THE PROBLEM OF THE FORMATION OF CREATIVE COMPETENCE OF DESIGN STUDENTS IN THE PROCESS OF THEIR PROFESSIONAL EDUCATION

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ANNOTATION:
This article examines the problems of the formation of a creative personality-designers, capable of effective creative self-realization, the development of project abilities in the process of continuous education even outside the university, professionally mobile, possessing creative competence, which conditions on a professional basis the development of the abilities of reflective reflection of the world and the self-development of creative abilities.

Keywords: design competence of future teachers of vocational training (design), creative personality, design and creative abilities

I. INTRODUCTION.
The modern social reality of the Republic of Uzbekistan is characterized by actively ongoing processes of modernization, the most important factor in the success of which is a person who is focused on innovative activities, capable of self-improvement and self-development. This obviously entails the need for a qualitative update and improvement of the professional training of the future designer. In this regard, education is faced with the task of creating conditions for a person to master new ways of activity and models of thinking, to develop in her both a critical and creative attitude to the world, the formation of the ability for self-development, to reflection, to the activation of their own design and creative abilities, and therefore to the formation of creative competence. The most successful basic principles of creative thinking are practiced today within the framework of "design thinking" - a set of rules and guidelines that designers use in their practice when they are faced with the task of introducing a fundamentally new, innovative product into the world.

II. MAINPART:
The leading idea of forming the creative competence of design students is their personal and professional development. The conceptual basis for building a methodological system for the formation of creative competence of design students is, on the one hand, the focus of higher design education on the formation of personal creative abilities of students, on the other hand, the development of the ability to reflect. The core of this methodological system is an educational program that sets a strategy for all teachers of art and humanitarian disciplines, teaching design students, aimed at the formation of a specialist with creative competence. The purpose of such a methodological system is the formation of a creative personality capable of effective creative self-realization, the development of project abilities in the process of continuous education even outside the university, professionally mobile, with creative competence.

Competence is a systemic concept of significant components, which are motives, goals, value orientations, knowledge, skills, reflection. Competence is a component of this system, the basis for the formation of competence, a structural and functional unit of competence. In the concept of "competence", such parties are...
distinguished as the ability and readiness for effective activity. It is believed that competence is mastered by a person in the educational process, and competence is formed in the process of this development. Within the framework of this approach, design education must be considered as a special quality and type of education, as a result of which the upbringing of a project-thinking person takes place, in whatever area of social practice he acts - spiritual culture, production, science (including practice), household area and so on [1,p.8]. The essence of the training of designers is the development of creative abilities and abilities of reflective reflection of the world as the basis for the design and artistic formation of the socio-cultural environment. Creativity is a productive activity, that is, it has a goal and is aimed at a result, as opposed to reproductive activity, the purpose of which is the mechanical repetition of the known. The difference between creative (productive) and reproductive activity is the difference between solving a problem without an algorithm and solving a problem using a specific rule. In psychology, most researchers understand creativity as a certain set of mental and personal characteristics. So K. Longman lists the following characteristics as "common for highly creative people": curiosity or curiosity, vivid imagination, the ability to empathize, flexibility. V. V. Bogoslovskey writes: "Creativity is a psychologically complex process. It is not limited to any one side, but exists as a synthesis of the cognitive, emotional and volitional spheres of human consciousness. Creativity is closely related to personality traits (character, abilities, interests, and others). A special place in the creative process is occupied by imagination, which must be provided with knowledge, supported by abilities, purposefulness and accompanied by an emotional tone. All this totality of mental activity can lead to discoveries, inventions, the creation of various values in all types of human activity". Creative thinking, as defined by the American psychologists G. Lindsay and K. Thompson, is thinking aimed at discovering a fundamentally new or improved solution to a particular problem. Creative thinking is aimed at creating new ideas, so a person learns to give his thoughts complete freedom and not try to direct them along a certain channel. According to American psychologists, the development of creative thinking is hindered by five barriers: - conformism - fear of expressing unusual, creative ideas. The opposite trait of conformism is the propensity to take risks or a perceived right to error. A creative person always brings a certain risk into his activity, knowing that sooner or later it will definitely pay off. As Oscar Wilde said, an idea not associated with dangers can hardly be called an idea at all: - internal and external censorship. If people are afraid of their own ideas, they tend to passively react to the environment and do not even try to creatively solve emerging problems: - rigidity - lack of mobility, switchability, adaptability of thinking in relation to the changing requirements of the environment; - desire to find the answer immediately. Excessively high motivation often contributes to the adoption of ill-considered, inadequate decisions, which becomes a brake on the development of creativity; - lack of critical thinking, inability to objectively evaluate the fruits of their creativity [4,p.97].

Thus, creativity is an activity, the result of which is the creation of new material or spiritual values. Creativity has psychological aspects such as personal and professional. It presupposes that a person has motives, knowledge and skills, thanks to which a product is created that is distinguished by novelty, originality, and uniqueness. Therefore, creativity in professional design activity should be considered as the ability to be creative, accept and create new, non-standard thinking, generate a large number of original and useful ideas. And the main features of a creative personality can be considered its readiness to change, abandon stereotypes, find original solutions to complex problems in various situations. At the same time, personal creativity acts as an internal resource of a person, which helps him to successfully self-determine in society and in the professional environment. The creative competence of design students is defined as an integral multifactorial quality of a personality, which determines, on a professional basis, the development of the abilities of reflective reflection of the world and the self-development of creative abilities. Moreover, the development of reflection must begin with the first steps in the formation of professional qualities of designers, since in relation to all other qualities, reflexivity acts as a coordinating and integrating principle. The process of forming a designer's creative imagination involves the development of the ability to freely operate with existing knowledge, that is, the so-called combinatorial activity. Reflexive learning is most suitable for the development of this ability of all the popular modern educational technologies. Reflection is understood as one of the important mechanisms that provides the basic functions of consciousness. Therefore, the most important goal of the modern educational process is considered to be the transition from non-reflective to conscious mastery and mastery of mental operations, which make up the thought process and many of which are most often not realized. These operations need to be identified and specially taught, which is no less necessary, psychologists emphasize, than teaching the very rules for performing a task [2,p.284].

Without mastering the operational side of thinking, knowledge of the rules is often useless, since the student is unable to apply them. Hence, an important requirement that is currently imposed on the goals of training designers is the ability to perceive the object under study not in a frozen form, but in development, in connection with other
objects. In addition, in accordance with one of the basic principles of educational psychology, the assimilation of information by the student and the development of his mental actions should be interrelated. Therefore, it is advisable to build the educational process so that knowledge is assimilated through the process of thinking. After all, a person's ability to orientate in the world around is associated with a true understanding of information, and not with its formal assimilation. The practice of working on the implementation of design tasks shows that it is useful to use concepts such as function, system, subsystem and supersystem, communication between elements, structure as tools with which you can teach how to effectively solve design problems. These concepts, in contrast to the concept of "object" (subject), direct the student to immediately perceive the entire set of relationships between the parts that make up the object, and himself with the external environment, that is, to consider any object as a system. The ability to see these relationships and take into account their significance in the analysis is the most important function of the imagination, which makes it possible to model a variety of systems and processes - technological, organizational, social, ecological. The urgent need for the development of a systemic vision is also associated with the fact that at present in the design practice of design there is a rethinking of the essence, meaning and formal characteristics of most of the artistic means that it has been successfully using for a long time. This, on the one hand, is caused by new scientific advances in the field of cybernetics, mathematical logic, structural linguistics, the emergence of a new range of phenomena associated with the concept of "information", and on the other, by the variety of problems of mass communication. The solution of these problems seems possible only as a result of a systematic approach to design. Due to the fact that design is at the junction of various fields of knowledge (psychology, sociology, medicine, art history, and so on), such an approach allows us to take into account all the factors that to some extent affect the process of developing and creating an object, the conditions for its consumption and subsequent functioning. The result, based on a systematic approach, is not a single, but an integral-structured object, in the design process of which the designer has to solve a number of complex problems. The process of solving such problems within the framework of educational design contributes to the formation of complex specialists who are able to think in more general categories than the categories of individual specializations. Thus, the functional-system approach makes it possible to meet the requirements that are currently imposed on the goals of training designers, makes it possible to understand the process of obtaining a result and methods for achieving it in the implementation of educational projects. And its application in the analysis of design objects helps to develop their volumetric vision and aims at the perception of the entire set of relationships that exist both between individual elements within the system and between the system and the external environment. Teaching a professional style of thinking, the formation of a culture of thinking, directly in the educational process, occurs when the educational material is introduced not as descriptive, but as containing a real problem, and the mastered professional actions exist for students as an external, strictly regulated system of activity. Educational design is one of the stages of design and artistic activity, and in this sense it can be an example, since all design is carried out to solve a problem. It is especially difficult because it is not clear what and how to do. In this regard, it becomes necessary to find a system of benchmarks on which subsequent work will be built.

The study of the assignment consists of a number of sequential steps: defining targets, identifying and collecting information, sensory and theoretical analysis of analogs, generalizing and evaluating the collected data, identifying requirements and limitations, and formulating project objectives. Performing such actions makes it possible to move from a predominantly non-reflective to a conscious mastery of mental techniques and operations, from non-professional to professional consciousness in the process of mastering practical skills. In the process of purposeful development of the creative method, the student learns productive methods and techniques of compositional and artistic modeling, learns the various sides and manifestations of reality through their artistic and imaginative comprehension. In qualitative terms, this activity is both reproductive and productive (creative) in nature. In the content aspect, it includes almost all types of human activity: creative - creating a new product, cognitive - studying the structure of the design object, aesthetic - harmonizing the form, value-orientational - mastering professional values, communication - receiving and transmitting information. Creativity in this case is an ideal model of artistic design activity, and, conversely, this activity simulates the creative process. So, the formation of an adequate response to emerging problem situations in professional activity requires the subject of activity to develop a sufficient level of reflective competence. At the same time, an important function is performed by such reflexive mechanisms as comprehension, rethinking, transformation, which are formed directly into the process of educational design.
III. CONCLUSION:

Thus, the methodological system for the formation of creative competence integrates the principles of the activity approach, since competence is directly manifested in activity and is associated with the identification, formulation and solution of many problems and tasks; a personality-oriented approach that focuses on the personality, its needs and capabilities, its goals and values, the formation of the spiritual and moral qualities of the individual. The design culture of design is defined as a way of a person's creative self-realization, in the process of which the objective world is created, which is the bearer of the ideals and values of the spiritual world. Creativity, as an activity, has psychological aspects - personal and professional. It presupposes that a person has motives, knowledge and skills, thanks to which a product is created that is distinguished by novelty, originality, and uniqueness. Creativity is an ideal model of artistic design activity, and, conversely, this activity simulates the creative process. Actually, in the process of creative project activity, both reflexive mechanisms and creative competence are formed, self-development, self-realization of the individual, the formation of a professional worldview and a culture of design thinking, which ultimately determines the quality of a specialist's training. Therefore, the problem of the formation of creative competence can be solved on the basis of increasing attention to the problems of pedagogy, teaching methods and lies in the plane of the development of the abilities for reflection as the basis of design and artistic creativity.

LIST OF USED LITERATURE: