



Content, Significance And Procedure Of Application Of Composition In The Field Of Art Education

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ABSTRACT

The article reveals the educational value of students' comprehension of compositional laws, theoretical and practical basics of composition by the sample of, landscape drawing genre. It gives the examples of works by Uzbek artists and also the importance of learning the laws of composition and their implementation in architecture.

KEYWORDS

Composition, elements, learning, architectural, education, synthesis, application, in production, students, landscape, theoretical, basics.

INTRODUCTION

Composition is one of the main aesthetic parameters of a work of art created by artists with a high level of human activity, artistic and intellectual competence. This factor is one of the basic laws of the creation of works of fine art in particular. After all, the rare gems kept in the world's most prestigious museums,

galleries, as well as in the personal collections of art lovers, are distinguished primarily by the compositional perfection of the works. Therefore, in art education, special attention is paid to the formation and development of students' theoretical knowledge and practical skills in the composition of fine arts.

Architecture education is no exception. Because in the context of education aimed at mastering the basics of architecture education, students are required to create a complex and holistic composition based on the synthesis of several art forms. In this regard, the study and analysis of compositional solutions of works of fine art in addition to architecture gives good results.

Composition is a concept that has a very broad and rich meaning. It applies to all creative processes and forms the basis of almost all art forms. Elements of composition are present in music, photography, literature, cinema and theater, and, of course, in the fields related to the fine arts. If we look at the main elements of the composition - qualities such as proportion, balance, integrity, it is not difficult to feel that each of them exists in the phenomena of nature. For example, it is natural for us to look at a simple tree and marvel at its beauty. Because every beautiful thing has certain principles and laws. Their shape, size, structure, the appearance of mutual proportions mean that there is a compositional proportion, a balance in the structure of the form. It is easy to understand many things if we apply such an example to all objects in nature. This means that no matter what form or content a composition is, it is first and foremost a product of thinking. This requires understanding and analysis based on the characteristics of the artwork. Because we have to distinguish between ready-made forms in nature and forms that are the product of artistic creation on the basis of mutual comparison. Therefore, special attention is paid to compositional activity at all stages of continuous art education. After all, the composition covers all aspects of fine arts, as well as architecture and design, ie "painting,

graphics, applied decorative arts and sculpture." In each direction, the knowledge acquired in other types of activities, practical visual skills are considered as the basis for the creation of the composition "[4, p. 39]. Thus, students studying in the field of artistic professions, including future architects, develop the competence of a comprehensive approach to compositional observation. According to the well-known psychologist V.S. Kuzin, "an artistic process based on the continuous development of cognitive activity is one of the important factors in the development of the individual" [p. 2,140]. The educational significance of this factor for the compositional activities of students is incomparable.

It is known that the concept of composition, as mentioned above, applies to all types of art, and at the same time they have common aspects. It is natural that the study of the laws of composition is divided into theory and practice, and to master it well, it is necessary to understand and read the essence of the theories and experiments created in this field over the years. Therefore, in the history of art education, including in the system of training future architects, priority is given to the acquisition of theoretical foundations and practical experience of the laws of composition. This approach is also an important experience for architecture education. It is also important to be able to apply the acquired theoretical knowledge and practical skills in practice. Teachers working in higher education should have in-depth knowledge and skills in composition. It is known that through the word "composition" artists understand the interaction of all parts of a work of art, in particular, a work of fine art, through the laws of composition. Some such

connections are, of course, perceived (in terms of quantity), while others are perceived through perception, thinking (in terms of quality). To give a practical idea of some of the laws of composition, let us briefly consider the essence of the concepts related to the composition, the "structure" of pencil or painting works. To do this, let's take a look at the relationship between the numerical dependence of the composition: the absolute size of the object, the ratio of the sides of the drawing, the scale of the objects, the distances between them, how things are turned (the angle of the object or object to the observer. "Fas", from the side - "profile", semi-rotated position (combined "complex, etc.), horizon level, position of the light source, shadow-light distribution, color, relative balance of shadow and light, as well as the main color spots balance, the relative position of the parts of the depicted objects and their general structure, their properties as a separate component of the whole composition, the appearance of objects and the difference in their level of "contrast" to the background, color, shadow, light, size of objects, organization of spatial elements (metro, rhythm) and others.

It is clear from the descriptions of the above that composition is the main artistic and aesthetic parameter of a perfect creative work, which is composed of the basis of certain laws. Thus, it can be concluded from the analysis that the composition is relevant to all areas of human activity, and a creative product (work) is created on the basis of the laws of composition in the sequence of its understanding, analysis, evaluation, practical application. In this sense, the commonality of man and nature is one of the most optimal ways to understand the laws of composition. Indeed, the landscape genre of fine arts

deserves special attention in connection with events and phenomena in nature, as well as human activities. After all, landscape is one of the most emotional genres in man. Good landscape works enrich the spiritual and spiritual world of a person with their aesthetic impact. The works that fully reflect the nature of our motherland, Uzbekistan, and reflect the artist's attitude to this beauty, are also a means of cultivating a sense of love for the Motherland. The importance of the landscape genre can also be explained by the integral connection of works of any subject and content. Because the landscape is of great importance in the fine arts as a part of any historical, domestic and still life and portrait works, that is, as a background that reveals and complements the main theme. At the same time, it can be created as an independent work that carries a special meaning and reflects its appearance in all its aspects.

Turning to the history of fine arts in Uzbekistan, we can cite many examples of the above. For example, in the works of Pavel Benkov, Lutfulla Abdullaev, Abdulhaq Abdullaev, Alisher Mirzaev, Akmaljon Ikromjanov, Muhammad Nuriddinov, Zayniddin Fakhriddinov, Malik Nabiev, Rahim Ahmedov, Zokir Inogamov, Javlon Umarbekov, the landscape composition is reflected as an auxiliary part. Landscape works themselves are divided into several types in terms of content and theme. They are urban, industrial, historical, lyrical, epic, intimate, sea-reflecting and panoramic landscapes. Although landscape works are diverse in terms of subject and content, they also have common laws that apply to all. Such features are manifested in the process by which the foundations of compositional construction are made in terms of proportion, spatial and linear perspective

rules, color and hue. Because a landscape work is radically different from another landscape work in terms of content and subject matter, in terms of the way it depicts reality, it can have in common the use of pictorial means. For example, although the image objects depicted by an artist depicting urban landscapes and the artist depicting mountains and latitudes are different, the visual medium, the methodological direction needed for them to do their work, may be similar. That is, each play must have the basics of landscape and painting composition in general: theme, reality, images, point of view level, spatial plans, perspective, rhythm, color, light, radiance, composition mark. For those who aspire to create a landscape work, it cannot be a secondary thing. All elements of the image are important in their essence.

CONCLUSION

In conclusion, the perfect teaching of the laws of composition in educational institutions involved in creative activities, especially in higher education, especially in architecture, is one of the important conditions for training a competitive, creative specialist in a market economy.

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