

РОЗДІЛ І.

АКТУАЛЬНІ ПРОБЛЕМИ МОДЕРНІЗАЦІЇ МИСТЕЦЬКОЇ ОСВІТИ

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ДИЗАЙН-ОСВІТА ХХІ СТОЛІТТЯ: ПЕРСПЕКТИВИ РОЗВИТКУ В УМОВАХ ПОСТІНДУСТРІАЛЬНОГО СУСПІЛЬСТВА

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***Анотація.** У статті дизайн і дизайн-освіта розглядається крізь призму цілеспрямованої проектної діяльності, що поєднує у своїй структурі професійні та наукові знання на основі осмислення проблем людського життя і спілкування з предметним середовищем. Виокремлено перспективні напрями інноваційного розвитку дизайну і дизайн-освіти. Наголошується, що конструктивні способи розв'язання проблем розвитку дизайн-освіти слід шукати у потребах і досягненнях суспільства, запитах окремих соціальних груп, кожної людини на красу і користь. Автором позиціоновано систему дизайн-освіти як потужний дієвий засіб формування художньо-естетичної культури суспільства.*

***Ключові слова:** дизайн-освіта, освіта, тенденції освіти, підготовка дизайнерів.*

THE XXI CENTURY DESIGN EDUCATION: PROSPECTS FOR DEVELOPMENT IN THE POST-INDUSTRIAL SOCIETY

Formulation of the problem in general. Historical transformation of the contemporary culture occurs gradually. The beginning of the 21st century has entered the history of civilization as a time of informational and communicative transformations. The development of information technology has changed the outdated forms of thinking and accordingly made adjustments to the approaches to science, education, art, their role in the evolution of culture and social relations. «Any creative activity», writes V. Sidorenko, «periodically experiences such states, when the natural transformation of its content and form, which occurs as a result of contact with life, can no longer be realized within the limits of this paradigm: the activity came into conflict with life and requires full re-thinking. At such moments, perceived as crisis, transition, intermediation, the inadequacy of the created image and the life observed outside occurs, in the chaos in which we do not see yet, but already anticipate and foresee a new image of creativity, artistic language and the image of culture» [3, с. 7].

The analysis of recent researches and publications initiated the solution of this problem. In the scientific discourse there are attempts to make structural changes aimed at democratization and humanization of all levels of educational paradigm. The study of various aspects of design education from the early 90's of the twentieth century has been done by the prominent designers and scientists. In the informational space, there are works that highlight the essence of design education (V. Klimov, S. Kozhukhovskaya, E. Tkachenko, H. Tkhagopsoyeva, etc.), certain methodological and humanitarian and artistic design problems are revealed (O. Genesaretisky, V. Kosiv, Ye. Lazarev, V. Sidorenko, etc.) and methodical aspects of design education (O. Vishnevsk,

I. Gerasimenko etc.); some issues of formation and development of design education abroad (S. Nikulenکو, A. Pavlov, S. Chebonenko); problems of art studies, design and training of future designers (E. Antonovich, O. Bodnar, O. Boychuk, I. Golod, G. Grebenyuk, V. Danilenko, V. Konoval, V. Kosiv, A. Pavlov, V. Prusak, V. Radkevich, M. Selivachov, A. Chebykin, V. Yablonsky). However, the scientific background does not adequately cover the problems of design education in the context of profiling the educational sector.

Formulating the goals of the article. Within the article, we will consider the main tendencies of the development of theory and practice of specialized NGOs.

Presentation of the main research material. Design creates material values, but their assimilation in the system of design education has spiritual values as they are aimed at forming the personality of the future designer, his professional culture. The embodiment of the design-education system of ideas is one of the means of introducing a certain outlook and ideologies. From this point of view, design and design education can be considered as a purposeful project activity, which combines in its structure professional and scientific knowledge on the basis of comprehension of problems of human life and communication with the surrounding environment. That is, activity that carries a cultural and communicative functions.

The solution of the problems of development of design education should be sought in the needs and achievements of society, the demands of individual social groups, each person on beauty and benefit, and directing students to study these requests and meet the needs of society, comparing their own ideas about the cultural values to promote true values. Thus, we consider the system of design education as an instrument for the formation of the artistic and aesthetic culture of society.

Today, due to the active development of communicative processes, design becomes one of the most important means of

visual communication, a catalyst for the formation of a human life environment, and design education by a system that trains professional professionals, and through them and society to perceive visual communication processes in the system of «man-thing-environment», as well as «man-situation-action».

Professional activity will require the future designer to understand the philosophical, social, psychological, cultural issues. To keep up with world trends and be competitive, the student can no longer perceive the chosen profession as a specific creativity limited to the artistic design of industrial products or the stylization of the historical heritage (museum exhibits). Objectives Institutions of Higher Education (IHE) – give the student the opportunity to understand the role of designer as a specialist, influencing the social atmosphere of society. After all, simultaneously with innovations in technologies, semantic transformations of known things take place, which leads to changes in world perception in general. In this regard, we drew attention to the following trends in the development of design education: the first – the introduction in the educational process of program-oriented design methods, which finds expression in developing design programs that reflect the various aspects of project work, production and consumption of the products. The second tendency is an attempt to depart in the teaching of design from mastering the very rational methods of designing and apply cultural approaches in the formation of individual key competences and professional competence in general, while not excluding mastering methods of art, stylization, search for analogues of design samples, methods of «scenario modeling, «Museum reconstruction» [6], borrowing analogues from other types of art, etc.

It is common knowledge that designers and stylists are referred to study historical monuments, and their stylization in modern terms. But modern trends in design education are aimed not only at the student's acquisition of the principle of

«man-thing-man», when the study of historical materials, performing an aesthetic mission, is used to direct the imagination of the future designer to create an artistic image by transforming the form or stylizing the image, and in tasks orient the student in his creative work on the implementation of the principle «man-situation-action» using visual information when mastering the methods of image design.

For the successful implementation of the design strategy, special attention should be paid to the analysis of trends in design development, the study of innovation and research. If IHE wants to develop its brand and its direction in design education, one should anticipate the expectations of entrants and understand their mentality. The sooner you get information, the more confidently you can plan the further development of a particular area of design education: graphic design, style design, interior design, clothing design, etc. It is a question of analyzing the information received, linking its huge streams and bringing it to a common denominator. Although the professional role of intuition plays a role here. Trends are characterized by cyclicity and often confront each other. For example, - writes Juliet Varkentin, WGSN Creative Director, - if there is a desire for society to self-isolation and slow down the rhythm of life, then one can soon expect the manifestations of fantasy, escapism and hedonism [6].

The modern tendency of the development of higher professional education is its progressive progress in the overall progressive development of society. To carry out such a proactive movement called scientific centers and laboratories at universities and academies of the higher education system of Ukraine. Wide opportunities in this sense opens up to IHE, specializing in the field of training future designers. For example, increasing interest in Internet technologies, their rapid development, distribution, and access to a certain level of efficiency in the visualization of information, writes D. Borodayev, – contribute to a significant influx of

professional designers into this still new area of graphic design. The accumulated experience and the unique ability to access web design resources now allows you to see web sites based on their graphic and aesthetic features related to different areas of graphic design. The period under consideration is outlined by the time lag since the onset of the Internet up to the present, and allows us to see some trends in the design of web information. At the same time, the universalization and adaptation to the utilitarian needs of the Internet place graphic designers in the task of the ratio of technology and aesthetics in the development of websites. Problems of adaptation and interaction of the Internet with alternative sources of information, search of visual unity with other objects of graphic design raise the question of determining the style of web design, the solution of which lies with designer practitioners and art critics [1].

It should be added that these problems directly relate to the system of design education, the activities of those advanced teachers who are themselves actively engaged in the problem of the correlation of technology and aesthetics in the development of websites, and also bring the best of their students to this work. One of the main tasks in the professional training of future designers is the formation of a creative person capable of putting forward creative ideas and realizing them, producing their own style, which eventually can become a new brand in the market of design products. Formation of own style in the presentation of information to the future designer is best to begin even in the process of training in IHE under the guidance of experienced professionals who will advise, make their recommendations and help to implement the signs of new ideas in specific graduation projects without imposing the future designer their views, assessments, judgments, own style in embodied design decisions.

Taking into account that web design is one of the areas for the training of future graphic design specialists, it can be

assumed that the emergence and development of graphic design of certain styles resulting from the interaction between a teacher and a graduate student can have a positive effect on web-design and web sites created in it, and eventually establish itself as one of the hallmarks of a new trend – the advanced development of design education that not only prepares craftsmen capable of copying and reproduction but also introduces and embodies new ideas in the design industry. Thus, it is possible to assume that the design education will spawn styles that will further influence the development of this or that design field. In this we see signs of progressive development of the whole system of design education.

In the technogenic informational space of the XXI century, new types of graphic design that are only being formed largely depend on the utilitarian tasks of the transmission of electronic data, facing the developers of the Internet. Efforts aimed at solving these problems is one of the driving forces of graphic design in the system of design education, which is now recognized as the vanguard of the design culture.

To modern graphic design, as well as to future designers put forward the requirements to acutely feel the challenges of time, the ability to reflect today and look at tomorrow. These properties cause a quick reaction to the emergence of new technological opportunities. Take advantage of such opportunities in the professional training of designers – the command of time and the urgent requirement of the labor market. Compliance with these requirements is a sign of the competitiveness of the specialist, and at the same time both the higher educational institution and its teachers, who train specialists on a high professional level.

The future designer during the creative pre-diploma practice has more space for imagination when working on products designed for personal use. Working on a single copy, he can take the risk of experimental design, which is already more characteristic of the field of fine art. In interaction with a

teacher who is clearly aware of the tendency to standardize and level the technical standards, the student, feeling the need for an unusual, eccentric design, tries to overcome routine canons. What previously remained in the IHE archives as a result of creative imagination can flourish today with a wealth of ideas and originality. Of course, that not everything can be offered for production, but the step taken in the unknown, the feeling of creative upsurge of fantasy, psychological support of teachers help the future designer to climb over routine thinking, form a creative person, arming his determination, in search of his own design style, ways to realization of creative ideas.

According to experts, now the «third textile revolution», which is already in place and will give full-scale results in the next 10-15 years. It is determined by a number of achievements in the following areas: 1) biotechnology and genetic engineering (domination of renewable raw materials); 2) nanotechnology (extension of the range of «reasonable textiles»); 3) technologies of textile production (increasing the share and effectiveness of nonwoven processes, the use of large-format printers); 4) technologies of sewing and knitting production (three-dimensional designing, remote control of cutting and assembling of products, knitting equipment of the new generation); 5) final finishing of products after assembly; 6) information technologies and communications [4].

Is modern design education entitled to overlook these achievements, which, on the one hand, will affect the production of textiles and textile products, in particular, will translate them into low-resource and high-tech businesses, on the other hand, will devote fashion from the industrial sphere, allowing them to design and produce products of any kind of textiles of their own design, minimizing the time from the sketch to the release of the series?

Outstanding trends in the design of education are manifested here in the fact that when preparing students to complete the thesis, we will learn from them on the basis of

these achievements, how to plan the expansion of the designer brand, how to control in real time of production, the sale of branded goods, what steps can be made to preserve intellectual property.

Activities and the system of relations between people. Interior fashion exists under the same laws as fashion design. In the sense that trends are asked every season. It is worth recognizing that not all interiors tendencies in the ticket get into life, just like the fashion trends taken from collections of clothes «from couture», but in the choice of the topics of term papers and diploma projects of graduates in interior design this field for bold experimentation. It is important that the teacher is ready to offer the student steps in this direction, and the student has shown his ability to creative searches and the need for self-realization. After all, interior design is an infinitely varied system of objects and their combinations, which serve as a certain process of activity. Things specify the nature of the environment, make it due to its relative mobility sufficiently flexible so that it can meet the changing needs of life, social life, production, rest, influence the behavior model. The forms of the subject-space environment carry information that helps sustainably support the socially-sanctioned types of behavior that establish cultural traditions. These forms can be embodied in images that bear the social and moral (or, conversely, immoral) ideas of the era. It will not be exaggerated assertion that the problems of the subject-spatial environment in its essence – human problems. Man is inseparable from the material substance of his being. By organizing the environment, it forms the material basis of its

The designers identified the main directions of the «interior» fashion at the beginning of the XXI century. The most relevant season 2018-2019 in Ukraine can be called fusion. It was born in America in the early 90's of the XIX century and was quite viable. It would be more correct to call this style «modern eclecticism». Eclecticism provides an

opportunity to fill the interior with any objects, no matter whether it is an African statuette or paintings by Picasso, art deco furniture or ethno. This style allows you to put anything in the space, and at the same time does not oblige anything at all. It is important to simply observe the color scheme and a certain orientation of the design. The urgency of the style of fusion is its unpredictability, because everything depends on the designer and his creative imagination. The main thing is that furniture, decorative elements, color gamut all have the final design path to connect to a holistic organic living space. In the context of this style and its features, there are opportunities for implementing a variety of design ideas in the diploma projects, which opens a wide area for the professional training of future designers, opportunities for their self-realization and for the advance movement of design education.

Conclusions and perspectives of further research.

Nowadays the most popular trend in the field of fashion-education is the training of stylists. However, in most programs, the emphasis is mainly on working with an individual client. Prospects for the development of modern design education require students to get the most complete picture of the profession so that they can choose what is interesting to them.

Current trends in design education correspond to the bachelor's and master's programs developed by the Art Institute of Decorative Modeling and Design named after Salvador Dali with the goal of preparing students simultaneously in production and commercial contexts. Development, production, marketing and sales are presented as a single chain of creative process. The main focus of the program is on the development of design skills for creating collections of clothing for mass retail sales, taking into account changing trends in the fashion world. Along with the actual study of design in the program, a serious focus on communication in the world of fashion and the creation of brands using techniques of graphic design, photography,

advertising, merchandising and design of trading spaces. Part of the program is devoted to the study of modern areas of retail development and the development of student abilities in promoting their products. Under this program, students will be able to learn how to evaluate their projects as products intended for sale and understand what needs to be done to attract customers' attention.

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OXSANA FURSA. PERSPECTIVES OF DESIGN EDUCATION OF THE XXI CENTURY IN UKRAINE

***Annotation.** The article deals with the problems of prospective development in the system of designers' professional training and reveals the positive tendencies in this area during the last ten years.*

***Key words:** design, education, education, trends in education, training designers.*

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МОДЕЛЬ ПІДГОТОВКИ МАЙБУТНІХ ДИЗАЙНЕРІВ ДО РОЗВИТКУ ПРОФЕСІЙНОЇ КАР'ЄРИ

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***Анотація.** У статті представлено науково обґрунтовану модель підготовки майбутніх дизайнерів до розвитку професійної кар'єри. Схарактеризовано методологічні підходи, принципи, етапи, форми, методи, засоби підготовки майбутніх дизайнерів до розвитку професійної кар'єри. Обґрунтовано педагогічні умови, що*