

AQUARELLMALEREI ALS MITTEL ZUR AUSBILDUNG DER PLASTISCHEN KULTUR KÜNFTIGER ARCHITEKTEN

Rukhsora Mukhamedova Bahromovna

Dozentin, Abteilung "Darstellende Geometrie und technische Grafik",
Ingenieurtechnisches Institut Bukhara

Abdullaev Sayfulla Faizullaevich

Professor, Bukhara Engineering-Technological Institute, Doktor der Pädagogischen
Wissenschaften, Bukhara, Usbekistan

E-Mail: sukhrob.abdullayev@mail.ru

Zusammenfassung. Der Artikel analysiert die Bedeutung der künstlerischen Komponente - der Malerei - in der Berufsausbildung der zukünftigen Architekten. Die Malerei, insbesondere die Aquarellmalerei, trägt dazu bei, ein hohes Niveau der plastischen Kultur des Architekten zu gewährleisten, trägt zu ihrem kreativen Wachstum in ihrer beruflichen Tätigkeit bei. Daher sollte bei der wissenschaftlichen Ausarbeitung von Ausbildungsprogrammen und Modulen für den Unterricht in Aquarellmalerei ein "Professiogramm" von Fähigkeiten und Fertigkeiten erstellt werden, die die plastische Kultur der künftigen Architekten gewährleisten.

Schlüsselwörter: Plastische Kultur eines Architekten, Aquarellmalerei, Professiogramm, Alla-prima-Technik, Lasurtechnik, architektonischer Entwurf, Skizze, Studie, architektonische Komposition, Farbgebung, Aquarellmalerei.

WATERCOLOR PAINTING AS A MEANS FOR FORMING PLASTIC CULTURE OF FUTURE ARCHITECTS

Rukhsora Mukhamedova Bahromovna

Senior Lecturer, Department of "Descriptive Geometry and Engineering
Graphics", Bukhara Engineering-Technological Institute

Abdullaev Sayfulla Faizullaevich

Professor, Bukhara Engineering-Technological Institute, Doctor of Pedagogical
Sciences, Bukhara, Uzbekistan

E-mail: sukhrob.abdullayev@mail.ru

Abstract. The article analyzes the importance of the artistic component - painting in the professional training of future architects. Painting, in particular watercolor, helps to ensure a high level of plastic culture of the architect, contributes to their creative growth in their professional activities. And therefore, in the scientific construction of educational programs and modules for teaching watercolor painting, a "professiogram" of skills and abilities that ensure the plastic culture of future architects should be laid.

Key words: Plastic culture of an architect, watercolor painting, professiogram, alla-prima technique, glazing technique, architectural design, sketch, study, architectural composition, coloring, watercolor painting.

INTRODUCTION

The new historical period in the dynamic development of architecture in Uzbekistan, as the President of the Republic of Uzbekistan put it, the era of the Third Renaissance, has put forward the tasks of creating conditions for the formation of

architecture both on the basis of models of contemporary architectural achievements and great masterpieces of classical national architecture, whose symbiosis should make up the uniqueness and originality of high-design architecture. And in realization of these tasks of truly national importance, the relevance of formation of the plastic culture of architects, including the direction of education "Architecture" (by type) acquires special importance.

The significance of the artistic component in the professional training of future architects contributes to ensuring a high level of plastic culture of the architect, and contributes to their creative growth in their professional activities. And therefore, in the scientific construction of educational programs and modules for teaching the disciplines of the artistic cycle, a "professiogram" of skills and abilities that provide plastic culture should be laid.

The very concept of "Plastic Culture", in relation to the art education of future architects. "... concretizes the ability by artistic means to organize that degree of development and modeling of the architectural form, which maximizes its expressiveness and integrity of perception" (2, p. 3)

Watercolor has always attracted painters, architects, designers and other representatives of creative professions with its artistic qualities - purity, transparency, brightness of colors, its lightness and delicate tints of colors. Watercolor is especially indispensable in making both color sketches and sketches in the alla-prima technique, and in conveying the finest nuances of aerial perspective, which is very important when creating architectural landscapes.

In the artistic design of architectural projects, city plans, projects of parks, squares, watercolor has been widely used since the 18th century. In this regard, it is necessary to note the architectural landscapes of the French artist, deep in design and brilliant in execution - the architecture of Hubert Robert (Fig. 1)

Figure 1. Hubert Robert. Mysterious ruins. 1760.

"Robert of Ruin", as his contemporaries nicknamed him, created a whole series of



watercolors on ancient themes, combining in his fantasies the architectural
10.5281/zenodo.6481744 334

monuments of ancient Rome, as well as creative, unprecedented water bodies and canals, arches and pavilions, embankments with colonnades. Grandiose ancient constructions, symbols of the eternal city, are in the center of Hubert Robert's compositions.

MATERIALS AND METHODS

The richest palette and artistic possibilities of watercolor painting are revealed in the works of the masters of the 19th century English painting school, John Constable and William Turner. Constable's romantic watercolor landscapes are particularly striking in their elegance. His studies of his favorite motifs, landscapes of the Suffolk countryside, his hometown of Constable, brought him fame. Sketches of landscapes literally permeated with great love of the painter to every inch of land in his native land. The pictures are full of sad charm, romance - just look at the paintings "A House in Cornfield" - 1817, or "The Tillage" - 1826. (Fig. 2)



Picture 2. D. Constable. Lodge at Cornfield, 1817

No less significant artistically are the works of William Turner. The master of the romantic landscape created more than 2000 watercolors and many paintings, sketches, sketches and sketches during his creative life.

The work of W. Turner was greatly influenced by well-known architects and landscape painters, such as Thomas Melton, Joshua Reynolds. An architect by training and vocation, William Turner dedicated his work to watercolor art, creating a range of romantic landscapes. And his first work at the summer exhibition of 1790. The Royal Academy of Arts was the architectural composition "View of the Archbishop's Palace Lambeth". (Fig. 3)



Picture 3. William Turner. View of the palace of Archbishop Lambeth, 1790

The high skill of the artist in watercolor painting was appreciated and already in 1802. at the age of 27 he became the youngest member of the Royal Academy of Arts.

RESULT AND DISCUSSION

Among the well-known painters who made a great contribution to the development of watercolor painting, one can note the brilliant architectural landscapes of the Italian masters of painting of the 18th century, the beautiful watercolor works of the French artists of the 19th century Charles Daumier, and others, the watercolors of the famous German landscape painter Menzel.

High skill in watercolor painting, unsurpassed masterpieces of watercolor works were created in Russian art. Suffice it to mention such prominent representatives of the Russian watercolor school of the 18th-19th centuries. like K.P. Bryullov, A.A. Ivanov, V.I. Surikov, N.N. Kramskoy and many others. Particularly stand out are the watercolors of the great representative of the Russian school of romantic painting, Karl Bryullov. Transparency, perfection of execution, subtlety of writing, bright coloring, compositional solutions make the artist's works truly masterpieces of watercolor painting (Picture 4. - Interrupted Date, 1827).



Picture 4. K.
 Interrupted
 The
 of Russian
 the author of
 famous
 canvas "The
 the Messiah".

Ivanov also created a number of watercolor works of brilliant execution and design for the painting "The Appearance of Christ to the People", a cycle of Italian subjects. One of the Italian scenes is the painting "The Groom Buying a Ring for the Bride". (Picture 5)

Bryullov.
 date. 1827
 representative
 academicism,
 the world-
 grandiose
 Appearance of
 Alexander



Picture 5. A. Ivanov. Groom buying a ring for the bride. 1839.

A. Ivanov is the largest Russian artist of the 19th century, who anticipated many phenomena in world painting, gave rise to the philosophical searches of his followers, incl. M.A. Vrubel, I.N. Kramskoy, I.E. Repin and many others, who left a number of wonderful watercolor sketches.

As noted above, watercolor as an artistic material is widely used among architects in the design of architectural projects, the development of sketches of architectural structures in color, architectural landscapes and landscapes.

“The use of watercolor by architects in their practical activities is primarily associated with the artistic possibilities of this material in conveying the finest nuances and softness of color transitions, purity and, as noted above, transparency and brightness” (3, p. 5). Another distinctive feature of this artistic material is its relative ease of use. Watercolor (fr. aquarelle, from lat. aqua - water) does not require special devices, it is diluted with water. It is enough to have a tablet, which is an essential attribute of the professional activity of an architect, high-quality watercolor

paints and brushes, preferably kolinsky (squirrel) and whatman paper (watercolor paper is possible).

And here it is very important to identify and develop the main methods for the formation of the plastic culture of future architects in the process of their training in watercolor painting, to determine the role and place of painting in a number of disciplines of the architectural and artistic cycle.

Thus, we can conclude that the formation of the plastic culture of future architects in the classroom with watercolor painting is possible under the following conditions:

- Acquisition of basic skills in various techniques of watercolor painting (glazing, alla - prima, work on "raw", wash), while the technique of working in glaze (multilayer painting) should prevail;

- Formation of students' "holistic" vision of nature, theory and practice of color and tone perception, rules and patterns of architectural sketches and sketches;

- development of creative thinking and creative imagination in the process of both classroom practical exercises and architectural sketching;

- acquaintance with the works of famous masters of painting, their role and place in the history of fine arts, the study and analysis of their techniques and style of work in watercolor;

- mastery of a complex of visual means and techniques of watercolor painting when performing sketches and sketches of an architectural landscape and architectural motifs, mastering the compositional methods of choosing and artistic selection of subjects;

Teaching watercolor painting to architectural students has its own specifics and should be based on the following didactic provisions:

1. At the initial stage of training, the basic didactic principle should be observed - from simple to complex. those. gradually, from task to task, the complication of tasks for studying the component of the color gamut - from the simplest color combinations to contrasting ones, the relationship of the color gamut (color) with the design features of the depicted object.

2. At this stage of training, students master the techniques of working in glazing with the task of performing studio work on similar colors in order to convey a common color gamut. In subsequent tasks, based on the acquired skills, in accordance with the program tasks, tasks are introduced to find contrasting colors.

CONCLUSION

In self-education classes, preferably under the guidance of a teacher, tasks are set in the process of performing short-term studies to master the "alla prima" technique, especially when performing plots of an architectural landscape. Here, the task should be of a compositional nature and solve the problems of mastering students - future architects of the picturesque space, creating an objective aesthetic environment.

In the formation of the plastic culture of future architects by means of watercolor painting, the architectural landscape is of particular importance. It is

necessary, along with pictorial tasks, to follow the rules for constructing large structural forms with the marking of architectural decoration.

Thus, watercolor painting in the system of professional training of an architect and the formation of his plastic culture is aimed at educating high-level architects with a delicate aesthetic taste.

REFERENCES:

1. Sh.M. Mirziyayev. On measures for the further development of the sphere of pedagogical education. - T.: Narodnoe slovo, February 27, 2020.
2. V.L. Baryshnikov Principles of formation of plastic culture of the architect by means of painting. Author's thesis for the degree of candidate of architecture. Moscow: MARKhI (State Academy), 2014-25 p.
3. G.B. Smirnov, A.A. Unkovsky Watercolor. Textbook. M.: The Prosveshchenie, 1976-37 p
4. S.F. Abdullaev Oriental miniature in the higher art and pedagogical education: History, theory, methodology //Moscow: SF Abdullaev. - 1996.
5. D.S. Dustova., S.S. Abdullaev Diagnostik Study of the Aesthetic Development of Primary Education Students in the Process of Teaching the Russian Language. European journal of life and stability (EJLSS) ISSN 2660-9630 www.ejlss.indexedresearch.org Volume 12, 2021
6. Mukhammedova, R. B. (2020). Features of teaching the basics of drawing in the course of education "design" and "architecture". Internauka, (10-1), 50-52.
7. Yusupova, S. (2020). Factors of Students' Technical Thinking Development in English lessons at technical universities. International Journal for Social Studies, 6(1), 42-47.
8. Yusupova, S. (2022). The importance of english and technical thinking for students of technical universities. Berlin Studies Transnational Journal of Science and Humanities, 2(1.5 Pedagogical sciences).
9. Yusupova, S. (2021). Pedagogical Technologies and Students' technical Thinking. TJE-Tematics journal of Education ISSN, 2249-9822.
10. Yusupova, S. (2019). Some features of problem of formation and development of students' technical thinking in English classes. In science and practice: a new level of integration in the modern world (pp. 64-68).
11. Yusupova, S. (2019). Technical thinking in English classes as a psychological and methodological problem. European Journal of Research and Reflection in Educational Sciences Vol, 7(9).
12. Mukhammedova R. B. Analysis of technical drawing // Internauka. – 2019. – no. 6-1. - P. 41-45.