



## **INFORMING STUDENTS ABOUT THE INVOLVEMENT AND HONESTY OF FOREIGN FORMS WHEN TEACHING THE SCIENCE OF DESIGN**

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### **Annotation**

In this article, the brief goal of teaching the subject of design is to teach students the integrity and integrity of the external form in teaching design and artistic intent, the methodology of working in design, originality and its important aspects of limitations. illuminated.

**Keywords:** Design, membership and integrity, composition, art, aesthetics, beauty, creativity, appearance.

### **Introduction**

The purpose of mastering the subject "Design" is to give students a holistic view of the origin and development of design science and technology, the application of the principles of the formation of industrial products in mass production get acquainted with foreign experience, understand and compare the features of the formation and development of design in different countries and regions, reveal the essence of aesthetics as the basis of design, study modern design problems based on analysis.

Teaching the history of design is aimed at the comprehensive development of the personality of students, the formation of their worldview, moral and aesthetic taste, and the culture of creative activity.

The coherence and integrity of the external form of the work should be considered as the main generalizing category of composition.

The word "belonging" does not mean approaching living nature (much less, but the created composition is so integral that its constituent part naturally belongs to this integral thing. Once the philosopher V. Sarabyanov, in response to the question What do you consider the criterion for the completeness of the composition , said, "It





resonates as it is said.” Nothing can be added to it, nothing can be taken away from it.[2]

The whole point of a simple piece of art is that it is fully integrated and feels natural. Take, for example, a cup of tea, in which one can find a sign for climbing into a circle or a cylinder, a truncated cone or a prism (Fig. 18).

If the object consists of several parts, the task becomes more complicated: each of these parts must be as a whole, reflect it. When the details of an object are similar to each other, this similarity unites them, and if they are opposite, then this opposition itself becomes a unifying basis.



Figure 18. Object and geometric shape

Let's take a simpler thing, where integrity is achieved by making all the details look like a single whole (this is called "big in small"). As an example, we took a simple speaker (Fig. 19). Its outline combines straight lines and curved angles. The bolts that connect the programs and the grid that closes the speaker are similar, that is, based on the connection of straight lines and curves drawn by a compass at right angles, so contrast is often used. [5]

As in music, a small piece always equals a big one. An orchestral work cannot be compared with the art of the piano in terms of the exchange of images, the richness of the sound of wind and percussion instruments.

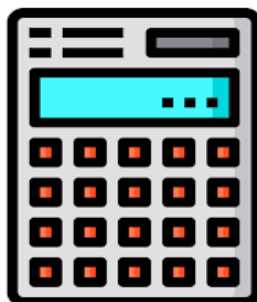


Figure 19. Details look like a whole.



In the world of cars, the contrast of shapes is especially common (in road cars, tractors, and many other cars). A good example of this is a motorcycle (Figure 20). Exposed, beautifully curved tubes, fins and various mechanical parts of the car are visible, and the contrasting paint is shiny, fluid and smooth. Here the integrity of the whole is achieved through contrast. [8]



Figure 20. A motorcycle is an example of a contrast.

Each part of this yama, each detail belongs to the whole, it is reliable only if the detail is natural, if it touches the main mass, the body of the object. Usually we see that the product is ready to be assembled. The need for a certain degree of unification begins with the knowledge of the natural world and is based on multiple associations. For example, we feel that the arm is attached to the trunk at the joint, in our imagination the joint connects the trunk and limbs, serves as an intermediary, without which the limbs are an integral part. We translate this idea into artificial ones. [7]

In order to preserve the integrity of the composition, elements sometimes try to group, in other words, to combine some details into groups. It is not difficult to justify this method theoretically.

As a rule, the process of perception is divided into two main stages: the first is analysis, the second is synthesis. First they look, learn, then generalize, synthesize. This happens instantly and usually goes unnoticed. Synthesizing details and organizing them into something common and coherent gives an aesthetic feeling. If we have no incentive to synthesize an object as an observer, we will not be satisfied with this object. [8]

Today, higher education institutions teach the basics of design and artistic design in the fields of fine arts and engineering graphics, and applied arts. Much attention is constantly paid to the development of independent creative abilities of students. An example is the simplest task given to students in the subject "Design" (Fig. 21).



Figure 21. The simplest design task for schoolchildren.

Students need to develop knowledge about the laws, steps and skills of drawing simple figures. Among the most developed countries, the knowledge gained by students in higher educational institutions certainly plays an important role in the prosperity and further development of independent Uzbekistan.

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