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İNTEGRATION OF İNĐUSTRIAL DESİGN İNTÔ ALL AREAS OF HUMAN ACTİVİTY

Abstract. Industrial design deals with the artistic design of certain elements of the human habitat. Industrial designers strive to define the appearance of the objects around us and try to make them as functional or decorative as possible. Undoubtedly, modern civilization is industrial. This is probably the reason why industrial companies make profits hardly comparable to those of other types of activities. Interest in the industry has led to an increase in demand for the services of professional designers.

Keywords: industrial design, industrial revolution, designer.

During the XX century, the machine was gradually integrated into all areas of human activity, including artistic creation.

Technological progress has been the main engine of human society since the beginning of civilization. So far, this evolution has been marked by four major leaps, known as industrial revolutions caused by major inventions.

In the social sphere, the first industrial revolution determined the evolution from the trading city, which grew based on the exchange of goods and products...
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derived from agriculture, to the industrial city, which grew based on increased productivity. This transformation laid the foundations of the modern world, and as a result of the change in the social structure of human capital, the primary importance of agriculture in economic and social life shifted to industry.

Moreover, this revolution led to the replacement of workers' skills with simplification of their tasks. The workers took on the functions of supervision, regulation and control over the machines.

The second industrial revolution led to the transition from an industrial city to a planned one. In the planned city, a new type of worker was freed from the heavy manual labor-intensive production processes and replaced by social and security services, mechanical equipment, and full automation.

The third industrial revolution caused a shift from a planned city to a fragmented city, where industry increasingly moved away from markets, thus changing economic systems and methods of production. A new socio-economic order was born in a fragmented city, further separating housing from jobs, consumers, urban life, scientific-research and innovation institutions.

The fourth industrial revolution led to the transition from a fragmented city to a “smart” one. At the current stage, socio-economic transformations are not associated with the discovery of a new form of energy, but are based on the latest technological phenomenon - digitalization. Technology has made possible new products and services that have brought to significant transformations in both personal and professional life, with an emphasis on the interaction between machines and people. These changes were reflected in art, as well.

Indeed, as the early decades of that century established a surprisingly vital and broad range of views on the relationship between art and the machine. Some artists after World War II no longer felt obliged to consider the machine as a theme or source of inspiration: the machine itself becomes an art form that becomes mechanical. The artists turned into "artist-engineers".

This transition, which resonates in a specific historical context, tells us about the real conditions of contemporary human society, which tells us about the future towards which we aspire. The purpose of this study is to show a diverse and global
understanding of the cultural relationship between man and machine, represented by the prismatic period of the middle of the last century, when the machine became a legitimate artistic environment.

Like any emergence of a new field, the appearance of technology in the field of art occurred gradually, completely challenged by the public and the art world. The controversial upsurge of technological art early on and many years later was a sharp criticism towards the public consumption and technology in general. This human progress was considered a negative development towards dehumanization.

The task was twofold, as the artist found a colleague in the person of a technologist or engineer. At that moment, the technology gave the art new reasons to exist after the World War II destroyed all its stakes and prospects.

Inspired by the work of a technologist and at times working side by side, the artist explored technical means to achieve artistic and aesthetic goals. Whether his intention was achievable or not is still a subject of great disputes.

The rapid development of information technology, the acceleration of automation processes, the emergence of new materials, the digitization of data, leads to a revision of professional benchmarks. The place and role of technology in the design process and in production is constantly changing. Design becomes an important connecting element, a communicator between all stages of product creation: from research to technological and production.

The industrial design services are often provided in the context of cooperative working relationships with various developers. For example, typical groups including managers, marketers, anthropologists, psychologists, engineers and production specialists. The industrial designer expresses concepts that embody all the relevant design criteria as defined by the group.

The industrial designers develop designs by collecting, analyzing and synthesizing data, guided by the specific requirements of the customer or manufacturer. They are trained to prepare clear and concise recommendations through drawings, models, and verbal descriptions.

The unique contribution of designer emphasizes those aspects of a product, service or system that are most directly related to human characteristics, needs and
interests. This contribution requires a specific understanding of visual, tactile, safe and comfortable criteria with concern for the user.

The education and experience in anticipating the psychological, physiological and sociological factors influencing and perceived by the consumer are essential resources of industrial design.

The investments in the design of product can lead to new products that can help to achieve success.

The innovative design attracts new markets, the smart design allows the product to reinvent itself in a mature market.

A well-designed product reduces manufacturing costs, conveys the quality and value, and also improves the overall user experience by making selection easier.

The role of the designer, which stands out in this definition, is that it comes to the forefront not only in the process of designing and developing the products that can be made in bulk, but also in the field of advertising, marketing, demonstration, creation of visual solutions, availability of materials, colors, technical knowledge.

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The work of industrial design on creation of visual solutions such as packaging, advertising, demonstration, marketing, which also indicates that people from different disciplines are involved in the formation of knowledge in this field.

There is currently a struggle for ownership of design in many organizations, apparently driven by an ancient tradition that ties the development of product to design engineering and design for manufacturability.

With the growing popularity of design within the business community, many people want to arrogate the design space. Likewise, the responsibility for innovations is already divided among organizations, and there is pressure for the same to happen with design. The managers responsible for generating profits, want to own the resources that contribute to their key performance indicators. The more closed the organization is, the higher this obstacle seems to be.
Design is a creative activity whose goal is to establish the diversified qualities of objects, processes, services and their systems throughout the entire life cycle. Thus, design is a critical factor both in the innovative humanization of technology and in experiencing the cultural and economic change.

References: