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National Traditions of Interior Architecture of Buildings of Wedding Houses

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Abstract

This article describes for the first time the process of step-by-step typological, artistic and decorative formation of the interior art of Uzbek wedding halls in the next twenty years. The historical and cultural achievements of the "flourishing" period of the Middle Ages are clearly defined on the basis of a professional study of the traditional image of that time; selection of design, finishes, equipment is organized in accordance with the chosen style and direction of the chosen image; For the first time, scientifically based recommendations are given on the development of modern styles and artistic images of the interiors of wedding halls in Uzbekistan, on improving the methods of continuity and prospective development of traditional interior art among Uzbek's National character".

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Introduction. The art of exterior and interior decoration of modern buildings, at present, in Uzbekistan, is systematically based on the features of interior design of wedding rooms, that is, it has the principle of implementation based on special projects. As a result, a specific field of design, the direction of interior design, is being formed in this area. Construction works are going so fast and fast that traditional styles and directions, design and decoration work are becoming the most urgent artistic-aesthetic issue today [3]. As a result, the influence of various Eastern and European cultures and

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interior art is felt on the external and internal aspects of Uzbek design in later periods. However, these creative directions are carried out in strict accordance with the current norms with traditional laws and rules and household norms.



Literature review. Uralov A S, Rakhimov A K, Saidova B A Basics of architectural composition and design [1], Kasimova F A Development of Samarkand city architecture in the years of independence [2] and related literature were studied. There is a need to harmonize the interior of the wedding halls being designed with our national traditions. In the course of the research, the interior of the wedding halls designed in the last five years and the interior of the wedding halls currently being designed were compared with the rules of the standard according to the progressive-typological, artistic-decorative formation of the art. Some inconsistencies were found in them. Proposals for harmonization with our national traditions have been developed. The article recognizes the importance of nationalization of wedding halls. In other literature [3, 4, 5, 6], the harmonious aspects of adapting the interior of wedding halls to our national traditions are reflected.

Research Methodology. Work with scientific literature on the problem, natural study of architectural projects of wedding halls and wedding halls built today, photofixation, analysis of collected materials, analysis in the form of a comparison method of historical and modern traditions of wedding hall interior decoration, historical experiences, achievements, traditions and studying and summarizing the creative directions of builders, conducting surveys, giving conceptual design proposals.



Analysis and results. The decoration and finishing of interior parts is carried out systematically, even

with innovations, from construction and finishing materials suitable for local architecture: tiles, metal, glass and a number of unnatural elements. In the decoration and finishing of interior parts, building and finishing materials suitable for local architecture: tiles, metal, glass and a number of unnatural elements are carried out in a certain systematic way, even with innovations. The colors of the walls, the combination of paints, the compatibility of light with decorative materials led to the domestication of the form of artistic composition [2]. Buildings with high ceilings and vast and massive buildings were created in a comfortable form suited to the local hot and dry climate. The decoration work in these huge buildings is also done in proportion to the size of the building. The parts of the building and some unique decorative areas correspond to the building's plan composition and strike slope and modern design requirements.



Excellent traditional-historical architecture rules, insulation requirements, natural lighting, orientation of the building towards the horizon in most cases have counted. It meets the requirements of creating a perfect architectural composition and the traditional styles of contemporary design. The process of returning to our historical roots, to the illy olorite, was evident in the next 15 years, and this period is observed as a period in which the appearance of interior decorations of Uzbek architecture was developed.



Often, this process is reflected in the interior and exterior of entertainment venues, wedding halls and clubs, and hotels. It is reflected in the artistic decoration of some parts of the facades and interior parts of the building, and is also used to create a landscape of natural and architectural landscape solutions around the building. The use of ornamental decorations on the exterior of buildings is considered one

of the most widely used methods. In other words, there is a growing desire to build buildings reminiscent of huge palaces on the outside, while creating a traditional landscape, various water basins, in the interior of the building [3]. The facades of the building are decorated with mosaics and majolicas suitable for folk art, and the ceilings of the building are decorated with bright, blue-colored ornaments, reminiscent of theater stage decorations. The above-mentioned rapid creative trends and developments in interior design are also developing in the decoration of the interior of health-treatment institutions, baths and saunas, which are more inclined to the European style.



In this direction, however, the traditional interior decorations characteristic of oriental baths can be taken as a basis. Based on the above points, it can be concluded that now in Uzbekistan, interior and exterior decoration of public catering buildings, especially wedding halls, has entered new creative directions and is one of the important aesthetic problems of our time. Therefore, compared to the current development, it is being formed in a stable way. We believe that it is necessary to carry out in-depth scientific research for further study, research and rapid development of this field. It is not wrong to say that the use of modern experiences, especially the more use of laws and regulations based on traditional folk customs, is the main factor in the development of external and internal decorations in the national spirit [4] Improving the living conditions of the population and providing services to them, recreation-entertainment and improvement of the conditions in clubs and public catering establishments is becoming an important task of the nation today.



The environment in which a person lives and rests is directly related to interior art and must meet

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advanced aesthetic, technical and functional requirements. Taking into account the importance of interior art and its role in the social development of society, we cannot forget that every interior is a complex system as a work of art, an object that performs cultural and other social tasks. . From this point of view, it is necessary to prioritize architectural compositional issues in the buildings of wedding halls.



The priceless value of interiors is determined first of all by their ideological-artistic content and functional direction, as well as the level of professional architectural skills. One of the tasks arising from this is the use of traditional national and advanced foreign experiences of historical and cultural significance in the direction of design and decoration, taking into account modern styles and trends, new technologies, scientific achievements, and aesthetic values. At the current stage, the formation of the interior of wedding halls in Uzbekistan is multidirectional, that is, not only national, but also national in nature. Different types of cultures are influencing him [3]. In design and decoration, the use of colors and light, the use of coatings, the existence of a system in their combination, and their normative basis are clearly visible. The height of the ceilings in accordance with the dimensions of the plan creates a comfortable and cozy atmosphere. Decorating and furnishing this environment has a systematic nature. Styles and directions complement each other, the traditionality of such high-level interiors indicates the increase in architectural-aesthetic taste of the population. Currently, the state of development of Uzbek interior art is not sufficiently researched. The modern-spiritual image of the formation of progressive-typological, artistic decorations during the next twenty years and the aspects of harmonization with the architectural achievements of the Middle Ages are being studied in depth. The level of development of this art at the current stage and the scientific-methodical foundations of its future development are being created with rapid steps [4]. In this study, the process of the gradual-typological, artistic-decorative formation of the interior art of Uzbek parties in the next twenty years is described for the first time, and for the first time, the historical and cultural achievements of the "blooming" period in the Middle Ages are clearly defined based on a professional study of the traditional image of that time. given; the selection of design, decoration, equipment is organized in accordance with the selected style and direction of the chosen image; for the first time, scientifically based recommendations were given on the development of modern styles and artistic images of the interiors of the wedding halls of Uzbekistan, on the improvement of the methods of the successive prospective development of the traditional interior art with Uzbek "national color". The socio-economic effect of the research is to create favorable conditions for human living and recreation, full service service. The socio-economic effect of the research is to create favorable conditions for human living and recreation, full service service. Also, increasing the technical, functional, aesthetic value of the interior art of Uzbek wedding halls, preserving the cultural heritage and passing it on to new

generations determines the practical effectiveness of this scientific research. One of the biggest problems faced by our architects in the design of ballroom buildings is the acoustics of the wedding hall, i.e. the noise level of 90-100DBA from the music and orchestra during the wedding, and the problem of reducing it to a normal level. In one of the projects we offer, there is an architectural solution aimed at solving this problem in such a way, that is, the central part of the wedding hall is made of 2 lights and taken under a high dome.



The noise of the orchestra and music in the ballroom does not travel up and back into the hall, and in this way the noise level can be greatly reduced. It is recommended to form a wide and flat open space in the area in front of the club buildings, usually by their main facades. If this is not possible, i.e. if there is not enough space for this, an open area covered with colored stone paving will be formed in front of the main facade and the entrance to the building. A narrow, usually oblong area between the eaves of the club building and the sidewalk is planted with 2-3 rows of annual or perennial flowers and medium-sized ornamental shrubs. The rows near the sidewalk are taller, and the rows near the square in front of the building are planted with lower shrubs and flowers, for example, fragrant tabac, annual aster and alissum, or metelchaty phlox and arabis. If the wedding hall is on a hill, above the surrounding area, the solution of the area in front of the wedding hall can often be made of repeating green landscape compositions around a symmetrical axis in a regular plan style.

Conclusion/Recommendations. Architectural decorations should be processed in accordance with building forms: the harmony of architectural forms in the composition should play a primary role, and decorations should play a secondary role. The composition of decorations should be made of the main and auxiliary (complementary) patterns. It is appropriate that the main patterns are intended to be seen from a distance, and the assistants, acting as a background, are intended to be seen up close. Pattern harmony should be based on ratio, distribution, rhythm, scale grid, symmetry and color contrast. Decorations are divided into majestic wall paintings, brickwork, tilework, ganchkori, girix, Islamic, script, engraving, muqarnas and kundal types. All patterns must have modular scale and geometric design styles and unique color schemes.

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