

**PROBLEMS OF DESIGN EDUCATION IN UZBEKISTAN**

**Munis Mirpulatova**

**Assistant Of The Department Of "Interior And Landscape Design" Of The Faculty Of**

**Architecture Of The Tashkent Institute Of Architecture And Construction**

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**Abstract:** This article is devoted to the problems of design education in Uzbekistan. The analysis of the current state of design education, lists a number of problems in the system of higher and postgraduate education, scientific and practical approaches to mastering the profession of designer are given in it. The author made an attempt to rethink the profession of designer in modern conditions. Suggestions and recommendations on improving the quality of training in the field of design are put forward.

**Keywords**

Design, higher education, professional training of the designer, design as a science, design methodology, design theory and practice, creativity, design.

**Introduction**

Design in the 21st century under the influence of globalization undergoes strong metamorphoses. The meaning of the word “design” and requirements for representatives of design professions are changing.

Today, objects and services, and new approaches to solving human needs can become objects of design. The design has become excessively extensive; it affects all spheres of people activity from medicine to business. This all-affecting feature of modern design forces the designer to work not only with architects, engineers and artists but with the specialists of other fields too. All of the above-mentioned facts contribute to the emergence of new challenges to design education.

N.V. Voronov gave such a definition to design: “Design is the projection of material objects and life situations based on the layout method with the use of necessary science data in

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order to impart aesthetic qualities to the design results and optimize their interaction with man and society." From this definition, comes the conclusion that the designer should be aware of the latest achievements of science and technology, modern sociocultural needs of society, have a broad outlook, and while designing should rely on a scientific-research approach.

The designer is now one of the most required and popular professions in the world. There are many designers, but there are few professionals who are capable of creating high-quality design. The problem of high-quality professional training of designers is also acute in Uzbekistan, in a rapidly developing country with a rich history, culture and heritage, which has great potential. The outdated system of design education is one of the reasons for the problem of highly qualified personnel shortages in the country.

We should pay attention to the fact that practice shows that students get most of their knowledge not within the walls of institutes, but in practice in any private company or production. This knowledge is not systemic; it is obtained "by chance", which is called the "trial and error method." The big problem is that there are no creative experimental workshops and laboratories at our universities where students could get acquainted with materials, do creative experiments, prepare for exhibitions and competitions, and engage in creativity in their free time.

Organizing of such workshops and laboratories on the basis of universities would be a great positive innovation in the educational process. This type of working should contribute not only to an increase of time devoted to practical exercises, but also there will be opportunity to an ideological exchange between students, students and teachers, guests invited to master classes and many others. Here, students would test the theory in practice, develop their skills, find their own corporate identity, unite in constructive unions and create new brands in design. This would strengthen their interest in the educational process; help to realize that the development of new knowledge is also a creative process.

In addition, work in experimental workshops should involve joint work of designers with specialists of other industries affecting the project from the idea to its implementation. This will teach students how to work in one team, create design conditions in real life. In 1967, at the University of California at Berkley, the famous Design Methods Group was created, which included scientists, educators, practitioners who worked not only in the field of architecture, urban planning and design, but in the field of exact and social sciences as well.

This event is an example of the development of multi-disciplinary skills in students, which will allow them to focus on the psychology of personality behavior, the psychology of choice, attention and perception while designing, based on scientific research, working in a

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team with representatives of other professions. It also promotes a balance between academic knowledge and practice.

At the same time, it is necessary to take into account the fact that for mastering the creative profession of a designer, to which very large requirements have been put forward now days, it is not enough to study 4 years. The duration of training specialists should be 5 years. Increasing the duration of training will allow students to learn more about their specialty, they will have more time to master fundamental knowledge, skills and find themselves as a creative person. Design is a very vast area, there are too many directions in it and it is very difficult to be competent in all of them. Each student needs a lot of time and practice for trying himself in different disciplines and being able to understand what kind of design he wants to do.

The main activity of any designer is projection. According to the author's opinion the discipline "projection", which is the main subject of design education, should subordinate all other practical disciplines. For example, if we talk about the design of the architectural environment, while projecting of a cinema, restaurant, museum or park it is necessary to carry out its layout in the discipline "prototyping", that is, to connect these two disciplines with one common task, one common goal that can be achieved in several ways. This would help the student to concentrate fully on the ongoing project, without being distracted by small current tasks, which would lead to an improvement in the quality of students' design work. Another example of the relationship between majors can be "design" and "composition". Tasks on the composition, as they become more complex, can serve as pre-design sketches, a search for the image and forms. Students could turn the most successful compositions into projects. The connection between the disciplines would make the education of designers holistic, deep and meaningful.

Since we are talking about student projects, it should be noted that in Uzbekistan student projects are not protected by copyright: firstly, because student projects are not considered independent, as they are carried out under the guidance of professors, secondly, in order to assert legally their rights to a project, students need to patent it, not all students have the financial ability to do.

The author of the article is convinced that many student ideas elude their authors, having changed a little and become the property of other authors. In order to avoid misunderstandings and conflict situations, it is necessary to simplify the procedure for approving copyright by students, taking into account the peculiarities of their status. Another very common problem in educational institutions is the denial or superficial understanding of the specifics of design and its role in the modern world.

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Design itself can be attributed to the field of art, but to put an equal sign between art and design is inappropriate. A designer is a professional who must understand the art and the technical, humanitarian and social sciences. The only thing is that the system of higher education in Uzbekistan always goes from extreme to extreme: either the main emphasis is on special subjects and no less necessary general and related disciplines are relegated to the background, or the second ones begin to prevail quantitatively over the first.

Modern professional requirements for designers are very high: they must be able to draw with their hands, on a graphic tablet, own computer programs, understand art, design history. They must also have a sufficiently broad horizons and practical experience in order to be able to give a suitable design product “in time and place”, in addition, the designer must be sociable, have oratory and the power of persuasion to get an investment in their idea. Hence there is a need to review the entire curriculum of designers: students should be trained only in those subjects that will help them to become successful as specialists and achieve success in their field. In the search for harmony between theory and practice, special and general educational disciplines, in pursuit of technological innovations, an excessive attention is paid on computer knowledge, as an example, we forget the importance of drawing, painting, composition, sculpture and other practical fundamental subjects that develop creative thinking, teach how to feel the space, shape, color, etc. Not enough attention is paid to core theoretical subjects, such as the general history of art, the history of architecture, history and design theory

The author believes that modern design education should be, first of all, focused on the development of design thinking, creativity and leadership. In education, design methods should be used where the person and his interests are at the center, where co-design takes the place of simple design, design based on an alliance of knowledge in many areas of human activity, where the ethical side of design plays a big role, that is, the responsibility that the designer bears before society.

Design should take into account racial, national, gender, religious differences between people, making these differences is of particular importance to avoid all kinds of conflicts. Speaking about the training of highly qualified personnel of a world level, it is impossible not to note the importance of the international exchange of students and teaching staff. Permanent exchange practices would enhance the professional level of not only students, but also teachers. This exchange of experience can serve as a major breakthrough for students and replace teachers retraining courses for our professors.

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In addition, the fact of traveling to new countries enriches the worldview, changes attitudes and contributes to the emergence of new creative ideas. Creative people are always on the lookout, and staying all the time in one place negatively affects them.

In 1984, almost 50 years ago, American industrial designer Victor Papanek, in his famous book "Design for the Real World," noted that design education no longer met the requirements of the time. He said that design schools stopped teaching understanding the concepts of design philosophy. An important point in the preparation of designers is the lack of specialists with a scientific degree in design in Uzbekistan. Yes, basically, higher educational institutions graduate designers-practitioners who are further engaged in teaching of their profession. Only a very low percentage of graduates try themselves in pedagogy. Since teaching design is really a titanic work that requires a lot of patience, deep knowledge and many different skills, not everyone remains in the field of design teaching.

But even a smaller number of graduates are involved in design as a science that is in the history and theory of design. Of course, the author does not consider as examples those cases where obtaining a PhD or DS degree is necessary only for career growth. We are talking about graduates who want to contribute to the development of design as a science and enter into science consciously. Therefore, if there are no specialists with a scientific degree, this leads to a shortage of scientific and pedagogical personnel in institutes.

In order to do science, favorable conditions are created for young specialists in Uzbekistan, for example the salaries of researchers and teachers are increasing. Foundations have been created, such as the El-Yurt Umidi Foundation or the Islam Karimov Foundation, which send young people to study and internships in various foreign countries on a contract and grant basis. Fortunately, interest in science among young people has grown significantly over the past 5 years. But there are still no specialists with a degree in the field of design.

The next item requiring urgent changes is the principles of selection of teaching staff in the departments. Recently, to jobs in departments young people are preferred. This trend has both positive and negative effects. Young people always have a lot of new ideas, they are full of enthusiasm and determination, they keep up with the times. But we must realize that young people do not have professional and pedagogical experience as cadres of the older generation. For this reason, the departments should have a personnel balance of age categories.

Selecting applicants for creative specialties is always very difficult. Properly organizing entrance exams is the task of the administration of a higher educational institution. Conducting creative exams and selecting assignments for them requires a carefully thought-out solution. It is also necessary to make creative exams as open as possible in order to avoid corruption and

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biased assessments. General subjects and testing on them should be at the discretion of the university as the second stage of selection after creative exams. Another important point that would help to choose the best among applicants is an interview with the presentation of a portfolio of creative works.

Taking into consideration all these aspects of entrance exams, it will be possible to create a rigid system for selecting applicants who really want and can become masters of their job.

Uzbekistan is a country with a unique ancient culture. Samarkand, Bukhara, Khiva open-air museums. There is a huge number of architectural monuments and tangible cultural heritage in our country. The Great Silk Road passed through our country. Such religions as Zoroastrianism, Tengrianism, Buddhism once have been professed and now Islam is professed on our land.

It is known from history that Central Asia was conquered by Alexander the Great and during the reign of the Timurids there was a Muslim renaissance. We can talk about the rich culture of our country for a long time. The author believes that this culture should be reflected in the design education of future designers in Uzbekistan. Taking into consideration global design trends, it is necessary to set up a training program adapting it to local conditions, characteristics, culture. If you do not comply with the adaptation, do not pass through the filters of local culture, then this can lead to the loss of cultural values, disharmony in the urban environment between new and old buildings, for example.

Therefore, the design of education should be aimed not only at the present, but also take into account the specifics of a historically developed situation.

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Michael W. Mayer and Don Norman, in their work "Changing the Design of Education for the 21st Century," conclude that there are representatives of many areas of activity among policy makers of large organizations and campaigns, as well as among government officials: politicians, businessmen, economists, doctors, engineers, builders, representatives of the social sphere, etc. Unfortunately, among them there are practically no designers. It is annoying to accept this fact as a designer. The 21st century is a time for rethinking design as a whole. It should be understood more broadly than has been done in the past. Now design is no longer just an innovation, it is a lifestyle. Design is present everywhere, in each of our needs, in ways of thinking, in ways of achieving goals. The main goal of any design is to make people's lives more comfortable, happier, to fill it with new meanings. Perhaps while the rethinking of design in our country is completed, designers will also begin to be involved in senior positions.

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The experience and knowledge of designers are absolutely necessary everywhere in medicine, education, production or government. It should be emphasized that representatives of modern design are people who already know how to work at the junctions of several fields of activity, in the same team with representatives of various professions, they can see the whole picture, they can find defenseless links in a chain of interconnected problems of various nature and solve them based on world and personal experience.

The listed design education problems are not the only ones. This list represents only the most relevant and priority problems of design education, requiring solutions today. Uzbekistan needs competent designers who will be able to preserve the cultural heritage, history, customs and traditions of our people, the architectural environment of our historical cities and build new harmonious cities with a great future, make everyday life of citizens of Uzbekistan happier, presenting the design that meets the demands of local and world markets. We make a great contribution to our tomorrow solving the problems of design education today.

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