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PRIORITIES OF THE DESIGN EDUCATION IN THE TURKIC CIS COUNTRIES

Abstract. Design education is an integral part of the development of design itself. Socio-cultural priorities of society, its traditions determine the dominants of professional consciousness. On their basis is formed a sign system according to which the learning process of a designer in a particular national tradition is built. It should be noted that the spatial and formal models of the Turkic mentality are similar in many parameters. However, each country has its own specific characteristics.

There are the national priorities that determine the nomenclature of design specialties. The range of objectives of the lecture courses is wide enough: the first group of subjects has a purely historical orientation; the second group involves the formation of theoretical and design-methodological foundations of professional thinking of students; the subjects of the third group are devoted to the study of the most general consistent patterns of the development of visual culture and the methods of its analysis.

Key words: design, education, priorities, Turkic CIS countries, development strategy.

Introduction. Design education is not only a component of the general education system in higher school. It is also an integral element of the development of design itself. A great deal in the process of teaching major disciplines at design faculties depends on which of the existing concepts of the emergence of design accepted by a given professional community, what were the conditions for the formation of a national design school, and, finally, what model of design development the society focuses.

Socio-cultural priorities of the society, its traditions, and adaptive activity models of behavior determine the dominants of professional consciousness. It is a base for a sign system according to which the designer learning process is built in one or other national traditions. They determine the pithy value of the designing object and subject; set the goal and algorithms of designed strategies. The entire history of this creation type confirms design evolution's and education's ethnocultural conditionality models.

The interpretation of the main material. A common problem for Kazakhstan, Uzbekistan, Kyrgyzstan, and Azerbaijan is the design education block absence until the second half of the 20th century, unlike European countries and the United States. We all had to master an enormous layer of design culture by leaps and bounds. The foreground areas for design studying in these countries are a lot alike. Thus, the first design department was opened in Azerbaijan in 1976, in Kazakhstan – in 1992, in Uzbekistan – in 1997, in Kyrgyzstan – in 1998.

In Kazakhstan, specialists are being trained in the field of design of the architectural environment, interior design, furniture, print design, design of ceramic products, textiles, wood, metal, and, finally, computer design. Year after year new design specialties are added in Azerbaijan. In addition to the architectural environment design, landscape design, interior design, industrial design, printing, and computer design appeared. The design demands as a litmus paper, reflect not only the scientific and educational process but also the priorities of the socio-economic life of each country. As Labrouste, Pierre Francois Henri, the 19th-century French architect said: "Architecture is a reflection of social activity ... Architecture is a demonstration of the strength, power, and capabilities of customers" [3]. On this background, the directions of design education in Azerbaijan and Kazakhstan are more than similar. The oil and gas industry, as the engine of the economy of our countries, which income growth during the independence period led to a construction boom demonstrates this. However, the causes of commonality are not only in economic nature. They are also due to traditional cultural consciousness, what especially noticeable in space and form perception. Thus, writes G. Abdrasilova, "the constants of the spatial notion of the Kazakhs are the steppe as a giant circle, an octagon... tendencies for enlargement the developed space... the desire for spatial relocations; perception of spatial boundaries as permeable and conditional" [1, p. 20]. The same spatial and formal models are inherent in the Azerbaijani national mentality.

Unlike these countries, the design education thrust has specifics in Uzbekistan and Kyrgyzstan. In Uzbekistan, priority is given to traditional crafts, interior design, clothing, furniture, and architectural design. The exhibitions and festive events design specialty reflects the need to integrate into the international space. In Kyrgyzstan, design education is represented only by the art design decoration of the environment.

Higher design education in Azerbaijan has more than forty years of history. The country's integration into the world community, changes in the international division of labor system, and some other factors have placed completely new accents as in the field of design practice so in the field of design education.

The current situation can be characterized as a resonance effect: the transitional problems of the Azerbaijani society were superimposed by global civilizational shifts, as a result of which Azerbaijan faced the system of relations of the information society and the culture of postmodernism dominating in it. That is why the search for a national cause and sustainable development strategy was such dramatic over the past four decades.

The level of national priorities presupposes the inclusion of sectoral development concepts, among them is the national pedagogical concept, which holds one of the most critical places, where the primacies and programs for the development of design education are inside its framework. Firstly, it is necessary to determine the values on which the goals and objectives of national design education are lean.

On the strength of this, the development of design and design education should necessarily focus on the ethnocultural self-identification of the nation, subject to the smooth entry of all national institutions into the global cultural and information space. Translating this general cultural formulation into the language of specific practical tasks of the design community, we can say that in the current conditions of the world market, the most critical task of the Azerbaijani design is the creation of the "Made in Azerbaijan" trademark that meets international standards.

The continued process of the art and constructor education priorities definition goes to the level of clarifying the status of what is the object of designing for the Azerbaijani design school. Every national design school develops around its designing object. The national school should be understood as the summation of design institutions – designing, educational, organizational, informational, etc. As the world design history shows, that

national school that can generate marketable ideas regarding the designing object ensuring their harmony with the most general civilizational processes has taken the leading positions. With that, one of the decisive moments in acceptance of the status of a national school by the international design community is the ability to give the chosen designing object a unique aesthetic and cultural coloring based on the values and traditions of this society.

Thus, what important is to find an idea that is organic to this culture, which predetermines the verity of the process, methods, and results of the national role of designed thinking. It should be while choosing a designing object as an independent subject, either a subject in its correlation with the milieu or a synthetic environment as such. Namely, these stages of the evolution of the designing object are known to the design history. Overly to say, in its basis, this whole complex of ideas is formed during the professional training.

However, in the conditions of postmodern culture, which also noticeably spread its influence in Azerbaijan, professional waymarks are often blurred, like many other aspects of social life. This happens due to the rule of principles of multiplicity, non-hierarchy, as a result of a shift of focus from the center to the boundaries that define the postmodern cultural paradigm. There is a “dilution” not only of the cultural environment but also of cultural consciousness. The fate of “dilution” befell both the designing object and the specialist figure itself who was engaged in artistic designing. This, for instance, is a new profession that emerged – an aero designer who creates sculptures from balloons.

Identification of priorities is a hierarchical process by definition, presupposing the crystallization of everything critical and necessary. Must immediately get out from all sorts of illusions while denoting the national priorities of design education. It is clear, for example, that such areas of the civil industry as aircraft construction, automotive industry, shipbuilding, and even most of the instrumentation industries are unlikely to develop in Azerbaijan in the visible future. With that, in the international division of labor, Azerbaijan can and must take a worthy place in the equipment production for the oil industry. The sphere of industrial design should also consider the purely domestic needs of the consumer market in Azerbaijan, which primarily include the production of air conditioners, refrigerators, dishes, clothing, a wide enough range of mass consumption subjects, and food products. Azerbaijan can also increase the export of tea, canned fruits,

and vegetables, wine products, tobacco, textiles, etc. Lastly, the construction boom during the recent decades exacerbated the problem of the harmonious development of the environment from the scale of an urban organism to the interior of a residential apartment.

All of the listed factors naturally determine the nomenclature of specialties in which it is necessary to train student-designers. The design of the urban environment and its elements, interior and equipment, industrial products and packaging, clothing and accessories – this is how it seems the mandatory list of design specialties in higher educational institutions in Azerbaijan for the coming years. And when the professionals and the whole society would seriously perceive the task of the national trademark, then the specialty of a designer in the sphere of advertising and polygraphy will take a special place in the named list.

Design education in Azerbaijan is already a variegated enough palette of designed specializations. The Art and Industry Faculty of the State Academy of Arts, the Faculty of Architecture of the University of Architecture and Civil Engineering, the Faculty of Design of the Western University, and some non-state universities train students in the following specialties: industrial and computer graphics, interior design, equipment and clothing, landscape and architectural design, etc. Like in every country in the world, the ever-growing list of design specialties reflects the fact of the design territory expansion in the information society.

The postmodern paradigm prevailing in modern culture has changed the understanding of the objects world and the methods of designer's work. An important demonstration of postmodern artistic thinking is the shift in the focus from the center to the borders. When art stops wondering about the creation of content and does not even switch to form, but to formalization, involving in delineation and contouring a cultural space. It gives a "marketable look" to any phenomenon, any subject. That is why design is the central art form in the postmodern paradigm. The artist, becoming more and more a designer, sees his task in delineating the boundaries of the place where the event will take place, or rather, where the event is possible. The border, and with it the borderline status, becomes the main object of the designer's discourse.

Postmodern culture does not create or develop, but preserves and shapes. The postmodern paradigm changes the attitude towards the artistic heritage, because that is it, which becomes the object of quotation in the postmodern. The essence of postmodernity is focused here – the mystery of language and

translation. And the design is directly related to this mystery. The famous American designer and educator Victor Papanek remarked to a nicety that “the designer is the only one who can speak different professional languages; his training allows him to take on the role of “translator” in the team” [4, p. 61]. We would have made an important amendment to V. Papanek’s reasoning. The designer does not speak different professional languages. The language of his profession is universal; it acts as a metalanguage concerning all the others. It is a visual language, the language of visible images. It directs us to the most important task, no – to the goal towards which the training of designers in higher school should be aimed. This goal is teaching a visual language.

Professional skills of visional perception, methods of creating and embodying visual images presuppose the development of a “literary” visual language. To this end, along with classes in design and modeling, it is necessary to study the historical, theoretical, methodological problems of design, visual culture in general.

In the 1990s, a historical and theoretical complex of disciplines has formed. “The History of Design”, “The History of Art by Specialty”, “The History and Methodology of Design”, “The Fundamentals of Design Methodology”, “Actual Problems of the Modern Design”, “Visual information”, “Semiotics of the architecture, design, and art”, “The Fundamentals of shaping and style formation” and some others are included in it. The terms of reference of the listed lecture courses are broad enough.

The first group of subjects has a purely historical orientation. These disciplines aim at creating with students a systematic understanding of the domestic and foreign design development stages, the main stylistic trends in world design, its varieties, and renowned schools. A chronologically sequent presentation of historical material implies consideration of the oeuvre of the leading masters of this type of art, analysis of individual creations of design.

The second group involves the formation of theoretical and project-methodological foundations of professional thinking of students. The tasks of the second group disciplines include familiarizing students with the terminology, methodology, basic design categories, also mastering specific skills in the field of strategy and tactics of artistic design in determining the object, goals, means, and methods of the design process. The teaching method here is based on a coherent presentation of the main problematic

blocks of the creative practice of modern design. In the course of this are proposed pre-project and project analysis methods, tested in the world design, and tasks set to determine the consumer properties of the subject-spatial environment.

Lastly, the third group includes such subjects as “Visual Information”, “Semiotics of Architecture, Design, and Art”, etc., that are to be incorporated in the curriculum due to the faculty or specific specialty of study. The disciplines in this group can deepen the profiling of learning and sometimes are involved in the baccalaureate, sometimes in the master. But, probably, they do have one thing in common. They are all dedicated to the most general development regularities and methods of analysis of visual culture.

Conclusion. The major obstacle in obtaining this knowledge complex is the uncertainty for what function for the design activities society wishes to assign. Whom from and what the role it allots to design, not only the prestige of the design profession depends.

Will it be just a service function, or will society see the design and the methods as the locomotive of economic development? As was in the United States during the Great Depression, in post-war Germany and Japan. The choice of a particular model will allow determining the parameters of the object and the subject of designing, which the design education orients.

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MDB-NİN TÜRK ÖLKƏLƏRİNDƏ DİZAYN TƏHSİLİNİN ÖNCÜL İSTİQAMƏTLƏRİ

Dizayn təhsili ümumilikdə dizayn inkişafının ayrılmaz hissəsidir. Cəmiyyətin sosial-mədəni prioritetləri, onun ənənələri peşəkar şüurun əsas qayəsini müəyyən edir. Dizaynerin hər hansı bir milli ənənə üzərində təlimi

prosesinin əsaslandığı müəyyən işarə sistemi məhz bunların əsasında formalaşır. Qeyd edək ki, türk mentalitetinin fəza və formal modelləri bir çox cəhətdən oxşardır. Bununla belə hər bir ölkənin səciyyəvi xüsusiyyətləri var. Odur ki, dizaynerlik ixtisaslarının nomenklaturasını məhz milli prioritetlər müəyyən edir.

Mühazirə kurslarının məqsədlərinin diapazonu olduqca genişdir: fənlərin birinci qrupu sırf tarixi istiqamətə yönəlib; ikinci qrup tələbələrə aşılan peşəkar təfəkkürün nəzəri və konstruktiv-metodik əsaslar üzərində formalaşdırılmasını nəzərdə tutur; üçüncü qrupun fənləri isə vizual mədəniyyətin inkişafındakı ümumi qanunauyğunluqların və onu təhlil etmə üsullarının öyrədilməsinə yönəldilib.

Açar sözlər: dizayn, təhsil, prioritetlər, MDB-nin türk ölkələri, inkişaf strategiyası.

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ПРИОРИТЕТЫ ДИЗАЙНЕРСКОГО ОБРАЗОВАНИЯ В ТЮРКСКИХ СТРАНАХ СНГ

Дизайнерское образование является неотъемлемой частью развития самого дизайна. Социально-культурные приоритеты общества, его традиции определяют доминанты профессионального сознания. На их основе формируется знаковая система, в соответствии с которой и строится процесс обучения дизайнера в той или иной национальной традиции. Необходимо отметить, что пространственные и формальные модели тюркского менталитета по многим параметрам схожи. Однако каждая страна имеет свои специфические особенности. Именно национальные приоритеты определяют номенклатуру дизайнерских специальностей.

Круг задач лекционных курсов достаточно широк: первая группа предметов имеет сугубо историческую ориентацию; вторая группа предполагает формирование теоретических и проектно-методических основ профессионального мышления студентов; предметы третьей группы посвящены изучению наиболее общих закономерностей развития визуальной культуры и приемам ее анализа.

Ключевые слова: дизайн, образование, приоритеты, тюркские страны СНГ, стратегия развития.