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GENESIS OF NATIONAL CULTURE AS THE BASIS FOR CREATIVE ABILITIES DEVELOPMENT

Annotation

The article presents the study results of scientific and methodological bases for training specialists in clothing design in order to improve the quality of students' education of artistic and creative specialties. The problems of higher education in the context of European sustainable development have been considered on the basis of harmonization; factors of influence on the development of national design education have been indicated. Studies have shown that national culture is the basis for creative activity in various fields of art and design. It is determined that the processes of globalization, which are characteristic of modern society, require understanding of the national revival problems, reflecting the manifestation of the national culture features in modern design, in particular the design of clothing. It is proved that design methodology becomes an important component of modern culture and leads to significant changes in the composition of the aesthetic characteristics of the subject environment. It has been determined that the generalization of creative principles of design leads to the unification of characteristics of a substantially spatial environment of human existence in different national cultures, leveling of interesting and rich ethno-artistic traditions. The methods of literary-analytical, structural and morphological analysis, methods of components classification of professional competences in design education of future specialists of creative direction have been used in carrying out scientific studies, which will facilitate direct realization of perspective projects of designers of clothing in creativity and cultural space of their country. The application of an innovative approach focused on the development of practical skills as one of the strategic directions of improvement and modernization of professional creative education on the basis of historical and cultural heritage has been investigated. It has been established that national art can be a generator of new ideas in clothing design. The structure and elements of national and ethno-artistic traditions have been identified and classified, which should be included in the list of competence characteristics of future specialists in clothing design. Some recommendations on the formation of creative professional thinking in the design education of future designers have been presented, the aspects of students' project activity construction on the basis of studying the traditions of national decorative art and development of creative project-shaped thinking have been determined.

Keywords: design methodology, institutions of higher education, clothing design, ethno-artistic traditions; national culture; sustainable development of design education.

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ГЕНЕЗИС НАЦІОНАЛЬНОЇ КУЛЬТУРИ ЯК ОСНОВА РОЗВИТКУ ТВОРЧИХ ЗДІБНОСТЕЙ

Анотація

В статті наведено результати дослідження науково-методичних основ підготовки фахівців в галузі дизайну одягу з метою підвищення якості освіти студентів художньо-творчих спеціальностей. Розглянуто проблеми вищої освіти в контексті європейського сталого розвитку на засадах гармонізації; зазначено фактори впливу на розвиток національної дизайн-освіти. Дослідженнями встановлено, що національна культура є основою творчої діяльності в різних галузях мистецтва та дизайну. Визначено, що процеси глобалізації, характерні для сучасного суспільства, вимагають осмислення проблем національного відродження, відображення прояву рис національної культури в сучасному дизайні, зокрема дизайні одягу. Доведено, що методологія дизайну стає важливою складовою сучасної культури і веде до значних змін в складі естетичних характеристик предметного середовища. Визначено, що узагальнення творчих принципів дизайну приводить до уніфікації характеристик предметно просторового середовища існування людини в умовах різних національних культур, нівелювання цікавих та багатих етнохудожніх традицій. При проведенні наукових досліджень використано методи літературно-аналітичного, структурного та морфологічного аналізу, методи класифікації складових елементів професійних компетентностей в дизайн-освіті майбутніх фахівців творчого спрямування, що сприятиме безпосередній реалізації перспективних проектів дизайнерів одягу в творчості та культурному просторі своєї країни. Досліджено застосування інноваційного підходу, орієнтованого на розвиток практичних навичок як одного зі стратегічних напрямів вдосконалення та модернізації фахової творчої освіти на засадах історично-культурної спадщини. Встановлено, що національне мистецтво може бути генератором нових ідей в галузі дизайну одягу. Виявлено структуру та класифіковано елементи національних та етнохудожніх традицій, які доцільно включати до переліку компетентностних характеристик майбутніх фахівців в галузі дизайну одягу. Представлено рекомендації з формування творчого фахового мислення в дизайн-освіті майбутніх дизайнерів, визначено аспекти побудови проектної діяльності студентів на основі вивчення традицій національного декоративного мистецтва та розвитку креативного проектно-образного мислення.

Ключові слова: методологія дизайну, заклади вищої освіти, дизайн одягу, етнохудожні традиції; національна культура; сталий розвиток дизайн-освіти.

1. Statement of the problem

The idea of harmonious development of institutions of higher education implies their organic combination with the socioeconomic and cultural organism of the country and is based on the principles of autonomy, conformity, progressiveness, balance, advance development, internationalization, integrity. The harmonious development of institutions of higher education implies the interconnectedness of the above principles, the mutual expediency, orderliness, content, logic, and the absence of contradictions between them, which together provides the educational institution with competitive advantages. The harmonious development of institutions of higher education is not a utopian concept or a wonderful dream of a bright future for the higher education system organization, which cannot be practically implemented due to a number of real objective reasons. [1, 6].

A holistic vision of design requires the creation of professional education system that covers aspects of the various fields of art and design culture. In the current conditions of economic development, forming a culture of style and artistic taste of the Ukrainian consumer segment is a necessary and relevant activity. The aesthetic quality and competitiveness of domestic products depends to a large extent on how it looks, how attractive it is and meets the promising trends of fashion; what is the level of artistic design development of projects, corporate identity, advertising [1, 4, 5].

The development of a market economy requires further improvement of the level of designers' professional training and the correspondence of curricula and educational programs to the world level of specialists' training forecasting the development of trends in fashion and design of high quality goods. The main directions in this activity are education and training of capable, talented, creative specialists, able to work independently and make decisions in dynamic, non-standard situations [1, 4]. Nowadays, processes of globalization and assimilation of national cultures are being active. Therefore, the task of exploring the ethnic characteristics of different peoples is important for understanding creative contacts, self-knowledge and education of national consciousness [5].

In modern design, there are many different national versions: national identity has always existed, but in design local features, caused by traditions that reflect specific national differences are more clearly defined. Each nation is distinguished by its unique artistic culture: the color palette, the harmony of forms and proportional relationships, through which creative knowledge of environmental characteristics is achieved.

2. Main material

The study of the deep connections of spatial environment, the genesis of national shaping and color culture becomes an effective tool for developing design concepts in contemporary design [4]. The culture of any nation contains a special world of nature, life, history, culture, ethnic character. Each nation has a national integrity, a way of life and culture converges, and a national identity is revived [5]. Each culture is dominated by its symbolic symbols, which are largely determined by the peculiarities of outlook, character, artistic creativity. Ethno-cultural symbolic symbols are defined as characteristics of national spirituality that express the basic properties of people's cultural values [2].

A number of scientific works have been devoted to studying the questions of symbolism and remarkability of folk decorative applied art. The authors are K. Mateyko, F. Vovk, T. Kara-Vasilyeva, R. Zakharchuk-Chugay, G. Stelmashchuk, Tamara Nikolaeva, T. Krotova, K. Stamerova, O. Nikorak, Tatiana Nikolaeva, N. Ursa, S. Pavlyuk and others. These studies emphasize the need for a careful attitude to the knowledge and skills of folk masters, the inclusion of national cultural heritage in modern design activities [2-12]. Symbolic symbols in the design define the formation of images that appear in the process of creative activity, and therefore have an ethnic imprint. The artistic creativity manifestations are associated in the lives of people with environmental influences, ethnic characteristics, national culture [1, 4, 5].

Symbolic symbols arise from subconscious content and represent form variations that can be traced to ideas and images found in ancient sources. Symbols can also be introduced into the national culture and, having gone through various transformations, become generally accepted, while preserving, however, a great deal of their original significance.

The role of the leading aesthetic characteristics in the art of design is performed by the symbolic and remarkable images embedded in the cultural achievements, the perception of which creates a sense of form harmony. The internal and external characteristics balance, creating aesthetic perception of the design objects. Fostered by a particular national culture, related to the specificity of ethnic traditions, designers are different in the organization of space, its forms and proportions. Accordingly, the relationship with the characteristics of the three-dimensional composition and its forming elements is built.

Scientific research in design is a complex of sequential methods, processes, a result of artistic and technical design of industrial products, their complexes and systems, focused on achieving the fullest correspondence of created objects to human needs, both utilitarian and aesthetic. The creativity basis in the costume artistic design is a figurative-associative approach to creating a form of clothing. Various phenomena and objects of the world around us, the beauty of nature and its formations can inspire a designer to create new promising forms of costume. Since the creative process is the achievement of form unity and content, the basis of creativity in the artistic design of clothing should be the synthesis of figuratively associative approach to the creation of new, non-traditional forms with methods of tectonic formation. Modern fashion costume can feel the influence of avant-garde art, means of shifting the emphasis on utilitarian-functional purpose of clothing to its aesthetic meaning. The final variant of the designer's creative proposal is the development of a design concept of a perspective collection and its

implementation in the sketch project of clothing models. This topic study focuses on the art of the early twentieth century, which contributed to the definition of a large number of currents and styles. Attempts to rethink the creative heritage that were being made at that time gave a birth to many unusual and interesting directions.

It is difficult enough to define the concept of the national design model, which is a substantive embodiment of certain significant ethnic characteristics in the objects of design creativity. The peculiarities of these landmark embodiments are embedded in the specifics of the formation, proportionality, coloristic solution, in relation to the role of the latest technologies in design.

In design education the formation of aesthetic culture, national traditions of art has a special place. A much more general and profound man's attitude towards the life and culture of his people, his values, the surrounding reality takes place according to the vivid expression of artistic creativity which creates opportunities for aesthetic development and creative reincarnation of the subject environment [2, 3].

Aesthetic culture is a set of material, spiritual and artistic life of society, directly influences the formation of abilities aimed at creating a variety of aesthetic values. The formation of aesthetic culture is manifested not only in respectful attitudes towards national features and folk art. Another factor in shaping the project culture of future designers is the study of works of art, as well as the direct implementation of future projects of specialists in the creativity and cultural space of their country.

The experience of preparation and creation of new disciplines, improvement of traditional educational courses, preparation and publication of manuals, taking into account the in-depth analysis of the gained experience, has given an opportunity to form original teaching methods, lay the foundations of a school of costume modeling in creative workshops. The disciplines of the specialty "Design of clothing" should be aimed at forming all components of professional design thinking, as well as at professional and personal properties that provide activation of creative processes. Purposeful thinking of designers should be developed throughout the life of the training, in practical and theoretical activities. One of the conditions that ensure the formation of creative professional design-thinking of future fashion designers is the orientation of the content of training on topics based on the study, use and adaptation of national culture and folk crafts to the needs of contemporary design.

Theoretical and methodological developments of the teachers of the Department of Artistic Costume Design continue to form a modern domestic school of design. The experience gives the opportunity to identify the following conceptual bases in the education of designers-artists: understanding the role of the advancing development of culture and creative education in society; intensification of the fundamentalization processes of education and the content improvement of professionally oriented disciplines; orientation towards continuous artistic and informational component of education; implementation of problem-based learning in creative education on the basis of scientific research; focus on the logical interconnection of traditional learning tools and new experimental methodological searches; strengthening the role of practical training and real relationships with industrial manufacturers and fashion brands.

The scientific and methodological basis of new educational trends is made by research in the field of improving the methodology of education and innovative methods, which enables students to be open to the perception of the latest artistic trends, styles, fashion, in the realities of the current level of scientific and technological progress. The education orientation to foster high professionalism and creativity creates the conditions for experimental search for innovation at all stages of the educational process. The creative and scientific authority of the department academic staff, the presence of a sufficiently developed methodological base make it possible to achieve a considerable, in comparison with other institutions of higher education, annual competition of entrants with a sufficiently high level of their basic training.

Much attention should be paid to the research process, the transformation of the image from the pre-project analysis of the national art sample to the sketches of the research design decisions and design project. Along with the study of creativity of prominent modern designers, it is necessary to introduce an analysis of national works of folk masters, exploring the possible course of their intuitive professional thinking [2-12].

The development of creative professional thinking is directed by the study of disciplines of the history of arts and material culture, the theory of shaping, the artistic design of costume and design graphics. An important aspect of project work, in the development of design-thinking, is the study of traditions of decorative and applied art, the formation of professional design skills, which has a specific national focus. It is advisable to introduce themes and practical tasks based on examples of arts and crafts, and national culture, contribute to the formation of ethno-design culture.

The features of creative and associative thinking reveal the essence of the subconsciousness that is inherent in folk masters. While designing, complying with the laws of composition, color science and form, it is not always possible to create an image that remains in memory. Associative thinking provides a direct insight into the essence of the phenomenon, a clear understanding of the principles of formation, color and ornamentation. Practical classes are aimed at forming and developing the skills of future designers, using visualization methods (visual comparisons, establishing visual analogies, synthesis, analysis). They develop skills of visual abstraction of samples of arts and crafts, analysis of stages of design, definition of research principles of the design process.

The methodological basis of design is a formal composition, and in a spatial-graphic composition it is a visual image. The analysis of the projected form in graphical execution is necessary to refine its image. The elements of the composition are most clearly perceived in the spatial-graphic model. New ideas in graphic design are widely involved in the methodology of costume design, which is positively reflected on the improvement of teaching

methods of professional disciplines. Contemporary design has a graphic language, as the increasing pace of life requires the increasing use of simple and visually distinctive silhouette and color characteristics of compositions, which are always taken into account at the author's courses.

An important component of the education of a creative personality is the development of creative abilities, individual psychological characteristics that determine qualitative differences in the possession of the necessary knowledge, and skills. A creative personality must develop in the conditions of educational and project creative activity, which is the opposite of direct imitation, activity according to the certain algorithm. The characteristics of creativity in the transformation of sign objects, or their images, the novelty and originality of creative products (new ideas, systems of action, unknown patterns) are acceptable.

The development structure of national-oriented professional model of education of the future designer of clothing includes: professional competence (system of necessary knowledge and skills, knowledge of modern technologies, strategies for solving problems, ability to transform the received information, readiness for creative activity; communicative abilities (creative, emotional, regulatory), the ability to work in a team, personal qualities that have a professional value (consistency of aim, tolerance, perseverance, responsibility, creative knowledge); deep knowledge of national culture and art.

The forming basis for a modern model of a designer is the nationally conscious orientation of professional activity, which characterizes the attitude to the surrounding reality, the organization of the design process, the corresponding cultural values of the nation [14]. Professional competencies include the ability to undertake activities in design, the availability of specialized knowledge and skills, a set of individual features that ensure high efficiency of further professional activity. The indicators of nationally oriented professional training, being transformed into professional competences, are considered as the basis for professional skills development of a future designer.

3. Conclusion

The art, creative and educational school of training specialists in art design and art costume modeling will continue to develop, acquiring new modern creative traits and creative assets. In the development of design education, particular attention should be paid to the problem of studying ethnic design and national culture.

Designing should be considered as an important component of cultural and professional training at institutions of higher education, a method and a means of revealing the artistic and creative potential of future clothing designers. For further effective development of design education, it is necessary to combine the achievements of national creative and modern technological experience and European design practices, which determines the further directions of the research.

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