

6. DESIGN – SYNTHESIS PHENOMENON: ART, SCIENCE AND TECHNOLOGY

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Abstract: *This article discusses the issue of curricular adaptation of subject content for students attending courses in Clothing Design and Visual and Decorative Arts in which the content of the national curriculum components is correlated with the student's real possibilities to prioritize and compare their individual vocational performance and accumulated acquisitions during the development of design projects, following the individualized and differentiated curriculum in Clothing Design courses through algorithmic teaching strategies or heuristic strategies that require creativity in order to achieve global or sequential learning tasks.*

Key words: *design, fashion, pedagogy, artistic, creativity, curriculum, education*

1. Introduction

The curricular adaptation in the courses of "Fashion Design", "Composition Studies", "Specialized Technologies in Fashion-Clothing Design", "Technological Transposition" of projects and clothing creations implies the adaptation of learning methods through the individual particularities of each student, through learning techniques specific to higher vocational education in the field of visual and applied arts using interactive learning and research strategies, the use of problematization of the artistic theme through didactic sequences and the practical application of the results through group or individual learning. "Thus, the model of the structure of the arts from which we start in the present study and in which its four fundamental sides - the cognitive, appreciative, transformational and semiotic (language) sides - are combined ..."¹⁸⁰

2. Discussions

Being a process that requires evolution over time, accumulation and transposition of information, creativity is cultivated through learning and the development of imaginative, intellectual and non-conformist skills, through learning that imposes requirements and principles specific to the field, such as regular review of the student's projects, teacher support in the development of artistic creation, equal rights to a quality education in which an attempt will be made to reduce the factors that trigger barriers to learner participation, whether they are linked to socio-cultural aspects (poor social conditions, exaggerated sensitivity, obvious emotional deficiencies) or barriers generated by the curriculum (inflexible, irrelevant or undifferentiated or by teaching strategies inappropriate to the field).

3. Results

From the long list of psychological mechanisms that can be exploited in the training and learning activity at the workshops, we can distinguish as characteristic elements of the creative personality the following elements: fluidity, flexibility,

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¹⁸⁰ M.S. Kagan, "Morphology of Art", Meridiane Publishing House, Bucharest, 1979, p.554

originality, sensitivity to problems, ability to redefine (J. P. Guilford). A creative personality is inventive, independent, uninhibited, versatile, enthusiastic about the new, highly sensitive to the environment and often identifies with the problems of society, which is why it can make an active and original contribution to social needs by adapting quickly to any situation. In the case of artistic creativity, if we analyse it according to I.A.

Taylor's classification, we can say that the emphasis is placed on the types of creativity that are productive, inventive and innovative. The peak of creativity, emergent creativity, is reached by few individuals. This includes elements such as the discovery of a principle or an idea that can revolutionise a whole. "There is another issue that must not be lost sight of: whatever his manner and whatever the subject, an artist always expresses himself above all else.

The artist shows us his sensuality or his inclination towards the spiritual, the sensitivity of his eyes or the intensity of his visions, he shows us his ardour or his reserve, his energy or his delicacy, his pride or his humility, his passion, the turmoil or the peace of his soul. And his works contain not only what he has decided to put into them but also that something with which he has unconsciously charged them, that which he has confusedly expressed, without realising it, through the work of his hand. In his works he is engaged as an individual and at the same time as a member of a society, as a representative of an epoch."¹⁸¹

4. Conclusions

Material, time and procedural resources should motivate the learner and emphasize personal skills and abilities. The forms of training should balance small group, face-to-face and individual training. Adaptation of contents is designed through tailor-made programmes according to the cultural and social potential of the learners, the themes proposed during the courses and the needs of the educational programme in order to make the learning process more effective through classical or transdisciplinary methods in which educational partnerships can be created (an example in this case are art projects with exhibitions or fashion shows as the final element), which means a unity of educational requirements, choices, decisions and actions between educational factors.

The educational partnership, in this case, takes place together with the educational act, being carried out between educational institutions (school, community, family), educational agents (teachers, students, design and visual arts specialists, etc.), and members of the community who have an influence on the education and skills development of students.

Competency standards for design and visual arts educators show the implications for the education system through curriculum and assessment, pedagogy, institutional and other cultural policies, pedagogy, the use of technologies in the development and coordination of fashion design projects involving resources and technologies from transdisciplinary fields. The complementarity between formal and non-formal education, creates some needs in terms of finding solutions to equate learning experiences that took place outside the faculty, in the framework of activities carried out in educational partnerships.

¹⁸¹ Joseph- Emile Muller, "Modern Art", Scientific Publishing House, 1963, p.29



Art project I, "De- CONSTRUCTION" clothing collection, 2021, Designer: Ondina Turturică



Author: Ana Farîma, 2021, student of the second year of the Faculty of Design, Arad, UAV Project realized in the framework of the Specialized Technologies workshops, Project coordinator: Lect. Univ.dr Ondina Turturică



Author: Miruna Pavel, student at the Faculty of Design, UAV, Arad, Fashion project 2022, made for the collection presented at the "AFD 2022 Festival", Arad, Collection coordinator: Lect. Univ. Ondina Turturică, UAV

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