

– Folk-design has its special expressiveness to create graphic structures logo – Logo on the whole ..., so, it has the focus – ethnic patterns associated with the territory, folk traditions, as reflected in the various crafts.

– The logo can be realized as a folk design structure – concise information designed high-quality aesthetic effect ..., easily recognizable, particularly in their social space of participation.

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## FOLK-DESIGN AS A DEVELOPMENT OF CREATIVE ABILITIES OF STUDENTS OF ART EDUCATION IN THROUGH ENVIRONMENTAL SPACE OF CULTURE

*У представленій статті розкриваються уяви про особливості етнодизайну і вияляються методичні основи розвитку креативних здатностей студентів художньої освіти у просторі екологічної культури.*

**Ключові слова:** *етнодизайн, екологічна культура, креативні здатності.*

*In the present article description the idea of the features folk-design and identify methodological base development of creative abilities of students of art education in the area of ecological culture.*

**Keywords:** *Folk-design, ecological culture, creative abilities.*

**The relevance of research.** The modern creative abilities are essential for the information Society and make it necessary to create new pedagogical approaches to the organization and implementation of various forms of training and education, it is capable of giving instruction to the creative activity in different spheres of life, and, in particular, in the field of arts.

Folk-design and ecological culture – all that is peculiar to a particular region of the country with the specific traditions of the raw material, but the potential for a new creative transformation, and, in particular, in the process of artistic training.

The development of creative abilities associated with the position that knowledge of people's culture, region or edge combined with elements of innovative knowledge, that is all that has been accumulated in the modern cultural experience. This is determined by the need to find and develop a method by which you can reach on the one hand necessary to folk-design communication, and on the other – to combine the requirements of tradition and innovation.

**The extent of the problem:** The problem of the creative, productive thinking, creativity dedicated their works are well-known scholars, psychologists as B.G. Ananiev, D.B. Epiphany, A.V. Brushlinskii, L.C. Vygotsky, V.V. Davydov, S.V. Konovets.,

A.M. Matyushkin S.L. Rubinstein, B.M. Teplov, Y.V. Ponomarev, O.K. Tikhomirov, P.M. Jacobson and others.

Some aspects of creative thinking as a kind of generalization of specific artistic creation in graphic activity of students of art schools are considered in studies of N.N. Volkov, E.I. Ignatieff, B.C. Cousin, B.G. Lukyanov, V.K. Lebedko, S.P. Lomov, A.D. Medvedev, I.M. Ryazantseva, N.N. Rostovtsev, N.I. Reznichenko, E.V. Shorohova and others. In the modern art education, folk decorative – applied art occupies an important place, combining ethnic – national quality and volume – spatial design inherent folk-design, which is reflected in the works of E.A. Antonovich, R.V. Zaharchuk-Churai, M.J. Stankevich and others.

The problem of harmonization of human relations and industrial and transformed the natural environment, optimizing the conditions of his life, now requires not only scale up the training of specialists in the field of design, but also to reorient their activities in connection with the changed economic, cultural and value orientation of the country [1].

Especially characteristic of stress, in particular, I.P. Kiriyyenko that profound knowledge of the culture of his people, the region or province must be organically combined with the positive elements of innovation and progressive knowledge. This is determined by the need to find and develop the research and development of the method by which you can reach on the one hand necessary for interdisciplinary communication design, and on the other – to combine the requirements of tradition and innovation [1, p. 21].

Inadequate lighting aspects. Despite the fact that made a series of studies on the various aspects of folk-design and its relation to ecological culture, but it is the development of creative abilities of students of art education in the area of environmental culture is not sufficiently presented and disclosed in recent years.

**The aim of the study** is to examine the representations about the features of folk-design and disclosure of the methodological bases of the development of creative abilities of students of art education in the area of ecological culture.

**Main content.** In today's art education is often more training is reduced to reproducing stereotypical methods and techniques that are typical ways of solving creative tasks in fact. Monotonous repetition of the same actions as a result of giving that students do not feel the need for creative discoveries and results, and gradually lose the capacity for creative realization of their ideas.

Therefore, the problem of development of creative abilities – one of the most relevant to solving problems in art education. Since it is connected a number of issues, in particular relating to folk-design, which still causes discussions and solutions which is particularly important for the artistic – pedagogical practice.

Innovations, made in the reorganization of the future designers of training systems include a new experimental form of education. There is a fundamental understanding of the role of design in the holistic development of culture on the basis of human knowledge [1, p. 12 ].

Our position is based on the allocation of environmental culture for processing into new aesthetic quality of a variety of recycled materials to develop the creative abilities of students.

To address this goal, we identify research idioms:

1. Folk-design.
2. Ecological Culture.
3. Arts and crafts.
4. Creative ability.

Folk-design includes various crafts, and in the first place – people's inherent in a particular region, country.

The present study is based on the hypothesis that in the invariant design of regional design is enriching its goal. In the metaphorical imagery can be opened semantic text design culture. In fact, on this basis, it is set environmental awareness – space of ecological culture.

As noted in this context, Kiriyeenko I.P., making the fan can cover both variants of abstract and formal aesthetic harmonization of the objective world (art design), and functionally-motivated proposals for the harmonization objective environment. In this and in another case requires a synthetic approach to the assessment of the object of beauty and use in a specific cultural context. Since eco- or socio-cultural aspects of environmental design should fit with the functional aspects, the design should provide as an increase in the degree of comfort of the environment and the preservation of the continuity of cultural and historical values the environment [1, p. 12]. "The term 'Environement" often covers "environmental" problem, but it is not specific to them. [2] In the first place, she noted artist link with nature, using natural materials [3].

The practice covers traditional media, new media, and the most important forms of social production. The work covers the full range of landscape / environmental conditions from rural to urban and suburban, and urban / rural industry. Eco-Art different emphasis on systems and relationships within our environment: ecological, geographical, political, cultural and biological. Eco-art creates awareness, promotes dialogue, changing human behavior in relation to other species, and calls for a long-term respect. Natural system, with which we coexist. This manifests itself as a socially engaged, activist, community-based rehabilitation or interventionist art. Environment describes the spectrum of artistic practices, including both historical approaches to nature in art and later environments and politically motivated activity types. For environment became the centre shows the last decade throughout the world, as the social and cultural aspects of climate change to the forefront.

In the context of our research is necessary to access the related folk-design concepts such as "arts and crafts", "crafts", which reveal its semantic content.

Applied art includes numerous types of artistic practice. This braiding and weaving, painting and embroidery, carving and engraving and a whole variety of handicrafts. Some species – ceramics, bone and stone processing, weaving a historically ancient, the other – just another new lace, tapestry, beaded items, paper embroidery. E. Antonovich arts and crafts, along with the monumental and decorative, design, theatre and decorative considers an integral part of decorative art [4]. Mandatory requirements of arts and crafts expediency form the subject and the absence of conflict between its decorative and applied functions. The works of this art form are the features of the popular traditions, embodied in the form of items, materials and technology of its processing, artistic subjects and ornamental motifs decorating.

Analysis of artistic and educational activities shows that the design of a modern cultural context belongs priority in correlation with human factors issues of science, culture, education and civilization development as a whole. This calls for the development and implementation in practice of set-developing design activities of new methods and techniques of training aimed at professional orientation of young people, as well as the training of a new type, capable of solving non-standard design problem [1].

The action of the process of creating products of arts and crafts from the perception begins and continues to work on sketches, drawings, illustrations of the future product. So, arts and crafts – is a process of deliberate action on the intellectual abilities of the student. It includes a student in the creative activity, stimulates the formation of a stable interest in the work; creates an aesthetic understanding of the environment; the possibility of acquiring special artistic skills; It develops its own personality.

The criteria for activity include the following indicators: the ability of the product to reflect the main design features of the shape of the object; the ability to reproduce in the product exterior contours of nature; adequacy playback proportional relationship of the whole and parts; the ability to find a harmonious relation of color, tone and proportion reproduced object; ability to compose original; possession of technicians works of art materials; reproductive abilities playback characteristic aesthetic features of nature; ability to realize the creative artistic and imaginative solution; degree of self-activity of the student (by copying

with the partial assistance of the teacher, all by itself).

Three main components of the professional training of designers consistently implemented in the circuit of methodological approaches: - the scientific aspect - based on the analysis of traditional figurative semiotic component; Art – on the basis of a new synthesis of imagery; progressive aspect – on the basis of modern methods of project activities.

In general, it is characteristic that the specificity of the regional design activities associated with certain requirements. The initial requirements of the experimental design is a comprehensive account of technological and natural conditions of the city, and their correlation with the traditional and historic culture of the region, as well as to assess the possibility of using additional favorable, relatively favorable and unfavorable terrain.

The existing natural conditions laid original design decisions, which are often used to develop the original environmental objects that have the capability sets of variations that by analyzing functional aspects can be used in the construction of alternative design solutions. As a result, regional environment is referred to as a source of ideas of special design and habitation – as environmental activities.

Ecological and cognitive process synthesizes the totality of the factors determining the structure of expressive medium. Metaphorical images of emotional design and experimental solutions of the original environmental situations can compensate for the loss of environmental unity.

In the opinion of I.P. Kiriyyenko, the intensification of creative imagination entails a harmonious extension of the culture of communication. Such thinking is based on the conservation, protection and reproduction of the regional natural heritage. To restore environmental harmony, as noted above, to form a new creative personality type: a harmonious, self-organized, not indifferent, active. In this context, environmental design is considered as a laboratory for the development of a new design thinking [1].

In the context of the link between art and environmental culture may emphasize that "artists believe that by working in this field, it is necessary to subscribe a whole to one or more of the following principles: focus on the web of relationships in our environment about the physical, biological, cultural, political and historical aspects ecological systems; create works that make use of natural materials, revision of environmental relations creatively, offering new opportunities for co-existence, stability and healing.

The problem of environmental thinking – environmental culture is currently one of the most important in the domestic design. It is realized the unity of the interrelationship and interdependence of ecological culture component of its historical heritage and ancestral worldview values with natural-scientific, technical and technological advances of our time. Actualization of regional environmental thinking in the design associated with continuity and barrier-free design, and education is treated from the standpoint of cognitive mechanisms of continuous participation in the development of qualitatively new regional design education.

The environment is treated as space activities, where any terms of reference for the environmental theme is based on multiple objective-spatial relations, focused on the individual and his relations with the parent soil region. In this context, the projected object-spatial environment must have the emotional qualities, comfort, stylistic consistency elements, the effect of novelty.

At the same lessons of folk-design Marc Subic emphasizes, students practiced their analytical thinking and technical ingenuity through the steps to solve problems. They improve their creative thinking through the design of objects, develop their manual skills through the creation of objects. Getting an education in technology, it is possible, the natural development of preparedness needed in future working life, such as creativity and innovation, cooperation skills and responsibility, self-study and experimental work [5].

Creative or creativity, understood as individual psychological characteristics that are relevant to the success of the implementation of one or more types of productive activity, and as a combination of specific, private capacity and quality of expertise and skills. Creativity, as

noted by V.K. Chumarchina, developed in the course of professional creative work, special exercises designed to develop the required artist-teacher personal qualities. The structure of creative abilities affect the successful implementation of educational and creative tasks. The structure of creative abilities include the following components: figurative and volume-spatial associative thinking, creative imagination, visual memory properties, emotional attitude to creativity, originality of thought, activity and self-control, independence, criticality, and others [6].

Thus, as a creative person is treated as a highly developed ability of the individual to the integral act of creativity in what – or, without exception, the area of human life – concludes his thought S.V. Konovets [7, p. 136].

In this study, the concept of the artwork relates to the preparation of various creative experiences and on the basis of ecological culture, – in the course of selecting the objects of the ecological environment for modern works of art – in the range of combinations and experiments or for the account of turnover of some consumables and waste in the artistic vision of the new aesthetic object.

**Conclusions.** Based on the above, it became possible to make certain generalizations and conclusions:

1. Ecological culture is in direct connection with the folk-design, converting field of art craft - mainly handicrafts, which promotes the formation of new creative abilities is based on rethinking and giving a new aesthetic quality of the objects found surrounding environment.

2. This study is based on the hypothesis that in the whole organic transformative folk-design to metaphorical imagery and symbolism, semiotics can develop not only the general art culture of students, but, above all, their creative abilities.

3. The main result of the study is the conclusion of the need to implementation of certain "new folk-design ideology – creative – design ideology" in modern art education.

4. Folk-design has its own special expression, contributing to the creation of various forms and objects as a whole, has a focus – traditional patterns associated with the territory, folk traditions, reflected in various art crafts .

5. he result of creativity can be realized as a structural – concise information designed high quality aesthetic impact.

Prospects for further research. This study is only an attempt to identify the importance folk-design in the development of creative abilities of students in the context of ecological culture, but we need to continue to identify new methodology to give the aesthetic value of the objects used in everyday life, such as industrial waste or residues of raw materials.

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