

НЕКОТОРЫЕ ПРОБЛЕМЫ ДИЗАЙН-ОБРАЗОВАНИЯ И ПУТИ ИХ РЕШЕНИЯ

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В статье рассматриваются проблемы подготовки специалистов в области дизайн-образования. В настоящее время в нашей стране происходят процессы модернизации профессионального образования, и это требует приведения образовательного процесса в соответствие с современными запросами общества. Анализируется опыт работы кафедры коммуникативного дизайна БГУ в формировании проектного мышления у студентов-дизайнеров.

Ключевые слова: профессиональное дизайн-образование, компетентный подход, концептуализация проектного мышления.

SOME PROBLEMS OF DESIGN EDUCATION AND WAYS TO SOLVE THEM

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The article examines problems that occur during the training process of the specialists in the area of design-education. Nowadays, in our country, modernization processes of professional education are taking place and it influences the educational changes that modern society is requesting now. The work analyses the experience of the BSU communicational design chair in the formation of design-students' thinking.

Key words: professional design education, competent approach, conceptualization of project thinking.

Currently, the professional education in our country is being modernized. Thus, the main task of education is to bring the educational process in compliance with the modern demands of the public. Modern society requires "innovative learning" that would develop students' skills of design work, their creativity, and professional knowledge in various spheres. This means the update of all aspects of the educational process – its content and forms, the emergence of new educational techniques and prac-

tices. A university professor becomes not so much a carrier of scientific information, but an organizer of cognitive and scientific activities of students, their independent work, and, most importantly, unlocks the students' creative potential.

Modern society imposes a lot of competence requirements on a graduate designer. The modern manager wants the employee to have skills associated not only with the graduate's professional activities, but also with other areas. In addition, graduates should strive for self-development, improvement of their qualifications and skills, be able to critically evaluate their own strengths and weaknesses, look for ways and choose means of self-improvement; realize the social importance of their profession, and have a high level of motivation to perform professional work. However, modern education does not provide an opportunity to embrace all levels of training and prepare a student for problem solving at such a level. Today, it is not clear how the development of these skills should be introduced into the educational process, and how it would influence the choice of the content, methods and forms of the pedagogical process. The study of conference materials and our own pedagogical experience make it possible to highlight some problems in modern professional training of designers.

Firstly, nowadays the boundaries of values are vague in the society, which makes it difficult for a young person to build his/her value orientations. Therefore, there is a discrepancy between the goals of professional education and the general level of the society's development. Consequently, the underdeveloped aesthetic taste of the public and a potential customer leads to the blurring of distinction between the professional and unprofessional designer's work.

Secondly, modern design students are focused rather on a good salary and measure their success only by material income, forgetting about the social importance of their profession. Many students do not choose their future profession consciously, taking this occupation up only because it is considered to be fashionable and prestigious.

Thirdly, one of the problems of modern design education is that professors cannot work individually with each student, revealing their potential. This is due to the commercialization of the professional training of design students and, as a result, a large number of students in groups for special disciplines. Today, interdisciplinary links are poorly developed; theoretical and practical courses are separated from each other; term and diploma projects do not aim at solving socially important problems of the society.

It is impossible to solve all problems of higher education, yet some of them can be solved using a competency-building approach. It implies orienting the students and content of studies in professional education to the results that are objectively required in certain professional activities. Currently, a new paradigm of professional education is formed. The task is to ensure that the graduates have qualifications required by the modern market that they are competitive and can adapt to changing market requirements.

University professors should strive to match the content of the educational process to the realities of modern society, while not losing the educational factor and understanding their responsibility for the future specialists. This requires special coordination when giving tasks in special disciplines and assignments for term and diploma projects. Only in this case it is possible to prevent students from turning into a set of competencies and to ensure that they develop as individuals and professionals. To this end, it is necessary to work out a methodology and uniform requirements for the performance of tasks in special disciplines and projects, while forming the environment that promotes personal and professional development of the student. It is especially important to create conditions for self-fulfillment of design students. It is necessary to simulate professional designer's activities in the framework of educational process and develop project thinking in students. The main thing in this process is to build individual educational strategies for students.

The Communication Design Department of the Belarusian State University has developed a system of design disciplines interaction where all disciplines are integrated. This designer training model is presented in the book "Conceptual Design" by O.V. Chernyshov. The technique "provides fundamental training of Bachelors of Design that is aimed at profound learning of the project methodology in general, at understanding the logic of design and systematic thinking with its procedures of theoretical analysis of problem situations and their content analysis; technique for development of ideal design solutions and their artistic and figurative embodiment in an aesthetically relevant form; forecasting of socio-economic and cultural consequences of the functioning of a material design product in the structure of the society, etc. This enhances the conceptualization of the future designer's thinking, its reflectivity and creativity, and helps students form a more holistic vision of the problem field where they are going to work as professionals" [3, p. 54].

One of the most important factors of this methodology is an integrative nature of projects, where students should demonstrate their

knowledge in the studied disciplines and fully implement this knowledge. In the modern sense, project-based learning is a fairly flexible model of learning process organization that is focused on student's self-fulfillment.

We should point out that the method of project-based learning has developed historically and naturally in professional education of designers. Similarly, the process of design by the student passes through the stages of pre-design and design study that are reflected in the analytical note. Then, based on the analytical note conclusions, a matrix is created as basis for the formal and objective images of the future project. Only after this, artistic and design solutions are searched for. The result of this logical sequence is a design solution of the future product in the form of graphic visualization and conditional model. This kind of project activity develops the student's skills and creates conditions for a professional and creative relationship between the professor and the student.

This technique has been tried and tested within the educational process of the BSU Communicational Design Department. As a result of this work, dozens of successful term and diploma projects were created. However, it is necessary to point out some shortcomings of the project-based learning, namely: insufficient students' ability to theoretical work, generally low level of cultural training, weak motivation, and impossibility to implement projects in real life.

However, when working on projects, students become more active and interested in the results, carry out professional designer work, apply their knowledge in various disciplines, and have the opportunity to fulfill their creative potential and propose a new solution to modern problems. Exhibitions and competitions of creative projects made by students of the Design Department of the Belarusian State University create a favorable environment for the development of students' professional and personal competencies.

Thus, we have noted there are problems in the professional education of designers that need to be addressed today. The aforementioned problems can be solved based on the individual approach to training and application of a competency-building approach. For this purpose, we suggest using the project method in the professional education of designers. This method provides great opportunities for application of knowledge gained by the student, demonstrates a universal approach to analysis, and gives the student an opportunity of self-fulfillment in real projects. The application of the project method in the professional education of designers requires further theoretical development and search for ways of its sensible use in the practice of professional education.

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ЧУАНЬБЭЙСКИЙ ТЕАТР ТЕНЕЙ: ИСТОРИЧЕСКИЙ ЭКСКУРС, ХАРАКТЕРНЫЕ ЧЕРТЫ, МЕЖКУЛЬТУРНЫЕ ВЗАИМОДЕЙСТВИЯ

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Чуаньбэйский театр теней – одно из основных направлений искусства театра теней провинции Сычуань и одно из главных сокровищ народной культуры Китая. В процессе своего развития Чуаньбэйский театр теней испытал влияние даосских религиозных ритуалов, фольклора, народного изобразительного искусства и театральной драмы сицуй. Чуаньбэйский театр теней широко распространен за пределами Китая, но его состояние на родине катастрофически ухудшается.

Ключевые слова: Чуаньбэйский театр теней, художественные особенности, современное положение, компаративный анализ.

CHUANBEY SHADOW THEATER: HISTORY, CHARACTERISTIC FEATURES, CULTURAL INTERACTIONS

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Chuanbei shadow theater is one of the main trends in the art of shadow theater in Sichuan province and one of the main treasures of Chinese