

Design Education: Peculiarities of Design Students' Creativity Development

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ABSTRACT

The main goal of the Russian professional education becomes the preparation of competent, qualified graduates, who are able not only to put their knowledge and skills to use, but also make original nonstandard decisions in the situations happening in their professional activities. The process of the design students' creativity development requires scientific substantiation and procedural guidelines due to insufficient knowledge, theoretical insight and guidance papers. The researchers recommend refusing from transition of ready-made knowledge and value and guideline representations in the course of learning by means of reproductive pedagogics and applying to development of new pedagogical technologies for education of personality. The most careful analysis is required for research of the problematic field for such concepts as 'creative work', 'creative activities', 'creativity'. Model of pedagogical support of students' creativity formation has peculiarities in accordance with the concept, when pedagogical activities, oriented to pedagogical support of design students' creativity formation, connect self-actualization of the teacher and his or her purposeful involvement in the change of student and in development of creativity. Thereby, today there is high demand for creative, intellectually developed, educable, flexible people, who are capable of applying gained knowledge in practice, and looking for the ways of rational and nonstandard solution of evolving problems.

KEYWORDS

Design education; design students; creativity; approach to the problem of design education; model of educational support for creativity development.

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Introduction

In the context of global economic changes there is a growing demand for creative specialists able to make innovative decisions in complicated and challenging situations, and be ready to work in highly competitive environment. In this regard, higher education in Russia undergoes a brand new stage of development, supposing the change in the priorities of the higher education and promotion of the ideas of professional training of competent and competitive specialists who are ready to constant professional development, professional and creative self-actualization (Medvedeva and Marik, 2015). That's why an important

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task of higher professional education is development of students' critical reasoning, creativity, ability of constant self-educating and self-developing.

The tasks of improving professional training of designers in the system of professional education are accompanied by the changes in methodological priorities in design education which are focused on personality, its creative potential, system of values, and revelation of inner mechanisms of professional formation (Shcherbakova, 2014).

The most perspective is currently the paradigm, developing positive value orientations of the students under the conditions of a higher educational institution, – it is a creative approach focused on development of the design students' creative attitude towards their profession. The creative methodology is defined as the phenomenon of reality in design education and is revealed in professional training of designers at the following main stages: methodological, theoretical and practical.

In this regard, under the conditions of transformation of design into the power initiating ideological and moral repartition of the world and the people living in it, at projecting the model of design students' creativity development the following conceptual ideas become the most relevant: the idea of development of the Beauty value; the idea of harmony and harmonization aiming at achieving an esthetic ideal in creative work and life; the idea of interconnection of technical construction and artistic modeling as an important peculiarity of creative project activities; the idea of development of innovative activities supposing objective extension of the borders of creative activities (Aboimova, 2010; Varlakova, 2013).

Materials and Methods

The researchers recommend refusing from transition of ready-made knowledge and value and guideline representations in the course of learning by means of reproductive pedagogics and applying to development of new pedagogical technologies for education of personality. This direction is chosen for development by creative paradigm of education, including design education. The most careful analysis is required for research of the problematic field for such concepts as 'creative work', 'creative activities', 'creativity'. Highlighting these concepts is caused by the core and specifics of the design specialists' activities, requiring formation of certain qualities, which characterize creative personality of design student.

The problem of creative work and creativity is called by the scientists the problem of the century. Despite a number of definitions for concept of 'creativity' (there are over 100 of them), there is still no single opinion on what creativity is. First theoretical and practical researches in this field belong to the American psychologist Joy Paul Guilford, who introduced the term 'creativity' in 1959, defining it as a kind of way of thinking – so called divergent thinking, admitting many ways of solving one problem and causing unexpected conclusions and results (Guilford, 1982). It is contradicted to convergent thinking, focused on the only right solution. Creative person minds the events from the past, using convergent thinking at this, but by divergent thinking he or she finds new application for a formerly familiar object thus avoiding old solutions (Varlakova, 2013).

The problem of distinguishing concepts 'creative work' and 'creativity' is still disputable. Initially the majority of the researchers considered creativity in the context of general approach to the study of creative psychology. There are two approaches to the study of creative work: the first one equates the core of creative work and creation, the second describes the core of creative work from the position

of creator. N. M. Gnatko (1994) distinguishes concepts 'creative works' and 'creativity', defining them as two sides of the single circle of events, where creative work is the procedural and resultative side of this unity, while creativity is the subjectively conditioning side.

Results and Discussion

Representatives of methodological approach see creative work as a function of a challenging situation and define creativity through the peculiarities of the process of task solving. In the works of the Russian scientists the creative work is considered as a social phenomenon and the mechanism of development, as an attribute peculiar to nature and society. Main characteristic of creative work is concluded in the ability to create something new and original. According to E. S. Rapatsevich (2005), kinds of creative work depend on human activities: scientific – creation of a new knowledge; artistic – creation of new pieces of art; pedagogical – development of new methods, forms, principles, contents and pedagogical systems.

In design activities inner psychological aspects of creative work are manifested in the outer activities of designer. Creative work has broad boundaries as any process or any move forward. Creative work is a mental process which is expressed in visualization, reproduction or combination of the information from our conscience in a new original form (Markova and Gorlova, 2014).

The demand of social practice in solution of this task is obvious and connected with the development of the system approach to the formation of personal creativity of design student in the course of his or her education in the higher educational institution.

Some researchers suppose that creativity may be considered as a continuum of styles – from adaptive preferences in decision-making to innovative strategies in task solving. The difference between these two approaches is the following: the role of adaptator is to improve, while the role of innovator is to create. That's why the former generates ideas in the context of the existing paradigm, while the latter is focused on the ideas which challenge the existing paradigms.

Recognition of a person as a subject of social life, the historical process, personal development and the life in general, promotion of category 'development' as a target priority in the design education requires provision of pedagogical conditions for implementation of the mechanisms for formation of professional conscience of a specialist in the designers' training system, the center of which is the value basis of his or her personality, actualizing in the process of creative activities.

Creative distinctiveness of professional activities of designer requires individual approach to the training of each particular specialist. Designer's creativity will develop more effectively if the training of the future specialist in the higher educational institution is based on the pedagogical support, including the complex of measures, means and technologies of individual and group students' work management, providing achievement of positive from joint emotional experience of the results of creative activities.

The core of the pedagogical support can be considered in accordance with the concept of E. B. Manuzina (2011) as the system of professional activities of the teacher, intended for creation of pedagogical conditions, actualizing creativity of a student in design environment in the process of education (Shcherbakova, 2014).

Conclusion

Optimization of pedagogical support of formation design students' creativity is implemented due to the technology of concentration education through framing as a highly effective method of information reduction by enlarging teaching units of knowledge as a result of content generalization. Frame is a skeleton model of general knowledge with universal, type character.

Model of pedagogical support of students' creativity formation has peculiarities, when pedagogical activities, oriented to pedagogical support of design students' creativity formation, connect self-actualization of the teacher and his or her purposeful involvement in the change of student and in development of his or her creativity.

Today there is high demand for creative, intellectually developed, educable, flexible people, who are capable of applying gained knowledge in practice, and looking for the ways of rational and nonstandard solution of evolving problems.

Disclosure statement

No potential conflict of interest was reported by the authors.

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