

IMPROVING THE METHODOLOGY OF DEVELOPING DESIGN SKILLS IN STUDENTS

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Abstract. This article analyzes the possibilities of improving the design skills of students, gives recommendations on ways to develop design skills of students in applied art circles, as well as the formation of design skills and competencies. Also, in the article, the role and essence of values in the process of formation of the professional activity of a designer by a pedagogue is described. According to him, the educational environment, pedagogical conditions, education and upbringing process fully realize the student's personal potential, develop his abilities, ensure that he matures as a person, and enrich his thinking and worldview. This type of education is defined by the author as the education of qualities such as independence, initiative, responsibility, as well as independent, creative and critical thinking skills in students.

Key words: education, consciousness, design, personality, motivation, pedagogy, method, development, design education, social activity, artistic art, creativity, aesthetic and artistic activity, design skills.

СОВЕРШЕНСТВОВАНИЕ МЕТОДИКИ РАЗВИТИЯ ДИЗАЙНЕРСКИХ НАВЫКОВ У СТУДЕНТОВ

Аннотация. В данной статье анализируются возможности совершенствования дизайнерских навыков студентов, даются рекомендации по способам развития дизайнерских навыков студентов в кружках прикладного искусства, а также формирования дизайнерских навыков и компетенций. Также в статье описывается роль и сущность ценностей в процессе формирования педагогом профессиональной деятельности дизайнера. По его мнению, образовательная среда, педагогические условия, образовательно-воспитательный процесс в полной мере реализуют личностный потенциал ученика, развивают его способности, обеспечивают его взросление как личности, обогащают его мышление и мировоззрение. Данный вид обучения определяется автором как воспитание у учащихся таких качеств, как самостоятельность, инициативность, ответственность, а также навыков самостоятельного, творческого и критического мышления.

Ключевые слова: образование, сознание, дизайн, личность, мотивация, педагогика, метод, развитие, дизайнерское образование, социальная активность, художественное искусство, творчество, эстетико-художественная деятельность, дизайнерские способности.

It is known that today the features and possibilities of design art are not fully used. The problems that have arisen in this regard are, firstly, the extreme complexity of the design activity, and secondly, its connection with science and technology, engineering and construction, and economic activity. Thirdly, it is closely connected with the socio-cultural life of the society. Therefore, the theoretical problems of design are multifaceted and require their study at different theoretical levels. Some authors distinguish between the concepts of "industrial design",

"industrial art", "industrial aesthetics", while other authors call them synonyms. However, the issue of the ratio of aesthetic and artistic activity is explained by the fact that the theory of design lags behind its practice. However, the theory of design has a more important task than arranging the terminology, and the practice of artistic construction develops depending on the degree to which these are resolved. Without a deep and comprehensive study of these problems, it is impossible to ensure a consciously mastered and goal-oriented activity of the design. This is a direct pedagogical problem. Although it is recognized that the professional activity related to design art flourished in England in the middle of the 19th century, this reality is recorded in the history of art even earlier. The fact that the American Academy of Fine Arts was reorganized in 1826 and named the National Academy of Design is proof of our opinion. Since 1849, the Journal of Design has been published in London. A lot of information can be given about the history of design. However, its content is determined by the category of the audience. In order to familiarize school-aged students with the history of design and its theoretical foundations, the information presented should not be large and complex in terms of volume and presentation method, that is, its practical direction should be organized as a priority in design classes. should be done. At this time, the student should have enough information that the art of design has gone through complex technological processes on the way to its formation and development.

In our society, the role of professional teachers in raising the young generation as well-rounded individuals is increasing. In this regard, the expanding scope of professional training of pedagogues is becoming important. In this sense, the formation of design skills of future elementary school teachers will also allow to expand their professional training, to strengthen the educational process based on modern tools, and to increase the efficiency of their professional activity. Didactic forms of formation of design skills of future elementary school teachers in the process of higher pedagogical education are wide-ranging. In our opinion, the following are the main ones in this matter:

- providing education on the basics of design;
- arming with design skills;
- in-depth introduction to design tools.

It is important to form the skills of scientific, technical and artistic creativity in students when teaching the basics of design. In this case, "scientific creativity" means the creation of discoveries, inventions and innovations in students, "technical creativity" means the ability to create designer products, and "artistic creativity" means the formation of the ability to create aesthetic - artistic materials and works. It should be noted that every student has a certain level of scientific, technical and artistic creativity. It should be noted that this ability is formed at the stage of general secondary and secondary special, vocational education. In the process of higher pedagogical education, this ability should be turned into a qualification.

Teaching through the organization of a special or faculty course called "Fundamentals of Design Skills". There is no doubt that such a course will give the desired effect. According to our approach, the course curriculum should include theoretical and practical training in:

- teaching the basics of scientific, technical and artistic creativity;
- introduction to the technology of making design products and materials;
- in-depth explanation of the meaning of colors, symbols and shapes;

- arming with the basics of design safety.

The goals and objectives of the course should be focused on preparing future teachers to teach students with design skills. In this sense, it is appropriate to equip students with the methods, ways and principles of educating students by means of design skills. After all, it is necessary to proceed from the existing conditions and opportunities in the higher educational institution when teaching future teachers about the basics of design. In this matter, the technical and technological equipment of higher educational institutions meets the requirements, but there may be a need for teaching staff. It is possible to solve this problem by inviting experts to teach the relevant topics at the initial stage, and at the later stages by adapting the professors-teachers who teach the above-mentioned subjects. This experiment is being tested at the "Primary Education Pedagogy" faculty at the Jizzakh State Pedagogical Institute named after A. Qadiri.

Arming with design skills. This issue is one of the main tasks in the formation of design skills of future teachers. In our view, the following are important:

- in-depth familiarization of students with the meanings of symbols. It is known that in design, every shape, color, drawing, symbol, and object has its own meaning.¹ Observations show that in this matter, it is also appropriate to use the terminology of Sufism, which has made a significant contribution to the development of our culture in the Islamic era. will be compatible. For example, consider the following:

1. "Black color" - difficulty and imperfection;
2. "Red color" - prosperity and perfection;
3. "Green color" - happiness and eternity;
4. "White color" means power and absoluteness, etc.

In addition, our compatriot Najmiddin Kubro (1145 - 1221) in his work "Fawaiih ul-Jamal" (Understanding Beauty) shows the psychological influence of colors as follows:

1. "Black color" - evokes negative emotions;
2. "Red color" - creates excitement in the brain;
3. "Green color" - gives hope and cheerful spirit;
4. "White color" - pleases and delights, etc.

After all, in-depth familiarization of students with the meaning of the basics of design will lead to the formation of skills in this regard at the expected level. Teaching students to prepare design materials.

In this regard, paying attention to the following will have the expected effect:

1. To familiarize students with the composition, characteristics and rules of use of design products and materials;
2. Teaching students to work with colors, wood, plastic, iron, design materials and material materials in general;
3. Developing independent creativity skills in students;
4. Accustoming students to realize their creativity, talent and ability.

It is advisable to make effective use of the help of design experts, skilled pedagogues and practitioners in preparing future teachers and teaching them to use design materials.

An in-depth introduction to design tools. In the process of higher pedagogical education, one of the main tasks is to familiarize future teachers with design tools in a targeted and expected manner. The following are important in this matter:

- teaching students to design. Any design products and materials are the result of purposeful design. In this sense, the following requirements should be observed when preparing design materials for students:
- the project is based on convenience, ease and comprehensibility;
- the project envisages the production of elegant, beautiful and attractive equipment;
- real conditions and opportunities are taken into account when drawing up the project;
- the project should provide for the development of design-learning materials suitable for the physical, mental and psychological characteristics of students, etc.
- Teaching students to draw. For this, it is necessary to pay attention to the following:
- design - making a sketch of educational materials;
- design - being able to prepare a model of educational materials;
- design - being able to draw color and non-color pictures of educational materials;
- design - the ability to make changes to the sketch drawing of educational materials, etc.
- Teaching students to be creative. Students should develop the following:
- know how to draw, write, paint, make and create;
- ability to create independently;
- ability to create new things;
- ability to assimilate experiences, etc.

After all, in the formation of design skills of future teachers, it is necessary to get acquainted with the tools of designing, drawing and creating design. Thus, in the process of higher pedagogical education, the didactic forms and manifestations of the formation of design skills of future teachers have their own characteristics.

In this regard, the following conclusions can be reached: firstly, didactic forms of shaping design skills of future teachers require a special approach; secondly, organizing the training of the main forms of these forms to students on the basics of design, equipping them with skills and familiarizing them with design tools; thirdly, higher pedagogical educational institutions of our country have organizational, technical, technological and professional capabilities to implement this work.

Design knowledge is expressed in thoughts that accurately reflect reality, and design skills are reflected in more mental and physical actions. Design skills are always based on design knowledge and are the basis of competence. Design skills are a set of actions with a high mastery level; it is a movement pattern strengthened by exercise. Formation and development of design knowledge, skills and qualifications of students has its own theoretical and pedagogical features.

Design is one of the youngest and fastest growing areas of modern culture. Scientific and artistic activity, technical creativity are synthetically manifested in the activity of the designer, but the design does not become any of them. Although art and design have something in common, they are two different types of aesthetic activity. Artistic activity, in one way or another, is related to the production of things, not just ideas. Accordingly, the designer must have a certain

understanding of engineer, constructor, technologist, engineering psychology in this or that production team. A designer's work style should embody symbolism and a philosophical view. The scenery and forms that appear before our eyes are actually a reflection of the information in the mirror of our mind. Of course, as a result of perceiving and listening to them, we understand a certain content and purpose. Otherwise, they will remain in the memory in the form of a simple image. It is known that the school is the center of formation of students' creative abilities. Students' creative activity is also carried out in practical art classes, and in this process, pedagogical conditions and tools for students' creative thinking skills are important.

However, the main organizational form in solving the goals and tasks of developing students' design skills in practical art classes is the lesson. It is possible to develop design skills in students not only in fine arts classes, but also in the process of teaching any subject. In other words, education and students' creative abilities are a whole, whole pedagogical process.

Design classes are very important in identifying creative abilities in students. After all, practical creative works on various topics show students moral-aesthetic relations and concepts towards nature, homeland, nation, other people, work. It is possible to achieve the above-mentioned goals by organizing and organizing creative works of students. Effectiveness and quality of such lessons depends on thorough preparation of the club leader. On the contrary, the unplanned trainings extinguish the interest of students in one or another field and lead to weakening. Another such important requirement is that the activities are suitable for the age, individual characteristics and knowledge levels of the students.

One of the main forms of developing students' design skills is the "Design Circle". From the unique aspects of the design club, the head of the club should devote more time to individual work with the students. The main principle of the training is the harmony between theory and practice. The increasing complexity of the training content is determined by the level of mastery of the program materials of certain groups. The same factor requires the development of different options (simplified, complicated, adapted to local conditions, etc.) of the program for the head of the circle. Circle classes can also be used as a special training activity for its participants to enter vocational and art schools and higher educational institutions. In this case, a system of special assignments will be developed from painting, pencil drawing, and applied art compositions within the content of the group classes. From the above considerations, it is understood that the demand for design and artistic creativity in life is increasing year by year, because various content changes, renewal and advancements are taking place in cultural life, production, household life, etc.

In the current conditions, design is actively participating in the tasks of rational use of natural resources, human health and the protection of the surrounding environment, which are more and more universal problems. Therefore, the formation and development of students' design skills in the educational process is of great importance in their future activities and development as a well-rounded person.

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