

## ART AESTHETIC AND ECONOMIC DETERMINISM OF DEVELOPMENT OF DESIGN-EDUCATION

*The article analyses the determiners of future specialists' vocational training in specific area of human activity like design. The article studies the dependencies of design education on economic development of the society and its artistic-aesthetic needs.*

**Key words:** *design education, art and aesthetic culture, design culture, innovative schools, secondary and vocational education.*

Modern design was formed in the post-industrial period of the development of society and recognized by the international community as a distinct sphere of human activity. It embodies the dialectical unity of social, ethnic, economic production, organizational, administrative, informational, personal items, which considerably affect the formation and satisfaction of human needs and the development of artistic and aesthetic culture of the society.

Along with the development of home design, culminating in the perestroika years since the mid 80's, actualized the problem of training of highly qualified specialists in the field of design. So, there are new trends in design education. Since the beginning of the industrial mode of production, as opposed to individual handicraft, modern civilization is seen as technocratic. In this regard, there was slim line system of training, the main task of which is forming and developing of the appropriate knowledge, skills and abilities. It is declared the developing of culture of personality, need of society in individuality and creativity but it mostly stays out of the influence of outdated educational systems.

One of the most effective and best tools for the development and widespread culture of design is to create innovative colucational institutions in general and vocational education. The main objective of vocational education is:

to prepare a skilled worker of corresponding profile, competitive at the labor market, competent, responsible, who is oriented in adjacent fields activity, ready to professional development, social and professional mobility. The possibilities of such training is greatly enhanced when taking into account the correspondence of the development of design education to the development of artistic and aesthetic culture of the society. The solution of such a problem requires appropriate staffing. In such a situation occurred the essential need for training programmers, research and teaching materials, training of designers for various fields of activity and also teachers, who would teach not only knowledge, skills and experience but promote development of individuality of a future designer, and the growth of his artistic and aesthetic culture.

Machine production naturally marked the beginning of a new class, whose interests are determined not so much by the cultural sphere as profit. Design had basically two sources of recruitment of personnel: on the one hand - talented and

artistically gifted engineers with higher technical education and amateurish ideas about artistic and aesthetic component of the product of his engineering creativity; on the other hand - the artists with the fundamental artistic education, wide range of interests, including technical fields, but at the level of amateur knowledge of technologies.

Mostly artistic intelligentsia from the very beginning till now doesn't take design as a new field of activity, seeing in it only the desecration of the "pure art" and the threat of enslavement of a man by a machine. But the more consistently was implemented the principle of "art for art's sake," the faster the number of unsold easel paintings, statues of bronze and marble was growing. Under the pressure of a very "earthly" circumstances the artists had to reconsider their attitude to the creation of useful things. Thus, the third source of human design areas became people, who comprehend the importance of economic benefit from combination of art and engineering achievements.

In the environment of industry leaders from different countries there is put forward the problem of overcoming of the gap, formed in the process of the objective world between art, craft and machine and they propose to do it with the help of new forms of cooperation of a design engineer and an artist.

Art first, they have seen the solutions of this problem in "joining" art forms to industrial products to return them the appearance of traditional works of applied art. The vast majority of these products – colored and painted without any connection with the material and shape – was a complete muddle of styles. But many of the participants of this process in the sphere of material production, realized a significant difference in mass machine production and in traditional craft works.

Hence the need of creation of specialized educational institutions, the main task of which is purposeful training of designers, capable to combine technical ideas with ideas of formation of objective aesthetic environment.

Thus artistic, aesthetic and economic determinism of origin and development of design education proved to be a component of the overall system of vocational education. However, the emergence and development of home design education in traditions of existing post-Soviet system of education marked on educational sphere, which was to train specialists with the non-engaged, creative design thinking.

Home design education, - says V.F. Prusak - has long been existing and still exists, - by official documents and publications, "according to the needs of industry" or "social order". The number of higher and medium level specialists was planned according to "needs of the industry". According to the so-called "social orders" were formed teaching programmers and truss created an "image" of a graduate of design school. But connections of design education with the main "customer" - industry – were and are unilateral: "abstract industry" can't specify any criteria for estimation of the quality of specialists or even their approximate number [4, 18-19].

Thus, the operation and development of design education requires a revision of the traditional approaches to the training of specialists in this direction.

The needs of society and the dynamics of demands for production of modern (fashion) products with high functional and aesthetic quality put on the agenda the task of training of highly skilled designers and organization of analytical formations in higher educational institutions, which would present new trends and market research of the labour market and provide forecasting of the prospects for the development of design and at the same time would give scientific background of strategic management decisions in the field of design education.

Research must be carried out in common with the analysis of factors, which determine the direction, the content and the character of training of designers, goals and objectives, organizational forms and the structure of design education. Such factors include the following:

- State and features of economic development of society and its needs in European countries and Ukraine;
- Art as a model of the public consciousness and design as means to meet these needs;
- Peculiarities of educational systems in Europe and Ukraine;
- Psychological and pedagogical approaches, national traditions, trends of further development of design as an economic branch and design education as a prerequisite for the unity of artistic and aesthetic and socio-economic development of society on the basis of professional education.

Based on the analysis it can be asserted that the rapid development of design and design education has been brought to life by economic reasons. In particular, the renowned sociologist Charles Mills writes that "the designer got his main chance in economic situation, characterized by three types of aging:

- technological;
- infrastructure;
- "the status"[6].

During industrial revolution there is an increase of wealth in all its forms: the increase of material resources, a large number of scientific discoveries and thus made numerous, principally new technical developments. But the most important thing - there is a significant increase of human masses. There arises the society of mass consumption. But, all these facts require adequate comprehension.

A "shift" of starting points of analysis of a situation takes place in economic studies. More interesting and promising becomes the study not the problems of poverty, dissatisfaction with today's needs and oversaturation of the market, not the production. But the consumption, not needs, but opportunities. The special role of advertising in society of mass consumption has allowed to consider the need as "provoked". Not the need leads for a demand of a particular product, but produced things (goods) by itself through advertising cause the need. It becomes important not so much of what is made this or that thing, its functionality, that is substantial moment, but those "transformations, which it experiences in the social and cultural space" [3, 45].

Thanks to the representatives of neoclassical economic theory (A. Marshall, U.S. Jevons, etc.). Consumption is ceased to relate only to a need as a necessity. It opened up the possibility of treating consumption as a communicative process, and

the thing themselves not only as material tangible, meaningful by its usefulness, but as communication tools, signs, through movement and interaction of which a person enters into social relations with other people. The “strength of a sign (symbol rather a sign system) does not depend on its completeness, it is not its roots, but above all, on those bonds, which the sign has with its neighbors (real or potential) – on what might be called its environment” [1, 287].

All these changes have resulted in a different look at the role of the designer and thus problematize design as socio-cultural phenomenon. Later, these ideas were developed by Jean Baudrillard. He, examining the case as a of communication, shifts the focus from individual appropriation of consumer goods to the production of social values and manipulation of them, for lum the process of consumption is “a process of identification and communication” [2].

The meaning of the word design is presented in various ways in the Oxford dictionary:

- 1548 – “to plan”;
- 1570 – “to denote, represent”;
- 1588 – “the purpose, intention”;
- 1593 – “the plan in mind of what will be done”;
- 1638 – “the plan of construction”;
- 1697 – “to make a preliminary sketch for the design of anything”.

It must be admitted that the interpretation of the word in modern dictionaries is also diverse, and sometimes contradictory. The history of attempts to identify the design is very interesting and very important in our version of considering design as the main factor of design education.

Analysis of any determination of design and design education is not possible beyond the socio-economic context, i.e. without sphere of production and consumption. This is due to the fact that design and design education related to economic processes of civilization in line with which the subject environment is presented, especially, in the context of consumer or commodity. Besides, the long-term socio-economic context was the only starting point for the analysis of design. Historically it is well justified, because the designs is institutionalized in a period of rapid development of capitalist production. Avalanche multiplication of things, their unjustified replacement, the growing mystification around their consumption - that is all that affected the person’s relationship with the world of things, was the very context, in which it became possible to identify the design [3, 44]. However, the development of design education is much less was exposed to the influence of market relations, cultivating within socially and economically secure national system of vocational education.

Design, as a special way of human existence in the objective environment, never had a clear definition. And there was not before particular need, because the very design profession was caused by the need to work at the limit of “artistic and engineering areas”. At the beginning of XX century the designer had to “restore the link between them and transform the field of the junction with the nursery of bad taste into the most important source of style creative ideas” [5, 7].

Comprehension and the ability, to implement such artistic and aesthetic practice has led the convergence of aesthetic, technical and functional criteria. The main motive for such an approach was the belief that the lack of aesthetic in engineering structures is associated with the untidiness, mess, desire to avoid the expenses and lack of attention to the possibilities of using more appropriate materials. The designer had to bring “order” at least, because the designer, as opposed to engineer, always sees in the form (in the shape) more, than a derivative of the function. At the same time, the aim of the creative freedom of the designer must remain “strict adherence to the logic of the machine”.

The theory of functionalism, in which is being developed the constructive and projective concept of design and on which is based partly substantial and methodological content of design education, has its roots in the modern view of the world at the beginning of XX century. Modernism absolutized geometric shapes, cultivating the idea of samples, through which it is possible global restructuring of social environment in the broadest sense of the word.

The main thesis of the theorists of functionalist was the foundation of capacity of design in the unity with technologies to improve the world and to solve any socio-economic problems. In the 60 years the belief of functionalist in “objective”, pure design has been enhanced by information theory, which proclaimed the ability of accurate transmission of information without distortion. However, this desire for integration and implementation of designs solutions promoted “cooling” of relations with traditional arts and automatically pulls together with appliances. For design was given the role of instrument in creating, as it seemed, organic for industrial society functional, standard of similar designs.

One of the leading trends in design education is to transform the design of application to industrial production in the art of the third millennium and those graduates of design schools, who will master this art, will become not only short-term idols, serving the elite inner circle of consumers, who are now Yves Saint Laurent and Karl Lagerfeld, Ettore Sottsass and Philippe Starck, but will be included in the history of mankind, as Michelangelo and Raphael, Van Dyck and Rubens, Leonardo da Vinci and El Greco, Rublev and Dionysius.

Design culture in modern society is positioned as one of the basic forms of collective organizing and transforming activity, with the emergence of new modalities of interaction between man and design culture.

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