

# THEORETICAL AND METHODOLOGICAL FOUNDATIONS OF ORGANIZING AND IMPROVING THE EDUCATIONAL PROCESS IN INTERIOR DESIGN AT VOCATIONAL EDUCATIONAL ESTABLISHMENTS

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## Abstract

This article examines the current state of teaching the subject “Interior design of buildings” in vocational education establishments, its theoretical and methodological foundations, and ways to improve the educational process. Based on pedagogical and psychological sources, the specific features of interior design education are analyzed and proposals are developed for integrating creative methodologies into the teaching process.

**Keywords:** Interior design, vocational education, methodology, educational process, creativity, design, pedagogy, competency.

## Introduction

In the current era of global transformation and information technology, the preparation of skilled specialists capable of creative problem-solving has become a central challenge for educational systems worldwide. In Uzbekistan, the reform and modernization of the vocational education system stands among the foremost priorities of state policy. In particular, the training of qualified professionals in applied fields such as “Interior design of buildings” has gained exceptional importance. The rapid development of modern architecture and construction has generated an ever-growing demand for highly skilled interior designers and decorators.

The Decree of the President of the Republic of Uzbekistan № PD - 158 dated October 16, 2024, “On measures to further improve the system of training

qualified personnel in vocational education and to introduce international educational programs” [1], as well as Resolution № PR-4623 dated February 27, 2020, “On measures to further develop the field of pedagogical education” [2], established a strong methodological foundation for the advancement of vocational education. These documents are oriented toward developing students’ creative and practical skills, integrating modern technologies, and raising the overall quality of education.

By its very nature, interior design is a complex academic discipline that synthesizes aesthetic knowledge, technical skills, and creative approaches. Therefore, organizing the educational process in this subject requires a well-calibrated balance of traditional and innovative methods, and must ensure the integration of theoretical knowledge with hands-on practice.

### **Analysis and Discussion**

The methodology of teaching interior design has evolved through a long historical development. In the 17th through 19th centuries, interior design was taught as a nascent academic discipline in European and Russian architectural academies. By the mid-20th century, particularly under the influence of the Bauhaus school, it emerged as a distinct professional field. The core Bauhaus principle the unity of theory and practice, art and technology remains the central methodological tenet of interior design education to this day [3].

In Uzbekistan, the development of the interior design specialization within the vocational education system entered a new phase following independence. The research of S.M. Sadridinovich addressed the improvement of training methodologies for vocational education specialists using “Self-development” and “Natural-reflective” educational technologies [4]. These approaches are directly applicable to interior design instruction, as the discipline inherently fosters independent creative thinking in students.

The subject “Interior design of buildings” encompasses several core components: spatial thinking, knowledge of materials, structural solutions, color theory, aesthetics, and design history. According to scholarly definitions, interior design is a creative and technical activity that ensures the functional, aesthetic, and psychological optimization of architectural space [6]. This multidimensional character demands a corresponding diversity of teaching strategies.



Several contemporary pedagogical technologies have proven effective in organizing the educational process for interior design. Project-based learning (PBL) holds particular importance in this discipline, as it orients students toward solving real-world problems. Problem-based learning similarly develops independent thinking, analytical approaches, and creative cognition in students. Both methodologies shift the role of the teacher from information transmitter to facilitator and mentor.

As F. Ching and C. Binggeli noted, the most valuable characteristic of creative potential is its central role in generating innovation. Innovation is a product of individual intellect and is manifested as the result of applying creativity [5]. From this perspective, interior design serves as a unique platform for cultivating innovative thinking in students, since each project is by definition an exercise in creative problem-solving.

The essential conditions for effectively organizing instruction in this subject include the following:

- Integration of theory and practice - each topic is reinforced through real design project assignments;
- Use of modern CAD or BIM software - integration of AutoCAD, ArchiCAD, and SketchUp into the curriculum;
- Interactive learning environment - knowledge exchange through group projects, debates, and visual presentations;
- Industry collaboration - organizing internships at construction firms and design studios;
- Creating a creative atmosphere - implementing an assessment system that encourages and rewards original student ideas.

Research findings indicate that improving the educational process in interior design requires the application of several theoretical and methodological approaches [7]. First, the adoption of Competency-based education (CBE) students must acquire not only knowledge, but also a system of professional skills and attitudes. Second, an integrative educational model connecting interior design with mathematics, chemistry (material properties), art history, and psychology (the effects of color and spatial perception) yields significant pedagogical benefits.

As L. Karatayeva has argued, when studying the creativity of teaching staff, it is necessary to consider creative potential from active, productive, personal,

environmental, and problem-oriented dimensions [8]. This multi-faceted view of creativity is equally applicable to student development in interior design education, where technical proficiency must be developed alongside aesthetic sensibility, interpersonal collaboration, and critical reflection.

W. Nelmira has noted that creative teaching is a creative relationship between the teacher and the learner a mutual creative process through a specific medium, which serves to develop the individual's creativity [9]. Accordingly, the role of the instructor in interior design courses must evolve from that of a knowledge transmitter to that of a consultant, creative partner, and professional mentor.

The table below shows the recommendations made while doing the research and making the final outcomes, which in its turn help improve interior design education quality.

### Recommendations for improving interior design education

Direction	Recommendation
Curriculum	Integrate creative thinking exercises and real design project assignments into the academic syllabus
Teacher development	Provide teachers with regular professional development courses on creativity-based methodologies
Learning environment	Establish environments that encourage independent thinking: portfolios, design competitions, case analysis exercises
Assessment system	Develop and implement a system for assessing creative competencies alongside theoretical knowledge
Technology	Incorporate 3D modeling, virtual reality, and digital design tools into the instructional process
Industry partnership	Establish practice-based learning in collaboration with local and international design companies

### Conclusion

Organizing and improving the educational process for “Interior design of buildings” in vocational education institutions depends on a range of interconnected factors. Analysis of scholarly research demonstrates that it is essential to apply methodological approaches appropriate to the unique nature of this discipline, to harmonize theory with practice, and to give deliberate attention to the development of students' creative potential.

In terms of content, interior design education means thinking in new ways, finding unconventional solutions to existing problems, and exercising creative initiative. In terms of its essence, it is an educational process grounded in independence of thought, self-expression, and the cultivation of social and cultural development. Improving this discipline therefore not only raises the quality of education but also unlocks the personal potential of every student.

A systematic approach to developing creative competencies within the vocational education system has not yet been fully established. Teaching methods grounded in creative thinking, coherent assessment frameworks, a motivating learning environment, and the purposeful use of modern technologies therefore remain urgent priorities for ongoing research and practical implementation.

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