



## THE IMPORTANCE OF DRAWING IN THE SYSTEM OF MODERN CONTINUOUS DESIGN EDUCATION

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### ABSTRACT

*The article considers the dominant role of drawing in the system of modern continuous design education, as well as the role in the purposeful acquisition of knowledge and qualities for project activities. The study revealed the advantages and distinctive approaches at each stage of the educational process, through which a multi-level system is created. Drawing at each stage represents a corresponding level for a full understanding and effective development of knowledge, skills and personal achievement. This approach to the formation of the professional competence of the designer.*

Currently, rapid changes are occurring in many technical, social, cultural, and other aspects of life. Along with these changes comes the understanding that modern education cannot remain faithful to old traditions and requires a relevant transformation. The crucial question of integrating educational levels in accordance with contemporary cultural forms, trends, and developing innovations arises. Consequently, in the context of scientific and technological progress, a high level of training for competitive design specialists is becoming an important issue for the socio-economic perspective. Against this backdrop, lifelong learning represents a key resource for achieving a competent professional personality and mastering various types of activities. The term "lifelong learning" first appeared at the UNESCO General Conference in 1968, after which, in 1972, the report of the commission headed by E. Faure was published, with UNESCO's decision to endorse lifelong learning as the fundamental basis for further "innovations or reforms in education in all countries of the world" [3]. In Russia, the push for universal, lifelong education began in the first decade of the 20th century, driven by the need for specialists with high-quality training based on higher education. The 1992 Law of the Russian Federation "On Education" established continuous professional development due to the constant improvement of educational standards. [4]

The concept of continuous education is revealed by theoretical studies of the following authors: M. K. Gorshkov, G. A. Klyucharev, A. V. Petrovpavlovskaya, E. V. Karpova, E. M. Zuev, A. E. Maksimenko, Yu. P. Kuprina.

The value of continuous education for the design profession is expressed in the continuity of the sequential stages of the three-stage "school-college-university" system and the

simultaneous development of the individual at each stage. Continuous education in design has been examined in the works of a number of scholars ( L. V. Gurlenova , S. N. Zykov, N. F. Korotaeva , S. A. Bocharov, A. M. Solovieva, O. V. Zaitseva, M. E. Tkachenko, S. M. Ariefieva , K. V. Kutukova , and others). Based on the general concept of the educational process, one can envision the formation of a kind of lifelong experience with the accumulation and expansion of knowledge, where each element of the system is structured to meet educational interests based on programs aimed at effectively achieving a professional level. A disruption to this system leads to destabilization of the educational process, negatively affecting the training of a specialist and their development. However, despite the scientific basis of the research, the problem of high-quality training for design students remains quite pressing. However, the majority of applicants lack sufficient preparation and are therefore unable to address their professional challenges. These problems are primarily related to an inability to draw.

Design is a complex profession that explores and investigates the laws and forms of reality and its individual elements, requiring a high level of training. Therefore, creative development and the formation of core professional skills for subsequent application in professional design projects have become an important criterion in modern continuous education in culture and design.

It's important to understand that, despite the fact that modern design involves working with computer programs, to fully develop all the necessary professional skills, design education must necessarily include disciplines related to the development of drawing skills. The computer merely serves as a tool to refine the work to a certain level of quality and a final, visually appealing image. However, it is drawing and hand-drawn graphics that contribute to the qualitative development of creative abilities. Students develop the spatial thinking skills necessary for design work. This determines the student's level of proficiency and understanding of the design process and facilitates the solution of current design problems.

Yelenetsky emphasizes that "it is drawing that helps us understand the relationship between beautiful aesthetic form and its functional role, expressed in a particular purpose" [2]. Drawing is a crucial and integral part of the educational process in the training of designers. Academic drawing is a fundamental foundation of artistic and visual arts and the primary tool for developing professional thinking. Drawing underlies all levels of a student's preparation as a future professional designer. This specificity is reflected in the words of D.A. Sviridov: "Good training in drawing is the key to a designer's competitiveness in the labor market—the vividness of images, the creativity of solutions and approaches, and the sometimes necessary saving of time on creative exploration." [6]

To enroll in a higher education institution, students must pass entrance examinations, including a mandatory constructive drawing test. The higher the applicant's initial level, the more complex professional challenges they will be able to solve during their studies and the higher the level of education they will receive.

The most important starting point for development is supplementary education—training in children's art schools. Many design researchers (Ilyinskaya Ya. A., Russkova S. S., Gladyshev G. M., Akhmetova G. P., Lovtsova I. V., Krasnoborodkin V. P., Sukharev A. I., Stepanova T. M., Udalova A. A., Abisheva S. I.) agree with this opinion, arguing that it is impossible to imagine a professional designer without knowledge of the fundamentals of drawing, which are so essential for project awareness and the creation of design projects. Akhmetova G. P. confirms

these judgments, given that art schools and art schools provide teachers with an arsenal of knowledge that allows them to subsequently engage in independent creative work or enroll in secondary specialized and higher educational institutions. This results in continuity of the educational process, and, consequently, accelerates and improves the quality of education at higher levels.

Supplementary education through academic drawing aims to develop creative and spiritual qualities, fostering beneficial qualities, artistic and imaginative thinking, and imagination, awakening fantasy, creative intuition, and associative thinking. Subsequently, the younger generation is nurtured as competent individuals who are motivated and self-developing, and who are self-determining in their creative endeavors.

The designer's task is to seek creative solutions to current problems, to introduce new ideas into the world, with objects and subjects of a new reality, and to transform the world through design activity. To solve such creative problems, the designer first imagines an image, then transfers it into graphic representation in the form of drawings, models, and (ultimately) projects. The process of creating creative work involves the mental functions responsible for creative thinking. Paznikova O.I. defines them as "focused on the figurative reflection of reality and the modeling of a unique artistic reality using original graphic means that go beyond the typological framework of academic drawing." [5]

Creative thinking is paramount to any design project, but it is actively developed in drawing classes. Spatial thinking is developed through observing the reality of objects and space and reflecting it through similarities. Drawing instruction in general is based on depicting and conveying the characteristics of reality, realistically depicting objects to observe their formation, structural features, and texture. This helps to better understand the essence of any object's form and prepares students for their own creation, with complex external and internal content.

Thus, with the help of theoretical knowledge and practical drawing exercises, cognitive abilities are formed, as well as certain qualities, which allows one to express oneself in the creative process, reveal one's own abilities, individuality, associativity, and change the picture of the world.

The student, with all the acquired skills and knowledge in artistic disciplines, then moves on to the next level—secondary vocational education and college. The college's role in continuing education is no less significant, ensuring the effective preparation of students to master the drawing curriculum and integrate their knowledge into their higher education activities.

A children's art school and a vocational school are two completely different educational environments. At the college, the drawing program is also built on a traditional academic foundation, but the learning objectives are more complex, the amount of work required increases, and a greater emphasis is placed on ongoing practical work, where students develop skills for quickly understanding and studying objects, structures, forms, and features. All this helps students develop patterns and more precisely and concretely structure their ideas in a subject-based, creative, project-based environment.

Drawing training in secondary vocational education reinforces three-dimensional vision, the perception of constructive forms, volumes, the magnitude of the relationships of objects

with the surrounding space, their proportional relationships, and the ability to convey the character and essence of the depicted image using a line, a stroke, a dot, a spot.

With the transition to higher education, the level of methodological challenges correspondingly increases. Having acquired the skills acquired after graduating from a college or children's art school, it is possible to more effectively solve professional problems, starting from the first year of university. Bocharov S.A. and other researchers assert: "A college student is the most desirable applicant, as they can already be worked with at a high professional level, rather than being taught from scratch. This can guarantee the high-quality training of a future professional designer of the highest qualifications." [1] This conclusion is based on the fact that after graduating from a college or children's art school, students already have specific knowledge of the fundamentals of fine art, having developed the basic principles of mastering techniques and various graphic techniques. This implies the ability to pose more complex problems and consider diverse solutions. Without a primary school, however, the teacher is forced to return to the fundamentals of fine art, and the speed of preparation is significantly reduced.

At the bachelor's level, students are assessed for their ability to quickly and competently convey their ideas using graphic tools, images, exploratory sketches, and drafts representing form and content. The primary difference is that students already possess fundamental understanding of the profession and possess all the necessary knowledge to independently organize their work, so a completely different approach is observed, implying the introduction of advanced tasks. At the same time, an analytical process is introduced by the teacher, whereby the overall workflow is examined in order to determine the student's thought process and their ability to convey a concept through drawing. This process is complemented by the requirement to clearly, constructively, and correctly create, interpret, and justify their work, and to critically evaluate their own strengths and weaknesses, "which, according to L.S. Shatalova, contributes to a higher-quality implementation of both artistic and design-based professional activities, and at the initial stage of designing an aesthetically expressive subject-spatial environment." [7]

At the university, drawing courses develop skills for direct, concrete interaction with targeted design tasks—constructing three-dimensional forms, depicting linear, structural, and structural elements, and understanding the sequential stages of form-building, which is typical of design. Design engineering is a complex process involving both collective and individual development of design solutions. The practical component at the design solution stage includes distinct stages, one of which is the development of compositional and plastic solutions through exploratory sketches, leading to the final optimal version. A competent approach reflects the harmonious and effective embodiment of an idea.

Thus, to enhance the culture and modern level of art education, targeted, step-by-step training through additional, secondary, and higher education is essential. Drawing plays a significant role in continuous design education as the foundation for student training, without which the development of a fully-fledged professional personality in future designers capable of independently achieving high-level design goals is impossible. Drawing is a defining initial and reinforcing stage, serving as the technical preparation of artistic professionals for creative work, enabling them to understand, analyze, evaluate, analyze, construct, and, most importantly, implement design projects.

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