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FACTORS OF IMAGINATIVE THINKING FORMATION OF A GRAPHIC DESIGNER	Tetiana Bozhko[1a], Yaroslav Hordiichuk[2a], [1]*PhD in Art History, Associate Professor,* *ORCID: 0000-0001-5696-1941,* *e-mail: bozfhko_to@ukr.net;* [2]*Teaching Assistant,* *ORCID: 0000-0002-6740-2675,* *e-mail: gordiy96@gmail.com;* [a]*Kyiv National University of Culture and Arts,* *36, Ye. Konovaltsia Str., 01133, Kyiv, Ukraine*

The purpose of the study is to identify a set of factors forming the imaginative thinking of a designer, necessary for generating a significant number of project proposals and argumentation of different options for the implementation of design objects; to find out the mechanisms of selection and application of images and symbols implemented in projects. Research methods. For an in – depth study of the factors forming the imaginative thinking of a designer the methods of analysis and synthesis, comparison and abstraction were applied, which made it possible to distinguish the essential components of all influence factors and identify the specific features of their interaction. Scientific novelty. The research for the first time established an objective and coherent picture of the conditions and requirements for the design activities of graphic design specialists, understanding the specifics of creating images in the designer's minds in accordance with existing factors and found the presence of a synergistic effect of the interaction of various factors that affect the effectiveness and productivity of the designer's work. Conclusions. Formation and development of artistic and imaginative thinking of designers is one of the most important tasks of a higher professional school, for the solution of which it is necessary to develop new pedagogical technologies, based on the most significant achievements of the complex of sciences: pedagogy, psychology, philosophy, modern information, printing and packaging technologies. For the effective formation, development of artistic and figurative thinking of a designer it is necessary to use the structural and integrated approach and ensure the integrated impact of all factors found in the study.

Keywords: artistic and image thinking of a designer; consciousness of a designer; factors of influence.

Introduction

The study of the mechanisms for creating images, the peculiarities of "manipulating" in consciousness of their complex systems has a methodological significance, since the intellectual image forms the main content of the mental. According to S. Rubinstein, "the world of images is an essential component of the inner world of a human, the result of his individual experience of obtaining and transforming information" (Rubinstein 2002, p. 23). Only by studying the nature of the conscious image, which contains the mind and the sensation, the essence and existence of the internal and external, individual and social, one can ensure the integrity of the design of visual communications that makes up the domain of the graphic designer's work.

The relevance of the proposed publication's theme is due to the ever – increasing spread of graphic design as a profession and the need for a clear understanding of all factors that influence the formation of imaginative thinking of a graphic design specialist. The study of the genesis of the formation and development of figurative thinking is of great importance for understanding the determinants of the professional development of designers, its general logic and concrete ways of realization. The imaginative thinking is an essential element in all human activities without exception, no matter how abstract and developed they are. However, the content of mental images, the conditions for their creation, their operation in the process of mastering specific and diverse activities are significantly changing, since the image functions in thinking not by itself, but in the complex structure of this activity it performs special functions – planning, predicting, correcting, providing not only the perception of the given, but also the creation of a new – unknown previously or not existing at all.

In the process of clarification of the factors shaping the imaginative thinking of a graphic designer, the following works became fundamental: V. Abyzova "Theory of development of architectural and building

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systems" (2009), where the factors of development of architectural objects are elucidated in detail; T. Bozhko "Methodical bases for improvement of the design of graphic design products" (2011), where the factors influencing the formation of properties of design objects in graphic design are systematically considered; O. Chuieva "Design and Artistic Instruments for the Design of Modern Consumer Packaging" (2014), which reveals and comprehensively presents the factors that influence the formation of packaging products. Of particular importance are the works of specialists in the psychological sphere: S. Rubinstein's "Fundamentals of general psychology" (2002), O. Avramenko's "Psychological features of the professional memory of designers formation" (1997), S. Volkova's "Principles and mechanisms of creation in nature and human creativity" (2004).

The nature of the issues associated with the definition of professional requirements for graphic designers was considered by specialists in many branches of scientific knowledge – psychological, sociological, cultural and other. However, such problems were solved either separately, or in the context of narrowly defined aspects studied by each of the authors. At the same time, the greatest degree of coverage in scientific literary sources was received not only by the factors themselves, but also by the requirements imposed by socio-cultural, techno-economic, aesthetic and psychological factors. In the context of the above studies, these factors could be considered as the functions of each of the design objects, design concepts, such as demands or production technologies, etc. On the basis of comparison of the problems considered in the works of a wide range of authors, and their adaptation to the context of the proposed research, the authors synthesized the factors and systematized them.

The purpose of the article

The purpose of the study is to identify a set of factors of forming imaginative thinking, which is a very important point in the process of formation and fruitful functioning of specialists in graphic design, taking into account that the designer in the process of development should generate a significant number of project proposals, analyze their compliance with the wishes of the customer, argue their proposed options realization of objects of designing; argue the use of certain images and symbols and, conversely, argue avoiding those images and symbols that are inappropriate, but the customer like them, which is unsuccessful in terms of design, which must be rejected by the designer with the appropriate argument, with reference to the relevant design factors.

Presentation of the main material

In a study by T. Bozhko (2011) it is proved that the design represents a kind of system – building activity, aimed at establishing connections between all factors influencing the design results. The result of the work has become the allocation of such groups of factors as socio-cultural, aesthetic, psychological, communicative (functional), ideological, technical and economic.

The need to highlight and complex the representation of socio-cultural factors is due to the interconnection between communications, created by designers for mass distribution in the environment, and culture and demands of society itself. Comprehensive justification of this connection was provided by A. Mol, who emphasized the importance of the information exchange processes as a self – sufficient social function of a society (Mol 1966, p.28).

Socio-cultural factors include: the socio-economic status and the level of requests of different layers of the population, its existing and prospective needs and possibilities, requirements and expectations of the addressees in relation to the nature of visual appeals; socio-demographic structure and related stereotypes and rituals of ethnic and national cultures; the level of education and the degree of familiarity with the content contexts of art works of different historical periods for their comparison and appraisal in visual communications; legislative base and legal acts on conducting advertising activity and protection of identification marks; the needs of society in predictive information about future culture models; fashion and changing the tastes and needs of consumers.

The existence of factors in this group is due to the constant correlation of the results of design with the culture of consumption. At the same time, the culture itself is closely connected to the already existing myths, stereotypes, and cultural symbols that develop and nourish it, through constant updating and additing. According to M. Kahan (1965), the emergence and development of applied artistic activities, which include graphic design, extend the boundaries of perception of reality, through the use of art for reflecting not so much the objective existence of things as the world of human representations and interests, tangent to its practical life and spiritual directions.

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I. Rozenson (2008) refers to the sociocultural factors also the existence of rituals that establish a system of values in the society: from the spiritual to the commonplace. Rites are considered in connection with household items, which are considered as material or symbolic carriers of style and lifestyle. The graphic representation of rituals, representations and interests through visual symbols, along with variations in their content contexts, can change the stereotyped attitudes and behavior of a wide range of people, build or destroy previously established stereotypes, change the perceptions of causal relationships in archetypal structures of the subconscious, form new worldviews myths and styles of life, state "fashionable" models of mass culture, etc. Therefore, imaginative designer – graphic thinking should use existing rituals, transform them and modify them in relation to the needs and requirements of the design situation.

Socio-cultural factors are of particular relevance in the design of advertising appeals, which are clearly focused on the system of values and preferences of a particular social group. Their design represents the cultural and spiritual needs of the society to receive information about the prospects of development and possible models of future culture in a conditional generalized form; they are considered as the ability of visual communications to substitute existing historical and cultural features and traditions, to adapt and transform them in accordance with new living conditions.

The connection of socio-cultural factors with the existing and prospective needs of the population forces to take into account the aesthetic tastes of certain regions, ethnic groups and even historical periods, the influence of fashion on changing consumers' needs. The consideration of needs, in turn, is closely linked to the state of the consumer market, the need to ensure commercial success in the implementation of products. Consequently, socio-cultural factors, closely related to marketing, include the study of the consumer market and innovative proposals on it, feedback from consumers to producers (designers).

Among the socio-cultural factors, the level of legal protection of intellectual property objects, including works of art and design projects, becomes relevant. Its appearance is due to the fierce competition between producers of goods and services, which are forced to fight for the formation of interest and loyal attitude of consumers to their own goods and services due to the constant updating of advertising appeals, packaging and souvenir – graphic products.

Aesthetic factors include: stylistic characteristics of art works of various historical periods and aesthetic characteristics of the information environment. The development of trends and styles of art determines the key characteristics of figurative expressiveness and aesthetics of information, which is becoming widespread in the information environment, their conformity to the conditions of system reproduction. At the same time, aesthetic factors are largely due to the development of the cultural and spiritual needs of the society.

Aesthetic factors represent the central element of the artistic design overall system, because it is through them the contradictions between the general objectivity of the harmony of the world and the continuity of its scientific and technological changes are resolved (Kovreshnikova, 2009, p. 43). They are so related to all other groupings of factors, to what extent aesthetic views are a reflection of the systems of values established and accepted by society in certain historical periods (Kovieshnikova, 2009, p. 47).

Considering the question of self – sufficient aesthetic integrity of design works, Yu. Legenkyi (2000) sees aesthetic factors in spreading the traditions of elitism, hermetic style – making, as well as the tendencies of self – affirmation in the culture of the XXI century. due to the development of a new aesthetic reality. The scientist emphasizes the impossibility of avoiding cultural creativity, but notices the existence of various degrees of its manifestation.

Psychological factors are closely related to the abilities of human consciousness to perceive and process information. According to G. Golitsyn (1990), representatives of many branches of modern science consider the evolution as the development of new levels of information management. The conditions of this process are the ability of memory to select the most integral information groups from the environment and fix them in consciousness. In these processes, both short – term and long – term memory are involved (Golitsyn, 1990, p.18). The short – term is aimed at accelerated analysis of elements and the allocation of their distinct entity, and operates at tens of a fraction of a second. Its velocity instantaneously rises and increases significantly if the perception bodies receive information not about the varied, individualized and distinguished elements, but the information whose elements are related to each other and form an integral structure (Golitsyn, 1990, p. 111).

According to B. Sukhotin (1983), the volumes of this memory are small (approximately 5–8 units in the form of visual images, words or sounds), that is why it is expedient to use generalized discrete units of perception. Our consciousness, like the PIM, analyzes the characteristics of the elements and the stability of their connections, passing the received information to the next type of memory – operative, which has more volumes, but works in an inert mode, in comparison with the short – term memory, from which the most essential information characteristics

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are removed and transferred to the main information store – a long – term memory, which is fixed in the form of certain content units – icons. Scientists from various fields of art studies, design (Danylenko 1999, p. 23) and psychology (Avramenko, 1997) adhere to common views on the ability of consciousness to relate words or images, fixed with the help of icons with a certain object, idea or phenomenon of the material world, and establish a stable emotional attitude towards them.

O. Avramenko (1997) considers the process of information perception as a set of symbolic – operator and space – time components, and its fixation in consciousness – as the level of generalization and allocation of the most significant features. The activity of their perception depends on the speed and amount of repetitions, which form the "rhythms of broadcasting" (Harris, 2001).T. Krasko (2002) and O. Pavlovska (2003) emphasize the need for repeated variable repetition of selected and minimized content coding elements in the processes of perception and providing an attention to visual communications.

Such properties of human consciousness and mechanisms of perception were corrected and perfected for ages. The evolutionary way of their formation was carried out through rational forms of preservation and codification of information embodied and produced in works of art and fixed through image thinking (Golitsyn and Petrov, 1990, p. 124). According to O. Avramenko (1997), the images formed in the mind of the designer are always multilayered (both genetically and functionally), that enables the person to cover and reproduce simultaneously several content contexts, moving them into the world of symbolic meanings, deliberately manipulating signs, symbols, words.

At the same time, perception and reproduction of information is not limited to general – psychological properties of consciousness. This process is much more complicated and dependent on the individual psychological characteristics of each individual, based on the system of living values and preferences. R. Harris (2001) draws attention to the emotional motivation of creation and perception of information, namely: shock, fear, drama; humor, heat, irony; excitement, admiration; misunderstanding, discontent, curiosity. R. Harris (2001) argues that the conformity, amplification and hyperbolization of the visual form of consolidation of the content of communicative treatment leads to its synergistic effect, a significant increase in the influence of advertising and graphic products. I. Rozenson (2008) with the reference to Ye.Tabachnik and L.Klimova builds the resistance of advertising appeals to the systems of interaction, in which consumers are introduced by the nature of professional activities: man – man; man – technician; man – sign systems. Such interaction of a system and a person, according to psychologists, by 98 percent is a guarantee the certain psych type formation, with the predicted nature of behavior and actions.

The listing below is not exhaustive. According to G. Pocheptsev (2003), the information influence in a densely filled environment is possible in the event of an unexpected and unpredicted application of carefully considered approaches, which leads to an unceasing search for new bases of consumer segmentation. Consequently, we will refer to psychological factors: psychological mechanisms of perception and processing of information, conditions for their activation and allocation of objects from the environment, self – improvement and constant improvement of the educational level of a specialist in graphic design, the innovation of such principles and the correspondence of the content of visual communications (hereinafter VC).

The graphic designer must constantly develop his own imaginative thinking and increase the image stock in the process of his practical activity, as well as research and analytical activities. The essence of practical activity is to find solutions to the problems that arise; Each order is a particular challenge that the designer accepts and wins when he finds the ones that will be the most successful among a huge number of solutions (images, imagerries, techniques); At the same time, the designer picks up a lot of familiar images and studies new ones (the same with techniques and styles). The research and analytical activity of graphic designer is probably one of the most important factors in the formation of imaginative thinking and growth of graphic designer as a specialist. A graphic designer is a broad spectrum specialist who requires knowledge not only in the field of art,history of art, graphics, design itself, but also in the areas of information technology, history, marketing, cultural studies, mathematics and many others; the wider the horizons and the intellectual level of the graphic designer's development are, the more successful the concept proposed by him will be. Also, the designer every day monitors examples of created design objects of other designers in their field and beyond (because the styles and certain design decisions are interwoven in different areas of design); the designer investigates these design objects, analyzes them, "divide into compartments" looks for strengths and weaknesses, examines where this design object is implemented or will be implemented and, accordingly, accumulates the styles, skills, images, symbols and etc., which, in his opinion, may be necessary in his further practical activity.

In its turn, self – activity of the individual is realized through self – education, self – development, communication and direct human activity. Education helps to reduce the impact of the environment and other factors on the socialization of the person, gives it a humanistic character.

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Another important factor in the development of person as a personality is communication – the universal form of personality activity (along with knowledge, work and play), which manifests itself in the establishment and development of contact between people, in the formation of interpersonal relationships. The development of personality is impossible outside of human society. On this basis, a person who has an active social interaction is more developed socially, mentally and in other ways. Accordingly, the communication of persons with different personalities having different interests and violations of various topics in the process of communication, promotes intellectual development and, consequently, increases the supply of images and symbols for operation. Also, different acquaintanceship by interests promote the attendance of certain institutions, events that promote development.

The worildview factors include the public image of the designer in relation to the information presented in a visual form. K. Danilov (1999, p. 96) considers such factors as the form of collective consciousness, respect for alternative ideological foundations and confessions, and the ability to compare their own inquiries and actions with social norms.

V. Sydorenko (1984) distinguishes among such factors "aesthetic self – reflection of the designer", which is considered as the ability to ensure the unity of objective expediency and subjective – value experience. It is a sign of qualitative changes in the requirements for each of the design products, environment, material culture, the indirect relationship between designer and society. This factor is based on the intelligence of the designer, his ability to analyze and verbal formulation of the nature of the tasks, the combination of spatial and formal – symbolic thinking (Krylov, 1998; Sydorenko, 1984; Tasalov, 1991). It provides for a constant comparison of everyday and individualized points of view, the existence of their own worldview and public position, the willingness to repeatedly defend and prove their own opinion. Worldview factors embody the ability to hold in the field of view a significant number of ideas simultaneously and compare them, reaching a qualitatively new level of synthesis (Danilov, 1999, p. 29).

Communicative factors are manifested in reducing the amount of time for the courses of processing and perception of information and decision – making, in the constant growth of requirements for the accuracy of reproduction of the content and the convenience of its perception. These include the increase in the range of products of graphic design, noted in the studies of V. Danylenko (1999), V. Liesniak (2009), T. Bozhko (2011), I. Rozenson (2008), which is confirmed by the appearance of titles: city – lights, banners, silk – takers, mobils, T – danglers, dispensers, etc. The reasons for distributing the list of products are seen in the search for the new forms of communication that can attract attention in an overloaded information environment. Hence, there is an assumption that there will be no reduction in the quantity of such products. Instead, the possibility of providing new functions in the design results, replacing the properties of some other products, combining them, linking them, and isolating ones indicate the tendencies to increase, which implementation will rely on specialists in graphic design.

Communicative factors also include the unification of the GD specialists' activities, through the planning of information on the carriers, with the already defined volumetric – spatial structure. Hence, the competence of graphic designers began to include super – compositions in architectural buildings of residential, social, cultural and industrial purposes, the development of theoretical views on the properties of formal graphic compositions of applied designation.

The increase in the product range is also actively promoted by the growth of the production of hardware designed for a specific leisure activity – electronic games, as well as the need to develop graphics based on new technologies for them, taking into account its nature and terms of technical reproduction.

Studying the dynamics of the visual representation of information in society, the scientist of Cultural Studies O. Pushonkova (2006) draws attention to the fact that today the cult of words is replaced by an infinite kaleidoscope of altered images, and "Gutenberg's book civilization", directly related to logical thinking, consistently yields to the place of "civilization of vision". The researcher notes that as a result of the "visualization of culture" the importance of technical ways of presenting information that plays the role of certain "language codes", as well as their weighed and deliberate use, is constantly increasing. Technical and economic factors concern the interaction of technical means, materials and technologies in the creation of visual communications. Such interaction requires the selection of several substantive aspects.

In the first of these, "technology" is considered as "a set of devices and means of work", which are used in industrial production and distribution of products. In the second one – as "a set of professional techniques, materials and technologies used to ensure individualization and achievement of the degree of expressiveness in works of art" (Bertin, 1981).

Due to the significant development of technical means at the end of the 20th century and at the beginning of the 21st century it is necessary to divide the second content component into a "set of professional techniques, materials and technologies" that are used directly by the designer and depend on his individual technical and graphic skill, and a set of professional techniques and technologies working with modern technological means – PCs, with the help of special software, adapted to the requirements of the printing and printing – production industry.

Investigating the technical and economic factors, scientists from VNIITE (Soloviev, Sydorenko, Kuzmychev, 1983, p.74) argue that artistic understanding of technology can be the foundation of the future design image. M. Kagan (1965) also believes that such image can be realized both in individual products and in their mass quantity, not from the realm of artistic creativity, but from the technological possibilities of production and the properties of materials. Technique and technological achievements of mankind are considered by them as means that unite and determine the interaction of aesthetic, psychological and communicative factors.

The value of technical and economic factors also extends to the production – economic conditions and the problems of constructive product solutions. The above problems are closely connected with the need for rational and economical use of materials, with the ability to foresee the reducing the number of technological operations in industrial production. They also include the introduction of the latest information technologies and techniques, the rapid pace of updating the means of production, increasing the number of information and information flows. The greatest value of this group become factors in the design of packaging, where experts from DG have the task to create a synergistic whole image of product presentation by providing structural cohesion and graphic solutions. Note that the unity of the congregation provides concise imagemaking means: materials, manufacturing operations and their consolidation in imaginative qualities of the volume of – spatial structure, the interaction of constructive and graphical solution which is necessary for the association of consumer properties of goods.

The generalization of the factors influencing the formation of imaginative thinking of a specialist in graphic design is presented below (Table 1).

Table. 1. Factors influencing the formation of imaginative thinking of specialists in graphic design.

Socio-cultural

– Economic status of the development of society and the level of social requests, systems of values and preferences of different layers of the population;
– Social and demographic structure of the population; the level of education and the degree of familiarity with the content contexts of works of art of different historical periods for their comparison and appraisal in objects of visual communications;
– Requirements and expectations of target designers;
– Common stereotypes of ethnic and national culture and rituals established in it;
– Fixing rituals in the material yabo of the knowledge carriers;
– Standards, behavior patterns and consumer requests;
– Legislative base and regulations on advertising activities and identification marks protection;
– Commercial success in selling products;
– The state of the consumer market and innovative proposals on it;
– Feedback from consumers to producers (designers);
– Social and spiritual needs of the society in the prognostic information about possible models of future culture; historical and cultural features and traditions; fashion and changing the tastes and needs of consumers.

Aesthetic

– Aesthetic characteristics of the architectural and informational environment, as well as stylistic characteristics of art objects of different historical periods;
– The integrity of the composition and succession of its components; the correspondence of all elements of visual communications to the general stylistic characteristics of graphic works, image expressiveness and aesthetics of information; systematic reproduction of aesthetic expressiveness;
– Emotional and cost characteristics of works of art.

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Worldview

– Communication graphic design with different branches of knowledge; integrated nature of activity;
– Project concepts, formed in design activities;
– The author's attitude to the information, expressed by means of graphic facilities.

Technological and economic

– Interaction of technical means, materials and technologies;
– The use of "technology" as a "set of devices and means of work" and as a set of professional techniques to ensure individualization and achievement of the degree of expressiveness in projects;
– Introduction of new information technologies;
– Production and economic conditions of constructive decision and production of projects.

Communicative

– Conformity of technical means and technologies with artistic and aesthetic needs;
– Distribution of the list and volume of objects of graphic design;
– Reducing the amount of time in the processes of creating and perceiving visual communications.

Psychological

– Ability of human consciousness to processing and dissemination of information; accelerating the analysis and allocation of objects from the environment and the connection of elements of information in a coherent structure with essential general or specific and individualized qualities;
– Principles of segmentation of consumers information by psychotypes, innovativeness of such principles and correspondence.

Imaginative designer's thinking differs from imaginary thinking representatives of other creative professions primarily by visual character. Designer thinking, most often, focuses on the presentation of new objects that he or she designs and creates in his or her imagination. The designer has to manipulate mentally the shape and placement of objects created in accordance with the laws of harmony, beauty, dynamics or statics, contrast or nuances. In solving these creative tasks, the specialist embodies his ideas in visual graphic images.

The specificity of designer thinking, according to A. A. Pankovskaya, is the ability to capture the images appearing in the minds in graphic images into design objects, as well as their aesthetic comprehension. In this regard, Yu. Leghenkyi notes: "Designing is a process that is more of a conceptualization of the image ... but if the designer does not provide graphic attachment to this idea in the forms of things, then the idea, in fact, will not be a project. The form and compositional – structural organization of objects, embodied through a consciously selected system of graphic means, is perceived as a sign fixation of reality and embodies the epicenter of figurative practice" (Lehenky, 2000, p. 379). We have an opportunity to continue the opinion of the author and to assert that this form represents the epicenter of not only figurative practice, but the very essence of the information and communication structures' design, since the provision of functional properties of graphic design products involves the use of the widest possible range of graphic tools, techniques and technologies to provide individualization in the information presentation.

In addition, the study of the interaction conditions between all the above – examined factors of influence, gives grounds to assert the presence of a synergistic effect of the interaction of various factors that ensure the efficiency and performance of the designer. The scientific proof of such a statement probability is the correspondence to the two essential conditions of the synergistic effect. First, the cumulative impact of all the above – examined factors gives the designer an opportunity to react to changes in the tendencies of presentation of visual communications in the information environment actively and creatively, to predict the public reaction to the proposed objects of designing and to make changes that enhance and activate the feedback between providers and consumers of information. Secondly, the complex influence of all factors determined by the

factors' research gives the designer an ability not only of creation design images, but also of their critical – analytical perception, the retention of the created images in the system of general visual culture with the maintenance of its rules and the constant expansion of the spectrum of project tools.

In the study, for the first time, a detailed review and structuring of each of the factors to establish an objective and coherent picture on the conditions and requirements for design activities of graphic design specialistswas carried out, information on the specificity of creating images in the mind of the designer according to the existing factors was collected. Also, for the first time, the presence of a synergistic effect of the interaction of the various factors that ensure the efficiency and productivity of the designer's work is revealed.

Conclusions

It has been established that socio-cultural environment and designer are mutually supportive and mutually stimulate the continuous growth of information culture of information providing. Determining the specificity of artistic imaginative thinking of designers, we must assert that the figurative thinking of designers is not only artistic, because in the project activity the designer has to solve artistic tasks in a complex with technical and utilitarian tasks. Thus, the designer's thinking is synthetic, holistic and multifaceted. For an effective formation and development of artistic imaginative thinking, a designer needs a comprehensive approach.

Prospects for further research the author sees in the future highliting the specifics of professional training of graphic designers and the development of new pedagogical technologies, which would be based on the most significant achievements of the complex of such sciences as Pedagogy, Psychology, Philosophy.

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ЧИННИКИ ФОРМУВАННЯ ОБРАЗНОГО МИСЛЕННЯ ГРАФІЧНОГО ДИЗАЙНЕРА | Божко Тетяна Олександрівна[1a], Гордійчук Ярослав Юрійович[2a], [1]*Кандидат мистецтвознавства, доцент;* [2]*Асистент,* [a]*Київський національний університет культури і мистецтв, Київ, Україна*

Мета дослідження – виявити сукупність чинників формування образного мислення дизайнера, необхідних для генерування значної кількість проектних пропозицій та аргументації різних варіантів утілення об'єктів проектування; з'ясувати механізми відбору й застосування реалізованих в проектах образів та символів. Методи дослідження. Для поглибленого дослідження чинників формування образного мислення дизайнера застосовано методи аналізу й синтезу, порівняння й абстрагування, що дало змогу виділити сутнісні складники кожного із чинників впливу та виявити специфічні риси їхньої взаємодії. Наукова новизна. У дослідженні вперше встановлено об'єктивну й цілісну картину щодо умов і вимог до проектної діяльності фахівців із графічного дизайну, осмислено специфіку створення образів у свідомості дизайнера відповідно до існуючих чинників та виявлено наявність синергічного ефекту взаємодії різнохарактерних чинників, які впливають на ефективність і продуктивність роботи дизайнера. Висновки. Формування й розвиток художньо – образного мислення дизайнерів є одним із найважливіших завдань вищої професійної школи, для вирішення якої необхідно розробити нові педагогічні технології, що базуються на найбільш значимих досягненнях комплексу наук: педагогіки, психології, філософії, сучасних інформаційних, поліграфічних та пакувальних технологій. Для ефективного формування й розвитку художньо-образного мислення дизайнера треба використовувати структурно-комплексний підхід та забезпечувати інтегрований вплив усіх виявлених у дослідженні чинників.

Ключові слова: художньо-образне мислення дизайнера; свідомість проектувальника; чинники впливу.

ФАКТОРЫ ФОРМИРОВАНИЯ ОБРАЗНОГО МЫШЛЕНИЯ ГРАФИЧЕСКОГО ДИЗАЙНЕРА | Божко Татьяна Александровна[1a], Гордейчук Ярослав Юрьевич[2a] [1]*Кандидат искусствоведения, доцент;* [2]*Ассистент,* [a]*Киевский национальный университет культуры и искусств, Киев, Украина*

Цель исследования – выявить совокупность факторов формирования образного мышления дизайнера, необходимых для генерирования значительного количества проектных предложений и аргументации разных вариантов воплощения объектов проектирования; выяснить механизмы отбора и применения отобранных для воплощения. Пояснить механизмы отбора и использования реализованных в проектах образов и символов. Методы исследования. Для углубленного исследования факторов формирования образного мышления дизайнера использованы методы анализа и синтеза, сравнения и абстрагирования, которые дали возможность выделить существенные составляющие каждого из факторов влияния и определить специфические черты их взаимодействия. Научная новизна. В исследовании впервые установлено объективную и целостную картину относительно условий и требований к проектной деятельности специалистов графического дизайна, осмыслено специфику создания образов в сознании дизайнера в соответствии с существующими факторами и выявлено наличие синергического ефекта взаимодействия разнохарактерных факторов, которые влияют на эффективность и продуктивность работы дизайнера. Выводы. Формирование и развитие художественнообразного мышления дизайнеров является одной из наиболее важных задач высшей профессиональной школы, для решения которой необходимы разработки новых педагогических технологий, базирующиеся на наиболее значительных достижениях комплекса наук: педагогики, психологии, философии, современных информационных, полиграфических и упаковочных технологий. Для эффективного формирования и развития художественно-образного мышления дизайнера надо использовать структурно-комплексный подход и обеспечивать интегрированое влияние всех выявленных в исследовании факторов.

Ключевые слова: художественно-образное мышление дизайнера; сознание проектировщика; факторы влияния.