



Heuristic Pedagogy As A Training Method For The Creative Individuality Of Students

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ABSTRACT

The article is devoted to the methodology of teaching in the field of conceptual design. The method is aimed at developing the author's individual, figurative approach to the interpretation of the function and form of architecture.

Keywords:

creativity, copyright, plagiarism, problem, training

Introduction

Speaking about the methods of heuristic pedagogy, it is necessary to say about the importance of the main one -the author's development method, and personal students' understanding of the goal when developing a strategy for a professional path in architectural design. This is a method of developing techniques for one of the important principles - individual thinking and the development of creative "handwriting". This training method is based on the development of students' abstract, independent, analogue thinking.

In this regard, I would like to touch upon the problem of the lack of a search process among the modern student audience or "creative laziness", which is gradually being introduced into the system of independent work in the field of educational design. Students fall into the "captivity" of easy prey in the form of ready-made solutions to their educational tasks, "fishing out" similar options in the collections of Internet sites. The temptation of this path, due to its speed and "ease", is very attractive. But it is depressing that it is already

quite common to see the shoots of this habit even in some developments of professionals suffering from poorly disguised plagiarism.

The main part

In connection with all of the above, I want to share the results of creative training in the "heuristic process" conducted in the classrooms of the Tashkent Architectural University.

So, the published material, in the opinion of the author, can show how this method allows students to develop conceptual thinking and generate the author's ideas based on a system of associations.

The process of developing the training task was based on the topic: "Designing a tourist campsite using an artificial landscape."

In the conditions of the arid climate, and the absence of surface plastics in most of the territories of the desert and semi-desert territories of Uzbekistan, the theme of the artificial landscape acquires a certain romantic and functional relevance.



Fig. 1.



Fig. 2.

The purpose of the course project: the organization of a covered park complex, and a microclimatic zone in the centre of a desert area on the banks of the Shurkul reservoir (Bukhara region) in line with the tourist route: Samarkand - Navoi - Bukhara - Gijduvan - Shurkul.

As a pre-project analysis, material from the archives of Uzhydromet was used, with a description of climatic features and photo reports of the views of the region (Fig. 1; 2). The list of objects under design includes the main building, the geleo park, the petroglyph gallery, the beach area, and shadow transitions from the building to the beach. The concept of the project should be based on the effect of

surprise, as an impression of unexpected images of the "artificial landscape". The unexpectedness of visual images of branching rivers or snow-covered rocks in the midst of hot sands.

The process of construction by association is facilitated by a logical set of questions. So, what will serve as a figurative analogue of the covered passage? Which object has height stability in a vertical section, change in width geometry, and branching in a horizontal section? Perhaps this is an image of flowing water in a river that has a vertical plane and an indefinite plasticity and horizontal extent (Fig. 3; 4).

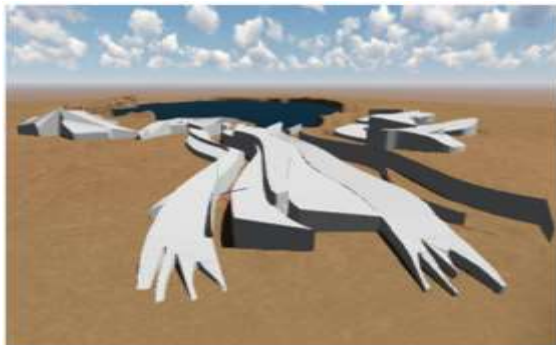


Fig. 3.

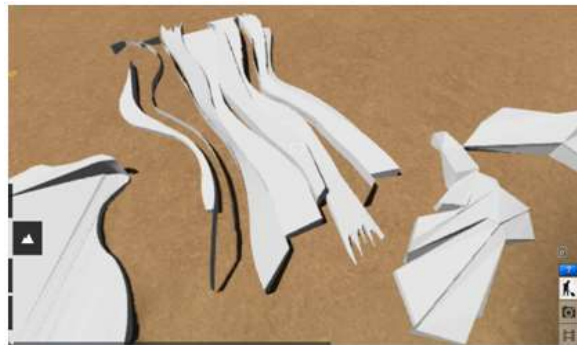


Fig. 4.

As soon as an analogue in the form of a river image is determined, the plastic structure of the shadow passages can be finalized (Fig. 5).

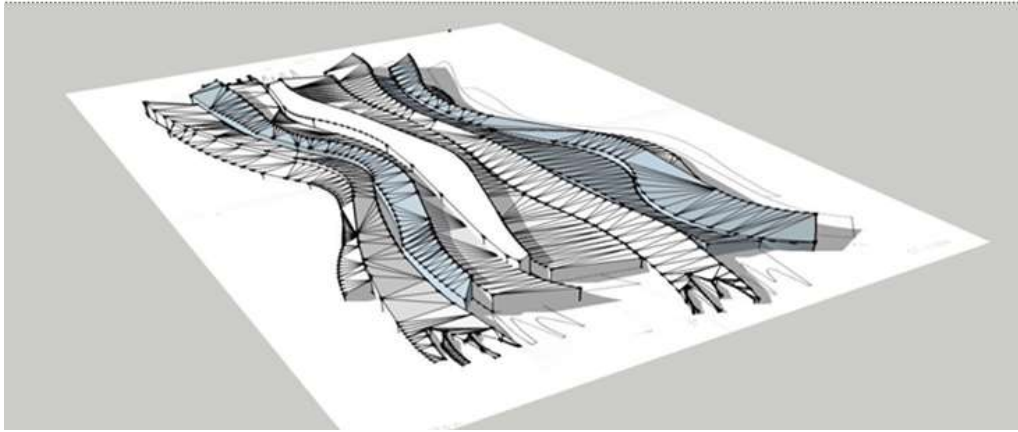


Fig. 5.

To complete this task, it is necessary not only to solve the constructive and emotional task of impression, but also to consider the dependence of the architecture design on the creation of microclimatic conditions in indoor spaces. For this, the effect of the system of moving air masses under multi-dome roofing over the trading markets of medieval Bukhara

and Khiva was studied. It is similar to a "forced ventilation" system, as under domes of different heights, various masses of air of different heating temperatures are formed, tending to move - from light warm to heavy cold. A kind of natural ventilation without a system of mechanical enforcement.

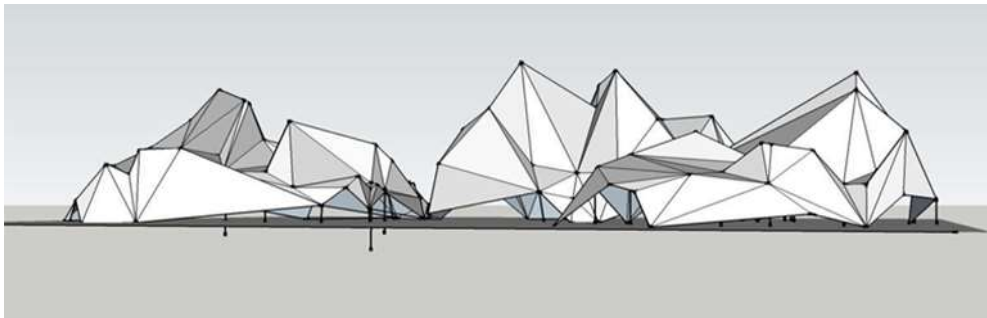


Fig. 6.

When the connection between structure and function becomes clear, one can move on to solving the architectural image of the main building and think over the possible modern

building and finishing materials, silhouette and colour solutions. And combine structural details into a single concept (Fig. 7).

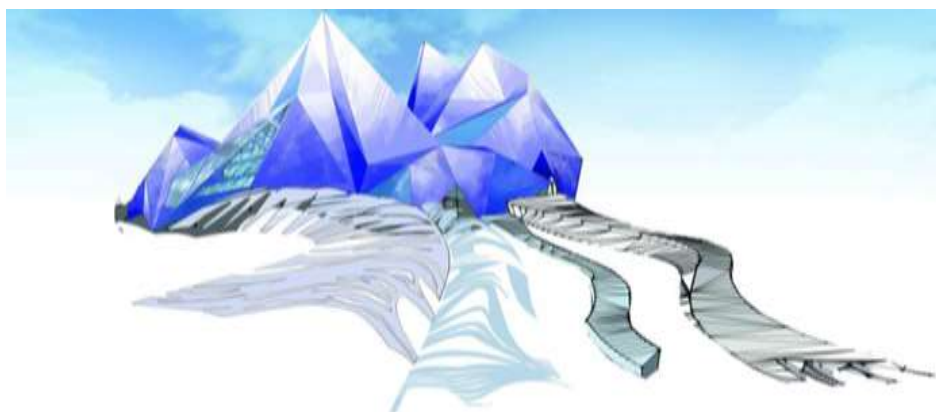


Fig. 7.

At this stage, one can already understand the charm of the process of image formation and architecture. We see the streams of rivers running down from the white - "blue mountain peaks" of the building of the tourist complex (Fig. 8).

There are examples of this construction approach: in Dubai, in the desert of Abu Dhabi,

an indoor ski park has been built, where there is always snow in any heat. Another analogue is the Great Green Wall of the Sahara project. An ambitious 23-country project to create a Green Wall park on the edge of the Sahara Desert to contain the desert's expansion.



Fig. 8.



Fig. 9.

In the final interpretation of the composition, a connection with modern trends in figurative design was manifested when creating indoor park complexes in a hot climate, but the figurative solution remains individual and authorial (Fig. 9).

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