Conditions for the Emergence of Design

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Abstract: This article discusses the conditions under which design emerges as a profession as well as the recognition of design as a profession.

Keywords: Design - concepts, essence, formation as a profession, Design, construction, Design and production, Industry and products, Artistic design activities, aesthetic requirements, Bauhaus and VXUTEMAS schools, technical aesthetics

Introduction
Design is the process of manufacturing these items, is a rational and creative solution to enormous problems.

Brian Horrigan
Knowledge and understanding in the field of design is necessary for people of all ages and their professions, and is a special tool in shaping their social consciousness. It is difficult to assess the unique role of design in the formation of the spiritual world, the creative potential of man as a person. They are a necessity for everyone, like knowledge of language, literature, history.

Main part
The word "design" comes from the Italian word "disego", which originally referred to the concept of design, drawing, images and ideas in the work process from the Renaissance. Later, in the 16th century, the concept of “design” emerged in England and began to express ideas, drawings, ornaments, as well as design and construction. The narrower professional meaning of design is the artistic design activity of creating industrial products of high consumption and aesthetic quality, the organization of a comfortable living environment for man - social, cultural, industrial, product and equipment environment.

Design was born as a result of a combination of several types of activities, such as art design programs, mass industry, engineering design. Today, design is an interdisciplinary artistic design activity aimed at shaping the world of natural, theoretical, technical, humanitarian, social knowledge, things in production, covering a wide range of all spheres of human life.

Figure 1. a - is a high-pressure pressing machine created by Ernst Alban. Germany, 1840; b - James Watt. Multi-copy pressing equipment. England, 1765; c - a manufacturing plant equipped with weaving machines. Germany, 1860
The central challenge of design is to create a world of culturally and anthropometrically compatible objects from the point of view of this aesthetic evaluation. It follows that the use of engineering, technical, natural and theoretical knowledge, philosophy, cultural studies, sociology, psychology, 1 semiotics and other social sciences tools in design is crucial for design. In particular, this knowledge is integrated in the modeling process of artistic design.

1 Semiotics - is the science of determining the symptoms of a disease

The emergence of design as a separate type of project artistic activity dates back to the late nineteenth century. At this time, the development of mass production as a result of the industrial revolution created a division of labor.

In the context of industrial production, manufacturers began to pay special attention to such aspects as the attractiveness, diversity of appearance of goods and products, as well as the quality and convenience of use of the product. As a result, there is a need for a specialist who can not only create a product form with an attractive appearance that meets the requirements of the consumer, but also has a good understanding of design issues and machine manufacturing technology. Practice shows that a competitive product can be created only if the engineering, technical and artistic issues are solved comprehensively.

The formation of industrial design is closely linked with the history of technical development. Discoveries such as steam boilers, internal combustion engines, electric motors, airborne aircraft (airships) have served as historic stages in the development of design, along with the discovery of new fronts of engineering.

The nineteenth century was a century of astonishing rise. One technical miracle was replaced by another. At the beginning of the century, people used a simple writing pen and a simple cart, but at the end of the century, they were replaced by a typewriter and a car. The telegraph was followed by the telephone, and later the wireless telegraph. Humans have discovered ways to create clear images and copies of nature without the help of an artist, the first appearances of flying in heavy aircraft from the air, recording and storing the human voice, and the art of motion picture art.

The labor of the craftsman, the process of creating the shape of the item is directly related to its preparation. During the industrial age, prototypes of the product began to be created in the form of drawings, models and prototypes. Later, with the help of a large number of machines, the production of finished products from them was launched. Thus, at the turn of the century, there was a division of labor in the production process. Design became a separate form of design and artistic activity, and a new specialty called "designer" began to take shape.

Figure 2. a – is Carl Bents' first three-wheeled vehicle. Germany, 1886;

b – is a phonograph of Edison recording a wax arrow sound glued to foil. 1878;

v – August Borsig Locomotive. Germany, 1841.
Design profession
It has been almost 100 years since design was recognized as a profession. His account begins with William Morris, a well-known artist and theorist in the field of the creation of objects and devices, the leader of the famous motto "For the Unity of Arts and Crafts," which began in England in the late nineteenth century. It was at this time that design theories and creative principles began to take shape to a certain extent and had an impact on subsequent trends and schools in the field. The date of the emergence of the design profession is sometimes referred to as the beginning of the twentieth century, that is, when artists were able to create corporate styles in leading positions in the industry. Examples are the German electrical company AEG and the American car company Ford Motors. There are other views on the subject, which say that design is a profession that dates back to the time when only design schools emerged and teaching methods were developed and the first graduates were released. These are the first school in Germany - the Bauhaus and the VXUTEMAS school in Soviet Russia, as well as another view, which is linked to the American name, pointing out that it caused the world crisis of 1929. Indeed, before the crisis of 1929, the impact of European design on industrial production was almost negligible. On the eve of the onset of the crisis, American design became a real commercial force, and a professional “design industry” emerged with a general character.

![Figure 3. a - Pfaff hand sewing machine. Germany, 1862; b - the first desk telephone, 1888; v - Coal-fired iron, Germany, 1850.](image)

The new style direction formed in the architecture of America and a number of European countries at the beginning of the century was called "functionalism" and became a kind of theoretical source and the principle of forming a new form in design. The leading functionalists, who saw the beauty of artistic forms in their suitability for functional purposes, were also at the forefront of machine-building design. Among them are Luis Sallim, the founder of the Chicago School of Architecture and an architect known for his famous “Age of Machines” buildings; American functionalists, German architect and painter Peter Berens - believe that the age of design development and the emergence of "corporate style" is associated with its name; Miss Van der Roe, one of the leaders of the German production association Verkbund, was among them. Walter Gropius, the world-famous founder of modern architecture and design; Gerit Thomas Ritveld's Red-Blue concept chair has become a sculptural symbol of modern design.
Figure 4. a - a chair created by Charles Mackintosh, 1903; b - Otto Liliental, flight of the first pilot on a glider. Berlin, 1893-1896; v - Gerrit Ritweld's "Red-Blue" chair, 1918.

Among the pioneers of design who entered the manufacturing industry were architects and modernist painters. There were also modern representatives, who were sharply critical of eclecticism, ornamentation, and embroidery in their artistic solutions, looking for ways to get rid of the old-fashioned style. Instead, they offered rational-geometric shapes and sought to preserve the true texture of the materials. In essence, such aspirations were a new step in the philosophy of creating industrial forms. Among them are the famous founder of the "Modern" style Henri Van de Velde; of the world-famous "Viennese style" author Michael Tonet; Scottish architect Charles Mackintosh is one of the pioneers of the Arnuvo style. This style is the pinnacle of European modernity, and its furniture is still in production today; one of the founders of professional design, Raymond Lodini, is also recognized as the creator of industrial design. Camillo Olivetti, Erwin and Arthur Brown; Italian architect Giovanni Ponti, founder of Domus magazine; the founder of modern

1. Pioneer – here in the sense of an inventor, a man who created something new.
2. Eclecticism – is a product or work of art that combines several styles

Finnish architecture and design Alvar Aalto, as well as Russian designers and painters - K. Malevich, A. Rodchenko, V. Tatlin, A. Lisitsky and others have made significant contributions to the development of design.

In recent years, the concept of "Design": Art Design, "Industrial Art", "Technical Aesthetics", and the designer was called "Designer-Artist".

The school of design was called the All-Union Institute of Technical Aesthetics, Scientific Research Institute in the territory of the former USSR. The most popular magazine in 1960-1980, "Technical Aesthetics" played a major role in the development of design.

Conclusion

Design has been around as a profession for over 100 years. This account dates back to the late 19th century, when the Art and Profession movement, led by William Morris, began a movement for coherence. It was during this period that the basic theory of design, rules and principles of development were developed.

Anything can be used as a design object. The commonality of things, the environment in which they exist, or any information, if they are relevant to human life, is manifested. At the same time, their relevance to man is not determined by traditional means.

The purpose of the design is to humanize the environment around man, that is, to adapt it to his interests on the basis of the moral and aesthetic norms of the time.

References: