

Stainer Tetiana

SPECIFICS OF FORMING DESIGN COMPETENCY OF FUTURE CREATIVE SPECIALTIES' PROFESSIONALS

*South Ukrainian National Pedagogical University named after K. D. Ushynsky,
Odesa, Ukraine*

Abstract. *The article is devoted to the problem of forming the design competency of future creative specialties' professionals. The peculiarity of professional activity of specialists of the creative profile is elucidated: such a specialist is at the "intersection" of material and spiritual activity, and his main task is to meet not only the material but also the spiritual needs of man and society. It is proved that in addition to professional skills, the professional of creative specialties must possess natural scientific, technical, aesthetic knowledge, study and apply the experience of painting, sculpture, architecture, applied arts. The term "design" is defined as a creative activity, the purpose of which is to determine the formal qualities of industrial products. The content of the concept of "design competency of the creative specialties' professional" is defined as a personal and professional construct, which reflects the ability to construct the development of aesthetic properties of industrial products, that is, the creation of modern varieties of arts and crafts.*

Keywords: *design, design competency, professional of creative specialties.*

Introduction. Art is a form of culture that is related to the ability of the subject – future specialist to aesthetically master the living space, its reproduction in the symbolic channel employing the resources of creative imagination. Aesthetic attitude to the world is a prerequisite for creative activity in any field of art. Art as a sociocultural reality performs incomparable artistic function: makes the invisible visible, makes the unheard heard, provides the detection of the undetected and previously unexperienced in human life. The art of design is one of the most important spheres of contemporary artistic culture. It is a specific form of artistic reflection and cognition of the world.

Problem statement. The function of design and designing activity is quite complex, because design methods combine the consumer and aesthetic traits of subjects and objects intended for direct human use, with their optimal structure, manufacturing technology, actively influence the solution of problems such as production and consumption functioning, people's comfortable existence in the subject world reflects the material and spiritual activities of man, political, economic, social, scientific and technical conditions of this activity. Information about the subject influences the outlook and emotions, gives the opportunity to specifically perceive the quality of the object. As A. Tkachenko correctly points out [4], the specialist of the art profile as a link between the educational branch and professional

art, should be able to fulfill his mission – teach students to create beauty using the most modern means and pedagogical technologies (A. Tkachenko, 2019).

Analysis of recent research and publications. The definition of the essence of “design” as a scientific category was considered in the works of such scientists as N. Valkova, V. Hlazyichev, O. Holikova, Yu. Hrabovenko, V. Danylenko, A. Dmytruk, Ye. Zenkevych, L. Kulieieva, Ye. Lazarev, T. Maldonado, S. Mikhailov et al.

Design is regarded in the research of scientists as a kind (V. Mikhaylenko, S. Moskaieva, L. Soloviov, Y. Soloviov, T. Shevchuk) and a result (V. Hlazychev, A. Moskaieva, Ye. Zenkevych) of human activity.

In the vast majority of studies, scientists conclude that in professional sense, design means designing and artistic activity on developing industrial products with high consumption and aesthetic qualities, activities aimed at organizing a comfortable for people subject environment – residential, industrial, socio-cultural. Design is also defined as creative activity on the artistic construction of industrial products in accordance with the laws of beauty and functionality [3, p.112].

Therefore, it can be argued that scientists have reached a common understanding of the concept of “design” (activity aimed at harmonizing the relations of the subject world and man, the creation of the subject world according to the measure of man and the measure of the subject world phenomena). However, insufficient coverage of the peculiarities of forming the design competency of future professionals in creative specialties has been still the part of the problem that has not been solved yet.

The aim of the study is to elucidate the specifics of forming design competency of future professionals of creative specialties.

Main body. In the last decades, the profile of training future specialists in artistic (creative) qualification has expanded significantly. Traditionally, specialists in the so-called “creative” specialization have been referred to as: a specialist in music art, a specialist in fine arts, a specialist in arts and crafts, teacher and artist, teacher and musician. The modern line of specialties was enriched with one more direction – design, with corresponding qualification of graduates – “designer”, “designer and technologist”.

The professional activity of the future specialist of the creative profile is based on professional and creative activity which includes design.

The current regulatory framework of our country, in particular in the field of education, is based on a competency-based approach. The conception of “New Ukrainian School” is also based on the principles of competency-based approach; describing the process of future specialist and artist’s professional training it claims that it is necessary to form students’ design competency.

The subject of the design activity is creation of a harmonious, meaningful, expressive form of the object, which reflects the holistic value of its consumption value. Therefore, the designer is different from other artistic and engineering professions. The designer is at the “intersection” of material and spiritual activity, his main task is to meet not only the material, but also the spiritual needs of man, society. In addition to professional skills, a specialist must possess natural scientific,

technical, aesthetic knowledge, study and apply the experience of painting, sculpture, architecture, applied arts.

The modern world cannot be imagined without design. Design today is a leading technology in the creation of anything from aircraft and ships to household appliances and model clothing. Since every person wants to enjoy attractive, aesthetically perfect things, the designer must make every effort to make them beautiful. However, beauty is not paramount in design, there are three basic principles that any designer must adhere to when creating his or her “product”. These are functionality (usability), technicality (reliability) and aesthetics (beauty).

Since the mid-twentieth century, the scientific community has begun to use the broad definition of “design”. The common definition of the phenomenon is as follows: design is a creative activity, the purpose of which is to determine the formal qualities of industrial products. These qualities include the external features of the product, but mainly those structural and functional interconnections that transform the product into a whole, both from the point of view of the consumer and the manufacturer. This term definition was proposed by the Italian designer, painter, teacher, author of articles and books on the theory of culture and design, Thomas Maldonado (based on the ICSID – International Council of Societies of Industrial Design).

Thus, design is an independent direction of artistic and projecting activity with its historical development, theoretical substantiation, practical implementation, which is intensively developing in various aspects of activity and every year expands its capabilities.

We will follow A. Tkachenko’s view that design is understood as only one of its branches – the development of aesthetic properties of industrial products, i.e. the creation of modern varieties of arts and crafts, but in fact it solves broader problems – not only aesthetic ones, but also economic, social, etc. [4, p. 116].

As S. Kucher correctly maintains, the introduction of the design education makes one think about the connection between attention to this field and the state’s response. Designing as an area of activity on creating pleasing aesthetic environment offers significant opportunities for positive results for both the student and the teacher. The need to train a teacher of design and technology for activities related to designing things leads to the analysis and formulation of the content of his design competency [2, p.105].

Design competency, according to S. Kucher, is related to the organization of various artistic and practical activities of students and can be realized in the lessons of sewing profile, technology of cooking (aesthetic design of dishes, design of the kitchen environment, dining room), production and decoration of household items and souvenirs; community service (production of prizes, souvenirs, gifts, products for charity fairs); registration of school premises (educational workshop, exhibitions of children’s creativity, school sites); in one’s own creative and exhibition activities [2, p.106].

We like S. Kulinka’s opinion that formation of the design competency of future creative specialties’ professionals should be based not only on a competency-based, but also on a participatory approach. A participatory approach aimed at forming

students' design competency, according to S. Kulinka, means involving them in the creative process, direct participation and self-organization; self-government in collective activity and responsibility for decision-making, mutual assistance. This approach, continues the author, improves the collaboration between the teacher and the student, and seems to be most complete, since it implements interaction in this type of socially significant activity performed by the subject in relation to the subject, where the teacher provides the development of a system of artistic values in students in accordance with the formed in a particular society ideas of their nature and purpose by means of a dialogical type of negotiations and consultations' interaction. The researcher also points out that students need a special form of educational space organization, a certain style of behavior, a careful selection of technologies for the implementation of a participatory approach to studying the basics of identities [1, p.154]. Thus, S. Kulinka believes that a participatory approach to the process of forming the interaction between the teacher and students should ensure: involvement of the student in the collective activity by using the authority of the teacher on the basis of participation; by employing the psychological influence on students, making use of the psychological features of the latter, encouraging them to act; fascination with the content of educational material; development of students' interest in creative activity [1, p.152].

Conclusions. The range of artistic creativity is wide and is not clearly defined: in one its manifestation through the professional competency, it borders on material production – crafts and technology, the decorative arts and design belong here; and in other manifestations it reaches high spheres of spiritual interests and philosophical world views. The formation of a young specialist's design competency, his social and professional adaptation to the newly created conditions will require the manifestation of creative qualities.

We see the **prospect of further research** in the elaboration of the structure of design competency of different profiles' specialists.

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