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TYPOLOGICAL DEVELOPMENT AND SPATIAL-COMPOSITION FEATURES OF INTERIORS IN CULTURAL AND EDUCATIONAL PUBLIC BUILDINGS

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INTRODUCTION

Cultural and educational public buildings are among the most significant architectural objects that shape the spiritual, aesthetic, educational and social life of society. These buildings serve as spaces where people participate in cultural events, artistic activities, public meetings, exhibitions, performances, creative workshops and educational programs. Therefore, their interior environment should not be understood merely as a combination of decoration, furniture arrangement or finishing materials. The interior of a cultural and educational building is a complex spatial system that unites human movement, public communication, artistic perception, stage-audience interaction, aesthetic impression and functional organization [1]. In contemporary visual art and architectural practice, innovative technologies, digital tools and new creative approaches create wider opportunities for forming such multifunctional cultural environments.

In Uzbekistan, the interiors of cultural and educational public buildings have developed through several historical and typological stages. At the initial stage, clubs and houses of culture were formed as relatively simple functional buildings intended for public gatherings, lectures, amateur performances and circle activities. Later, palaces of culture introduced a more monumental and ceremonial approach, where the interior was organized around large halls, spacious foyers, representative staircases and symbolic decorative elements. During the period of independence, national-aesthetic expression became more visible through the use of ornament, traditional forms, local materials, wood carving, ganch decoration and national color systems. At the present stage, modern cultural centers are developing as multifunctional, communicative, technologically equipped and flexible spatial environments [2]. The use of problem-based teaching, active learning and innovative pedagogical methods in cultural and educational processes also influences the way such public interiors are interpreted and organized.

The relevance of this topic is connected with the fact that many existing cultural and educational buildings still preserve the traditional “foyer – hall – stage” scheme. This scheme was suitable for a certain historical period, but contemporary cultural activity has become more diverse. Today, a cultural center is expected not only to host concerts or official meetings, but also to provide spaces for creative laboratories, youth meetings, digital presentations, master classes, exhibitions, small group activities, informal communication, book presentations, seminars and interactive art practices. Thus, the interior should no longer function only as a transitional space leading spectators to the hall; it should itself become an active environment that generates cultural communication [3]. Eastern philosophical and aesthetic concepts, in which beauty, morality, inner purity and education are closely connected, provide an important theoretical basis for strengthening the spiritual meaning of cultural interiors.

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The main aim of this article is to analyze the typological development of interiors in cultural and educational public buildings in Uzbekistan and to substantiate their functional, spatial, compositional and aesthetic formation. The article examines the relationship between houses of culture, club buildings, palaces of culture and modern cultural centers, focusing on their historical continuity and current transformation. At the same time, the issue of interior design is considered not only from an architectural-planning point of view, but also in relation to art education, visual culture, innovative technologies, compositional thinking, national-aesthetic heritage and user needs [4]. Modern approaches to organizing visual arts lessons demonstrate that the user, viewer or participant should become an active subject of the cultural process rather than a passive observer.

MATERIALS AND METHODS

The methodological basis of the research includes historical-typological, functional-planning, volumetric-spatial, comparative and systematic analysis. Historical-typological analysis was used to study the formation stages of such building types as houses of culture, club buildings, palaces of culture and modern cultural centers. Functional-planning analysis made it possible to examine the interrelation of main and auxiliary rooms, user flows, stage, hall, foyer, circle rooms, galleries and exhibition zones. Volumetric-spatial analysis was applied to evaluate central spaces, height, width, visual axes, lighting, rhythm and compositional accents within the interior environment.

The study also relies on digital and graphic approaches to architectural and interior analysis. Today, AutoCAD and other computer graphics tools make it possible to model, compare and optimize spatial-planning solutions before implementation. In cultural and educational buildings, this is especially important because the designer must consider not only aesthetic appearance, but also audience movement, evacuation routes, viewing angles, stage-hall relationships, lighting placement, acoustic panels and exhibition systems [5]. The methodology of forming students' professional and creative competencies through AutoCAD shows that digital tools can connect technical accuracy with creative thinking in the design process.

Computer and engineering graphics are also important for analyzing public interior environments in a more precise and practical way. Through digital modeling, the location of foyers, halls, galleries, creative rooms and service zones can be tested in several variants. This helps prevent irrational circulation, unnecessary loss of space and weak functional connections [6]. Innovative methods in teaching AutoCAD and computer graphics contribute to improving students' design thinking, visual literacy and ability to make justified project decisions.

Composition was considered as one of the central analytical categories in the study. In the interior of a public cultural building, composition is not limited to the arrangement of decorative details. It includes the balance between spatial parts, movement directions, light, color, form, material, texture, rhythm and visual accents. If the interior lacks a clear compositional center or visual order, even expensive materials and modern equipment may fail to create a convincing aesthetic effect [7]. The role of composition in activating creative abilities confirms that spatial harmony and visual organization are essential in shaping artistic perception.

Professional competence was also treated as a methodological factor. The design of cultural and educational interiors requires cooperation between architects, designers, artists, decorators, engineers and specialists in cultural-pedagogical activity. Therefore, interior analysis should include not only decorative or stylistic aspects, but also functional logic, spatial thinking, national style, technological equipment, acoustics, lighting and user psychology [8]. Technologies for the scientific and theoretical

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formation of professional competence in future fine arts teachers show that the unity of theory and practice is necessary in any art-related professional field.

Subject training disciplines such as composition, color theory, drawing, engineering graphics, interior design, art history and project methodology form the basis for understanding complex cultural interiors. The foyer, main hall, stage, gallery, exhibition area and creative rooms should not be evaluated separately, but as parts of a single architectural-artistic system [9]. The idea that subject training disciplines serve as a means of forming professional competence in future fine arts teachers is also relevant for interior design education, where theoretical knowledge and practical skills must function together.

Spatial thinking is another important methodological component. Every interior consists of planes and volumes: walls, floors, ceilings, columns, staircases, galleries, stage portals, doors and windows. Their relationships influence the user's perception of stability, openness, direction and scale [10]. The theoretical interpretation of the parallelism of planes is useful for understanding rhythm, structural order and spatial balance in architectural environments.

RESULTS

The results of the research show that the interiors of cultural and educational public buildings in Uzbekistan passed through several typological stages. Each stage introduced specific functional, compositional and aesthetic qualities into the development of interior space.

The first stage is connected with clubs and houses of culture. Their interiors were mainly organized around public gatherings, lectures, amateur performances and circle activities. The main hall usually occupied the central position, while the foyer served as a transitional area regulating audience movement. Smaller rooms were generally treated as secondary or auxiliary spaces. The advantage of this stage was functional clarity and accessibility for mass use. However, such interiors had limited possibilities for free communication, flexible use and multifunctional cultural activity.

The second stage is represented by palaces of culture. In these buildings, monumentality, ceremonial character and compositional centralization became more prominent. Entrance groups, wide vestibules, high foyers, representative staircases, galleries leading to the main hall, large lighting fixtures, decorative panels, rhythmic columns and monumental art elements became characteristic features of their interiors. Such interiors strengthened the sense of public ceremony and collective identity. At the same time, excessive monumentality sometimes limited everyday cultural activities, small-group work and flexible event organization.

The third stage is related to the period of independence, when national-aesthetic expression gained greater importance. Interiors began to use ornament, ganch, wood carving, national colors, traditional motifs and local decorative elements more actively. This process was significant for restoring cultural memory, strengthening national identity and giving public buildings a regional character. However, in some cases national elements were applied superficially, as an additional decorative layer, rather than as an integral part of the spatial-compositional structure. Therefore, the current task is to reinterpret national-aesthetic elements in connection with modern spatial needs, functional processes and contemporary materials.

The fourth stage is associated with modern cultural centers. At this stage, the interior is increasingly becoming multifunctional, communicative, technological and flexible. The foyer is no longer only a waiting area; it can serve as an exhibition space, communication zone, small

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performance area, book presentation platform or informal meeting place. The main hall should adapt to different event formats, creative rooms may function as laboratories, and galleries may serve as permanent or temporary exhibition and cultural exchange zones. Modern cultural centers also require inclusive comfort, technological equipment, acoustic adaptability and digital presentation opportunities.

The research shows that innovative pedagogical technologies used in composition education can also be applied to the analysis and design of cultural interiors. Such interiors always express a certain idea, image and social function. For example, in a palace of culture, the idea of solemnity may be expressed through a high foyer, wide staircase, monumental lighting and central symmetry. In a modern cultural center, however, openness, communication and creative activity may be expressed through free planning, transparent partitions, modular furniture and open galleries. Innovative approaches to teaching composition help develop creative thinking and can support the search for new spatial solutions in interior design [11]. Pedagogical competence in art education is directly related to the formation of cultural and educational interiors. Such buildings are not only places where art and education are presented; they are also environments that influence aesthetic upbringing. Their interiors should form the user not as a passive spectator, but as an active participant in the cultural process. Research on pedagogical competencies in art education and the impact of educational reforms in Uzbekistan confirms the need to reconsider cultural and educational interiors according to new educational, artistic and social requirements [12]. The educational and moral dimension of cultural interiors is also important. Cultural and educational buildings should reflect historical memory, national values, architectural heritage, artistic symbolism and modern technological culture. National identity should not be reduced to the mechanical use of ornament. It should be expressed through spatial openness, hospitality, natural materials, harmony of light and shadow, meaningful color solutions and the contemporary interpretation of Uzbek applied art motifs [13]. The idea of educating young people in an Eastern and modern spirit while taking historical values into account supports a deeper interpretation of national meaning in cultural interiors.

Lighting, materials and technological effects are also significant in the interiors of cultural and educational buildings. Modern cultural centers use stage lighting, gallery lighting, media screens, light effects, acoustic panels and colored illumination. These tools serve not only practical illumination, but also the creation of artistic impressions, accentuation of exhibitions, strengthening of stage action and regulation of the user's emotional state. Although the study of absorption spectra of Er3+ ions in GaN crystals is not directly devoted to interior design, it indicates the importance of material science and optical processes in the development of contemporary light-based technologies [14]. The process of creating composition in visual arts education plays an important role in the aesthetic, artistic and creative development of students. This idea can be transferred to interior design as well. Each part of a cultural building – the foyer, hall, stage, gallery, creative room and recreation area – has a specific artistic and compositional function. From the moment a user enters the building, they move through a spatial scenario: entrance, waiting, communication, observation, participation and exit. If this process is organized compositionally, the interior produces a stronger aesthetic effect [15]. Research on the role of composition in students' aesthetic and creative development helps to understand spatial environment as an artistic-pedagogical tool.

Computer graphics technologies have become essential in designing modern cultural and educational interiors. Digital modeling allows the designer to test viewing points in the hall, stage height, foyer width, exhibition panels, lighting systems, color combinations and material textures in advance. It also improves the flexibility of solutions for transformable interiors, mobile exhibitions,

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media zones and multifunctional spaces [16]. Studies on the influence of computer graphics technologies on design competencies show that digital tools have become an integral part of modern interior design practice.

DISCUSSION

The analysis demonstrates that the modern interpretation of interiors in cultural and educational buildings should not reject historical experience. On the contrary, a contemporary cultural center should integrate the most valuable features of previous stages. From club buildings and houses of culture, it can adopt functional clarity and accessibility. From palaces of culture, it can inherit strong compositional imagery and representative spatial character. From the period of independence, it can take national-aesthetic meaning and regional identity. From contemporary design practice, it should adopt flexibility, openness, inclusiveness and technological adaptability.

One of the most important approaches is typological continuity. A modern cultural center should not mechanically repeat the previous models of club buildings or palaces of culture, but it should reinterpret their historically formed functional components. The hall, stage, foyer, circle rooms, galleries and service zones should be reorganized according to contemporary needs. For example, the foyer can become an exhibition and communication zone, a small hall can function as a seminar or master-class space, and circle rooms can be transformed into creative laboratories.

The second approach is spatial communicativeness. In the modern cultural building, the user should not be treated only as a spectator attending a performance. The user should be understood as an active participant in the cultural process. Therefore, the interior should include open communication zones, waiting areas, small seating groups, exhibition points, information panels, media zones and creative meeting spaces. These elements activate the internal life of the building and encourage natural communication among users.

The third approach is national-aesthetic integration. National elements should not be included merely as wall decoration or surface ornament. They should be integrated into the entire spatial-compositional system. For example, the traditional idea of the courtyard may be reinterpreted as an inner atrium or central communication space. The idea of the ayvan may be transformed into a semi-open foyer or gallery. The arch may be expressed as a modern entrance portal or stage composition. Wood, ganch, ceramics, textile, natural colors and local patterns should be used in moderation and in harmony with contemporary materials.

The fourth approach is the flexible functional system. Today, one cultural building may host concerts, theater performances, exhibitions, seminars, trainings, master classes, youth meetings, digital presentations, creative projects and public discussions. Therefore, the interior should not be single-purpose. It should be multi-scenario and adaptable. Transformable furniture, mobile panels, modular stages, adjustable lighting, acoustic flexibility and digital technologies become important tools in this process.

The fifth approach is regional specificity. Cultural centers in different regions of Uzbekistan should not be designed according to one identical model. Color systems, ornament, materials, craft traditions and cultural memory vary from region to region. Therefore, interiors in Khorezm, Bukhara, Samarkand, Fergana or Sirdaryo may express different local characteristics. Such an approach gives the building a sense of place, cultural identity and emotional familiarity for users.

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The discussion also shows that the interior of a cultural and educational building is simultaneously an architectural, social, artistic and pedagogical phenomenon. If the interior is only beautiful but functionally inconvenient, it cannot fully serve cultural activity. If it is only functional but lacks artistic image and national meaning, it loses its educational and aesthetic influence. Therefore, the most effective solution is achieved when functionality, composition, national identity, technology, user comfort and educational content are considered as interconnected elements.

CONCLUSION

The typological development of interiors in cultural and educational public buildings in Uzbekistan is closely connected with the historical experience of houses of culture, club buildings, palaces of culture and modern cultural centers. Each stage introduced specific functional, compositional and aesthetic qualities into the formation of internal space. In the earlier stages, functional simplicity and mass use were dominant. Later, monumentality, ceremonial character and representative spatial composition became stronger. During the period of independence, national-aesthetic expression intensified. At the present stage, multifunctionality, communicativeness, technological equipment and flexibility have become the main requirements.

The study shows that interiors of cultural and educational public buildings should be evaluated according to several key criteria: typological continuity, functional-planning harmony, volumetric-spatial integrity, compositional expression, national-aesthetic integration, regional specificity, inclusive comfort and digital design potential. A modern cultural center should not be only a place for holding events. It should become an environment for creative communication, aesthetic education, national self-awareness and collective cultural activity.

In conclusion, the interior of a cultural and educational building should be understood as a living spatial organism that responds to social, cultural, artistic and technological changes. Its success depends on how harmoniously it combines historical memory and modern function, national identity and contemporary materials, ceremonial image and everyday usability, digital technologies and human-centered comfort. Through such an approach, cultural and educational public buildings in Uzbekistan can become not only architecturally expressive, but also socially active, spiritually meaningful and functionally effective cultural spaces.

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