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SPECIFIC OF DEVELOPMENT OF CREATIVE ARTISTIC ABILITIES OF FUTURE DESIGNERS

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Abstract. *The article considers the essence, subject matter and peculiarities of the development of creative artistic abilities of future designers. The differences in the structure of the creative artistic abilities that determine the professional competence of designers are specified.*

Keywords: *Creative artistic abilities, process of development, future designers.*

Problem statement. It is primarily related to solving the issues of the learning process organization and selection of teaching staff with qualifications appropriate for different areas of design according to the demands of the time.

Current conditions of the national culture revival along with the humanization of education in terms of individually oriented learning, the priority of which is to foster a creative person, necessitate rethinking the process of future designers' training, including development of new forms, methods and technologies of teaching at a higher education institution and improving the existing ones.

Professional career of design specialists implies having creative artistic abilities. It is worth noting that the creative component of a designer's profession should be formed already in the course of studying at the university. Therefore, there should be appropriate pedagogical conditions under which creative artistic abilities of future designers will develop with due account for the individual talents of a personality, the implementation of inborn aptitudes, inclinations and preferences during the whole learning process at the university, including both classroom activities and various areas of active independent work. However, to create the appropriate conditions it is necessary to understand both the individual structure and the structural components of creative artistic abilities of each particular student.

Results. The majority of researchers consider creative abilities to be a structural element of general abilities, i.e. abilities that determine the level of effectiveness and originality of any mental activity. However, special creative abilities are pointed out in the structure of creative abilities. They are a manifestation of exceptional talent to certain activities in the field of so-called creative professions. Creative professions are traditionally considered to be related to art, culture and other forms of creative activity.

Artistic activity is actually a person's entry into a cultural continuum, so the function of artistic and creative activities are in tune with the functions of culture including social integration functions; organization of people in their collective life, the interaction, consolidation and identity regulation; cognitive-communicative function (ensures people's adaptation to living conditions and encompasses culture of knowledge, outlook, exchange of information and experience) and recreational function (mental rehabilitation and relaxation) [1, p. 78].

Among creative specialties the designer profession is nowadays one of the most popular and promising. Human desire for beauty and comfort in various areas of life is satisfied by experts in various fields of design. About ten main directions of design are usually discerned, each with a narrower specialization. It is practically impossible to define the whole abundance of them.

The most popular areas of contemporary design are as follows: industrial design (design of tools, appliances, furniture, vehicles, etc.); design of surroundings (artistic decisions about visual design of surrounding exterior: buildings, interiors, landscapes, etc.); design of processes (design of business plans, media kits, presentations, ceremonies, programs, etc.); graphic design (printing, web design, brands and trademarks, corporate identity) and other varieties of visual design using computer graphics; 3D-design (3D-animation, 3D-presentation and interior design layouts); landscape design (creation of artificial and live landscapes, as well as reconstruction of damaged ones, decorative dendrology, gardening of the surroundings and premises, floral design, etc.); architectural design; design of clothes, shoes and accessories.

It is clear that there can be no such a profession as a "universal designer". Each future designer must choose one or two specializations at the most, given the preferences, inclinations, motives and opportunities. The variety of directions and specializations of modern design requires various special

skills; still the ability to genuine artwork, i.e. work in correspondence with the laws of beauty, is required from all professional designers without exception.

The sources of forming the designer's relevant creative artistic abilities are rooted in the system of professional education. Therefore, the success in the future activity and career depends on the correct choice of specialization, which eventually will allow revealing more fully the creative artistic abilities of the individual and contributing to their development and rise.

However, not every student at the beginning of learning understands which specialization is best for him and meets his creative abilities. In the majority of cases professional ascertainment of a future designer occurs gradually. Herewith the choice is affected not only by own tastes and aspirations (internal motivation), but by the authoritative opinion of teachers, lecturers, fellow students, parents and surrounding people (external causes). Thus, the process of developing creative artistic abilities involves purposeful and progressive shaping and strengthening of reasons to study in the chosen field. Therefore, the individual motivation to the creative artistic activity is, in our opinion, one of the most important characteristics of the creative artistic structure of each student-designer.

For the purpose of studying the major internal and external motives for learning the chosen specialty, there has been conducted a questionnaire survey among future designers, namely full and part time students of 1-4 years of study at the Classic Private University in Zaporizhzhya. It turned out that the most important are the following reasons: success in future careers (93% of all respondents); respect and approval of teachers (89% of all respondents).

Given this perception of teacher assessment, the degree of responsibility of a teacher for the development of creative artistic abilities of future designers becomes quite clear. So teacher's authoritative opinion largely inspires students for the focused development of appropriate professional skills while studying. Conversely, reckless words and actions can demotivate a student and make him unsure of his abilities and prospects. Taking it into account, a teacher should have a good understanding of the structure and the special mechanisms of creativity development and each student's artistic perception of the world.

Let's consider the key concept of "abilities" in detail. For example, "Ukrainian Pedagogical Dictionary" treats this notion as "stable mental individual psychological attributes, which are a necessary internal condition for successful activity" [2, p. 135]. Meanwhile, creative artistic abilities are determined by most scientists as a set (ensemble) of a variety of person's specific psychophysical properties that in their functional unity ensure aptitude for a certain creative activity (pictorial, literary, musical, etc.) by means of artistic images (V. Andreev, N. Leytes, O. Melik-Pashayev, V. Molyako, A. Savenkov and others).

But the concept "creative artistic abilities" (aptitude for artistic creativity, artistic and creative abilities, art abilities) is often used to denote art activity, i.e. activity of artistic (figurative) reflection of the environment in a visual, sensible form with the help of special visual materials, methods and means (composition, colour, colour scheme, line, etc.). The concept of "creative artistic abilities" of future designers will be considered from this perspective.

O. Melik-Pashayev [3, p.14] distinguishes three levels (components) of creative artistic abilities:

1. The emotional-axiological component – emotional and axiological attitude of the individual to the world (artistic and sensory perception, artistic observation, emotional vulnerability, attention to the inner world of others, capacity for empathy).
2. The creative component – the ability to create images (imagination, artistic, creative and associative thinking).
3. The special component – qualities that promote mastering the means of a certain art form (musical, visual, literary).

The structure of the creative and special components of creative artistic abilities (special component) is generally similar for designers and artists. The designer profession requires, above all, developed visual abilities (developed eye estimation, sense of color and symmetry, etc.). M. Stas', for instance, even uses the term "artist-designer" [4, p. 123] to characterize the specialty.

Basic (artistic perception, imagination, creative thinking, visual memory, emotional disposition, volitional qualities) and auxiliary (sensorimotor qualities, visual analyzer quality, etc.) properties [5, p. 292] are distinguished in the structure of aptitude for art activities. As W. Drankova pointed out, "the nature of the artistic talent implies interaction of general and special abilities that model the form and content of the images at all stages of creativity" [6, p. 15].

A designer is a specialist who, like an artist, employs his artistic abilities to solve problems of creating a comfortable and beautiful living environment. The main difference between the professions

of a designer and an artist lay in the sphere of emotional-axiological component [7]. Using special materials, methods and tools artists create artistic images in art.

Instead, a designer's activity through integrating scientific-technical and humanitarian knowledge is aimed at fulfilling purely practical needs related to the implementation of design projects.

Thus, designer's creative and artistic abilities are to be manifested in combination with a high level of non-verbal, i.e. effective and practical, intelligence inherent in talented engineers and scientists. This combination is clearly obvious in the creative genius of Michelangelo Buonarroti, Albrecht Durer, Antonio Gaudi, and the most brilliantly in the works of Leonardo Da Vinci.

So let's turn towards the scientific definitions of creative artistic abilities that a designer requires for professional work. N. Komashko states that a person involved in design creativity should have the following qualities: general creative abilities, creative artistic abilities, invention abilities, creative thinking, creative search, etc. [8].

M. Marchenko defines a number of personality traits and abilities that are important for the implementation of professional design activity, whereby major components are creative thinking; spatial intelligence and imagination; ease and breadth of association, the ability to transform, diverge, converge, reconstruct, conceptualize; completeness, concreteness, integrity of perception; memory flexibility and concentration, image memory and others. An important indicator of individual level of ability development is student's productive thinking and creative activity [9].

K. Koshenov emphasizes such professionally important personal qualities for a designer:

- ability to work necessary for the implementation of collective projects;
- qualities that contribute to the creation and preservation of vivid images and development of aesthetic sensations that are manifested in the emotional attitude to the reality (spatial intelligence, eye-mindedness, concentration, switching, distribution of attention, visual-shape memory, observation, imagination, etc.);
- accuracy of sensorimotor activity, artistic and technical abilities, volitional qualities that ensure implementation of plans;
- art culture [10, p. 9].

A. Markova believes that creativity in professional activity can be shown only by a specialist who likes the chosen profession; is obviously motivated to work; successfully solves standard and non-standard professional tasks; achieves the results desired by the society and the client; uses new technologies in professional activity; strives to attain professional excellence; is socially and professionally active; is committed to finding reserves for solving problems within the professional field; is proud of achievements in professional activities; is faithful to the chosen profession, maintains its honour and dignity; improves professionally important personal qualities; has a high culture of professional self-education; enriches professional achievements through creative contribution [11].

M. Stas' considers originality and departure from the original template to be an essential structural component of artistic and creative work of future artists and designers. In his opinion, "they express the degree of dissimilarity, irregularity, abruptness of the expected result [4, p. 124]. According to him, the main measure for determining the state of creative abilities of future artists and designers is the creative-active criterion (connection of intuitive processes with unconventional solution of new problems), which is characterized by the following features: capacity for improvisational activity, the extent of intuitive search development, the presence of inspiration potential for unconventional problem-solving [4, p. 122].

Agreeing with the views of the mentioned authors on the components of a designer's professionally important personal qualities, we consider it appropriate to pay attention to the following observation. The classification of ability levels on the scale "aptitude – talent – genius" is widely recognized. The main problem with this classification is the lack of definite evaluation criteria.

Hereupon, the Australian scientist G. Karn and the English scholar M. Kerton divided all creative people into these types:

- "innovators" – people who always put forward the ideas that involve radical changes;
- "adapters" – the type of people who are more prone to modernize and improve the employed methods by following generally accepted opinion [12].

Of course, human predisposition to a certain type of activity can wake up already in childhood. However, it is impossible to predict the future of a creative person, i.e. whom he will come into view of his contemporaries and descendants – an "innovator", an "adapter", just talented or genius. In the history of mankind there is plenty of evidence when a truly outstanding person in his childhood or even as an adult was not considered talented and promising. A well-known example is

the author of the general and special theory of relativity Albert Einstein. In childhood and youth he was not considered capable of mathematics. In fact, he wanted to become an artist. Van Gogh was thought in his youth incapable of painting [13, p. 10-11]. The legend actor of French cinema Jean Marais started as a promising artist, he even had several successful exhibitions, but he chose a different path. A wealthy lawyer Paul Gauguin painted still life pictures as an amateur in his spare time. Eventually he left a profitable profession and the rest of his life he spent in need, poverty and search for his own career. Finally, Gauguin became the most prominent representative of post-impressionism and is today recognized worldwide. All these examples confirm the need for careful assessment of students' creative artistic abilities basing on the results of the training tasks.

It is time to consider the levels of creative abilities development, reproductive and creative in particular. A person who is at the reproductive level reveals high ability to absorb knowledge, acquire and carry out certain activities according to the proposed model. On the creative level of ability, a person creates something new and original. These levels of ability should not be regarded as unchangeable as each reproductive activity contains elements of creativity, and accordingly creative activities include reproductive ones, without which they cannot be fulfilled [4].

In view of the abovementioned facts, the key indicator of the presence and development of creative artistic abilities of a future designer is, in our opinion, not just high-quality performance of educational tasks under the supervision of a teacher, but a student's consistent independent actions towards professional self-development. A future specialist has to persistently strive to obtain practical experience in solving complex professional issues and to participate actively in design projects, exhibitions and creative competitions without promptings on the part of teachers or other people.

High levels of healthy self-criticism, willingness to accept a possible failure, "to take the heat", to endure hardships for the sake of purpose as well as the ability to show emotional and volitional efforts for self-improvement, to recognize and correct mistakes; efficiency, emotional stability and empathy for others are not less important than art aptitude and advanced knowledge and skills.

It is difficult to overestimate the importance of these traits for shaping the professional competence of future designers. Thus, A. Kul'chyts'ka conducted the analysis of the artistic talents of creative individuals through bibliographic method. According to her study, talented people are notable for their psychological qualities, including perseverance, efficiency, obsession, turbulent spirit, propensity for risk, intuition and self-esteem. On the contrary, D. Landram believes that a talented person has one most developed top quality, which leads him to success; although at the same time he may have some other qualities as well [7, p. 285]. By the way, Van Gogh, realizing initial low level of his own professional skills and not recognizing himself really talented, relied on work, patience and self-learning. Up to the end of his life, Van Gogh liked to remind that St. Luke's (the patron saint of artists) symbol is a hardy ox. He allegorically compared the development of artistic talent with growing wheat [13, p. 17].

A. Kul'chyts'ka also notes that artistic aptitude is often successfully combined with the entrepreneurial abilities, but in this case business is not a goal in itself or passion, but a means to become an independent artist, to give space for implementing creative ideas, achieving high end [15, p. 292].

Walt Disney, Salvador Dali, Pablo Picasso, Peter Paul Rubens, Gustav Klimt, Le Corbusier and other artists had a developed entrepreneurial talent. Such business activity, which has gained the name of creative business, requires the creation of a working group and organizing the art production process.

Special studies have proved that creative component of a specialist's professionalism and a designer's professionalism in particular, is characterized by his practical willingness to work, which is revealed through multilevel and variable nature of professional skills and creative initiative exposed in work through sustainable acquirement of the required professional knowledge and skill systems [10: 11].

The idea suggested by O. Muzyka seems quite reasonable; it states that talented people have high, but imbalanced development of individual components of abilities. The complexity of the abilities structure determines the unique style of each individual's activity, which crystallizes in the interaction of human thinking strategies and performance characteristics. A person is not able to verify the correctness of each component development, but can successfully create conditions for the activity to be effective [15, p. 40].

Turning to the overview of the structures of creative artistic abilities, it is necessary to mention the opinion of Yu. Aksenov and M. Levidov according to which there are very few universally talented artists, more frequently "talented colourists are less able to paint, and, on the contrary, many of those who boldly and masterfully paint experience weird fear of colours and paints" [16, p. 21]. The distinguished Russian pedagogue P.P. Chystyakov, who trained a whole galaxy of famous artists, noted that a specialist's fully formed artistic talent incorporates equally developed drawing, colour and composition. He said that over a long period of teaching he had noticed such a comprehensive talent only in V. Serov.

Italian art historian of the XVI century Giorgio Vasari [17] criticized Leonardo Da Vinci's and Raphael's incomplete, in his opinion, talent (ability).

The mentioned evaluations of artistic talent given by internationally recognized artists are certainly subjective. At the time, contemporaries neither understood the works nor considered gifted M. Chagall and N. Pirosmanni. Antoni Gaudi's architectural genius was truly appreciated only fifty years after his death.

So, it is strongly suggested that a teacher should not focus on assessing the existing degree of a student's artistic talent manifestation. In the learning process a teacher must study the individual peculiarities of the structure of professionally important components of creative artistic abilities and assist future designers in determining the direction of specialization in professional activities.

Analyzing creative artistic abilities of each student by components (emotional and axiological, creative, special), it is possible to identify basic (common) and additional (special) professionally important individual qualities. Using tests, creative tasks, methods of observation and interviews, other pedagogical and psychological means, it is advisable for a teacher to form personalized training student profiles, including both general characteristic and peculiarities of the creative artistic talent structure of a particular individual.

Pedagogical experience of the author proves the training and educational effectiveness of assigning conventional associative personalized attributes-markers in order to highlight the leading components in the structure of students' individual creative artistic abilities, for example: "Van Gogh" (colour, originality of colour), "Salvador Dali" (fantasy, masquerade, pretentiousness), "Picasso" (desire for generalized forms, dramatic nature), "Maurits Escher" (visual illusions, perspective illusions), "Klimt" (ornamentality, luxury, provocation), "Boris Yefimov" (caricature), "Maria Prymachenko" (Ukrainian motifs, "naïve" painting), "Le Corbusier" (functionality, ergonomics), "Gaudi" (irrationality and unorthodoxy in the interpretation of form patterns), "Frank Miller" (comics) and others.

These personalized attributes-markers enable a teacher to implement individual approach in training and assist in professional self-determination of each future designer, basing on the personal preferences rather than on subjective assessment.

The nature of professional success is outlined in the book "Outliers: The Story of Success" by M. Gladwell. In particular, the author formulated the rule (social law), according to which, to achieve professional success, one needs to work hard and polish the talent – the amount of time required to achieve the result is 10 thousand hours. This claim is debatable, but it is worth inviting students to try to verify it.

The book provides another necessary condition for the achievement of professional success. The author called it "demographic luck". The point is that a person can fully realize his creative professional potential only if the period of his activity coincides with the historical period with favorable social, cultural, technological and economic conditions.

The modern era of the post-industrial society formation creates the most favorable conditions for a professional designer. Never before in the history of humanity was the need in all kinds of art design so significant and noticeable. Creative industry that requires so many talented and creative workers, who form a statistically isolated separate "creative class" in developed countries, is booming worldwide. The capacities of modern information technologies reinforce these processes and generate new opportunities for self-improvement. Ukraine is also involved in these progressive trends. European integration opens up additional opportunities for professional fulfillment of modern specialists in design on the basis of the best international standards.

Conclusions. Creative artistic abilities of future designers are professionally important qualities that are revealed while studying fine arts activities through artistic (imaginative) reflection. The process of their revelation has a multilevel and variable nature of the development of each student's professional competence components. Thus, a teacher must learn the peculiarities of the structure of professionally important components of creative artistic abilities so that to create individual learning profiles. The focus on individualized learning provides the best conditions for the development of future designers' creative artistic abilities and helps to determine the likely direction of future specialization. Priorities of learning transfer from competition for marks to obtaining education of the highest possible quality which takes into account a personal structure of creative artistic abilities regardless of the level of aptitude. The internal atmosphere of studying during classroom lessons should be open and friendly, it should help to relieve tension, facilitate the discussion and implement creative ideas. Herewith, the process of learning should be organized in a

way so that to educate in future designers the willingness to fierce competition in the external professional environment. That is why it is necessary to engage students in various contests, projects and exhibitions.

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