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José María Pino Suárez 400-2 esq a Lerdo de Tejada. Toluca, Estado de México. 7223898475
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TÍTULO: Bauhaus como matriz para el diseño contemporáneo de objetos y espacios dentro del entorno humano.

AUTORES:

1. Ph.D. Sergey Kurganskiy.

2. Ph.D. Zoya Chernaya.

3. Senior Lect. Taras Cherny.

4. M.A. Yuliya Sizova.

RESUMEN: Los autores han analizado las bases teóricas y la experiencia práctica en el campo del diseño ambiental, cuando la imagen del objeto es un medio de comunicación artística y modelado de diseño creativo dentro del mundo material. Como resultado, la investigación proporciona una descripción de la esencia de la escuela Bauhaus como un fenómeno histórico y explica su importancia para el surgimiento y desarrollo del diseño ambiental contemporáneo en su conjunto, destacando en particular la influencia de las ideas y logros de la escuela mencionada en los factores de generación de formas y tendencias en la creación de un entorno construido.

PALABRAS CLAVES: diseño, objetos y espacios, ambiente construido, cultura, modelo de diseño creativo.

TITLE: Bauhaus as a matrix for the contemporary design of objects and spaces within the human environment.

AUTHORS:

1. Ph.D. Sergey Kurganskiy.

2. Ph.D. Zoya Chernaya.

3. Senior Lect. Taras Cherny.

4. M.A. Yuliya Sizova.

ABSTRACT: The authors have analyzed the theoretical basis and the practical experience in the field of environmental design, when the object image is a means of artistic communication and creative design modeling within the material world. As a result, the research provides a description of the essence of the Bauhaus school as a historical phenomenon and gives an explanation of its significance for the emergence and development of the contemporary environmental design as a whole, emphasizing in particular the influence of the ideas and achievements of the mentioned school on the form generation factors and trends in creating a built environment.

KEY WORDS: design, objects and spaces, built environment, culture, creative design model.

INTRODUCTION.

As a sphere of technical and artistic project activities, design is orientated towards creating a harmoniously organized built environment for an individual and for the whole society, as well as towards the common issues of culture, communication, maintenance and transformation of the environment by means of innovative solutions.

Basing his definition of the term “design” on the systemic-structural approach that represented the frame of reference inherent to the Ulm School of Design (Germany), T. Maldonado, a well-known designer and design theoretician, described the meaning of the mentioned term as a set of creative

activities aimed at determining the formal qualities of industrially manufactured items. Such qualities characterize not only the visible outward features of an item, but mainly the correlation between the item's structure and functions, which turns the product into an organic whole for both the manufacturer and the consumer. Design strives for covering all the aspects of the human environment that are formed under the influence of manufacturing [1-6].

In the history of design, there are a lot of theories concerning the chronological framework of the emergence and development of design as a separate branch of industry. Nowadays, industrialization, which has been forming the contemporary society since the era of the industrial revolution, achieves great results in the fields of industrial and environmental design. Some researchers think that the emergence of design took place during the age of handicraft production, when the direct connection between the craftsman and the product implied the presence of a certain aesthetic image depending on the functions performed. Others believe that the entire previous development of objects constituting the human environment is only the prehistory of the contemporary design, which has some absolutely new features making it radically different from the form generation of objects that was used in the past [7-12].

The past twentieth century provided us with abstract art, hi-tech, virtual reality, new forms of the worldview and the revaluation of values. In conditions of high technology, modern communication systems and the dynamics of life, the boundary between the virtual and the real is often merely formal. And when a cultural historian lines up a series of works that create an image of the epoch, then not random things are selected, but the most essential ones that represent the "zeitgeist", i.e. the defining spirit of a particular historical period. We can say that such things are the most functional for the given historical and cultural context, if we view their functionality as the integral quality of their timeliness and suitability for the whole context. It is such things that are able to outlast the period when they were created and used and become part of those cultural patterns that exist not withstanding

any historical period. That is why the design paradigm that can constantly create new form generation programs remains relevant [12-16].

However, regardless of whether design is a person's inherent activity or a completely new phenomenon in the development of material and artistic culture, it certainly was at the turn of the twentieth century that design underwent significant changes, which have become fundamental at the present stage of its development. At that time, one thing followed another with increasing speed, gaining ever greater importance for an individual.

Consequently, one of the earliest crucial events in the history of design of the twentieth century was the establishment of the Deutscher Werkbund (German Association of Craftsmen), which consolidated artists, architects, industrialists and merchants, in Germany in 1907. The Werkbund identified the reorganization of handicraft production on an industrial basis and the creation of perfect product samples for the purposes of manufacturing as its key objectives. The emergence of such forms that have no analogies in the surrounding nature during the process of engineering creativity entailed a complex of questions relating to the functional form in its interrelation with the material. The sense of form and knowledge of the materials appear as the unifying principle of engineering and artistic form generation.

The foundations of technical aesthetics as a science were laid in Germany near the 1920s by the famous founders of the significant Bauhaus industrial design school established in Weimar in 1919 after the merging of the Grand-Ducal Saxon School for Fine Arts and the Grand-Ducal Saxon School of Arts and Crafts, which was founded in the early twentieth century under the leadership of Henry Van de Velde. The idea of the form generation process as "a unity of material and spiritual, technical and artistic activities," the combination of arts and technical equipment in the form of a "building guild" were in the basis of the Bauhaus program [17, 18].

Some of the earliest studies carried out in the Bauhaus were aimed at researching the features and functions of the material, the elements of the artistic form, the constructiveness of the thing and the mutual influence of colors, which made it possible to organize the human dream in a specific artistic and constructive form. The aesthetic approach of the Bauhaus identified the basic principles of industrial design: expediency, ergonomics and avoiding any extremes; fulfillment of the production requirements; the simplicity of the compositional division, the maintenance of the artistic unity and the correspondence of the material to the purpose of creating the object and to the method of production.

DEVELOPMENT.

Results and discussion.

The progressive culture and the theoretical foundations of form generation and practical work as the heritage of the Bauhaus had a great influence on the development of design, not only because it was an educational institution of a completely new type, which was aimed at preparing artists for the field of industrial manufacturing, but also because of the conceptual basis for creating the form of an object, which lay the foundation for the contemporary design project activity.

The Bauhaus is one of the founders of modern form generation practice in design, and it has become the ideological basis for the artistic construction activity. Many works created by teachers and students of the Bauhaus brought a number of cultural models and patterns to the world due to the fact that this school was in its time the center and the leader of the project culture and it still continues to hugely influence the process of the development of this culture. It is well-known that the architects of the Bauhaus and the constructivists of the Soviet period had an extraordinary influence on the worldwide design development in the twentieth century.

In the present-time context, there is already some experience in the field of design that is related to fulfilling such methodological and practical objectives as creating the scientific basis and improving design programs in conditions of the mass industrial production.

Today, one of the relevant tasks of design on the way to mastering a new object is getting the idea about this object, as well as revealing its structure, ways of separating it from other objects and creating its form. The ability of design objects to be mobile and represent various social and cultural meanings enables them to function as elements of a certain lifestyle or as signs expressing this lifestyle.

The issues related to creating objects of the built environment, its spatial organization and the phenomenon of design as a set of technological activities have been revealed in the studies carried out by S.S. Averintsev, V.R. Aronov, Z. Bauman, L.N. Bezmozdin, V.L. Glazychev, O.I. Genisaretsky, A.V. Ikonnikov, K.M. Kantor, S.M. Mikhaylov, L.B. Pereverzev, V.R. Rannev, V.F. Sidorenko, V.I. Tasalov, G.P. Shchedrovitsky, and others.

The development of the environmental approach has led to a significant change in the views concerning the material world and also to understand the complexity and ambiguity of the relationship between a person and his external environment, where the latter can express cultural trends and widespread values. Such interpretation of the problem implies the activation of the designer's project-oriented thinking during the process of modeling various environmental contexts, which leads to a comparative analysis, i.e. to the synthesis of the systems of the environment and human life.

The issues of the spatial organization of the human environment, which has been increasingly covered by transformative activities of design, and those related to filling the organized environment with various objects, are multidimensional and dynamic. Some of environments that surround us, whether they are real or imaginative, symbolic, natural or artificial, habitual or strange, somehow resemble the earth, the air and the light, which give us the opportunity to live; others are dirty and threaten our

lives. Thus, the designer's project-oriented imagination is focused on the environmental approach to design objects, where the author's creativity is consciously manifested. Creativity, according to P.A. Florensky, creates certain conditions, in which "life itself is transformed into art" and "the power of beauty, which exists not to the lesser extent than the gravity" begins its actions.

For the above-mentioned purpose, we can try to imagine a holistic creative design model that is able to perform methodological and project functions, i.e. to determine the basis for artistic modeling of various kinds of objects, the principles of their classification and the specific features of design objectives and design correlations for different types of design objects.

The term "creative design model" means a reflection of the reality via conditional creative means and images of art in order to understand and reveal the meaning of this reality for a person. According to V.F. Sidorenko, Doctor of Art Criticism, a creative design model is not only the figurative expression of a scientific or project idea, but an artistic image as a model of the reality. Such an image is both the object of design project activities and the means of communication that provides the connection for the designer, the customer and the consumer.

Based on the above-mentioned details, it should be concluded that the creative design model has an aesthetic value due to its parameters including its function, construction, material, system, environment, complex, context, organization and problem, i.e. the reality in which the environment exists and which is transformed into the design concept, as well as into the creative design image.

The term "creative design model" first appeared in the studies of artistic design techniques in the second half of the twentieth century because of the need to identify the specifics of the methodical genre in relation to general design theory and other methods that treat design issues differently. Professional design technology is thus designated by the terms "model" and "modeling" implying the designer's modeling-oriented thinking, expressed in the form of a project.

The design model is a specific design form that defines the design object in conditions of the reality. Design is considered as the ability to solve life problems by means of artistic modeling of problem situations and their transformation into the sociocultural conditions of the human world. We believe that the way of life forms the spaces and objects within the human environment, and vice versa.

The analysis of the practical project-oriented research of a design object should be divided into three main autonomous activities aimed at the three types of objects:

- Design of industrial complexes.
- Brand identity design.
- Design of spatial environment complexes.

The organization of the built environment determines various directions of researching the issues of the environmental space in terms of the creative project culture, as well as the role and importance of the human factor for the process of the spontaneous development of the techno-world. And in this regard, the manifestation of cultural trends in the built environment can serve as a basis for the designer's project activities. Such an interpretation creates the prerequisites for a more flexible creative imagination, project thinking and scientific consciousness as the main forms, analytical functions of didactic design and the development of the sociocultural processes within a specialist's personality.

The scientific and creative fields are increasingly taking an interest in environmental objects, as well as in the criteria for evaluating design solutions in the systems of the environment and life activities. In our opinion, a fundamentally new design solution is a project that undoubtedly has a heuristic component and requires further development in the fields of visual art. In the contemporary design, a complex of different methods and means is always used in their various combinations and interrelations, and the artistic method forms the basis of the design approach, i.e. visual-plastic and spatial-plastic means of creative modeling.

According to the experience of the Higher Academic School of Graphic Design, the basis for all design schools worldwide has been formed by means of educational concepts and strategies that go back, in one way or another, to the experience of the Bauhaus and the VKhUTEMAS (Higher Art and Technical Studios).

Throughout the twentieth century, the basic knowledge within the framework of global design education was provided by propaedeutics, i.e. elementary introductory courses that enable students to see the simple in the complex, to divide any form into its geometric elements, and a human life into a variety of functional processes.

Currently, design correlates with several spheres of organized activities (management, planning, production, etc.) in conditions of a built environment. It terms of such activities an item, or a design object, it is viewed as a means of creative communication, which has artistic and aesthetic characteristics, in a conditional environment.

According to V.F. Sidorenko, the ability to regard a product as a creative design model is the necessary condition for creative communication. It is possible to distinguish various interrelations for research within the holistic structure of creative communication, e.g. the interrelations between the author and the project, the author and the addressee, the project and the addressee, the project and culture, etc. The integrality of the creative communication structure is achieved through modeling and creative expression of the project author's viewpoint.

Methods and means of didactic and project structures of design activity within the framework of the educational process are multidimensional and compositive. The structure and the meaning of the project's content are revealed by means of the systemic project analysis, including problem-based, constructive-technological, aesthetic and other methods of selecting project materials for studying the complex content of design objects. As a result, the design process becomes purposeful, and after

examining the features of a design object, one can anticipate its potential suitability for performing sociocultural functions in terms of the contemporary requirements for the design object.

It is advisable to note that the creative atmosphere of a scientific nature is determined by the system design and thematic conditions, the use of modern structural materials and technologies, taking into account economic and socio-cultural tasks, as well as the specific utilitarian-functional, compositional-aesthetic requirements of the design.

The design process of didactic design and its content over a long academic period preserve the historical heritage, including the Bauhaus, as well as the tendency of the empirical form of activity. Of course, an important aspect of the design and artistic activity is the study of previous experience, which is based on the initial state of the designed object, which allows the designer to get acquainted with the universal human experience of socio-historical practice as a basis for project transformation of his own.

It is important to note that the project prediction of the result in the interaction of the project goal can manifest itself in two versions: based on empirical experience and on the basis of the system-logical approach by means of design-analytical technology. Thus, project-creative thinking and imagination, giving rise to project search, are focused on the balance between the practical and theoretical formulation of the project-artistic goal.

Considering the question of understanding human life in the subject-spatial environment in direct proportion to the culture, it is important to distinguish between two types of situations: environmental and value. Environment situations are the sphere in which human activity takes place and is transformed, they serve to transform and improve this activity in the object-spatial environment.

Value situations are completely different in nature, where cultural values differ or are opposed to the criteria for evaluating environmental transformations. The qualitative object-spatial environment and the ways of its organization by means of design and architecture are created in order to improve its

value characteristics. In our opinion, the concept of designing objects of the object-spatial environment should be built taking into account the design conditions: the process of development of the project content and design goal, the objective properties of the design object, means of activity. The environment is considered here as a means to achieve certain goals, as well as to carry out certain activities.

The mechanism of human interaction and the object-spatial environment, one in real life, has the certainty to decay in the process of study due to the established scientific specialization into a number of separate, namely, value, artistic, sociocultural, social, socioeconomic and purely economic mechanisms of interaction. And in this regard, we can distinguish four levels of interaction:

Level 1 is the scientific and theoretical level that provides the interaction with ideas and concepts.

Level 2 is the project activity level that enables the interaction with projects and programs, including design software.

Level 3 is the marketing level providing the interaction with goods and services.

Level 4 is the sociocultural level, i.e. the level of the interaction with built environments in general.

Hence, real life - the objective environment as an object of form generation develops as a result of the interaction of design, economy and consumption, i.e. a sufficiently developed problem of interaction can provide a guideline for understanding current processes occurring in a subject-spatial environment. From this point of view, the organization of the environmental space should be aimed at a comfortable human stay in this environment, taking into account security, identification, meaning and meaning, where the subject-environment can act as an intermediary between the person and the outside world.

Professional understanding of environmental assessment is, of course, peculiar to the group of specialists who design the environment: architects, designers, engineers, who today are more focused on sustainable cultural values, where the environment is viewed as “a living embodiment of these

values, and people are their permanent bearer ". This understanding is not something abstract - it is manifested in various cultural and environmental activities against the demolition of historical monuments and other objects of our cultural heritage.

At a certain stage of raising the cultural level of a person, aesthetic tastes and value orientations are more focused on the modern style, which is reflected in the stylistic unity of the subject-spatial environment. Design, in turn, introduces the structure of functional complexes and, accordingly, a higher-quality look and content of the environment into the processes of formation of the objective environment of scientific-design rationality.

Analyzing historical experience, it is possible to testify that in certain periods the influence of the objective environment on lifestyle could dramatically increase even due to radical methods of organization. And vice versa: the main attention was paid to changing the way of life itself, providing the objective environment to form naturally, following changes in the way of life itself.

A striking confirmation of the above is the way Peter I did, who decided to speed up the development of Russia. Without reconstructing traditional Moscow, he built a new capital, St. Petersburg, creating a new urban spatial environment. Under the reconstruction came the social hierarchy, for example, the table of ranks, which contributed, in turn, to a sharp change in the subject environment of the higher social strata of society. This is reflected in the organization and decoration of interiors, the style of clothing, the traditional way of life, etc. Thus, there was some kind of breaking of stereotypes and external attributes of Russian culture, as a result of which feedback was also viewed - the accusations of subsequent generations of Peter I as a reformer.

The built environment, based on old traditions and psychologically obsolete, was sharply subject to Peter's reforms. Peter changed the entire associative-semantic part of material culture, eliminating the cultural basis of the old traditions that opposed him. From this, it follows that this opposition was reflected in the object-spatial environment with its subject attributes.

In this context, we can give another historical example, when the cardinality of social reorganization in 1917 was immeasurably greater in its socio-economic consequences in relation to changes in the traditional subject-spatial environment. If Peter I used the analog method as the basis — the already existing foreign subject environment, then after the October events the process of forming two models — society and the environment — was much more difficult. The level of innovation, which was adopted by Soviet artists, architects and production designers, determined the vector of development and interaction of the processes of formation of a new way of life and the formation of a new subject-spatial environment, which, in fact, is still to some extent reflected on our life style.

It is also reasonable to consider as important the issue of national originality and national characteristics, which are connected with the organization of a built environment and directly interdependent with a multinational culture. This is due to the fact that our country is one of the most multinational and multiethnic countries in the world. The problem of national, regional in culture is one of the most difficult problems in the process of integrating several ethnic cultures into one regional.

According to S.O. Khan-Magomedov, Doctor of Art Criticism, the basis of not only ethnic culture, but also the regional community of culture is based on peculiar ideas about the world around us, which affect, in particular, artistic and other features of the subject-spatial environment. For example, people brought up in different ethnic or regional cultures treat the space differently according to the "models" accepted in their culture: the spatial composition of individual structures, the size and shape of the objects around it, and the organization of urban space generally.

CONCLUSIONS.

National cultural characteristics are to a greater degree connected not so much with the external characteristics of the peculiar traditional artistic forms of the objective environment, but rather with the national peculiarities and originality of the ideas about this culture.

The presence of national peculiarities and ideas determine the cultural originality of this or that people. It is a generally accepted fact that the role of design in reflecting national identity is enormous. In design, as well as in art in general, the national should be manifested primarily in the expression of the spirit of the nation. The educational significance of these manifestations of the national specificity of the objective world is great. V. Voronov wrote that in the past, a person was formed as a person from a carved cradle to a carved cross of a grave within one artistic culture. The artistic image, the form created by the designer, is formed by a complex of factors belonging to the culture of the era and the nation.

The peculiarity of these ideas is reflected in the transition to the problem of the relationship between national identity and stylistic unity. National identity is primarily a creative difference, tradition, a unique identity with respect to some other artistic and creative formations. In this regard, there are a number of opinions, for example, that the national identity of the artistic image is interrelated and interrelated elements of the objective-spatial environment with nature. From another point of view, the national originality of the modern subject-spatial environment for creating an artistic image can be used in the methods and means characteristic of the past. Finally, there is the opinion that it is advisable to use certain specific traditional forms and decorative elements.

Thus, despite the existence of trends in the active unification of the modern object-spatial environment and the expansion of its stylistic uniformity in appearance, the history of world culture shows that the cultural interconnections of peoples in the past have always led to a unified system of methods and means of artistic expression and become the basis for the development and formation certain styles in the conditions of historical and cultural macro-euro-regions and other territories. However, the principles of considering national peculiarities in world design are the same in all countries where a designer can experiment with a national manifestation of styles, traditions, tastes, and customs.

After all, it is no secret that Dutch graphics - visual communication specialists, French designers who are familiar with the production and design technologies of fabrics, Italian designers protect their priorities - will be equipped in national cultural form, for example, in European industrialized countries, the Finnish design line demonstrates its national identity as well as, in turn, German design. This is also due to the fact that analyzing the characteristics of a person's national character influencing the ethnic specificity of a culture, it is important to take into account purely physiological characteristics and habits of a given people in conjunction with socio-psychological.

S.O. Khan-Magomedov believes, that in the human society, there is a special form of transferring social experience from generation to generation, i.e. a social program that is transmitted through education. Having inherited from the past diverse cultural and psychological systems of world perception and attitude, manifested in the uniqueness of culture, subsequent generations inherit through the transfer of social programs. The national must be sought not so much in retro-stylization as in the works of the designer avant-garde, and despite the fact that we sometimes associate national identity with ethnography, we need to have a national spirit when creating fundamentally new design objects.

Analyzing the conclusions of S.O. Khan-Magomedov, it should be noted that a person who is brought up in a clearly expressed "national" built environment perceives a subject-spatial environment with elements of ethnic culture. However, it is worth noting that the younger generation is currently being formed in a different subject environment, where national forms of the subject-spatial environment "leave" from the utilitarian area to the sphere of symbolic and decorative originality of culture. Therefore, considering the aspects of form generation in design and architecture in the context of the built environment, the preservation and revival of the national cultural identity are primarily in the center of the artistic processes of decorative art. Thus, we believe that in the field of design the national cultural unity is manifested through the spatial perception, the sense of rhythm, the particular

material content of the world, as well as through everything that has been created by people and where design has a powerful national-oriented potential.

Acknowledging and summarizing the above-mentioned facts, we believe that in terms of the built environment today's reality provides us with a particular context of project activity, which contains such issues that are unlike the previous ones, and in which it is always necessary to develop a creative design model of a certain problem situation occurring in the material world.

Defining holistic architectural ensembles within the built environment, we predetermine the main idea of any design program in the following way: a method of reprogramming the material world, including the complex and qualitative interpretation of the built environment, is needed, so that the environment itself could be human-oriented.

The main industrial design principles of the Bauhaus school became fundamental during the emergence and development of creative design activities, since it was at this stage that the theoretical foundations for form generation in conditions of manufacturing development were laid, turning into the ideological basis of industrial design as a whole in the 1920s.

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DATA OF THE AUTHORS.

1. Sergey Kurganskiy. Ph.D in Education, Professor, Belgorod State Institute of Arts and Culture.

2. Zoya Chernaya. PhD in Pedagogy, Associate Professor, Belgorod State Institute of Arts and Culture.

3. Taras Cherny. Senior Lecturer of the Academic Department of Graphic Design and Media Technology Belgorod State Institute of Arts and Culture

4. Yuliya Sizova. M.A. in Philology, Belgorod State Institute of Arts and Culture

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