

**ТЕОРЕТИЧЕСКАЯ МОДЕЛЬ КОНЦЕПТУАЛИЗАЦИИ
ПОДГОТОВКИ БАКАЛАВРОВ ДИЗАЙНА
В БЕЛОРУССКОМ ГОСУДАРСТВЕННОМ УНИВЕРСИТЕТЕ
THEORETICAL MODEL OF CONCEPTUALIZATION AIMED
AT BACHELOR TRAINING IN DESIGN AT BELARUSSIAN
STATE UNIVERSITY**

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Аннотация. Представленный материал позволяет обнаружить диалектическую, двусторонне взаимозависимую связь понятия «концепт» с определением «дизайн» как особым видом художественно-проектного творчества при их слиянии в единую понятийную конструкцию – «концептуальный дизайн».

The abstract. The presented material reveals a dialectical, two-way interdependent connection between the notion of "concept" and the definition of "design" as a special kind of artistic and project creativity when merged into a single notional construction – "conceptual design".

Ключевые слова: теоретическая модель, концепция взаимодействия, методологические проблемы дизайна, педагогический опыт, анализ, дизайн-образование.

Key words: theoretical model, the conception of interaction, methodological issues of design, teaching experience, analysis, design education.

On May 14th, 2015, at the ministerial conference of European Higher Education Area (EHEA), Belarus joined the Bologna process, process of convergence and harmonization of higher education systems in European countries. Belarus is the only country accepted on certain terms. Terms of acceptance of Belarus in the Bologna process were indicated in road map.

To join the Bologna process, the government of Republic of Belarus has prepared a number of documents. Amongst others, based on Regulation on graduate education, approved by the decision of Council of Ministers of the Republic of Belarus from 14 of October 2002 [9], it was passed a special Regulation from 24 of May 2004 № 605 "On concept validation of implementation of two-stage system of academic training of specialists in the Republic of Belarus". This Regulation determines the basic principles of current stage of higher education modernization [8].

Based on aforesaid, optimal paths of transfer to multiple-stage system of higher education took place in Belorussian State University (BSU).

In the course of reforming, having taken into consideration relevancy and essentiality of design in the context of current development of various fields of social practices, authorities of BSU organized in 2004 the department of design with focusing the academic process on training of highly trained specialists.

Therefore, it was designed a special project of organizing and establishing of department as an independent school of current design development.

In the initial stage, the following tasks should be solved:

1. To design general concept and system of theoretical and methodological support for training specialists in design under new socio-cultural conditions.

2. To form experimental curriculum and set of academic programs in majors.

3. To draft experienced teaching stuff and specialists in teaching methods.

4. To create a system of information application of education process;

5. To organize necessary material and technical base for practical support for creative development of students in design.

Key role for solving tasks listed was in development of general concept and model building for system of bachelors of design training.

Structural principle of general model was based on theoretical understanding of development history of world design and its current project and teaching practices. Analysis showed that professional goal of design is in solving broad, important social problems in the field of material and artistic culture in the context of intensive development of flexible technologies of mass industrial production and of service industry. These tasks will be affected by further development of market economy, deepening of international cooperation and cultural cooperation of East and West, broad implementation of technological solutions into various fields of social practices, high-powered systems of computer-aided design and other factors. It is evident that such conditions require designers of a new breed – creators of strategic concepts for solving various problems of material and artistic culture development, “generators” and designers of specific project ideas of artistic and graphic as well as functionally technical forming of objective-spatial environment. It would serve as favorable condition for task-oriented development and experimental approbation of non-traditional forms of top-qualification specialists training in the field of development of current conceptual design.

Currently, there is a great variety of terminological nominations of design. It is well-known, that in literature there occurred typically such nominations of design as: industrial design, art-design, volume design, graphic design, custom-made design, design of complex objects, design of systems, environmental design, mythodesign, phytodesign, photodesign, eco-design, ergo-design, software design, Web-design etc. This terminological diversity can be grouped in accordance with two crucially different classes.

The first class includes the nominations of design that answer the question “design of what?” (of object, visual representation, concept, environment, sign system, program etc.) and, thus, predominantly indicates qualitative specificity of designing item. The second class includes nominations answering the question “what kind of design?” (custom-made, analogous, system, complex, program etc.) and reflecting the specificity of principles and mechanisms of organization and theoretical and methodological support for creative process of designing. Therefore, the notion of concept design refers to the second class of design nominations, and it should be understood as a special form of creative process.

Semantic interpretation of the notion “concept” refers to philosophic idea of ancient Greeks (cynics, stoics) that solves the problem of ontological content of universal ideas: that is general, generic and specific notions. The supporters of the idea take the view that general notions do not have corresponding references in the real world, but they are only names, titles, words in the mind of cognizers, and for this reason they are denoted with Latin term “conceptus”, that means idea, notion, and with its derivative “conception” – understanding, system (of thought). P. Abelard, one of the prominent representatives of medieval philosophic thought, and his followers, made significant steps in this regard. P. Abelard’s system of philosophy on universals was later named as “conceptualism” as opposed to “nominalism” and “realism”. His views was notable for certain temperance to nominalism as extremely categorical form of univocal negation of ontological status of general notions. In P. Aubelard’s conceptualism, generic and specific notions (universals) act not only as linguistic, verbal and ideal forms of namings, not having any real connection with denoting things that are thought to be merely “empty words” and significant marks. He thought that words of our speech, if not being independent entities, reflect general idea as a way whereby mind reveals similarity and resemblance of things. It is important for us, that in theoretical comprehension of special nature of conceptuality in ancient time and nowadays, researchers more and more turn to inner, immanent and processual side of cognitive activity of a human being (P. Abelard not by accident entitles his work “Know yourself”), that is take directly to the way, method, process by which mind reveals the very

similarity and resemblance of things that he meaningfully establishes in the forms of general notions (universals). This aspect of conceptualism is most concentrated in modern notion of concept as an “act” of “picking up senses of thing (problem) in oneness of speech act”, as “synchronic process of senses detecting”, where “general idea is in things (in rebus) and is revealed in speech acts”. “Concept... is a field of suggestive signs spread in space”. “Concept... is a derivative of a subline spirit (intellect) that is able to reproduce creatively, or collect... senses and thoughts as universal idea representing connection of things and speeches, and that includes mind as its part” [7].

In cooperative work of G. Deleuze and Ph. Guattari “What is a concept?”, there is presented a profound and multidimensional philosophic understanding of a concept [4], of which four essential points can be singled out. Firstly, “Concept is none other than cognitive act”, that “refers to a problem, to problems without which it would be out of sense” [4, p. 33]. Secondly, “Concept is a contour, configuration, constellation of a future event... Concept is a cognition, of course, but only self-cognition, and is known as a pure event, distinct from state of things in which it is realized” [4, p. 47]. Thirdly, one of the book’s sections is devoted to the notion of “immanence” as the process of transformation, transition of “something” to the form of thought, thereby this “something” arises from the chaos of reality and, as authors define it, finds event form of existence as “percept”, “affect” or “concept”. What is more, authors refer this triad as intentionally made acts, as immanent events in terms of perception, experience and thinking of the subject, to three main forms of thought existence – art, science and philosophy, where they are “characterized by the same thing: chaos opposition, plan tracing, directing of a plan to chaos” [7, p. 253]. The result is that “to think is to think with concepts or functions, or with feelings, and none of these three forms of thoughts is better than others, no one is “thought”, more complete, more accomplished, more synthetic” [4, p. 254]. Fourthly, “Thought shall regard the process that forms it, and be formed based on such consideration” [5]. Here the moment of self-reflection is expressed as the necessary condition of its formation, self-generation.

In the dictionary of Russian culture composed by Y.S. Stepanov, the term “concept” is a calque of Latin word ‘conceptus’ – “notion”, derived from the verb ‘concipere’ – “to begin”, that means literally “notion, beginning”. Hence, he made conclusions that “concept is a kind of energy bundle in human mind; it is that, in the view of what, culture enters the mental world of a human. And, from the other side, concept is something by means of what a human... himself enters the culture, and influences on it, in some cases” [10].

M. Duchamp, having exhibited “Bicycle wheel” in 1913 and thus paved “the way for ready-made to art... and aspired to prefer an intention but not action in the creative process”, is rightfully considered a “father” of conceptual art [6]. But, as researchers think, the notion “conceptual art” was introduced only in 1961 by Henry Flynt.

It is revealing that the representatives of “classical” variant of conceptualism in art are considered to be not only individual American and English artists, but, and this is particularly symptomatic, the group “Art and language”, cooperating among the idea of exceptional importance of the functioning principles for works of art in its semantic structure of speech forms, that, finally, caused the production of “a kind of “conceptual” figurative language with the language as a central and single character”. As noted by E.A. Bobrinskaya, “from the late 1960s one can speak about forming a conceptual movement in Moscow dissenting counter-culture... Conceptual works caused a certain discomfort in viewers... by means of other rules of their perception, breaking settled habit of interaction with art... They require from viewers not so much knowledge on theory and history of art, as certain analytical and psychological efforts. And even more precise, they require liability of conscience to self-reflection... It can be observed that conceptualism generally tends to blurring and openness of its borders. In many respects it is associated... with its desire to work with some or other forms, but with the things that form them – with conscience, thinking, ideology” [1].

The material, presented above, allows to reveal dialectical, bilaterally interdependent association of the notion “concept” with the definition of “design” as a special form of artistic and designed art. When they combine in a single notional construction – “conceptual design”, semantic stress is not on “project-thing-sign” as material product of spontaneously intuitive actions of designer (that is on “design of a concept”), but on intentionally perceived process of “grasping in a chaos of reality” (including a chaos of reality of thinking itself) of varied senses of a problem and on the process of mental definition of “contour, configuration, constellation” of future event (designed concept and its functioning as materialized “thought-idea”) in conjunction with the definition of methods and means of its entering the mental world of humans. However, in the process of design conceptualization, it is defined the inversion, noted by G. Deleuze and Ph. Guattari as hierarchical order of immanence of “something” from “percept” to “affect” and, finally, to “concept”. As designer has no way to interact independently with the “chaos of reality” and makes his project ideas, building up, as an artist, “from nature”, he has to move in his project thought from “concept” to “affect” and from them – to “percept”, with creating the system of universals that

composes conceptual frame of his creative concepts. For him this logical sequence is expressed in fundamental methodic triad of the process of design projecting – “realize – experience – express (organize)” [12]. Thus, in the process of professional training of designers (in the field of so called “academic design”), the theoretic and methodological support of logic (as processual systematics) of his project and artistic thinking, acquisition (by thinking) of full ability to realize itself in the concept, as it was defined above in the field of current philosophic knowledge and in essential characteristics of conceptual art, comes to the fore.

A philosophical conception of interaction proposed by O.V. Chernyshev in his work “The Conception of interaction and methodological problems of design” is served as a universal theoretical-methodological basis [11]. According to this concept, universal law and the principal of interaction reflects “objective process of change of current and potential properties of the material and ideal systems in the field of the possible, real and actual existence. The objective interaction considered in structural terms as a process-system is a dialectical unity of specific forms of its objective realization – relationship and connection making up the genetic basis of the processes of formation, development and functioning as a system organization of moments of existence of all things” [11, p. 15].

Reflecting the effects of any dialectic qualitative nature (natural, artificial, mental, physical, artistic, technical, social etc.) the concept of interaction ensures the effectiveness of professional thinking of the designer in the process of functioning of his own conceptualization as a purposeful act of self-consciousness, self-reflection, self-organization and self-government. In other words, it serves as the objective basis of the design concept, since the latter is directly linked to the creative and transformative process of multi-level (conceptual, logical, organized-active, artistic, imaginative and so on.) “is ahead of” of reality (by P. Anokhin), modeling and forecasting system of this reality.

Moreover, this interaction principle allows more clearly to discover the objective basis for the definition of cultural and historical features of the design, which is developing and easy integrating into a coherent system all the various aspects of the objective reality of a modern society and the individual, acquires the status of a particular form of social consciousness – practical consciousness that reflects the objective necessity for systemic organization of material reality as a “second nature”. It is clear that design does not replace nor deny other forms of social consciousness (scientific-theoretical, aesthetic, religious, legal, etc.). It aspires to realize its synthesis at the level of the subject necessity of human social life and thus creates the

necessary material conditions for its real unity in the structure of consciousness of the person.

As clearly noted by a well-known specialist in the field of aesthetics Y. Borev concerning this aspect of understanding of the design, design “is a “anthropomorphization” of human relations ... You can’t avoid the impact of design even if you want it because no one can jump out of the cultural usage era or go without its attributes... And all this is creation of design and all it has the stamp of a certain style. The impact of style on human consciousness is especially deep and direct... The latter in the consumer products, created by the design principles is related to the very way of life of the society, the type of thinking and activities of this era ... In this way it provides the cultural integrity of the modern civilization” [3]. It should be mentioned that very capacious in content and rich shades of meaning for design draws a picture of the functioning of Jean Baudrillard, when considering the multifunctional existence of things in the system of modern Western society. With that he notes that “in fact, in the strict sense of the word, things are no longer the private property of people – the more they are used, the more intimate world of the consumer takes possession of his mind ... the whole system of production” [2].

The meaningful interpretation of conceptual design based on the philosophical concept and the principle of cooperation has allowed to formulate a more rigorous logical and quite constructive design definition. The design both in terms of the formation of its conceptual model reflects the very essence of its immanent creative conceptualization, and also from the point of view of the principle of creation a real professional system design and design education. According to our definition, design is a special synthetic form of scientific, technical and artistic creativity. The ultimate goal of the design-activity is its perfect design-product. It is the formation, development and actualization of socially significant properties and qualities of a person in the process of his interaction with the material design-product that exists in the form of specially organized artificial systems (material, procedural and semantic-informational) constituting the subject of people living conditions.

The above mentioned brief reasonings regarding the definition of the semantic essence of the design as a special type of artistic and design creativity in some sense, bring us back to its ideological roots and restore historical continuity in the understanding of its ultimate goals and the specific subject of vocational work, which ideological leaders "Bauhaus", "Werkbund", Art Workshops, UNOVIS, as well as leading theorists, educators and practice of domestic design of the second half of the twentieth century sought to theoretically formulate and bring to life. The most

important result of this understanding is that as the main subject of design-activity and its ultimate goal should now be thought of and actually implemented, not only and not so much aesthetic and functional and technical development of artificial systems and their subject complexes as how to ensure figurally-conditioned essence of human personality in all the richness of its essential manifestations (spiritual culture, social activity, creativity etc).

From the above brief theoretical considerations regarding the definition of the principles and the main reasons of the organization of bachelors designers training we consider it necessary to give up the principles of analog design techniques and craft orientation in improving professional skills and project culture specialist designer. Instead of it, we should maintain the idea of a single project method with intrinsic combination of the principles of scientific, technical and artistic creativity on the basis of the universal concept of interaction. Education has focused on the establishment of specific measures of various forms of interaction between social, cultural, aesthetic, artistic, imaginative, psychological, ideological, functional, organizational, environmental and other factors in the formation of the ideal and material design-product and its sophisticated multileveled complexes. This, in turn, is defined as the quality level of the subject matter of educational material, the extent of its theoretical and methodological difficulties and the structural organization as the logic of methodical sequence of using the all amount of the specific issues in the educational tasks performed by students.

The advantages of the proposed model of bachelor designers training in terms of university education are the following:

1. Training of highly qualified specialists-designers is carried out on the basis of one institution ensures the integrity and consistency of the general principles, goals, methods and means of the organization of the educational process, as well as to avoid duplication and inconsistency of the thematic content of educational programs for general disciplines and majors.

2. The unity of methodological approaches to the educational process at all stages of training designers, logical sequence of increasing extent of training tasks complexity solved by students (as far as they advance from one level to another) create favorable conditions for the continuity of teaching experience, the creation of certain traditions and the formation of an independent school design.

3. Introduction of credit-modular system of education, the possibility of education based on an individual plan, and also study a certain number of optional subjects.

4. Possibility to carry out their professional specialization not only in the direction of project-design creativity but also in research and teaching activities.

5. Focus on the high levels of humanitarian, linguistic and general scientific training, the widespread use of new information technologies and multimedia training tools that stimulate creative thinking and the general intellectual climate.

The second point is to realize the marked advantages in life in a most efficient way and obtain as a result more adapted to modern conditions multistage educational system in the field of conceptual design. Theoretically, it should include the following points:

1. Pre-university training students in the preparatory courses (including correspondence) on special subjects provided by the rules of entrance exams for the design department, as well as, possibly, in a specially organized for the foreseeable future humanitarian school including credits.

2. 1st stage vocational education designers training (4 years – bachelors with a focus on the basic fundamental training in the field of theoretical and methodological foundations of project-design creative work and creative practice of modern conceptual design).

3. High qualification designers training of the 1st stage of vocational education with a particular project-design specialization in a specific field of design (5 years – graduates).

4. Degreed high qualification designers training of the 2-d stage of vocational education with research and educational specialization (6 years – Masters of Design).

5. Refresher course and in-service education of specialists who work in various fields of contemporary design.

6. Research Training in the field of contemporary design (postgraduate).

7. Providing of educational services in the form of short courses on a range of professional disciplines for practicing designers, teachers and other professionals, as well as all those who wish to improve in the field of art and design creativity in accordance with their individual needs.

To sum up, we can say that a thirteen years' result of the effective work of staff members of the leading BSU teachers designers, basic methodological principles and pedagogical approaches to the organization of educational process were theoretically conceptualized and experimentally tested, professional terminology and academic programmes in majors were developed, the main directions of future work were determined and optimal forms of their implementation were specified.

The presented theoretical model and teaching experience of the Department of Design of Faculty of sociocultural communications, BSU, can serve as scientific and practical material for an effective exchange of experiences on innovative technologies in the modern pedagogical process of the European Higher Education Area and to foster prospects for joint

scientific-theoretical and practice-oriented research in the field of design education.

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