THEORETICAL FOUNDATIONS OF CREATING RECREATIONAL FACILITIES IN THE MOUNTAINOUS REGIONS OF FERGANA REGION

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ABSTRACT:
In this article, the theoretical foundations of recreation areas in the mountainous regions of Fergana region and the methodology of choosing suitable places for recreation in resort areas, especially in mountainous areas, as well as the features of perception of the environment are considered, and recommendations for improvement are given based on the analysis.

Keywords: recreation, cascades, esplanade areas, recreational components, typological basis.

INTRODUCTION

When developing a method of creating recreation systems, taking into account the "pragmatic" side of the environmental conditions of nature, regional climate, social hygiene issues, etc., as well as the "aesthetic" component, architectural regulation factors, the perspective of perception of formed environmental objects at different taxonomic levels requires rote learning.

In the conditions of relative isolation of many local recreation areas in Uzbekistan, in the formation of spatial living and recreation, it is recommended to put the value system of architectural landscape design as a basis for the composition of their landscape context. It is necessary to develop the concept of formation of universal (global) recreation components, including natural and anthropogenic landscapes.

MAIN PART

In the practice of design and research work, large-scale, social and functional typological lines seem to intersect, forming a kind of typological matrix, where the scale characteristics of the type are considered "vertically" and its purpose is "horizontal", and then the table is known as an environmental object included in a cell is a standard, certain newly created and reconstructed, with specific indicators of structure and use, which guides the efforts of the architect to work

with similar tasks in the creation of a conceptual typological framework becomes a type of environment for forming interiors.

The most noticeable differences between the types of environment are seen in the ideas of open spaces of parks, courtyards, streets and squares, where instead of an artificial covering above the observer's head, the sky is only visible in a certain way. there is a certain part formed - the ceiling and the closed space (the environment of the room inside the building), related to the traditional idea of the interior [3]. Despite the large-scale differences in the conditions and design factors of these two components, especially at the stage of formation of meso-spaces, the most important factor in their creation and subsequent perception by "users" are architectural and artistic features.

All this gave an opportunity to form the concept of "internal environment". A certain organized interior space and interconnected subject environment, real or virtual (perhaps conditional) planes are limited to "floor", "wall" and "ceiling".

In the process of designing the lower "floor" plane, which limits the interior space, the most important sculptural (geoplastic, textured) parameters should be emphasized. In various natural landscape conditions, the ground determines the solution of problems related to the free, unobstructed movement of people, animals, vehicles and air flow (if this does not contradict safety regulations).

Various examples of the plasticity of the main surfaces of urban planning, architecture and landscape interiors from an environmental point of view are analyzed and classified. In this case, background parameters of climate and landscape, as well as natural microclimate characteristics are taken into account [2].

The use of "esplanades" with wide staircases, water cascades and ramps displayed at various levels against the background of the mountainous landscape creates a striking visual connection with the permanent symbols of the mythology of the place [3].

In accordance with the developed methodology, the panorama, silhouette, so-called "ribbon" of the newly created or reconstructed building, along with the drawings of the urban planning process, should be transport-planning axes leading to silhouette landscape plans, along with composite and depth-perspective landscape images. Created in perspective (especially visual and effective thanks to the use of appropriate three-dimensional computer programs), such spatial "views" allow to get a real image of the entire urban planning context in the directions of forming the inner spaces of the city included in the panorama, taking into account the deep axes of the composition.

One of the most important components of the fence category "Wall" is perception as an integral part of the process of creating recreational facilities. The following part of V.T. Shimko's section "Means of creating a view of the urban environment" is devoted to this: "Characteristics of human vision: the vertical viewing angle of "normal" is 37°, in which below the horizon line, there is a sector of 10° in the periphery of visual perception; the horizontal angle is 120°. Here, the central zone at 54° is optimally visible, and the side areas are inactive, vague - in an abstract form, the entire visible area is reduced to the usual "flat" image, on which the objects in front of the viewer are projected as "fronts". In this case, all objects (sets of objects) visible at an angle close to 54° horizontally and 27° vertically are considered as "walls"; if these angles are less than 36° and 18°, respectively, then - appears as a certain shape located in the spatial environment. Having developed this position, the proposed methodology determines the degree of "closure" of the local, camera space based on the definition of the boundaries of the visual field in the perception of a certain part of the natural-anthropogenic environment. When perceived at an angle of ≥54° horizontally and at an angle of ≥27° vertically, a conditionally closed, closed interior space is created. All the richness of perception of landscapes of semi-open interiors is realized in the range of horizontal 34°-56° and vertical 18°-27°.

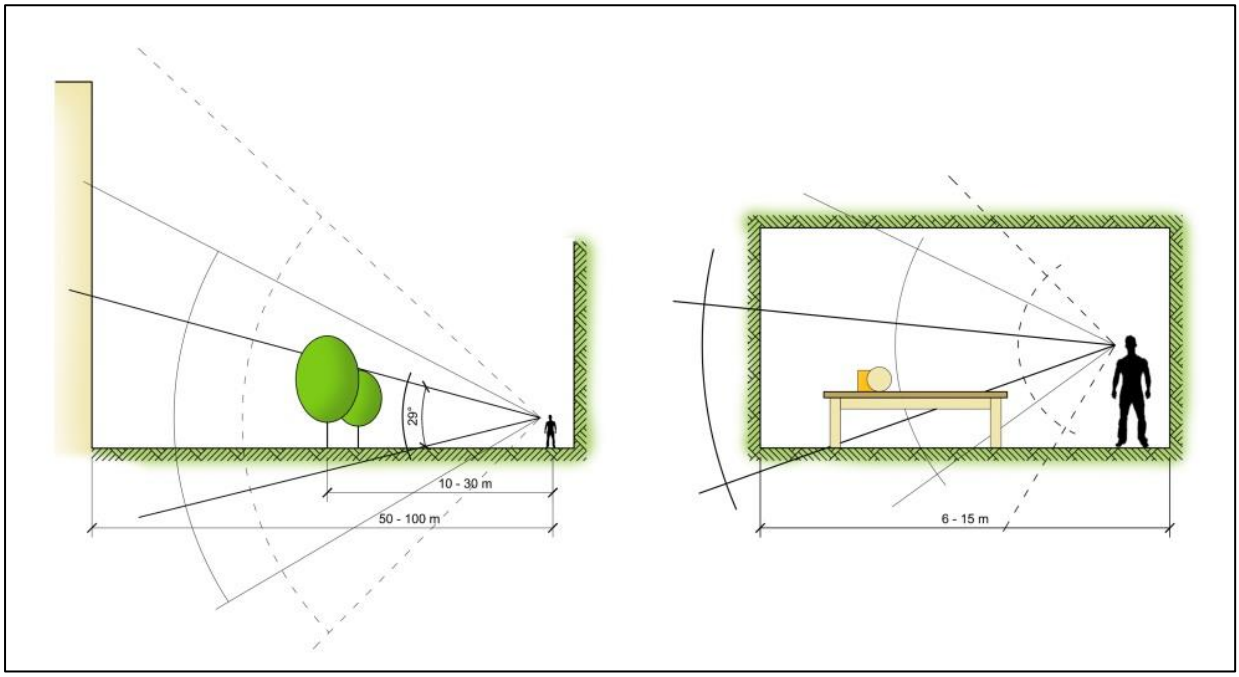

Figure 1. A person's "normal" vertical viewing angle

In cases where these angles are ≤ 36 ° and ≤ 18 °, respectively, the perception of the "inside" camera allows a silhouette, a panoramic perception of open perspectives. However, in all cases, the feeling of closedness and safety of the

observer is preserved due to the stability of the positions of the surfaces of the "floor" and "under the ceiling" space, which are visually limited by the "ceiling" dome, plane or vault, depending on the shape of a certain urban interior. .

According to the developed methodology, one of the most important elements of filling the "wall" composition, as well as the entire interior space, becomes a unique crown (roof arch, parapet, cornice, frieze, etc.), depending on the type of interior space, "walls" from the planes a part of the sky, the ceiling, the zenith "lamp" and others limit the transition to the "ceiling" plane. Various forms of such frieze frames of lamps on the ceiling, as well as the functional plasticity of the surfaces of very restrictive planes of various interiors are constant theoretical and practical developments by the author. the process of giving a person a central position as an observer and creator of one or another part of the natural-anthropogenic environment.

CONCLUSION

Thus, the above-mentioned and defended atropocentric concept for the human, the observer and the "user" of the space is the central position in relation to the limiting planes of the "floor", "wall" and "ceiling" in the process of organizing the landscape environment and surrounding at different hierarchical levels of space formation. - determines the perception of the interior of the environment. The goal of this concept is to constantly increase the level of humaneness of architecture, providing a comfortable and aesthetically perfect environment for a person participating in any situation, especially in the process of recreation. If the "pole" of "mega" and "meso" interiors is initially perceived and evaluated from high horizons from space, from an airplane or from "bird's flight" (in cities, deltas or paragliding), then the lowering of the horizon and at the ground level these "global" landscapes are "walls". ” is saturated with silhouette patterns and goes to the contour of the spatial dome of the “ceiling”. At the micro level, the formation of the "floor", "wall" and "ceiling" of the environment is subject to the compositional laws of the architecture of the architectural environment and their structural spatial relations, as well as environmental elements, environmental interior equipment design.

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