

## THE ROLE OF INDUSTRY AND INTERIOR DESIGN IN THE EDUCATION SYSTEM OF UZBEKISTAN

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### ABSTRACT

Students with a design education can reach their full potential in terms of creativity, self-efficacy, and collaboration. Educational institutions should be there to prepare students for life outside of the classroom, but they are currently limiting learning to rote memorization. The Interior Designer will create functional, safe, and aesthetically pleasing spaces by assessing space requirements, determining optimal furniture placement, and selecting decorative items, all while adhering to relevant blueprint, building code, and inspection requirements. This article discusses about the role of industry and interior design in the education system of Uzbekistan.

**Keywords:** designs, industry, interior design, education system, decorative items, building code

### INTRODUCTION

The physical environment of educational institutions and how the design can influence not only the children, but also the teachers and staff, is a minor relationship. As a result, it is critical for educational institutions to have the ability to significantly inspire both students and professors. Because the majority of learning occurs in schools and educational institutions, it is critical to analyze how a poor setting can hinder from kids' ability to learn. The designer "designs" a person who will live in a new modified environment and use its objects by providing it particular functional and aesthetic features. The quality of human life is determined by the product's quality. Design bridges the gap between people and production, and it becomes an essential component of any product's development and promotion. The product's look and ergonomics are dictated by the product's functional purpose; in this sense, the designer must grasp what the thing is made of and what features give it a certain function. Furthermore, the environmental friendliness of products now occupies a specific place, a problem that is frequently tackled by a designer. This implies that a designer must be on the go at all times. Industrial progress does not stand still - new materials are being developed, new methods of processing these materials - the designer must be among the first to react to innovations, since it depends on his professional qualities whether a new product will become popular immediately or go unnoticed, whether it will be convenient for the consumer and whether it will meet its purpose. The most difficult problem in the formation of new design faculties is the lack of experienced teaching staff locally. Initially, the design specializations in universities were headed by teachers from local technical universities. The composition of teachers in the regions was gradually replenished from among their own graduates, as well as by specialists moving to work from other regions. Today, when the ways of modernization in all spheres of society are being actively discussed, special attention should be paid to the development of design in Uzbekistan. Design is an important component of many advanced developments aimed at the

general consumer. Design products surround a person everywhere: objects of work and interior design, clothing, advertising products, household appliances, cars, etc. Unfortunately, today the level of industrial design in Uzbekistan lags behind a number of foreign countries. Domestic developments are inferior to foreign counterparts in aesthetic and ergonomic qualities of manufactured products. Often a design product, possessing a number of "useful, smart" properties, looks inconspicuously unpresentable outwardly, is not convenient to use - the consumer prefers to choose a beautiful, ergonomic foreign product. This inevitably leads to a decrease in the competitiveness of Uzbek industrial products and often makes their use unprofitable for most consumers. In modern conditions of competition and rivalry, the industries of our country need competitive creative specialists, i.e. able to achieve success in professional activities in a competitive environment. Such specialists will be able to provide a high level of design developments, increase the competitiveness of manufactured goods and the economy as a whole. When preparing future designers for professional activities, one should take into account the opinion of employers and pay special attention to the fact that the professional qualities of a designer are determined, first of all, by his personal qualities. These are dedication, ambition, constant self-improvement, self-education, creativity, and the ability to assimilate new knowledge and personal growth, the ability to approach work creatively, responsibility. As practice shows, a strong personality, capable of self-education and self-development, better adapts to new conditions and copes with professional tasks. And the professional tasks of a designer in the modern world tend to constantly change and become more complex due to the rapid development of scientific and technological progress. The new conditions for the functioning of higher education in the framework of the implementation of the third standard of higher education, the use of competence-based and personality-oriented approaches in teaching require significant adjustments to the process of preparing designers for professional activities. The goal of higher education today should be the preparation of a competitive, competent specialist who is able not only to apply the acquired knowledge, skills and abilities, but also to make original and non-standard decisions when required.

Interior design solutions for educational environments have been shown to have a favorable impact on users as well as the general environment within the institution. This is accomplished by addressing the interconnected social, aesthetic, and economic issues that exist within a school. The end result of school design should be functional, safe, comfortable, and healthy spaces. Interior designers recognize the importance of health and learning by developing healthy school environments. Designers should use this criterion to create environments that go beyond the technical requirements and emphasize improvisation of the quality of one's experience in the space. This can be accomplished through building healthy and interesting settings in which children can interact, thrive, and enjoy their educational environments. It is necessary to understand that when preparing designers for professional activities, the development of standard technological methods and methods of work should not dominate; the priority should be the creative development of a specialist. The simple acquisition of knowledge and skills today is not enough to become a good specialist. It is necessary to develop such aspects of the personality that are most consistent with individual inclinations, creative potential. As research and production advance, the pace of modern life accelerates, and the professional

obligations of specialists become more sophisticated. This necessitates a person's ability to be productive and innovative in the face of any change. Only a creative person can solve problems in a flexible and effective manner and self-development, active perception of the surrounding reality, independent quest for answers to difficulties self-education and acclimating to new circumstances. The designer who performs is in high demand professionally. Creates an innovative design product with great aesthetic value in a circumstance where choice is impossible and ergonomic qualities on current equipment, using materials and tools that are readily available. In addition, the designer must have a clear idea of what the consumer expects from him, follow the trends of time and place, scientific and technological progress, respond to socio-economic changes and, most importantly in this situation, be able to stay ahead of time and create a product in demand in the future. It is obvious that non-standard, creative thinking is an integral quality of a competitive designer, both at the stage of acquiring knowledge and at the stage of their further professional use. The fundamental mistake in design education is that it simply involves training designers. It sounds paradoxical, but it looks like it is.

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