



ARTÍCULOS

UTOPIA Y PRAXIS LATINOAMERICANA. AÑO: 25, n° EXTRA 7, 2020, pp. 369-375
REVISTA INTERNACIONAL DE FILOSOFÍA Y TEORÍA SOCIAL
CESA-FCES-UNIVERSIDAD DEL ZULIA. MARACAIBO-VENEZUELA
ISSN 1316-5216 / ISSN-e: 2477-9555

Essence of Art-Project Activity and Development of Artistic-Design Competence

Esencia de la actividad del proyecto de arte y desarrollo de la competencia del diseño artístico

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Este trabajo está depositado en Zenodo:
DOI: <https://doi.org/10.5281/zenodo.4009753>

RESUMEN

Las competencias relacionadas con los cambios en la realidad requieren que los especialistas estén bien preparados, tengan conocimientos teóricos y desarrollen habilidades profesionales prácticas. El problema de mejorar la formación profesional en diseño tiene una gran importancia en el sistema educativo de Europa y del mundo. La esencia de la competencia de diseño artístico de los diseñadores está determinada por: la motivación y las cualidades personales de los estudiantes, que desempeñan un papel importante en el proceso de actividades creativas independientes de proyectos de arte; conocimiento y habilidades en el campo de actividades de proyectos artísticos; capacidad y disposición para utilizar los conocimientos y habilidades adquiridas en el campo de las actividades de proyectos de arte en la práctica.

Palabras clave: Competencia de diseño artístico, actividad de proyecto de arte, creatividad, educación en diseño, habilidades de diseño.

ABSTRACT

Competences related to changes in reality require specialists to be well prepared, have theoretical knowledge and developed practical professional skills. The problem of improving professional design training has great importance in the educational system of Europe and worldwide. The essence of the artistic-design competence of designers is determined by motivation and personal qualities of students, which are playing an important role in the process of independent creative art-project activities; knowledge and skills in the field of art-project activities; ability and willingness to use acquired knowledge and skills in the field of art-project activities in practice.

Keywords: Artistic-design competence, art-project activity, creativity, design education, design skills.

Recibido: 03-08-2020 • Aceptado: 07-09-2020



INTRODUCTION

Professional competencies that relate to creative changes in the surrounding reality always require a high level of professional training, a high level of knowledge and well-developed practical skills from specialists in this area. In world practice of training specialists in the field of design, there is a constant reorientation of goals and reassessment of educational opportunities in this area. Based on it, the issues of training future designers, who may be ready to perceive these constant changes as norms of professional functioning, are extremely important.

The problem of improving professional design training has the great importance in the education system in Europe and the worldwide, and today there is an urgent need for employers for creative, proactive professionals who can adapt to constantly changing market conditions, capable of professional self-realization and functioning in any socially economic conditions. In modern conditions, not only the student's theoretical knowledge is of particular importance, but also his ability to competently carry out the professional activity, which becomes the main object of assessment and the quality of learning (Akhmetshina & Kadyjrova: 2017, pp.188-193).

Concerning professionals in the field of design, a special type of education characteristic of them should be noted, combining the developed artistic thinking and the rational thinking inherent in specialists in design activity. The designer should be a versatile specialist, developed diversely (Rozenson: 2006). Activities organized in collaboration professional lead to the creation of completely new products, which, in turn, support the economic component of society. This integration forms a new concept–project thinking, which development becomes an urgent task of modern design education. The features of the creative project thinking of the designer are independence in acquiring and operating new knowledge, as well as the high novelty of creating the product, the uniqueness of the process of its receipt and a significant impact on mental development (Budkeev et al.: 2016, pp.3394-3405).

METHODS

Artistic-design competence is considered as one of the significant and key components of the professional competence of specialists in the field of design (Alekseeva & Pallotta: 2017). The necessity and expediency of the formation of artistic-design competencies for these specialists are determined by the specifics of their future professional and creative activities, as the main constants of creativity are: the author's concept, image, function, morphology, shape, aesthetic value of the designed object (Kadyjrova et al.: 2019, pp.5119-5122). After analyzing the definitions of the researchers, we came to a conclusion, that the most comprehensive definition of the concept of an artistic-design competence was given by M.V.Filatova, inside the publication "The essence, structure and content of an artistic-design competence in pedagogical theory and practice". She believes that "artistic-design competency is the integrative ability of students to design a subject-spatial environment from developing an artistic-design concept to manufacturing a product" (Filatova: 2015, pp.257-262).

In order to develop professional competence and increase the cognitive interest of future specialists in the field of design, when creating new methods of working with students, it is necessary to choose the most effective and rational one (Semenyuk: 2018). Such an effective pedagogical technology is the art-project activity, which allows improving the quality of vocational training by including students in various types of creative activity that are significant to achieve the learning objectives (Kadyirov: 2020, pp.162-166).

The use of art-project activities in teaching orientates modern students not only to simple assimilation of knowledge but also to methods of assimilation, to patterns and methods of thinking and activity, to the development of cognitive activity and creative potential of each student. This approach also attracts a modern educator in that it opposes verbal methods and forms of transmitting ready-made theoretical information,

monotonicity and anonymity of verbal teaching, the passivity of knowledge, skills and abilities that are not implemented in practical activities (Alekseeva et al.: 2017, pp.615-626).

Under the conditions of the modern information age, the fact that knowledge is not transferred but obtained in the process of personally significant activity becomes obvious, since knowledge itself (outside certain skills and practical use of skills) does not solve the problem of the education of a modern person and his preparation for real activity outside the walls of an educational institution. The analysis of the current situation convinces the teacher that the goal of education is not to obtain knowledge and skills of a student, but to master certain personality qualities, since any modern state is interested in ensuring that its citizens are able to act actively, make decisions, evaluate "social consequences of their actions" (Raven: 1984, p.251) and flexibly adapt to changing living conditions (Sysa: 2017, pp.615-619). Art-project activities are innovative, as they can involve the transformation of reality, were built on the basis of appropriate technology that can be unified, mastered and improved (Kadyirov: 2020, pp.162-166). Carrying out art-project activities, the designer uses the entire available arsenal of design tools: technical design, layout, compositional shaping, educational style, functional analysis, organizational, conceptual models of the subject environment.

The essence of the artistic-design competence of designers is determined by motivation and personal qualities of students, which are playing an important role in the process of independent creative art-project activities; knowledge and skills in the field of art-project activities; the ability and willingness to use acquired knowledge and skills in the field of art-project activities in practice (Koveshnikova & Koveshnikov: 2017, pp. 434-436).

As some researchers (N.Yu.Bugakova, T.M.Kauda, N.V.Matyash) note, in the process of art-project activities, future specialists acquire the basis for self-expression, self-development and self-realization. In the course of carrying out activities of an art-projective nature, functions the principle of individualization of instruction, which consists in the development of individual abilities and inclinations (Charness & Grieco: 2019, pp.454-496).

The following functions of art-project activities can be distinguished:

- Teaching – in the process of engaging in art-project activities, the student acquires new knowledge, skills;
- Self-expression – the satisfaction of students' personal needs for self-realization, self-expression, self-actualization through the creation of new artistic values and objects with new consumer qualities (the need turns into a real subject);
- Developing - in the process of designing, developing the student's personality, his creative design abilities, the intellectual sphere, gain a new professional plan experience;
- Transformative, creative, aesthetic–the transformation of the surrounding reality;
- Controlling – the teacher's control of the learning process based on the results of the student's art-project activity.

Art-project activities are possible only in a creative setting, which should be specially organized and should provide the necessary conditions and opportunities for teaching students. Within the walls of the educational institution, it is necessary to create a psychologically comfortable environment, an atmosphere of co-creation of teachers and students (Christensen et al.: 2019, pp.633-654).

For instance, at the Department of Design and National Arts of the Institute of Philology and Intercultural Communication (Kazan Federal University), for design-students are given various creative tasks, to achieve conditions and opportunities to become full-fledged professionals and competent designers. At different educational stages, for students are given various complexity assignments, the main condition is that the result of any training assignment should be a real design product. The student's fashion and costume studio "Tatar style" operates at the department, in which future designers create and manufacture clothing collections based

on traditional costumes of the Republic of Tatarstan (Tian & Yang: 2020, pp.431-434). In the same studio, students study and engage in such types of folk arts and crafts as leather mosaic, gold embroidery and lace.

Also, the department regularly engages in the educational process invited practitioners, heads of large design companies and internal structures of the university, designers working in innovative design areas who conduct workshops and seminars with students that allow future designers to better learn the specifics of their future profession. Implementation of real, practice-oriented projects of various levels of complexity within the educational process helps students to master the essence of future professional activity, helps to reveal students' creative abilities, and forms the necessary professional qualities (Self et al.: 2019, pp.843-876).

RESULTS

Thus, the pedagogical conditions for the organization of effective art-project activity are: introducing students to creative atmosphere and expanding forms of applied activity, which has great importance for the development of students' artistic-design competence, as they comprehend new requirements for compositions, due to the properties materials used, the features of their artistic processing, the purpose of the future product; the inclusion in the educational process of invited practitioners, heads of large companies and internal structures of the university, designers working in various areas of their professional activity, who conduct seminars and masterclasses with students, which will allow them to better know the specifics of their future profession; the introduction of the practice-oriented activity of students in the educational process, which will enhance their educational, cognitive and research work, as a result of which the preparation of students for future professional activities in the field of design will become more effective (Stevens et al.: 2019, pp.459-468).

The art-project activity of the designer lies in transforming the problem, originally reflected in verbal form, into a holistic plastic image. As a universal way of implementing a design plan in the design process, combining a scientific-technical approach with an artistic-figurative approach, we can call art designing.

According to scientists, designing is a creative activity that combines art, design, technology, economics, sociology, and which is aimed at creating the aesthetically perfect and high-quality serial unique samples.

According to A.G.Melnikov, designing is a creative, active and conscious process in which a student sees the immediate goal—the development of a design model and a common goal—master a chosen profession (Bartashevich & Melnikov: 1978, pp.158).

The essence of designing is to construct the desired states of the future. The designer develops a future model based on a conceptual understanding of the constructed object and a vision of the scientific, transformative, practical problems of activity. The project is usually aimed at achieving a socially or personally significant goal and is focused on the use in a particular place, time and available resources.

Designing, which is characterized by certain specifics, obey the general laws and methods of traditional types of design: architectural, construction, technological, engineering, etc. The technique of artistic design is based on the methods and techniques of creative activity that use heuristic thinking and searching for new ideas.

DISCUSSION

It was considered that historically the concept of "project" was firstly used in the 16th century by architects. The word "project" comes from the Latin "producer" (speaker). When construction of the Florence Cathedral of Santa Maria del Fiore was suspended in the XIV century and the architect Filippo Brunelleschi was commissioned to complete the construction, he drew a life-size plan of the dome on wet sand before starting work (Nurgazin: 2020). We can say that in this way, the architect created the design-project of the cathedral,

which presented various options for the geometry of the future building. It means that the first time in history, Brunelleschi rationalized architecture and divided planning and construction, that is, the project and its implementation.

An example of Brunelleschi allows us to comprehend the term "project" as a kind of concept that serves to organize activities. Moreover, based on the meaning of the word, it can be assumed that the design process consists of determining the goal and the starting point, from which, the designer can move forward to achieve the main goal.

According to the scientists, three stages of art-project activity of students studying in the field of design are distinguished and characterized: formative, developmental and creative, which coincide with the levels of educational and cognitive activity: reproducing, interpreting and creating.

At the formative stage, the process is laid the foundation of the student's professional education. At the developmental stage, the systematization of theoretical knowledge and practical skills of students takes place, the gaps in knowledge and skills that appeared at the first stage are filled. The creative stage is designed to embody and implement students' projects at a high professional level. Each transition of students to the next level, in our opinion, should be monitored by intermediate diagnostics and the implementation of control work.

Design skills are effective at the first and final stages, and construction skills are simultaneously used at the stage of technical execution of sketches, drawings, layouts. In addition, design, artistic and constructional skills have different mechanisms of mental activity. The design and artistic skills are based on lateral thinking, and construction skills are based on logical thinking. The term "lateral thinking" in the late 1960s suggested by Edward de Bono, who is considered one of the most respected world experts in the field of creativity, was very important. Lateral thinking (as a method of non-standard approach for solving problems) works with information differently, since it goes beyond the framework of a rational approach and is especially useful when solving complex problems or when searching for new creative ideas.

Student design skills are developed in the process of their art-project activity, the motivation for self-realization (Karamova & Akhmetshina: 2018, pp.88-92) and the student's ability to create, together with the development of his individual inclinations and creative abilities, can ensure the effective development of the artistic-design competence of a future specialist in the field of design.

CONCLUSION

Thus, the art-project activity is carried out on the basis of the student's awareness of the content, requirements and functions of future professional activity in the field of design and is stimulated by the conditions created for successful teaching and the methods and forms of teaching used by the teacher.

The formation of design skills is carried out holistically (systemically) at all stages of art-project activity. However, the integrity of this process involves the separation of the dominant component at different stages of formation: at the initial stage, the motivational component appears, then the cognitive, finally, the self-realization component.

ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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