

Method of stylisation as a way to improve the quality of professional art education and formation of author's stylistics

O método de estilização como forma de melhorar a qualidade da educação artística profissional e a formação da estilística do autor

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ABSTRACT

The Lugansk State Academy of Culture and Arts, named after Mikhail Matusovsky, served as the foundation for this study. Within the Faculty of Fine and Decorative Arts, specifically at the Department of Graphic Design, tailored tasks were integrated into individual courses. This approach enabled the assessment of students' initial artistic and imaginative thinking skills and facilitated their development. This method facilitated the evaluation of students' foundational artistic and imaginative thinking abilities, while also fostering their continued growth. The article examines stylization as a vital instrument that bolsters memory, imagination, and the cultivation of creative skills. Its goal is to create a methodological framework designed to enhance the quality of education. The stratometric method was utilized as the main technique for identifying creative groups, leading to the selection of eight groups for the experiment. This paper examines the practical method of stylization in special drawing classes for design students and its impact on the development of spatial thinking through assignments related to the stylization of architectural buildings and marine life objects. All groups were trained in

RESUMO

A Academia Estatal de Cultura e Artes de Lugansk, batizada em homenagem a Mikhail Matusovsky, serviu de base para este estudo. Na Faculdade de Belas Artes e Artes Decorativas, especificamente no Departamento de Design Gráfico, tarefas personalizadas foram integradas em cursos individuais. Essa abordagem permitiu a avaliação das habilidades iniciais de pensamento artístico e imaginativo dos alunos e facilitou seu desenvolvimento. Esse método facilitou a avaliação das habilidades fundamentais de pensamento artístico e imaginativo dos alunos, ao mesmo tempo em que promoveu seu crescimento contínuo. O artigo examina a estilização como um instrumento vital que estimula a memória, a imaginação e o cultivo de habilidades criativas. Seu objetivo é criar uma estrutura metodológica projetada para aprimorar a qualidade da educação. O método estratométrico foi utilizado como a principal técnica para identificar grupos criativos, o que levou à seleção de oito grupos para o experimento. Este artigo examina o método prático de estilização em aulas especiais de desenho para alunos de design e seu impacto no desenvolvimento do pensamento espacial por meio de tarefas relacionadas à estilização de edifícios arquitetônicos e objetos da vida marinha. Todos os grupos

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graphic design and each group had between 10 and 17 participants. The artistic method shows that the study of the structural formation of an object lays the foundation for the creation of artistic works. Careful analysis and comparative evaluation of the creative works revealed results that emphasise the importance of this method for the development of professional skills and the formation of a unique personal style. The study suggests that there may be value in considering a greater focus on form analysis and comparison methods within the educational framework. It also points to the potential benefit of exploring ways to incorporate innovative techniques and creative assignments into the curriculum, with a view to maintaining and celebrating national traditions and characteristics.

Keywords: Stylization. Artistic device. Design. Art Education. Academic drawing. Object transformation. Special drawing. Composition.

foram treinados em design gráfico e cada grupo tinha entre 10 e 17 participantes. O método artístico mostra que o estudo da formação estrutural de um objeto estabelece a base para a criação de obras artísticas. A análise cuidadosa e a avaliação comparativa dos trabalhos criativos revelaram resultados que enfatizam a importância desse método para o desenvolvimento de habilidades profissionais e a formação de um estilo pessoal único. O estudo sugere que pode ser útil considerar um foco maior na análise de formas e nos métodos de comparação dentro da estrutura educacional. Também aponta para o benefício potencial de explorar maneiras de incorporar técnicas inovadoras e tarefas criativas ao currículo, com o objetivo de manter e celebrar as tradições e características nacionais.

Palavras-chave: Estilização. Dispositivo artístico. Design. Educação artística. Desenho acadêmico. Transformação de objetos. Desenho especial. Composição.

1 Introduction

In the conditions of the modern world, where visual culture plays a significant role in the perception of the surrounding reality, the ability to stylize objects becomes not only a necessary skill for designers, but also an important element of their professional training. Stylization as a method of artistic transformation of an object is one of the key themes in the system of professional art education. The contemporary stage of development demonstrates a variety of forms, styles and directions of art, which continues to expand, stylization is not only a tool for creating unique works of art, but also an important means of forming the creative personality of the artist. The aim of this paper is to study stylization as a method that contributes to the transformation of objects, and to analyze the role of stylization in the process of training and professional development of artists.

This is especially relevant in the context of training design students, who should be able to adapt their ideas and concepts to various styles and trends, including the stylization of marine life and fauna, as well as architectural buildings. In the context of the educational process, stylization becomes not only a tool for expressing individuality, but also a means of forming the student's authorial style. The student, in creating his work, forms a certain visual language that becomes his recognizable style. This language includes not only shapes and colors, but also symbolism, composition and texture, and plastic structure. Students need to realize that stylization is not just a set of techniques, but a whole system of signs and symbols that can convey certain ideas and emotions. By developing their visual language, they learn to express their thoughts and feelings, which is an important aspect of forming an author's style.

Contemporary architecture and design are increasingly utilizing stylization as a vital instrument for crafting distinctive and expressive forms that not only capture attention but also communicate profound conceptual ideas. Stylization involves reinterpreting and transforming elements of reality into innovative artistic expressions, all while maintaining their fundamental characteristics and symbolic significance. In urban areas, buildings are being constructed in various plastic, convenient, and practical designs that enhance interaction with the city environment, draw people in, and promote psychological well-being. Changes in shape happen during the creation of landscape design: flower beds, water features, sculpted plants, and recreational areas. As the trend of activation continues, it also affects the design of interiors and clothing. Tracked the increase in people's desire for a cohesive, complete, and visually meaningful living space. Aids in addressing these issues through the process of styling.

In this regard, the institutes are looking for new achievements to promote creative thinking and vocational skills of students. After graduation, they will be able to become qualified professionals capable of working in the global marketplace.

The purpose of the article is to examine and evaluate the technique of stylization as a method for shaping a form. This technique involves breaking down the object into individual components, studying their structure, and then reconstructing the object using artistic and visual language to reflect the fundamental image structure of the object.

The relevance of the study is conditioned by the increasing role of stylisation in contemporary art and design, where artists and designers strive not only to create original works, but also to express individuality through unique stylistic techniques. In a rapidly changing visual context, understanding the theoretical foundations of stylisation, as well as methods of its application in fine art, design and architecture, becomes critical for the formation of competencies of future specialists. The practical aspects of teaching stylisation and its impact on the professional development of the artist underline the need to integrate such methods into curricula, which contributes not only to technical improvement, but also to the development of creative thinking and self-expression. Thus, the study represents a significant contribution to the understanding of stylisation as a key tool in art education, opening new horizons for self-realisation and professional growth.

2 Methods and materials

2.1 Formulation of the problem

In order to demonstrate the methodology of teaching special academic disciplines, we will consider the example of Luhansk State Academy of Culture and Arts, which is named after Mikhail Matusovsky.

In the teaching of students, tasks were introduced with the objective of stylising the object. The process of stylisation allows not only to create a new vision of the familiar world, but also to open new horizons for the perception and interpretation of the surrounding reality. It is important to note that stylisation is not a simple process of imitation or copying; it is a complex and multifaceted method that requires from the artist a deep understanding of

both the object of stylisation and the artistic means by which this transformation will be carried out.

Stylisation can be seen as a way of creating a new artistic language. In this context, stylisation becomes a tool for artists to express their ideas without directly imitating reality. This is especially important in contemporary art, where traditional forms and techniques are often reinterpreted. Stylisation allows for the creation of unique works that reflect the artist's individuality and his perception of the world around him.

Stylisation can be viewed through the lens of cultural identity and national traditions. The method manifests itself differently in different cultures, and this diversity provides a rich context for analysis.

An important aspect of stylization is its ability to form a plastic author's artistic language. This means that each artist, using stylization methods, can create his own unique expressive means that will reflect his individuality and creative approach. In the process of working on the stylization of architectural objects and natural forms such as fish and marine animals, students of higher education institutions get an opportunity to develop their skills and master new techniques, which contributes to their professional growth and formation of author's style.

When working on the stylization of architectural buildings, students can explore different elements such as windows, doors and roofs that can be simplified and altered to create a new look.

In the context of working to stylize marine life objects, students can use observations of nature as a source of inspiration. As they explore the shapes and textures inherent in sea creatures, they can experiment with different styling techniques to create unique and expressive images. This process can include both drawing and three-dimensional modeling, allowing students to develop their skills and find their own artistic language.

Marine life stylization techniques are of particular interest because they require a deep understanding of biological and ecological aspects, as well as the ability to convey the beauty and diversity of the underwater world through

artistic imagery. In the process of teaching design students, it is important not only to introduce them to various styling techniques, but also to develop their observation, creativity and ability to work with form and color. This includes exploring different approaches to stylization such as abstraction, simplifying forms, using symbolism and metaphors, and creating unique visual solutions that reflect the author's personal style.

Architectural building styling is also an important part of the educational process. Architecture, as the art of designing buildings and structures, provides a rich source of inspiration for designers, allowing them to explore different forms, proportions and textures. It is important that students understand how elements of architecture can be stylized and adapted in the context of their own projects, and how stylization can help create unique and memorable works. This requires students to have the skills to analyze and interpret architectural forms, and the ability to see and use them in their own designs.

In the creation of teaching assignments, students encounter a persistent problem: the inability to conduct an informational diagnosis of the object.

They neglect the fact that the process is related to cognitive activity and the study of the real object, its structuring. Therefore, academic drawing remains fundamental to the educational process.

In professional art education, stylisation plays an important role in the formation of students' creative thinking. The study of stylisation allows future artists to develop skills of observation, analysis and interpretation, which are the basis for creating original works of art. Students learn not only to copy reality, but also to see in it something more, which can be transformed and interpreted through the prism of their own experience and perception. Thus, stylisation becomes an important stage in the process of forming the artistic vision and individual style of each student.

Stylisation also fosters critical thinking, which is essential for analysing and evaluating works of art. Students learn to think about stylistic choices in a meaningful way and to understand their significance and impact on the perception of a work. This is particularly important in the context of

contemporary art, where styles and trends are diverse and artists need to be able to adapt and rethink their approach quickly.

While creating a stylised object, students encounter the critical challenge of establishing a distinct authorial design language. This approach facilitates the reinterpretation of real-world objects, preserving their essential characteristics and recognizability.

The artistic method allows for the production of succinct and impactful works. During the transformation of a tangible object, its resemblance to the original is carefully maintained. The newly interpreted object is presented through a conditionally symbolic solution, making it appear flatter and more detached from its surrounding context. Consequently, the transformed object can be viewed as an iconic sign, which the observer interprets in a particular sequence.

Let us examine the stylisation method in greater detail. One may view this method as a technique that reveals the imagery of an object through the visual organisation of a specific artistic sign system. When transforming an object, all superfluous details are removed, leaving only the essential plastic inner line that forms the object.

2.2 The meaning of the concept of artistic stylization

A considerable fund of scientific literature has been created on the topic of stylisation. These include the works of a number of prominent figures in the field of art history, philosophy and art practice, such as G. Logvinenko, K. Starodub, E. Sokolova, N. Sokolnikova.

G. Logvinenko views the method as a rhythmic structuring of the entirety, resulting in the object being recognized as a systematic design and gaining distinct decorative qualities (LOGVINENKO, 2010).

Let's accept this point of view, as the beat and pursuit of a rhythmic situation are crucial factors in the creation of a work of art. Creating a precise rhythm helps convey the overall appearance of the picture and reveal the artist's purpose.

The artistic process is formed by blending understanding, reinterpreting, and depicting the world around us in a creative way. To understand how to decorate an object, it's important to develop a sense of artistic vision. One should depict the three-dimensional world using lines, dots, and geometric shapes, whether they are simple or intricate (STARODUB; EVDAKIMOVA, 2009, p.140).

It is indubitable that any complex entity is constituted by a multitude of elementary components. Once the components have been defined and the object decomposed into simple geometric forms, an understanding of its structure formation is achieved. Once the structure of the object has been understood, it is possible to create another form-forming basis, combining all the components with the help of a plastic line, based on the aforementioned structure.

We may gain further insight into the concept of method by considering the transformation of tangible entities into a novel configuration, which entails a constructive repurposing. In such instances, the object may undergo a comprehensive reinterpretation, or alternatively, retain its essential characteristics while incorporating the requisite nuances (SOKOLOVA, 2017).

Sokolnikova N. describes the artistic technique as a particular way of transforming actual objects, generalizing them while maintaining stylistic consistency and capturing the era's time.

Let's support the idea because it's important to keep the time period in mind even when stylistically interpreting a work. The artistic style of the creative piece helps to convey a sense of time.

Therefore, A. Morozov describes the method as an ongoing process in which important characteristics and properties of the object are identified. The transfer of the plastic relationship is crucial for revealing the image (MOROZOV, 1981).

The practice of using the principle of stylisation in various areas of artistic activity, such as painting, graphics, sculpture, architecture, decorative and applied art shows that it can be based not only on a certain property or feature. Stylisation can be carried out on the basis of a single element. Such a process of stylisation will be more concise, will lead to the creation of an

almost conventional image, when the object is still readable, or when it is practically not readable, transforming into a formal sign (LANSHCHIKOVA; SKRIPNIKOVA, 2016).

We agree with the opinion, as conciseness in art is not just the absence of unnecessary details, it is the art of conveying the essence of the object with a minimum number of means. The method of stylisation allows the artist to focus on the main thing, highlight the key features of the object and create an image that is memorable to the viewer. It is important to understand that brevity does not mean simplification or primitivisation of the image, but rather the ability to highlight the most important and convey it through the art of stylisation. When using the method of stylisation, the artist must have a deep understanding of the object they are depicting. It is not simply a matter of copying reality, but rather interpreting and conveying the essence of the object. Brevity in this context becomes an integral part of the stylisation process, allowing the artist to focus on the key aspects of the object and convey them through art.

Let's focus on another idea that shows the core of the approach. Our perception of visual information is influenced by our previous experiences and stored knowledge about the surroundings. The process relies on knowledge, extended watching, and retention in the mind. We see the outer shape of an object and recognize what the object is. Artistic vision enables us to describe the "deep" nature of an object, its connection to other objects, identify the internal substance, and express personality (PARKHOMENK; PARKHOMENKO, 2022).

As a result, the actual item and the stylized version cannot function independently. Details about the item are gathered from a particular habitat. All artistic styles are made using past knowledge and recollection. Once the nature of the object and its place in society is understood, it is possible to uncover not just the external appearance, but also to gain a profound inner significance. Making stylized images helps students develop their artistic and imaginative thinking.

The process of stylisation is related to mathematical patterns, particularly geometry.

Geometry, as a branch of mathematics, encompasses the integration of spatial concepts, creativity, and stringent logic. It elucidates the fundamental principles of logical reasoning in comprehending reality and the interpretative deductions derived from our awareness of that reality. Students develop the ability to recognize geometric elements in their surroundings and integrate these observations into their original creations. They explore the dynamic interplay between geometric shapes (PARKHOMENKO, 2023).

Geometry, as the basis of a visual language, becomes a key tool for analysing and interpreting the world around us. Students are immersed in the study of proportions, symmetry and harmony of lines, which is reflected in vivid images and concepts. They learn not only to capture forms, but also to express the dynamic interactions between them. The spatial transformations resulting from the combination of different geometric elements become a creative catalyst for the formation of a unique author's style.

Visual experiences based on geometric principles reveal the versatility of artistic perception, allowing students to use them as a means of emotional expression. Through the study of physical geometry and its visual metaphors, they begin to understand how complex ideas and feelings can be communicated through simple figurative forms. This process cultivates an individual style that becomes a reflection of the artist's inner world. The challenge for anyone who seeks a deeper understanding of visual language is to learn not only to see but also to feel the geometry around them, turning it into a fruitful source of inspiration.

3 Methodology

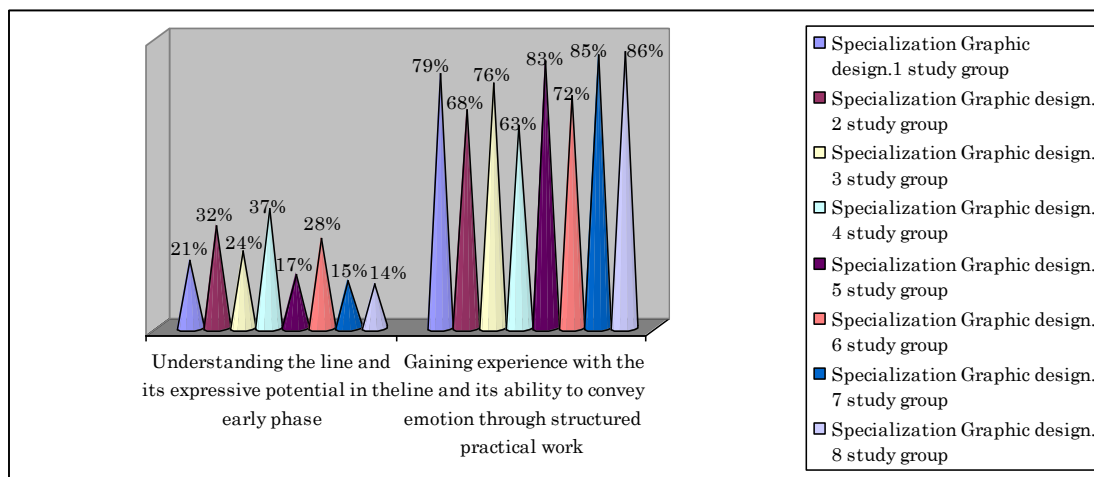
The working group was sampled using a stratometric method. Eight study groups took part in the experiment. The experimental sample was made up of groups with both girls and boys. The gender distribution was as follows: 97% girls

and 3% boys. The age of students ranged from 18 to 25 years old, with approximately 12% having received additional art education and up to 31% having completed specialised secondary education. The number of participants in each group was 10–17 individuals.

The creative process commenced with straightforward tasks, which subsequently became more complex. The initial practical exercise involved creating lines of varying characteristics and lengths. These were drawn in a range of orientations, including vertical, horizontal, oblique, and straight. The objective was to develop proficiency in utilising the line as a visual element, capable of conveying and revealing the illusion of volume, form, space, and dynamics.

The lines were positioned on a single sheet of paper. Once the student had applied a substantial number of lines to the format, a distinct rhythmic ornamentation began to emerge. If the student approached the task with an artistic methodology, utilising a variety of pencil strokes, the result was the organisation of the spatial environment.

Figure 1 - Assessment of line proficiency at different stages of learning



Source: Author's calculations

From the figure you can see that the initial level of students' understanding of the possibilities of the line is quite low. As a result of

systematic work on practical tasks the level of mastering the line and its possibilities can increase by 2-3 times.

In order to understand the construction of an object, students were given images with specific realistic objects, which they had to analyze. The analysis consisted of a detailed decomposition of the object into components in the form of simple geometric shapes. At the same time, proportional relations between all elements of the object and the material of which it consists were studied. A particular task was to identify and convey the dynamic and static nature of the form. To express static form, students used the following geometric figures: square, circle, rectangle, and to reveal space and volume they chose a sphere and a cylinder. Students took triangles, rectangles, and trapezoids to reveal the dynamism of form, and they chose cones, prisms, and pyramids to solve spatial problems.

Also, using graphic computer programs such as: Adobe Photoshop, Adobe Illustrator, and CorelDraw, students disassembled a complex object into simple geometric shapes. Then in the style of applique they restored the object in a new, but characteristically recognizable form. This assignment allowed the students, to explore and identify the main design, form and discard secondary elements, and subordinate all elements to the main idea.

One of the main tasks was to develop a plastic interaction between geometric figures.

The subsequent task was the creation of an abstract graphic composition based on geometric forms. In this task, the use of tonal spot, line and point was observed.

It is important to identify the learning tasks that play a pivotal role in the educational process. Such tasks include the stylisation of architectural structures, the transformation of motifs incorporating architectural and landscape elements, and the stylisation of flora and fauna. The assignments are based on the architectural heritage of the city of Luhansk and its surrounding area. The creative processing of the object allows students to familiarise themselves with the inherent rhythm of the city and to identify

the relationship between architecture and the urban spatial environment. When working on a teaching assignment, students are permitted to visualise an object in isolation or to apply elements of the landscape to solve the problem. The choice of motif and the compositional structure determine the solution. The student chose a motif and conducted a general and detailed analysis of it. The historical moments of the creation of the architectural monument, the architect who designed it, the place where the structure is now located were studied. Next, the sketches laid the basic idea. The sketch defined the stylistics and the basic techniques by which, will create a new art form. The student could solve the problem with the plasticity of the linear or develop a design on a geometric basis, there could also be a combinatorial solution. When a linear basis was used, when the lines passed one into the other, a geometric system began to form. Geometric blocks were created in the image, but in a hidden form, than if the work was carried out with the help of specific geometric forms.

It is therefore essential that any technique is based on a solid mathematical system and exact patterns.

It may be observed that tasks of varying degrees of complexity have the effect of revealing creative abilities and facilitating the development of figurative-spatial thinking.

4 Results

Let us consider how effectively students use the method of stylisation in class and assess their ability to apply artistic techniques on the example of creative works.

The outcomes are illustrated in figures 2-9.

Figure 2 - Work from the methodological fund. Practical task Stylization of the object. Seahorse.



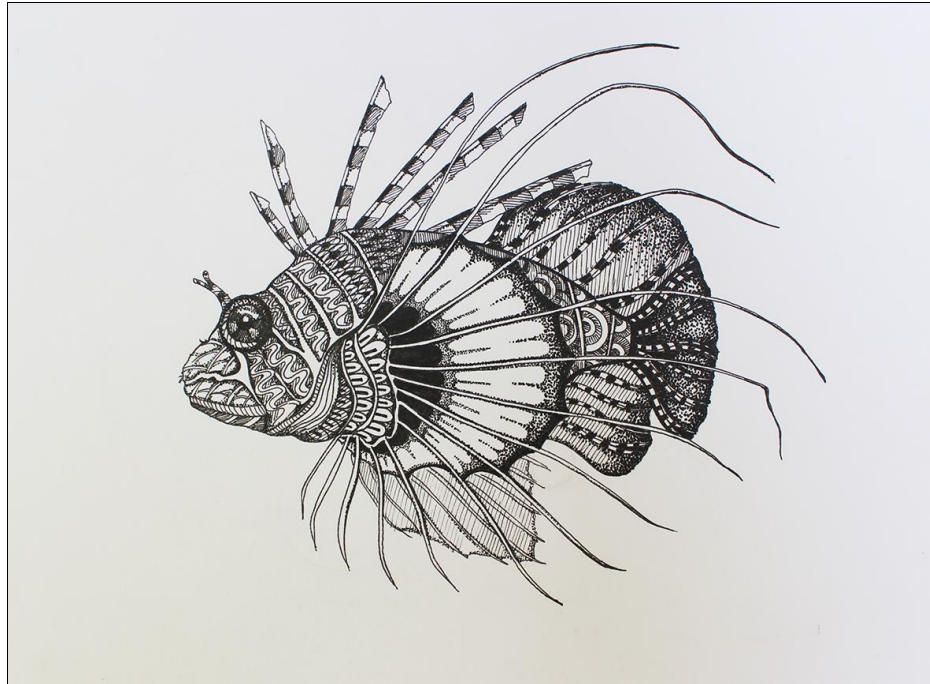
Source: Creative work by an MP1 student majoring in graphic design Tatiana Shapulinskaya, (2023)

Figure 3 - Work from the methodological fund. Practical task Stylization of the object. Scorpio.



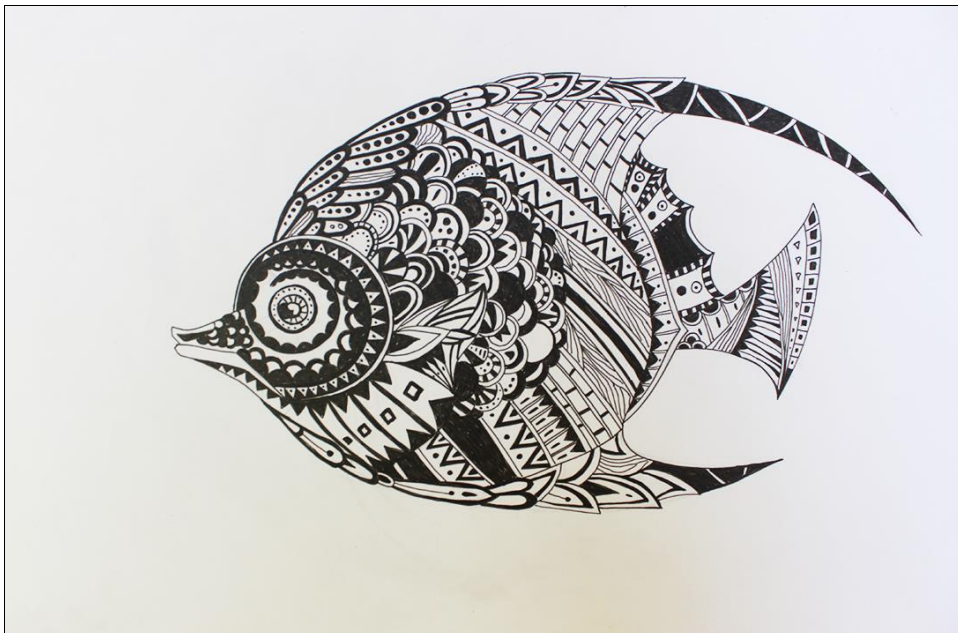
Source: Creative work by an MP1 student majoring in graphic design Daria Telyupa, (2023)

Figure 4 - Work from the methodological fund. Practical task Stylization of the object. Fish.



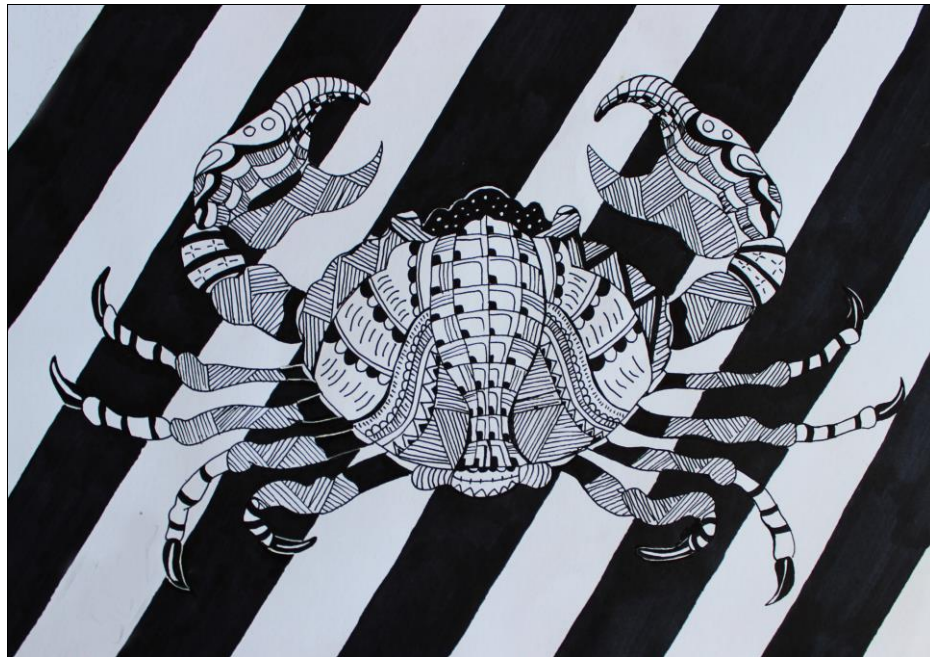
Source: Creative work by an MP1 student majoring in graphic design
Ksenia Statsenko, (2022)

Figure 5 - Work from the methodological fund. Practical task Stylization of the object. Fish.



Source: Creative work by an MP1 student majoring in graphic design Julia Tolmacheva, (2021)

Figure 6 - Work from the methodical fund. Practical task Stylization of the object. Crab.



Source: Creative work by an MP1 student majoring in graphic design Eugenia Vyatkina, (2021)

Figure 7 - Work from the methodical fund. Practical task Stylization of the object. Crab.



Source: Creative work by an MP1 student majoring in graphic design Inna Tanich, (2021)

Figure 8 - Work from the methodical fund. Practical task Stylization of the object. Octopus.



Source: Creative work by an MP1 student majoring in graphic design Iulitta Kharina, (2021)

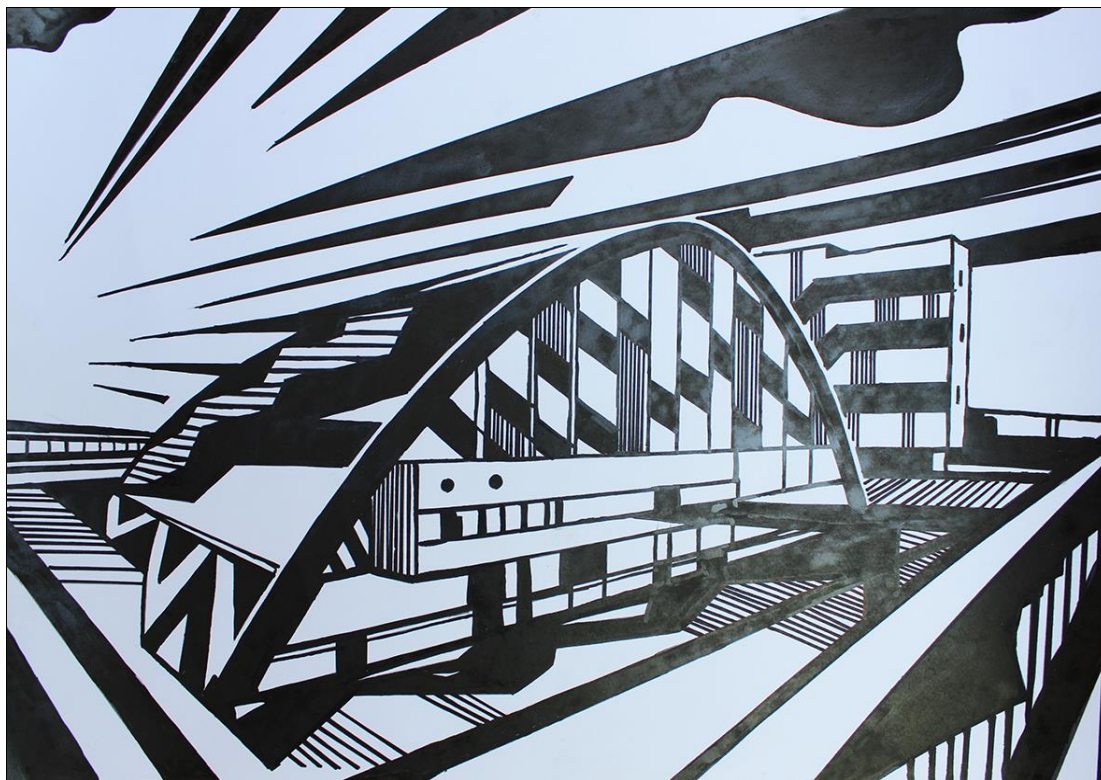
Figures 2-8 illustrate the application of the combinatorial approach in addressing the creative problem. The authors employ geometric shapes and utilise plastic lines to identify the relationships between the image elements. The students develop a geometric ornament for each object, which effectively encapsulates its distinctive character. On analysis of the ornamental elements, it can be stated that they are competently designed. The use of geometric complex configurative forms reveals the main and secondary parts of the object, contributing to a unified whole. Consequently, students are able to highlight the main compositional centre. It is also worth noting that the correctly found forms and structured distribution of small geometric blocks on a large form help to reveal the silhouette of the object.

Figure 9 - Work from the methodological fund. Practical task Stylization of the object. Railway station.



Source: Creative work by an MP1 student majoring in graphic design Konstantin Tyumentsev, (2022)

Figure 10 - Work from the methodological fund. Practical task Stylization of the object. Railway station.



Source: Creative work by an MP1 student majoring in graphic design Nikita Khalafov, (2023)

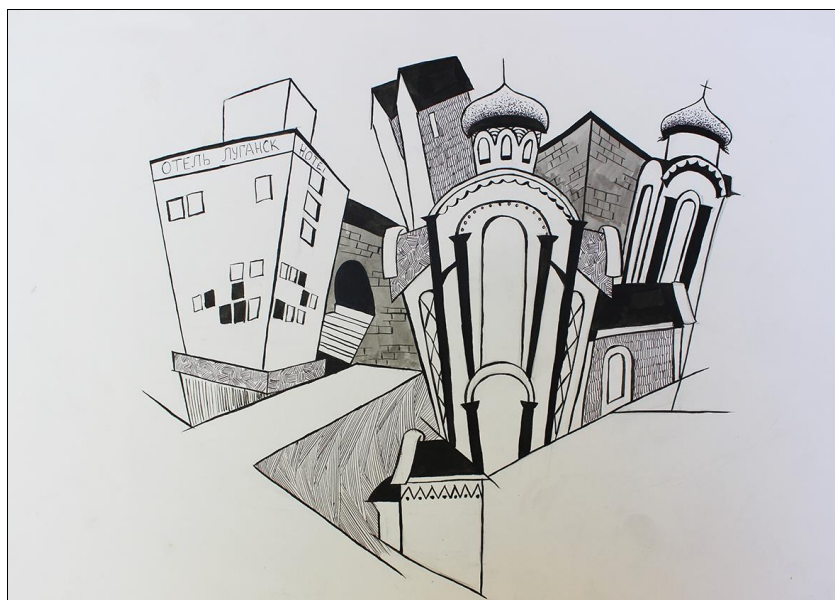
In Figures 9 and 10, the authors selected a single object as a point of departure, while simultaneously developing their own stylistic language. Figure 9 evinces a clear geometric basis for the image. The composition is perceived as a series of defined forms that subsequently assume a more malleable quality. The student achieves these qualities through the introduction of a unified plastic linear-geometric structure to the image. Concurrently, the author develops the structure based on contrasting forms. Additionally, the author identifies a compositional solution through the isolation of the object. In Figure 10, the student addresses the compositional issue no longer through the isolation of the object but by considering it in the context of the surrounding air environment. The author seeks to identify the rhythm of geometric forms in the creative work, thereby revealing the dynamism in the image.

Figure 11 - Work from the methodological fund. Practical task Stylization of the object. Orthodox Cathedral.



Source: Creative work by an MP1 student majoring in graphic design Maria Shvets, (2023).

Figure 12 - Work from the methodological fund. Practical task Stylization of the object. Orthodox cathedral and hotel.



Source: Creative work by an MP1 student majoring in graphic design Elizabeth Kostenko, (2021)

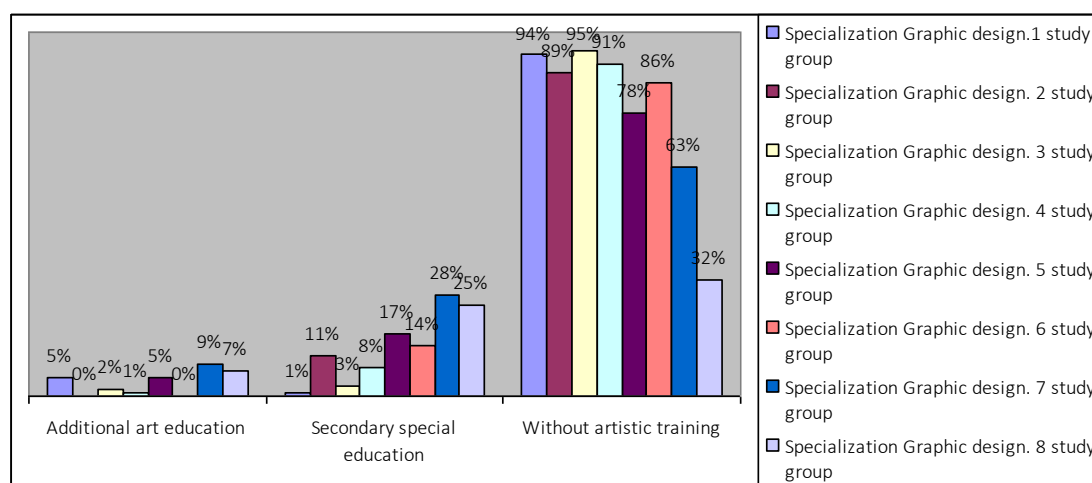
In Figure 11, the author employs a realistic methodology. The student employs the use of contrasting geometric shapes in order to achieve stylisation of the object. She juxtaposes explicit geometric constructions with conventionally generalized complex configurations. The realistic elements serve to accentuate the main subject matter and determine the stylistic direction of the entire pictorial plane. In Figure 12, the student employs a single guiding principle to unify the compositional structure. Additionally, the author develops the rhythm of geometric shapes in conjunction with supplementary textures, thereby imparting a sense of materiality and creating depth. This technique establishes a conditional space and conveys the secondary elements.

5 Discussion and analysis of the results

It was observed that the majority of students lacked any prior art training upon admission, which had a detrimental impact on the quality of education. However, the implementation of a structured and dynamic creative approach could potentially address this issue. It was evidenced that a student lacking fundamental art education could potentially excel beyond the level of a student who had received such training.

Consider the percentages in Figure 13.

Figure 13 - Percentage of students who have additional education on admission



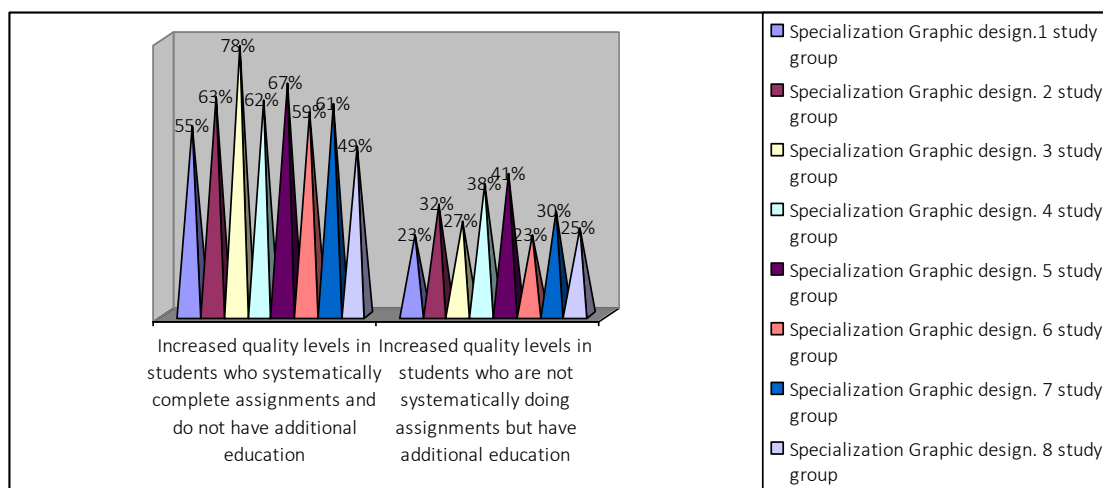
Source: Author's calculations

The data presented in the chart indicates that the majority of students have not received any formal training in elementary art education. Conversely, a notable proportion of students have pursued specialized secondary education in the field. However, the percentage of students with additional art education is relatively low.

In the educational process, it is evident that students without supplementary education, but who are motivated to enhance their professional skills, can outpace those with formal training. Students with supplementary qualifications tend to plateau at a certain level, assuming that it is sufficient and there is no need to further develop it. Additionally, they often perceive students without training as being unable to reach their level.

Let us examine the impact of structured creative assignments on the quality of work produced by students with no prior art education. Please refer to Figure 14 for a summary of the results.

Figure 14 - Comparative measures of quality improvement between two groups with certain characteristics

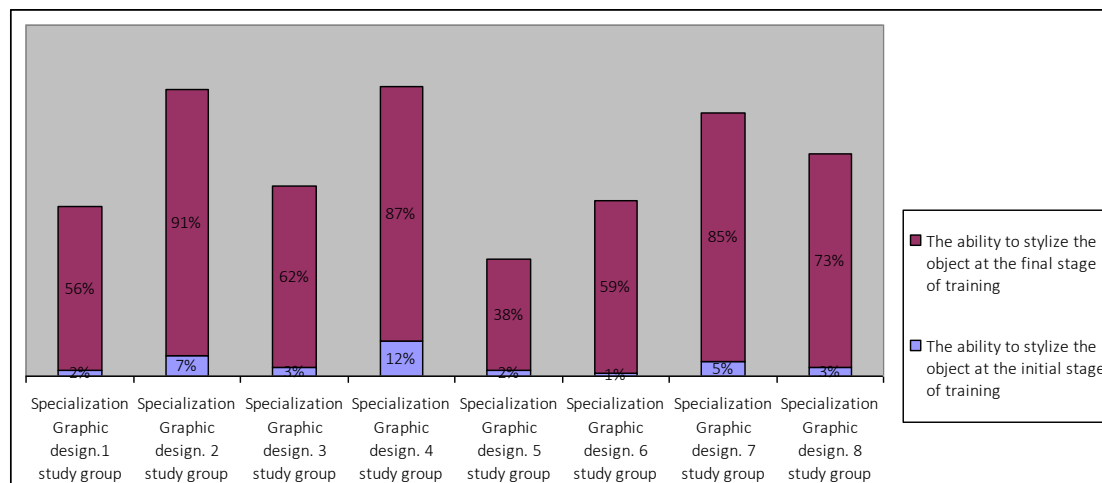


Source: Author's calculations

The outcome is clear: students who completed creative tasks in a structured manner demonstrated notable advancement in their professional capabilities, outperforming those who did not follow a systematic approach.

Consider the ability to use the stylisation method at different stages of learning in Figure 15.

Figure 15 - The level of mastery of the stylization method at the initial and final stages of training

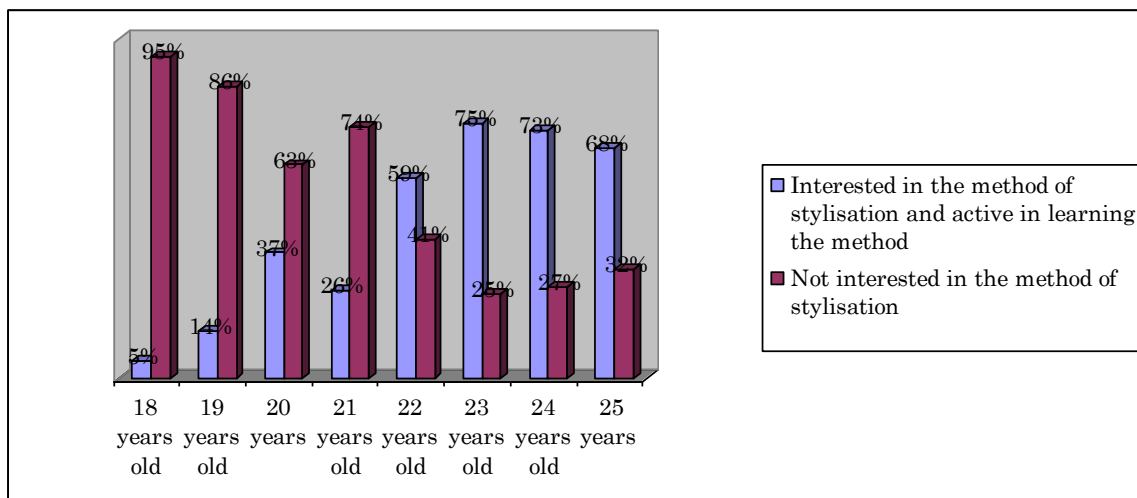


Source: Author's calculations

The data from the histogram indicates that the proficiency in stylisation techniques at the initial stage of training is below the desired level. As training progresses, the level of proficiency gradually increases. The most productive indicators are in groups 2, 4 and 7. It can therefore be assumed that by continuing to work systematically on studying the stylisation techniques of the object, the possibility of achieving 100% quality can be approached.

Consider students' interest in the styling method by age, starting from 18-25 years old. The results can be seen in Figure 16.

Figure 16 - Percentage of interest and disinterest of students of different ages in the stylisation method



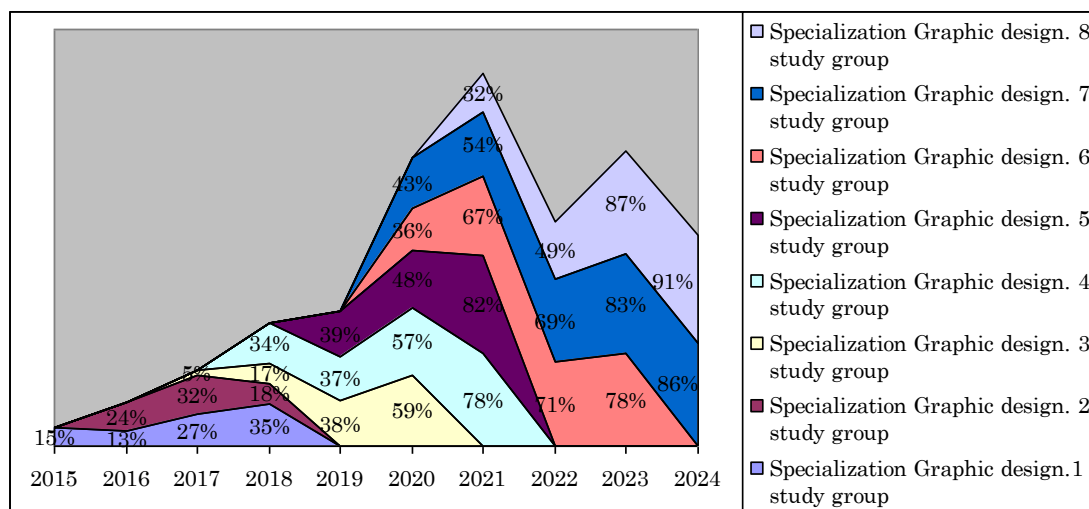
Source: Author's calculations

In the figure it can be traced that interest in the method of stylisation starts from the age of 23. It can be assumed that at this age a person becomes more conscious in the learning process and tries not only to accumulate experience, but also to realise their creative projects. In principle, interest begins to appear already from the age of 20, but the activity of interest in the method is revealed from the age of 23-25.

It is not accurate to say that it is only at a given age that interest in the method is shown. It may unfold at an early or late age. It depends on the events that take place in the surrounding reality, psychological features, relevance to the needs of modern conditions.

In conclusion, let us analyse the changes in the indicators for the level of mastery of the stylisation method over different years, as illustrated in Figure 17.

Figure 17 - Changing dynamics in the proficiency of the stylization method



Source: Author's calculations

The results show that from 2021 onwards, students' interest in the artistic method increased and their proficiency in the stylisation method increased markedly. At the same time, cognitive activity has significantly increased. As a result of tasks aimed at stylising objects, more than 89% of students improved their artistic-spatial and imaginative thinking by 71%. It is important to emphasise that tasks aimed at transforming an object should be performed along with tasks designed for realistic execution techniques.

6 Conclusions

In the context of modern design, where visual communication plays a key role, stylisation becomes not just a tool, but an entire philosophy that allows design students to master the language of shapes and lines, as well as to find harmony between aesthetics and functionality.

The influence of stylization on the learning process of students cannot be underestimated. Stylization helps to develop creative thinking, teaches students to find non-standard solutions and form their own style. In the process of working on projects related to stylization, students learn to analyze and interpret the world around them, as well as to apply the acquired knowledge in practice. Practical

assignments on stylization become an important tool for consolidating theoretical knowledge and developing skills necessary for successful work in the field of design.

The study was developed on the basis of observations conducted during the teaching process at the Luhansk State Academy of Culture and Arts, named after Mikhail Matusovsky.

Based on our observations and the information gathered, we can infer that the artistic method of stylization serves as a significant catalyst for cognitive activity. It aids in the enhancement of figurative thinking, cultivates artistic sensibility, and facilitates an understanding of life's fundamental principles. Furthermore, the entire creative endeavor is intentionally directed towards discovering and revealing the author's unique style, as well as their artistic and plastic language. These attributes are essential for identifying the artist's individual expression. To ensure that the process of form transformation is as effective as possible, it is crucial to nurture imagination, memory, and creativity, while also developing a keen ability to perceive and represent the essence of the motif. Additionally, an understanding of mathematical principles is essential for creating a comprehensive work.

A crucial and foundational task is to identify the structural formation of the object and its essential framework. Once this challenge is addressed, it becomes possible to develop and reveal an artistic image. It is essential to focus on effective teaching methods, including the analysis of artworks by renowned masters, comparative analysis of forms, and creative task methodologies. A key factor in attaining significant results is consistent self-improvement. Additionally, it is important to recognize that understanding design involves breaking down complex forms into their simpler elements. Statistics indicate a growing interest in the method, along with an enhancement in the proficiency level over the past three years. The stylization method serves as an effective tool for shaping a professional identity. The advancement and integration of innovative techniques, technologies, and creative assignments within the educational framework

can elevate education to an entirely new level of development. Concurrently, it is essential to maintain national traditions and unique characteristics.

El método de estilización como forma de mejorar la calidad de la educación artística profesional y la formación de la estilística del autor

RESUMEN

La Academia Estatal de Cultura y Artes de Lugansk, que lleva el nombre de Mikhail Matusovsky, sirvió de base para este estudio. En la Facultad de Bellas Artes y Artes Decorativas, concretamente en el Departamento de Diseño Gráfico, se integraron tareas a medida en cursos individuales. Este enfoque permitió evaluar las capacidades iniciales de pensamiento artístico e imaginativo de los estudiantes y facilitó su desarrollo. Este método facilitó la evaluación de las capacidades fundacionales de pensamiento artístico e imaginativo de los estudiantes, al tiempo que fomentó su crecimiento continuo. El artículo examina la estilización como un instrumento vital que refuerza la memoria, la imaginación y el cultivo de las habilidades creativas. Su objetivo es crear un marco metodológico destinado a mejorar la calidad de la educación. Se utilizó el método estratométrico como técnica principal para identificar a los grupos creativos, lo que condujo a la selección de ocho grupos para el experimento. Este trabajo examina el método práctico de estilización en clases especiales de dibujo para estudiantes de diseño y su repercusión en el desarrollo del pensamiento espacial mediante tareas relacionadas con la estilización de edificios arquitectónicos y objetos de la vida marina. Todos los grupos recibieron formación en diseño gráfico y cada grupo tenía entre 12 y 18 participantes. El método artístico demuestra que el estudio de la formación estructural de un objeto sienta las bases para la creación de obras artísticas. El análisis minucioso y la evaluación comparativa de las obras creativas revelaron resultados que subrayan la importancia de este método para el desarrollo de las competencias profesionales y la formación de un estilo personal único. El estudio sugiere que puede ser valioso considerar una mayor atención a los métodos de análisis y comparación de formas en el marco educativo. También señala el beneficio potencial de explorar formas de incorporar técnicas innovadoras y tareas creativas en el plan de estudios, con vistas a mantener y celebrar las tradiciones y características nacionales.

Palabras clave: Estilización; Dispositivo artístico; Diseño; Educación artística; Dibujo académico; Transformación de objetos; Dibujo especial; Composición.

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