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## DESIGN AND ART

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### Annotation

In this article, we have mentioned that design is a fine art form and there is a lot of evidence for it. It also reflects the harmony of design and art

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Design and art have a special relationship, they are distinguished by a complex multifaceted relationship, historical kinship and ongoing contacts. Anticipating a comparative analysis of design and art, it is necessary to clarify somewhat what is meant by art in this case. "Neither antiquity nor the Middle Ages knew the division of art into graceful and treasured"<sup>1</sup>. In Greece, in the era of antiquity, to designate art, they used elk the word "techne", which included all types of labor creative activity value. It also denoted technical creativity with its own means. Activities (tools, technical devices), and activities doctor, potter, painter, carpenter, poet, politician. The arts were shared on graceful and applied, and on imitative and creative. Enough clear separation and independent development graceful and applied views art is received in the Renaissance. However, it must be noted that this process was very long. More clearly, the division of art came much later - "if earlier art was inseparable from life, now it has acquired relative independence and has become great means of artistic knowledge"<sup>2</sup>.

Despite the existence of a very clear boundary between graceful and applied arts, this division is not fixed and changeable. This border is mobile - "the transformation of the utilitarian applied in "graceful", easel happened and happens continuously. What for us today are works of art: Acropolis, Cologne cathedral, Notre Dame Cathedral, the Assumption Cathedral of the Kremlin - all this was lo was erected and perceived as the dwelling of the Gods or God, as architecture, necessary for a religious cult, i.e. not as valuable artistic". For our study, it is necessary to determine the difference between elegant and applied arts. And it is fundamental interrelationships of the "man - the world" system, their dual orientation: "from mira to man is a reflection and from man to the world is a transfiguration"<sup>3</sup>. The essence of fine art is the figurative reflection of reality, and the essence of the applied is the figurative transformation of reality. The most characteristic feature of art as an activity has become its indie visualistic principle, rooted in the ideas of the Renaissance about the human greatness, independence and activity. Personal opinion, its perception reality, unique feelings became the determining factor art development. One might get the idea that applied art is related or even identical to handicraft production. However, it is not. If in the craft attention was paid to all parameters of the cabbage soup, then applied art refers, first of all, to external features characteristics, i.e. "applies" his knowledge to the finished utilitarian form me. Another difference is the opposite of the idea of the collectivity of handicraft creativity to the principle of individuality of applied art, characteristic of art in general. In what follows, we will pay more attention to the consideration of called fine art, based on the opinion that in it the most the typical characteristics of art as a whole are clearly manifested.

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<sup>1</sup> Кантор К. М. Красота и польза... С.121.

<sup>2</sup> Там же. - С.127.

<sup>3</sup> Там же. - С.127.

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As we said above, the hallmark of art is dominance in his activity of the personal principle. subjective "I" becomes the foundation, the starting point. Own addictions hu the owner, his attention or, conversely, inattention to what is happening, emotional experiences, life difficulties, hidden fantasies through incarnation in material that is also subject to subjective choice (in plastic arts: marble, wood, bronze, glass; in planar: akvarel, oil, pencil, pastel, etc.), turn into a real existence learning objects. They do not pretend to the final truth - their value ness in the author's idea, formulated by the artist himself. He renders is capable of the full embodiment of his thoughts, due to the fact that the source of the need for such activity is his own desire is his own need, not dependent on anyone else. The author's idea of the artist as an expression of need and ability display your internal state at a certain moment explains the uniqueness of art. "You cannot enter the same river twice dy" – this is the basic principle of the artist's self-expression. Can't be on structure, internal experiences of the author are completely identical to several times, and his work will be different every time. Another reason for the uni- The main features of the artist's work are the means of his activity and technology work. There is no standardized amount of materials used here. Fishing, completely unexpected original tools can be used you and technology, and all these components sometimes change in the process direct work. Often, starting work, the artist is not enough clearly presents the final results of his work, unexpected a surge of creative inspiration can significantly adjust the entire the course of work, or even completely change it.

Increasingly, the value of a work of art and its criterion evaluations become proper formal qualities of work. Advantages of bots are determined by external manifestations: the individual manner of autora, color scheme, rhythmic organization of space, technology drawing pictorial material, etc. Becoming synonymous with quality aesthetics as a priority principle of understanding and evaluation. Within the framework of which position any utilitarian beginning in the created works is considered etsya as unworthy and unacceptable for art. The object of artistic creativity acquires the features of an elitist cabbage soup Moreover, this elitism of a certain property. The elitism of things due to its scarcity or high cost, the shaft always. Such are the works of artists for secular and ecclesiastical authorities sti, wealthy people: unique dishes, lamps, decorated weapons, luxurious clothing, furniture, palace and temple buildings. This type of elite art, with some changes explained by other historical and cultural reasons us, continues to exist to this day. Increasingly, elitism in relation to perception of objects of art, its full and adequate understanding niyu. Only under such conditions can understood and appreciated the work of the artist, his author's intention, only in such conditions In this way, the artist can count on a competent audience reaction, and not to remarks about his own abstruseness and abnormality. Moreover, striving The desire to avoid such misunderstandings forced artists to turn to verbal justifications for their activities, explaining their positions and figurative language. Art becomes the domain of a few creators and connoisseurs. It is interesting that elitism in understanding, which distinguishes connoisseurs of such art into a special group, opens the way for this art art in the category of material elitism, an indicator of social prestiness, because social stratum capable of adequately perceiving original art is often at the same time the most powerful and influential category of society. If we directly compare some features of art and design, then we can but note their differences or similarities in activities. The subjectivity of art as an activity (in form and content) fundamentally different from the requirements of design to the objective. A source subjective principle in art - the artist's own need. In design, the source of objectivity comes from the requirements of mass consumer body. The designer, by his own means, implements an objective consumer demand. The objectivity of design is manifested in many ways: in the choice functional and constructive scheme of the product, selection of materials, color texture solution, the use of appropriate manufacturing technology nia, etc. Of course, some degree of creative freedom is present and here, but it is limited by the scope of objective tasks. The problem of copyright and subjective may seem somewhat far-fetched, but in the design activity, it clearly demonstrates its dismemberment.

Thanks to the large-scale production and distribution of items designed by the designer, design becomes a mass phenomenon, in contrast to the uniqueness of works of art (in this case, we do not touch on the problem of mass art, which requires a separate study). Design permeates everywhere, often independent of people's belonging to any social group, their level of education or income. This shows its democratic beginning. Design was originally created as a democratically oriented activity, because it based on the

objective needs of the mass consumer. The primacy of self-valuable aesthetic qualities of a work of art as the main component of artistic creativity allows us to further appreciate the complexity of design. Undoubtedly, the aesthetic side of design products is given a significant place, but it is considered in a mutual and harmonious connection with other complexes of design activities. From the moment art was singled out as a professional activity, according to V.L. Glazychev, "a characteristic feature of the art sphere is a sharp excess of the formal product of activity over the demand for this product. Only an insignificant part of artists receives recognition (until recently, in most cases, posthumously than during their lifetime). Such a situation is unacceptable for design: firstly, it focuses on qualitative and quantitative demand, objectively confirmed by the existence of consumer groups, and secondly, non-recognition of the designer's activity, expressed through non-consumption of the products designed by him, means a complete failure of the designer as a professional.

The artist is looking for new ways of aesthetic perception of the already existing reality, which he sees and depicts in his own way, and the designer reflects on the material and organizational forms of this reality in order to organically transform them. In this regard, the unity of the principles of activity in the system "man - the world" makes design and applied art related. Both of them, despite the difference in the methods used, are activities that figuratively transform the surrounding object-spatial environment.

An interesting situation has developed with the search for the universal principles of artistic creativity, its building elements-bricks, with an appeal to the analysis of processes functioning of art. It was the creative experimental method of art with a continuous search for the new, the unusual, which did not fit into the usual framework, that led him to the creation of the so-called "objective" theories, analytical models of creativity, and the principles of formal analysis of works of art. The turn of the 19th-20th centuries and the beginning of the 20th is a time of active search for the fundamental principles of art, the study of the principles of the functioning of "pure" art, the search for new ways in development, the analysis of professional means and methods of art. Artists tried to identify objective patterns in art itself, to determine its tasks at the present stage. Step by step, art was decomposed into smaller and smaller components - there was a search for elementary particles of art, deep laws of its activity. Intensive searches led to the selection of formal elements that make up the tools of art: points, lines, planes, volume and space."primary elements" have been found. The clear influence of these formal images can be traced in many samples of the objective environment. Although functional and constructive principles serve as the design basis, the stylistic techniques of design activity were borrowed from the latest arsenal of "pure" art. It is no coincidence that I.L.

Thus, the natural result of the influence of art on design is, first of all, the flow of shape-forming ideas from the field of art, principles and approaches to the visual solution of design objects, the impact on artistic means of design design

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