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NEW DESIGN TYPES OF THE XXI CENTURY

In modern culture, design has become a total phenomenon: it acts not only as an important economic factor, but also is a conductor of a certain worldview, forms values, participates in communication processes, and promotes the dissemination of the latest technologies and materials. Therefore, it is necessary to highlight a number of trends in contemporary design work that predetermine the design of the future.

Design arose in the era of *Art Nouveau* (Eng. "Modernity" - modernity), gradually distancing itself from applied art to the beginning of the twentieth century. The era of modernity, which chronologically coincides with the New Time and practically embraces Modern Time, has pronounced features: it is characterized by a belief in reason, ethics and social progress. Note that the term "modern era" refers to a developed industrial urbanized western society. The concept of *Art Nouveau* was formed in line with Western philosophy; over the past four decades, the term has been firmly entrenched in the humanities, becoming generally accepted [4, p. 56-59].

The core of the modern era was *the Enlightenment philosophy*. Europeans' faith in progress and in Man was reinforced by successes in the development of science, technology and political practices. However, in the twentieth century. the scientific picture of the world has become much more complicated (the world has ceased to be easily recognizable, the mind has become vulnerable and fragile in the face of unconscious forces), and two world wars have forced Europeans to lose faith in their own rationality and social progress. This affected both art and public consciousness.

In the twentieth century. there are many *avant-garde currents*, experimenting with form and meaning, sometimes reaching the point of absurdity. The combination of these areas of the classical *avant-garde* is commonly called modernism [1, p. 8-

10]. Modernism in art was expressed in the search for new forms, artistic means, ideologies, in the utopian ideas of perestroika of the whole world. Design, being inextricably linked with fine art and architecture, absorbed all the characteristic stylistic features of avant-garde trends and borrowed approaches to shaping. So, Soviet design began with the experiments of futurists and suprematists. The avant-garde artists involved in the educational process had a direct impact on the design. Western design was also formed under the influence of avant-garde, since the first teachers in the first major Bauhaus design school were avant-garde artists: I. Itten, V. Kandinsky, P. Klee, L. Mohoy-Nagy, L. Feininger.⁴

Modernist trends (art deco, constructivism, pop art, etc.) determined the development of subject and graphic design, some of them (in particular, constructivism) still retain their influence. [2, p. 3]. Gradually realized as an existing cultural phenomenon, postmodernism, clearly manifested in the 70s – 80s. The twentieth century, was a departure from the goals and understanding of the avant-garde: from attempts to rebuild the world through art, from the nihilistic denial of culture and art of the past, and also from faith in a rational world order, in the unity of good and beauty. The current cultural situation is commonly called the postmodern situation. Since design has always been influenced by art, it is important to characterize the main features of contemporary art, which is based on non-classical aesthetics associated with the postmodern paradigm [3, p. 10-12].

Paradigmatic shifts in culture have led to the formation of new aesthetic principles and artistic techniques, including:

- rejection of classical rationality and classical aesthetics;
- rejection of hierarchy, idealization and symbolization;
- ideological and stylistic pluralism;
- irony;
- quotation, collage, intertextuality;
- conventionality.

Conclusions: Due to the criteria, a modern work of art can often be hardly attributed to art. Now, like never before, art resembles a game: a process for the sake of a process. Often, the artist acts as an entertainer of the public (spectacular “tricks” help him in this - using innovative techniques and materials). The ideological component of art, its high function is almost lost (this is the fundamental difference between postmodern art and modern art). And since the external side - entertainment - turned out to be extremely important, modern innovations in technology are very much in demand, allowing to create large-scale works and impress the public. In particular, design goes over to the side of art when designers create art objects. These products lose such cornerstones as utility, functionality. The art objects of a designer are not quite a thing, but a thing balancing on the verge of art and design.

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