



## THE PLACE OF DESIGN IN HUMAN LIFE AS AN ART FORM

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### ABSTRACT

*This article discusses the role of design as an art form in human life. Today, design has its place in manufacturing, industry, personal life, and all areas in general. In the article the author tried to prove these aspects.*

**KEYWORDS:** *design, manufacturing, industry, designer, art, aesthetic taste, aesthetic pleasure*

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### DISCUSSION

Through the complex relationship between design and art, we can significantly refine the concept of modern design due to greater penetration into the depth of design activity than was possible while our task was to clarify the generalized product of design as an organized activity of professionals. It is no coincidence that the question of the relationship, or rather, the system of connections between contemporary design and contemporary art, is only now posed by us: although a direct comparison of art with design always seems attractive, it can give little until the design is defined. Such attempts were made repeatedly, and the authors considered art to be uniquely known, and as a result of such comparisons, three parallel and equally unprovable definitions were obtained.

If we use the theoretical concepts we have already considered, then this is "design is an abstract art" (Herbert Read); "design is not art" (Gloag, Ashford and others); "design contains elements of art, but does not coincide with art" (Maldonado). At the same time, we can already take into account now that the authors had in mind, firstly, not an identical idea of art (we could still separately single out Gio Ponti with his super-art, covering everything and everyone) and, secondly, significantly different " designs ". Having defined design through its product - the consumer value of mass-consumed products - and pointing out the non-identity of design and design project activity, the significant autonomy of the latter, we now have the

opportunity to correlate art with a completely unambiguous design.

While the product of design was understood as a thing or certain qualities inherent in a thing in its concreteness, it was extremely difficult to correlate it with art; consumer value is, undoubtedly, a certain type of spiritual value introduced into a thing as an element of the entire material environment of a person (another question is what spiritual value it is), and this somewhat facilitates our task. However, we have repeatedly stressed that the product of design in our definition is manifested exclusively through the mass consumption, and this mass was not a purely quantitative definiteness. The mass character in relation to a design product undoubtedly includes a certain typification of perception, standardization (although there may be many standards) of consumer reactions.

Until now, we have not had any reason to mean by consumption, including consumption, a visual expression of consumer value, that necessary complicity, co-creation that connects the creator of a work of art with each of its consumers (if we can speak of consumption here in pure form) individually ... This individuality, the obligatory nature of the dialogue is the deep essence of the communications established between the person-creator and the person-viewer (even if there are many of them) in art. In terms of design, it is difficult for us to find such examples of direct communication in individualized perception - where such a connection can be seen.



Design is now the main, most developed and theoretically meaningful sphere of human activity according to the laws of beauty outside of art. It covers the area of design, production and existence of things manufactured by industry, taking into account their benefits, convenience and beauty "Design is a creative activity, the purpose of which is to determine the formal qualities of industrial products. These qualities include the external features of the products, but mainly the structural and functional relationships that transform the products into a whole, both from the point of view of the consumer and from the point of view of the manufacturer. "Design is a world of objects created by man by means of industrial technology according to the laws of beauty and functionality. This is a new, industrial type of aesthetic activity. Design is generated by the needs of mass production and consumption.

Design creates a "visual language" - a specific form language that gives ideas a visual expression. In the visual design language, the signs are proportions, optical illusion, color, the relationship of light and shadow, emptiness and volume of bodies, color and scale. A design form is a sign of material, technology and quality of a thing's manufacture, expressing its purpose (function) and its social existence in the cultural system. The development of industry did away with the labor of the craftsman, with the labor of the artisan, when one person began and finished the manufacturing process. Today, any thing is a product of the labor of many people, specialists of different profiles: workers, technologists, engineers, designers, etc. Hence the narrow specialization of each of the many participants in the industrial process of creating a thing. This threatens, on the one hand, with the destruction of the universality of the creative, spiritual forces of the individual, and on the other, with the loss of the aesthetic value of the object being made.

This threat was noticed by the German architect and theorist G. Semper, who was the founder of "practical aesthetics", summarizing the experience of an industrial exhibition (London, 1851). He drew attention to the fact that, despite the development of science and technology, the successes of civilization in the artistic craft are inferior to the generally recognized achievements of past centuries. "Equally shameful recognition arises when comparing modern products with those of our ancestors. With all the technical progress, our products are inferior to them in form and even in their practical suitability and expediency. "The industry has accelerated and made the process of making things massive. But the unique product of the master was replaced by the production of stamped goods. Having ceased to be a luxury item, the product of production at the same time ceased to be a luxury

item, since it does not bear the imprint of the individuality of its creator. And then the artist came to the aid of the designer who was designing the utilitarian purpose of the object, who was designing its aesthetic expressiveness. Ideally, an artist and a designer are united in one person - in the person of a designer, a representative of a new profession, a design engineer with aesthetic training.

The invasion of the aesthetic principle into production gradually covers all its spheres, including such areas as the manufacture of cars, radios and even production tools - tools, machine tools. In the field of industry, there is a rapid and lasting combination of utilitarian and aesthetic principles. The search for the usefulness and convenience of form merges with the search for its expressiveness and beauty. Today, not a single branch of industry can do without artistic design.

The world of modern technology is changing a person's understanding of beauty. Test pilot M. Gally made an interesting observation about the nature of the beauty of the aircraft: "We came across quite awkward-looking ones - there were also very beautiful ones. By the way, I noticed that a beautiful car that caresses the eyes with its proportions usually also flies well. This, at first glance, almost mystical regularity has, I think, a completely rational explanation: the case, apparently, is just the opposite - a well-flying machine begins to appear to us "beautiful".

Making any thing involves invention, design, layout, and production technology. In this chain of creative processes, the place of design is composition, the design of new connections between the details of a thing. At the same time, in his aesthetic vision of a future thing, the designer pays attention not only to its benefits and beauty, but also to its constructive feasibility and technological profitability. The process of artistic design involves the rearrangement of objects, as well as the ability to take objects of the arrangement from a variety of areas - "from the use of expedient forms of living nature in technology (what bionics does) to identifying trends in the development of forms and predicting them for the future." At the same time, unlike bionics, which directly borrows the forms of living nature, the design seems to pass them through the prism of culture, that is, it takes in a culturally processed form. The true arsenal of design forms is a culture in which all impressions of life are reworked in the light of human experience.

In a sense, design is the result of the boundless expansion of the sphere of applied art and its development on an industrial basis, the result of the penetration of aesthetics into technology, the artist's invasion of production. The need for an "indissoluble union of industry and art" wrote A.V. Lunacharsky: "The task of industry is to change the world in such a



way that a person can best meet his needs in it. But a person has the need to live joyfully, to live cheerfully, to live intensively ... If a person does not have creative freedom, there is no artistic pleasure, his life is joyless. It is important that food is not only satisfying, but also tasty, it is more important that a useful everyday object is not only useful and expedient, but also joyful. Let's say this word instead of the still seemingly mysterious word "beautiful, graceful". The dress should be joyful, the furniture should be joyful, the dishes should be joyful, the dwelling should be joyful. The gigantic artistic and industrial challenge will be precisely to find simple, healthy, convincing principles of joy and apply them to other more grandiose than now, machine industry, to the construction of life and everyday life.

"Design makes the product form not only expedient and constructively meaningful, but also emotionally expressive, aesthetically meaningful. An artist-designer creates such products and tools that acquire the ability to "treat people like a human being," that is, they also have aesthetic value. Design provides a human relationship between a thing and its consumer - a person. And since there is a different person behind each thing - its creator and the thing appears in a peculiar role of a mediator, a link between its creator and consumer, so design acts as a factor in the "humanization" of human relations. Using artistically constructed things, a person, as it were, contemplates himself in the world he has created, which gives him deep aesthetic pleasure. Design carries out mass cultural and aesthetic communication, conveying a certain type of artistic taste through household items, tools, everyday things created by modern industry.

Design penetrates into all spheres of life and work of people, has an all-encompassing effect on wide sections of the population. In terms of mass scale and the power of aesthetic impact, it not only can be compared with cinema and television, but in a sense even surpasses them. After all, to go to the cinema, you need to find time and buy a ticket; in order to become a TV viewer, you need to buy a TV and find leisure. To be exposed to the aesthetic impact of design, it is enough to be our contemporary. It is impossible to avoid the impact of design, even having set such a goal, because no one can jump out of the cultural life of the era, do without its attributes, without furniture, dishes, means of transport, books, etc. And all this is the creation of design, on all this lies the seal of a certain style. The influence of style on human consciousness is especially deep and direct. One form or another of a spoon, hammer, car, TV not only serves the purposes of convenience and pragmatism, but also the purposes of aesthetic impact. The latter in consumer products created according to the principles of design is associated with the very way of life of a given society,

the type of thinking and activity of a given era.

Design unites spiritual and material culture into a single knot. He is the place of their meeting, the focus of their intersection. In addition, artistic, scientific and technical and industrial and technological cultures are also combined in design. Thus, it ensures the cultural integrity of modern civilization. Design is a continuation of the artistic tradition and taste in the field of everyday things and utilitarian consumption. Design is the scientific and technical level of a given society, embodied in specific consumer goods, in household items and tools, in means of transport and in cultural products. Design is the secrets of production (technology of creation) of this product in a mass, aesthetically perfect and practically convenient form. Design is a meeting between a designer and an artist, a manufacturer and a consumer, thanks to the transformation of an aestheticized product of labor into a product of utilitarian and aesthetic consumption. In other words, design is mass communication within a society that unites people with common industrial-aesthetic consumer products, stylistics, and lifestyle. At the same time, design unites spiritual and material, humanitarian and scientific and technical, artistic and industrial areas of culture.

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