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# TODAY'S CONTINUED EDUCATION DESIGNERS

# ASPECTS OF PRINT

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**Abstract.** The article covers today's aspects of using experience in professional design, artist and printing as well as specificity of print designer training in post-secondary art schools. A ratio of specialized and general knowledge courses and their content are to be changed to address the demands of print designer education. Just, very actively developing education, preparing designers, including specialists in the design of printed materials. The number of schools of design profile continues to grow, many appearing at the secondary and higher educational institutions in different regions of Ukraine. Unfortunately, the quality of education in comparison with "before the era of computers" was much worse and the problem continues to bother some progressive educational community for many years. A situation where the pursuit of fashion designer profession, increase the number of "professionals" in sacrificed depth and fullness of training future specialists.

**Keywords:** Education, art and design, professional training, print design, design artist, problem, computers programs, curriculum, knowledge, classical heritage, contemporary tendencies.

## Introduction

The purpose of this article is to research today's aspects of using experience in teaching design, art and print design. The time has come, in particular, to bring up the issue of necessity to create adequate conditions to provide comprehensive training to future design specialists.

Even before 1990's, the country saw a rise in a large number of schools offering training in different types of design. Many schools simply started offering a new program using an old curriculum, which created certain problems. Even now, 25 years later, many educational components are missing to allow for a comprehensive training in a non-specialized school. When a new program is introduced, a number of classrooms and equipment required to train design students is often not available. First of all, a new program or educational stream require sufficient funds because it does happen that there is not enough money to even equip a classroom which must have specialized equipment, computers, required software and design capabilities.

Aside from that, we still deal with lack of equipment for teaching staff to train designers in postsecondary schools: specialists in the field do not have educational training and are reluctant to change careers to become teachers and work in post-secondary institutions where the pay scale is considerably lower. At the same time, teachers that are trained for this field often lack professional experience while their numbers are too low to cover

All of the above make a required foundation for training future print designers for a professional career in post-secondary institutions.

This article focuses on analysis of the main aspects of continued education of print designers, search, identification and development of methodology that will assist in jump-starting an educational process and achieving a high level of professional training for future designers.

**Analysis of most recent research papers and publications.** V. Danylenko (ways to optimize designer education) researches today's problems of education of future professionals. T. Mala studied (problems of education, a competent book designer), V. Antsytis (training a future graphic designer), F. Boychenko (the character and importance of general knowledge courses should change according to the problems presented by design), I. Ilyashenko (training an industrial designer), S. Lyutsytis (becoming a competent landscape designer), etc.

In his publications, Danylenko V. conducts an in-depth study of formation of a synthesized technical and aesthetic education in developed countries. In his article *Origins of Designer Education (based on the world leading designer schools)*, the author identified common traits and differences of national designer education systems in countries with highly developed design culture. He also demonstrated characteristics of designer education in developing countries. Having studied the development of designer education in many countries of the world, the author concluded that, "we have an opportunity to utilize a wealth of experience of not only traditionally "design" countries but also "younger" countries when building Ukraine's national designer education. A deep understanding of the experience of different countries will guarantee reasonable steps in the formation of the national design school (Danylenko, 2005, p. 45-51)."

In his dissertation, Banit O. provides a theoretical foundation for the content and structure of professional mastery, identifies psychopedagogical specifics and training organizational conditions for developing professional skills of graphic design faculty in art-oriented post-secondary institutions, analyzes the history of training for design teachers and their current level of professionalism, identifies main components of professionalism of graphic design teachers. Justifying the curriculum, methodology and main stages of theoretical and formulating experiments, he identifies criteria for professional level, their performance and levels of identification (Banit, 2013).

(Mala T., 2008) addresses problems of raising the competence level of a book designer. The author surmises that "the effectiveness of forming professional competence of future book designers in postsecondary institutions can be achieved by developing and implementing the following educational conditions:

- 1) bring students' attention to self-assessment of individual professional competence;
- 2) gradual transformation of the curriculum model into a professional activity;
- 3) integrated interdisciplinary training of future book designers by interconnecting basic, professional and specialized courses on the basis of an artistic book design."

However, none of the authors focused the attention of their scientific research on studying basic problems of training specifically professional print designers in post-secondary institutions

One other important problem is to make sure students attend classes and successfully take in training material.

A very important quality of an educator is the ability to make students feel interested in the results of their educational and creative work. However, it is not enough for today's students to obtain high grades. In my opinion, the following can enhance work creativity and improve work output of a student:

- 1) Increased student cash allowance;
- 2) Guaranteed career development following graduation;
- 3) Increased personal rating among other students and teachers (provided that this information is constantly updated);

4) Opportunities to participate in student exchange programs abroad;

The following could be introduced to ensure students' diligence:

- A. Fines for missed classes;
- B. A realistic possibility of expulsion;
- C. Low rating among other students in the group and in the school (provided that this information is constantly updated).

Graphics training requires to take into account potential areas of professional development of a modern engineer (computer design, designing and ergonomics), development of practical intellectual communications. As well conceptual development of graphic knowledge with gradual transition from visual graphic designing to computer designing of 3D objects (of computer graphics) and 4D designing of 4D objects (of computer animation), hierarchical structure of graphics, graphic image multi-functionality (Dzhedzhula, 2007, p.7).

Design teaching methodology is a relatively new and fast-developing branch of education today. It should be pointed out that the methodology of teaching design in general and print design in particular is not well-developed yet. However, practical application urgently requires its development and scientific backup. Noticeably, little attention is paid to the use of methods of semiotic analysis and the study of national specifics of design in post-secondary design programs (Sokolnykova, 2011).

Kosiv (2003) in his dissertation was the closest to our research. This is where, for the first time, he introduced the concept of "the graphic design national model" which is described as a unique system of communicative and image-defining features of work within a given country. Kosiv learned Japanese, Korean, Iranian, Swiss, Italian and Polish national models. These models were divided into two groups according to the way they were formed: by national artistic traditions and by style features. Graphic design from Ukraine and the countries at the stage of creating theoretical groundwork for their models were set aside. Globalization of graphic design in the second half of the 20th century was viewed in the context of "an international style", "typographical expressionism", and pictogram development as a visual language beyond nationalities.

Designer training offers an opportunity, methods and techniques of rendering the hardest societal problems, complicated social situations as well as possibilities, alternatives and methods of coping with crisis problems by means of visual images. Designers are offered opportunities to do various research and experiments look for ways and techniques that exist in everyday life.

A large number of publications of low artistic and print quality have appeared in the Ukrainian market in the last several decades. It is a direct result of insufficient level of professional training of print designers and their lack of competence. The problem lies in one-sided approach to post-

considered a project activity thus being very different from the traditional educational methodology. Therefore, it requires new nontraditional ways of solving the problem (Mala, 2008).

Art Institute at the Kiev University of Borys Grinchenko already 5 years is preparing designers. At the Department of Design of the Institute work many practicing specialists that at the time come out of the various well-known design schools such as Kharkov Academy of Design and Arts, Kyiv National University of Construction and Architecture, Ukrainian Academy of Printing and more. Thus, KUBG, is a new school, which includes experience the best design schools in Ukraine. For example, this the institution can say with some support and trained professionals enthusiasts can develop new shoots of Design in Ukraine.

Results of preparation will not disappoint when creating a curriculum teachers will use methodological training and experience of senior colleagues to seek help universities where they studied, the founders of Design in Ukraine.

### Conclusion

Present-day publishing houses and advertisement agencies, particularly the smaller ones, often hire designers of low qualifications to save money, which results in a spontaneous approach to making layouts, creating their structure and shape leading to having established principles of a layout, marketing, style and others ignored. A layout is not designed but simply "put together" and elements of the layout are placed around on a plane without putting too much thought into it. In most cases, an unqualified designer does not understand the goal of an advertisement and does not take into consideration the age group of an audience the advertisement is targeting or their psychophysiological characteristics of perception. He is not familiar with an advertisement market, does not study similarities in competitors or research possibilities of modern-day printing, and does not perform control and critical assessment of the layout making process from beginning to end. As a result, a created layout, advertisement, shop window display, brand tag or wrapping may get lost among similar products. Such an outcome is an indication of a low competence level of a print designer. That is why the Ukrainian society is in dire need of competent print designers and looking for ways to improve quality and effectiveness of their training.

### Discussion

The article studies some of the reasons that impede good-quality training, makes suggestions that may assist in resolving a number of existing problems. In particular, it is necessary to develop better ways to establish an educational process in order to achieve a high professional level of future specialists in print design.

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<i>G. Anzina</i> Developing the Equity Risk Premium Under Frontier Markets: the Case of Ukraine	68
<i>O. Arkhypov, A. Skyba</i> Methods and Approaches to Investigating Information Risks by Means of Economic Cost Models	75
<i>V. Gorev, V. Kozlovskiy</i> Adjustment of Corporate Strategy of a Manufacturing Company Under Strategic Unexpectedness	83
<i>N. Shmygol, O. Lyashenko</i> Analysis of the Main Economic Security of Enterprises Level Evaluation Methods	93
<i>1. Krizhanovskaya</i> Market of Agricultural Products and its Regulation	99
<i>K. Komarov</i> The Model of Management Accounting a Trading Company in Ukraine Using Accounting Information System	103
<b>EDUCATION</b>	
<i>N. Blahun</i> Scientific Foundations of Managing the Educational Sector as a Soc	
<i>N. Terokhina</i> Non-Formal Adult Education in the United States: History and Reality	110
<i>A. Grabovyy</i> Instructional Experiment in Chemistry as a Means of Secondary School Students' Independent Work	114
<i>G. Briukhanova</i> Today's Aspects in Continued Education of Print Designers	120
<i>M. Levenets</i> Analysis and Improvement of Teaching Cultural Science	124
<b>LANGUAGES AND LITERATURE</b>	
<i>O. Stanislav</i> Separation and Cohesion: Cognitive Plane of Study	