



УДК 378.147:7.012

FORMATION OF FUTURE DESIGNERS' AESTHETIC CULTURE AS A PEDAGOGICAL PROBLEM**РОЛЬ ПРОФЕСІЙНОЇ ОСВІТИ У ФОРМУВАННІ ЕСТЕТИЧНОЇ КУЛЬТУРИ МАЙБУТНІХ ДИЗАЙНЕРІВ****Tomashevskiy V.V. / Томашевський В.В.***d.p.s., as.prof. / д.п.н., доц.*ORCID: orcid.org/0000-0002-9849-8569**Saprykina L.V. / Сапрыкина Л.В.***s.p.s. / к.п.н.*ORCID: orcid.org/0000-0003-3397-8630**Yemelova A.P. / Емелева А.П.***s.p.s. / к.п.н.*ORCID: orcid.org/0000-0002-2176-7265*Kyryvi Rih State Pedagogical University, Kyryvi Rih, Gagarin av. 54, 50086**Криворізький державний педагогічний університет,**Кривий Ріг, пр-т Гагаріна, 54, 50086*

Abstract. *The results of theoretical research of the process of formation of future designers' aesthetic culture are outlined in the article. A modern state of problem status of the formation of future designers' aesthetic culture is analyzed in scientific and pedagogical discourse. The theoretical analysis of the formation process of future designers' aesthetic culture as a pedagogical problem is made. The formation process of future designers' aesthetic culture as self-organizing system is characterized. The principles which characterize the role of vocational education in the formation of aesthetic culture of future specialists in the sphere of design are determined. Scientific and pedagogical support of the formation process of future designers' aesthetic culture.*

Key words: *aesthetic culture, formation of future designers' aesthetic culture, vocational education, educational activity, self-organizing system, scientific and pedagogical support.*

Introduction.

In the conditions of educational practice the special interest and significance are devoted to the problem of future designers' aesthetic culture who are expected to solve complicated tasks of surrounding aesthetic decoration on a high professional level, to implement necessary elements of aesthetic, art and design content to a social life activity.

Theoretical analysis of scientific literature, devoted to the problem of future designers' aesthetic culture at higher educational establishments, gives an opportunity to mention that mental and functional creation of a personality does not appear spontaneously. A significant role in its stability and development is played by sociocultural factors as vocational education, higher school which aims at the formation of aesthetic culture of future specialists in the sphere of design. With the higher educational establishments participation the formation process of future designers' aesthetic culture is happening, professional motivating educational activity is provided, aim and tasks of which are aimed at the support of the above mentioned process and giving effective character to it.

Statement and solution of the problem.

Theoretical and practical components of solving the problem of the formation of future designers' aesthetic culture are characterized by the scientists as V. Butenko,



I. Ziaziun, L. Kornyt'ska, S. Melnychuk, N. Nychkalo, O. Otych, L. Orshanskyi, S. Pryshchenko, A. Rudnychenko, V. Tytarenko, O. Fursa, O. Shevniuk, H. Shevchenko.

As a modern educational activity of higher educational establishments in Ukraine proves, the mentioned process of the aesthetic culture formation sometimes does not reach the determined aim. Scientific observations indicate that modern educational practice, being connected with the formation of future designers' aesthetic culture at higher educational establishments, demands its updating, enhancing of effectiveness with the aim of creating proper conditions for the development of mental and functional creation which is able to react at aesthetic values of surrounding reality and art in a proper way.

The problem of making theoretical analysis of the formation process of future designers' aesthetic culture as a pedagogical problem appears as well as the order of outlining such aspects as: formation of future designers' aesthetic culture as a self-organizing system; a role of vocational education in the formation of aesthetic culture of future specialists in the sphere of design; scientific and pedagogical support of the formation process of future designers' aesthetic culture.

So, outlining and theoretical understanding of the issue *formation of future designers' aesthetic culture as a self-organizing system* are arisen because in the scientific and pedagogical literature future designers' aesthetic culture is outlined according to its formal qualities and necessity of reaching results due to which young specialists' aesthetic culture would correspond modern social demands. Due to such conditions future designers' mental and functional creation is formalized, principles and peculiarities of its functioning are not developed, an ability to self-organization, gradual development, enrichment in the system of vocational education is not realized.

The scientists (Ye. Antonovych, V. Butenko, V. Vdovchenko, V. Danylenko, I. Ziaziun, S. Melnychuk, N. Myropolska, V. Tytarenko, O. Fursa, O. Shevniuk and others), pointing out mostly formal characteristics of the formation process of future designers' aesthetic culture as an object of pedagogical impact, pay attention to understanding such aspects of aspects of aesthetic culture as essence, peculiarities, place, role and significance, ways of organization of aesthetic, art and design activity, communicative connection with social practice, perspectives of aesthetic, design-education of future specialists in the system of higher school.

Investigation on the theoretical level of the mentioned characteristics of the formation of future designers' aesthetic culture is arisen due to the necessity of enhancing quality of the products of designers' art and design activity. Level and quality of design decisions and projects do not always correspond to aesthetic criteria, interests, requests, needs and demands of modern social and culture making practice.

Paying attention to the mentioned the problem is significant which is connected with current reserves of the formation process of future designers' aesthetic culture. As scientific and pedagogical observations of the mentioned process prove, these reserves are connected with developing and functioning of designers' aesthetic culture as *a self-organizing system*. The necessity of theoretical understanding the problem of the formation of future designers' aesthetic culture paying attention to processes which determine systemic character of this mental and functional creation of a personality and



an ability for self-organization.

Emphasizing and theoretical analysis of this aspect is determined by the fact that designer's aesthetic culture is able to accumulate socially important experience that is reflected in such forms of social conscience as art, morality, politics, law and science. Simultaneously designer's aesthetic culture has wide opportunities to implement necessary elements and aspects of the aesthetic to the surrounding as well as its kinds as natural, object, social and art. Because of that designer's aesthetic culture can facilitate the creation of a qualitative new product full of aesthetic content and implementation of the beautiful.

Having close bonds with external results of its functioning, designer's aesthetic culture is able to affect important processes which happen on the level of feelings, thinking and creativity. This aspect is worth attention because it becomes necessary condition of self-development, self-enrichment and self-creation of a designer's personality of the design. Aesthetic culture on the level of its functioning results at designer's ability to increase and strengthen art opportunities, to enrich experience of interaction with the world of the beautiful, and to increase qualification level on this base, to form professional skills, to demonstrate art activity, originality etc.

There are fruitful attempts to analyze difficult systems, to investigate mechanisms of functioning, developing and concluding in the scientific literature. The necessity to study difficult systems and principles of their development, functioning and implementing in practice are laid out in the scientists' researches (by Z. Bykov, V. Butenko, A. Kanarskyi, H. Shavchenko, I. Shyton and others). These systems work in natural and social surroundings and that is proved by the experience of scientific observations and results of their activity. Designer's aesthetic culture belongs to systems which develop in the form of mental and functional creations of a person. Of course, it is a complicated mental system that has internal and external connections, in which mental energy is actualized, generated, gets logical and functional sense, and is directed to study the beautiful and to implement it in the objects and phenomena of the surrounding reality and art.

Emphasizing potential opportunities of designer's aesthetic culture as a self-organizing system being able to get not only formal decisions but also to generate a qualitative new product, we have considered projecting its formation in the conditions of modern educational practice as significant. In such conditions attention to internal processes of this mental and functional creation is increased, as well as its demonstrations as aesthetic self-feeling, aesthetic self-assessment and aesthetic self-regulation of a person.

So, the theoretical analysis of future designers' aesthetic culture as a n object of educational impact gives an opportunity to decide that formalization of this mental and functional phenomenon on a pedagogical level is not a constructive approach to its understanding and formation. It significantly restricts mental and creative potential of a person, decreases possible ways and forms of self-representation and creative activity, makes formal and bureaucratic obstacles on the way of increasing the level of formedness of future designers' aesthetic culture.

Modern educational practice is devoted to encourage future designers to understand that quality and correspondence of their culture depend on not on the



formal inheritance of existing aesthetic norms, criteria, values, but they depend on an ability to build one's system of aesthetic attitude to surrounding reality and art, to base on actualized in aesthetic conscience feelings, knowledge, world images, to show aesthetic activity to objects, phenomena and processes which take place in daily routine, work, study, leisure time and art.

Qualitatively new priorities in the system of formation of future designers' aesthetic culture are thought about. These priorities must be deeply overthought that can give future designers an opportunity to understand current reserves in their professional activity, to pay attention to the necessity of getting aesthetic experience being able to make a fruitful art and aesthetic dialogue in surrounding reality and art. Pedagogical actions, reoriented from formal approach to the formation of future designers' aesthetic culture, to building of mental and functional creation of a person on the principles of self-organization give an opportunity to renew current educational practice at higher educational establishments. Due to such conditions the need in updating of higher school is appearing which has proper opportunities for effective solving of the problem of the formation of future designers' aesthetic culture.

Outline of *the role of vocational education in the formation of future designers' aesthetic culture* is significant in the context of theoretical analysis of the formation process of future designers' aesthetic culture as a pedagogical problem. Studying this issue is determined by the fact that the formation of future designers' aesthetic culture at higher educational establishments is a pedagogical problem which supposes its solving on theoretical and practical levels, implementing proper changes and additions in the higher school work, deeper understanding of the role of vocational education in the formation process of future designers; aesthetic culture.

On the basis of theoretical study of this issue some principles are determined which characterize the role of vocational education in the formation of an aesthetic culture of future specialists of design. Such principles are determined as providing self-organization of future designers' aesthetic culture; enrichment of future designers' aesthetic conscience; development of future designers' aesthetic activity.

Updating of current educational practice in the system of higher education nowadays is provided on conceptual, theoretical and methodological levels. It opens space for generating new pedagogical ideas, working out educational and upbringing programmes which are directed on modern demands of Ukrainian society, implementation of technological and methodological decisions which could take into account peculiarities of education of different age groups, educational opportunities etc. In the educational system educational establishments of a new type appear, new specialities at higher school are opened, demands to quality of general and vocational education are strengthened.

It is important that modern educational practice is changing that is connected with design-education in the system of secondary school, training future designers at higher educational establishments. More than fifty Ukrainian universities provide training on the speciality "Design" that gives an opportunity properly to increase quantity of future specialists of design on the job market of our country and abroad. Simultaneously a significant issue exists about quality of future designers' professional and aesthetic training, their readiness to act approaches of professional activity and satisfaction of



increasing demands of the society in the issues of anesthetization of surrounding [5].

There is no doubt that vocational education goes by the way of its updating, increasing quality and effectiveness of future designers' training. The actions on this way are important which suppose adding some changes on the conceptual level. The working out of a new educational paradigm is mentioned according to which a personality is determined to be the key principle of educational process. Proclaimed by V. Kremen, idea of person-centred affected significantly on the philosophy of educational service which is provided by secondary and higher school. If earlier knowledge was concerned as a dominant component of education which other aspects of an educational process subordinated, nowadays educational practice is oriented at development of pupil's, student's, learner's personality. *Person oriented approach to education and upbringing* got methodological significance that positively effect on educational activity updating, defining responsible attitude to every participant of an educational process [3, p. 18-19].

At the same time, realization of modern methodological approaches on practice not rarely is left on a declarative level. It does not facilitate the implementation of real changes into existing educational practice, it devalues innovation ideas which are determined to lead educational process on the level of its qualitative updating. As educational observations show there are some problems in the system of future designers' vocational education solving which must be not on the conceptual level, which supposes giving priority character to the issues of development and personality formation of future specialists of design [5].

Analyzing the problem of scientific and pedagogical support of *formation process of future designers' aesthetic culture* it is important to mention that future designers' aesthetic culture is its development supposes correspondent pedagogical support, necessity of which is determined by a content, a character and peculiarities of the formation of this mental and functional creation. Depending on the state of future designers' aesthetic culture training, the level of their aesthetic culture formedness pedagogical actions are determined and realized, content and character of which gets proper direction. Future designers get necessary experience of gaining aesthetic values in such conditions, gain necessary knowledge in the sphere of aesthetic culture, learn how to build their own activity due to the laws of the beauty, elegance, entirety, interrelation between content and form.

It is necessary to pay attention that designer's aesthetic culture is a complicated mental and functional creation, formation of which supposes correspondent scientific and pedagogical support. There are not only content and process peculiarities in this creation. The dynamic character of this phenomenon should be mentioned which is in the state of its stability, increasing, development etc. it proves such qualities as bond to systemic functioning, showing opportunities for self-organization.

An aesthetic culture got a peculiar understanding as an object of pedagogical impact in scientific literature. It is mentioned that this mental creation of a person has systemic character and therefore supposes correspondent pedagogical support and providing its self-organization. This conclusion was made by scientist-educators who consider designer's aesthetic culture as complicated due to its structure, a mental phenomenon due to internal and external relations which has correspondent



determination and abilities for self-development, use of current potential with the aim of gaining new quality and effectiveness.

As scientists consider (V. Butenko, N. Myropolska, H. Shevchenko and others), functional systems of such level of difficulty have not found proper scientific and pedagogical proving yet. It demands actualization of the formation problem of future designers' aesthetic culture, participation of scientists in the spheres of philosophy, aesthetics, cultural studies, social studies, psychology and pedagogics in the study of this systemic, dynamic person's mental and functional creation being able to self-organize for providing gradual increase of potential opportunities of future designers' aesthetic culture, study the mechanism of its self-organization, increasing the quality and effectiveness on a creative process. Understanding the significance of the problem of scientific and pedagogical support of the formation process of future designers' aesthetic culture at higher educational establishments encourages scientists to the theoretical study of the following issues: systemic character of designer's aesthetic culture; basic components of designer's aesthetic culture and their interrelation; pedagogical support of the formation process of future designers' aesthetic culture; principles of self-organization of designers' aesthetic culture; pedagogical conditions necessary for effective development of future designers' aesthetic culture; dynamics of changes connected with systemic functioning of designer's aesthetic culture.

Study of designer's aesthetic culture as a systemic phenomenon gives an opportunity to scientists to determine its formal and content features, and to emphasize display of system making possibilities. It is emphasized that this phenomenon should be sufficient, be able to react at external and internal processes that are connected with person's value-oriented, informational and cognitive, diagnostic and correctional, prognostic and creative decisions.

Self-organization mechanism of designers' aesthetic culture is complicated and takes such mental and functional actions which give an opportunity for a person to decide individually, to determine priority approaches of creative activity, to orientate to modern social demands, to determine perspective steps at aesthetic study of surrounding reality. That is why there should be mechanisms in the centre of pedagogical impact which provide self-organization of designer's aesthetic culture as orientation of designer's aesthetic culture on modern social practice demands; creating qualitative products of culture and creative content; self-assessment of the state of designer's aesthetic readiness; designer's ability to design and realize on practice perspective actions connected with the development of aesthetic culture.

It is important to mention that mechanism of self-organization of designer's aesthetic culture supposes development of value attitude to art and design activity and its results. Therefore the necessity in the process of pedagogical support is arisen what are *design specialists' aesthetic interests, orientations, needs, taste preferences and ideals*. In order to develop the mentioned mechanism of self-organization of future designers' aesthetic culture the necessity of pedagogical support of the process of actualization and the following development of value and orientation specialists' activity is arise, strengthening their attention to the issues that determine their aesthetic attitude to objects and phenomena of the surrounding reality.

Designer's aesthetic culture as a mental and functional creation should have direct



connection with art and design, culture and creative activity. That is why mechanism of self-organization of aesthetic culture is considered to take such ways of activity which can give a designer an opportunity to provide keeping, gaining and using aesthetic values on practice connected with art and design work and its results. Development of such a mechanism of self-organization of future designers' aesthetic culture is an important task of educational support of the mentioned process.

Development of an ability to accumulate attention of one's own achievements, possibilities and peculiarities of interaction with aesthetic values, an ability to determine current reserves, problems which are connected with art and design decisions and their realization on practice have an important significance for educational support of self-organization of designer's aesthetic culture. Being ready to self-feeling, self-assessment and self-correction of one's own activity, critical attitude to current problems, an ability to diagnose aesthetic experience and defining character of its use in the process of art and design activity characterize the mechanism of self-organization of designer's aesthetic culture which supposes correspondent scientific and pedagogical support.

Self-organization of designer's aesthetic culture is possible with the help of such a mechanism which is connected with modelling perspective actions, defining strategies and tactics of art and creative decisions, directing creative efforts in priority trends of cultural and creative activity. Aesthetic culture is devoted to have generalized idea which can integrate the most significant and perspective steps of aesthetic study of the surrounding.

Conclusion.

Designer's aesthetic culture gets understanding as an important object of pedagogical impact in the scientific literature. Scientists-educators pay attention to functional features, content and systemic character of this mental and functional creation of a person which performs such functions as social and axiological, culture and creative, personal and regulative.

So, in the process of stability and development of future designers' aesthetic culture a significant role is performed by a higher school which demands updating and increase of effectiveness of scientific and pedagogical support of aesthetic culture systemic development of future specialists in design and its ability for self-organization.

Therefore, scientific and pedagogical actions reoriented from formal approach to building person's mental and functional creation based on the principles of self-organization of aesthetic culture are aimed to renew significantly existing educational practice in the system of higher school.

Based on theoretical study of this issue some principles are outlined which characterize the role of higher education in the formation of future designers' aesthetic culture: providing self-organization of future designers' aesthetic culture, enrichment of aesthetic conscience and development of their aesthetic activity.

References

1. Butenko V. H. *Dyzain-osvita yak aktualna problema suchasnoii pedahohochnoii teorii i praktyky. Stanovlennia i rozvytok etnodyzainu: ukraiinskyi ta*



yevropeiskyi dosvid: zb. nauk. pr. / redkol.: hol. red. M. I. Stepanenko, uporiad. i vidp. red. Ye. A. Antonovych, V. P. Tytarenko ta in. Poltava: PNPУ imeni V.H. Korolenka, 2012. Kn. 1. P. 4–9.

2. Ziaziun I. A. Estetychni zasady rozvytku osobystosti. Mystetstvo u rozvytku osobystosti: monagr. / za red., peredm. ta pisliam. N. H. Nychkalo. Chernivtsi: Zelena Bukovyna, 2006. 224 p.

3. Kremen V. H. Osvita u vymirakh metodolohii synerhetyky. *Pedahohochna i psykholohichna nauky v Ukraini: zb. nauk. pr.: v 5-ty t. T. 1: Zahalna pedahohika ta filosofii osvity*. K.: Pedahohichna dumka, 2012. P. 11–22.

4. Orshanskyi L. V. Estetychna kultura maibutnykh fakhivtsiv u haluzi dyzainu: sutnist ta struktura. *Molod i rynek*. 2019 № 7 (174). P. 23–28.

5. Tytarenko V. Teoretychni osnovy formuvannia estetychnoi kultury uchnivskoi molodi. *Molod i rynek*, 2009. Spetsvypusk. P. 6–11.

6. Tomashevskyi V. V. Rol profesiinnoi osvity u formuvanni estetychnoi kultury maibitnykh dyzaineriv. *Dyzain-svita: problem ta perspektyvy* [Elektronnyi resurs]: materialy III Vseukr. nauk.-prakt. internet-konf., (prysviachena mizhnarodnomu Dniu dyzainera), (11–12 kvitnia 2018 r., m. Poltava) / uklad. Ye.V. Kulyk, I.V. Savenko. Poltava. nats. ped. un-t imeni V.H. Korolenka, kaf. osnov vyrobnytstva ta dyzainu. Poltava: PNPУ imeni V.H. Korolenka, 201. P. 14–25. Regym dostupu <http://dspace.pnpu.edu.ua/handle/123456789/10999>

Анотація. У статті подано результати теоретичного дослідження процесу формування естетичної культури майбутніх дизайнерів. Проаналізовано сучасний стан розробленості проблеми формування естетичної культури майбутніх дизайнерів у науково-педагогічному дискурсі. Визначено положення, що характеризують роль професійної освіти у формуванні естетичної культури майбутніх фахівців з дизайну. Виявлено роль забезпечення самоорганізації естетичної культури майбутніх дизайнерів. Обґрунтовано збагачення естетичної свідомості майбутніх дизайнерів у вищих навчальних закладах. Охарактеризовано значення розвитку естетичної активності майбутніх дизайнерів задля забезпечення процесу формування естетичної культури майбутніх дизайнерів.

Ключові слова: культура, естетична культура, професійна освіта, дизайн-освіта, майбутній дизайнер, самоорганізація естетичної культури, естетична свідомість, естетична активність.

Article sent: 05.04.2021

© Tomashevskyi V.V., Saprykina L.V., Yemelova A.P.