Industrial Design And Design Education Foreign Practice

Salakhidinov Masuddin Sadriddinovich

National painting named after Kamoliddin Bekhzod and design Institute. Direction of history and theory of design.

ABSTRACT

The article examines the global trends in the preparation of bachelors of design in the foreign practice of education in the field of industrial design and interior design, features of the development of effective ideas and concepts in the field of professional design education.

Keywords: Design, professional, experiment, architecture, fashion, art photography, graphic design, painting, interior design, fashion design, industrial design

Introduction.

In the context of the integration of the design education system of Uzbekistan into the world educational space, it is natural to be interested in foreign experience in this area. At the same time, an analytical, theoretical and Critical Study of the importance of the foreign experience of countries, which significantly influenced the design project culture in the 20th century, is considered important. This section shows the global trends in the preparation of Bachelor of design, especially the most interesting examples of the development of effective ideas, concepts and experiments in the field of professional design education.

In the 20th–21st century, design is considered a dynamically developing field throughout the world with scientifically based theory, various schools and concepts, directions and manifestations. Modern foreign design schools have rich technical bases. It has designated architecture and design education in England, Italy, Germany, Spain, the United States, France, Japan as the best school in the world. World-famous names in architecture, fashion, art photography, graphic design, painting and other fine arts come mainly from these countries

Methodology And Materials.

Today, there are design schools in almost all countries. Some of them are aimed at narrow specialization (for example, interior design, dress design, industrial design), while some are aimed at preparing designers in a wide direction. Design education in them came mainly from the specific needs and identities of the country.

The level of educational standards and programs are similar trends in most developed countries. Usually, at each new stage of education, it is established to complicate qualifications and determine the direction. At the first stage, students are mainly taught knowledge related to blocks of art and technology, that is, the skills of being able to work with different materials and techniques. Knowledge such as visual thinking, numerical solutions, design, programming, and computer modeling are then added. This is aimed at the fact that knowledge acquires in the reader a relatively perfect direction of choice.

Discussion.

A separate block of education is dedicated to research and community work. In high school, children learn to develop and defend their projects, to reflect on them at a conceptual level, regardless of whether they are in the technical or art field. In the Higher Education stage, however, a greater emphasis is placed on further specialization in its field, the acquisition of interdisciplinary knowledge. In particular, such qualifications as Analysis, Market Research and product promotion to IT, team work, corporate economics, modeling user behavior are formed.

In this way, student-students work in similar directions during the educational stages, from year to year mastering the innovations of the field, conceptualizing, project-artistic thinking, analysis and Research, working with material, technology and software, studying the aesthetic and physical properties of objects[1]. This knowledge is considered qualification skills in the fact that in practice there is an effective activity in the profession of a designer.

School of designers in Germany Higher School of formation in Ulm in 1955-1960 (nem. *Hochschule für Gestaltung Ulm*) restored under the name. The school was created at a time when the German economy was recovering. It was called the "restored Bauhaus". The artist, designer and theorist Tomás Maldonado had to once again critically revise the Bauhaus qualification, with the aim of adapting the school to the economic, social and political environment in the modern world. As an educator, Maldonado placed great emphasis on the harmonization of design with scientific and technical progress and aesthetics.[2]

Maldonado expresses his concept of art in his”manifesto of Discovery". In his opinion, the real world and the beauty of “clear art”replace the illusory aesthetics created by artists of the previous generation. "The different philosophies of design represent different attitudes towards the universe. It becomes clear in the world how we understand the world based on the place we give to design.”[3] In 1949, he published the article” industrial design and its social significance “in” Sea " magazine, and stated that design as the main goal of design design is to create a form that is not only beautiful, but also purposeful and qualitative. [4] It is this factor that distinguishes the “real or realistic form structure” from the decorative and stylized forms.

T. Maldonada tries to reshape design education at the Ulm school by applying his ideas in practice. "Physical property" that combines traditional concepts such as "proportion", "rhythm", "scale", "composition" with combinatorial analysis, symmetry, topology theory and a number of other disciplines in order to develop students' ability to scientifically design the subject world. sought to replace .

He is also the first to solve the artistic and technical nature of design, which has been a controversial issue for many years. He divides design into industry and art design, which are completely different from each other. In industrial design, the primary importance is focused on the technical feature of the product, which is manifested as an aesthetic directly subordinated to the first quality. In art design, artistry and idealism lead the way, and the quality of the product is determined by artistic and decorative features. Nevertheless, he emphasizes that design cannot be art.

Results.

A consumer product cannot be art in the literal sense, industrial design is not an artistic creation like modern architecture, it is produced on the basis of "systematic complexity" according to the principle of exact scientific data. The designer can refer to the factor of aesthetics and artistry only in special cases.

The 1958 Ulm school teachers 'and students' report exhibition shows systematic and scientific design with no commercial goals. One of the basic principles of design education at school is defined by the emphasis on an item as a concept, an ideological attitude towards the design of the item being created. In part this system was inherited from the idea of Bauhaus. Understanding the item as a concept despite an interest in utilitarian systems and a desire for practical functionalism became a central idea of the Ulm school.

In Germany, the initial stage of design education consists of six semesters, and students are provided with a number of subjects to master. Among them, some subjects continue throughout the educational period. For example, in the design thinking (DesignThinking) course, students are taught to think like a designer. Of course, the pedagogical system of Bauhaus is at the heart of the pedagogical rules that determine the tasks, goals, main content, theory and methodology of professional training of designers. This is, first of all, the study and work with various materials, the use of new technologies in the production of industrial products, an active creative approach to the educational process, research on new design solutions, the development of an inventive shell, as well as the ability. finding the correspondence between the shape and function of the object.

Design education in Italy developed after World War II, in connection with the need for a new field in the industrial and social sectors. After the Second World War, small and medium-sized enterprises began to develop on the basis of new technologies of the world. Corkhouses such as" Olivetti"," Pyadjo"," FIAT " focus their technological capacity on covering daily household demands. The activity in the field of construction will further increase the demand for new equipment factories, serial production, which in turn will increase the demand for designers working on the project of the item.[2] It is at these times that experimental centers are established in higher educational institutions that determine the basic principles in the design methodology.

The formation of the Industrial Design Association (ADI) in 1956 raised hopes of systematizing design education. As a result, Higher courses of industrial design were established in Venice in 1960, in Florence in 1962, and in Rome in 1964 on the grounds of the elegant schools of Arts and crafts. However, no single strategy was formed in design education.[5]

The Triennale, aimed at the manifestation of individual creative forces in the field of design, also has a great role in the development of Italian design. The event has been a space that showcases objects in one space, ranging from traditional, folklore to futuristic, rationalistic pursuits. Two major architectural-artistic journals: "Casabella", which aspired to rationalism, and "Domus", which demonstrated infinite pluralism because of Editor-in-chief Ponti, had no programmatic unit in the eutvchi journals. Futurism and rationalism shaped a specific project culture in Italy. One of them is the absence of a narrow specialty (the master's Renaissance universalism is part of the national culture) and the leadership of random design.[6]

The major master architect of furniture in the post-war period was Carlo Molinni, whose distinctive style became known as "flowing surrealism". The famous designer of the firm" Olivetti", Marcello Nitzolli, demonstrates an organic harmony of artistry and intuition. Nitzolli, as a designer during this period, solved with his creativity the question of what path the design culture, which is important for world and Italian design, will take. He made a choice on the industrial and Humanitarian Paradigm of design, the industrial and independent way. For this reason, the "Nitzolli line", the "Nitzolli method", meant a typical Italian style, in which fantasy, artistry, immediacy were structural elements that did not fit into the specific method of industrial design.[7]

Until the 1970s, Italian design was not a holistic professional field. However, the 1972 New York exhibition" Italy: the landscape of the new chamber " experienced moments of international triumph as an original, independent and fully formed phenomenon. The phrase "Italian line" became a full-fledged concept in the dictionary of French design, and Italian design became French.

This randomness led to the emergence of a kind of legend about Italian design, the main character of which was a designer, the main tool - a miracle. This myth is far from its real complexity in the development of Italian design. This paradox was achieved by the spirit of Italian design experiments, by proposing non-standard solutions. Positive and constructive ideas were within the scope of author concept research. The state of parallel performance of the duties of a designer technologist, engineer,

economist creates creative freedom and activates the design mechanism.

In the 80s of the 20th century, new trends were defined in the Italian School of design, such as "avant-garde", "transform", "interactive", "minimalism". Among them, the "contemplari" style, which is distinguished by functionality, comfort and homogeneity, is brighter manifested. It was the variety of styles and directions that significantly influenced the definition of educational methodology.

The training of designer specialists differed in the principles of the naarium and methodology in each center, but in all, the methodology of design based on research was primary. The priority aspect of the educational methodology of Italian schools is determined by the influence of the personality of this educator on the design concept. Perhaps this is why in the World School of design, Italian design has a rich pedagogical experience in the field of design.

The educational process is attended not only by prestigious Italian designers, but also by the heads of the largest Italian industrial firms, where students have the opportunity to practice. In a three-month practice, the host company sets a business task where specific solutions are needed for the trainee student. The project can be carried out individually or in a group, it all depends on the scope of the task. The head-teacher attached from the University oversees each student. If the work is of high quality and applied in practice, the company pays the cost of the completed project to the educational institution. Successfully completed and creative projects are an application for students for the opportunity to fully and effectively work in this company after receiving a diploma. [2]

Conclusion.

Italian designers work just like a skilled craftsman, who does not see the need to adapt to the strict exzempliars of multi-series production. For this reason, the Italian design – the form is based on uniqueness and irreversibility. Originality of the Italian model: formalism is characterized by a strong emphasis on Form, elitism – manifested in the non-standard of project thinking, rare universalism, a free, flexible, flexible system of creativity with a pure gaze. They were able to transform the professional culture of itali Didi into a national school, struggle over originality rather than popularity in design, and achieve the harmonization of rich artistic traditions with project potential.

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