Nasiba Buranovna Abdullaeva
PhD, Senior scientific researcher
The Mirzo Ulugbek National University of
Uzbekistan
nasiba755@mail.ru

SECTION 30. Philosophy.

THE ESSENCE AND CONTENT OF THE AESTHETIC COMPONENT IN DESIGN

Abstract: *In this article some aspects of the essence and content of the aesthetic component in design are considered.*
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Man cannot see the world only in shades of gray. This leads to indifference, apathy and depression. Recognizing and transforming the world around us, we used to combine the constructs of being with the possibility of its perception, and this, in turn, is done through moral and aesthetic categories. Conceptions of the human transformation of material reality are reflected in the design decisions. How is the implementation of moral and aesthetic ideals of human rights in design art?

The world of man includes beauty; intuitively it is clear to everyone. Every man capable of love and love for the most part beautiful, the super beautiful, the sublime. And accordingly many, to put it mildly, does not like ugly and sordid.

The founder of aesthetics A.Baumgarten defined beauty as the perfection of sensuous, and art -- as the embodiment of beauty. The beautiful category specifies the category of beauty, because it is more specific, includes explicitly the mapping elements: something not only beautiful, but very beautiful, perfectly and maximally far from ugly, the opposite of beautiful. Emphasizing the originality of aesthetic perception, Immanuil Kant characterized it as "the expediency without purpose" [6, 9, 10]. Aesthetic judgment is not interested in anything else; it has its own value. In human life the aesthetic has its own special niche.

Value the aesthetic nature is particularly evident in the balance between the beautiful with the ugly, and they are far from equivalent. A person tends not to ugly and vile, but to the beautiful and the sublime.

Deprive the world of aesthetically positive, and you will lose much more than half of sensory perception.

In seeking to increase and develop world, first of all, a beautiful man turns to art. Art, as already noted, is the embodiment of beauty, which of course involves the creation of the latter.

The beauty can be expressed by sound, light, matter, motion, rhythm, the human body, a word, a thought, a feeling. Kinds of arts, as we know, a lot of: architecture, sculpture, literature, theatre, music, dance, cinema, circus, applied and decorative art.

For the designer, engineer, technician is very significantly to see the similarities and differences between, on the one hand, a work of art and, on the other hand, technical artifact, i.e. a technical product or device. The Greek word "techne" means art, skill. As an artist and technician are skilled craftsmen, while the objectives of their work and creativity is not the same. The purpose of works of art lies in its functioning as a symbol of beauty, beautiful; the purpose of a technical artifact is its usefulness to humans. It cannot be excluded that in some cases the technical product is a work of art, but it is not always the case. However any technical artifact will not fall out of the world aesthetic. Moreover, as it turned out, the usefulness of technical products is not opposed to its aesthetic advantages, and forms with it a kind of, but desirable for human unity. This realization led to the development of design, artistic design subjects, including technology. The word "design" of English origin, and very successfully captures the essence of technical aesthetics. It consists of a root basis sign, symbol and the prefix "de" (department). The

designer performs a variety of symbolic activities. The term "design" today is used to describe the process of an artistic or engineering design, the results of this process – projects (sketches, layouts and other visual material), as well as the projects implemented – products, environmental objects, printing products, etc.

The design was born as a particular kind of utilitarian design of mass products. This is a phenomenon which is in English, and then in other countries is denoted by the term Industrial design.

In the study of the principles of the organization of the built environment is useful to distinguish utilitarian-aesthetic aspect in the process of technological development of society. In objects of design, the aesthetic value is perceived based on utilitarian, because these features are primarily useful items for consumers. Utilitarian beginning of many of them is primary to the consumer, so the beauty of these products is perceived by the consumer through their favor. Artistically meaningful of form - and the structure foundation of facility design allows you to achieve the organic unity of beauty and use, the material and the figurative, functional, technical and socio-cultural began, turning a utilitarian thing in the value of the material and artistic culture. Such concepts as: functionality, efficiency, progressiveness, comfort, usefulness, usability, security is the essence of utilitarian values-practical, lying in different unaesthetically plane of value relations than concepts: beauty, grace, elegance, grandeur, etc. And they themselves are functional, comfortable, safe and efficient, technically advanced products do not become for us a beautiful effect of these practical properties. Many of the mentioned advantages of industrial products, industrial and domestic purposes are not perceived as beautiful, since it does not have a harmonious, aesthetically and artistically significant form, can satisfy our aesthetic needs. Conversely, aesthetically attractive, beautiful to us are, in some cases things domestic purposes is not enough convenient and practical, law effective in its functioning. However, due to its ability to meet the aesthetic needs they acquire for many aesthetic significance. The evolution of individual functions or objects implementing this function can roughly be divided into several stages which describe the process of its technological and aesthetic development.

These things are moral unexplained in modernist coordinate system, operating with the classical definition of design as "a combination of beauty and profit" in the subject of consumption. One of the best, internationally recognized designers, "English fashion Queen" Vivienne Westwood throughout her career sews clothes, a good buy and very expensive, contrary not only to the requirements of the market, generally accepted notions of good taste, common sense and practical considerations.

She recognizes that a sense of humor - the only quality needed to wear her designs, and a wonderful way formulates the substance of this "focus": "They say that my clothes are too extravagant that it is cannot wear. But nobody can say that what I do is bad" [1].

A hidden will to power drives the design in the postmodern. The question its own relevance in the universe is the eternal question.

A little moral need to match has no less significance than the perennial question about the meaning of life. It expresses the human desire to find a support of their own existence and identify himself in a sociocultural world.

In the design of this desire finds expression in emotional and moral terms, that is, the desire to "match" would mean one thing - assert their authority, their right to dictate anything.

There is implicit in modernist definition of design as "the unity of beauty and usefulness" value to him, in the postmodern blur. An example of this is interior design direction neo-Baroque, which thanks to its installation on being every thing, when every detail customized, meticulously calculated and fitted to the intended place in the literal sense of the word – there is an effect of the congestion, weariness, as if "too good" design.

Instead of modesty and moral delicacy is purely professional qualities of the designer appear undisguised lust for self-representation, a kind of narcissism. So, fashion designer Martin Margiela expresses his "protest" against the publicity principle not appearing on the podium at the end of the shows, giving interviews by Fax and denied the logos on the clothes [2]. However, these attempts to turn into self-promotion.

The design in the postmodern for the implementation of the "Imperial pretensions" work out especially favorable circumstances. First, the design knows no limits in the material with which he works: any substance - stone, fabric, wood, metal, glass, etc.; space of the city, garden, interior, exterior, etc.; finally, the color, the smell, lighting, information systems and information itself, etc. secondly, in the postmodern era the moral will to take root, to gain a foothold in the world to approve of their existence can not find new, subtle forms of existence, and the design here is "at the right time in the right place".

You need to understand the moral nature of the design, to feel the depth of this illusion, because the designer is the most suitable figure for execution unthinkable in the era of global "specialization" is not claiming to exhaust all able, he manages to grasp everything.

The gap with the contemplative nature of the old rationalism which has emerged since the Enlightenment, in the opinion of S.S.Averintsev, questioned the ideal of omniscience: "When the

industrial era will reveal its appearance, then you will possess specific technical qualifications, but no rave wagon not even try to learn everything" [3]. But when his moral character was revealed post-industrial era, on the horizon loomed the figure of a designer who was not so simple to try to learn everything, but smart enough to grasp everything, putting it all in its place, or, in other words, coordinating cultural and information flows.

What makes a designer, there's only a technically skilful normal expression of a person's ability to overlook things or nature. When we are admiring the view, then saw it as an enduring Eidos stuff, i.e. was able to absorb a lot of transient, consistent, as well as the possible States into a single and complete image.

Under normal eyeballing our eyes-and-forth from the thing to its environment, we actually do not see the thing itself in the stance m, but see it as part of the collection of things (I am). Admiring the Eidos, we rip out the thing from the space of coexistence.

The design provokes man to the admiring look of things, calls for the discretion of their semantic integrity. The design organizes visual perception [4]. Civilization represses the sublimates her energy into the possession of things; the fact that "the object become the goods that are the subject of purchase and consumption" [4].

The world of the sublimated consumption - this is the world grows "luxuriant underbrush of things" (J.Baudrillard), which is in the form of hyper reality closes from man, as his own nature and creative possibilities of culture. "Consumption, inasmuch as this word makes any sense, there is activity systematic manipulation of signs" [5].

Evaluation, purchase, consumption - each of these steps there is morality in action. Every thing is

mentally trying "on itself" loses its value amid the growth of new things. Psychoanalytic perspective on "cultural" needs and consumption as ways to meet them simulation reveals the ideological nature of this practice. Things cease to be, they appear as signs of their presence [1].

At the best, mark (trademark) does not coincide with the existential value of things in General - it simply covers up the absence of such values.

J.Baudrillard defines this situation as the process of replacement of things of their presence, and these signs have a much greater existential density than the underlying reality, these "things-signs" simulate reality and substitute it in the form of hyper reality [5].

So, the design decision without dialectical understanding of ethical and aesthetic values will not carry a genuine hermeneutical and practical value and therein lays the optimism and tragedy of the modern era. Optimism because there are no frames (of course within the available), and the tragedy is because the design may be deformed from art in chaosomic a pile of different materials (useful and useless), for a trivial gain.

The human desire to assert itself in the world ever: he builds and builds, produces and performs with such obsession that the production and accumulation of cultural "inventory" gradually turns against him in a social problem. People are constantly looking for support, which could put its existence, but runs the risk of being cheated: the support, no matter how durable they may be, will fail, and all will once again collapse, but will build remains indestructible and looking for new opportunities for its manifestation. Things create around us is one of the inhabited world in which we feel protected, - the world, as if giving us peace and confidence.

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