

Features of the perception of photographic images in computer graphics

Ozodkhojaeva Asilakhon Ubaydulla kizi

National Institute of Arts
and design named after K. Bekzod
Master 2 course KGBF

Annotation: This article deals with the issues of sign information in computer graphics. Also, special attention is paid to the unity of the factors of regularities and functions of sign information in computer graphics.

The formation of a compositional, light or tonal accent on the semantic center of the picture is associated with the physiological characteristics of human vision. It is known that the eye of a person viewing any image, first of all, stops at the brightest spots or at the areas of the picture plane with the highest contrasts.

One of the important principles of constructing a picture is when a clearly formed semantic center of the picture serves as the basis for a compositional drawing. This principle is widespread in practice, which gives many examples of just such a pictorial solution to the topic. Building images according to this principle helps to avoid mistakes: intricacies of a linear pattern, variegation, frame overload with details, etc.

But along with photographs that have an accentuated compositional center as the basis of construction, in the practice of photography there are also those where there seems to be no clear emphasis on one of the elements of the composition, at the same time the picture is finished according to the drawing.

There are other principles for organizing the material and compositional decision of the frame. There are many of them, and they are consistently developed.

So, let's draw some conclusions: first, the theme, content, thought, choice of material, then its visual design, the creation of a complete photographic image using the visual and technical means of photography. You can bring into a kind of system those techniques that help to place the necessary emphasis in the picture. A clear image of the main object will be facilitated by:

- Enlargement, image of the subject center on a large scale: in this case, shooting is carried out at close range, and the frame outlines a relatively small space;
- placing the main object of the image in the foreground. This approach is different from the one above. The frame of the frame here can also cover fairly wide spaces, the picture can be a general plan, and only the main object is at a close distance from the shooting point, and therefore is depicted in the frame large against the backdrop of the wide expanses of the landscape, the general view of the interior. Composition in this case becomes;
- tonal difference between object and background. The contrast of tones helps to identify the main object of the image: a light object is clearly drawn against a dark background, as well as a dark one against a light one;
- light accent, in which the highest brightness is formed on the main element of the composition;
- focusing on the main object of the image and loss of sharpness on the background and elements of the composition that are secondary in meaning;
- the direction of the main lines in the frame leading the viewer's eye to the center of the composition placement of the main object of the image in the center of the picture plane or close to it
- One more thing should be added to the named features of vision: if there are no special accents in the picture, the viewer's eye turns to the central part of the frame, and if the main object of the image is placed here, that is, the semantic center of the picture is combined with its geometric center, the main object is noticed by the viewer before Total;
- creation of a contrasting tonal pattern on the main and soft gradation of tones on secondary compositional elements and on the background.

The listed creative techniques, of course, do not exhaust all the possibilities of a visual solution to the problem posed. You can find other ways that are equally effective, helping to determine the compositional center of the photo. The solutions of the combination of techniques are extremely diversified: the light accent on the main thing can be used simultaneously with the central placement of the main figure; the contrasts of the foreground can be emphasized by the blurring of depth. Most often, techniques are used in combination. It is important to understand the basic principles. In the future, each photographer will be able to find the necessary techniques to solve one of the key tasks of the composition - the selection of the main object of the image from all the material that falls into the field of view of the lens.

However, highlighting the main thing in the frame does not mean getting a complete compositional solution for the picture. This is where the whole complexity of artistic and compositional creativity becomes apparent: you can learn the techniques of filling the picture plane (and this is necessary at a certain stage), you can learn the system of means of placing accents in the frame (and this is also necessary for mastering the skill), and the artistic result still not reached. It is provided not by a simple sum of successfully applied means of expression, but by their organic connection with the material of the picture, their interdependence and a single striving towards a common goal.

A list of recipes, a list of elementary recommendations are unthinkable in art. The formation of a compositional center is only one of the links, only the beginning of a complex creative process.

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