

## PRINCIPLES OF CREATING RECREATIONAL FACILITIES IN MOUNTAINOUS AREAS

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### ABSTRACT:

In this article, the importance of compositional elements in the creation of recreation centers is considered and analyzed, the importance of these principles in the creation of recreation centers is determined, and recommendations for improvement are developed.

**Keywords:** line, shape, rhythm, meter, accent, texture and features.

### KIRISH

The goals of interior design are beauty, expressiveness, and functionality, principles are balance, proportion, emphasis, rhythm, and meter, and elements are line, shape, texture, color, decor, light that make up the developed project, and space, within the framework of the interaction of the "poles" of the spatial environment discussed above, an interrelated structural model should be used to create all the diversity of the environment interior.

Taking into account that the above-mentioned elements, principles and goals of landscape design are interpreted differently, confusingly and contradictory in a number of publications, it is necessary to dwell on them and the processes of formation of ecological internal and external environments at different taxonomic levels.

**Line** - sometimes the line merges with the shape so much that it is difficult to see them separately. Depending on the direction and characteristics of the lines, they can have a certain emotional impact. Recalling the main positions of the human body, they evoke some elementary associations. Thus, a person usually rests or sleeps, so the horizontal line represents peace, balance, expansion and permanence. When standing, we are usually ready to move, so vertical means activity and liveliness. When running or running, the body bends, so the diagonal line represents decisive momentum and power. Curves represent flexibility and grace well. Straight lines in interior design represent intelligence rather than emotion, classicism rather than romance, and sometimes seriousness and masculinity. Curves are used to convey a sense of joy, luxury and softness, but it is important to use judicious measurement and careful drawing to avoid weakness and instability. Diagonals are often overly active in the interior, representing an energetic movement that requires peace and relief from stress. The predominance of diagonals in the natural environment of the "walls" of mountain landscape chambers requires long plans and the use of active architectural horizontals that "emphasize" the microrelief of the lower "floor" surfaces. In addition, it is possible to use active verticals

of architectural dominants, which stand out perfectly against the background of mountain landscapes.

**Shape** - this term applies to both flat images (areas) and three-dimensional objects (volumes). Form is the most important element in any project process. If there is no beauty and perfection of the form, then neither the wonderful color, nor the structure, nor the decor can help it. Often simple, utilitarian objects are so perfect in form that they delight us like works of high art.

A good form has two characteristics: a) the form of the object should correspond to its purpose and function; b) the form itself is determined by the material from which the object is made. A sense of unity creates the superiority of any type of shape or silhouette. Even small things should fit the dominant form.

In the case of the chambered spaces of the mountain landscape, assimilation to mountain forms poses a real "risk" of architectural "mountains within mountains". Therefore, it is more appropriate to use harmony in contrasts when the introduction of architectural forms into the context of the environment creates a "calming" ensemble that complements the active diagonals of the environment.

**Facture** (texture) - today refers to the specific quality of the surface of any object, although earlier this word was used only in relation to textiles. Texture also refers to the structure of the particles that make up the substance, the nature of the arrangement: for example, quartz has a fine structure, and granite has a granular structure. Softness, flexibility, or hardness, terms that denote the property of interacting with a surface, also have textural properties. Sometimes the term is also applied to finishes that only create the illusion of texture, such as striped paint or marble finishes. However, in the broadest sense, texture refers to a tactile quality. If at first we, like children, need to touch to recognize the differences between textures, with experience we develop the ability to understand this specific quality of an object without direct contact with it. Landscape architects use textures as a unique tool. Thus, the repetition of dominant plant textures provides unity, its contrasts in individual corners and focal points create emphasis.

Different textures of facades, roads, trees, bushes and flowers help define the overall design in their harmonious and sometimes unexpected combinations.

The sculptural diversity of the closed chamber space of the environment in mountainous regions is the active geoplasticity of the "ground", the rhythm of the texture of the architectural "walls", the drawing of light and shadow, as well as the completion of the "wall" or "ceiling" of the dynamic design silhouette. is formed by the contour of the ceiling.

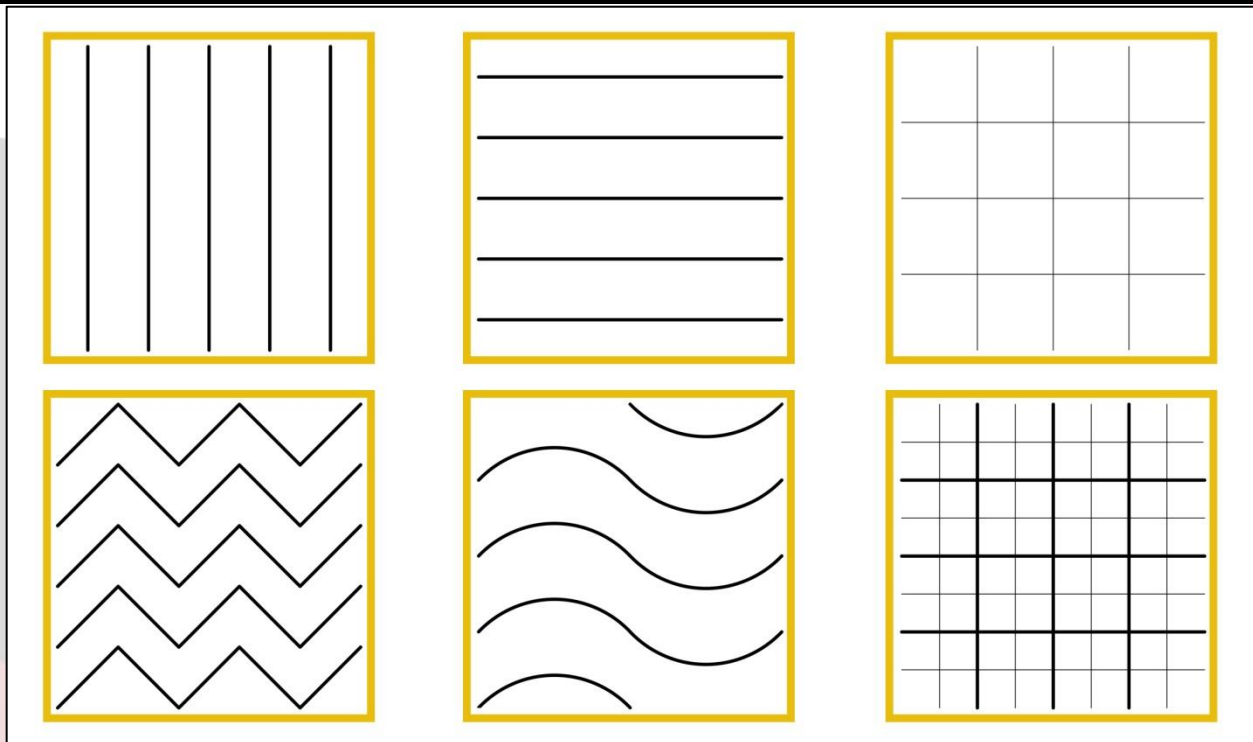


Figure 1. Scheme of line types

**Color** - understanding color is in the field of emotions and therefore easier than analyzing the previous elements through intelligence. As a truly universal source of pleasure, beautiful colors should be present in every interior to bring real pleasure to its inhabitants and protect them from depression and boredom. To create color schemes in interiors, you should use only one of the main color schemes, for example, complementary, analogous colors, triadic, etc.

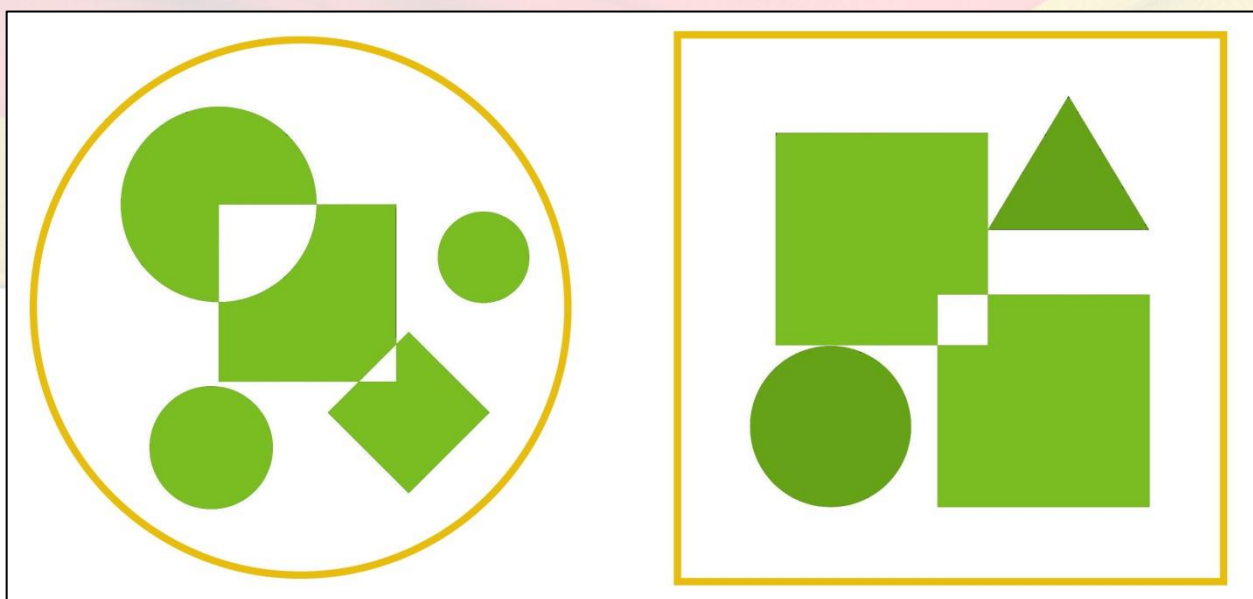


Figure 2. Examples of general composition of forms.

The scheme of shades and brightness of one color is the most "safe"; simple scheme: white or white plus one or two pure colors; it is quite enough to use three colors in different variations

when creating any scheme; the color scheme should be light or dark; of course, warm or cold colors should prevail; the scheme often begins with the color of the tertiary pigment wheel; it is better to use neutral color tones on large areas of interior surfaces; a more accurate color is suitable for medium-sized volumes; for the smallest accents, one or two bright colors are often used, and sometimes in addition to the dominant one; To "spark" the scheme, it is enough to add a "hint" of a bright contrasting color or white; diverse, but equal volume colors create monotony in the interior; any color scheme should include a dominant color, a secondary color, and a subordinate color [3].

The beautiful diversity of the background frame of mountain landscapes should be related to the dominant period of the year when a certain architectural object or ensemble was used. As in the perception of beauty, the colorful solution of the included architectural landscape requires the architect to be aesthetically prepared to solve non-standard problems every time.

**Proportion** - the principle of proportionality (proportion) underlies all other principles that determine the satisfactory relationship between the parts of the object or samples of a certain group of them. It refers to line (contour), shape (size, character, etc.), texture, color, decor, light, and relationships in space. The terms scale and magnitude are used to describe the relative size of any body or object, regardless of shape. Correctly selected scale or, in other words, consistency in proportions is an absolutely indispensable factor in the process of designing the facade of the house, its interior and equipment, as well as landscape (ecological) design [3].

**Equality** (balance) - visual art, as well as life itself, is so simple that almost everyone can understand the direct connection between the feeling of peace, the stability of the object and the balance (calculation) of the weight of all its parts in relation to the fulcrum. Like the balance of scales, balance must be achieved in the relationship between color, texture, decor and other design elements. Formal balance is achieved when objects of equal weight are placed on all sides and at an equal distance from the center; if both parts are the same in terms of shape, then such balance is called symmetric. Informal, hidden, or asymmetric balance is the result of placing heavy objects close to the fulcrum and light distances, such as swinging a large and small child on a pole [3].

**Accent** - the principle of creating a center of interest in any composition and a certain internal scheme - a dominant idea, shape, color and any other elements. If one characteristic is emphasized, all others should be deleted or simplified. Every interior should, if possible, be a part of the interior that deserves its own focal point of interest. It can be an architectural detail (fireplace, bay window, etc.) or an interesting group of furniture (object environment).

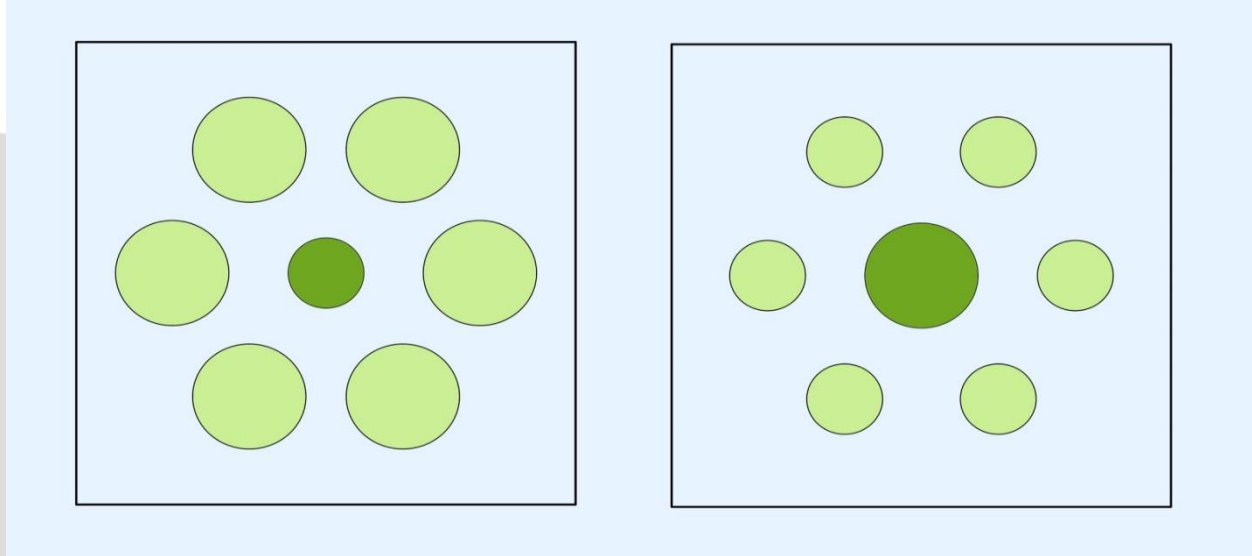


Figure 3. Examples of accent composition.

Emphasizing the same interior feature in winter and summer, day and night, does not always give good results. In the interior of a large space, it is recommended to create several secondary centers of interest. Emphasizing one or another desired point in the interior is achieved by arranging the main design elements using stage techniques, these are: large or unusual shapes; certain surface decoration; higher light than the surroundings; unusual texture; the brightest, contrasting colors [3].

**Rhythm** - an organized movement at this time (or to some extent). It manifests itself in the regularity, repetition and various changes of movement. Rhythm is important both in art and in nature. Regular, measured rhythm is the simplest and oldest way to achieve harmony and order. It is a key element of music, dance, poetry, and is also important for architecture and design. Rhythm (repetition) refers to the alternation of regular sequences, such as the double row of columns in facade architecture or the pattern of stripes in fabrics. Alternating rhythm is based on irregular intervals between dissimilar parts of any length. Such a rhythm can lead the eye along smooth flowing lines and suddenly focus attention here or there to achieve this or that emotional effect [3].

The landscape context of the environment has more variable rhythm qualities, and all regular (metric) lines are included in the game of perspective, creating the necessary organizational and dynamic features of volumetric-spatial compositions.

**Meter** - element closely related to rhythm because its effect can be conveyed rhythmically. To achieve beauty, as a rule, it is necessary to repeat, this is the surest way to achieve unity and order. Successfully drawn lines and shapes, selected textures and colors in the room should be repeated to create a sense of unity in the interior. This principle is also a great tool for drawing decor. It is based on the structure of works of art and leaves, shells, flowers and other natural creatures [3].

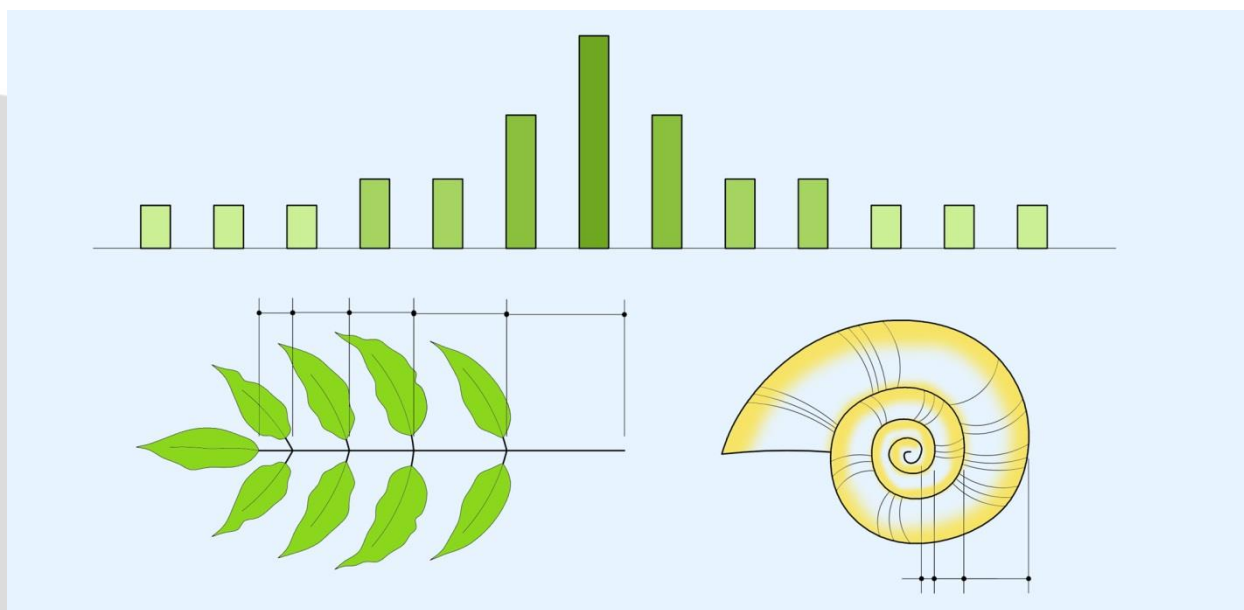


Figure 4. Examples of rhythm compositions

This is also one of the most important principles of figurative poetics of narrative architectural ensemble included in the context of natural and man-made environment. When the considered elements are used in accordance with the indicated principles, the goal of forming visual art in general, and architectural environment design in particular, is achieved.

## CONCLUSION

It should be noted that the "triple" of this goal in this formula consists of beauty, expressiveness and functionality. This is evidenced by the fact that the concept of beauty (beautiful) is given priority in the architect's interior design, as well as the replacement of the concept of "power" with "expressiveness", since in the spatial-ecological context this term is only "expression of power" (as well as can be interpreted as an expression of grace, lightness, etc.).

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