

THE ROLE AND PROSPECTS OF AESTHETIC CRITERIA IN THE PROCESSES OF SOCIO-ECONOMIC DEVELOPMENT

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Abstract. In the article, ensuring the interaction of the economy with different spheres of social life, socio-economic problems, new economic views are involved in the continuous struggle against such diseases as infatuation, laziness, etc., which take place in the minds of our people.

Keywords: Design, Art, Aesthetics, “man-technology”, Aesthetic activity, scientific and technical, consciousness, thinking, lifestyle, culture, value.

It is important not only to ensure the interaction of the economy with different spheres of social life, but also to take into account different aspects of socio-economic problems. Take the quality of products, for example. In addition to economic and productive signs, it also expresses such aspects as the competitiveness of the product to the international market (political), the level of satisfaction of the needs of the population (social), the conscience, duty, sense of honor (ethics) of the creator of the product, the efficiency and compactness of the products (aesthetics). After all, the economy always has a grand goal of material production, that is, the creation of material wealth.

It should be noted that the new economic outlook will take shape in the continuous struggle against such vices as greed, indolence, laziness, lack of initiative, which take place in the minds of our people. Of course, the trick of changing economic views, adapting them to the nature of market relations, abandoning the usual norms is tricky, and the implementation of a whole economic, organizational, ideological measures is required to overcome it.

In modern times, "human-technology" relations form the basis of production. The development of societies is reflected in the development of production technology. The progress of production technology has gone from the simple to the sophisticated. This happened initially in the way of the use of equipment, then mechanization and finally the transition from it to automation, computerization. The advancement of technology does not happen without profound changes in science. In the past, innovations in science were applied to technology, and this would happen in a sequential way. Now, the changes in science and technology occur simultaneously, and such changes have certain qualitative characteristics. That is why they call it a scientific and technological revolution. The present stage of the scientific and

technological revolution: The relationship of man to nature in the process of production is called organizational and economic relations. Organizational economic relations arise in the process of organizing production. Socio-economic relations express the relations of ownership of the means of production.

Design is from English and means sleek, new, beautiful project. And the designer is a strong artist, a constructor. The outer form of the product is geometric shapes, parallelepiped, prism, cylindrical, conical. Design Composition is sometimes understood as the quality assessment that characterizes the finished object.

Design theory, now called technical aesthetics, encompasses social, economic, ergonomic issues. Any object that is being created is aimed at performing a specific task (function). The shape, size of the object should correspond to its function, form, content and appearance. If the width and height of a thing are greater than the depth, such a structure is frontal, and if the depth of the thing is of the above order, then such a structure is called a functional structure. Today, it can be seen that such criteria as intelligence, intellectual skills and competence, high literacy, independent thinking, the ability to make informed decisions independently occupy a central place in the educational process.

If the dimensions of a thing are greater than the depth of its width and height, such a structure is called frontal, and if the depth of the thing is in the order above, then such a structure is called a spatial structure. Creating a composition in design is sometimes understood as the quality assessment that characterizes the finished object. Aesthetic activity consists mainly of certain demands and needs of a person. The nature of human activity is determined by the nature of this demand and need. The main features of aesthetic activity are determined mainly by aesthetic needs. All kinds of human activity are manifested on the fronts of social life. Aesthetic activity is the epitome of human material and spiritual activity, and all its forms acquire aesthetic content as it becomes a vivid expression of the essence of human power and power. Thus, aesthetic activity becomes the criterion for the "humanity" of other forms of human activity. And aesthetic activity constitutes the aesthetic side of scientific creativity. However, aesthetic factors are inherent in scientific creativity and act as an auxiliary factor to it. As a huge number of scientific studies and eminent scientists testify, the potential, results of creative labor and efficiency of a scientist directly depend on the degree of his aesthetic culture. Aesthetic activity plays a great role in the process of solving scientific problems, solving problems, evaluating the obtained scientific results at all stages of scientific research. Art is primarily a type of spiritual production, which falls within the cognitive realm of the aesthetic mind.

The second factor that led to the origin of art is the theory of spiritualists that art is the manifestation of the divine pleasure given to man, the spiritual world through play. No matter how much we value or honor work, it is an obligation, a goal-oriented social phenomenon, and play is an individual-social phenomenon that is conditioned by

purposefulness, free from any obligation. Hence, labor is necessity, and play is freedom. Man manifests his freedom first and foremost in play as a being who lives free and striving for freedom. Without play, man cannot live, without him human life is hell [1, 131]. It is appropriate to quote Schiller's famous opinion here: "Man plays only when he is literally human, and only when he is playing becomes fully human [2, 331].

An individual's self-awareness is the result of historical necessity. Self-awareness "emerged as a vital tool in the process of man's relationships with society and others, such as self-control and self-control. If labor and society had not emerged, a person's self-perception would not have been formed. Thus, without self-realization, society and real human labor would not have developed successfully" [3, 184].

Thus, society and labor gave rise to self-awareness, and self-awareness, in turn, led the individual to social, spiritual, moral and aesthetic concepts.

Such factors as consciousness, thought, language, lifestyle, culture play an important role in self-awareness. In fact, spiritual maturity is formed through these realities, values. Therefore, the spiritual maturation of the individual, the formation of the ideal in him, is studied through realities such as language, way of life, thinking, culture, etc.

Self-awareness, however, is the first step toward the ideal choice. Isolation of oneself from one's surroundings, from another "I" cannot yet be ideal. There is a big difference between an individual's "I" and an ideal. At the same time, only the self-conscious individual creates a social ideal for himself, because as soon as the individual strives for self-realization, he forms his imagination about the future, his vision of his future life. As a result, he enters into various social relations, striving for a theoretical model, an ideal, in his mind.

In the process of objectification of the artistic-aesthetic ideal, he noted that the individual follows the secret, the irrational, which envelops his heart, and it is precisely this state that can manifest itself in the ideal way. For this reason, he showed that irrational factors play an important role in artistic creation. Editor's Choice S. Dali wanted to "achieve the absolute with one mazok", "to create with one volley a color image that is different from the art of the entire antiquity" [4, 165]. "It is the work of a fool to follow the advice I give to others," she writes, acknowledging her powerlessness to explain her own desires. "It's impossible, because I'm completely different..." [5, 165]. Leonardo da Vinci, on the other hand, was a man of incomparable talent, but did not complete a single of his works. What forced him to move from one painting to another, from one area to another, not knowing how to rest, but not finishing the works he had started, to search incessantly? It seems that some secret, spiritual and spiritual power in his heart compelled him to search for enduring maturity, perfection, to look for another ideal as soon as he realized that he could not reach this ideal [6, 12].

The emergence of design as a necessity is due not only to the advancement of modern scientific and technological development, but also to the elevated level of mass production and popular culture.

It should be remembered that not every designer-engineer can be a designer. An engineer-constructor, let's say, while designing a machine, first draws a design of its parts, from its motor to the bodywork, and only then combines them with each other to form a complete machine. As a result, each part will have its own "life".

That is, when a machine is modernized (modernized), the process of replacing certain parts takes place on a basis of the final project, one by one. The designer-engineer, on the other hand, imagines the machine at once in a certain sense of integrity, based on the laws of beauty and grandeur. This integrity, though subordinate to construction, manifests itself as an artistic creation. Thus, the constructor-engineer creates the content, the designer-engineer creates the form, that is, the first specialist is technical, the second is aesthetic. Thanks to the harmony of the two activities, a machine is created that meets the demand of the modern customer, in which, whether we like it or not, aesthetic appearance takes precedence as integrity, customer value.

For, let us remember, as Schiller said, form affects man as a whole, content – only a certain part of him. A buyer is, first and foremost, a person.

However, this does not mean that in design everything is full of form. Here, as in art, the harmony of form and content is the main factor. Such harmony is difficult to achieve all at once, it turns out as a derivation of several technical stages. For example, the "Zinger" sewing machine developed over the 20th century, from its initial rough appearance to the extent that "you want to work if you want it or not", became more beautiful and thinner, a machine that called a person to work on himself.

Below we dwell on some parts of the design. These are industrial design, graphic design, make-up (beautification of a person's face), clothing design, phytodesign (decoration of dried plants), environmental design, environmental design.

One of these is industrial design. Industrial design is the design and making of appliances, vehicles, household items, utensils, furniture, and much more. A designer should be concerned that the shape of all these things should be perfect, human-sized and beautiful. In industrial design, utility, durability and beauty complement each other. It is also very important to consider the aesthetic qualities of different materials.

Currently, experts have different interpretations of the concept of "design". A group of scientists explain that design is the process of creating various things, weapons, tools, equipment, in general, the world of things in a new way in accordance with the times, while others describe it as a newly formed professional type of design and artistic decoration that emerged in the 20th century. Still others understand that the basis of artistic design lies in the formation of the world of imaginary-textural things arising from human life of the organization of the aesthetic environment. In our view, all of these approaches are true, of course. However, it should be noted that

subjective – the artistic design of the spatial environment – does not mean only the creation of material values. In imparting aesthetic content to objects and interiors to perform a specific task, it is as if the artist (or designer) is re-de-characterizing or "projecting" the person himself because these things are used by the person himself and lives in that environment. Design performs an important educational function in society, and also creates a socio-cultural and socio-political position in the life of society. An important theoretical foundation of design is technical aesthetics.

Design refers to the appearance of any object, subject or thing that we want before our eyes, but in essence design is a newly formed form of an existing subject, thing or thing, adapted to the time in which we live, and most importantly, a very simplified form. Nowadays, even people have begun to relax their own walkways and corridors, vehicles, household items and, in general, everything necessary for human life.

The design made its way into industrial production in the early 20th century on the basis of the economic imperative that "an ugly product does not sell well." This was unacceptable not only from the point of view of humanity, but also from the point of view of technical improvement. Therefore, there was a need to humanize technology.

An important feature of the design is that what is created by any kind of labor lies not only in terms of usefulness, robustness and beauty, but also in relation to its comprehensive production and application process. This, along with ensuring the simplicity and multiplicity of preparation of anything, provides for how the prepared thing is transported, rolled, how it takes up space in the home room and how it is placed, which provides a holistic approach to the created thing.

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