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**TEACHING OF THE ASSOCIATIVE-COMPOSITION
IN NAU AS A MEANS OF DESIGNER'S ARTISTIC
PERSONALITY DEVELOPMENT**

***Abstract:** the article examines the role of associative thinking in the development of artistic personality. A number of methods that enhance students' creative skills are introduced. The author demonstrates exercises performed by students for the associative thinking development, and analyzes the ways and means of students' formalized composition creating.*

***Key words:** association, associative thinking, formalization of concept, composition.*

Problem statement. It is necessary to develop designers' three-dimensional thinking, artistic imagination and associative thinking for the successful implementation of project tasks on "composition" discipline. Due to this, a series of exercises that stimulate the creative process has been developed. Sometimes designers face the problem when it is necessary to formalize certain concept or phenomenon i.e. to express an abstract thing in terms of subject matter. In this case, associative thinking is used; the thing is formalized acquiring its form and features associatively related to the concept or phenomenon. These processes are extremely important for students, thus it is recommended to introduce exercises, related to associative thinking, into the curriculum. Designers thinking process involves the concept perception not just figuratively, but by means of chain associations, substantive things and creating certain signs, symbols and conventional clichés that make pointless concept

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become tangible, visible, and psychologically understandable. Therefore, the associative thinking exercise development subject is important.

Analysis of the recent researches. The role of associative thinking in the development of creative personality is highlighted by the V. N. Tkachev [10]. Semeshkinoyi T.V. and Tkachev V.N. article analyzes the influence of associative thinking in process of creating objects of art and the need of developing creative thinking. Also the association is considered as a criterion for the architectural objects analysis and design [9]. Altshuller G. S., Zlotin B. L., Zusman A. V. and Filatov V. I. in their book consider methods that intensify human associative capacities, the so-called psychological methods of activating creativity and idea generation [2]. Litvinova A. V., A. A. Pryskena and Chychykalova Z. I. in their work analyze the structure of associative thinking; consider the ways and forms of associative thinking development in terms of artistic and creative activities [6]. Methodology of “forming” teaching in NAU is covered by Kuznetsova I. A. [5]. Methodological basis of composition and design forming is considered by Danilenko V. Y. [3], Kostenko T. V. [4]. But the aspect of associative thinking usage in terms of teaching “Composition” in the preparation process of the designers specialized in “interior” is slightly covered and there are little publications on this subject.

Article purposes. The article aims to identify features of using associative thinking in terms of teaching “Composition” in NAU, to offer and analyze a number of exercises that develop associative and three-dimensional thinking.

The main part. The designer thinks by the means of form, thus disclosure of any topic, concept or phenomenon is connected with the selection of a number of associations, a number of items and form creation that is associated with a particular concept. Associative thinking stimulates the imagination and creates a certain associative array, the characteristic (recognizable) features of which, designer transfers to his subject. Associative composition implies designers' personal vision and is closely related to human psychology, so each viewer perceives and understands the object created by the designer differently.

Each association is linked with many new ones, which in their turn are related to new concepts. So one can imagine associative thinking as a complex associative algorithm, a kind of association tree, which branches diverge from the trunk – the main thought [1]. That is why the method of associative thinking – is a catalyst for the creative process, the source of unconventional ideas, solutions and unlimited search for new approaches of design objects creation [2].

The aim of any composition – is a transfer of certain information, emotions, ideas, attitude to the viewer (consumer). The designer's task is to pave a path of associations to this goal and to direct the way to audience. It is important for freshmen in “Design” specialty to understand that each their decision while creating design work, carries a definite message to the audience and that they determine the way the message will be perceived by the audience.

Association – is a tool that allows formalizing a concept and creating a new object. Therefore, methods of associative thinking are useful and necessary in students’ studies.

The main known methods that develop associative thinking and stimulate imagination:

- The method of focal objects. This method was offered by Professor F. Kuntse, and consists in that the original object properties acquire additional features from other objects [3].

- Brainstorming – is a process of creative activity stimulation during which different variants to a particular object solution are expressed.

- The concept formalization – the process of presenting information through a form.

- The mental maps method (map of thoughts) – creation of a map, chart, which reflects the idea, association concerning certain theme, concept, etc. [4].

In the first year semester students of NAU in “Composition” discipline do exercises with planar compositions that contribute to the development of associative thinking, stimulate imagination and force to seek new approaches to solving the problem. These exercises are: the name letter, personal interpretation of zodiac sign, the formalization of the concept.

The name letter – (this exercise was introduced by Kharkov Academy of Design) which purpose is to identify students character and his creative credo based on his name (Fig.1). A student working on this task should identify his preferences, hobbies and formalize them through objects and resolve the letter of his name using these items.



Fig.1. The name letter.

Students' works: I. Kornienko, A. Adamovich, Danevych A., Voloshina N., Ermolenko D., Gumenyuk I., Katyuschenko I., Kholod K., Nedashkivskiy B.

Personal interpretation of zodiac signs – (originally developed by Sidorova O. I.) – in this exercise, a student has to understand how his own zodiac sign manifests on the basis of already existing zodiac signs, and express it through typical objects, images of animals, through a certain form (Fig.2).

The formalization of the concept (originally developed by Sidorova O. I.) – the purpose of the exercise is to raise students' ability to express figurative concept through substantive objects, and through the form (Fig.3). For example, the term “revolution” can be expressed through associative array connected with this topic: a star, red and white stylized figures, stylized crowd, banners, guns, bayonets, etc. The concept of “inspiration” is expressed through the

associative array, which reflects the elevated emotional state associated with creativity and insight, namely through the rainbow, explosion, the flight of winged creatures, dance and etc.



Fig.2. Zodiac sign.

Students' works: Humenyuk I., Kornienko I., Protchenko, Khadzhyanova A., Mirzaeva A., Kolomiets B.



Fig.3. The formalization of the concept of "revolution", "inspiration".

Students' work: Boychuk V., Svitanko I.

The next task for the formalization of the concept is a thematic application (originally developed by Sidorova O. I). The purpose of

the thematic application is to express geometric shapes through a topic or concept (Fig.4). It should be noted that the simplest geometric shapes psychologically associated with feelings, concepts and symbols. For example, a square and a rectangle symbolize sanctity, firmness, strength, durability, the element of earth. The circle symbolizes the sun, energy and integrity. Triangle – is a symbol of fire, movement, activity, aggression, changing process. In the application work, student has to express the following topics: “holiday”, “building”, “city of the future”, “parallel worlds” through the chosen geometric shapes.



Fig.4. Thematic applications: “City of the Future”, “parallel worlds”, “holiday”, “building”. Students’ works: Shelihan M., Makuch N., Boyko S., Solona I., Sidorova M.-U., Dubynyak A., Prybinska O., R. Kekkonen, Chuyko A.

The “holiday” theme was revealed by students of NAU through the circular shapes, and rainbow. The composition used to be

asymmetric and expressed elevated emotional state. In some cases, the “holiday” theme was revealed through the forms that associated with a circus theme, with a circular arena and magicians, balloons, trapeze, ladders, amphitheater and the use of dynamics, and movement. The “construction” theme was usually resolved by students through associative array connected with rectangular panels, trusses, load-bearing construction. The theme of “parallel worlds” was resolved through the associative array which was connected with mirror symmetry, portals, and various transitions from one form to another. “The city of the future” was typically resolved by students using associative array of rectangular, pyramidal, circular and ellipse shapes. In the “City of the Future” theme, symmetrical composition and regular rectangular divisions are frequently used.

During the second year of studying freshmen are offered a task in which they have to materialize the laws and means of composition in frontal (Fig.5, 6), volumetric (Fig.7, 8) and spatial (Fig.9, 10, 11) forms of associative composition based on certain style or on the given topic by using the formalization of the concept (originally developed by Sidorova O. I.).

To resolve and create a frontal, volume and spatial composition the following styles were offered: Gothic, Baroque, Art Nouveau and constructionism. These styles were chosen because they have the most characteristic and different from each other style – forming factors, elements and qualities. This task is particularly important for future interior designers because it teaches students to work with different styles. Students had to identify the most typical formative elements of each style and use them in their composition. These formative elements are associative array for composition creating based on a certain style.

Students used pointer arch, decorative box “Rose”, rosettes, piers, flying buttresses, up warded dynamic forms, for the gothic style composition, symbolizing the aspirations of the spiritual world. The composition is primary symmetrical, dynamic using contrast elements, and rhythmic. The most typical characteristics for students’ compositions based on baroque are: curved shapes, grouped cylinders, currency, and multi-layered composition. The main characteristic for the Art Nouveau style are: asymmetrical

composition, curved, horseshoe and parabolic shapes, cornices on brackets, the decor reflexes branches, roots of trees, and water flowers interlacing, irises, white and yellow lilies, violets, and snowdrops. For constructionism style students use geometric shapes such as a cube, a box, cylinder, pyramid and various trusses, lattice, and asymmetrical composition.

The color resolution of these compositions is of particular importance. The typical colors for Gothic style are red and black, for Baroque – white, blue and gold. For Art Nouveau – cool shades of purple, blue, green, white and light gray. For constructionism the typical colors are white, red and black.

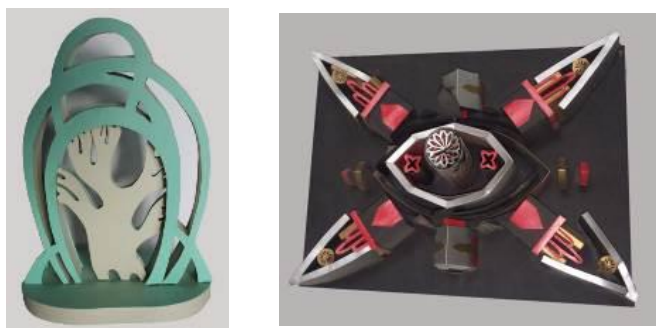


Fig.5. The front composition based on “Art Nouveau” and “Gothic” style. Students works: Zhyryakova V., Klimenko M.

The development of the concept formalization theme in associative composition is expressed in creating the frontal (Fig.6), volume (Fig.8), and spatial (Fig.10, 11) forms on the following topics: “revolution”, “holiday”, “time passage”, “ecology”.

It was suggested to resolve an architectural form through certain style in terms of associative volumetric composition, that may resemble a garden house, chapel, kiosk (the functional requirements and characteristics of the materials in this task are deliberately not included), or perform an abstract, volumetric composition based on a certain style (Fig.7).



Fig.6. Front associative composition in terms of formalization of the concept on the following topics: “ecology”, “progress”, “time flow”, “revolution”. Students’ works: Zulyak V., L. Lubchenko, Bogush O., Shitova K. Bilonozhenko N., Kucherenko U.



Fig.7. Volumetric composition based on “gothic” and “modern” style. Students’ works: Mazin D., Borisenko D., Katyuschenko I.



Fig. 8. Volumetric composition of concept formalization: “development”, “revolution”, “peace”, “ecology”, “literature”. Students’ works: Mirzaeva, Onishchenko V., Veres M., Zobina O., Tkach N.

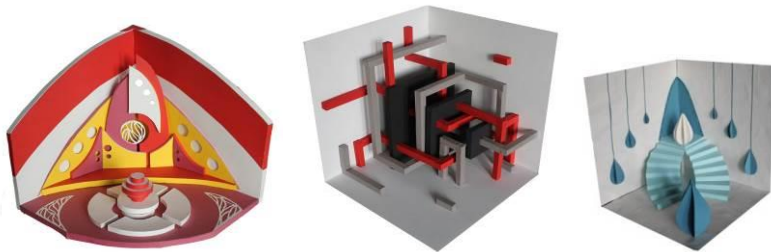


Fig. 9. Spatial composition based on “gothic”, “constructionism” and “baroque” styles. Students’ works: Balamut A., Kopotiyenko V., KosachenkoV., Levyk N., Isachenko J.

It was suggested to resolve an abstract composition in terms of associative spatial composition using one of the spatial composition types, namely axial, centric, and polycentric. Especially useful exercise for students of “Interior Design” specialization is a thematic angular composition with partially limited space (Fig.11).



*Fig.10. Spatial composition of concept formalization: “nature”, “holiday”.
Students’ works: Kovalenko A., Kekkonen R., Polishchuk A.*



*Fig.11. An angular thematic composition with partially limited space for the formalization of concepts: “celebration”, “labyrinth”, “water element”.
Students' works: Baychuk V., Mazin D., Larina O.*

In this exercise, students have to develop theme and solve the space limited task with three planes and three-dimensional elements with one or more accents. One should think out and solve not only volumetric issues but also the one dealing with the elements of plane surface in terms of a single concept of this composition.

Conclusions. One of the most important tasks during the entire studying period for “Design” specialty students is a process of associative thinking formation. One should start to form associative thinking, moving from simple to more complex, beginning with the

transition from planar compositions and gradually moving to more complex compositions, such as front, volume and space. The most useful exercise in the terms of associative thinking development is the formalization exercises that allow to shape abstract concepts and express them in graphic design and layouts, and during the final courses, in real designing.

Research perspectives. The consideration of new methods and exercises of associative thinking development directs to further research and publications.

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Аннотация:

Сидорова О. И., Евтушенко А. С. Преподавание ассоциативной композиции в НАУ, как средство развития творческой личности дизайнера. В статье рассмотрено роль ассоциативного мышления в развитии творческой личности. Приведено ряд методов, которые активизируют креативные способности студента. Продемонстрировано упражнения, которые выполняются студентами для развития ассоциативного мышления и проанализировано пути и средства для создания формализованной композиции студентами.

Ключевые слова: ассоциация, ассоциативное мышление, формализация понятия, композиция.

Анотація:

Сідорова О. І., Євтушенко А. С. Викладання асоціативної композиції в НАУ, як засіб розвитку творчої особистості дизайнера. У статті розглянуто роль асоціативного мислення в розвитку творчої особистості. Наведено ряд методів, що активізують креативні здібності студента. Продемонстровано вправи, які виконуються студентами для розвитку асоціативного мислення та проаналізовано шляхи та засоби для створення формалізованої композицій студентами.

Ключові слова: асоціація, асоціативне мислення, формалізація поняття, композиція.

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