировавшихся среди самих собственников зданий. Статья ставит целью определить основные направления современных тенденций в развитии объектов культурно-бытового назначения, включая архитектуру зданий банкетных центров. Это комплексное исследование, включавшее выездные экспедиции на объекты, опрос населения и интегрированный системный анализ, охватывало этнокультурные влияния, исторические архитектурные решения XI-XVIII веков и современные дизайнерские элементы этих сооружений. В результате, исследования представлена научно-архитектурная экспертиза указанных архитектурных объектов, в ходе которой анализируются их композиционные особенности, архитектурно-декоративные приемы экстерьера и интерьера, этническое, эстетическое и стилистическое единство, формы и цветовое решение, а также соответствие градостроительным нормам и требованиям. Было сказано, что подобные ситуации характерны не только для этого региона, но имеют место и в других регионах Казахстана. Также приведены анализы формирования художественных особенностей и формообразования исторических памятников, имеющих историческую ценность, на территории Казахстана. Среди этих мавзолеев проведен более глубокий анализ художественных решений мавзолея Айша биби, приведены результаты графоаналитических исследований, определяющих модульные ряды данных геометрических орнаментов, которые их составляют. Даны рекомендации по широкому использованию узоров и колонн мавзолея в архитектурно-художественных решениях общественных зданий в современном строительстве и архитектуре. Таким образом, результаты исследования подчеркнули важность комплексного подхода к созданию культурно-досуговых центров, обеспечивающего их гармоничное развитие и интеграцию в современную городскую среду.

Ключевые слова: архитектура свадебного зала, коринфский ордер, классические ордера, церемониальная архитектура Тараза, модульный дизайн, геометрические элементы, мавзолей Айши Биби.

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