CONTEMPORARY DESIGN. SYNTHESIS OF ARTS, TECHNOLOGY, ETHNOCULTURE, AND ECOLOGY

Iryna Hardabkhadze

Associate Professor,
ORCID: 0000-0002-8899-3267, e-mail: irene.gard@meta.ua,
Kyiv National University of Culture and Arts,
36, Yevhen Konovalets Str., Kyiv, Ukraine, 01133

Abstract

The purpose of the study is to characterise the development trends of modern design with the identification of factors influencing their formation and the motivations of recent trends emergence. An assessment of the design thinking value as the concept-methodological background of design creativity is given. Research methods based on a system approach to the analysis of modern design trends development. The elements of comparative, critical, historiographical and content analysis, as well as the complex processes decomposition method, were used for assessment of design thinking potential as a concept-methodological basis for design theory and practice, identifying the main groups of factors influencing of trends formation and new directions of design. The scientific novelty of the research consists of determining the trends of modern design development taking into account social, utilitarian-technological and artistic-aesthetic factors. It is proved that because of culture and technology elements synthesis, the emergence of new features can be achieved, which, in combination with the social request of a new lifestyle, is the motivating factor for the emergence of new directions of design creativity. Conclusions. It is shown that the characteristics of the Fourth Industrial Revolution in modern design are reflected in the form of trends of synthesis the technology, the arts, elements of ethno-culture and ecology. The principle of differentiation of design creativity processes from other processes of activity is proposed. It is shown that the influence of social factors to contemporary design development trends manifests in the form of design "areas of action" expanding, the art-aesthetic factors stimulate the trend of expanding designer's imagination horizons, and utility-technological factors of modern design gave a chance to realize the earlier "impossible" technological operations. Analysis of design thinking potential as a conceptual and methodological basis of design creativity showed the feasibility of using it to systematize the designing process.

Keywords: design creativity; design culture; design thinking; influence factors

Introduction

In the context of the Fourth Industrial Revolution, the formation of both new lifestyles and lines of activity occurs within the broader socio-economic, geopolitical and demographic drivers of development than was noted during the earlier stages of industrial progress (*The Fourth Industrial Revolution,* 2016). The phenomenon of expanding the range of drivers of development appears in multidisciplinary fields of activity strongly.

These changes did not omit the design sector, which foundations multidisciplinary, in combination with information technology, created a source base for the convergence of design specializations and became a catalyst for the development of new areas of design creativity in the digital environment. The automation of routine operations has freed up the resources of designers for creativity with a return of interest in the ethno-cultural heritage of peoples and with consideration to environmental issues.

The relevance of the topic of the research is that over the last ten years, the range of activities the design is relatable to has expanded that much that establishing the boundaries of contemporary design has proven to be extremely difficult, even for active participants in design.

In this situation, the definition issue, what is a contemporary design, becomes extremely relevant, because its solution answers the questions of what activities belong with design and which are external to the sphere of design. It is also relevant to identify trends in the development of contemporary design with an analysis of the factors influencing the emergence of new areas of design creativity because its understanding is a key issue in managing the sustainable development of design of the future.

Practical interest is the answer to the question of how the so-called "design thinking" relates to traditional design, including the design thinking analysis in the role of an effective conceptual and methodological basis of design creativity. It is also useful to determine what design thinking tasks, processes, and projects are recommended to use to enhance creative treatment and advance the performance.

The urgency of the problem of defining the boundaries of contemporary design is confirmed by the intense flow of publications that address both the trends of traditional and alternative design trends (Turner, 2014; Szalapaj, 2005; Milk, 2016). Information technology in the digital environment has provided new opportunities both for designers and consumers of design products, and as the production of original design ideas is more productive within digital technologies, the rush toward innovation in design creativity is also transposed into the digital environment. A variety of publications describes new opportunities for innovative digital technologies in the design, manufacture, and implementation of modern design products. Also of interest to researchers are the processes of technology transfer to the digital space (*Top 9 of the best CAD fashion,* 2017; *Global Human Capital Trends,* 2016; *The Fourth Industrial Revolution,* 2016).

Design Failure Forecasts are published in 2007, but are still relevant today by Tony Fry's book "Design Futuring: Sustainability, Ethics, and New Practice" (Fry, 2007) and a report by leading New Generation Designer Neri Oxman, "Design at the Intersection of Technology and Biology" (Oxman, 2017).

Since the design style of problem solving has recently been used not only for design but also for a wide range of activities, there is some interest in interpreting design thinking as a universal conceptual and methodological platform for design creativity and other creative processes. There are many publications that describe examples of the impact of design thinking on enterprise competitiveness and public sector management effectiveness (Brown & Kātz, 2009; *Global Human Capital Trends,* 2016; *An Introduction to Design,* 2017; Tennø, 2018; Liedtka, 2018). Many publications are dedicated to the latest trends in design (Milk, 2016; Oxman, 2017; Sculpteo, 2018; Meta, 2018). The development of both virtual and augmented reality technologies has not only modernized the foundations of retail and marketing but also significantly expanded the toolbox for "designer-user" interactive communication and led to the emergence of new forms of virtual transactions and virtual channels of implementation of design products.

The research materials analysis of contemporary design's development trends over the last decade allows for the conclusions that design as a type of activity and the carrier of the concept of the effective problem solving approach is constantly in the trend of the new millennium's public streams. Design is developing intensively and projecting influence on areas of activity that are other than the harmonization of needs and the things' enclosing of people with the environment. Its functions are expanded by changing the object of harmonization from the environment to the outward things (that is, the harmonization of people with the surrounding reality) by meeting the current public needs. Yana Milev proposes a concept of *design* that goes beyond pragmatic notions of consumerism functionality of the 1950s:

"It is necessary to open up this limited understanding of the *design* and to motivate a design thinking that is pertinent to the social, political, ethnographic, ecological, economic, urban, and spatial, as well as of the aesthetic, mediated, narrative, and performative aspects of" (Milev, 2018).

In the book "Design Futuring: Sustainability, Ethics, and New Practice", Fry offers a complete reconceptualization of the design practice, starting from teaching the basics of design to the perception of design both by the public and the designers, from *unsustainable design to sustainable design*. Despite the variety of issues discussed by the authors in publications, most topics relate to problems and examples of effective use of new technologies in marketing, retail and design products. The publications miss the materials that reveal the range of trends in contemporary design. There are no results of the analysis of the factors influencing the emergence of new areas of design creativity, as well as proposals for the principles of differentiating processes that are design in the traditional sense from processes that are not design creativity but use design thinking to improve their efficiency.

The purpose of the article

The purpose of the article is to describe trends in contemporary design development including the identification of factors influencing their formation. For the purpose of detailed analysis of contemporary design's features, the optional task is to identify the motivating causes of the emergence of new directions of design and to analyse the design thinking capabilities as the conceptual and methodological basis of design

creativity. Due to the expansion of the scope of the design process principles, there is a solved issue to find the differentiation criterion of traditional design creativity from processes of another nature, which use design thinking to increase their own efficiency and realization of creative potential.

Presentation of the main material
Considering design as a process of creating artefacts "for people", one can imagine that the design activity consists of processes of artistic, aesthetic, utilitarian, technological and social character. The factors of each group impose conflicting requirements on the design process, so in the design process, one should compromises on the aesthetic, utilitarian and social requirements to the design artefacts' characteristics. Finding the optimal balance depends on the design task and is determined by the specific conditions of the design project.

Taken as a whole in light of an "extended area of influence", modern design is based on a design approach to problem solving that can be applied to a wide range of activities.

Principles of the design creativity's disparity out of other types of processes. Design artefacts in this study are artificially created visual images that are characterized by criteria, utilitarian, technological, social and artistic-aesthetic character, with respect to the basic principles of composition (including the organization of space, shape, volume, proportions, rhythm, colour, texture, and lines' mobility).

Design processes, respectively, mean the processes of creating design artefacts in the form of visual images, characterized by these three groups of criteria.

Non-design artefacts are objects that are not in the form of a visual image (for example, software design) or for which artistic and aesthetic factors are not decisive (eg, microchip design, genetic engineering design).

Non-design processes are regarded as the processes of artefacts creation that are not design artefacts, that is, not represented by visual images, or which are visual images for which the artistic and aesthetic properties of the artefact are not defined.

Traditional types of design creativity are design trends that aim to create design artefacts that have passed the path of becoming and have a history of existence based on the combination of the design approach principles with the principles of creating visual images. Major groups, each of which includes functionally relevant subgroups, represent traditional design types:
– industrial design;
– environmental design;
– graphic design;
– personal image design.

New types of the design mean the areas of design creativity, which were distinguished from the main groups in accordance with the new public needs and under the influence of new technologies. Examples of new areas of design creativity are web design, UX/UI design, Interaction Design, informative design, infographics, instructional design, AR/VR design.

Alternative types of design refer to the areas of design creativity, the purpose of which is to create non-standard design artefacts or complex multiform (an example

is eco-design, ethno-design, and art-design, performance and ceremony design). Alternative ones can be attributed to the design of catwalk fashion shows, as these activities combine the methods of modelling the artistic image of models with the design of the collection script, light, sound design and the design of the podium space, where the performance is shown.

Based on the definition of design types, we can offer a criterion for differentiating design creativity from non-design creativity and non-design processes, even if they use the principles of design approach or design thinking. A unique feature of design creativity is the aim to create a visual image for which the main criteria are artistic and aesthetic factors. Arguing throughout the above definitions, we can assume that those processes that are aimed at creating an artistic image with evaluation by three groups of criteria and focusing on artistic and aesthetic properties are design processes, others are not, even if they use design thinking as a design practice.

Social factors of modern design development trends. Globalization and mobile access to content sharing have allowed for interdisciplinary technology transfer and convergence of cultural elements of different types. As a result, a distinctive feature of the Fourth Industrial Revolution was the creation of innovations based on the synthesis of technology and the arts. The emergence of the results of the synthesis of heterogeneous elements of culture has become a catalyst for the expansion of the "areas of action" of a core aspect of the work and the launcher for new trends spring in high-tech industries, business, and the arts.

In the modern sense, the design is considered not as a process of designing the objects' form, but as a process that creates a new way of life by organizing a common "reasonable" space around it. In a more general sense, design is the solution to the problem, the designer is the performer that solves the problem, and design thinking is a method of solving problems that arise in the development of user-oriented services, products and services (*An Introduction to Design,* 2017). Targets of a modern design project are not products but needs.

The processes of transformation of economic and cultural life at the turn of the century, although it promises the record pace of progress to society, precisely because of the high rate of change, are accompanied by the problems of "rapid growth". New technologies are changing the content of typical operations and business processes through innovation. Because of the disruptive impact of innovation on traditional technologies and business processes, the risks of job cuts are increasing. Another risk factor is the loss of relevance of activity areas that are not subject to innovative transformation. Under the influence of disruptive technologies, processes and industries approach the points of bifurcation, after which they either degrade or begin to develop in a new way.

However, the evolutionary processes of contemporary design are not limited to the emergence of new types of creativity. The effectiveness of the design approach, which balances creative heuristic and formalized-algorithmic methods to achieve the set tasks, became the reason for the transfer of problem-oriented design style at the task of service development, and then the method of design project approach was applied to solve business, process and team management issues. Today, this approach has been extended to a wide range of tasks in the economic and social

sectors. That is, the design is a problem solving approach that can be applied in the private and public sectors to stimulate innovation in products, processes, services, society, and politics as well.

The influence of social factors on the trends in the development of contemporary design is manifested in the form of expanding the "action areas" of conventional trends of design creativity. The motive for the tendency of expanding the "action areas" is the social demand to increase the efficiency of social and economic processes. However, not all processes that use design thinking as a technique for managing their own performance are design processes.

Another trend in the development of contemporary design is the emergence of new areas of design creativity. The driving mechanism behind this trend is the demand for new design products and services, which are being shaped by social demand in a new digital lifestyle. Nevertheless, an optional condition for new areas of design creativity is the emergence as a result of the synthesis of arts and technologies. The multidisciplinary design creates a productive "source base" for the convergence and synthesis of the diverse fields of knowledge, technology, and activity. The emergence of synthesis results has become a trigger for the emergence of new areas of design creativity in the digital environment. An example of forming a new kind of design creativity is the technology of augmented and virtual reality, which is recognized by the art at its infancy (Milk, 2016) and which elements are actively used to model prototypes and visualize figurative ideas of design decisions.

Impact factors of artistic-aesthetic and utilitarian-technological origins on tendencies of contemporary design development. Design methods are able to transform in accordance with changing environmental conditions due to the flexibility of algorithms forming to solve problems, as well as the modernization and convergence of competences in synchrony with the emergence of new technologies. The development of automated systems based on digital intelligence has provided a response to social demands to individualization of the personal needs but the transformation of technological operations from standard to an individual approach has caused a heavy increase of information flow needed to take into account to manage projects and business processes. The "digital" revolution has handled the growing flow of information through the development of computer processing of large data sets but has transformed some of the traditional design and production processes. Integrated social communications with the support of social science networks stimulated the intensification of cross-disciplinary knowledge transfer. The results of the synthesis of arts, technologies, media elements of fashion trends, elements of ethno-cultures and ecological requirements have radically expanded the possibilities of visualization and materialization of creative ideas of design decisions. Optional opportunities for reaching the designer's creative potential ensures the transfer of visual images to the world of augmented and virtual reality. The combination of these tools has significantly increased the level of utilitarian and technological parameters of design products.

"We live in a very special time in history, a rare time, a time when the confluence of four fields is giving designers access to tools we've never had access to before. These fields are computational design, allowing us to design complex forms with simple code; additive manufacturing, letting us produce parts by adding material rather

than carving it out; materials engineering, which lets us design the behaviour of materials in high resolution; and synthetic biology, enabling us to design new biological functionality by editing DNA. And at the intersection of these four fields, my team and I create" (Oxman, 2017).

Thus, the factors of artistic and aesthetic origins through the synthesis of art and using elements augmented and virtual reality have inspired the imagination to loom trend in the process of building the innovative design solutions; and the utilitarian factors have entailed trends of the implementation of the "impossible", unachievable earlier technological operations due to the merger of the various fields of knowledge, technologies and arts. The implementation of these trends has provided the designers' access to new possibilities of visualization and materialization of imaginative creative solutions.

Potential capacity analysis of the design thinking as a conceptual-methodological base of design creativity. For a long time after its inception in the industrial serial production, the design has been treated as a project of artistic and design activities of the "unity of usability and beauty". In the 80s of the last century, the design community was dominated by the idea of a systemic technical approach to design activities from the perspective of mass production, but gradually it came to an understanding that design creativity is not limited to engineering design and that design processes are distinctive stylistic feature of modern thinking. As a result, the idea of design culture starts to be used actively in the new way of thinking and becomes the centre of a new concept, in which the question of the primacy of function or form, use or beauty change with the problems of determining the role of artistry in design culture and design system in a culture, clarify the understanding of the nature of design culture and its role in design. Design activity within the design culture is introduced as of intellectual, informational, methodological and organizational levels of its implementation. Design activity in the process of creating the image and shape of the objects matters an integrating link in the research, design, technological works that constitute, in general, on design culture.

The concept of design thinking originated in parallel with the development of the design for reasons of design creativity. Many of the key concepts and aspects of design thinking were found in studies conducted in different areas of design. But gradually, the development of design culture and design thinking went their separate ways. Design thinking was developed as the concept of solving user-oriented problems. During evolution, this concept was acting as a creative approach to solving the problems of the user. Companies have realized the usefulness of embedding design as a productive asset in all organizational policies and practices, and design thinking was used to control the efficiency and innovativeness of the working groups and organizations of various types. Further development of design thinking was carried out in the environment of business processes managing as an effective means of creative problem solving and consumer needs regardless of the development of traditional design. However, between design creativity and design thinking have much in common in a systematic approach to solving design problems and algorithms of creative problem solving. To analyse the relationship between design thinking and design processes there is a comparative analysis of main stages (see table 1).

Table 1.

Comparative analysis of design processes and design thinking

№	Design processes stage The name of the stage	Design thinking stage The name of the stage	Comparison results The results of the comparative analysis
1.	SWOT analysis of the need for product creation	Analysis of the situation (inspiration)	Functionally similar in the sense of creative source search
2.	Harmonization of purpose and task with fashion trends	Issues set (empathy)	Empathy must be added to the design processes stage with the target audience in mind
3.	Idea production	Creative production of ideas and solutions (ideation)	Functionally identical
4.	Sketching an image idea	Sketching, modelling and prototyping (implementation)	Partially identical. The stage of design thinking has no tools to realize the compositional, artistic and aesthetic parameters of the visual image
5.	Materialization or 3D modelling of the image		
6.	Models presentation with evaluation in the demonstration process		Functionally identical

Design product life starts with the dilemma and the "social demand" analysis, which in practice means the study of the needs and expectations of potential target user groups, and harmonizing them with the trend of fashion. Because of awareness of a problem situation, there is ideation, tasking, idea production and design task.

The emergence of the artefact idea as the basic core design of the concept takes place in the creative innovation process where the idea of the design project turns into innovative design solutions in the form of a virtual image of the artefact in the mind of the designer.

In the next stage, a virtual image of a conceptual idea is visualized in the form of a two-dimensional sketch in hard copy or in the form of virtual digital images, after which a two-dimensional image of the design artefact is transformed into a three-dimensional virtual and/or physical prototype of a design object. Lifecycle model of the artefact includes the following steps:

- swot analysis of the need to create products;
- harmonization of goals and design tasks with fashion trends;
- idea production;
- sketching of image idea;
- materialization or 3D-modelling of the image;
- models presentation with evaluation in the process of demonstration.

Design thinking includes the following steps:

 − analysis of the situation (inspiration);
 − problems formation (empathy);
 − creative idea production and solutions (ideation);
 − sketching, modelling, and prototyping (implementation);
 − testing and evaluation.

The table shows that the stage of ideas production and testing and evaluation are functionally identical. The SWOT analysis stage has similar functional content, but the term "inspiration" best describes the selection process of the creative source. Stage of harmonization of goals and design tasks with fashion trends requires the promotion of treatments of empathy for better alignment of design intent with the user's requirements. The greatest differentiation was observed between the stages of sketching, modelling, and prototyping. Tools for implementation of compositional and artistic-aesthetic requirements to the image of the artistic image of the artefact should be included in the process-specific design.

In general, the structure and capability of design-thinking techniques are consistent with the goals and objectives of the design process. It is advisable to use design thinking to systematize the process of design with the conditions of adding to the methods specific requirements to the composite decision and forming the artistic and aesthetic parameters of the image of the artefact.

The principles of differentiation of design creativity from processes of another type are offered. A unique feature of design creativity is the creation of a visual image in the design process, for which the main criteria are artistic and aesthetic factors.

Trends in the development of contemporary design are identified by three groups of factors. The influence of social factors on the trends in contemporary design development is manifested in the form of expanding the "areas of action" of traditional areas of design creativity. It is shown that the emergence of the results of the synthesis of arts and technologies is the driving force behind the emergence of new areas of design creativity in the digital environment.

Artistic and aesthetic factors have stimulated the tendency to expand the horizons of the fantasy of the designer due to the synthesis of arts and the use of elements of augmented and virtual reality.

Utilitarian-technological factors due to the confluence of various spheres of knowledge, technology, and the arts have led to the emergence of a tendency in contemporary design to implement the "impossible" process operations that were unachievable before.

Design thinking value analysis as conceptual and methodological backgrounds of design creativity has shown the relevance of using it to systematize the design process.

Conclusions

The research covers the most relevant issue of contemporary design. It was indicated that the characteristic features of the Fourth Industrial Revolution as a cross-disciplinary knowledge transfer by a synthesis of different cultural elements in contemporary design are reflected in the form of realization of the earlier "impossible solutions" because of the synthesis of technology, arts, elements of ethnic culture and ecology.

In terms of *design artefact – non-design artefact, design process – non-design process,* traditional *type of design creativity – new type of design creativity*, alternative *type of design creativity*, there is differentiation criteria to distinguish between the design creativity and the design-art and non-design processes, even if the principles of the design approach or design thinking are used. The fact of visual image creation of the design artefact with the design process, for which the main criteria serve as artistic and aesthetic factors, is chosen as a unique characteristic of the design creativity.

Since globalization and mobile access to content share have created favourable conditions for the cross-disciplinary transfer of technologies and convergence of different cultural elements, the creation of innovations based on the synthesis of technologies and arts has become a distinctive feature of the Fourth Industrial Revolution, which is especially evident in the development of the trends. The emergence of the synthesis results of different cultural elements has become a catalyst for the expansion of the "areas of action" of traditional trends of design creativity and the launcher for the emergence of new trends in design, business, and art.

Trends of the design creativity development are considered taking in the light of the influence of artistic, aesthetic, utilitarian, technological and social factors. The influence of social factors on the trends of contemporary design development is manifested in the form of expanding the "areas of action" of traditional trends of design creativity. The society's demand to increase the efficiency of social and economic processes is an encouraging mechanism for expanding the "areas of action". The incentive mechanism for the emergence of new areas of design creativity is the formation of society demands for new design products and services in a new lifestyle within the digital environment. An optional condition for new areas of design creativity is the emergence as a result of the synthesis of arts and technologies.

It has been shown that the artistic and aesthetic factors stimulated the tendency to expand the horizons of fantasy due to the synthesis of arts and the use of elements of augmented and virtual reality; and utilitarian and technological factors due to the confluence of various spheres of knowledge, technology, and the arts caused the emergence of the earlier "impossible" process operations.

According to the results of the comparative analysis of the design processes and design thinking stages, it is seen that in general the structure and capacity of design thinking techniques meet the goals and objectives of design processes. It is advisable to use design thinking to systematize the design processes with the conditions of adding to the methodology specific requirements to the composite solution and forming the artistic and aesthetic parameters of the artefact image.

Open problems should be aimed for the development of conceptual and methodological backgrounds of the theory and practice of design through the convergence of strengths of design thinking and elements of design culture.

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СУЧАСНИЙ ДИЗАЙН. СИНТЕЗ МИСТЕЦТВ, ТЕХНОЛОГІЙ, ЕТНОКУЛЬТУРИ ТА ЕКОЛОГІЇ

Гардабхадзе Ірина Анатоліївна

Доцент,
ORCID: 0000-0002-8899-3267, e-mail: irene.gard@meta.ua,
Київський національний університет культури і мистецтв,
Київ, Україна

Анотація

Мета дослідження – виявлення тенденцій розвитку сучасного дизайну з визначенням факторів впливу на їх формування та спонукальних причин зародження нових напрямків дизайну. Надається оцінка потенціалу використання дизайн-мислення у ролі концептуально-методологічної основи дизайн-творчості. Методи дослідження основані на системному підході до аналізу тенденцій розвитку сучасного дизайну. Для надання оцінки потенціалу дизайн-мислення у ролі концептуально-методологічної бази теорії та практики дизайну, визначення основних груп факторів впливу на формування тенденцій та нових напрямків дизайн-творчості використано елементи порівняльного, критичного, історіографічного та контент-аналізу, а також метод декомпозиції складних процесів. Наукова новизна дослідження полягає у визначенні тенденції розвитку сучасного дизайну з урахуванням соціальних, утилітарно-технологічних та художньо-естетичних факторів. Доведено, що у результаті синтезу елементів культури і технологій може бути досягнута емерджентність, яка у сполученні із соціальним замовленням нового стилю життя є спонукальною причиною зародження нових напрямків дизайн-творчості. Висновки. Показано, що характерні риси четвертої індустріальної революції у сучасному дизайні відображаються у формі тенденцій синтезу технологій, мистецтв, елементів етнокультури та екології. Запропоновано принцип диференціації дизайн-творчості від процесів інших напрямків діяльності. Показано, що вплив соціальних факторів на тенденції розвитку сучасного дизайну проявляється у формі розширення «зон дії» дизайну, фактори художньо-естетичної природи стимулюють тенденцію розширення горизонтів фантазії дизайнера, а фактори утилітарно-технологічної природи спричинили появу у сучасному дизайні тенденції реалізації нездійсненних раніше технологічних операцій Аналіз потенціалу дизайн-мислення у ролі концептуально-методологічної основи дизайн-творчості показав доцільність його використання для систематизації процесу дизайн-проектування.

Ключові слова: дизайн-творчість; проектна культура; дизайн-мислення; фактори впливу

СОВРЕМЕННЫЙ ДИЗАЙН. СИНТЕЗ ИСКУССТВ, ТЕХНОЛОГИЙ, ЭТНОКУЛЬТУРЫ И ЭКОЛОГИИ

Гардабхадзе Ирина Анатольевна

Доцент,
ORCID: 0000-0002-8899-3267, e-mail: irene.gard@meta.ua,
Киевский национальный университет культуры и искусств,
Киев, Украина

Аннотация

Цель исследования – охарактеризовать тенденции развития современного дизайна с определением факторов, влияющих на их формирование и побудительных причин зарождения новых направлений дизайна. Дается оценка потенциала использования дизайн-мышления в роли концептуально-методологической основы дизайн-творчества. Методы исследования основаны на системном подходе к анализу тенденций развития современного дизайна. Для предоставления оценки потенциала дизайн-мышления в роли концептуально-методологической базы теории и практики дизайна, определения основных групп факторов влияния на формирование тенденций и новых направлений дизайн-творчества использованы элементы сравнительного, критического, историографического и контент-анализа, а также метод декомпозиции сложных процессов. Научная новизна исследования заключается в определении тенденции развития современного дизайна с учетом социальных, утилитарно-технологических и художественно-эстетических факторов. Доказано, что в результате синтеза элементов культуры и технологий может быть достигнута эмерджентность, которая в сочетании с социальным заказом нового стиля жизни является побудительной причиной зарождения новых направлений дизайн-творчества. Выводы. Показано, что характерные черты четвертой индустриальной революции в современном дизайне отражаются в форме тенденций синтеза технологий, искусств, элементов этнокультуры и экологии. Предложен принцип дифференциации дизайн-творчества от процессов другой сферы деятельности. Показано, что воздействие социальных факторов на тенденции развития современного дизайна проявляется в форме расширения «зон действия» дизайна, факторы художественно-эстетической природы стимулируют тенденцию расширения горизонтов фантазии дизайнера, а факторы утилитарно-технологической способствовали появлению в современном дизайне тенденции реализации невыполнимых ранее технологических операций. Анализ потенциала дизайн-мышления в роли концептуально-методологической основы дизайн-творчества показал целесообразность его использования для систематизации процесса дизайн-проектирования.

Ключевые слова: дизайн-творчество; проектная культура; дизайн-мышление; факторы влияния