

DESIGN THINKING AS THE BASIS OF THE CONCEPTUAL METHOD OF THE PROJECT PROCESS

Mazina Julia¹

¹Toraigyrov University (Pavlodar, Kazakhstan)

Nurkusheva Lyazzat²

²International Educational Corporation
(Kazakh Leading Academy of Architecture and Civil Engineering)
(Almaty, Kazakhstan)

Abstract. The article explores the concept of conceptualism as a design method. The concept acts as a foresight, the ability to reason, philosophize. It forms the author's aesthetic guidelines and preferences in design work, helps to form the individual style of the designer.

Working with information determines the ability to find the right context of reasoning, helps to determine the logic of emotional and artistic ideas about the future object (form), reveals the author's idea, justifies the breadth of horizons and intellectual preparation of the designer. The method is considered as a sequence of pre-project actions that guide the designer towards a distinctive solution and the authorial execution of design tasks.

Such methods of immersing students in pre-project reasoning develop an experimental approach, define the practice of the project process as "creativity". The method of immersing students in the analytical processes of design makes it possible to put forward the assumption that interdisciplinarity acts as a "bridge" between theory and design practice, forms a breadth of outlook, allows you to select clear principles and factors from the information flow and constructs a project corridor.

The methods and materials provide examples of how a chain of reasoning can be formed and a concept is defined: the artistic and aesthetic image of an object, the principles of shaping, and the justification of constructive and technological solutions. The author's method of "collision of cultures" is cited as an example as a form of creative thinking development and a condition for realizing a designer's professional competencies, creative potential, and the formation of an individual handwriting.

Keywords: concept, conceptualism, creative thinking, design creativity, creativity, design methods.

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Introduction.

Conceptualism is an approach that merges the creative process with its exploration. The discourse on design is currently extensive and contradictory, defining design as a unified process of shaping the environment, a business process, a practice of transforming objects into signs and signs into objects, and a process of communication. We may categorize this complexity as "processing," where the concept of a process transmutes into an assemblage of actions, meanings, and deliberations leading to the resolution of a singular task. By progressively unveiling the fundamental aspects of conceptualism, we gain the opportunity to examine processing from the vantage point of the interrelationships within the product/process hybrid paradigm.

Conceptual design is primarily about the power of an idea rather than the material. In conceptual design, the concept holds more importance than its physical expression. This is why this impending era is already being discussed as the emergence of a new era—the "conceptual epoch." In the article "Art After Conceptualism: The Conceptual Space of Art, Sergey Ogurtsov refers to "precisely conceptualism (not the avant-garde) as the primary—and as not fully comprehended—artistic revolution of the 20th century." (Sergey Ogurtsov 3)

Currently, the issue of defining design is a highly relevant concern among analysts. Attempts to define the problematic field of design can be found in the works of Martin Heidegger, Jacques Derrida, Jean Baudrillard, Carl Moiseevich Kantor, Vadim Rozin, Vyacheslav Glazychev, and Oleg Genisaretsky. In the monograph "Design: An Experience of Metaphysical Transcription," Galina Lola notes the dynamics of design definitions "from a sketch of an object that should then be made or constructed."

At the core of the design process, the concept provides a broad framework within

which the project is expected to progress. The system of design actions forms ideas for realizing the concept. Formulating tasks and finding ways to solve them is one of the most challenging stages of a designer's work on a project. Creativity and experience help respond quickly to specific situations, particularly those that are conventionally standard. However, there are situations that require a systematic approach and decision-making dependent on multiple factors. In light of this, there is a specific approach or methodology for project work referred to as conceptual design.

Conceptual design is a distinct mode of thinking that combines intuitive and scientific foresight and is connected with making decisions regarding the formation of conditions for project implementation. When forming a concept, the author must define the development of design actions, the content of tasks, and identify significant client-oriented, cultural, and other such landmarks and preferences.

The exploration of these preferences implies the fundamental focus of project activities:

- Satisfying the needs of specific individuals or communities;
- Providing practical means for the realization of life activities;
- Creating objects within distinct historical and cultural contexts for inhabitants;
- Integrating objects into specific locales.

Consequently, the notion of "content" refers to specific cultural, social, national, ethnic, geographical, psychological, spiritual, age-related, and similar attributes that delineate the conditions of tasks and the methods for their resolution. Reflections and analyses find expression in sketches, analytical diagrams, and clusters across various stages of the design process. These visual aids facilitate the establishment of fundamental attributes, as well as the representation of its subject and spatial dimensions, structural and compositional

elements, figurative and stylistic attributes, volumetric and plastic qualities, color variations, and graphic features of the future design object.

The principle underlying the emergence of a concept is, first and foremost, the designer's intellectual potential and competencies acquired at various stages of education, which cultivate the ability to contemplate, pose inquiries, and discover solutions. The process of creative thinking grants the designer independence from the pressures of information, endowing them with the liberty to select paths for the realization of project tasks. Creative thinking also shapes a mechanism that links experimental and cognitive methodologies, serving as a distinctive "bridge" between theory and practice, and allowing for the identification of a creative idea as an innovation in the designer's creative practice

Methods

How is a conceptual idea formulated? What stages of maturation does it undergo? What premises of uniqueness does it encapsulate and upon what are they founded? All of these questions, and many more, loom predominantly before educators in the realm of professional education. The task at hand is far from facile. The journey toward autonomous ideation traverses a rugged path of practical skill acquisition. It is only at the stage of comprehending applied tasks that a designer commences to augment practical skills with the ability to think. They cultivate their own perspective on issues, draw upon global experience in the domain of design conceptualization, and leverage their knowledge of art history, architecture, and technology. This signifies their intellectual evolution, breadth of erudition, capacity to formulate personal viewpoints on matters, to react uniquely, and to boldly advance creative ideas.

The emergence of a concept remains independent of design conditions and

approaches to solving project tasks. More often than not, a concept influences the formulation of specific project conditions and provides direction towards the justification of structural and technological solutions.

The basis of a concept may find its origins in identified patterns derived from the analysis of prototypes and analogues. In addition, the conceptual idea is based on assumptions and even mottos and slogans that form, in a sense, the artistic image of the future object.

The combination of a high degree of rationality, meaningfulness, systematic creativity with thoroughness, depth of penetration into the content of design tasks is the super-task of design that can turn everyday things into cultural phenomena, this is the reason why designer tries to think in terms of nature and society. The novelty of the tasks solved by the designer requires constant reorientation of consciousness, constant meaningfulness of actions, and hence personal intellectual growth, which allows the designer to keep abreast of the latest engineering, sociological and artistic achievements. Therefore, the relevance of the study is due to the modern requirements of society for the development of the designer's personal potential in the process of developing his professional skills, and the most important aspect of these requirements is the development of creative thinking, intellectual potential, and a broad outlook.

The inner world of the designer assumes social significance, owing to its diversity and multifaceted manifestations, as well as the evolution and development of creative potential. The inner world of the designer, the diversity and multidimensionality of its manifestations, the formation and development of creative potential acquire social significance. The purpose of the artist-designer has changed as an organizer of a holistic architectural environment for human life, as a producer of cultural values, as a creator of new forms of social life.

These changes are based on information technology, diversification and complexity of all stages of project activities.

The axiological approach in this context acts both as a method by which the transmission of cultural values is ensured, and as a condition for the development of the axiological "I", and as a system of value orientations, which contains cognitive, emotional-sensory, moral-volitional components that make up the creative potential designer.

Discussion

In design, every project idea can be considered as a multitude of possibilities. As articulated by Sol LeWitt, "For every conceptual product that has attained physical form, there exist multiple variations that have not been realized in

materiality." (Blum, Lari 217).

The methodology of a conceptual approach to project ideas involves the delineation of a series of forms, from which a student, guided by the specificity and sequence of contemplations, can arrive at an original and authored solution. Partially, the sequence of these actions is reflected in a diagram that illustrates the stages of creative thinking. (see fig. 1) (Kamzina Nadezhda 98).

Methods of sketching in architectural activity are well-known to us, extensively expounded upon by Ivan Bogomolov in his practical handbook. (Bogomolov Igor 138). The author delves into practical approaches for idea generation in architectural design. Immersing ourselves in the exploration of these techniques has led us to conclude that they are inherently linked to the technical stages of form creation. For

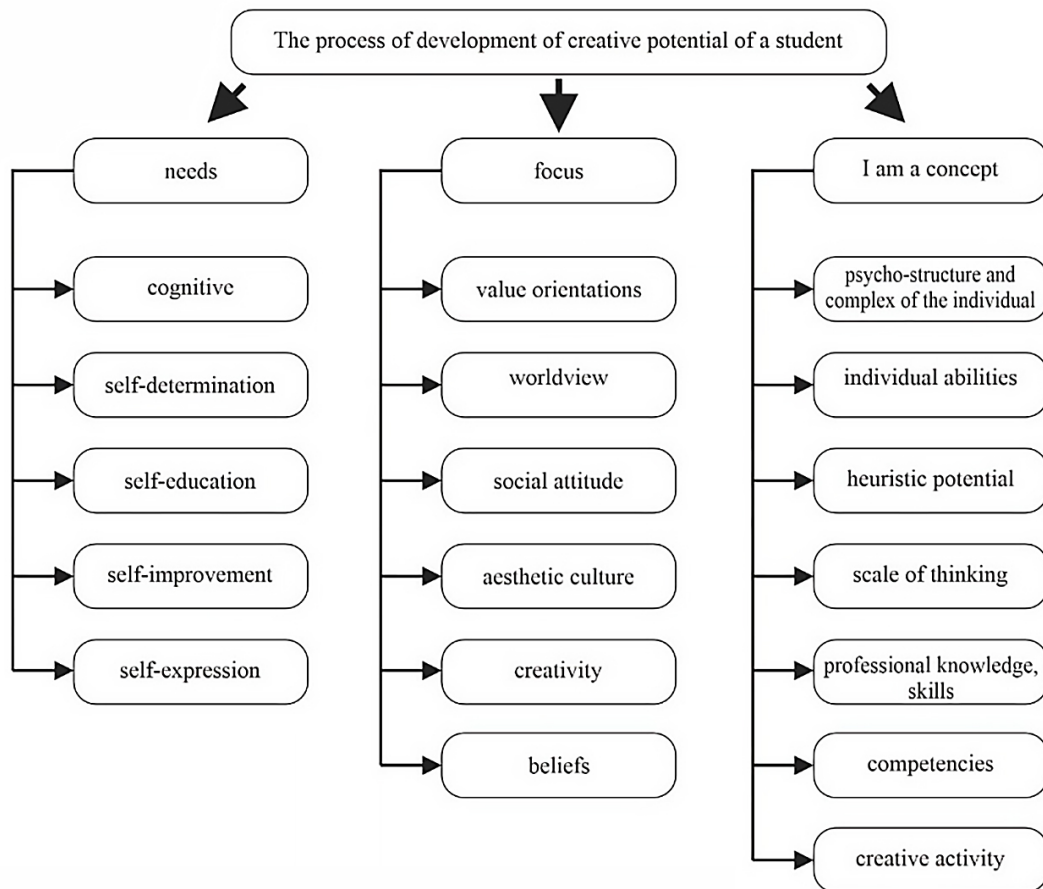


Fig. 1 The process of developing the creative potential of a student (Kamzina Nadezhda 98)

instance, the "living" sketching line of Ivan Leonidov treats the hand as the point of departure for creative exploration. Various principles of sketching, such as inversion, appliqué, dynamic geometry (akin to the games with diagonals, energy of descent, cascades by Yakov Chernikhov, the defiance of gravity by Konstantin Melnikov), and so forth. Theoretical and exploratory drawings by Zaha Hadid depict the open transformation of initial concepts as a form of "conceptual painting," giving rise to something intermediate between architectural fantasy and a painterly creation. The architectural sketch here appears before us as an independent work of art. The approach of architectural shaping is interesting, such as the plastic search for organic analogies in the work of Santiago Calatrava or the watercolor method in the study of the light-spatial environment, the game presentations of Eric Owen Moos, the minimalism of architectural graphics by Alvaro Siza, the emotional paintings of Massimiliano Fuksas and many other author's compositions that underlie the conceptual search. A crucial and integral aspect of such pre-project work is its authorial identity, encapsulating the individuality of the master. Sketching, as a method, encompasses not only concept but also function, construction, and form.

But in our study, we were not interested in the technical search for the concept, but rather in the analytical one. Where the format of reasoning on the project is much broader and touches on many related issues. This is the case when philosophizing, reasoning, conjectures, descriptions form the poetics of the theoretical approach, forging an interplay between the designer's intellectual capacity and practical skill of the artist.

We are not examining the direct creation of a concept, but rather the cultivation of conceptual thinking and the means of its development within the creative practice of design and architecture students.

or merely "hint" at reality, prompting the designer to somehow comprehend and act upon it. In these circumstances, hypotheses and assumptions are by no means indicative of professional impotence. On the contrary, they bear witness to the designer's audacity and cognitive boldness – for they tread into uncharted territory. However, these logical foundations of ideas and solutions derive their strength precisely from the fact that the conceptual designer always maintains the awareness that they are hypotheses, and is willing to go back and revise them if his decisions prove unsatisfactory. (Dobritsyna Irina 196)

Thus, a conceptual designer is adept at discerning and recognizing the logical cause behind every idea that justifies their decisions. The moment of engaging conceptual thinking can be associated with a transition to a state of consciousness where any idea is regarded as an element of a set. This occurs even when dealing with a solitary idea, as there exist sets consisting of a single element or even "empty" sets.

Essentially, the transition from an idea to a multitude of ideas signifies an acknowledgment that each concept possesses not only content but also volume. This is a paramount characteristic of the notion, revealing the sum of ideas that can be deduced as consequences from their logical foundation.

The concentration of consciousness on design tasks is a reflection that immerses the designer in the system of signs, functions, features and preferences of the customer. At this stage, the generation and processing of various forms of information occur, involving the ranking and actualization of pertinent data while filtering out the extraneous. In the mass of information, it is necessary to find the right context that is able to create logic and forms of reasoning, in which the author defines emotional ideas about the future object in the form of short phrases and mottos that can characterize its image. These phrases emerge and

formulate spontaneously, rooted in the initial emotional response to the project assignment. For instance: "Significant," "majestic," "compact," "intimate," "sunny," "joyful," "serious," and so forth. At times, these phrases might take the form of a slogan, a proverbial expression, or a poetic epigraph. The semantic content of a slogan embodies conceptual thinking, whereby every idea emerges as an element within a set. Within the confines of a concept, not only content but also volume is immediately conceived. (see fig. 2) (Santiago Calatrava, tilda.ws)). Through the utilization of verbal expressions to convey artistic imagery, a system of variations emerges for the designer, providing the capacity to manipulate an array of possibilities from which the designer selects only those requisites for comprehending the idea. In practice, the use of such verbal concepts becomes more noticeable.

The next more complex stage of reasoning is formed on tasks in which the student's intellect should play a much more important role than the artist's practical skill. This is no longer just a search for a slogan to understand the principles of shaping, it is a whole range of factors on the basis of which any design object can arise, which can reflect the cultural, philosophical, aesthetic and constructive preferences of the designer.

In this regard, an experiment was conducted that stimulates the student to develop intellect and, as a result, creative thinking. As part of this experimental method, the "Collision of Cultures" method was developed. The concept of "cultural collision" as a method, already at the stage of course design, aims to offer the student a choice of two or more cultures, to produce their maximum subject identification in material culture. In this case, culture does not necessarily mean the culture of any nationality, but one's own vision of any

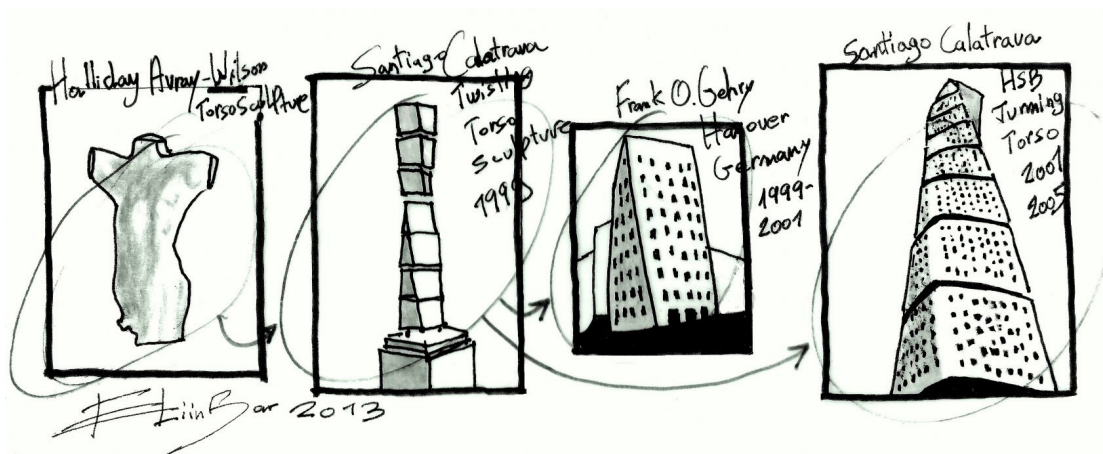


Fig. 2: Associative Form Exploration in the Drawings of Santiago Calatrava (Santiago Calatrava, tilda.ws)

culture - children's, adult, musical, image, urbanization, "subculture", underground, etc. Implying culture as stereotypes, signs, symbols, the behavior of its bearer. The information accumulated from various sources is analyzed in order to select the most characteristic and contradictory

features, thereby building a design philosophy in the form of a possible concept of use in various areas of design - graphics, interior, clothing, etc. filling the medium of the culture carrier. (Vladimir Efremov 146).

Then comes the most interesting, but also time-consuming process of posing the

problem of finding connections, playing out storylines that are more like designing a scenario of behavior according to the laws of dramaturgy. This process can be described as the meaning formation of a future project with the aim of identifying the outlines of an intermediate culture, i.e., third. This stage of project activity is characterized by the use of methods of rituals, traditions, happenings, performances, designed to overcome the stereotypical idea of the design object. This method of shaping is post-plastic formalism, where the abstraction of an idea finds the specificity of not an object, but structures - like music. (see fig.3, 4)

It is essential to immerse to the image of the project addressee, designing a new mentality of behavior, since the designer designs not an abstraction, but a person with his inherent qualities. Naturally, this process bears resemblance to classical literature with its inherent reconstruction of main characters and typification of characteristic traits. The final stage of this design technique is the shaping of the subject environment, space, infrastructure for the designed mentality of human behavior. It is not a secret - just as a person creates an environment for himself, so the environment forms a person. During this stage of project activity, the form, design, material support is clarified, and the result obtained is substantiated. To turn a design idea into an object, one must have courage and self-righteousness. Discussing about modern trends and the complexity of design tasks that are born on the basis of this method, one can cite as an example such as: critical regionalism, nature and construction, deconstruction as creation, etc.

Results

In the traditional perspective of the perception of project activity, the creative process is a series of successive interrelated stages that can be represented in a

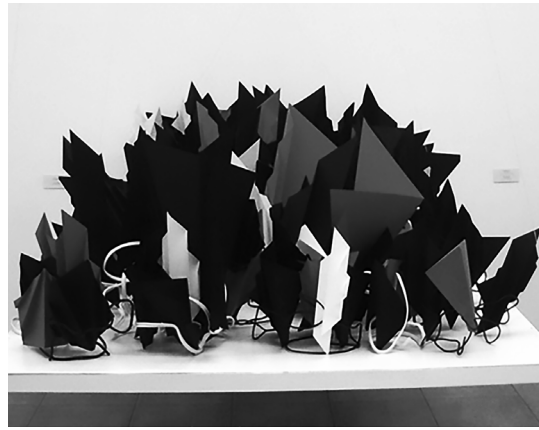


Fig. 3: Stanislav Shuripa. "Plastic structures," imitation of plastic bank cards, 2008 (garagemca.org)



Fig. 4: Stanislav Shuripa. "Paper Parade," paper A1 and A4, cable, 2008 (garagemca.org)

simplified scheme: immersion in the topic, study of the material - sketching and layout - development and graphic presentation of the project - implementation with the participation of the author. It is no coincidence that the word "architect" has been used since ancient times - a creator and master who has the whole range of skills and abilities necessary for the implementation of the plan. In the traditions of domestic academic education, the term "architect-artist" is more commonly used, requiring no further explanation.

In a manual original sketch, a connection and synthesis occur between theoretical exploration, as well as architectural and artistic forms of expression. There exists a stage of

sketching that we define as functional sketching. Functional sketching involves the creation of zoning diagrams, the determination of necessary connections between functional blocks, and the development of diagrams outlining the organization of processes within a structure.

Non-standard structures associated with the figurative side of the project are also reflected in architectural sketches. Undoubtedly, sketchy searches for the form of the future building, in which its artistic image is born, are most in demand. The sketch is almost always emotionally filled and evokes a response from the viewer, who is attracted by the "liveness", the emancipation of the graphics, and the freedom of presentation of the material.

Thus, the nature of architectural sketch is multifaceted:

- Conceptual and meaningful;
- Associative;
- Architectural and morphological;
- Artistic.

It simultaneously functions as both process and outcome:

- Possesses pronounced specificity and associativity;
- Encompasses entirety and individual details;
- Expresses the completeness of the concept and retains the unfinished quality of a draft;
- The sketch is open to dialogue

In this manner, the sketch in the creative work of a designer exhibits several characteristics:

- Identity in shaping an authorial language and style;
- Conceptuality in refining the author's intent;
- Synthesis at the intersection of artistic, scientific, and literary directions;
- Diverse sketch variations and a willingness for dialogue;
- Intuitiveness, heuristics, and the procedural nature of the sketch as a phenomenon.

Sustaining the conceptual designer's awareness of the content and volume of the concept, transitioning from the former to the latter, working with elements of conceptual volumes, and extrapolating features of ideas from them allows the designer to master and navigate through diversities.

In the process of teaching design, the core pedagogical challenge lies in establishing logical connections between a multitude of academic disciplines and ensuring the continuous development of creative skills and abilities in students. Interdisciplinarity is synonymous with design, as a realm of activity, the essence of which resides in the symbiosis of disparate, bordering disciplines - technology and art, technology and aesthetics, and so on (Kamzina Nadezhda 145). In the diagram (see fig.5), an attempt has been made to examine the development of a designer's thinking as a process within which general-professional notions can be refracted under the pressure of individual-personal dominants, revealing distinctive and creative individuality, mythological thinking, and much more.

The task of the educator, utilizing these connections, is to coordinate the intuitive search for theoretical understanding of a project, alongside the practice of compositional form generation, and to discern the boundaries within which creativity and novelty are realized. The designer's arsenal of theoretical knowledge, the ability to perceive the logic of cultural development and forms within culture, empowers them to accumulate positive experiences, fearlessly experiment, shape a creative image, and advance in their professional pursuits (Kamzina Nadezhda 145).

The "Collision of Cultures" method is widely employed in the creative work of many artists, writers, and directors due to its effectiveness, visual appeal, and spectacle. Samat Turganbekov discussed in his work that "The key to understanding

national cultural modernization is based on social and cultural development and renewal. It is important to note that it involves describing the cultural diversity of contemporary societies in the global social and cultural dimension. According to many researchers, cultural universality belongs only to the Western cultural environment. However, in the global cultural matrix, it is worth noting that there are other cultural paradigms, and they are an integral part of global civilizational development" (Turganbekov Samat 94). The provoked plots, scenarios, and images carry a strong potential for form creation, allowing for the creation of original artistic works. The sharp contrast between the mentalities of representatives of different cultures, their views, and customs adheres to the laws of perception, laws of composition—creating intrigue

an intermediate, third culture. Moreover, it is necessary for nuances, softening contrasts—again, following the laws of composition.

As a foundational methodology, the "philosopher's stone," for teaching design, it is appropriate to use the inference of the Russian Eurasian Lev Nikolayevich Gumilev regarding the birth of a new ethnicity as a result of the synthesis of two ethnicities, often opposed to each other in mentality. The special value of his hypothesis lies in reflections on the influence on the formation of society of practically all the components of the area where he lived. In other words, a global synthesis of the system of relationships occurs, but the main impetus for the transition from quantitative characteristics of systems to a new sociocultural quality is still the moment of collision of cultures (Lev Gumilev 176).

From the theoretical course of art and design history, numerous examples of cultural synthesis can be provided. For example, the "mudejar" style originated in Spain during the Arab conquests by the Arabs during the Arab Caliphate. As a result, there was a symbiosis of ornateness, sophistication, multicolor, arabesque, ornamentality, mystery of the East and harmony, symmetry, logistics, canonicity, restraint, and severity of Medieval Europe. This style was later embraced and developed by Antonio Gaudi in his creations in Barcelona at the turn of the 19th and 20th centuries (Vladimir Efremov 146).

Globalization and the Europeanization of the ethnicity affected Kazakh architects at the birth of the city of Astana, as the capital shaping the image of Kazakhstan, immersing itself in the semantics of national culture. (Nabiev, Nurkusheva 3883) Here, at the intersection of modern technology and historical worldview, amazing creations are born — Bayterek, Khan Shatyr, and many others.

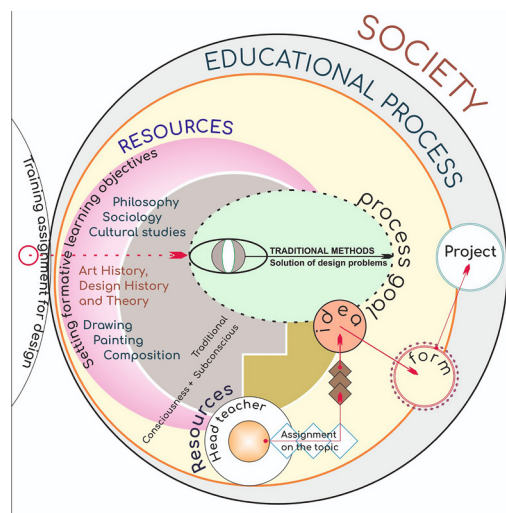


Fig. 5: Model of Professional Thinking Formation through Interdisciplinarity

as a compositional center that sets up a system of relationships in visual, verbal, or plastic constructs. The expressiveness of the construct is intentionally enriched by additional elements of the system, making the result of creative exploration systematic and cohesive. Thus, a new formation can emerge in the symbiosis of opposition, which can be designated as

Moreover, modern trends in art, design, and architecture are marked by the term "postmodernism." (Golubeva Anastasia, 84). This style is characterized as modern eclecticism, a blend of everything and anything, as sometimes the most unexpected juxtaposition of disparate elements and materials. For postmodernism, the purity of style itself is not important, nor is the external harmonious integrity, but rather the ability to collide diverse elements from different cultures in one object or space. In this case, an associative, intuitive, subconscious search for internal connections is required, not always adequately aligned with the designer's intentions. Using the culture collision method, the student receives the key to the analysis preceding the project experience; uses the perspective that leads to the practical use of the results of the study.

Conclusion

The design philosophy of the designer must correspond to the "centaurism", constantly seeking logical connections, fields of relationships, interaction technologies, and methodologies of interplay as the fundamental professional project key, with the aim of achieving fundamental novelty in the project, an innovative breakthrough into a new socio-cultural quality of the design product. In our case, a systemic approach with elements of creative system engineering is demanded, which can provide students with with the essential key to establish the logic of an educational project and, more importantly, subsequent professional activities. The key must be visual, convincing, and possess the potential for project maneuver.

Such educational developments helped students to understand the essence of the ongoing project design processes of the republic. They received an effective project key to solve the problems facing Eurasian

design. Studies of the design experience of Europe help to study the technology of modern design, the use of new materials, historical analogues and samples. And studies of the traditions of Asia - reveal the portrait of the addressee of the design, stereotypes of behavior, national customs - all the necessary constituent elements of the mentality. Europe is the finished result. Asia is the process of visibly achieving a result, which is a more interesting socio-cultural aspect, and in their synthesis, based on collision, interaction, and engagement of numerous cultures, the phenomenon of Eurasian design must manifest itself. Samat Turganbekov also writes about this in his dissertation: Modern modernization in Kazakhstan is formed based on the synthesis of the West and the East. Modernization is based on stable economic policy, liberalization, and privatization. In a comprehensive definition of domestic social, cultural-spiritual, political, and ideological relations, the concept of national cultural modernization is of great importance. National cultural immunity at any stage must resist any dangers, confrontations of global time. In the analysis of the development of national-cultural modernization, all the characteristics of local culture, customs, history, worldview, and the significance of the political responsibility of social subjects to increase the effectiveness of the policy of national-cultural modernization should be taken into account (94).

Every idea or solution is the trace of human effort. Each of them has its author, although not always the one who signs them. In the practice of conceptual design, the author's trace is more noticeable than in others. Among the many connections that design concepts can form, only what is necessary for understanding the idea is deliberately left.

In other words, products of conceptual design always reveal a research position (cognitive intention) demonstrated by the designer. During conceptual work,

these intentions become evident; they are explicated. Through the author of the design concept, the outermost boundary of the world created by the fruits of their conceptual thinking can be outlined. Design is oriented towards

people and society; it is a tool for satisfying multifaceted needs in organizing their living environment since, in the modern world, the artificial environment predominates over the natural, regardless of whether we desire it or not.

Авторлардың үлесі

М. Ю. Ильинична – тұжырымдаманы әзірлеу; идеяны қалыптастыру; алынған мәліметтерді зерттеу, талдау және интерпретациялау; мәтінді дайындау және өңдеу; қолжазбаның алғашқы нобайын қалыптастыру; мақаланың соңғы нұсқасын бекіту; жұмыстың барлық аспектілеріне жауапкершілікпен қарау.

Л. Т. Нұркушева – тұжырымдама әзірлеу; негізгі мақсаттар мен міндеттерді тұжырымдау; зерттеулер жүргізу, атап айтқанда, дәлелдемелерді жинау, алынған мәліметтерді интерпретациялау; мәтінді дайындау және өңдеу; қолжазба жобасын түзету және құнды пікірді енгізу арқылы оны сыни өңдеу; мақала мен оның қорытынды бөлімінің соңғы нұсқасын жасап, соңғы нұсқаның тұтастығын қалыптастыру.

Вклад авторов

М. Ю. Ильинична – разработка концепции; формирование идеи; проведение исследований, анализ и интерпретация полученных данных; подготовка и редактирование текста; формирование первой редакции черновика рукописи; утверждение окончательного варианта статьи; принятие ответственности за все аспекты работы.

Л. Т. Нуркушева – разработка концепции; формулировка ключевых целей и задач; проведение исследований, в частности, сбор доказательств, интерпретация полученных данных; подготовка и редактирование текста; корректировка черновика рукописи и его критический пересмотр с внесением ценного замечания; формирование окончательного варианта статьи, заключения и целостности окончательного варианта.

Contribution of authors

J. I. Mazina – development of the concept; idea formation; research, analysis and interpretation of the obtained data; preparation and editing of the text; formation of the first draft of the manuscript; approval of the final version of the article; taking responsibility for all aspects of work.

L. T. Nurkusheva – development of the concept; formulation of the key goals and objectives; conducting research, in particular, collecting evidence, interpreting the data obtained; preparation and editing of the text; correction of the draft manuscript and its critical revision with the introduction of a valuable comment; the formation of the final version of the article, of the conclusion part and the integrity of the final version.

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Юлия Мазина

С. Торайғыров атындағы университет
(Павлодар, Қазақстан)

Ләззат Нұркушева

Халықаралық білім беру корпорациясы (Қазақ бас сәулет-құрылыс академиясы)
(Алматы, Қазақстан)

ДИЗАЙНДЫҚ ОЙЛАУ ЖОБАЛАУ ПРОЦЕСІНІҢ КОНЦЕПТУАЛДЫҚ ӘДІСТЕМЕСІНІҢ НЕГІЗІ РЕТІНДЕ

Аңдатпа. Мақалада концептуализм тұжырымдамасы дизайн әдісі ретінде қарастырылады. Концепция көрегендікпен болжау, ойлау, мәселені философиялық жағынан пайымдау қабілетінің қызметін атқарады. Ол дизайнерлік шығармашылықта автордың эстетикалық бағдарлары мен қалауларын анықтап, дизайнердің жеке қолтаңбасын қалыптастыруға көмектеседі.

Ақпаратпен жұмыс автордың ой қорыту үшін дұрыс контексті таба білу қабілетін анықтайды, болашақ объект (форма) туралы эмоционалды-көркемдік идеялардың логикасын анықтауға көмектеседі, автордың идеясын ашады, дүниетанымының кеңдігі мен дизайнердің интеллектуалдық дайындығын негіздейді. Әдіс дизайнерді сирек ұшырайтын бірегей шешімге келіп, жобалық тапсырмалардың авторлық нұсқада орындалуына жетелейтін жобалау алдындағы әрекеттер тізбегі ретінде қарастырылады.

Студенттерді жоба алдындағы терең ойға батырудың мұндай әдістері эксперименталды көзқарасты дамытады және жобалау процесінің тәжірибесін «шығармашылық» ретінде қарастырады. Студенттерді жобалаудың аналитикалық процестеріне баулу әдісі пәнаралық дизайн теориясы мен практикасы арасындағы «көпір» ретінде қызмет етіп, ой-өріс кеңдігін қалыптастырады, ақпарат ағынынан өзіне түсінікті принциптер мен факторларды таңдауға және жобалау дәлізін құрастыруға көмектеседі деген болжам жасауға мүмкіндік береді.

Әдістер мен материалдарда пайымдаулар тізбегін құру және концепцияны анықтау мысалдары келтірілген: объектінің көркемдік-эстетикалық бейнесі, пішіндеу принциптері, конструктивті және технологиялық шешімдердің негіздемелері. Шығармашылық ойлауды дамыту формасы және дизайнердің кәсіби құзыреттілігін, оның шығармашылық әлеуеті мен жеке қолтаңбасын қалыптастырудың шарты ретінде «мәдениеттер қақтығысы» атты авторлық әдіс мысалы келтірілген.

Түйін сөздер: тұжырымдама, концептуализм, шығармашылық ойлау, жобалық шығармашылық, шығармашылық, дизайн-жобалау әдістері.

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Юлия Мазина

Университет имени С. Торайгырова (Павлодар, Казахстан)

Ляззат Нуркушева

Международная образовательная корпорация (Казахская головная архитектурно-строительная академия)
(Алматы, Казахстан)

ДИЗАЙН МЫШЛЕНИЕ КАК ОСНОВА КОНЦЕПТУАЛЬНОЙ МЕТОДИКИ ПРОЕКТНОГО ПРОЦЕССА

Аннотация. В статье рассматривается понятие концептуализм как метод дизайна. Концепция выступает как предвидение, способность рассуждать, философствовать. Она формирует авторские эстетические ориентиры и предпочтения в проектном творчестве, помогает сформировать индивидуальный почерк дизайнера.

Работа с информацией определяет умение находить верный контекст рассуждений, помогает определять логику эмоциональных и художественных представлений о будущем объекте (форме), раскрывает авторскую идею, обосновывает широту кругозора и интеллектуальную подготовку проектировщика. Метод рассматривается как цепочка предпроектных действий, которые помогают привести дизайнера к уникальному решению и авторской реализации проектных задач.

Подобные методы погружения студентов в предпроектные рассуждения развивают экспериментальный подход, определяют практику проектного процесса, как «творчество». Методика погружения студентов в аналитические процессы дизайн-проектирования позволяет выдвинуть предположение, что междисциплинарность выступает «мостом» между теорией и практикой проектирования, формирует широту кругозора, позволяет отобрать из информационного потока именно ему понятные принципы, факторы и выстроить проектный коридор.

В методах и материалах приводятся примеры, как может формироваться цепочка рассуждений и определяется концепция: художественно-эстетический образ объекта, принципы формообразования, и оправданность конструктивно-технологических решений. Приводится в пример авторский метод «столкновения культур» как форма развития творческого мышления и условие для реализации профессиональных компетенций дизайнера, его творческого потенциала и формирования индивидуального почерка.

Ключевые слова: концепция, концептуализм, творческое мышление, проектное творчество, креативность, методы дизайн-проектирования.

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Авторлар туралы мәлімет:

Сведения об авторах:

Information about the author:

Мазина Юлия Ильинична
— өнертану кандидаты, PhD,
С. Торайғыров атындағы
университет (Павлодар,
Қазақстан)

Мазина Юлия Ильинична —
кандидат искусствоведения,
PhD, Университет им. С.
Торайғырова (Павлодар,
Қазақстан)

Yulia I. Mazina — candidate
of Art History, PhD, S.
Toraighyrov University, (Pavlodar,
Kazakhstan)

ORCID ID: 0000-0003-4209-962X

E-mail: mazinajulia@mail.ru

Нұркушева Ләззат Төлеуқызы
— сәулет докторы, профессор,
Халықаралық білім беру
корпорациясы (Қазақ бас
сәулет-құрылыс академиясы),
(Алматы, Қазақстан)

Нуркушева Ляззат Тулеувна
— доктор архитектуры,
профессор, Международная
образовательная корпорация
(Казахская головная
архитектурно-строительная
академия) (Алматы, Казахстан)

Lyazzat T. Nurkusheva — Doctor
of Architecture, Professor,
International Educational
Corporation (Kazakh Head
Architectural and Construction
Academy), (Almaty, Kazakhstan)

ORCID ID: 0000-0003-3262-4777

E-mail: l.nurkusheva2013@gmail.com