



Visual Perception Of The Volumetric Form And Its Interpretation In The Educational Drawing Of The Head At The Initial Stage Of Learning

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ABSTRACT

This article is devoted to the peculiarities of the perception of the volumetric form and its interpretation in the educational pattern of the head at the initial stage of training. The volume form is difficult to read, which determines the relevance of the article.

Keywords:

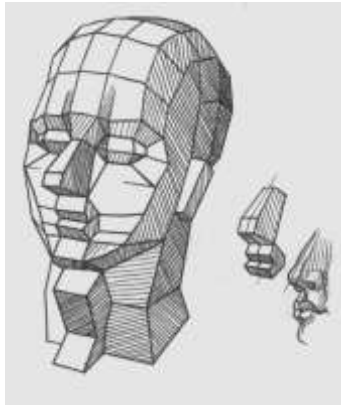
Academic drawing, High Renaissance, artist-designer, cutting in the figure, artistic image, the volume-constructive shape of the head.

The modern educational process provides for a wider use of active forms and methods of teaching, which are based on the principle of enhancing cognitive activity. Its effectiveness is largely related to the activation of perception processes. The specifics of the training of young artists - designers provides for the formation of precisely the visual perception of three-dimensional forms, i.e. the ability to display the visible world on a two-dimensional plane, its various, sometimes complex three-dimensional forms. The image of a person is a concentrated three-dimensional form, the most complex object of the visual activity of a draftsman.

In the system of modern training of bachelors - future specialists in the direction of education "Design", the leading place belongs to academic drawing, based on the best

traditions of the drawing schools of the High Renaissance. In typical drawing programs for this area of education, the section "Drawing a human head" is one of the main sections and is of great importance in shaping the basics of fine literacy among future designers [1].

It should be noted that at the initial stage of teaching the educational drawing of the head, students usually have difficulties in analyzing complex forms. For the "integral" perception of the depicted forms, it becomes necessary to resort to simplification, the division of complex forms into simpler ones in order to understand the essence of the structure of the form. The best visual perception is facilitated by the methods and schemes of the exercise of both the whole shape of the head and its details, the so-called "cutting" of forms.



"Cutting" of the head



Drawing of a plaster model of Apollo

Such a method in drawing helps to rebuild the student's perception, forces him to operate with "solid" images, and forms the methodical skills and abilities that the future designer-artist needs so much. This approach to depicting complex head shapes helps to construct volume and develops spatial representations. In addition, with this approach, students form a certain baggage of concepts, knowledge, ideas, skills that affect the process of perception. As can be seen, the activation of the process of perception of three-dimensional forms in students in the process of depicting a human head in an educational drawing is ensured by the use of teaching tools and methods aimed at both solving general problems of visual literacy and mastering knowledge and skills related to the professional interpretation of a human head in an educational drawing figure [2].

Activation of the processes of visual perception in students is possible with a special system of exercises aimed at the development of volumetric and spatial thinking, visual memory and creative imagination.

Such exercises are based on the sequential, step-by-step execution of a task on the image of a human head. An example is a drawing of a plaster antique head of Apollo. If stages I and II are devoted to the actual solution of such problems as placing an image on a sheet of paper, determining the nature of the shape of the head, its main proportions and position in space, work on the volumetric and

constructive shape of the head, visual perception of volumetric forms and its interpretation in the educational drawing begins from stage III.

At the third, main stage, students must solve the problems of the constructive structure of the head shape, determining the main volumes. Considering three-dimensional forms, one must take into account that they are limited in space by certain surfaces. To determine the surfaces that form the volume, it is necessary to visually perceive the lines that reveal the structure of the volume. And all this linear-constructive scheme of the three-dimensional form and its interpretation in the drawing of the head is clearly shown in the manual of the above-mentioned German classic artist A. Dürer.

Understanding the anatomical structure of the head, the laws of proportional articulation, construction makes the draftsman work consciously, forms the visual perception of parts and the whole. In the manual, the head is schematically divided by Dürer into three parts - from the hairline to the line of the superciliary arches, from the line of the superciliary arches to the line of the base of the nose, and from this line to the line of the base of the chin.

So, let's define the main tasks of the III stage of the exercise for the formation of students' visual perception of a three-dimensional form in the process of drawing a head [3]:

- mastering the skills and abilities of the constructive structure of the head;
- placement of the main parts of the head, their proportional relationship relative to each other (eyes, nose, lips, etc.);
- outline of the main planes that determine the volumetric components of the head (parietal, frontal, facial parts), their perspective reduction;
- easy modeling of volume by means of tone

The next stages (their number depends on the complexity of nature and the tasks to be solved) should be devoted to detailed work above the head, the transfer of volume by means of chiaroscuro. The work ends with a tone study of the form, the transfer of materiality and generalization.

Generalization, according to modern designers - artists, ... "begins with checking and clarifying the proportions of the head, then other relationships are checked and the details are subordinated to the whole."

In the formation of visual perception of volumetric form, the development of artistic observation is of great importance. It must be emphasized that pictorial activity is closely connected with an active and purposeful perception of the surrounding world. This perception is interpreted in psychology as "observation". The development of observation ... "leads to the development of the ability of perception, imagination and fantasy, the images of which are closely connected with reality."

However, the analysis of the educational drawings of the head allows us to state insufficiently developed observational qualities in students, which is reflected in the following [4]:

- paying excessive attention to the contour outlines of the model, the perception of nature in parts;
- lack of a "whole" vision of nature, excessive passion for drawing individual details;
- unsystematic work on the drawing, the inability to methodically correct the design of the three-dimensional shape of the head in accordance with didactic approaches.

In developing a systematic approach to the formation of visual perception of a three-dimensional form in an educational drawing, it is necessary:

1. Development of scientific methods for organizing and implementing the visual perception of drawing;
2. Methods of stimulating and activating attention, thinking, visual memory, artistic representation and imagination of students in the process of perception of both the model and the process of creating a drawing;
3. Development of methods of control and self-control of the process of visual perception and image, the effectiveness of students' creative cognitive activity.

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