

# Compositional Means for Shaping Modern Crimean Tatar Hotel and Restaurant Business Facilities

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**Abstract**— This article discusses the possibility of modern design for the facilities of the Crimean Tatar hotel and restaurant business that have been created in the Crimea over the past 20-25 years. In connection with the existence of numerous disharmonious objects, there is a need to clarify a number of characteristics that can be used to create holistic beautiful projects. As an aesthetically valuable object of the above purpose, the cultural and ethnographic center “Odun-bazar kapusy” in Yevpatoria has been studied. Part of it - the restaurant and hotel “Jeval” - was recognized as the best ethno-hotel for the year 2015. The proposed classifications of the Crimean Tatar hotel and restaurant business facilities depend on different parameters. In accordance with the geographical location the data objects can be divided into those of steppe, piedmont and mountain-coastal locations with the corresponding development of the space. The typological analysis of the Crimean Tatar hotel and restaurant business facilities revealed three priority types of the harmonious space under study: coffee house, hotel, restaurant or a combination of the latter two. The influence of landscaping and use of fountains as the nuance and emphasis in the object composition was considered. Conceptual bases of formation of the modern architectural space of the Crimean Tatar hotel and restaurant business, based on the traditions of folk housing were offered. The composition elements necessary for designing these objects relate to the white colour as the base, the dosing of interior lighting with the help of a moucharaby; colour lighting thanks to stained-glass windows and stained-glass lights. From the composition rules, the scaling of external volumes and interiors corresponding to the landscape; rhythm and meter in the fencing composition; the combination of symmetry and dissymmetry, the balance of use in the interior and exterior of works of fine arts and crafts are highlighted.

**Abstract**— *Compositional Means, Modern Crimean, Tatar Hotel, Restaurant, Business Facility*

## I. INTRODUCTION

Islam is presented under the current conditions through the use of traditions in the modern artistic design. Such design is embedded in the Crimean Tatar hotel and restaurant business facilities, which have been created in Crimea in the last 20-25 years. The mentioned facilities attract with their modern artistic design based on the historical traditions. The exteriors and interiors of “Jeval” Complex located in Yevpatoriya to be described below were first in the competition held in 2016 [1].

### A. Formulation of the problem

The facilities under study appeared as a result of the Crimean Tatar business formation in the Crimea peninsula in approximately the last 25 years. The Crimean Tatars began to

return to their historical homeland and create the facilities that could bring them profits. Initially, a number of facilities, especially in the south of Crimea, were rather imitative by their nature with an emphasis on national distinctness. The beautiful Crimean Tatar hotel and restaurant business facilities, harmonious both outside and inside, began to appear later. The authors of this study have found that the Crimean Tatar hotel and restaurant business facilities are actually divided into two types: those which are aesthetically attractive and those created without a sense of harmony in order to get profits as fast as possible. In order to avoid further creation of inharmonious facilities, i.e. without a sense of harmony, the facilities created in different cities and towns of Crimea should be studied. Such analysis should have drawn a clear distinction between aesthetically attractive and inharmonious facilities, and should have determined the main characteristics of harmonious facilities of the Crimean Tatar hotel and restaurant business in all aspects. The studies began with the determination of types of interiors, except for residential buildings, where the artistic traditions of the past are now being restored. After having determined their functional purpose, it was naturally necessary to determine how geographical location and natural factor influence on the artistic design of the architectural space, landscape design used to make the premises of industrial design facilities vibrant. The summarised recommendations based on the theory of composition for the artistic design of the facilities under study should be given at the final stage.

### B. Goal

The goal of this study is to determine the composition elements and rules, the specific features of which may be recommended when creating the modern aesthetically attractive facilities of the Crimean Tatar hotel and restaurant business.

## II. MAIN BODY

Due to the social and economic conditions in Crimea over the last 25 years, two directions in the creation of the facilities associated with the Crimean Tatar interior have been developed. A number of small cafés, with the Crimean Tatar concept being presented in the form of props, appeared first. This was caused by the need to avoid expenses for remuneration of a professional architect or designer. The facilities created with a good artistic taste began to appear later. The Cultural and Ethnographic Center “Odun-Bazar Kapusi” in Yevpatoriya may serve as an example of such aesthetically valuable facilities. This Complex consists of an excursion company, the restaurant named “Jeval”, an

ethnographic museum and a coffee house. The project concept was created by Dilyara Yakubova, Dilyaver Mambetov and Zinur Yakubov. The ethnographic museum was created on the third tier of the gate tower (now restored) with a unique layout of the medieval Yevpatoriya. The coffee house is located on the second tier of the gate tower. The particular attention shall be paid to the internationally recognized artistic design of “Jeval”.

The courtyard decorated with a fountain bowl located at eye level can be seen through the portal lancet arch. The courtyard is separated from the external space by an exquisite grating. At the same time, the steps to the right and the ramp to the left seem to indicate not to pass by the courtyard and the restaurant. This entrance space was created by architects Renart Saranayev and Ruslan Yagyaev.

The courtyard paved with raw stone contrasts with carefully polished shell stone slabs used for the portal construction. The fountain bowl made of whole stone is located in the centre of the courtyard. There are terraces with a covering slab, which rests on the pillars on both sides. Such terraces are typical for the Crimean Tatar folk architecture. The light fabric curtains emphasize the solidity of the wooden structures decorated with climbing plants and exquisite light fittings. One of the terraces is equipped with the European furniture made of natural wood. There are sofas and sets covered with different textiles depending on seasons in another terrace.

The original roof tile is used for roof covering. The chimneys are not hidden, but attract due to their facing. The water flows in cheshme fountains. The narrow windows of cheshme are grated and resemble loopholes. Their small size creates an illusion of remoteness.

The level of the courtyard is a bit higher than the surrounding space. One may find himself on one of the platforms of the fortress tower.

The façade of the banquet complex partially opens out upon the courtyard. There is a traditional balcony resting on roll-formed brackets. The grid resembles musharabi in the Crimean Tatar dwellings. Similar to the Khan’s Palace in Bakhchysarai, the banquet complex is equipped with a heavy decorative cornice.

Asymmetry which is typical for nature and folk architecture is inherent in the composition of the restaurant complex. The walls are covered with a kind of whitewashed adobe bricks as the traditional material for construction.

The national traditions are also embedded in the interior of the banquet complex. There are inlaid ceilings decorated with ornament, and carved portals. The light fittings are selected so that they match the colour of the premises.

All halls are united by a common concept of interior design solution. But each hall has its own peculiarities. A rich colour range of glazed tiles and textiles was used by architect Renart Saranayev in the large banquet hall. The interior of the small banquet hall is characterized by the colour range typical for natural plant colours used by architect Ayder Yagyaev. The small glazed tiles in this hall are decorated with a delicate ornament.

The floor with various patterns is made in the form of a solar symbol.

The sets covered with canopies, chimney in the large hall, slightly scuffed floor plates make the banquet complex interior complete.

The interior of the Crimean Tatar dwelling is traditionally decorated by the housewife. She selected and hung out shamails, towels, arranged the dishes. “Jeval’s owner Dilyara Medzhitovna Yakubova continued this tradition. Thoughtfulness, logic, and refined taste are inherent in the choice of textiles for the banquet halls, the design of the terraces and the courtyard. The light fittings selected by Mrs. Yakubova and made by her order make the restaurant interiors especially charming.

The interiors of “Jeval” are completed by the original pieces of art: graphic and ceramic works of Ramiz Netovkin and Rustem Skibin, Crimean Tatar embroidery, menu covers made of embossed leather, a book-case of restaurant visitors made by Lviv master Yuriy Kotsyuk. The graphic design is represented by various brochures, menus, business cards. The founders managed to find the optimal solution when creating “Jeval”. The architecture and artistic design seamlessly combine solemnity and pageantry of the palace, on the one hand, and simplicity and functionality of the dwelling, on the other one.

“Jeval” has been created under the principle used by folk craftsmen. First, the underlying concept is chosen. The details are being specified during construction. Later, there may arise a need to reconstruct an erected building or to construct additional rooms or buildings.

The analysis of the existing Crimean Tatar hotel and restaurant business facilities will allow classifying them according to various criteria.

Firstly, the peculiarities of geographical location are usually considered. The Crimean Tatar clothing is classified based on such criterion [2]. But while division of clothing, including into mountain one, is natural due to climatic features, there are no Crimean Tatar hotel and restaurant business facilities among the aesthetically attractive facilities on the mountain plateaus of Crimea. The barracks located in the mountains, at the top of the Ai-Petri mountain plateau, are designed for one-time visit to Ai-Petri peak and imitate the “Crimean Tatar interior”.

Therefore, the existing Crimean Tatar hotel and restaurant business facilities may be divided into three groups based on space arrangement: steppe, piedmont and mountain and coastal location.

The steppe location involves the horizontal space arrangement. It may be restricted by the existing urban areas. The Crimean Tatar hotel and restaurant business facilities of Yevpatoriya may serve as an example of such arrangement. The space development of such facilities outside the city may be actually restricted only by functional necessity or the land cost. This may be illustrated by the restaurants near Bakhchysarai or the above-mentioned “Jeval”.

The piedmont location presupposes a relative availability of area and space development of the Crimean Tatar hotel and restaurant business facilities both horizontally and vertically. The areas are united by small flights of stairs consisting of no more than 18 steps. The hotel and restaurant business facilities in Bakhchysarai are illustrative examples.

The development of such facilities located in the mountain and coastal region is restricted because of a very high price for the land by the seaside on the South Coast of Crimea. Thus, the facilities that consist of two but no more than three small platforms are more often found. It is occasionally necessary to climb 10-12 steps in order to reach them. The vertical development of such facilities located in the mountain and coastal region is possible if necessary, but is impracticable in fact because of their small areas. Such development makes the facility aesthetically unattractive. The space of the Crimean Tatar hotel and restaurant business facility may be simultaneously developed in this third case vertically and horizontally using relatively narrow external balconies resting on consoles or columns.

Gardening may be used in any type of the above facilities. While the steppe and piedmont locations involve the inclusion of compositions of natural trees or shrubs, the South Coast of Crimea does not allow planting them. It is impossible to restore a tree within the territory of the south-coastal facility located in the mountain and coastal area because of the density of buildings. It is possible to use only ikebana in the facilities on the South Coast of Crimea. However the aesthetic perception of such facilities is not affected, since they are located in the beautiful nature, among cypresses, oleanders, pines, and picturesque rocks overlooking the Black Sea which was called by the writer Kuprin as "one of the most festive seas of the world". There is therefore no need for additional decorations.

Secondly, the modern Crimean Tatar hotel and restaurant business facilities are classified by their function. There is a functional predetermination of the concept of the traditional Crimean Tatar residential building (as a place where one may rest and take food) for modern Crimean Tatar hotel and restaurant business facilities.

The typological analysis of the Crimean Tatar hotel and restaurant business facilities revealed three priority types of the harmonious space under study: coffee house, hotel, restaurant or a combination of the latter two.

The modern era makes its corrections to the essence of the coffee house. If earlier it was a kind of club for men, now it can be a place of rest for women and children. The modern design is determined by the original purpose of the room and its location. If the coffee house is located in the authentic room of the Crimean Tatar building, the interior is decorated in accordance with the reserved image of the room for guests - men. If the coffee house is located in a modern building, then the priority is to combine the interior space with the outer space. As a positive example of the harmonious design of the room, such cafes as "Degirmen" ("Coffee grinder") in Bakhchisarai, "Kezlev kavasy" ("Kezlev coffee shop") in Yevpatoria can be noted.

The predecessors of the hotel and restaurant complexes in the Crimea were inns - caravanserais, which combined the leisure and food functions for travellers. But they did not become a prototype for modern hotel-restaurant complexes, because the caravanserais also had a defense function, which determined the specificity of their space-planning concepts. The ethnic housing, which along with caravanserais was also used by travellers for staying overnight, became the prototype for the modern hotel and restaurant complexes of the Crimean Tatars.

The function division of the hotel and restaurant in modern Crimean Tatar buildings was observed earlier, at the end of the XX - beginning of the XXI centuries, and was due to economic reasons. In the future, the tendency of turning cafés into a hotel and restaurant complex became strongly pronounced, due to the expansion of economic opportunities for café owners. The estate character of the Crimean Tatar building allowed to build a small café on the estate, expand it and eventually build the hotel there. The estate possibilities also allowed starting a business with the construction of a hotel with a kitchen unit, which was economically viable and corresponded to the common prototype of modern Crimean Tatar hotels and restaurants - ethnic housing with its rooms for sleeping, rest and food.

In the design of the space of the Crimean Tatar hotels and restaurants the important and unifying factor is the fountain. Such Crimean Tatar fountains were formed during the XIV - XVIII centuries. The fountain can be the compositional room centre, like in the "Jeval" restaurant in Yevpatoria. The fountain can be a powerful accent when closing the hall perspective, as in the dining hall of the "Alie" cafe in Bakhchisarai. The fountain can organically fit into the orchard, as in the Caravanserai "Salachik" in Bakhchisarai. The cheshme fountains, the shape of which can be defined as prismatic, are also used. The wall cheshme fountains usually consist of a vertical stela up to two meters high, a water cannon and a reservoir to save spilled water.

It is necessary to note the use of folk traditions in applying the furniture from cherry and Crimean acacia, lamps, home textiles, carvings and wood applications in the exterior and interior, tiling, authentic and contemporary works of masters of decorative and applied arts.

At this stage, a conceptual framework has been created for the formation of the modern architectural space of the Crimean Tatar hotel and restaurant business facilities, based on the folk housing traditions,

1. taking into account the relief;
2. visual unity of the interior with the surrounding environment;
3. isolation of the inner space of the yard with the building from the street;
4. orientation of the building façade to the courtyard;
5. the presence of fountains in the courtyard space;
6. the flow of internal space of the building into the courtyard space;
7. expansion of the interior space of the building owing to the terem.

Kuznetsova I., Privolneva S. briefly described the basic elements and stages of creating a conceptual model for shaping the architectural space of the modern Crimean Tatar interior [3]. Studies of actual objects, a survey of architects and other authors of the above objects allowed the article authors to offer future designers the recommendations on the specifics of using certain elements and composition rules. Since the theory of composition at this stage cannot be considered complete, it is necessary to indicate those scientific studies on this theory, on the basis of which the compositional analysis of modern Crimean Tatar objects of the hotel and restaurant business was conducted. For the basic scientific work were taken the studies on the composition theory by Pipes A. and Yakovlev M. Pipes A. studied in detail the

elements and rules of composition with an emphasis on planar design as a whole [4]. Yakovlev M. considered possible geometric interpretations of the composition theory within the Euclidean plane and paid detailed attention to the composition principles as a whole [5]. Thus, their work served as the basis of the research.

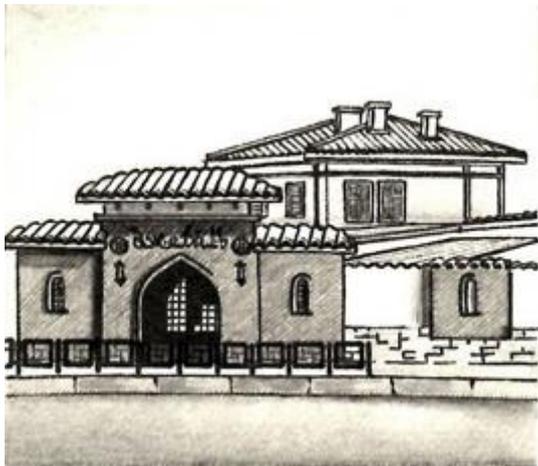
To the composition elements Pipes A. relates points, lines, shape, texture, time and motion, value, colour, space-creating the illusion of depth.

If the application of the first of the Pipes' list is typical for any spatial object, then for the direction under study it is necessary to take into account the specifics of the hot and dry climate. Thus, the burning rays of the sun are softened by the use of a special balcony – moucharaby (figure 2). It could be a balcony or a lantern. It is made of wood, quite light. By means of such a balcony they screen windows, facing the street. The shaping of the moucharaby is determined by the appearance, based on a prism with three vertical walls with a slotted pattern. In terms of aesthetics, moucharaby balconies are usually thought out in detail and bring harmony to objects. Moucharaby protect rooms from direct sun rays, let in them fresh air. Balconies help those who live in them watch what is happening in the street, while the events in the moucharaby are not visible to those walking along the street. There is a dosing of indoor lighting with the help of such a moucharaby.

The same specificity of the hot climate is associated with the choice of a primitive colour in the interior and exterior, characteristic of the whole Mediterranean and Black Sea group of traditional residential buildings. The base colour is white.

Although the work of a dark neuron is a priority, colour still plays a huge role in human perception. That's why stained glass windows and stained glass lights, widely used in the rooms of modern facilities of the Crimean-Tatar hotel and restaurant business (figure 5), have a significant impact on the colour perception of the interior and exterior. In this case, two elements of the composition are involved at once: colour and light.

To the rules of composition Pipes A. refers unity and harmony, balance, scale and proportion, contrast and emphasis, rhythm.



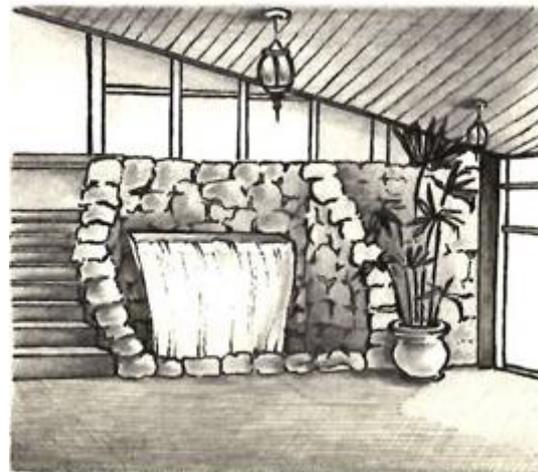
**Figure 1.**



**Figure 2.**



**Figure 3.**



**Figure 4.**



Figure 5.



Figure 6.

It is necessary to note the scale role in the design of the Crimean Tatar hotel and restaurant business facilities. Scale helps to achieve the necessary significance degree of the form and its surrounding space, regardless of the actual size of the facilities. Scale without increasing real volumes emphasizes the main elements of the ensemble. The significance of the space surrounding the circular fountains increases due to their large scale (figure 4). Works of decorative - applied and visual arts in the interior specify the scale of the internal space.

When designing the Crimean-Tatar hotel and restaurant business facilities, rhythm and meter were used in the design of fencing. For example, the fence of the restaurant “Jeval” is an alternation of a spectacular combination of white plastered airbricks and golden shell rock native to this area (figure 1).

Dissymmetry meets the requirement complexity of life processes and at the same time is an artistic tool. Thus, in the Crimean Tatar decorative and applied art, patterns completely identical in picture in a heraldic composition may differ from each other in colour. Akchurina-Muftiyeva N. notes that the

use of colour in objects of the Tatar housing is restrained and harmonious [6].

An example of dissymmetry in the buildings of the Crimean Tatar hotel and restaurant business facilities is the inner wall design of the courtyard of the restaurant “Jeval” in Yevpatoria. The lancet arch of the entrance reveals the compositional axis of symmetry, and two narrow lancet arches to the left of the opening create dissymmetry (figure 3). The result is a natural fencing effect, since dissymmetry is a phenomenon that is widespread in wildlife.

The building of the “Bakhitgul Guest House” in Bakhchisarai is organically integrated into the surrounding landscape, largely due to the dissymmetry of architectural volumes: Although the central volume has a symmetrical arrangement of the windows, it itself is slightly shifted to the left with respect to the symmetry axis of the entire building.

Placement of works of art in the Crimean-Tatar objects of the hotel and restaurant business is based on the understanding of their semantic and compositional role in the interior and exterior (figure 6), taking into account the requirements of exhibition exhibits to the possibilities of their viewing.

### III. CONCLUSION

The characteristics of the formation of modern objects of the hotel and restaurant business, which are based on the traditions of ethnic Muslim housing and are located in areas with a dry and relatively hot climate, such as the Crimea, are emphasized in the following elements and composition rules. From the use of the composition elements it is necessary to highlight white as the base colour in the interior and the exterior, dosing the interior lighting with the help of moucharaby; colour lightning in the interior thanks to stained glass windows and stained glass lights. From the composition rules, the scaling of external volumes and interiors corresponding to the landscape; rhythm and meter in the fencing composition; the combination of symmetry and dissymmetry inherent in the Muslim aesthetics, the balance of use in the interior and the exterior of works of fine and decorative and applied arts will be relevant.

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