



THE ESSENCE OF ARTISTIC AND CREATIVE COMPETENCE OF CLOTHING TECHNICAL DESIGNERS

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Abstract.

The relevance of the paper lies in the need of garment manufacture in highly qualified technical designers, who can apply their artistic, creative and art skills in practice and have knowledge not only about design, clothing technology but also about artistic courses aimed at developing artistic and creative competence.

The paper *aims* to study the components of artistic and creative competence of clothing technical designers in the scientific literature and analyze the essence of this competence.

Methods: a classic analysis of psycho-pedagogical, scientific and methodological literature, legal acts and documents, educational and methodical documents and proceedings of conferences to generalize conceptual approaches to solving the problem under study to reveal the essence of artistic and creative competence of clothing technical designers; generalization – to integrate and group different classifications of artistic and creative competence into an integral unity, which manifests itself in the ability of the individual to work effectively in the professional field to formulate relevant conclusions.

Results. The paper studies and reveals the components of artistic and creative competence of clothing technical designers. Also, it contains a theoretical analysis of recent publications on the study of artistic, creative, as well as artistic and creative competences. The paper shows that artistic and creative competence plays a leading role in the structure of the professional competence of students majoring in Light Industry Technologies. Modelling and Design of Industrial Products (specialty No 182). This competence combines artistic and creative competence, which is a complex characteristic of a clothing technical designer, who can perform artistic tasks at the creative level. The paper describes both creative and artistic competences. It justifies the categorical essence of artistic and creative competence of clothing technical designers in the context of artistic creativity, artistic taste, artistic and creative activity, artistic and creative process. It highlights different interpretations of the experience in developing artistic and creative competence in clothing technical designers at colleges in modern educational literature. It proves the importance to improve the professional training of garment workers through focusing on the development of artistic and creative competence in clothing technical designers.

Conclusions: every type of competences plays a particular role in the professional development of specialists. The competences related to the specifics of artistic and creative activities are incredibly essential for future clothing technical designers. Artistic and creative competence plays an essential role in the general structure of multidimensional professional competence of future clothing technical designers and is rather multidisciplinary. It is vital to the structure of professional competences for the specialty No 182 “Light Industry Technologies. Modelling and Design of Industrial Products” of the qualification “Technical Designer” and combines artistic and creative competences.

Keywords: *artistic and creative competence, artistic competence, creative competence, technical designer, college.*

Introduction. The main objectives on the path to the innovative, European development of Ukrainian society are modernization, reforms in higher education, creation of a socially mature creative personality based on moral, spiritual and cultural development, defined in the National Strategy for the Development of Education in Ukraine until 2021, and enhancement of the role of higher education in training the educated young generation.

The modern labour market is changing and developing. There is a growing demand for top-level clothing designers and technologists who can design and produce high-quality clothing, including sketching a model, know about the latest fashions and know how to introduce new technologies of artistic design and decorative styling, design intricate and fashionable models of clothing from various materials. Such specialists should know about design, clothing technologies and art courses, aimed at developing artistic and creative competence in future clothing technical designers. They should be able to fully realize their artistic, creative and artistic abilities in professional activities (Radkevych, 2016; Zakatnov, 2007; 2015; Yershova, 2015).

Sources. Many researchers have addressed the issue of creative, artistic, artistic and creative competences. According to T. Turchyn (2015), the term “artistic competence” implies creativity in various types of artistic activities, as well as the ability to solve tasks related to artistic analysis and interpretation of works of art by areas, types and genres. V. Falko and S. Lozynska (2018) consider artistic competence of designers as one’s ability to develop aesthetic, analytical and practical attitudes towards artistic and art values of fine art works. They also believe that imaginative creativity is an essential component of design. L. Masol (2010) justifies artistic competence in the context of one’s ability to self-organize in the field of artistic activity based on axiological aesthetic persuasions, as well as a particular experience in the art world and one’s desire to develop artistic and creative resources. According to the scholar, this term is integrative and personality-oriented since it is a versatile indicator of the effectiveness of art education and self-study, combining the following components: creative, self-fulfilling (active), content-related (knowledge), procedural (ability), axiological (values, orientations) (Masol, 2010). Such a wide range of components enables the individual, using artistic competence, to perform artistic tasks within different types of art (visual, synthetic, temporal). Thus, art and artistic competences are identical. One can also use such terms as “multi-artistic” or “multi-art competences”. However, artistic competence is divided into substantive competences in the classification

of the scholars mentioned above, namely, visual, synthetic and temporal forms of art, which can imply this competence. Besides, garment workers should be able to deal with graphic, pictorial art, shapes, colours, models and projects.

S. Yalanska (2014) analyzes a general psychological aspect of creative competence. She believes this concept is the highest level of professional development when the specialist focuses on creativity, which is productive and continuous. It allows one to generate ideas, hypothesize, think associatively, see contradictions, transfer knowledge and skills to new situations, overcome inertia and critical thinking.

O. Semenova (2016) defines the essence of artistic and creative competence as the ability to enrich one’s artistic experience, develop aesthetic taste and special skills. She notes that a solid foundation for achieving artistic and pedagogical professionalism implies improving skills in artistic form-making by compositional means, updating technical knowledge about active production of original content and valuable works.

The paper analyzes the concept of art education development, the decree of the Cabinet of Ministers of Ukraine, the field standard of higher education for the specialty No 182 “Light Industry Technologies. Modelling and Design of Industrial Products”.

The paper **aims** to reveal the essence and study the components of artistic and creative competence of clothing technical designers based on the analysis of the scientific literature.

Methods: a classic analysis of psycho-pedagogical, scientific and methodological literature, legal acts and documents, educational and methodical documents and proceedings of conferences to generalize conceptual approaches to solving the problem under study to reveal the essence of artistic and creative competence of clothing technical designers; generalization – to integrate and group different classifications of artistic and creative competence into an integral unity, which manifests itself in the ability of the individual to work effectively in the professional field to formulate relevant conclusions.

Results and discussion. In simple terms, the profession of design technician is somewhat similar to that of designer. The primary specifics of such specialists’ training lies in preparing specialists who have the relevant knowledge, flexible thinking, apply a creative approach to solving urgent problems and have excellent organizational, managerial and research skills. It should combine the activities of fashion designers, designers, technologists and clothing designers who perform many functions. Designers have such qualities as erudition, curiosity, rationality and analytical thinking. They are masters of their

craft, who can realize their professional skills in any field due to artistic and creative competence (Fursa, & Orlov, 2016).

Artistic and creative competence takes its place in the structure of professional competence. Field standards of higher education of Ukraine contain some qualification characteristic of the specialty No 182 “Light Industry Technologies. Modelling and Design of Industrial Products” of the qualification “Technical Designer”, which includes the following competences in the structure of future specialists’ competences: integral, general, professional. It also covers the competences which are required for graduates (see Fig. 1).

According to A. Soloveva (2010), professional competence is based on general professional and specific professional competences, which are represented by certain types of activity (artistic, creative, project, information, communicative, production, organizational, managerial, research, pedagogical, consulting).

Artistic and creative competence combines artistic and creative competence, which is a complex characteristic of clothing technical designers, who can perform artistic tasks at the creative level. Such specialists cannot achieve a high level of creative competence without the knowledge of fine arts developed through artistic competence.

The following components characterize a high level of students’ artistic competence:

- understanding of the basics of fine arts;
- knowledge about the classification of types of art, types of visual art, as well as the specifics of the fine arts (types, genres, means);

- knowledge about the links of visual art with other arts, natural and cultural activities of the individual;
- ability to conduct an artistic analysis of works of art based on professional knowledge and reveal the features of their artistic language;
- knowledge of techniques and technologies required to complete graphic works and paintings;
- knowledge of the content and goals of academic and creative tasks (drawings, paintings, artistic design of clothing);
- understanding of methods for developing creative skills in the process of studying fine arts;
- knowledge of the structure of composite objects;
- knowledge of stylization and transformation techniques;
- ability to use tools and apply composition techniques, rules and prospects;
- ability to enrich one’s visual experience, develop aesthetic taste and special skills;
- ability to conduct experimental studies of artistic and creative nature, use the latest artistic technologies in professional activities, improve one’s professional skills and artistic ethics.

The characteristics of creative competence of clothing technical designers consists of the following stages:

Stage 1 (preparation) – ability to generate ideas, hypothesize, that is, a creative process, consisting of such steps as a systematic familiarization with the problem; inspiration, the origination of ideas, a work of imagination; insight; decision-making and willingness to implement creative ideas.

Stage 2 is caused by the skills in using the language of fine arts.

The categorical essence of artistic and creative competence of clothing technical designers should be considered in the context of artistic creativity, artistic taste, artistic and creative activity, artistic and creative process.

Artistic creativity is usually viewed as a process of a spiritual and practical embodiment of an artistic idea into artistic images of subject-related and sensual nature in the educational literature on aesthetics. A general focus of artistic creativity lies in achieving the most correspondence between a creative artistic idea and its adequate application in visual language. Thus, it is the generalization process in the art world of images that have emerged in the imagination, acquired a distinct vital perfection and inner necessity within the work as the integrity of the artistic idea and its figurative life (Movchan, 2017). Therefore, the essence of artistic creativity is an activity, process and product. The realization of artistic and creative activity helps to develop social significance, self-confidence and a conscious attitude towards reality. The knowledge and

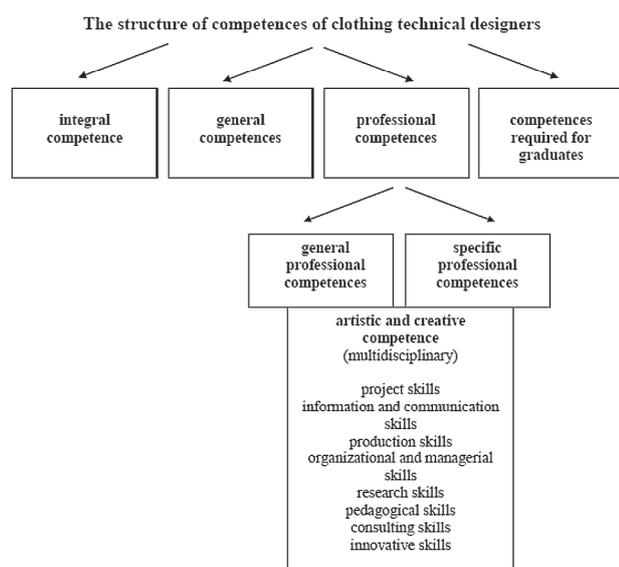


Fig. 1. The structure of competences of clothing technical designers

skills acquired in the process of artistic creativity can be transferred to social, labour, educational spheres, life and communication and aesthetics.

According to O. Ivanenko (2015), artistic activity is a particular form of qualitative transition from the known to the unknown in the artistic sphere. It is always expressed through an artistic, figurative language, is full of attractive power and bright, positive emotions. It introduces reality in a rather specific way, which, in turn, is determined by the characteristic qualities of certain life phenomena and circumstances. In other words, it is an artistic and creative process of visual representation of life phenomena and events.

The realities of life are the driving force of every artist's artistic and creative process. An artistic idea does not depend on one fact, even if it is mighty and fascinating. The artist analyzes, generalizes the concrete phenomenon and distinguishes it from similar ones, thus prioritizing artistic ideas. Thorough preparation reinforced by daily fruitful work is the driving force behind the achievement of expected results. It is the highest manifestation of artistic embodiment. The components of the complex artistic and creative process are perception, in the course of which an object or phenomenon is studied, a creative concept or development of an artistic image in the mind of the artist, practical work to create a work in the selected material.

Artistic taste and aesthetic ideal are students' skills responsible for their aesthetic education. It is the aesthetic ideal as intellectually emotional holistic views of the individual on perfection, a desirable future, which combines judgment or a system of views. It is

the goal that encourages young people to action. The ideal reflects the unity of the sensual and the rational, the emotional and the intellectual.

The process of developing artistic taste and nurturing aesthetic ideal occurs along with the emergence of an aesthetic need for a subjective form of perception. The aesthetic need is understood as a structural mental characteristic, a form of activity, which relates to the individual as a whole and the mechanisms of influence of social and mental conditions on him or her.

Artistic and creative activity is the need for internal illumination of one's own emotions and experiences during creative activity. Creativity is considered through the following three aspects: a set of qualities, in which the inner emotional attitude to the world and oneself manifests itself, a way of self-expression; a specific action, which reflects higher levels of activity; activity is realized in the process of the individual's interaction with the environment in the activity and is a reflection of that interaction.

Conclusions. Every type of competences plays a specific role in the professional development of specialists. The competences related to the specifics of artistic and creative activities should be essential for future clothing technical designers. Therefore, artistic and creative competence plays an essential role in the general structure of multidimensional professional competence of future clothing technical designers and is rather multidisciplinary. It is essential to the structure of professional competences for the specialty No 182 "Light Industry Technologies. Modelling and Design of Industrial Products" of the qualification "Technical Designer" and combines artistic and creative competences.

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Суть художньо-творчої компетентності техніків-конструкторів одягу

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Реферат.

Актуальність дослідження зумовлена потребою швейних виробництв у фахівцях техніках-конструкторах високого рівня, які повинні вміти реалізувати свої художні, творчі й мистецькі здібності у професійній діяльності, володіти знаннями не тільки з конструювання, технології одягу, а й художніх дисциплін, спрямованих на формування художньо-творчої компетентності.

Мета: дослідити в науковій літературі складові художньо-творчої компетентності техніків-конструкторів одягу та, проаналізувавши, розкрити її сутність.

Методи: класичний аналіз психолого-педагогічної та науково-методичної літератури, законодавчих актів і нормативно-правових документів, навчально-методичної документації, матеріалів конференцій для узагальнення концептуальних підходів до вирішення проблеми розкрити суть художньо-творчої компетентності техніків-конструкторів одягу; узагальнення – з метою об'єднання і групування різних класифікацій художньо-творчої компетентності в інтегральне утворення, що виявляється у здатності особистості результативно діяти у професійній сфері для формулювання висновку.

Результати. Досліджено та розкрито складові суті художньо-творчої компетентності техніків-конструкторів одягу. Здійснено теоретичний аналіз сучасних публікацій про дослідження художніх, творчих і художньо-творчих компетентностей. Визначено, що художньо-творча компетентність займає провідне місце в структурі професійної компетентності для студентів спеціальності 182 Технології легкої промисловості. Моделювання та конструювання промислових виробів і є симбіозом художньої і творчої компетентності, який являє собою комплексну характеристику техніка-конструктора одягу, здатного виконувати художні завдання на творчому рівні. Вказано на ознаки творчої

компетентності і характеристики художньої компетентності. Обґрунтовано категоріальну суть художньо-творчої компетентності техника-конструктора одягу, яку ми можемо розглядати в контексті художньої творчості, художнього смаку, художньо-творчої активності, художньо-творчого процесу, художньої діяльності. Акцентовано увагу на мозаїчності представлення в сучасній педагогічній літературі досвіду формування художньо-творчої компетентності техніків-конструкторів одягу в коледжах. Обґрунтовано важливість удосконалення професійної підготовки фахівців швейного виробництва шляхом підвищення уваги до формування художньо-творчої компетентності в техніків-конструкторів одягу.

Висновки: кожен різновид компетентностей відіграє певну роль у становленні професіонала-фахівця; для студентів техніків-конструкторів одягу стрижневими є компетентності, прямо пов'язані зі специфікою художньо-творчої діяльності; художньо-творча компетентність є системоутвірною в загальній структурі багатовимірної професійної компетентності студентів техніків-конструкторів одягу і має метапредметний характер; вона займає важливе місце у структурі професійних компетентностей для спеціальності “182 Технології легкої промисловості. Моделювання та конструювання промислових виробів” кваліфікації “технік-конструктор” і є симбіозом художньої й творчої компетентності.

Ключові слова: *художньо-творча компетентність, художня компетентність, творча компетентність, технік-конструктор, коледж.*

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