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THE ROLE OF DESIGN IN MODERN SOCIETY

It's not a secret for anyone that people experience aesthetic pleasure from beautiful things such as photos, paintings, works of architecture. In the modern world, design is responsible for all external components. Design is already so deeply rooted in our lives that we can no longer imagine our existence without it. Also, this niche has become quite highly paid. Since it increases the demand for the goods produced, the expansion of mass production and the consumer market has led to the decoupling of product value from its practical function. Design sets itself tasks related not only to solving the problems of material equipment of being, but also quite specific tasks, the direction to activate passive consumerism. Design also helps a person to feel their life rich and vibrant, or rather just creates such an illusion.

If we talk about the utopian function of design, then in the modern world a person seeks to escape reality into new worlds, move to other planets, return to the past or look into the future. Predicting the likely trends in the development of a person and his objective world, the designer is able to translate the forecast into a thing. Any hypothesis requires its substantive embodiment in order to be comprehensively perceived and evaluated. Film props, advertising elements, futuristic interiors create an image of the world that is possible and achievable if it meets the dreams and aspirations of contemporaries and future generations.

Utopian design originates in modernism. This is an appeal to the transformation of the world, to the study of possibilities of the machine age to improve the conditions of modern life. This project had to be implemented with the help of architecture and design, which in their status were equated with high art: the figure of

the inventor rose to the status of a creator and at the same time his gaze had to turn to everyday life. However, if we take into account that design deals with real objects and utopia is the design of the imaginary, then the statement becomes problematic. In general: can a design be utopian? According to architectural critic Manfredo Tafuri' notes, industrial design, a method of organizing production rather than a method of configuring objects, did away with the remnants of utopia inherent in the artistic avant-garde. Ideology was no longer superimposed on artistic actions - the latter became extremely concrete, because they were associated with the real production cycle - but became an internal part of these very actions "(1).

Modern design is not only the objectification of material human needs, but also the manifestation of spiritual values. When we look at an object, such as an advertising poster, we experience certain emotions. This is because over the years of the existence of design, people have learned to influence consciousness and perception of needs very subtly. In this process, designers are primarily helped by colour, it sets the desired mood, then the font, illustrations, composition. But the most important thing in design, in my opinion, is convenience. Ease of use, if it is some kind of gadget or technique. It is easy to read, if it is a poster or an advert. It is comfortable to wear, if it is clothes or shoes. When this is inconvenient, then the design can be considered a failure, in the modern world no one will tolerate inconvenience for the sake of beauty, this is a long passed and forgotten stage of our existence. Automatic tuning to a wave or stereo sound in radio equipment, "bells and whistles" in a car, remote control of a TV, household appliances - to a large extent determine the value of a thing and the status of its owner. However, another content of consumer value is acquiring more and more importance - the visual expression of status. Stylistic features of a product, which create a fan of symbolic differences between homogeneous consumer products, become an independent value - "visual capital".

In its products, design strives to organically combine expressiveness and expediency. The founder of the design theory T. Semper spoke about the "expediency" of design in the sense of knowing the purpose for which the thing is intended. His ideas gradually became an integral part of the German cultural theory of the XIX century mainly due to the publication of his main theoretical work "Style in the industrial and constructive arts, or practical aesthetics" (2).

Design constantly strives to find new niches in seemingly crowded spaces. Often these niches are the prototypes of long-forgotten things and ideas. The specificity of creativity in design lies in the fact that fundamentally new forms in culture are extremely rare, prototypes of most forms already exist. The new often turns out to be well-forgotten or well-known old ones. But with its help, the prevailing stereotypes are overcome in relation to a person's attitude to himself, skills, movements, demeanor, behavior in general. Things created by a designer create not only a new materiality, but also a new humanity. This function is easy to imagine using the example of clothing design. Fashion designers systematically turn to elements of history and culture and find new solutions in them that allow them to create unique collections. Design is a rather specific and important sphere of human activity, which by its nature is as humanistic as, education, science, and healthcare. Its functions are not only the creation of appropriate products, but also advisory, methodological and coordination ones. In other words, design is a special branch of human activity.

The meaning of design is an integrated systematic approach to creation of each item. Design objects bear the stamp of time, the level of technical progress and the socio-political structure of society. The central problem of design is the creation of a cultural and anthropos-like object world, aesthetically assessed as harmonious and holistic.

REFERENCES

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