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FORMATION OF THE THEORETICAL AND PRACTICAL COMPONENTS OF THE PROFESSIONAL COMPETENCIES BY STUDENTS-DESIGNERS

L. U. Sayapina

Faculty of design Academy of Architecture and Arts of Southern Federal University, Rostov-on-Don, Russia

Summary. The formation of competencies of the students is the foundation of the modern educational process. Courses: «Technology Practice», «Costume Design», «Moulyazhirovanie», «Fundamentals of manufacturing excellence» provides the basic skills and provides high-quality training for the future careers.

Keywords: professional design activities; competencies; practical experience.

Formation of professional competencies of the student-costume designer – is the main task of the professional Academy of Architecture and Arts of Southern Federal University (AAI SFU). By studying the discipline, «Technology Practice», «Costume Design», «Moulyazhirovanie» – students solve design problems, acquire the necessary practical experience, form the professional competence to succeed in their field.

The activities of the designer based on the combination in the design sample of the scientific principles and engineering achievements and artistic-creative ideas. Costume designer, designing a product, must be considered not only from the perspective of information content and functionality, but also from the perspective of artistic integrity of the engineering and design of the structure. The costume, is made of the material, is characterized by a bulk form, tectonics, and the chosen style is the epitome of the designer of the project proposal.

Activation of creative abilities of the student-designer of the future – at all stages of its formation as a professional, is the foundation of the educational concept of the Academy of Architecture and Arts of Southern Federal University. Activation of helping students to gain comprehensive experience in the specialty, promotes the formation of a positive learning motivation, creative growth and development.

The students: future costume designers, and future artists-stylists, in the learning process necessary to acquire basic professional competence. The wording of one of them sounds like: «*The graduate should be able to constructive-technological implementation of the project idea in the form of a design pattern, made subject to conditions modern manufacturing fashionable clothes and accessories*» [1, s. 13]. Modern costume designer needs to know: methods and modeling techniques are fashionable suit, plastic and miniature performance of the sewing materials, tailoring technology.

Modern costume designer must possess the skills of modeling projected shape of the dress and be able to create a design pattern designed costumes (including using the latest technology and techniques of shaping.)

The first stages of the formation of the professional competence were: the creation of the design situation and issue of project tasks. Originally cognitive activity of students focused on the acquisition knowledge (theoretical) components of professional competence.

Research, conducted the search, the students studied the historical counterpart – the French stylist and creative designer Herve Leger. He started his artistic career by developing and producing hats, fur garment and knitwear. In the 1980-s, Herve Leger, worked as an assistant Karl Lagerfeld in Rome for «Fendi», then – as the artist-stylist in Paris for the «Chanel» and believed that this is the best practice for the young designer. In 1985, Herve Leger opened his own business and worked as a freelance designer.

In 1989 he presented his first collection, «dresses from the tapes», which later became his trademark. The basic idea is a new look, a new approach to the problem of forming and plastic suit. Designer talent helped him to see the band of tissue in the form of a new dress, present new technologies garment processing, connect the laws of composition with visual illusions in the suit. Rich practical experience with fabrics and knits gave Herve Leger use plastic properties of materials and use them to underscore the merits of female figures and correcting deficiencies.

After studying creative designer's work, the students in the classroom for moulyazhirovaniyu and technological practice discussed methods of making «dresses from the tapes». They were analyzed features of form, construction, tailoring capabilities, and motion lines in the products. Rebounding from the creative works of Herve Leger, they offered their ideas on technology and processing methods of cutting strips of tissue, thought through the stages of the work. This moment – the stage of the project proposal – helped boost thinking of each student group and served as a fixation knowledge (theoretical) components of competence.

Each student in the group stage of the project proposal has created a conceptual design – drew a sketch of «dress from the tapes» (Fig. 1). The experiences of designing and sewing skills have helped future costume designers think about and offer their own individual design and technology project. Inspired by our vision of individual development and self-development of the student, the teacher of the «Design» has created all conditions for each student completed a moulage on his creative dress sketch.



Fig. 1 Sketches by A. Knyazeva



Fig. 2. Work by N. Hayrapetyan

At the stage of the project in the material students have started their practical realization of preliminary proposals. For academic work – tattooed on mannequins «dresses from the tapes» – the students used tape (strip) of cotton and synthetic fibers, not knitted fabric. Each fabric (depending on the fiber composition) has plastic characteristics, their technological characteristics. Therefore, reconstruction of three-dimensional form in the tissues and not in knitwear is more complex to implement technology to design work material. At the same time, this work is more saturated, informative and brings more engineering and technological expertise needed to future designer's costume.

At the stage of the detailed design students finally refined and fixed-dimensional shape dress, ways of connecting the parts to the whole product. They photographed the stages that were technical description of the model and issue documentation. During the work, each student got their own experience in the modeling of new forms in the development of plastic costume. All trainees have learned on plastic, decorative, performance properties of materials and replenished its technology a practical base (Fig. 2).

The special value of personal learning experiences is that he was not informed of the teacher, was not read in the book, and was «heartfelt» hands of every student group. Thus, in the course of employment was formed practical component of the basic competence.

Innovation ideas designer Herve Leger, interest in the result of the creative process of creating elegant dress, employment, professionally organized teacher, helped shape a positive learning motivation among students. Each student was responsible for the results of their own labor; each individual has gained *comprehensive experience in design, art-design, and engineering works on the field*. Interweaving of theoretical and practical components of the training process contributed to the successful formation of one of the most important professional competencies, needed for costume designers.

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