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## **ON THE EDUCATIONAL APPROACHES FOR CREATIVE ALGORITHMS IN THE CONTEXT OF SOCIAL AESTHETICS**

## **ОБ ОБРАЗОВАТЕЛЬНЫХ ПОДХОДАХ К ТВОРЧЕСКИМ АЛГОРИТМАМ В КОНТЕКСТЕ СОЦИАЛЬНОЙ ЭСТЕТИКИ**

### **Abstract:**

The present paper outlines that the diversified functioning of higher education as an important link in the educational sphere of culture shows its need—primarily as a social institution. For society, such an institution is the goal and means of one's own spiritual reproduction. Outside the implementation of this humanistic function, society is doomed, because human qualities in people develop not according to the rigid schemes of physical and biological laws, but according to sociocultural programs. These programs experience the accumulated values of culture, presented as an achievement of civilization, science, ideology, art, morality and religion, legal principles and aesthetic evaluations.

The paper underlines that the state of the current education system can be assessed as extremely difficult, which is associated with the collapse of the main goal-forming elements of educational policy and values, the search for new guidelines in teaching and upbringing due to the fact that society itself is undergoing a comprehensive crisis. Upbringing has not yet become a necessary organic component of pedagogical activity, integrated into the general process of learning and personal development. There break in the unity of the system training and education is maintained. In higher education, the system of educating student youth has lost its essential character and has become ineffective for solving complex problems of forming a socially active personality. The aesthetic dominant acts as a systemic property and is understood as a principle explaining the main meaning and technology of organizing the educational process as a whole; it would be logical trace how this principle of the concept of humanistic education works.

The present paper emphasizes that new political, economic and social order society requires the formation of a personality of a new sociocultural type. University pedagogy should provide a theoretical basis for the method of cultural developmental education and upbringing in a university. This concept aims to address this issue. Only on the basis of voluntary aspirations we can solve organizational issues, develop and introduce into practice new ideas and technologies that harmonize and humanizing new types of pedagogical relations.

**Keywords:** Educational Approach, Aesthetic Pedagogy, Theoretical Worldview, Philosophical Methodology, Aesthetic Education, Aesthetic Consciousness, Creative Algorithm

**Аннотация:**

В данной статье представлены разностороннее функционирование высшего образования как важного звена образовательной сферы культуры, показывает необходимость его, прежде всего, как социального института. Для общества такой институт - цель и средство собственного духовного воспроизводства. В социокультурных программах аккумулирован опыт, накопленный в ценностях культуры, представленных как достижения цивилизации, науки, идеологии, искусства, морали и религии и эстетических оценок.

В статье подчеркивается, что эстетическое воспитание еще не стало необходимой органической составляющей педагогической деятельности, интегрированной в общий процесс обучения и развития личности. Эстетическая педагогика выступает как системное свойство - творческий алгоритм и понимается как методологический принцип, объясняющий основной смысл и технологию организации образовательного процесса в целом.

Современное общество нового политического, идеологического, экономического и социального порядка требует формирования личности нового социокультурного типа. Только на основе творческих алгоритмов - добровольных устремлений мы можем решать образовательные вопросы, проблемы, разрабатывать и внедрять в практику новые теоретические и мировоззренческие идеи и методологические технологии, гармонизирующие и гуманизирующие новые типы педагогических отношений.

**Ключевые слова:** образовательный подход, эстетическая педагогика, философская методология, теоретическое мировоззрение, эстетическое сознание, творческий алгоритм

**Introduction**

As it is generally known the relevance of the proposed study of aesthetic consciousness as a subject of philosophy is due to the needs of a social, practical, educational and scientific nature. Today, in the face of overcoming the growing lack of spirituality of people, looking for ways out of crisis states of life, humanization of social processes, solving the problems of forming a holistic, harmoniously developed personality, more and more interest in the knowledge of the

nature of the inner world of man, in particular his aesthetic consciousness. It is understandable, because the quality of harmonization of life largely depends on the development of aesthetic consciousness. And how the nature of human aesthetic abilities, quality methodology of organizing aesthetic education and Pedagogy is understood<sup>2</sup>. Unfortunately, contemporary theory lags behind the needs of practice. Aesthetic consciousness as a complex and in many ways elusive for theoretical analysis phenomenon, despite the centuries-old history of philosophical aesthetic knowledge, remains one of the undeveloped theoretical branches of worldview erudition and science.

Of course, such substantiation requires a special kind of synthesizing methodology, which, on the one hand, would remove the limitations of traditional educational approaches, and on the other, would be adequate to the very complexity of aesthetic consciousness as a cultural phenomenon. Realizing the limitations of traditional epistemological paradigm and existential method, as well as taking into account the heuristic nature of this non-traditional synthesizing methodology, which comes from Vladimir Solovyov's concept "Whole Knowledge", Mikhail Bakhtin's concept of "Participatory Thinking", Jose Ortega y Gasset's concept of "Vital Mind", Pavel Florensky's concept of "Universal Immortality of the Spirit" and etc., we tried to supplement the synthesizing philosophical methodology with new maintenance through the application of a philosophically interpreted system-activity approach, which has unique by virtue of its versatility of opportunity. Since we talked about the functional features that dominate in pedagogical activity, then it itself needs understand as a single organic process, with the actualization of which education goes through teaching, education, training and assimilation; learning - through education, teaching, learning, mastering and assimilation; learning - through education, upbringing, teaching, mastering and assimilation; development - through education, education, teaching and learning; assimilation - through mastering etc.; development characterizes the result of the combined multifunctional pedagogical process. The logic of interdependence different types of pedagogical activity is determined by the functional feature of human consciousness as its subject. Problems of pedagogical practice arise where this objective dynamics of pedagogical process where each other is torn apart and rigidly opposed different functions of the subjects of pedagogical activity. The essence of our worldview research is to understand and explain the nature of the integrity of aesthetic consciousness and thinking, the specificity which has the ability not only to emotionally experience and live, but, living, to learn, program and creatively change the world according to the liturgy of hymn to saint of Aesthetic Pedagogy and education<sup>3</sup>.

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<sup>2</sup> Aesthetic pedagogy cannot be satisfied with recognition that it is already established knowledge. We are talking about the formation of a new direction in the system of productive learning in the educational process. In this regard, aesthetic pedagogy seeks to determine the essential features of its objectivity, to realize its method and the specifics of the conceptual apparatus, which it operates as a scientific discipline. First of all, let's clarify the concepts. The term "education" is quite ambiguous and even universal. From a philosophical point of view, it reveals two fundamental features of "education." First, the fact that education is alive, from the inside developing process. Secondly, that this process is constituted into a definite system, which has its own boundaries and qualitative definiteness, i.e. measure. Hence, the very word "education" is interpreted accordingly in two semantic meanings: as the emergence, formation and development of something (for example, the Universe, Society, Man, Culture, Intelligence, etc.) and how something that has arisen, born, becomes, able to exist autonomously, self-sufficient and intrinsically valuable. At the same time, the self-sufficiency of such an education is ensured by the internal mobility of its measure, which characterizes the phenomenon itself as a self-developing system.

<sup>3</sup> We are interested in the concept of "education" in the pedagogical aspect, the specifics and structure of which can be isolated when the ratio of two functional concepts: "man" and "culture". The choice of these concepts is not accidental, because the term "pedagogical" denotes the specifics of such a sphere of human life, where the problems of the formation and development of human qualities of a person are solved. By themselves, human qualities in

It is also well-known to us, that aesthetic consciousness is considered as an ideal series of human spiritual activity and thought, from the substance of which aesthetic a measure of the integrity of world-human relations in general with their existential versatility, unique semantic emotionality and logical-illogical intuitiveness. The constructiveness of the research, it seems to us, is also manifested in the fact that the aesthetic in its effect on life becomes comprehensible as a certain cycle: aesthetic phenomenon = art [as a model and method of reproducing a holistic aesthetic consciousness] + life [through the conditions and ways of the formation of the aesthetic consciousness of the individual]; Such a context is present when considering all the problems raised in the study, from extremely abstract to really applied.

### **Chapter I -The Intellectual and Educational Peculiarities of Social Aesthetic Consciousness**

It is well known that in modern conditions of development of our society, the aesthetic assimilation of reality is acquiring an ever-increasing role. This is understandable, because the central figure and key value is a person, whose aesthetic properties are expressed in the ability to resolve and harmonize contradictions; their life, thereby providing the main meaning its purpose. The main condition and subjective side of this process is aesthetic consciousness, which in holistic-integrative form carries all the wealth of the inner and spiritual world of the individual. The term "aesthetic consciousness" came into use in the domestic science in the 60s-80s of the twentieth century to designate the ideal sphere of aesthetic human life. As a complex, multifaceted and multifunctional education, aesthetic consciousness displays, expresses programs and controls "the aesthetic life of people, objectifying in their emotional, creative, artistic and spiritual [animated] culture, lifestyle and specific actions" [1, pp. 144-145]

Moreover, aesthetic consciousness as a property of the human relationship to the world is not innate or supernatural. This is a particular quality. It is formed, developed and improved in the process of the aesthetic life itself, acting at the same time as its product and condition. The practice of aesthetic formation of consciousness is faced with numerous problems. On the one hand, the lack of spirituality of people increases, manifested in the crisis state of society, in the deformation of its ecological, moral, economic, national, interpersonal and other social relations, in the gap between the existence of man and his essence, in the vices of the entire ideological and educational policy, generating an internally contradictory and increasingly degrading personality, on the other hand, "a tendency of the opposite order is growing: there is a search for ways out of the socio-economic and spiritual crisis, the desire to remove many contradictions through their harmonization" [7, pp. 122-123]. An increase in the share of a consciously aesthetic attitude to external necessity brings to the fore the issues of cognition of objective laws aesthetic assimilation of reality, the formation of a holistic aesthetically developed personality, capable of changing the world according to the objective laws of beauty and harmony<sup>4</sup>.

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people are not formed; they are grown in culture by people. The aesthetic culture acts as a means, a condition and at the same time the result in this process. Thus, the concept of "person" and "Culture" is quite correlative in relation to each other. Therefore, culture is understood as an objectified person, and a person - as a subjective culture. In the socio-philosophical dimension, the complementarity of these concepts is considered in the activity-methodological key.

<sup>4</sup> As we know from the history of Aesthetics, the concept of "harmony", introduced into scientific use by Democritus, denotes such a universe, which contradictory tendencies of all its diversity and diversity act as the reason for them to gain integrity and unity. Harmony is an indicator of the measure of the development of the universe (as well as any of its formation), i.e. its qualitative definiteness and consistent integrity. "Spilled" in the world harmony determines the expediency of this world and stability him as a self-developing system. Moreover, harmony in the world exists as a "moment", as a moment of removing contradictions and as a tendency. The latter characterizes harmony as developing, as a process of transformation of a "moment" into a living eternity. Human activity becomes aesthetic if she is able to organize her complex contradictory relations with the world according to the laws of developing harmony. The need aesthetic mastery and development of the world for a person become

We may say that in this regard, comprehension of the nature of human aesthetic consciousness becomes relevant, because it is the subject of aesthetic education and a condition for the aesthetic assimilation of reality. At the same time, knowledge of the laws of being of aesthetic consciousness is the determining basis for the development of a scientific methodology of the very process of aesthetic education and the practice of aesthetic assimilation of reality. Unfortunately, modern science lags behind the needs of practice and is not yet able to offer a holistic and consistent concept of aesthetic consciousness. We are only taking the first step towards building a holistic model of aesthetic consciousness, based on the activity-based interpretation of the essence of man, his value-creative nature and biosocial conditioning.

It is generally known that the concept of "integrity" in this case is classified by us not only as a generalized characteristic of a person with a complex internal structure, but also as a concept that allows us to grasp this structure of properties in a single general or specific scientific and philosophical context. With regard to consciousness, in particular to the aesthetic, this means that the holistic approach makes it possible to understand aesthetic consciousness, with one hand, as a complex system of organic synthesis of different quality (structural, functional, genetic, subordinate, managerial, etc.) connections, on the other, as an expression an aesthetic measure that determines the specificity of consciousness and thus the delimitation from other, related spiritual formations. However, a holistic approach and methodology as a unity of the systemic and dimensional analysis (i.e. taking into account the specifics) can show objective boundaries of aesthetic consciousness only if we take into account that its integral characteristic can be multi-level and multi-order due to the complexity of the aesthetic consciousness<sup>5</sup> itself as an object of research.

We are interested in aesthetic consciousness as a philosophical and aesthetic phenomenon. And in this respect the defining method of analysis will be the philosophical and aesthetic. This is an approach that allows you to reflect on the problem at the categorical level. Within the framework of this approach, philosophical reflection will appear as a theoretical worldview and a universal method. The main question of philosophy is not in partial, epistemological plan, but in a holistic way, reflecting the meaning of human existence, there is a worldview question.

In this initial paradigm, develops the basic principles of Theoretical Worldview and philosophical knowledge of a Russian Professor of Philosophy and History of Philosophy, a Head of the Department of philosophy and Law at the Perm National Research Polytechnic University - Vladimir Zheleznyak, which we take to analyze the problem. The worldview answers the question, in the name of what human activity is performed, what is its meaning and

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sense-forming beginning [see: Katharine Everett Gilbert and Helmut Kuhn, *A History of Aesthetics* (in English), pp. 204-207]

<sup>5</sup> As we know from the *History of Aesthetics*, displaying the world from the point of view of the synthesis of the diverse, the aesthetic, in contrast to the totality of syncretism, fixes the measure of any object involved in the sphere of human activity. This means that the aesthetic is "interested" not in the measure in general, but in the human measure of any formation, including the entire universe, taken in its concrete existence. Therefore, the aesthetic is always associated with a living, sensually-concrete form of manifestation of human measure and is always individually colored. It should be noted that the aesthetic is given to the subject of activity as a necessity, because with the help of the aesthetic in any kind of activity, contradictions are harmonized, i.e. reconciliation due to existence, and a corresponding correction of human activity is undertaken in the direction of the assertion of human essence (measures), towards social progress (if, of course, true human ideals are taken for granted). In spite of the emotional form of being an aesthetic attitude, the very process of mastering and producing aesthetic values does not carry absolutely spontaneous. On the contrary, it is mediated by a clear knowledge of the laws of what a person needs knowledge the aesthetic ideal and how this ideal should be achieved, objectified and realized. Therefore, in order to reach the aesthetic level of comprehension and production of social values, a sufficiently high practical, emotional, theoretical-cognitive, concrete-operational (technological) and moral culture of the individual is required [see: Katharine Everett Gilbert and Helmut Kuhn, *A History of Aesthetics* (in English), pp. 217-220]

value. Theoretical Worldview, according to Vladimir Zheleznyak reflects those moments of a person's relationship to the world that form a certain value system of interests subject (society, individual), his ideals, ideas about the world and about oneself: "The original point is the statement about aesthetic attitude's transformation in conditions of the modern culture: balancing between classical arts oriented to transcendent idea of the Beautiful and modern art which is extraneous to any "metaphysics" and "submerged" into criticism of the whole lot aesthetic attitude tend to acquire ontological status and to become the "medium" of existence. That which up to now was named as aesthetic attitude now is transforming into condition for detecting and deciphering the signs of being. So, the following task is realized: ontology construction of aesthetic is necessary and possible; transformed aesthetic attitude is the center of this ontology. Such approach presupposes the work with definite material including different artistic experiences and cultural events" [12, pp. 4-5]

We must note here that theoretical worldview generated by different subjects and cultures ~~is are~~—always of a concrete historical nature. Philosophy solves the problem choice and justification of a particular worldview. All philosophical problems develop within the framework of the categorical cell of subject-object-subject relations. It should be noted that philosophical methodology is not external to private knowledge, for in relation to it takes a reflexive position. That's why the lot of the philosopher is to extract the logical approach from the empirical, artistic, creative and the educational and pedagogical one.

It is very interesting for us, that an American scientist and researcher Marcia May Muelder Eaton<sup>6</sup> considers the aesthetic consciousness is "an important part of human experience. Our responses to music or mountains are not merely leisure time activities; they give meaning to life. Philosophical aesthetics attracts people from different areas of interest including philosophy, art history, music, and theater" [10, p. 14]. In this concise statement, Marcia Muelder clearly speaks to readers of varied backgrounds, "bringing this mixed audience to a point where they can share their special insights with one another. Presented so that even complex issues in aesthetics are accessible to novices, the volume is organized around the components of an aesthetic situation" [10, p. 14].

## **Chapter II – On the Methodology of Aesthetic-Productive Pedagogy as a Principle Approaches of Implementation Creative Algorithms**

If we consider that situation, let's pay attention to the fact that synthetic philosophical-aesthetic methodology is designed to explore the human world, first of all, as a dialogical world, where the principle of relations between a person and the world are inter-subjective connections, organized by a person according to the laws of developing harmony. Based on the above, we will formulate the main question of pedagogical activity: "How to make a person cultured?" The structure of this activity is comparable with the philosophical questions of Immanuel Kant. His first thesis was pedagogical activity responds with knowledge-intellectual preparation of the student (the principle of "learning"); on the second - the practice of acquiring skills and abilities by students (the principle of "learning"); on the third – using technologies that develop the culture of the individual (the principle of "education"); on the fourth - the formation of integrity as harmony measures of natural, social and spiritual and spiritual in the individual manifestation of essential human qualities. Taking these considerations as a preamble, let's move on to a more specific issue of philosophical and culturological consideration of aesthetic-productive pedagogy

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<sup>6</sup> We should note here about the contemporary famous person of Marcia May Muelder Eaton: she is an American professor in Philosophy of the University of Illinois, Chicago and a real member of American Philosophical Society, American Society Aesthetics and British Society Aesthetics.

as a methodology the integrity of the educational process. “We have successfully designed a learning model that can perceive aesthetics from user’s perspective with great accuracy in this research work. Although the applicability of this model in the real-world application might be questioned, this is not the case in reality. Most recommendation system in the real world interacts with users discretely and it is a very common scenario this system already maintains user profiles for a better recommendation. Therefore, this system can be instigated with most real world applications and can be made operational in any required field of application” [11, pp.159-160]. The same view we read by David Beer<sup>7</sup> work: “There is obviously a good deal more to be said here; the algorithm exists not just in code but it also exists in the social consciousness as a concept or term that is frequently used to stand for something (something that is not necessarily that code itself). To understand the social power of algorithms is to understand the power of algorithms as code whilst also attempting to understand how notions of the algorithm move out into the world, how they are framed by the discourse and what they are said to be able to achieve” [3, pp.4-5].

According to Georgian Philosopher Irma Bagrationi’s work “For the Issues of the World-View Online Foreign Language Learning” we can apply any of the educational approaches to understanding for creative algorithms in the context of social research: “In many cases, educational research will fall somewhere between the various approaches. It is important, though, to think about which general approach matches your beliefs and is suitable to address the research questions chosen. Research conducted to better understand the role of the Internet in language teaching and learning generally involves five overlapping areas: linguistic features, interaction, attitude, context, and language impact” [2, p. 499].

As it is known for us that the social network of creative algorithms “is designed to fuel educational reform for the learning of 21st century competences. The key question driving the Network is how we can teach and support the learning of contemporary competence in practice; the network is focused on answering this question through the Innovation Education approach, within a framework developed by the Innovative School model. This is an educational approach developed through practical network activity and associated research. It is a combination of the cross-disciplinary Finnish traditions in crafts, arts, science, technology, engineering, and mathematics, and other academic subjects including methods of digital fabrication, coding and robotics, hands-on learning and technology education. Innovation Education is closely related to “maker culture” - an approach for learning through doing in a social environment” [8, p. 154].

It is very interesting that in contemporary Georgian scientists - Ibraim Didmanidze and Irma Bagrationi’s opinion<sup>8</sup> the researchers hope that “the study of some techniques will provide better understanding of Aesthetics for educational establishments of different kinds. In particular, synesthesia might be relevant to the philosophical problem of artistic creativity given that synesthetic experience of colored sound [...] in an educational technology” [4, p. 77].

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<sup>7</sup> In broader terms, an English Professor in the department of Sociology at the University of York [Heslington] researches, teaches and writes about culture, media, politics and society. Much of his work has explored how transformations in technology have reshaped culture and society. In recent years his work has focused mainly upon questions around the politics of data and metrics. In addition to this, he also works on the history and future of social thought: “I write about technology, media, culture and society. In broad terms, my work explores how transformations in technology and media have reshaped culture and society. Amongst other things this has included work on the politics of data and metrics, the social power of algorithms and the dynamics of social media and mobile devices. Alongside this I also work on the history and future of social thought” [David Beer, ‘About’ - <https://davidbeer.net/>]

<sup>8</sup> In the printed/published scientific article “On Educational Technologies for the Aesthetic Synesthesia Research”

It is also interesting for us the original and specific opinion of Udi Manber<sup>9</sup> - an Israeli computer scientist and educational researcher, publisher scholarly articles that are of general significance to the education research community: “In addition to describing the algorithms through the creative process of their development, we also include pseudo-codes for many algorithms. The purpose of including programs is to enhance the descriptions. We have not made a great effort to optimize the programs, and we do not recommend simply copying them. In some cases, we made a conscious decision not to include the most optimized version of the program, because it introduces additional complexity, which distracts from the main ideas of the algorithm. We sometimes do not explain in detail how we translate the algorithmic ideas into a program. Such translations sometimes are obvious and sometimes are not. The emphasis in this book, as we mentioned, is on the principles of algorithm design” [9, p. 21].

General worldview solution this pedagogical dilemma, is not so much about clarifying the priorities between aesthetic knowledge, how much with the ability to open before the personality worldview-universal the nature of her aesthetic being, to find in a single creative algorithm sense, significance and necessity of aesthetic self-realization in the world. To concretize the philosophical methodology and aesthetic approach, it is necessary to make the following clarifications. First, in this educational approach it is important to take into account the unity of three universal types of world-human relations: social, activity and abstractive. The power of invariant thinking in culture is that it sets a creative algorithm for the movement of life, reveals its logic, frame and essential parameters and demonstrates the inviolability of the principles and traditions, turning them into manufacturability of samples and normative replication. The choice of such categories, it seems to us, is necessary & sufficient to trace the dynamics the process of asserting or destroying the human essence in the framework of the deployment of human activity in the structure: condition - process - result. The movement of these concepts reveals dialectical development of aesthetic activity as a creative algorithm. In Jeff Erickson's<sup>10</sup> opinion “every cheesy romance movie has a scene where the romantic couple, after a long and frustrating separation, suddenly see each other across a long distance, then slowly approach one another with unwavering eye contact as the music rolls in & the rain lifts & the sun shines through the clouds & the music swells & everyone starts dancing with rainbows & kittens & chocolate unicorns” [6, p. 217].

It's noteworthy here that in agreement with Georgian and Russian professors and researchers – Ibraim Didmanidze, Irma Bagrationi, Vladimir Ulanov and Nataliia Matrosova's

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<sup>9</sup> He is one of the authors of `agrep` (approximate `grep` = is a command-line utility for searching plain-text data sets for lines that match a regular expression) and ‘Algorithm Theory of Glimpse’. After a career in engineering and management, he worked on higher education research for creative Approaches of Algorithms. He was a professor at the University of Arizona and authored several articles while there, including "Using Induction to Design Algorithms" summarizing his textbook. See: [https://en.wikipedia.org/wiki/Udi\\_Manber](https://en.wikipedia.org/wiki/Udi_Manber)

<sup>10</sup> An American computer science professor at the University of Illinois Urbana-Champaign's book is based on algorithms classes he has taught there since 1998. The University of Illinois Urbana-Champaign is a public land-grant research university in Illinois in the twin cities of Champaign and Urbana. It is the flagship institution of the University of Illinois system and was founded in 1867. In 1885, the Illinois Industrial University officially changed its name to the "University of Illinois", reflecting it's agricultural, mechanical, and liberal arts curriculum. The University of Illinois Urbana-Champaign is a member of the Association of American Universities and it's classified among "R1: Doctoral Universities – very high research activity", and has been listed as a "Public Ivy" in *The Public Ivies: America's Flagship Public Universities* by Howard and Matthew Greene. See: <https://illinois.edu/>



scientific discussion<sup>11</sup> for today “it is formulated three basic principles of information safety which problem is maintenance: Integrity of data - protection against the failures leading to loss of the information or its destructions, confidentiality and availability of the information to the authorized users. The main purpose of our research is to present some educational questions, such as: learning and scholar educational practice shows, that the academic groups and human resource allocated by educational business ethical approaches, digital and online informative risks and the specialized pedagogical methodology” [5, pp. 1-2].

The educational task is to categorically describe the creative algorithm of the dialectic of the aesthetic activity process, to show how and why beauty as the meaning-forming beginning of the aesthetic attitude to the world, able not only not to lose her qualitative definiteness as an exponent of aesthetic measure, but also to ensure its existence as a self-developing system. In this case the aesthetic ideal performs worldview and methodological functions, therefore in various respects it acts as a measure, and a criterion, and an initial principle, and a higher goal, and a higher model, and the highest key value, and a general determinant of a human action program.

### **Conclusion:**

From the above-mentioned we may conclude that philosophical Pedagogy begins where and when the fundamental foundations and specificity of pedagogical activity are realized. Of course, to the teacher-functionary who works at the level of specific actions and operations, when the goal and the program is set, and the means and methods are selected depending on the situation and possibilities, it may seem redundant to reason, say, at the level of activity in general. On the other hand, an orthodox philosopher, clarifying the highest meaning of human life, substantiating the ideal of man and the strategy for its realization, may also consider it worthless and even incorrect immersion in the sphere of specific pedagogical empiric.

As it is seen from our research, this kind of judgment is an echo of the departmental thinking that is still quite widespread today. The young science of Philosophical Pedagogy tries to remove the alienation between disciplines, reflecting at different levels on the same subject, which is a person. There is a tendency of counter movement of Pedagogy and Philosophy. Their involvement will allow the pedagogical theories of education and upbringing to acquire the highest humanistic meaning, and Philosophy - to become closer to the life of a particular person. Moreover, in the interests of humanistic aspirations of today's Pedagogy, the integration of not only with the philosophical sciences, including Aesthetics, but also with Sociology, Psychology, Medicine, Cultural Studies, Anthropology and etc.; with a whole range of disciplines that makes up comprehensive human studies. Since the system of complex human studies has on "Entrance" a certain aesthetic-philosophical-cultural justification, and at the "exit" - pedagogy as a "technology" of human formation, and since a conscious reliance on philosophy gives pedagogical actions an integral character of activity, it is necessary to briefly outline the main ideological and methodological function of any philosophical knowledge, including aesthetic. The worldview aspect is revealed through the construction and justification of universal types human activities and their ideals<sup>12</sup>; Methodological - through a strategic justification of ways and means to achieve them.

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<sup>11</sup> In the printed/published scientific article “The Ethical Transformations of the Technological Systems for Digital Education Management” by the Georgian professors from Batumi Shota Rustaveli State University [BSU] in cooperation with Russian researchers from Peter the Great St. Petersburg Polytechnic University [SPbPU].

<sup>12</sup> We believe that the category "aesthetic ideal" has a right to exist and is fundamental for the aesthetic subject, for his aesthetic orientation in the world. In justifying it, it is necessary to take into account its generic and specific features. Insofar as it can be considered that the ideal is an integral, but complex, multifaceted formation. This is a kind of crystal through the prism of which a person realizes and builds their relationship with the world.

The researchers hope that any objective activity as a manifestation single in human activity has universal grounds, but is classified at the level of subject orientation those actions and technologies with the help of which it is realized. This category includes some social - engineering, medical, pedagogical, educational and other activities. Subject activity - it is a culture-building activity. That is, the concept of culture embraces the universally objective. Therefore, our approach to substantiating the features of pedagogical activity is called philosophical and cultural. It is able to give the specifics of pedagogical activity as aesthetic. Based on this approach, we can give the correct definitions of the concepts of aesthetic Pedagogy<sup>13</sup> and creative algorithm.

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<sup>13</sup> In the scientific literature, there is no unambiguous approach to determining the specifics of aesthetic consciousness. At the same time, a clear orientation towards this issue is important for the theory and practice of aesthetic assimilation of reality. An attempt to explain the specifics of aesthetic consciousness, relying only on the characteristics of its constituent components, provokes fair criticism. This is understandable, because such an approach, at best, gives an idea of composition, but not about the specifics of aesthetic consciousness. Having listed different approaches to determining the specifics of aesthetic consciousness, we note that they are all legitimate, but partial their application does not give a holistic picture, the more illusory are the ideas when some of them are absolutized. We try to avoid this and take a holistic integrative approach.

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