

The background is a complex, abstract composition. It features a dense network of thin, white, irregular lines and curves that overlap and intersect, creating a sense of movement and depth. The overall color palette is dominated by various shades of blue, from deep navy to bright cyan, with the white lines providing high contrast. Faint, illegible text fragments are scattered throughout the background, appearing as if they are part of a larger, obscured document or map. In the center, there is a prominent red rectangular border that frames a black square containing white text.

**The development of the
visual culture of design
students in shaping the
spatial environment**



**THE DEVELOPMENT OF THE VISUAL CULTURE OF DESIGN STUDENTS IN
SHAPING THE SPATIAL ENVIRONMENT**

**EL DESARROLLO DE LA CULTURA VISUAL DE LOS ESTUDIANTES DE DISEÑO EN
LA CONFIGURACIÓN DEL ENTORNO ESPACIAL.**

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Abstract

The article presents the results of a study devoted to the development of students – designers’ visual culture of shaping the subject - spatial environment.

Visual culture is considered as a combination of means of artistic - design expressiveness and visual experience, influencing the nature of the shaping of the subject - spatial environment. The development of visual culture will be effective if it is understood as a culture of aesthetic interaction of a person with visual artistic images and consists of three interrelated links: the perception of visual information, the expression of personal evaluation, the creation of expressive visual images.

To diagnose the development of visual culture, we have proposed an interpretation method. In the methodological literature, it is treated as a solution to the problem in an unexpected way - in a different style, in a strange manner, “working in a masked wizard” - “if Le Corbusier had done the same project.”

Based on the proposed assignment, the purpose of which was to study various stylistic and plastic techniques in the creative activities of famous designers - to create an image of the interior in the style of the master.

As a result of a comparative analysis of diagnostics of the null and control stage of the creative work of the experimental group, we obtained quantitative and qualitative data that comprehensively characterize the level of development of the visual culture of students according to the selected criteria: readiness for design - communication, readiness for perception and analysis, interpretation ability, ability of reflection. The reliability of the



evaluation of the results obtained was determined using mathematical and static data processing.

Keywords: visual culture, shaping, object-spatial environment, interpretation method, evaluation criteria.

Resumen

El artículo presenta los resultados de un estudio dedicado al desarrollo de los estudiantes, la cultura visual de los diseñadores de dar forma al tema, el entorno espacial.

La cultura visual se considera como una combinación de medios artísticos - expresividad del diseño y experiencia visual, que influyen en la naturaleza de la configuración del sujeto - entorno espacial. El desarrollo de la cultura visual será eficaz si se entiende como una cultura de interacción estética de una persona con imágenes artísticas visuales y consta de tres enlaces interrelacionados: la percepción de la información visual, la expresión de la evaluación personal, la creación de imágenes visuales expresivas. .

Para diagnosticar el desarrollo de la cultura visual, hemos propuesto un método de interpretación. En la literatura metodológica, se trata como una solución al problema de una manera inesperada, en un estilo diferente, de manera extraña, "trabajando en un mago enmascarado", "si Le Corbusier hubiera hecho el mismo proyecto".

Basado en la tarea propuesta, cuyo propósito era estudiar varias técnicas estilísticas y plásticas en las actividades creativas de diseñadores famosos, para crear una imagen del interior al estilo del maestro.

Como resultado de un análisis comparativo de diagnósticos de la etapa nula y de control del trabajo creativo del grupo experimental, obtuvimos datos cuantitativos y cualitativos que caracterizan integralmente el nivel de desarrollo de la cultura visual de los estudiantes de acuerdo con los criterios seleccionados: preparación para el diseño: comunicación, preparación para la percepción y el análisis, capacidad de interpretación, capacidad de reflexión. La fiabilidad de la evaluación de los resultados obtenidos se determinó mediante el procesamiento de datos matemáticos y estáticos.

Palabras clave: cultura visual, conformación, entorno objeto-espacial, método de interpretación, criterios de evaluación.

Introduction

The formation of the subject - spatial environment is one of the artistic – project problems in design. Actualization of this problem is connected with the search for new approaches to understanding the process of shaping in design, reflecting a holistic view of the current level of development of visual culture. The design organizes visual perception, realizing the communicative, semiotic and human creative functions of culture [1]. Visualization of the sociocultural space, indirectly through design projects, "can have a certain impact on the solution of such important social problems as improving the quality of



life of production culture and production relations, consumer culture, harmony, aesthetics of life, creating a favorable psychological climate for people [2]. Design - practice, requires from the professional thinking an organic combination of the figurative and systemic and introduces into the reality new sociocultural meanings [3].

Design as a type of visual design activity continuously creates the world in people's sensations, participating in the formation of visual culture, using methods and techniques of aesthetic visualization of the sociocultural space [4].

Kelly Hoppen in his book "The Golden rules of design" notes that "design makes from the heart" and calls "to learn to look not only with the eyes but with the soul, the concept of style and taste is very conditional, it's not that some have a good taste, and others do not have it, but what exactly suits each individual"[5].

"If I had to limit myself to just one remark, I would give you this advice: learn to observe, learn to see. Watch yourself. Watch the others. As the famous baseball player Yogi Berra said: "Watching, you can see a lot." But you should know how to watch» [6].

Scientific literature in the field of pedagogy, psychology, cultural studies, sociology, philosophy and other sciences testifies to the attention of scientists to the problem of the development of visual culture.

The category of visual culture is considered in two main meanings. On the one hand, based on a broad understanding of culture as a holistic environment, as a unity of phenomena perceived through vision. On the other hand, on the understanding of culture in the narrow sense as a set of practices, skills of "looking", formed in a particular cultural environment [6]. The category of visual culture allows you to ask questions about the levels of visual literacy / illiteracy, education and training in the field of visual experience.

Visual experience is a combination of the vision practices that a person possesses and expresses the cultural nature of vision / vision [7].

Analysis of studies devoted to the problem of visual culture, allows us to draw the following conclusions, many authors, for example, B.M. Nemensky [8] interprets how the development of the emotional-axiological relations of the individual in the perception of the plastic arts.

O. Mekhonoshina [9] defines the essence of visual culture in the aesthetic interaction of a person with visual artistic images: their perception, projections on personal vitagenic experience, evaluations, the emergence of associations, the ability to create expressive visual images with aesthetic value.

We are close to the definition of visual culture by R. Arnheim [10], as a culture of perception and presentation of visual information through artistic creation.

After analyzing aspects of visual culture, we conclude that one of its main links is perception and, on its basis, the interpretation of new artistic images.

R. Arnheim believes that perception is a cognitive process. It is not limited to only reproducing the original image with the receipt of a copy of the object, but has productive functions consisting in the creation of new visual models.



Each act of visual perception, according to Arnheim, is an active study of an object, its visual assessment, selection of essential features, their comparison with traces of memory and organization into a complete visual image.

Visual thinking helps to generate and operate with images, to form a design expressiveness in the process of solving design problems. "Forming impulses to design come from artistic culture and art (art supplies design formally with compositional systems, represents design of modeling technology, means and methods of imaginative artistic expressiveness)" T.N. Bitachevskaya [11].

In the context of our research, visual culture is one of the key competencies of the designer. Especially this competence is relevant in creating a subject-spatial environment. Manifestation of the visual culture of the student of the specialty "Design", consists in an intensive artistic and design activity, which will result in original, stylistically sustained, innovative, author's interior solutions. There are effective techniques for the development of visual culture when creating design projects of the object-spatial environment.

For example, the purpose of the interpretation method is to study and interpret projects in the style of a master. According to the identified criteria, it is possible to determine the level of development of visual culture: readiness for design-communications, readiness for perception, ability for interpretation and ability for reflection.

Methods

Experimental work was carried out on the basis of the Leo Tolstoy Kazan Federal University Institute of Philology and Intercultural Communication, which was attended by students enrolled in the direction of training "Design" on the subject "Artistic Interior Design" on the topic "Formation of the subject-spatial environment. Performing exercises on shaping can be considered a model of the design process. The formation of a subject-spatial environment is based on a system of certain patterns and the management of visual sensations of perception. Forming an image of the future interior design students rely on: laws (integrity, imagery, novelty, rationality), rules (balance, proportionality, unity and subordination), techniques (geometric and figurative symmetry, asymmetry, simple and complex rhythm, meter, visual contrast, psychological contrast and nuance), means (graphic, plastic, non-plastic means), elements (format, shape configuration, constructive idea, plot-compositional center, color), compositional constructions (frontal, volumetric, depth-spatial composition; statics and dynamics). Through the study of cultural and artistic values, creative works of outstanding designers, artists, decorators, architects, visual sensations and visual perceptions are formed

As a method for identifying the level of development of visual culture in the shaping of the subject-spatial environment, we used the interpretation method -

creation of new visual images based on borrowing solutions of existing objects. Every future designer has a designer or style, which he imitates in creative projects. The designer studies the style of the master's work, tries everything that finds a response in his soul, imitating, develops his style and his original style. The method of interpretation involves: choose an object or subject of inspiration; to form a large visual series of original interpretations of the master; To conduct research work on the analysis of techniques, color



combinations of geometry of forms, etc .; Based on the analysis and selection of the original, create your own visual solution. The students were offered a task, the purpose of which was to study various stylistic and plastic techniques in the creative activities of famous designers and, based on what was learned, to create their own image of the interior in the style of the master.

Analyzing the master's work and copying techniques, the future designer studies the laws and means of compositional shaping of space, the technology of applying various techniques, stylistic combinations and achieving the figurative integrity of space, combinations of color and light, texture palette. Through the analysis - the favorite and original forms, configurations, color combinations are recorded, which are transferred to the search list and the search clause is executed.

The development of visual culture will be effective if the process of interpretation systematically analyze, synthesize and combine visual images.

The assessment of the level of development of the visual culture of students, future designers, in shaping the subject-spatial environment was carried out by us at the beginning and at the end of the experiment based on the following criteria:

1. Readiness for artistic communication, which presupposed a constructive dialogue on important aspects of design. In the process of dialogue, students-designers and teachers lead a discussion, make assumptions, compare the results.

2. The readiness for perception and generalization implied the formation of a culture of “admiring the world”, viewing images in a favorable environment, the ability of deep perception and analysis of the author's intention. Through the subject of design, the student-designer “conducts a dialogue with himself” without verbalizing the emotions, but living them.

3. The ability of interpretation was manifested in the transfer of impressions to their own artistic practice. The impressions received, the features of the means of artistic expression, the artistic method should have become the basis for the author's creative activity of the student-designer [12]. In their work, the students were asked to create an artistic interpretation of the considered images using the same compositional techniques, forms, color, tonal, proportional decisions.

4. The ability to reflect meant the definition of the level of development of visual culture in the differentiated performance of the creative task.

Differentiation is a pedagogical method, when in a group training takes place at different levels and the obligatory minimum of knowledge and skills is determined in advance.

It is important that the visual culture does not have a situational spontaneous character, but becomes the subjective quality of the future designer, who from a passive “visual consumer” has turned into an active “creator of visual images”.

Results and Discussion

Statistical processing of the results was performed using SPSS Statistics software; for each of the parameters, the arithmetic average (M) and Student's t-test were determined.



The process of the ascertaining experiment showed that the dynamics of the development of visual culture in groups was about the same, testing the method of interpretation in order to develop this competence of design students, revealed its effectiveness. In the process of perception and discussion of the samples of works by design masters, active communication, interest, and a desire to express one's opinion in the process of dialogue were observed [13]. In the process of dialogue, the student constituted a thesaurus of new concepts in the field of design. Creative works of design students have been enriched with new techniques, forms, original color solutions. At the final stage of the experimental work, a repeated diagnostics of the level of visual culture was carried out, which manifested itself: in readiness for artistic communication, readiness for perception, ability to interpret and reflect. The analysis of the received creative works, students, designers conducted individually, speaking to an audience. Such communication helps the future designer to learn how to formulate his thoughts, defend his opinion, and convince the logical nature of his decisions.

Summary

As a result of summarizing up the outcome of the work of the two subgroups, we obtained quantitative and qualitative data that comprehensively characterize the level of the visual culture of students according to the criteria we have selected. The number of students with an average level changed from 40% to 60% in the experimental group and remained at the same level among students in the control group. The number of students who showed a high level in the experimental group increased from 10% to 45%.

It is important to note that the positive dynamics of the visual culture of the experimental group, where the interpretation method was used, is more significant. The assessment took into account the compliance of the creative work with the task, the ability to apply theoretical knowledge of the basics of shaping the subject-spatial environment, the originality of the compositional solution and the compliance of the author's idea, the use of original methods, combinations of color and textures.

Conclusions

The analysis helped us determine that visual culture is the main and decisive factor in shaping the subject-spatial environment.

In the course of experimental work with design students, a method was used to promote the development of visual culture; Evaluation criteria were highlighted. As a result of the generalization of the work of the control and experimental groups, we obtained quantitative and qualitative data that comprehensively characterize its level. The number of students with a low level has decreased, while the number of students who have shown a high level has increased. The results of experimental work state the fact that the implementation of the interpretation method gives a high reliable efficiency in the process of mastering professional knowledge, contributes to the development of a visual culture of students who are able to successfully solve professional tasks. The interpretation method makes it possible to reveal the individual possibilities of students - designers of using artistic means and methods, to reveal the features of spatial and abstract thinking, creative



independence, analytical thinking, the ability to translate theoretical knowledge and novelty into creative work.

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