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EMPATHY AS AN INTEGRAL PART OF DESIGN THINKING OF THE STUDENTS OF ART EDUCATIONAL ESTABLISHMENTS

Hovorun A. V., Petuhova O. I. Empathy as an Integral Part of Design Thinking of the Students of Art Educational Establishments. The article is devoted to the problem of empathy as a part of design thinking approach. The objective of this study is to reveal the essence of empathy as an integral part of professional thinking of future designers and to show some ways of developing empathy in the process of training future specialists in higher art educational establishments.

The relevance of the research is determined; the term "empathy" is defined; the main approaches to classification of types of empathy are revealed; empathy as the core of the method of design thinking is described in details; the role of empathy as one of the most important soft skills in the professional activity of designers is shown. The necessity of developing students' empathetic skills during the studying process is justified. The research confirms the efficiency of studied method and suggests possible modes of empathy development and design thinking implementation into professional training of art students as a whole.

Keywords: empathy, empathetic, design thinking, art education, soft skills.

Говорун А. В., Петухова О. І. Емпатія як невід'ємна складова дизайн-мислення студентів мистецьких вишів. Стаття присвячена проблемі емпатії як невід'ємної складової методу дизайн-мислення. Мета дослідження — розкрити важливість емпатії як невід'ємної складової професіонального мислення майбутніх дизайнерів та накреслити деякі шляхи розвитку емпатії в процесі підготовки майбутніх спеціалістів у вищих навчальних закладах мистецького профілю.

Актуальність теми дослідження розкрито; термін «емпатія» визначено; головні напрями щодо класифікації типів емпатії вказано; емпатію як стрижень методу дизайн-мислення описано в деталях; роль емпатії як однієї з найважливіших «м'яких» навичок у професійній діяльності дизайнерів показано.

Необхідність розвитку емпатійних навичок студентів у навчальному процесі обґрунтовано. Дана робота підтверджує ефективність досліджуваного методу і пропонує можливі моделі розвитку емпатії та імплементації дизайн-мислення в професійну підготовку студентів мистецьких вишів у цілому.

Ключові слова: емпатія, емпатійний, дизайн-мислення, художня освіта, «м'які» навички.

Говорун А. В., Петухова Е. И. Эмпатия как неотъемлемая составляющая дизайн-мышления студентов художественных вузов. Статья посвящена проблеме эмпатии как составляющей метода дизайн-мышления. Цель исследования — раскрыть важность эмпатии как неотъемлемой составляющей профессионального мышления будущих дизайнеров и очертить некоторые пути развития эмпатии в процессе подготовки будущих специалистов в высших учебных заведениях художественного профиля.

Актуальность темы исследования раскрыта; термин «эмпатия» определен; главные направления в классификации типов эмпатии названы; эмпатия как стержень метода дизайн-мышления детально описана; показана роль эмпатии как одного из самых важных «мягких» навыков в профессиональной деятельности дизайнера.

Необходимость развития эмпатических привычек студентов в учебном процессе обоснована. Данная работа подтверждает эффективность исследовательского метода и предлагает возможные модели развития эмпатии и имплементации дизайн-мышления в профессиональную подготовку студентов художественных вузов в целом.

Ключевые слова: эмпатия, эмпатический, дизайн-мышление, художественное образование, «мягкие» навыки.

Problem statement. In the third millennium, Ukraine is experiencing significant social and economic changes, which necessitate significant reformation of the activities of all social institutions. At the current stage of the cultural and spiritual renewal of the society in Ukraine, the essential characteristic of higher education is its transition to a humanistic paradigm, according to which the personality, its individuality, spirituality and morality, creative ability should become the core of all educational processes. As the National Doctrine of the Development of Education of Ukraine in the XXI Century states, one of the priority tasks is defined as "the comprehensive development, harmony and integrity of the individual, the development of his abilities and talents, enriching the intellectual potential of the people, their spirituality and culture on this basis". [9]

The implementation of these tasks requires to set priorities in the sphere of professional training of specialists. Special attention is paid to the training of specialists in art higher educational establishments, in particular, training future designers. It should be noted that today design affects a variety of spheres of human activity, expanding its perception of the aesthetics of the objective world, affecting the quality of products and innovative services, what ultimately contributes to improving the quality of life of a society as a whole. In this case the urgency of the problem of training specialists-designers with a qualitatively different level of professional thinking is increasing. We emphasize that the change in the status of the profession "designer" in recent years requires a professional to have mobile and flexible thinking and the latter becomes a basic component of this profession as a whole.

Requirements for changes in the procees of training designers led to the development of design thinking as a method most favorable to the professional training of a specialist of the specified profile. Design thinking is a method of creating products and services oriented to a person. The essence of design thinking concept, the description of its main stages, the necessity of the development of design thinking as a prerequisite for training future specialists in higher art educational establishments was revealed in our previous work. [14] The foundation and the cornerstone of design thinking as a method is empathy, that is, the ability to look at the world through the eyes of other people, to become aware of their needs, desires and concerns. Empathy is also one of the most significant soft skill for a designer, which to some extent guarantees the success of his or her design activities.

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Consequently, the above-mentioned requirements for training designers indicate the urgency of the problem, which requires new theoretically grounded approaches for its further solution in the arts universities of Ukraine.

The article is performed according to the scientific and research topic of the Pedagogy and foreign philology department "Design thinking development of high art school students in the globalization epoch" (registration number 0117U001381).

Analysis of recent research and publications. The problem of professional empathy has become the object of close attention in modern psychological science recently. Different researchers agree that people with developed empathy are more successful in communication. The special role of empathy is marked as professionally meaningful quality of not only a psychologist, psychotherapist, teacher but also the persons whose profession is closely connected with socializing with other people. Some researchers consider empathy as a component of communicative competence of future professionals in the sphere of law (I. I. Pavelko), other study this phenomenon as a necessary skill of any person involved in the pedagogical work (O. Chextere [13]). There are also researches devoted to the problem of empathy in the structure of professional intelligence of future social sphere specialists (O. B. Melnychuk [8]). Some experts (I. I. Stetsko [12]) tried to examine and compare the level of empathy development in the students of linguistic and nonlinguistic higher educational establishments.

However, the analysis of scientific publications shows that no substantial study of the problem of empathy as an integral component of the design thinking of future specialists in the sphere of art has not been carried out yet. Therefore, the social significance of the problem, the need for further expansion of theoretical and applied research peculiarities of the professional training of specialists in this sphere justified the choice of the theme of our study. The professional activity of a designer will not be effective without the "in-built" ability to understand the inner world of other persons, their difficulties, personal problems and to express that understanding to them. In terms of design, the ability to emphasize means the ability to understand clients' needs you are designing for and solve their problems.

The aim of the article. To reveal the essence of empathy as an integral part of professional thinking of future designers and to show some ways of developing empathy in the process of training future specialists in higher art educational establishments.

Research core material. The term "empathy" was introduced by E. Titchener at the beginning of the last century. Today, this notion is studied at the interface of various branches of scientific knowledge: psychology, philosophy, pedagogy, economics etc., and are effectively used by them. This term (from the Greek empatheia – compassion) refers to the ability of a person to feel and analyze the emotional state of other people. According to the encyclopedic dictionary "Psychology of communication" (under the general editorship of O. Bodalov [11]) there are several approaches to the interpretation of empathy:
- empathy as a mental process;
- empathy as a psychic reaction in response to an active stimulus;
- empathy as a personal feature. [11]

Empathy as a phenomenon integrates the cognitive and emotional processes in itself, defines the manifestation of the attitude towards the other person. In regard to the features of the expression P. Simonov calls the following types of empathy: emotional empathy (based on the mechanisms of projection and imitation of other motor and affective reactions), cognitive empathy (based on intellectual processes), predicative empathy (manifested as the ability of a person to predict affective reactions of the other person in specific situations) [10].

V. Boyko [1] distinguishes the following types of empathy:
- rational empathy (carried out by intensive analytical processing of information about the other person);
- emotional empathy (realized through the emotional experiences and feelings);
- intuitive empathy (processing information about the other is carried out on an intuitive level) [1].

S. Maksimenko [4] characterizes empathy as the person's ability to empathize that is the experience of the subject of the same feelings experienced by the other person, through identification with the latter. According to V. Labunskaya [6], empathy as a socio-psychological property of personality includes a number of abilities: the ability to respond to experiences of the other person emotionally, the ability to recognize the emotional state of the other and be able to "transfer" oneself into his thoughts, feelings and actions; the ability to provide an adequate response both verbally and non-verbally to the experiences of the other person. [6]

As an intellectual process, empathy is indeed emotional one. It combines the following elements: understanding the emotional state of the other person (cognitive level), empathy or compassion for the other (affective level) and active in helping the subject's behavior (behavioral level). Consequently, empathy can be defined as a system of abilities that determines the conscious empathy of a state and a feeling of the other person, or as an understanding of the state and feelings of the other person in the form of empathy.

In the context of our study, particular interest is expressed in terms of cognitive aspects of empathy. Empathy as the ability to truly understand other person is the basis of humanistic personality, ability to act altruistically, it promotes to express care and trust, support and assistance. [7]

It should be noted that in design thinking empathy is the first stage of the whole process and in general – the core of the method. [14] Empathy as the ability to determine the emotions of the other person and using this information build a dialogue with him is very important to the designer in his work. In other words, empathy is the process of identifying the needs of people (either expressed or concealed) so that designers' decisions could match them. Some clients need visual evidence, some perceive facts and logic well, others like examples of famous brands, and the fourth ones annoy them. Adopting an empathic approach to the design process, the designer needs to make a holistic assessment of the needs of users in order to identify meaningful solutions to problems and opportunities for innovations that do not always immediately emerge.

To create meaningful products, you need to know your users and take care of their lives. That is why empathy is the basis of a design thinking ap-

proach. The ultimate goal of this design is to improve user experience by adapting the product to their explicit and implicit needs. Empathy helps predict actions and understand the motives of the actions of the surrounding people. It is precisely predictions that allow solving most problems even before they occur. Compassion makes us more socialized and enhances the quality of our life. A bright example of design thinking in action can serve the transformation of Airbnb as a failing startup to a billion dollar business. We can also feel pride for our Ukrainian designers who invented Petcube – an innovative and stylish device that helps pet owners watch their pets and even play with them at a distance using a laser through their smartphones.

Thus, we can guess that a developed empathy becomes an obligatory soft skill every designer should have.

However, according to researchers, the tendency of people able to empathize is currently reducing. [15] Social networks, new technologies make us emotionally stunted. The researchers at the University of Michigan (U.S.A.) analyzed the data from an online empathy survey, which was attended by over 104,000 people from around the world. The survey measured the sympathy of people to other ones and their ability to understand the point of view of others. The researchers estimated the level of empathy of the inhabitants of 63 countries. The inhabitants of post-Soviet countries, including Ukraine, were found among those who are the least inclined to empathy.

Among possible reasons explaining the phenomenon are the following:
• narcissism;
• selfishness;
• increase in violence and bullying that are shown on TV and on the Internet;
• really large changes in things like parenting practices and values;
• overestimation of the expectation of success. [15]

The results of above-mentioned investigation support the idea that a special attention should be paid to developing empathy of art students through the curriculum. In order to develop empathy skills towards their future clients, the students need to do more than listen. They need to observe others, try to learn how to read their behavior, understand subtle indications and non-verbal expressions etc. We can guess that simulating the following exercises will help the students get a deeper and more meaningful empathic experience.

"Guess the emotion"

The aim: testing skills to recognize the given emotional states.

Description: Each participant of the game is given a set of cards, which contain certain emotions (joy, anger, sorrow, interest, irritation, anger, surprise). In turns, the participants dramatize their emotions, while the rest of the players try to understand and call it correctly. This empathy development exercise can also be improved and changed in the interests of the participants. For example, one can give an assignment to say "hello" to everyone with a given emotion, all the rest must guess what mood the participant has come up with.

"Mirror"

The aim: to develop psychological contact with the other person, to develop the ability to reflect the emotions of other people.

Description: the participants are divided into pairs and asked to stand facing each other. One player makes slow moves with his hands, head, and body. The task of the other player – exactly copy all the movements of the partner, be his "mirror image". In each pair, the participants individually select the desired complexity of movements and their pace.

During the game, the participants-"reflectors" quickly learn to feel the partner's body, and grasp the logic of his movements. A bit later it is becoming easier to follow the "original" and copy his movements and the "reflectors" can not only predict but even get ahead of the "original's" movements. Having mastered the skills of motor imitation, participants can try their hand in a more complex game: the task is not changed, but the role of "reflection" and "original" is not defined. Flexibly adapting to each other, the participants tend to move in unison.

Technique outcomes:
• What difficulties did you encounter while performing the exercise?
• What complicates or facilitates the reflection of the movements of another person?

It is also worth stressing the importance of developing empathy in the relationship "teacher–student" in the process of training of a future designer. This aspect is connected with the peculiarities of teaching work, which requires not only special, broad and professional knowledge and skills, but also the availability of certain pedagogical qualities. The scientists, investigating this problem, call about 70 professionally important qualities of the modern teacher. The most important among them are: emotionality, communication skills, ability to understand students and th ability to influence them, humanity, goodwill, respect for others' dignity, sensitivity, compassion, ability to respond to the problems and be happy for other people etc. In general, the results of the study of the relationship between the teacher and the student indicate that success in these interactions is primarily related to the human qualities of the person who educates, namely: kindness, generosity, tolerance, ability to express empathy.

The second place belongs to professionalism, which is also impossible without decency, honor and dignity. As we can see, all of above-mentioned qualities require from a teacher of the university to master the methods of human knowledge in the process of "living interconnection", one form of which is empathy. It is empathy that ensures the success of interpersonal interaction, emerging in situations of dialogical communication, in the joint creative activity of the mentor and the student. One of the functions of the mentor's empathy is to provide the student with the necessary assistance in solving any problem that will contribute to the development of his personality.

Consequently, the empathic communication of the mentor-teacher with the future specialist should be characterized by equality of psychological positions of the participants, their ability to sympathize, empathize, and help. A fundamentally important condition for the interaction of both partners as a mentor and a future specialist is the art of capturing all the complex and, sometimes, very subtle nuances of the psyche of the other person, developing the ability to see the world with the eyes of the other person.

Conclusions and prospects for further research. The article does not cover all aspects of the problem

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under study, but it reveals the possibilities for further research, including conducting an experiment concerning developing empathy of the students of higher art educational establishments in control and experimental groups, making a comparative analysis of the development of empathy among the students of different faculties, tracing the dynamics of the phenomenon of empathy at different courses over a long period of studying process.

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