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ПОЛОЖЕНИЕ БЕЛОРУССКОГО ДИЗАЙН-ОБРАЗОВАНИЯ

POSITION OF BELARUSIAN DESIGN EDUCATION

Н. Ю. Фролова
N. Frolova
Белорусский государственный университет
Минск, Республика Беларусь
Belarusian State University
Minsk, Republic of Belarus
e-mail: frolovanu@bsu.by

В статье рассматривается ситуация, которая сложилась в высшей школе дизайн-образования. Дается исторический анализ развития отечественного дизайн-образования и упоминаются ключевые фигуры. В статье отмечается несогласованность в стратегии развития профессионального образования между различными вузами. Делается предположение о том, что только на кафедре коммуникативного дизайна БГУ формируется стратегия развития дизайн-образования в контексте мировых тенденций.

Ключевые слова: дизайн; дизайн-образование; высшая школа; дисциплинарный поворот.

The article considers the situation that has developed in the higher school of design education. The historical analysis of the development of domestic design education is given and key figures are mentioned. The article points out the inconsistency in the strategy of professional education development between different universities. The assumption is made that only the Department of Communicative Design of BSU forms the strategy of design education development in the context of global trends.

Keywords: design; design education; higher school; disciplinary turn.

With the accelerating pace of design development in the 21st century, it is evident that design is expanding its disciplinary, conceptual, theoreti-

cal and methodological frameworks to encompass even wider disciplines, activities and practices.

There has been a "disciplinary turn" that has led to the emergence of alternative disciplinarity. The reliance on traditionally defined disciplines in design has become irrelevant as the boundaries of the contemporary understanding of design were superseded by the boundless space/time that we call interdisciplinarity. The fragmentation of individual disciplines has led to a shift in creative practice from "disciplinary" to "problem-orientated or project-orientated".

Such challenges require design education to be flexible and mobile. However, we observe that the national design school is quite difficult to be readjust to the changes.

The history of design education in the Republic of Belarus is both paradoxical and unusual. At the beginning of the century, design schools started to appear simultaneously in the world – in Vitebsk, in Moscow and in Weimar. T. V. Kotovich writes: "For all their differences in these programs (in the Bauhaus – synthesis of arts on the basis of architecture, in VHUTEMAS – polytechnic education, in UNOVIS – practical and philosophical-science expedition) all three educational institutions in their regulations were focused on changing the mental matrix in their societies, sought to solve new (non-academic) problems on productive tasks in design" [1, p. 51].

Despite the legacy of the Vitebsk school, the emergence of design education in Belarus was due to the Decree of the Council of Ministers of the USSR of 28 April 1962 "On Improving the Quality of Engineering Products and Consumer Goods through the Introduction of Artistic Design Methods".

In 1964 the Council of Ministers of the BSSR was created the Belarusian branch of the All-Union Scientific Research Institute of Technical Aesthetics (BFVNIITE). In 1967 in the Belorussian State Institute of Theatre and Art the Department of Industrial Design was created. The First national exhibition «Industry of Belarus and technical aesthetics» was organised that year and the conference «Artistic design and the problems of quality, reliability and durability of industrial products» was held.

Then, the departments of design education of secondary specialized educational institution began gradually to appear. The lack of training experience in design education, the absence of scientific and methodological literature, the lack of systematisation of programmes, and the lack of spe-

cialists and teaching staff did't contribute to the successful functioning of the design training system. To compensate for these shortcomings, teachers had to create training programmes rapidly by involving specialists from different fields. All this predetermined the unbalanced and fragmented nature of the organised design education system. It is hard to imagine the difficulty of the task, in the atmosphere of the art institute, to solve the problem of forming an entirely new field of education, one that was based not on artistic principles, but on engineering and technical training. This new direction required workshops, new laboratories and, most importantly, a new type of teaching. The main peculiarity of education in the field of design was the synthesis of knowledge, skills and abilities in engineering, science and art.

Despite the difficulties in organising design education in the BSSR, there were also other problems associated with the introduction of knowledge and skills into the production processes of enterprises. In the conditions of planned economy designers (or as they were called then – artist-designers) were required to aestheticize the object-spatial environment and to increase consumer and functional properties of mass-produced products. However, in reality, the role of designers in making product was insignificant, since decisions on production and operation of products were made at the level of the management of state-owned enterprises.

And, more often than not, the design challenge was limited to adapting ready-made solutions or existing counterparts to the production environment. The design possibilities were therefore limited to a narrow range of acceptable methods of modernising the form. In reality, the designer was concerned not so much with design as with the layout, styling and harmonisation of existing solutions.

As for the basic theoretical model of the teaching process, it was based on the principles of aesthetic modernisation of the object form, on mastering methods of analogue design, interpreting technical forms and bringing them to normative standards.

But there were problems of a different nature, as the design practice of the time had to rely on the then existing scientific and methodological basies of architecture, art, engineering, ergonomics and psychology. Over time, all of this was redone and adapted to the needs of design education and presented in publications and special editions. The main publication in the field of design was the journal Technical Aesthetics, published by VNIITE. This publication was used to test new methods, programmes and

directions in design. However, VNIITE's publications dealt primarily with professionals and educators. There was practically no special literature, textbooks and manuals for students. It should be said that the situation with educational and methodological literature in the Russian-language space has not unproved to this day.

The problem of the formation of a scientific, theoretical and methodological base for training designers aimed at the development of specific design thinking has been and remains especially difficult yet. We can already see the interest in this type of thinking – design thinking. This type of thinking allows a person to create human-centered design products. To form this type of thinking, it is necessary to comprehensively use various general scientific, technical and interdisciplinary approaches.

The first textbook "Artistic Design. Industrial Product Design and Modelling" [4] was published in 1986 as an official publication for students of the art and industrial design. The textbook gave methodological recommendations for solving practical problems and practically did not reveal the theoretical and scientific potential of the discipline. It is worth mentioning that the development of a theoretical design model was nevertheless carried out. The results of scientific research in the field of design were published in various specialized publications of VNIITE, such as "Works of VNIITE". However, the gap between theory and practice did not allow the full potential of the design to be revealed.

Unfortunately, the gap between design theory and design practice is observed in our country to this day.

Concluding the review, I would like to emphasize that the question of the relationship between the theory and practice of design, structure and methodology of design education remains unresolved. It should be noted that it is not possible to directly include foreign experience into our cultural space, since we have specific conditions and opportunities. Nevertheless, for the activity in the field of design education, an open space of interaction and exchange of information with all possible experiments and cultures is necessary. This is especially true for ensuring full training of students.

Analysing the history of the formation of design education in the Republic of Belarus, it should be said that there is a significant gap between the theory and practice of design and there is a lack of systemic knowledge in the field of design education. However, local researchers have studied and reworked the experience of design schools Bauhaus, VHUTEMAS and UNOVIS and created a system and form of national design education.

A special place in the development of the design education system of the Republic of Belarus belongs to the philosopher, teacher, and design theorist O. V. Chernyshev. Thanks to the efforts of O. V. Chernyshev, the first design department in our country was established. O. V. Chernyshev developed the methodology of teaching disciplines such as: "Formal Composition", "Design project"[1], "Architectonics" etc. It is possible to say that O. V. Chernyshev, together with his colleagues (I. Y. Gerasimenko, V. I. Kolomeyets, L. N. Mironova, L. I. Tolbuzin and others) and pupils (A. P. Azonchik, V. V. Golubev, N. K. Makhanch, et al.) made up and constitute the design community of our country. O. V. Chernyshev managed to develop a philosophical concept of interaction as a theoretical and methodological basis for design activity. His conceptual model became the basis of the educational standard in the field of design education of the Republic of Belarus. He is the author of the original concept of formal composition as a creative workshop on propaedeutics of design. O. V. Chernyshev expressed his vision of the structure of design education in the books: "Design Education: A New Model of Professional Design Education" [2], "Conceptual Design: Experience in Developing a Basic Model and Educational and Methodological Support for Professional Design Education in the Republic of Belarus" [3].

Currently, a system of design education at the secondary and tertiary level of education has been formed in our country. There are seven higher education institutions in the Republic of Belarus that offer training in the field of design education. In addition, the secondary special education system also has design departments. The leading design schools are the Belarusian Academy of Arts and the Department of Design of the Belarusian State University.

Despite a long history of the development of design education in the Republic of Belarus and the adherence to the State Standard in the field of education, we cannot say that there is an overall structure of the educational system. And this is due not so much to the lack of a sufficient amount of educational and methodological literature, but to the lack of strategic planning in the development of design education in our country. In terms of the content,

[1] In the Russian-speaking space, the main discipline program for training designers is the discipline «Дизайн-проектирование» which cannot be translated into English verbatim, since both parts of the name are translated as "design". The author introduces the name of the discipline «Дизайн-проектирование» into the English language space as "Design project".

the system is a conglomerate of disparate and even competing educational institutions. Practically there is no professional community of design researchers, high school teachers and design practitioners in the country.

However, it should be said that thanks to the efforts of the lecturers of the department of communicative design of the Belarusian State University a new scientific direction has been created, which can be called the Minsk school of design studies. The lecturers of the department, headed by Professor H. S. Gafarov, hold scientific conferences on design research issues, which are then published in a scientific digest. In 2023, the 7th digest was published, which includes scientific articles on various directions: from pedagogy to cross-cultural research. Such scientific work carried out at the department of communicative design formed the condition for changing the curriculum of the department specialisation. Since 2024 the department has developed and introduced new courses, such as "Design Thinking", "Semiotics of Design", "Methodological problems of Contemporary Design", and in 2025 the courses "Design Research", "Visual Anthropology in Contemporary Design", "Cultural Mediation", as well as the courses on the history of Belarusian and foreign design will be introduced. All this suggests that the Belarusian school of design education, based at the BSU Department of Communicative Design, continues its challenging path and strives to meet the world trends in the development of design education.

However, the disparate understanding of the development of design education by different higher education institutions has formed a chaos of approaches and methods in teaching. Despite the fact that all higher education institutions should be based on the Educational Standard, the understanding and strategy of the teaching process are different.

In today's situation, when everything is changing so fast, especially in the field of design, there is a urgent need to build an open educational space in which there will be a synthesis of research and testing of different educational forms and directions. Current global trends in design education require us to follow the work of designers around the world to be able to change and find new forms, methods and directions of design education.

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СОВРЕМЕННЫЕ МЕТОДЫ И ТЕХНОЛОГИИ В ДИЗАЙНЕ КОНЦЕПТ – АРТ ПЕРСОНАЖА

MODERN METHODS AND TECHNOLOGIES IN CHARACTER CONCEPT ART DESIGN

Д. Р. Хасанова
D. Khasanova

Уфимский государственный нефтяной технический университет
Уфа, Россия
Ufa State Petroleum Technological University
Ufa, Russia
e-mail: 11dianakhasanova11@gmail.com

На сегодняшний день проблемой концептуального дизайна является его недостаточная ясность в функциональности. Не каждый понимает, как он устроен, какие этапы проходит, и какими методами пользуется. Современные технологии все чаще пугают и вводят людей в заблуждение. Именно поэтому стоит разобраться, как влияют современные технологии на сферу концептуального дизайна на самом деле.

Ключевые слова: концептуальный дизайн; технологии; персонаж; художники; искусственный интеллект; метод.

The problem with conceptual design today is its lack of clarity. Not everyone understands how it is organized, what stages it goes through, and what methods it uses. Modern technologies are increasingly frightening and misleading people. That is why it is worthwhile to understand how modern technology affects the field of conceptual design in reality.

Keywords: conceptual design; technology; character; artists; artificial intelligence; method.