

УДК 378.011.3-051:6]:745/749
 DOI <http://doi.org/10.5281/zenodo.2647200>
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PREPARATION OF THE FUTURE TEACHERS OF DESIGN BASICS: DOMESTIC AND FOREIGN CONTEXT

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У статті для характеристики сучасного стану дизайн-освіти, її конструкції, методології та перспектив на засадах історико-ретроспективного аналізу побудовано логічний ланцюг передумов і подій, які передували утвердженню дизайн-освіти на теренах сучасної України. Розглянуто становлення дизайн-освіти в передових країнах світу і Європейської співдружності, зв'язки з мистецькою й технологічною освітою в сучасній Україні.

Такий аналіз виявив позитивні традиції вітчизняної дизайн-освіти, які сформувалися у стінах київських, львівських, харківських, одеських навчальних та науково-дослідних установ, де українські дизайнери й педагоги творчо використовували надбання німецької школи, американської прагматичної моделі дизайн-освіти, італійського дизайну.

Доведено, що в сучасній Україні зміни в соціально-економічній сфері життя суспільства призвели до усвідомлення необхідності опанування людиною основ дизайну зі шкільної парти. Упровадження основ дизайну в системі загальної середньої освіти сьогодні означає, крім засвоєння знань, також навчання самостійному мисленню, виховання потреби в постійному поповненні знань, формування здатності до різних видів художньо-естетичної діяльності.

Нині в Україні важливого значення набуває розробка концепції підготовки дизайнерів, в основі якої закладено ідею сталого розвитку, що забезпечує задоволення потреб людського суспільства за умов збереження здатності економіки країни до самовідновлення. Особливу вагу при цьому має національна парадигма дизайну, актуалізація історико-культурної спадковості мистецтва дизайну, багатовекторність його регіональних проявів і формування шкіл. У висновках до статті підкреслено, що розвиткові вивчення основ дизайну в школі сприятиме вдосконалення і розширення підготовки фахівців нової формації, а також підвищення загального рівня професійних вимог до вчителя трудового навчання.

Ключові слова: *дизайн, дизайн-освіта, професійна підготовка, майбутній учитель, досвід.*

Formulation of the problem. Education as one of the most important social subsystems reflects the state of the general national and social development of the country; therefore it is wrong to think that it is possible to significantly improve the field of education without solving the main problems of the country. But, at the same time, the experience of many countries shows that the rapid and successful overcoming of economic and social problems is achieved only when, among the first-rate reforms, special attention is paid to reforms in the field of education and culture. The transformation of the whole system of education depends on rational changes in teacher training, since a qualified teacher is one of the key professions that determine the progress of the entire system of society.

Analysis of recent researches. The general problems of design education were the subject of a comprehensive study of the scientists: O. Henisaretskyi identified methodological and humanitarian and artistic design issues, V. Sydorenko considered design as a constructive culture and aesthetics of the respective direction of creativity, O. Troshkin – as a process of educational and creative activity. H. Minervin, N. Myropolska investigated the social nature of the design, O. Fursa has analyzed the design education in art colleges. Problems of historical and contemporary development of design education in Ukraine and abroad were researched by

A. Chebykin, M. Yakovliev and others.

The purpose of the article is to analyze the formation of design education in the advanced countries and the European Commonwealth, its development, achievements and experience, as well as to understand its connection with artistic and technological education in the territory of modern Ukraine.

The main material presented. The problems of design education in Ukraine today have not so academic but practical interest, because it is necessary to achieve significant economic changes in the short term, and hence – the extreme need for a large number of highly skilled specialists. In the context of the reorganization of higher education in Ukraine, the problem of the lack of an integrated national design-education concept becomes of particular importance. Today it is obvious that economic development of our state, increase of the welfare and spirituality of the population is impossible without involving in the process of manufacture of industrial products of designers, giving them a priority role at all its stages: design, expertise, sales forecasting, etc. Such specialists should be not only educated professionally and know the folk art and craft design, but also understand their national specifics, possess the technique of creative transformation of artistic traditions in the modern conditions of high-tech production, know the history of the formation and development of industrial design in Ukraine.

In view of the need for high-quality designer training over the last decade, more than 30 relevant departments, faculties in public and private educational institutions of I-IV levels of accreditation have been created in Ukraine, on the basis of which future designers acquire education. However, comprehension of the practical experience of such units allows us to state the absence of proper practice in the organization of educational activities, scientific and methodological support, lack of qualified teachers. Even in educational institutions with significant experience in the training of designers, there are also problems that require a scientific solution. Among them the paramount importance is the problem of domestic design education, its acquisition of authority in the European educational space, and raising its level of quality in accordance with European tendencies.

The present Ukrainian society needs designers who not only completely mastered the professional training, but also have profound knowledge in the field of folk art, craft design, are able to see and interpret national specifics, creatively transfer unique folk-artistic traditions to the plane of modern high-tech production, know the history of the formation and development of industrial design in Ukraine. The presence of the stated qualities of design specialists will ensure their competitiveness and recognition in the all-European and world contexts.

The study of information sources convinces that some aspects of the professional education of designers are partly covered in a number of publications of foreign and domestic scientists (Ye. Antonovych, V. Prusak, V. Radkevych, A. Chebykin and others), however, the issue of improving the quality of professional education of the future designers on the basis of the use of positive historical domestic and foreign experience has not been given due attention.

The analysis of the historical and retrospective aspects of the problem shows that the processes of formation of the national artistic and industrial education in Ukraine were determined by the cultural-historical and socio-economic conditions of the development of the state. Given the fact that part of the territory of Ukraine was part of the Russian Empire, and some – in the Central European states, design education was fragmentary in nature, was separated from European life. The main artistic centers in Ukraine were Kyiv, Lviv, Kharkiv and Odessa. In the second half of the nineteenth century artistic educational institutions emerged and developed in these cities. A special status among cities was occupied by Kharkiv. In the field of design education, the Kyiv and Odessa artistic educational institutions were under the tutelage of the St. Petersburg Academy of Arts, Lviv – under the influence of the Austro-Hungarian institutions of the empire, the Kharkiv and art-industrial schools developed

autonomously. Established on the basis of the school of drawing M. Raievskoi-Ivanovoi, then had an artistic and industrial inclination, and the Kharkiv Institute of Technology, where the methodology of training engineers contained elements of design education, it became the first institution to prepare designers in Ukraine. In addition, it was in Kharkiv that the works of V. Kyrpychova, Ya. Stoliarova, V. Danylevskoho and others were published, devoted to aesthetic comprehension of the problems of technology; the first city art-industrial museum was opened here in the Russian Empire. The consequence of these events was the fact that from the products of Kharkiv factories of the past, you can choose a range of industrial products that were from a design point of view significant for their time. Kharkiv State Academy of Design and Arts, which is currently pursuing educational training in such areas of modern design-industrial, graphic and design environment, is now one of the most recognized centers of design education in Ukraine. It is the old traditions of Kharkiv design that led to the very active development of a large number of design departments in higher educational institutions of the modern city.

Positive traditions in the development of domestic design education were formed in the walls of the Ukrainian Academy of Arts. The first professors of the educational institution were outstanding artists with a high level of European education. Unlike most academic systems, which developed only easel forms of art, the Ukrainian Academy of Arts sought to develop applied forms of art, promote the formation of artistic-industrial and folk art. In the 20's of the 20th century, the art-industrial direction was separated in Kyiv educational institutions, as a result of which the textile branch was opened, and later, the theater-photo-cinema department. By the beginning of the 1920's the following requirements for artistic and artistic education were outlined: objectification of the system of teaching arts disciplines; convergence of different types of arts and development of teaching methods; connection of material culture with mass industrial production, based on specific conditions of the day (Розенталь, 1971).

The situation in the western regions of Ukraine was somewhat different. The formation of design education in the territory of Galicia, which was part of the Austro-Hungarian Empire, took place in the context of all-European artistic processes aimed at the cultural and educational development of Galician Ukrainians. As you know, from the 70's of the nineteenth century Lviv was granted the status of an administrative capital. Between the artistic concepts of Vienna and Lviv, they sought to establish a connection, hence the Galician Ukrainians had the opportunity to study in Vienna's higher educational establishments and artistic and industrial schools. At the same time, crafts schools were created in Galicia and Bukovina; the Arts-Industrial School was founded in Lviv, and since 1905 – the Free Academy of Arts; In the 20th and 30th years of the twentieth century, private schools and studios were set up to provide design education.

As a result of the proceedings starting with the 20's of the XXth century of the educational policy, the Kyiv and Kharkiv art institutes managed to preserve their statuses. The main purpose of its existence was the professional training of artists-artists for industry. Some successes in this case were achieved, but for the full implementation of the intentions to build a design university there was neither the necessary material resources nor experts in this field. The pedagogical team consisted mostly of students from the St. Petersburg Academy of Arts, artists who, in their level of professionalism, were far from understanding «productive art» and could give students only academic general art training. The desire to restructure the Kharkov Artistic-Industrial Institute ended in failure, which led to a general campaign of rejecting industrial art. Odessa Art Institute in general was reorganized into a secondary school, which caused considerable damage to the artistic life of Southern Ukraine for many further years (Кайдановська, 2013).

In European countries, the process of becoming a design education in a similar time period is significantly different from domestic. Let's consider its features on the example of the

functioning of the art school of Germany. Future designers were trained in the «Bauhaus» educational institution established in Weimar by integrating the Academy of Arts and the School of Arts and Crafts. The conditions and concept of vocational training at Bauhaus favorably differed from the Ukrainian and Russian institutions. Employees of the German school, the main purpose of artistic activity saw the transformation of the forms of the real world and the transformation of the phenomena of the environment into the world for man; while the training program provided for the formation of a person capable of holistic world perception. If there were engaged in the production of utilitarian things and declared the artist's capabilities as the organizer of production, then in Bauhaus, on the basis of cooperation with industry, understood that industrial production required the artistic design of products and should be organized as a continuous process. This trend is also characteristic of the current training of the future designers in Germany. In view of the above, the German model of design education was formed. «Concentric structure of learning included all the most important components of design and technology to give the student the opportunity to immediately grasp the full scope of his future activities» (Гольдентрихт, 1998, С. 85).

Thus, in Germany, as well as in Ukraine and the republics of the USSR, there was a gradual transition of design education from the traditional artistic and artistic, typical of the XIX century, to the artistic-industrial, characteristic of the XX century.

The next stage of the development of the arts school in Ukraine is associated with the reform of 1934, which became the basis for ignoring the theory of «productive art», depriving the educational institutions of the artistic and industrial profile. Thus, in Ukraine «easel» forms of training in comparison with previous years took more «modest places», although graduates of the Kharkov Institute of Art during the 30's of the twentieth century had a diploma with the specialty «artist-easeler». The unique system of vocational education of artists of the Ukrainian Academy of Arts was substantially deformed. The original experience of the twenties of the twentieth century was rejected. The etalon for the Kiev Institute for many years has become the All-Russian Academy of Arts, «easel» was recognized as the basis of learning.

The main reference point for the professional training of designers in European educational institutions in the 20-30's of the 20th century was also technical, which negatively affected the artistic component of design education, but its overall socio-functional orientation contributed to the further development of the profession. Constructivity, functionality, and design in solving creative problems have changed the outlook on design and teaching methods. The integrated course «Designing», which emerged at this stage, subsequently enabled the systematization of design education, and also allowed to determine the place and content of artistic, technical and humanitarian disciplines in the training of specialists (Кайдановська, 2013).

According to investigators, the 30s and 40s of the 20th century are characterized as crises in the development of European design. Europe has entered a new stage in political conflicts. The overall deterioration of social and economic conditions in Europe has caused chaos in the development of design education. As a result, some designers went deeper into mysticism, symbols and religious subjects, being influenced by expressionism, Dadaism, Cubism and newly discovered art (El Greco), others found reliable resistance in functionality. The above mentioned German design school «Bauhaus» was closed, and its founders and lecturers in the majority were forced to emigrate to the USA. So, before the Second World War, the design education center was relocated to America. The peculiarity of the American model of design education is the targeting of commercial purposes, which involves the purpose of training - the education of a person, resistant to market collisions and able to bring profits to producers. American design is defined as «commercial design» (Волкотруб, 1982, С. 93).

In Ukraine, this period in the development of design education also experienced a crisis.

Considering the forms prevailed in the field of artistic and artistic training, however, in 1936, at the Kyiv Museum of Ukrainian Art, a school of masters of decorative arts and crafts was used, which became the basis for the foundation of the Kyiv Republican Art and Industrial School in 1938. On the basis of the institute, the future specialists of the middle level of artistic ceramics, artistic weaving, artistic embroidery, carpet weaving, decorative painting were acquired by professional education (Кайдановська, 2013).

In the postwar years, the development of design education in Ukraine and in European countries has improved. The gradual stabilization of the economy in the countries of Western Europe has created the need for the preparation of designers, which, in turn, contributed to the institutionalization of design: its merger with industrial production and the transition to a network of professional schools. Economic conditions and national traditions led to the formation of both regional design models and training systems. A significant event was the establishment in 1957 of International Design Association, where issues of design theory and vocational education were considered at the international level. The system of foreign design education of the 50's and 60's of the twentieth century was laid mainly in schools of industrial design, in the architectural and polytechnic faculties of universities. Due to the lack of a holistic design theory, it was impossible to determine goals, to develop principles and methods of teaching. The variety of approaches was «covered» by the so-called concept of true design coming from the International Design Association, which defended the strict method of rational functionalism and created the appearance of theoretical and methodological substantiation for educational institutions. Consequently, the artistic-figurative understanding of the forms of the subject environment in the 1950's and 60's of the 20th century came to the fore, with the main emphasis on scientific and engineering training. The role of artistic disciplines was to master the pictorial techniques as means of expressing the project design and did not aim at the development of abilities for design creativity. In some schools of industrial art, for example, the «Ulm School of Formation», general education disciplines are virtually absent from curricula (Гольдентрихт, 1998).

An attempt to emulate the doctrine of modernism updated the theme of professional ethics, in the study of design creativity marked the problem of comparison of subjective and objective and put the need to develop questions about the specifics of the designer's thinking. Under the influence of historical circumstances, the Lviv Institute of Applied and Decorative Arts became the European Academy of Arts, which now also develops design education. One of the leading achievements of the educational institution is the design of clothing.

In Kiev in the 1950's the school of masters of decorative and applied art at the Kiev Museum of Ukrainian Art was reorganized into the Kyiv College of Applied Arts, and from 1962 – to the Kyiv Art and Industrial College. In Kharkov in 1963 the artistic institute for art-industrial was reorganized. In this direction, it, however, already in the status of the Academy, is still working. As is known, the reorganized institute immediately laid the foundations of three main branches of modern design: industrial design, graphic design and environment design. The training of the future specialists was provided by prominent artists and highly skilled educators L. Vynokurov, V. Konstantynov, V. Listrovyi, V. Syniebriukhov, Z. Yudkevych (Кайдановська, 2013).

The next period in the formation of design education is associated with 60-70 years of the twentieth century. For European countries this period is characterized by an environmental crisis that put the design in front of the need to get out of the strict regulatory framework and channel the humanitarian approach. In the development of the design culture of students during this period, the problem of the environment as «the spirit of place and time» is actualized and the possibility of its creative creation is considered. Antitechnicism, emotionality, expressiveness, negation of utilitarian and technical conditionality is considered to be the

cornerstone of the professional activity of the designer. As a result, by the mid-60's of the twentieth century in the countries of Western Europe there is a new direction – «radicalism», the expression of which was the Italian design. As an attempt to understand the situation prevailing in the design culture, there are several conceptual models in which further development of design education can be seen through the university model of education. Its specificity is in one purpose, the general professional thinking and the breadth of interdisciplinary connections. Particular attention deserves the project «Universities», initiated by the Graham Foundation (USA) (Гінрепс, 1998, С. 42). In the network of domestic design education institutions in the 70's of the 20th century, a specifically designed teaching methodology was gradually formed, which differed significantly from the «drawing and painting-architectural» hybrid of the 1960's, and accumulated methodological potential on the basis of realization of positive achievements of experience other schools in order to form the original system of training designers, which would most effectively work in the regional conditions of development.

The beginning of the 80's of the twentieth century in the development of foreign design education marks the output of creative consciousness from the decade of crisis, when the design potential was suppressed by fluctuations, reflexions, skepticism (Выготский, 1996). A specific form of the emergence of this state was «New Design», which declared itself a synthesis of production, design, artistic design education, culture, creativity, communication and representation of the design product. At the turn of the 80's and 90's of the twentieth century, reforms in the system of students' training started due to the general innovation movement of that time in Ukraine. Scientists and designers-practitioners have built a new model of specialist, according to which he should have a greater ability to adapt to various manifestations of design culture.

Students of design universities in France, Belgium, Holland, Austria and Scandinavia enthusiastically experimented with shapes of objects and decor, striving to learn to perfectly reproduce the spirit of modern civilization. Through such searches, they even managed to develop their own style, which became known in many countries under the name of «*art nouveau*» (or in Germany «*jugendstil*») and defined by the very content of these two terms – novelty and youth. In the early 90's of the twentieth century, changes in the socio-economic sphere of society have led to changes in the education system, to the awareness of the needs of mastering the basics of design from the school desk. Traditionally, every educational school in our country was necessarily also labor polytechnic, so gradually developed and absolutely defined the concept of lessons of labor training, reflecting specific educational and educational tasks. The main among them were: polytechnic education of students, vocational guidance, and education of diligence. Today, the school is called to solve other tasks, because society needs people of different professions, including teachers, doctors, designers, artists and philosophers, and others. Everyone in his profession must be a creative worker. Thus, the modern social order of the school is not in the preparation of performers, but in the preparation of creators, thinking people. Before the education workers who are interested in developing their country, the main task is to deepen and further to develop the technological, aesthetic and designer education of the younger generation, since only a person with a high internal culture, developed aesthetic senses, can actively transform the surrounding world, create spiritual and material values.

The use of design as an important means of aesthetic upbringing of student youth, as we have already noted, is not a new problem. The foreign experience of the last decades indicates a special attention to this kind of art, and in some countries (Great Britain, Sweden, Japan) this problem is referred to the aspects of state policy. It is well-known that learning by means of design accelerates the formation of intelligence, using at the same time all three types of thinking activity: visual-business, sensory-shaped, conceptual-logical. Everyone is affected by

visual design communications: signboards of stores, road signs, posters, cover magazines, books. All this falls into the sight of each person, contributing to the education of artistic and aesthetic taste (УСТИНОВ, 1988).

Analyzing studies in the field of design education, it should be noted that the teachers of the leading industrialized countries are turning to design as a certain direction of humanitarian education of the younger generation. The leading place among these countries is the United Kingdom. Design in this country as one of the main components of the design culture has become an important factor in the formation of the subject-spatial environment as a whole, and in all its components. Recently, the UK has been actively implementing design for general and special education, starting with a preschool institution (АРОНОВ, 1986, С. 17).

Not less interesting experience of pedagogy of design is found in Japan. The program of the Japanese general school includes technical aesthetics, the study of which is based on the ancient national traditions. In the modern general education school in Japan, this tradition has created a developed system of aesthetic education, in which the organically combined processes of studying art, crafts, design and labor. It is well known that the formation of a person begins with an early childhood. On this basis, according to Japanese experts, the whole educational system should correspond to the basics of human formation on the principles of design (УСТИНОВ, 1988, С. 14).

Today, as we have already noted in the process of source analysis, the development of the concept of training designers, which builds on the idea of sustainable development that provides the satisfaction of the needs of human society, while preserving the ability of the country's economy to self-healing, becomes important in Ukraine. Of particular importance is the national paradigm of design, the actualization of the historical and cultural heritage of the art of design, the multidirectionality of its regional manifestations and the formation of schools. The development study of the basics of design at school will contribute to the expansion of training of specialists of the new formation, as well as to increase the general level of professional requirements for a teacher of labor education.

Conclusions. Design education on the path to its development has undergone many trials and changes. Today it is an important and independent component of education in general and has an impact on the cultural life of the country. Education in design field is considered a significant element of human culture. In this regard, the introduction of the foundations of design in the system of general education means, in addition to the acquisition of knowledge, as well as the teaching of independent thinking, education of the need for constant replenishment of their knowledge and the formation of the ability to various types of artistic and aesthetic activities. Such personality traits as independence, creativity, activity are most fully formed in the design process. It is also important that design with its ability to integrate scientific, technical and artistic activities has an extremely great educational and developmental potential for the formation of a creative personality.

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PREPARATION OF THE FUTURE TEACHERS OF DESIGN BASICS: NATIONAL AND FOREIGN CONTEXT

In the article, a logical chain of preconditions and events preceding its adoption in the areas of modern Ukraine has been constructed for the characterization of the current state of design education, its constructions, methodologies and perspectives, and the formation of design education in the advanced countries of the world and the European Community has been considered, links with artistic and technological education in modern Ukraine. Such an analysis revealed the positive traditions of domestic design education, which formed in the walls of Kiev, Lviv, Kharkiv, Odessa educational and research institutions, where Ukrainian designers and educators creatively used the gains of the German school, the American pragmatic model of design education, Italian design. It is proved that in modern Ukraine changes in the socio-economic sphere of life of society have led to the awareness of the need to master the basics of design from the school desk. The introduction of the foundations of design in the system of general secondary education today means, besides learning knowledge, also the learning of independent thinking, the education of the need for constant updating of knowledge, the formation of the ability to various types of artistic and aesthetic activities. In Ukraine, the development of the concept of training designers, based on which the idea of sustainable development, which meets the needs of human society in the conditions of preserving the ability of the country's economy to self-healing, is of great importance. Of particular importance is the national paradigm of design, the actualization of the historical and cultural heritage of the art of design, the multidisciplinary of its regional manifestations and the formation of schools. The development of the basics of design at the school will facilitate the training of specialists in the new formation, as well as increase the general level of professional requirements for the teacher of labor education.

Keywords: design, design-education, professional training, the future teacher, experience.

Надійшла до редакції 26.08.2018 р.