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# CHARACTERISTICS OF DESIGN SOLUTIONS IN TECHNICAL CREATIVITY

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| *A B S T R A C T* | *K E Y W O R D S* |
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| This article talks about the specific features of design solutions in technical creativity. The author clarified the problem on the basis of existing scientific and historical literature, relying on cultural information and written sources. Comparative analysis of existing unique approaches and theories on the specific features of design solutions in technical creativity. | Creativity, design, art, aesthetics and artistry, artist, designer. |

**Introduction**

Currently, technical aesthetics is experiencing a phase of recovery. Despite the extraordinary activity of experts working in this field, there is still no full and solid theory for understanding design problems. A number of well-known concepts that claim the role of a general theory of design are in fact nothing more than a reflection of one or another aspect related to its content.

To date, several working definitions of design are in use. Some authors distinguish the concepts of "industrial design", "industrial art", "industrial aesthetics" from each other, while other authors claim that they are synonyms.

**Main part:**

The fact that the issue is put in such a different form is explained by the fact that the issue of the ratio of aesthetic and artistic activity is half-lit, and that the theory of design lags behind its practice. However, the theory of design faces more important tasks than arranging the terminology, and depending on the extent to which these are solved, the practice of artistic construction develops. The problem of harmonization between the production of industrial products and their consumption requires the study of the dynamics of social consumption in order to forecast their consumption. Without a deep and comprehensive study of these problems, it is impossible to ensure a consciously mastered and goal-oriented activity of the design. In order to solve this huge problem, first of all, it is necessary to find an additional satisfactory answer about the subject and essence of aesthetic social consumption, because aesthetic consumption requires finding an answer to the question of what is value in general. does. Answering these questions satisfactorily means building a whole aesthetic concept.

This situation cannot be solved by technical aesthetic means alone. Building such a concept requires a higher level of technical abstraction. In order to overcome such difficulties, it is necessary to work in close cooperation with technical aesthetics, general aesthetics, sociology of art, axiology, semiotics and other sciences. It is commendable that in recent years a close relationship has been established between researchers working in the field of general aesthetics and technical aesthetics. It should also be noted that the science of aesthetics is not the only one in need of such support provided by other sciences. However, as soon as technical aesthetics are put on the agenda of many current problems, they greatly contribute to the progress of general aesthetics. Many controversial issues (aesthetic and artistic activity and its ratio of products, the nature of aesthetic values and their evaluation, the problem of the artistic image in non-visual arts, the ratio of forms and functions in an object, etc.) are revealed with their new aspects in front of the general science of aesthetics. It's done.

The visual environment that creates the design can give a more reliable aesthetic characteristic to the art in a certain sense. In his time, the famous Russian art critic V.V. Stasov wrote: "real, non-imaginary folk art is only my staircase, my room, my glass, my spoon, my table, my closet, my stove , my candlestick, and so my last piece only exists where it is beautiful... there is no need for the little things necessary to live to be artistic, where the art is still in the sand is growing, has not had time to take real roots... The interaction between the aesthetic object (production of mass industrial products) and the subject (mass consumer) is more convenient for objective research, which allows various fields, including analysis allows you to use the statistical method, all of which are important in taking a bold step towards the world of aesthetic mysteries.

The above-mentioned considerations contribute to the development of the theory of both fields in order to achieve a high level of mutual understanding between specialists in the field of general and technical aesthetics.

A designer as a professional "is required to have a multifaceted talent that does not recognize the limitation of the talent of a single artist or, as a specialist, only the thinking of design, for him a highly developed broad thinking, a unique physical Qualities of a keen understanding of the properties, natural beauty of the material, highly developed taste, and a good knowledge of industrial production technology should also be characteristic. The status of the designer profession is formed as a result of high specialization, a sense of responsibility for the social importance of one's work, and the improvement of the standard of living of the people by optimizing the range of industrial products. The requirements for the profession of a designer are set in this order in the special educational literature. Indeed, a designer should have a certain understanding of an engineer, designer, technologist, ergonomics, engineering psychology in this or that production team. This is a necessary but not sufficient condition for his activity. Without these qualities, it is impossible for him to communicate with experts in various fields. Each of these types of activity requires special and long preparation. Therefore, the designer will never be able to rise to the same level as them in terms of this knowledge.

**Results and Discussions:**

An artist-designer is one of the specialists involved in the general design of industrial products. It would be appropriate to note that in the current period of advanced material production, design has become an independent field of activity, which has gained importance as a consequence and a necessary stage in the differentiation and cerebralization of industry. The separation of technical design

from industry was an important step in this field, and it will be the turn of design to separate from technical design in our time.

Thus, design is the second priority over material production. It did not stand out as a special type of design in all aspects of the industry. In most cases, the designer works together with the technical team. Briefly, the activities of this team can be described as follows:

- Invention, i.e. new tools, tools, machines, etc.; always single, invent inventory;
- placement with the establishment of new connections between objects or parts of objects; this activity is multi-variant by its essence;
- construction, i.e. construction according to a certain program to improve existing equipment.

The work of a designer can be divided into four parts:

1) the existence of the underlying goal; 2) existence of a target or prototype; 3) perform the tasks based on the companovka method; 4) acquiring a new quality in the work of the object taken as a basis or establishing new objects.

It should be noted that the development of technology shortens the life of some examples of design, and some principles of placement are used for centuries, even thousands of years. The goal set by the design has two different natures, it has both concrete-utilitarian and social character. By the end of the 19th century, spontaneous design activities set utilitarian goals. Only at the beginning of the 20th century, when design was able to acquire the status of a spontaneous activity, its relationship to complexes was determined. The social implications of the group of items were also clearly distinguished. Communication between product manufacturers and designers has been strengthened. Later, the designers were the first to determine that the design goal can be progressive, conservative, or reactionary. Later, practice proved that their outlook was correct.

The difference between design and everyday project is that with the participation of design, we get a new level not only in terms of quality, but also in terms of efficiency. Technical design cannot give a new function to this or that item, or adapts that item to only one, specialized function. Still, not all of these ideas represent all ideas about design. "In the essence of industry," wrote K.M. Cantor, - design takes a leading place. Through design, industrial design acquires socio-cultural impulses, through design the dominant connection of culture and technology reigns."

Although the artist-designer is jointly responsible for the finished product along with all the participants in the design and production, the designer's design cannot claim to be anything other than a type of design activity. A designer is called a representative in the field of product design. It is from here that his engineering work is distinguished by tasks. Such a class of tasks may not have common aspects to their concrete function when designing different objects. These tasks are closely related to the "human factor" in the production of industrial products. If the task meets all the conditions of the technical requirements, then the work is considered successful. However, the optimal human interaction with the product remains beyond the attention of engineers.

Design (eng. design - project, drawing, picture) is a term that expresses the types of design activities aimed at forming the aesthetic and functional qualities of the environment of things. Design activities include a wide range of consumer goods, machinery, tools, clothing, advertising and educational materials, production, furnishing of public and residential buildings, furniture, etc. Design emerged at the beginning of the 20th century and was formed in Western Europe and the USA as a special activity in the 30s. From the second half of the 1980s, the scope of design expanded. Designers rely on scientific sciences (for example, materials science, color science, etc.) along with the artist's intuition,

must have knowledge of the production process and conditions, sociology and other knowledge. Specialists in the field of design are trained in special higher educational institutions. In particular, the National Institute of Painting and Design named after Kamoliddin Behzod trains specialists in interior and industrial graphics, clothing design.

**Conclusion:**

Today, in order to develop the creative activity of students, first of all, they should be thoroughly taught labor education programs in general secondary education. Design and creativity abilities are taken into account in the formation of knowledge and skills of future labor education teachers. The possibilities of the science of labor education in teaching the basics of design in general secondary education are great. The purpose of teaching the basics of design in labor education is for students to learn to design and practically make things, taking into account their aesthetic, functional and economic aspects, and to develop knowledge, skills, and abilities during classes and extracurricular activities.

The introduction of design education in continuous education is carried out systematically in the processes of fine art and labor education in the school from the primary grade and ends with the training of a qualified specialist. Taking into account that design education in the continuing education system is the need of the hour, it requires development at the level of world standards not only in general secondary education, but also in higher and secondary special educational institutions.

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