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The importance of studying patterns of composition at professional computer training of the future designers

This article is devoted to the value of laws of composition at professional computer training of the future designers. One of the principal means of professional formation of project designer is culture in the educational process of the university and the core objective of which is to create specific, conceived artistic effect and consistent with the functional basis of the system by visual subordination components and parts.

Key words: Design, art, culture, composition, feature, profession, painting, technique, modern, stylistic.

Currently, the education system in Kazakhstan was raised in new conditions: economic, political, cultural and spiritual. Significantly increased social role of education: its orientation and efficiency today depend largely on the prospects for human development. Special demands society makes to the quality of professional training of designers, whose activity is connected with specific field on the development of subject-spatial environment, with the aim of making the results of the design of high consumer properties, aesthetic qualities, optimization and harmonization of their interaction with man and society. Due to the urgent demand of society designers, owning not only specific skills and knowledge, but to promote a new design philosophy, the need for holistic understanding of its tasks and connections with real life most people, there is some need to study the formation of professional culture designers means separate cycles of disciplines [1].

Still, there have been discussions about the content of the design, its goals and capabilities. So, the famous Italian architect and designer D.Ponty believes that the goal of design — the creation of beautiful forms, things that could reveal the true character of our civilization. That opinion is echoed by another theorist of design T.Maldonado claims that the commodity cannot perform the functions of works of art, and the fate of art may not coincide with the fate of industrial products. Abroad it is widely believed that the main task of design is the creation of things that it would have been easy to please. Thus, the design becomes directly dependent on the needs and demands of the market.

Experts and scientists consider design as an activity of the artist-designer in the design of mass industrial production and creation on this basis, subject environment. Nowadays there are places which have ever higher demands on the aesthetic content of the conditions of work and life of workers [2].

The design is organic unity of use and beauty, function and form. The design feature is that everything is not only considered from the point of view of use, reliability and beauty, but also in the diversity of its bonds in the process of production and operation. It is necessary to provide ease of manufacture, serration, to consider how the subject will be transported, pack, where and what place he will occupy the apartment, which require care and how to apply etc. That is the meaning of the design focuses on an integrated system approach to the design of each piece. You should pay attention to the fact that, between design and applied arts there is a delicate relationship. They can be called even two sides of the same coin. Both are aimed at creating aesthetic subject environment. For works of design and decorative art characterized by the utility, durability and beauty.

Any item of applied art, for example, painted jewelry box can also be produced at the factory in circulation, close to mass. In turn, the product design can also be unique, for example, in modeling the clothes. Therefore, the mass can be considered essential, but not sufficient and optional feature of the design. Box, even with a flaw or not used as intended, remains a subject of art while the non-working machine is unnecessary, because the beauty and usefulness of the machine dominated the benefit, but in the box — the beauty of its form and painting [3].

Figurative-expressive means of design are common to plastic arts: point, line, texture, texture, color, volume, proportion, mass and space.

The elements are combined on the basis of the principles of composition: symmetry, asymmetry, balance, rhythm and movement. The design has a broad application of the proportion of the Golden section. Harmony and contrast, as a universal means of art, are systemic and design.

As in music, the instrumentation, polyphony and the laws of composition are inextricably linked with the melody, and the design function is not possible without form, rationality without plastic surgery, beauty without good technique without art [4].

The composition of the design can be viewed as the process of harmonization of the product shape, interior and other features, which are defined and are all characteristics of the form: size, proportion, rhythmic structure, texture, color, etc. All the rules, tricks and tools of the composition required to create paintings, fair, and design objects. When designing the designer achieves expressiveness volumes and rhythms, statics or dynamics, form, balance, composition, tries to highlight the contrasts or nuances, one or more composite centers. All of these values in a certain way present in the modern sense of composition, because if we are talking about the song, it always has in mind a kind of integrity, the presence of a complex structure, containing contradictions, converted to harmonic unity thanks to the relationships between the elements.

There are two main types of composition: three-dimensional and planar. The most important expressive means of the composition are the volume, space, structure and tectonics; scale, proportion and meter; the contrast and nuance; symmetry and asymmetry; color (color).

Art is a meaningful expression of the degree of the stress state of the material form is called tectonics. It is interesting to note that the same forms you can create a composition of static and dynamic stretching upwards or horizontally, with a pronounced rhythm and without it. The structure resulting from the rotation of the same elements are referred to as metric. When uniform, accelerated or decelerated rotation elements is formed a rhythmic series. Compared with the metric near the rhythmical more active, more intense, more interesting. It gives the possibility of further development and therefore is used by designers to express movement. In many ways the techniques and the tools of composition in design depend on the used materials and production technologies. For example, to emphasize the ease of construction use delicate openwork design and rushing up. The use of other material concrete requires different composition of the object. Modern views of ware gives not only the use of polymeric materials, but the construction of its forms, for example, on the basis of geometrical bodies and their interpenetration. If an old wooden Cabinet was similar to carved tower with numerous opening doors, today popular wardrobes their wood or plastic plates with large doors, moving freely by runners left or right. This design helps the consistency right book and closets, and storage space for the Ironing Board, iron, vacuum cleaner and other household appliances. This Cabinet is very suitable for modern small apartments [3].

Because the composition of the design is understood as the harmonious unity of the components of the object and the environment, then, naturally, the question arises about their stylistic unity. It is appropriate here to recall the most vivid styles that existed in the history of culture. In Ancient Egypt, Ancient Greece, Ancient Rome, architectural and industrial environment was created in a certain unity. The shape and decoration of interiors, costumes, furniture, utensils and other household items, you can define their style accessory. The subject material culture of Gothic, Renaissance, Baroque, classicism and modernity inherent in its stylistic unity.

Modern interiors, costumes, sets can also be created on the basis of various historical styles. At the same time, the stylistic unity of design objects is a broader concept than simply the defeat of the Gothic, Baroque or even cubism. When they say that all of the items in some of the interior are in a certain unity among themselves, we mean their correspondence in form, proportions, weight, color and decor.

The composition provides logical and beautiful arrangement of the parts that make up the whole, giving clarity and a slender form and making intelligible content. Construction logic and beauty, harmony in the relations of the parts of the whole have, as already noted above, not only the creations of man. Signs compositions we find in natural forms, in the structure of plants, animals, organisms, the structure of the universe. Therefore, the word «composition» is applicable to the description of the flower and build a book or oratorical speech [4].

At the art Institutes, the composition is studied as a subject with which possess the laws of the inter-relationship between art forms, between content and form, the laws that govern the creation of an artistic whole. Composition is the way of organization «material» art. Under the material in this case means not only physical mass — clay, paint, word and so on but also the plot, the idea, nature, all that is being transformed by a creative act, creates some work of art in its ultimate art form.

Professional culture of the designer, in our understanding, is integrative, dynamically developing personal education is the collection of professional theoretical knowledge, practical skills and socially significant qualities of the personality is formed during the specific fields on the development of subject-spatial

environment as a whole and its individual components. Composition in design is the deliberate organization of subject-spatial environment of the system.

Thus, the composition is one of the main sources of formation of professional culture of the designer in the educational process of the University, the core task, which is the creation of specific, conceived by the author of the emotional and artistic effect, consistent with the functional basis of the system due to the visual hierarchy of components and parts.

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Болашақ дизайнерлерді кәсіби-компьютерлік даярлауда композиция заңдылықтарын оқытудың маңызы

Мақалада болашақ дизайнерлерді кәсіби-компьютерлік даярлауда композиция заңдылықтарын оқытудың маңызды шарттары мен өзіндік ерекшеліктері қарастырылған. Композиция элементтерінің маңыздылығы, оқытудағы динамикалық даму үстіндегі кәсіби-компьютерлік даярлаудағы негізгі алынатын қағидалар көрсетілген. Болашақ дизайнерлерді даярлаудың қажеттіліктері дизайнерлік көркем шешімдерді қолдануды талап ететін, орындау әдістері мен тәсілдерін кәсіби деңгейде меңгеру болып табылатындығы аталып өтілген.

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Значение изучения закономерностей композиции при профессионально-компьютерной подготовке будущих дизайнеров

В статье отмечено, что одним из основных средств формирования профессиональной проектной культуры дизайнера в образовательном процессе вуза, является создание определенного, задуманного художественного эффекта, согласующегося с функциональной основой системы за счет визуального соподчинения компонентов и деталей.

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