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CENTRAL ASIAN JOURNAL OF ARTS AND DESIGN

Journal homepage: <http://cajad.centralasianstudies.org/index.php/CAJAD>

Stages of Development of Industrial Design Emerging

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Abstract

The article provides information on changes in production and industry in Germany, the stages of the emergence of industrial design, the initial achievements and development of industrial design, the activities of people who contributed to this area.

ARTICLE INFO

Article history:

Received 22 Dec 2021

Received in revised form 25 Jan

Accepted 27 Feb 2022

Available online 31 Mar 2022

Key words: Deutscher Werkbund, pavilion, functionalism, avant-garde, exposition, exhibit, industrial association.

I. The first steps of design in Germany

The first design steps in Germany date back to the third quarter of the XIX century. Its foundation was the rapid development of industrial production and the revolution that began from above, that is, the unification of the country and its inclusion among the developed powers. The expansion of production, the growth of monopolies, the struggle between countries for market dominance raised the question of the quality and competitiveness of industrial products. Raising the prestige of products created by German manufacturers has become one of the main tasks. In British countries, German exporters had to stamp their goods that they were made in Germany. This, in turn, disappointed consumers due to rumors about the low quality of German goods.

II. Organization and activities of the Deutscher Werkbund

The beginning of the twentieth century was an important turning point in manufacturing and industry. On October 7, 1907, a meeting was held in Munich at which the creation of the Deutscher Werkbund was announced. The association consists of twelve artists, architects, art historians, a committee of industrialists and sociologists and twelve companies producing art goods.

Among them were P. Behrens, Y. Hoffman, Y. Olbrix, B. Paul, Richard Riemerschmidt, the Klingshorts brothers, the Vienna workshops, etc. Initially, all products were produced between supporters of industrial standardization (one of the ideologists of the Deutscher Werkbund – G. Mutesius) and supporters of the idea of crafts in the spirit of the artistic and craft movement (H. van de

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(ISSN: 2660-6844). Hosting by Central Asian Studies. All rights reserved..

Velde, H. Polzig), debates took place, but since the 1920s, and the principles of modern action have taken center stage.

Theodor Fischer was the first teacher at the Werkbund, and a few years later the number of members of the association reached 500.

The main goal of this association is to improve the artistic and aesthetic quality of products, industrial production, to eliminate the existing gap between the projects of artists and architects and industrial products, to develop effective cooperation between art, crafts, industrialists and, accordingly, their goal was to increase their competitiveness in the international market. A factory product is no longer a copy of a handmade product.

Germany has become a center of handicrafts, architecture and industrial renewal due to its rapid technological development. Unlike William Morris, Werkbund did not exclude technology in the field of art, but instead saw his goal of the Association of Artists and Industrialists, believing in the recycling of industrial waste. Not only artists and architects, but the whole public was looking for new, modern forms.

Periodicals (annual editions, *Die Form* journal, etc.), congresses and conferences were held to promote new ideas and achievements of German design, architecture and urban planning in the interests of the Deutscher Werkbund. Members of the Deutscher Werkbund participated in the preparation of the exposition of German national pavilions at world exhibitions, as well as in the organization of their own exhibitions.

In 1914 the German association Werkbund organized an exhibition in Cologne. The exhibition covered a large area outside the city. In addition to showing various pavilions to the public, showcases and the exhibits themselves, as well as architectural complexes were presented. So, in 1914, the German exhibition complex Werkbund in Cologne housed a theater (architect A. van de Velde), a model factory (Walter Gropius and Adolf Meyer) and Crystal Pavilion (Bruno Taut, Fig. 1) architectural complexes. In 1927, in Stuttgart, under the leadership of Ludwig Mies van der Roë, vice-president of the Deutscher Werkbund, the exhibition "Housing" was organized and the model village "Weissenhoff" was built, the architects which were W. Gropius, Hans Scharun, Peter Behrens, Hans Polzig, Bruno Taut, Le Corbusier and others.

After the start of the Deutscher Werkbund in 1912 in Austria and in 1913 in Switzerland, Werkbund associations were established, as well as similar organizations in Great Britain (Association for Design and Industry, 1915) and other countries.

In 1929, the Exhibition of Film and Photography was held, at which avant-garde photographs of the 1920s were widely reviewed and enjoyed great success.

The works of Lazar Markovich Lisitzky, Alexander Mikhailovich Rodchenko and Edward Weston also deserve attention. The exhibition was the greatest victory of the Werkbund, and also his last before the First World War.

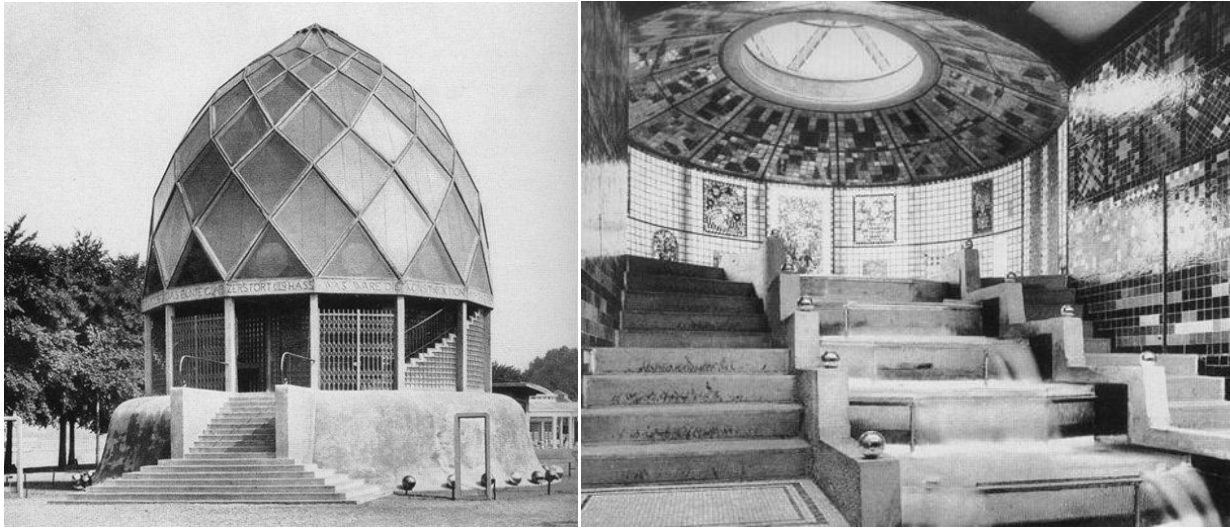


Figure 1. Interior and exterior of the Crystal Pavilion.



Figure 2. a-Werkbund postage stamp; b-Poster of the Deutscher Werkbund Exhibition.

In 1919, Walter Gropius merged the Higher School of Fine Arts in Weimar and the Herzegovina School of Fine and Applied Arts and Architecture to form the Bauhaus school. This school had a great influence on the further development of European art.

In 1934 the Deutscher Werkbund was dissolved by the Nazi government. In 1947 the Deutscher Werkbund was restructured on a federal basis and the first (constituent) post-war congress was held in Reitedt (now Munich). One of the most important works of the Deutscher Werkbund in the second half of the 20th century was its participation in the interview, exhibition in Berlin (1957), which was attended by the architects Le Corbusier, Alvar Aalto, Walter Gropius, Oscar Niemeyer, Hans Scharoun and others houses built according to the project.

Of particular importance were the special training courses organized by the Werkbund and the Trade Education Association for general professional education and taste training for trade entrepreneurs. To this end, lectures were organized in various German cities. Particular attention was paid to increasing the knowledge of the sellers. In addition, the Werkbund stepped up its efforts to spread its message to the general public. Numerous tutorials have been published. Articles on topical issues of art are published. The output of the program has increased.

In conclusion, the association took an active part in all discussions and exhibitions on the topic "Crafts and Industry". Later he began organizing his own exhibitions. The exhibitions and propaganda leaflets of the Werkbund made a great impression on the public through the purposeful organization of the trials. The success of the association was reflected in the steady increase in the number of members.

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