

THE PROFESSIONAL COMPETENCE OF STUDENT - DESIGNERS: DEVELOPMENT OF CREATIVITY

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Abstract

Today in the conditions of constantly accelerating pace of life and complicating professional tasks of experts in all spheres of activity the creative personality capable to the flexible and adequate solution of problems, active perception of surrounding reality, independent search of the solution of problems, self-development, self-education and adaptation to new conditions is demanded. The article considers the process of development of creativity of students-designers; the analysis of other authors' researches on this problem is presented; pedagogical conditions for the development of creativity are identified, the observance of which will help the personal and professional development of future designers, will be able to set the pace for further continuous creative self-improvement of the specialist. Creativity contributes to the most effective learning of the student, at the same time rich creative educational activities contribute to the development of creative potential, creative self-realization of the student. The two processes should now become interlinked, complementary and mutually reinforcing.

Keywords: Creativity, Designing, Education.

1. INTRODUCTION

The leading task of Russian higher education is to train specialists with highly developed personal qualities and creative activity. The pace of modern life is constantly accelerating, professional tasks of specialists are complicated, because continuously developing science and production. This requires a productive and creative approach to any changes [3]. This provision is even more relevant in relation to designers whose professional competence includes both the willingness to work on existing samples and approved production schemes in strict accordance with GOST, and the simultaneous focus on the creation of non-standard,

original product. The designer is in professional demand when he acts creatively in a situation of impossibility of choice. For example, a student creates an original design on the existing equipment, using the available materials and tools, while demonstrating a high aesthetic taste, a subtle sense of proportion, deep originality of design [6]. In addition, the designer should have a clear idea of what the consumer expects from him, follow the trends of time and place, scientific and technological progress, respond to socio-economic changes and, most importantly in this situation, be able to stay ahead of time and create a product in demand in the future. It is obvious that non-standard, creative thinking is an essential quality of the future designer at the stage of acquiring knowledge, and at the stage of their further professional use.

2. DEVELOPMENT OF CREATIVITY

Modern pedagogy shows increased attention to the creative potential of a person and is aimed at creating an educational environment in which his self-development is possible. Nevertheless, there is an urgent need to develop the creativity of future professionals and their ability to creatively and most effectively apply professional knowledge and skills. Researchers give different interpretations of the concept of creativity. So, John. Gilford distinguishes two types of human thinking: convergent - the ability to find the only correct solution to the problem based on a variety of efforts, and divergent type of thinking - the ability to generate a variety of different and original ideas in the context of activity. The researcher considers the last type of thinking as the basis of creativity as a General creative ability [5].

John Gilford points to the dominance in creative thinking of the following features: the desire to find their own original and unusual solution, the desire for intellectual novelty; the ability to see the object from a new angle and discover the possibility of a new use of the object (semantic flexibility); the ability to change the perception of the object so as to see its new hidden sides (adaptive flexibility); the ability to form a variety of new ideas, even in a situation where there are no prerequisites.

Y. R. Varlakova defines the creativity of designers as " the ability of the individual to creativity, which, based on knowledge, skills and creative potential, is characterized by fluency, originality and uniqueness of thinking, manifested in the ability to offer a large number of solutions to the problem, deviate from traditional schemes, and the production of distant associations and unusual answers" [1, p.73 - 74].

In the model Of F. Williams two groups of creative factors are considered.

1. Cognitive-intellectual factors of the creative:

- fluency of thinking - generation a large number of relevant ideas;
- flexibility of thinking-a variety of types of ideas, the ability to move from one category to another, to guide the thought on workarounds;
- originality of thinking-original non-standard ideas, deviation from the obvious and generally accepted;
- development of thinking-the ability to Refine the idea, in order to make it more interesting and deep, expanding the idea.

2. Personal and individual creative factors:

- ability to take risks-constructive perception of criticism, to assume possible failures, ability to make assumptions, to act in non-constructive conditions, to defend own ideas;
- complexity (the complexity) - search a number of alternatives, the ability to bring order to the disordered, to understand complex issues, to question the only right decision;
- curiosity-a manifestation of interest in puzzles, puzzles, game ideas, thinking about the hidden meaning of phenomena, follow the premonition;
- imagination-visualization and construction of mental images, the ability to imagine things that do not exist, to trust intuition, to go beyond the real world [2].

V. Y. Sapugoltsev considers creativity as a component of professional competence of the designer, pointing out that creativity is a compulsory essential characteristic of the designer [7]. The researcher argues that creativity depends on a whole complex of psychological characteristics of the individual and includes as criteria fluency, originality, flexibility, susceptibility, metaphoricity. The development of creativity is determined by the way of life and activity and changes with the change of life. Creativity as a kind of abilities has individual-personal and social background. Among the social prerequisites for V. Y. Sapugoltsev defines a common culture and erudition of the student, the value of the relationship, the nature of which is social

experience or a way of life and factors of the social environment. Among the individual-personal prerequisites researcher identifies the makings, the threshold of response, cognitive needs. That is, those inclinations that are necessary for the development of human abilities and that are a priori present as a kind of natural genetic predestination [Ibid].

M. Wolach and K. Kogan point to the relationship of intelligence and creativity. The researchers identified four groups of students with different levels of intelligence and creativity, different ways of adapting to external conditions and solving life problems [8].

1. Students with a high level of intelligence and creativity, confident in their abilities, have an adequate level of self-esteem, are characterized by internal freedom and at the same time high self-control, have a great initiative, successfully adapt to the requirements of their social environment, while maintaining personal independence of judgment and action.

2. Students with a high level of intelligence and low level of creativity are dominated by competitive motivation. They are extremely hard to accept failure, avoid risk, do not like to publicly Express their thoughts, restrained, secretive and distance themselves from their peers.

3. Students with a low level of intelligence, but a high level of creativity is difficult to adapt to the requirements of the educational institution, often have Hobbies "on the side", where they can Express their creative potential in a free environment.

4. Students with a low level of intelligence and creativity externally well adapted, kept in the "middle" and satisfied with their position, sociable.

The above allows us to conclude that the most successful people have not only a high level of intelligence, but also developed creativity. Simple acquisition of knowledge and skills today is not enough to become a good specialist. It is necessary to develop such aspects of the individual, which are most consistent with individual inclinations, creative potential. The aim of higher education should be to prepare a competitive, competent, able not only to apply the knowledge, skills and abilities, but also to make original and non-standard decisions when required. It is necessary to understand that in the preparation of designers for professional activities, the development of standard technological methods and ways of work should not dominate, the priority should be the creative development of a specialist. The mass character of the educational process in the modern higher professional school also does not contribute to the disclosure of individuality, the realization of creativity as the most important characteristics of the professional competence of the modern specialist. Professional activity of the designer possesses high creative originality that demands an individual approach to preparation of each separate expert. The content and the ultimate goal of pedagogical activity should be personality-oriented pedagogy. Sources also indicate that for the effective development of creativity of the future costume designer, it is necessary to support the implemented pedagogical technologies, focused not on individual qualities of the individual, but on its entire integrity [7].

Modern theories of learning are based on the philosophy of constructivism, where mechanical memorization of individual facts is considered useless. They are quickly erased from memory, because they do not make sense for the student. In a subjectively new situation, the knowledge thus acquired becomes useless because it cannot be deconstructed or generalized if it becomes necessary. Modern learning is the process of constructing knowledge. According to the constructivist theory of learning, students learn better by embedding new knowledge in already mastered knowledge and skills. Thus, knowledge here is structured elements of the overall picture, not fragmented fragments. As part of the constructivist approach, students actively construct their own process of assigning knowledge, independently plan and master the methods of activity [4]. All this requires creative activity from students, manifestation of originality, flexibility and fluency of thinking. Thus, creativity contributes to the most effective learning of the student, at the same time rich creative educational activities contribute to the development of creativity, creative self-realization of the student. These two processes should now become interconnected, complementary and mutually developing.

Creativity manifests itself exclusively in activities and evolves in it. The data of Yu. R. Varlakova confirm the idea of developing creative thinking through active work and clearly indicate the need to create certain pedagogical conditions for the development of students ' creativity [1]. It also indicates V. Y. Apogolize, defining the principles for the development of creative thinking in students:

- the principle of personal goal-setting indicates that the development of creativity of each student is based on and taking into account his personal goals;
- the principle of freedom of choice of individual creative trajectory indicates that the student has the right to self-selection of components of creative activity (goals, objectives, tools, pace, forms, monitoring and

evaluation of results);

- the principle of integrative bases of the content of education and creative activity;
- the principle of primacy of creative activity of the student, the personal development of the student should be ahead of the study of educational standards;
- the principle of productivity of creative activity is realized through the inclusion of students in a variety of content and nature, is constantly becoming more complex activities.
- the principle of situational creativity;
- the principle of mandatory reflection indicates that the creative process is accompanied by its reflective awareness;
- the principle of consistency is based on the allocation of successive stages in the process of formation of creativity of the future designer;
- the principle of collectivity is based on the use of collective, group forms of work as the leading methods of the educational process;
- the principle of professionalization is based on consistent modeling in the educational process of the integral content and conditions of professional activity of the specialist designer [7].

The study indicates the high value of creativity as a component of professional competence of the designer. Creative specialist has the most important for the successful implementation of professional activity personal qualities: adequate self-esteem; self-confidence; flexibility and fluency of thinking; developed imagination; the ability to take risks; the ability to productively and quickly apply the acquired knowledge, skills and abilities; give a variety of original relevant ideas; deviate from traditional schemes; critically evaluate their activities. The analysis showed that the simple acquisition of knowledge, skills and abilities today is not enough to become a popular designer. It is necessary to create certain pedagogical conditions for the effective development of students' creativity, namely:

- taking into account the personal characteristics of each student in the construction of individual pace and ways of development of creativity, teacher support the implementation of this program;
- organization of active creative and professional activity by the teacher, joint inclusion of the teacher and the student in this activity, organization of collective forms of creative work;
- help in the formation of students' personal attitude to the upcoming activities;
- creation by the teacher of the problem situations motivating the student on independent search and the choice of means of their decision; encouragement by the teacher of the extraordinary, "beyond" ordinary ways of the solution of the problem;
- participation of the student in the evaluation of their own educational results to form an adequate self-assessment; - creation of the creative environment of the University.

Realization of the revealed pedagogical

conditions for the development of creativity of future designers will help their personal and professional development, will be able to set the pace for further continuous creative self-improvement of the specialist, which will have a beneficial effect on the development of society as a whole.

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