

Integration of Humanitarian Knowledge in Art and Design Activity

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ABSTRACT

The process of integration of humanitarian knowledge is being examined in the article and the development of the project activities and a special outlook on the examples of famous artists, designers and architects are investigated. The forms of creative thinking are systematized and the factors modifying the borders of design knowledge are formed on the basis of which the new creative principles and new design solutions are made up. The design phenomenon is revealed in connection with many components of the spiritual sphere of society, such as the system of social relations, features of national character, the values of society and an individual. The authors are studying the components of spiritual sphere of society as elements forming the feature of the activities and thinking of a designer, and they highlight contradiction associated with the environment, technological processes and computer technology impoverishing the spiritual essence of a man. In this regard, the importance of interaction between cultures is determined and the principles of art and design activity are defined. They are based on the integration of humanitarian knowledge, their importance in the educational field where the highest level of knowledge is unthinkable without preliminary accumulation and development of the most comprehensive information.

KEYWORDS

artistic creativity, art and culture, design activity,
individuality, art.

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1. Introduction

Art creativity and craft determines the level of cultural and spiritual development of some groups of specific age and socio-professional groups, and creative intellectuals of Kazakhstan as well. That very component of the art creativity and the Art itself is a prerequisite for the revival of spirituality by means of the

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integration of humanities. Culture and morality are essential components of spiritual sphere of society, an original bridge and passing over it a person internalizes the principal values of the society forming himself as an individual with national character features. Spiritual sphere must comply with the values of a society and an individual and it is increased together with the features activities and designer's ideas. Integration of humanitarian knowledge in art and design activity is a specific factor for the realization of creative design potential.

2. Methods

In order to study the theme and summarize the modern ideas revealing the features of artistic creativity the comprehensive research methods and interdisciplinary approach were used. To determine trends of the development of cultural and spiritual identity we used the analysis of the literature and studied the socio-cultural experience applied in the practice of foreign and native design. And some individual scientific methods were introduced as well: the study of bibliographies on design, art, philosophy, psychology and pedagogy; analysis of materials of scientific monographs, abstracts and theses, articles, creative essays of masters of art and design. These materials are used in terms of the concepts, design methods, author's advances, ideas and terminology formulations therein contained.

3. Results

Changes in the system of public relations going on in the Republic of Kazakhstan nowadays have a huge impact on the whole education sector, including the artistic training, requiring its transformative mobility and adequate response to the challenges of the new historical stage related to the change of the economy and the society as well. At the present moment the society has come to understanding that overcoming the challenges which it faces and its successful operation depends on the state of education of the society. In these circumstances it is important to educate a creative, comprehensive developed person able to make up his mind and to find new innovative ways to solve problems as well. Therefore, there is an essential role and importance of establishing the legal framework requiring for its renovation.

In the Republic of Kazakhstan, the new laws "On education", the State Program "Education", "State Program on Development of Technical and Vocational Education in the Republic of Kazakhstan for 2008-2012», "The Concept of Education of Development of the Republic of Kazakhstan till the year of 2015" have been adopted. They determined the basic principles of state policy and direction of development of education system in the nearest future. (Gamarnik, Abdygapparova and Akhmetov, 2004).

The tasks assigned by the President of the Republic of Kazakhstan Nursultan Nazarbayev concerning the idea the country to be introduced into one of the 50 most competitive countries of the world radically changed the educational requirements and significantly increased its expected contribution to the modernization of society. Thereby the educational sector as a priority for the socio-economic development is highlighted. The creation of favorable conditions for the formation of a highly educated and competitive person with an ethical attitude to the world, possessing creative mindset and developed ideological culture, preserving his uniqueness and originality is the strategic direction of the

development of education in the country. It determines the need of developing of a concept of education in the context of socio-psychological and cultural mechanisms of human development which is in more demand of the modern society. Such approach ensures the implementation of the new attitude of the society to a person as unique phenomenon and provides the personality much more opportunities for harmonization of relations with nature, socio-cultural environment and the person himself/herself and there is much more effect in it than the traditional system of education could provide. The leading principles of art and design activities in art education of designers are: reliance on self-development, the activity of the student himself/ herself, personal approach through the assimilation of "universal values" as a condition of self-preservation of humanity, a way to harmonize the world.

Global development issues depending on the relationship of the peoples and states, on the globalization of the world geo-political, scientific and technological, military, environmental, demographic and interpersonal relationships are getting significant importance. These problems cannot be solved by mankind without any joint intellectual effort and the use of integrated material resources of mankind and the interaction of cultures as well.

Integration being one of the most important driving forces of the process of development of national cultures becomes the basis of specific reflection of objective reality. Spiritual culture thereby reflecting and mastering the concrete reality perceives the inner meaning of the phenomena of life. Thus reflection of life is the basis of the interaction of cultures. (Kahn 1969). National culture itself cannot fully exist beyond the interaction with other cultures. Isolation of one culture from other close or distant ones always affects negatively its own national dignity and national prestige. Interaction leads to the growth of the experience not only of its national culture but the other cultures too. It points to the possibility of infinite and inexhaustible knowledge and artistic expression of reality. Interaction directs and promotes the implementation of creative searches of art designers, and it is not only a condition for the demonstration of the talent but it is also a condition of the formation of creativity (Freeman and Nose 2000).

Social processes within mankind are evolving through various deviations, making it difficult for the globalization of international relations and the union of the peoples of the Earth in order to establish humanized relationship and principles. The social contradictions between the poles of confrontation have gone deep: the development of industrial civilization leads to the aggravation of global problems nowadays, and computer technology promoting the development of technical thinking cannot help depleting the spiritual essence of a person. Understanding the value of human knowledge in the educational space makes it possible to withstand the process of dehumanization of society and global environmental issues. Creativity and self-improvement is inherent in human beings with realizing and understanding the history in general and the history of culture in particular. (Nekhvyadovich and Chernyaeva 2016).

Forming of art culture of the XX century goes on having a significant impact on all kinds of design and creative activities nowadays. Many artists and designers pushed the limits of the profession with their artistic passionarity.

The art of such painters as Henry Moore and Giorgio Morandi, Louis Kahn, Mario Bellini is a peculiar creative guide and a shape of figurative expression in the work of design. The great thinker of Architecture Louis Kahn advocated a deep and comprehensive study of nature and claimed the eternal values. He said:



"We need nature but it is in need in our presents." According to Kahn the science should serve the art as it finds something that exists while the art creates something that cannot ever be before. The organic nature of his work was related to the versatility of his knowledge. According to Kahn to create space means to create light, and if it is destroyed so the rhythm and music is destroyed too. Each space has its own tone which manifests itself through the logic of designer and it is carried out through the work with the material, shape, space (Glasychev 1973).

Giorgio Morandi an artist and a philosopher believed that the painters and designers live in the stream of impressions and they reflect the life developing rational structures with the purpose to bring design qualities into the life (Rubalcaba and Pei 2012). The conflict between the mind and the senses is a tool for the organization of balance within which the work of art should be born. Thinking of the ratio of random and natural in art and design he did not consider that it is necessary to complete his work as incompleteness was believed to be the possibility of transforming and it allows to feel the movement of time in the static art forms.

Mario Bellini a designer whose work is awarded with Association of Italian Designers "The Golden Compasses" created a new trend knowing as a sculpture and functional design. It was called the revelation of the 60s. In his work Bellini constantly insists on radical changing of the principles of design. There is a common belief that a design is the elements construction of environment, and they are issued with industrial methods, thus it promotes the permanent alienation of the objective world from a person. Bellini was sure that only the process to organic design is capable to confront the conversion of alienation. He sees design as a set of different aspects of a single design theme of "habitable" environment in the broadest sense. That is why the design ideology is based on the learning of the profound changes taking place in society. They resonate with the concept of continuous development and self-development of creative potential of the individual instead of the traditional concept of studying the knowledge and skills being already known. Bellini being a businessman and a pragmatist as well considers that a designer is primarily a talented artist and at the same time he/she is a man of a pen, and an educator who treats the work as a mission and the meaning of life. A designer has an enormous impact on thinking and lives of contemporaries.

It is important for the research that the organization of the performance space with the synthesis of the actor, art and design can be one of the examples. The artist-designer is not only an artist of the performance but also as a designer considering the spatial body of the performance according to the laws of visual perception. At the end of the nineteenth century, early twentieth century the Russian artists V.Vasnetsov, M. Vrubel, V.Polenov, V.Kustodiev, V. Dmitriev, K.Malevich and others came to the theater thereby enriched it with the best visual entertainment: game, character and organization of a theatrical environment. Creative task of the artists of that period as a whole is the conquest of the stage space with the diverse techniques and graphic means in order to make the performance wide- scale, dynamic and efficient. (Reskin 2006). The essence of a search of those outstanding artists was in the fact that they changed their attitude to the decorative art focusing it into the creation of common stage environment in the stage space of images, thus initiating the direction of a modern stage design. The main task of an art designer here becomes a space design for the stage action

and practicable, material, light providing of every moment of the action as well. The artists found the solution of these problems due to the wide human knowledge - philosophy, history; understanding of light and color in space, perspective, acoustics, etc. The modern stage design-it is a diversity of various individual artistic decisions.

4. Discussion

Design is a creative activity and being the highest level of knowledge it is unthinkable to exist without prior accumulation and development of the most comprehensive information. Ideally an artist-designer must know everything, be the most erudite and cultured man nowadays, knows its illness and needs. Environmental education of artist designers is the development of a special outlook, attitude, basing on which the skills of the artist-designers will be build. "New design" creates new aesthetic phenomena where functionalism and rationality are organically combined, and they are not conflicting with the user's personality. The boundaries of knowledge of the artist -designers are changing and the new significant principles are generated and on the base of those new design decisions are made up:

1. Using of unusual materials.
2. Consideration of ecological problems.
3. Demonstrativeness of manufacturing
4. Geometrization and dissociation of a form.
5. Reduction of funds.

In addition, there is an opinion that the formula of modern design is in the fact that the unified mass production has no future, it must be supplemented by individual variants of design decisions, as the meaning of life is hidden in the individual enjoyment of objects. New design requires the new organization of production and therefore new knowledge from the side of professional artist-designers such as marketing knowledge, design management, advertising and so on. Design can be considered as a culture creator being "a natural and purely human" activity.

The main purpose of design becomes the formation of design culture on the principles of the triple harmony, reflection, self-realization, collaboration and co-creation. This very goal reflects more clearly the essence of design as a form of human activity which leads to certain changes in the human environment, and in particular its objective environment. So the artist-designer is forced to process a huge amount of information related to the "Humanities", technology, art, history, cultural studies, and other sciences through the mastering of the historical experience of the development of design, art and culture.

5. Conclusion

Analysis of design activity of well-known designers leads to the conclusion that a common look at the design as the design of the elements of environment being issued with industrial methods promotes a constant increase in the alienation of the objective world from a man. Only the pass to organic design as a combination of different aspects of a unified design subject the "habitable" environment in the broadest sense is able to confront the process of alienation. Detail-spatial environment is directly interfaced with the culture of habitat due to its cultural



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semantic specificity. On the basis of it there is a concept of continuous development and self-development of creative potential of an individual instead of the traditional concept of training of already known knowledge and skills (Krasner 2008).

To get the accurate unambiguous information about the goals, tasks, methods and means of the artist-designer projecting environment, one need to pass along the way of disappointments and discoveries, to immerse in the atmosphere of professional reflection and realization of the time, to awaken the curiosity to creativity of interesting artists, to provoke interest to the exhibitions and books. Design methods of well-known artist-designers strive to destroy, upturn and transform the old prejudices of visual thinking and to identify the new viable forms. The concepts of "unexpected imagery" of visual language- alive and diverse are being born. And this language is as unaffected as the ability of our daily life to express different emotions.

Any unusual approach to design makes us reflect on the unexpected flexible decision and unusual view on the spatial form. The symbolism of the design decisions of such artist-designers creates polyvalence of interpretations balancing between design and architecture, sculpture and graphics, history and philosophy, economics and advertising. (Papanek 2004).

Design is inevitably complicated and contradictory. It includes traditional components - benefit, durability and beauty. And now the requirements to the construction of engineering equipment and exterior appearance of buildings are even more contradictory and the object is endowed with the importance of meanings, veil of functions. Such methods have been used in the postmodernist's trends where great importance to psychology, metaphysics, social and religious categories was attached. In this regard the expression of Frank Gehry stressing the ambiguity of design techniques can be interpreted: "My attitude to architecture is unusual. I choose the work of some painter which is a source of inspiration to me. I try to get rid of the burden of culture and seek a new attitude to work. I do not want to be categorical. There are no rules, there is no right and wrong. I cannot say what is beautiful and what is ugly." (Genisaretski 1992).

It is known that the development of technology promoted such profession as design and being far from the wildlife and having no connections with the human spirit it began to have some psychological effect on the person. The design helps technology be closer to the soul of a man. Therefore the main project task "to destroy a thing" being unnecessary, alien to nature has been appeared. And that idea brought a man to his natural habitat. The products designed on the principle of coherence, whole and private ones lose their negative factors and a person works with them in a harmony keeping his mental strength. The idea proves that every designer is trying to develop a creative system that enables to achieve the diversity and polysemy of creative concepts. The analysis of the current cultural situation allows it to be included into the process of development, renovation and modernization of lifestyle, its sign and objective environment, energy saturation of the world culture (Gamarnik, Abdygapparova and Akhmetov, 2004).

Finally, we conclude that the forms of design creation are manifold, and the process of this activity itself anyway encourages an artist-designer to the development of creative thinking. The formation of methods and design technology allows systemizing the forms of creative thinking which take the forms of design techniques in the creative process.

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