

Design as a Factor in the Formation of Worldview Paradigms in Culture

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Summary

This article highlights the importance of design in the formation of worldview paradigms in global culture. The research aims to investigate the design development as a part of the culture and its significance in the social development of society and worldview standards. The article uses general scientific methods of cognition, showing the transformation of design in the social and cultural sphere based on scientific and business literature. The research results show the chronology of design development as a factor determining the development of society and its worldview. In particular, the epoch of modernism, classical functionalism, postmodernism, post-industrialism, and digital design show their own particularities of design development. Furthermore, the article reveals the peculiarities of design development and its requirements depending on the development of society, progress, and civilization in general. The question of current and future trends in the development of design as a factor of worldview paradigms in the culture is based on digitalization, globalization, and the formation of design as an independent entity that determines man's place in the world and society.

Key words:

Design, Worldview, Modernism, Postmodernism, Post-Industrialism, Digitalization.

1. Introduction

Like all other manifestations of individual human activity, design has become a global phenomenon that has long gone beyond creativity. Design, along with architecture and engineering art, is a way for humans to master and adapt nature to their needs and a means of harmonizing the coexistence of man and the environment [1]. In addition, design is an innovative platform for the search for new forms, active implementation of modern technology, and achievements of science.

Based on the visual language of plastic forms, design actually acts as an international language of communication. To accurately convey the information that design carries, it must match the worldview and the stage of human development. Today we can say with confidence that the development of design judges the success of society. It is a business card of the country, corporation, company, firm, has a significant influence on technical progress, commercial success. Design is not only the design of

industrially produced objects but also the sphere of consumption and influence on social life.

As a cultural phenomenon, it primarily has a philosophical and socio-cultural essence, which manifests itself in response to society's material and spiritual needs, in the influence of the object-spatial environment on the product market, human needs, and social behavior. Creating the artificial environment, designers predict and human activity in it, opening new forms, designs, and technologies for society, organizing the living space, forming the social processes, communications, and lifestyles of people, their aesthetic preferences. Design educates taste and often provokes a new round of consumption, which is not always necessary and justified [2].

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2. Literature review

Understanding design as the factor of formation of culture has appeared in the center of attention of world researchers in the middle 1970s-1980s. Thus, researchers of different countries and continents began to study the question approximately evenly. Therefore, social and philosophical studies of design issues were conducted by Marcuse [3] and Toffler [4]. Their works became classics of fundamental works on a theoretical design in the West.

The factual material on the history of design is widely described in Caplan et al. and Parfrey [5; 6].

For the first time, the approach to the study of design as an essential component of culture was realized in the unique monograph of Kagan's "Human Activity. The Experience of System Analysis" [7]. In this work, based on a morphological analysis of human activity (in the most general system of subject-object-subject relations categories), the author showed four basic types of activity: transformation, cognition, value orientation, and communication. The fifth type of human activity - artistic mastering of the world (artistic creativity) – is considered a

syncretic unity of the first four analytical pure types of activity. The book especially highlights chapter V “Human activity and culture”, which reveals the potential of design as a worldview factor in the formation of society. The author proves the existence of three main layers of culture: material, spiritual, and artistic. Morphological analysis of these spheres reveals their complex internal structure. The author also identifies the functions of culture and raises the historical and cultural typology problem based on a systematic approach to the typological study of culture. These spheres do not exist in isolation from each other; they interpenetrate and intersect.

Thanks to the works of Genisaretsky [8], Cantor [9], Kurierova [10], Rozin [11], Sidorenko [12], and others, the concept of “design” began to acquire terminological status. First of all, it draws attention to its philosophical meaning. It gives the term design inherent to most concepts from the field of humanitarian knowledge a particular share of approximation and the increased dependence on a context. In one case, Sidorenko [12] and Genisaretsky [8] highlights design as an essential component of culture. It is included in a reasonably wide range of socio-cultural and humanitarian problems of modern society. Cantor puts forward a theory according to which any national culture, as a paradigm of a particular cultural-historical type, sets the vector of the history of each nation, the development of a given society [9]. Another definition is provided by Minervin and Shimko [13]. Design is interpreted by these authors as a “special type of thinking,” characteristic of society's current stage of development.

Culture is a complex mega-system. It has many levels, is an open, dynamic, natural-art system. It has different forms of existence: art, technology, science, religion, morality, etc. It forms various social institutions: political, legal, financial, other systems: education, healthcare, trade, transport, mass communications, etc. It is carried out in different cultural processes: all kinds of creativity; appropriate forms of production, management, service; family life, education, training, recreation, entertainment, etc. [14].

Consequently, developing the theory of culture and all aspects of culture requires a systematic approach and the corresponding methodology of analysis and generalization of a vast array of factual material on the history of world culture.

Research Methodology

In work on the study, the system method was applied, which allowed considering design as a phenomenon with a structural organization in the definition of autonomy. In

addition, the system method contributed to the analysis of the influence of transformation processes of modern society on the change in the status of design.

The method of analysis and synthesis helps to find the position of design in the modern social and cultural society was defined used to solve the set tasks. In addition, the historical-comparative method, which allowed to synchronize design as a cultural phenomenon with the processes of the historical development of society and its scientific comprehension, was also applied. This method is used to periodize design and describe the processes occurring in the culture in different periods of design's theory development.

In order to study design as a cultural phenomenon, the method of ascent from the abstract to the concrete was used, which allowed denoting its essential transformations in the contemporary context. Furthermore, to reveal the characteristic features of design and compare it with other cultural phenomena, a comparative analysis was used, revealing the distinguishing features of design based on comparison with other cultural phenomena.

Methods of theoretical modeling and genetic reconstruction taking into account historical experience and generalization of the obtained knowledge in the process of design activity are used in the article to search, interpret and interpret facts and events for productive determination of the components of development, functions, and status of design in the space of modern culture.

The study's theoretical basis includes the following four groups of sources, focused mainly on revealing the features of formation and development of design as a factor in the construction of culture.

Theoretical works of the Western researchers of design, results of their activity are published in collections of scientific researches and monographs. These studies have a general academic character, which provides information about the initial design development stages and their importance in society.

- Theoretical works of Ukrainian and Russian authors who have created design institutions since the 80s.
- Articles from electronic journals published by practitioners of modern design that highlight the role of design in human perception.

Research Findings

The development of the modern worldview paradigm is a complex, multi-vector process. Synthesizing various innovative methodologies of cognition and explanation, it

seeks to present humanity with a theoretical-scientific picture of the world as an ideal construct. This design aims to determine the main content of worldview structures, which, in turn, affect the further functioning and development of culture, human civilization as a whole.

The role of design in the development of modern worldview is undeniable. The peculiarities of forming the categorical and conceptual apparatus of design in many respects reflect all the complexities of its formation process. Today we can see how the basic concepts of design have been transformed, changing their meaning in connection with the change and development of its goals. Considering that it is a relatively young type of individual creative activity, it is developing especially dynamically compared to other kinds of creativity, going far beyond the manifestation of individualism.

Design formation as a new profession went in the early twentieth century at the junction of two sparsely related fields – art and technology. Hence the terms like “industrial art”, “design artist”, “aesthetics of expediency”, etc. In the middle of the last century, when the attention of specialists was focused on the introduction of “engineering” and “scientific” methods of work in the field of design, the professional terminology acquired an extremely technical orientation: the categories of “physical structure”, “complex and systemic object”, “program-targeted approach”, etc. came to the fore.

In the modern post-industrial world, the concepts of “emotional design” (emotional design), “service design” (service design), “social design” (social design), etc., are actively developing. The very names of new directions indicate that today designers are expected to participate in the development and implementation of such design initiatives, which would aim to harmonize and humanize the human environment. Thus, design is seen as a factor in the formation of lifestyles and scenarios of behavior. Furthermore, it is a catalyst for change in modern society's aesthetic and ethical standards in the socio-cultural sphere. Therefore, axiological criteria associated with spiritual values of a way of life become more and more relevant for design creativity. Obviously, in this context, the use of design has tremendous philosophical and methodological significance.

As an element of design culture, design sets the main lines of art-project initiatives within specific spatial and temporal ranges. Today there is a lot of scientific literature in the first four ranges, which describe the features of design formation following the worldview trends. In addition, the building of a new stage of development, which is associated with digitalization, has provided the scientific community with an additional subject for research [15].

Fig.1. Stages of development of design culture

Consider how design has shaped the significant paradigms of worldview and culture in a global society.

Modernism. At the initial stage of development, the design was characterized by excess. Its function was to draw people's attention to specific details. An essential element of the ideology of modernism is the focus on innovation. It was an era when people got the results of new technologies in everyday use, so the design was associated with creation. Setting the innovation – a decisive factor in the development of design, as design, unlike craftsmanship, is always the improvement of the existing thing, the search for new solutions. Therefore, design experienced its intensive formation and development precisely in the first half of the XX century, in modernism [16].

Classical functionalism. The modesty and puritanism of functionalism were the opposite of the American commercial-oriented design oriented to increase sales. Therefore, in the middle of the twentieth century, design found a completely different purpose. Having received enough for that time new technologies that could be openly used in life, people realized that many things that looked “innovative” were not practical. Twenty years later, the design concept was completely redefined. Design ceased to be shocking and creative; its main task became convenience and ease of understanding. At this stage, the intention was to design for the generalized image of the average modest consumer, so the design looked more modest. The main focus of the design process shifted from production to the average consumer and the consumer qualities of the product. Products were supposed to be inconspicuous tools, helpers. That is, design became not a subject of the organization of things but a way of implementing functions [17].

Design of the period 50-60 years is considered anthropocentric, its social orientation dominated. The founder of Bauhaus W. Gropius defined the primary goal of design - the development of non-national democratic architecture and design, capable of mitigating social contradictions in society. He considered the psychological correspondence of design to time, social situation, space, color as the fundamental problems of design [18].

At this stage of design development, the tasks of designers were focused on the design of impression and emotional effect. The primary method of form-making was:

- styling (external alteration of the form);
- focus on the mass consumer;
- understanding the role of design in shaping the

“American way of life.”

The designers of the Italian Memphis group (the 1980s) immediately tried to establish a connection between the design object and the consumer, used modern sociological and marketing research, did not just provide the market but focused on specific social groups. This eventually led, both aesthetically and conceptually, to a new understanding of design.

Scandinavian design focused on the social model of the consumer and the needs of the poorer strata of society. It gravitated toward craft and natural forms in contrast to rationalism and functionalism. The Swedish writer Ellen Kay's slogan, "Beauty is a right for everyone," echoed the Swedish Society of Crafts and Industrial Design's demand to improve commonplace mass-produced goods. The design of objects was to evoke a sense of joy, well-being, tenderness, and charm [19].

Postmodernism. Among the mass of goods with the same function and technological characteristics, the consumer chooses those that will demonstrate the owner's reputation. Although goods should meet the dream of a better life, they should not be generic and cheap. At that time, Veblen stood out in reforming design, who introduced the concept of "demonstrative consumption" into economic theory. According to Veblen, cheap goods disgust people, even if they are functional. The consumption or even the appearance of such goods indicates lower levels of human existence, and their contemplation leaves a deep sense of squalor that is highly disgusting and depressing to the sensitive individual [20]. This social phenomenon was later referred to as the "Veblen effect".

Postmodern society has become materialistic and now prefers to "have" rather than "be". Although people hoped that unlimited production would lead to unlimited consumption at the dawn of the industrial era, they expected unlimited happiness, freedom, and material abundance soon. But the limitation of resources has led humanity to global problems, both social and economic, technological and environmental.

Thus, a characteristic feature of postmodernism is that the thing acts as a sign of image, success, lifestyle, social characteristics of the owner.

Postindustrialism. As a consequence of the development of market economies in post-industrial society has received commodity and information-sign redundancy. Identification of the consumer, ensuring recognition in the community, the signification of cultural meanings become more essential functions of the thing than its direct functional purpose. The design problem has become not the design of products, not their appearance or even functionality, but their marketing. The main task of design in the era of post-industrialism is to increase sales. At this time, the idea of cultural consumption, as opposed to technocratic functionalism and bourgeois stuffing, is actively promoted. The cult of consumption is driven by the rashness and emotionality of the buying process. It is formed under the influence of the media; the desire for constant renewal causes a demand for disposable things. The modern design aims to ensure that the product is not universal but as fashionable as possible. In this way, goods will be sold more often.

The object environment (objects of industrial and environmental design) in culture is becoming increasingly

short-lived; fashion (image and style design, costume design) determines the need for continuous replacement of some objects by others. Informational impact through many media and the Internet makes people feel dissatisfied and even inferior, looking for new forms, images, and images. Design, which should bring harmony and order to people's lives, becomes a factor in the disharmony of consumer psychology, an unjustified mismatch between the actual and market value of goods, imposed and necessary consumption of goods and services.

Digital Design. History does not stand still, and digital transformation has taken over almost all areas of modern life. However, digital transformation has not escaped design, having had a significant impact on the current design culture. In her theory of digital design, Helen Armstrong describes the qualitative changes in design processes according to the changing context of the surrounding reality of digital transformation. She writes that "biomimicry, nanotechnology, the emergent paradigm, the ubiquitous digital and the specter of the transhuman have become the current medium of design practice. In the face of dynamic technological growth, design processes themselves have changed. Influenced by models of open access to collaborations and co-production, design is becoming part of everyday life rather than disconnected from it" [21].

Of enormous importance to the design culture of design has been the modern virtual space, intensely embedded in the realities of our lives. The largest and most comprehensive integration project humanity has ever seen is in full swing. In the textbook *Digital Technology in Design*, design theorist Lavrentjev writes: "A computer design paradigm is taking shape before our eyes, creating a virtual screen world, a world of the Internet and digital culture, a world of signs, symbols that denotes, replaces and models real processes" [22]. Having become an alternative to real reality, virtual space acts today as a projected field by design, as a design tool, and as a philosophy of projectivity [23].

Thus, it is possible to trace an identified trend of development of design as a factor of worldview, which corresponds to humanity's historical and cultural evolution.

It can be accurately indicated that the rapid development of new technologies and human needs will create preconditions for the further development of design [24]. The design of the future forms a broad area for discussion because at the moment, under conditions of limited resources and ever-growing demands of society, the main task of design can become both the preservation of nature and the transition to the intangible environment.

Discussion

The designer's ability to form a worldview position is important strategic importance for the humanity of our day and its development in the future. For example, Ziva believes that the ongoing transformation of traditional patterns of human behavior and its moral and moral priorities are not related to traditional culture and spiritual values [25]. Similarly, Tabaeva believes that design in its standard format is experiencing an era of crisis and complete separation from culture [26]. In an era when the media, manufacturers, and retailers offer many products with unique designs, the sensitivity to design decreases. Thus, the individual is faced with an independent choice of reference points, attitudes, and self-identification norms in the choice of goods.

Perhaps the new information era becomes the era of information design, which, according to Rodkin, organizes space and time in the system of communication, becomes a super communication [27]. Design can be transformed into the visualized language of the information society, where a new kind of cultural development is asserted. The new culture forms such unique forms of perception. In the abundance of different designs and forms, a person does not have the opportunity to study them in detail, so he forms a general impression of all the offerings. Such an image does not require the connection of imagination, reflection, comprehension, here all the time; there is a renewal of information when everything seen almost without a time gap loses its meaning and gets old [28]. Under these conditions, design ceases to be a carrier of truth, becoming an independent entity, along with a thing or energy. Screen images model reality and program human activity, setting social space and social time, and act as one of the main tools for forming a new system of values, stereotypes of behavior, and the individual's very identity.

These changes lead to a new type of thinking: instead of linear, generalized thinking, a pluralistic, multi-dimensional kind emerges. It is characterized by parallelism, simultaneity, focus on the internal configuration of random events, and introversion, which allows the "individual" to occupy a relatively free place in the system. The worldview in this situation becomes more tolerant, dialogic, directed towards chaotic, sensuality, that is, a specific philosophical-artistic quality of consciousness is formed" [29]. The created quality radically affects the thinking, values, and vector of human development in the aesthetic direction and, of course, on the design.

Of great importance in the development of design is not only society as a whole and technological progress. Some authors believe that a significant place in the future development of design has the promotion of artistic design

[30]. A new generation of designers and digital transition designers can fill the future with brutal forms of survival in artificially created competition and enrich the world with a sincere desire for interpersonal unification for living together in harmony on this planet. Much depends on what values the designers of the bygone era will instill in the minds of the future designers of Millennial generation reality. It is crucial to understand that design trends are heading towards a complete deviation from cultural development towards digital technology. Therefore, to preserve the creative origin of design and determine its importance in the cultural development of society, it is necessary to look into the future and study the past.

One of the essential meanings of modern design technologies is to develop humanistically meaningful methods of digital transition and qualitative social transformations that preserve human values. Design theorist Sidorenko raises the question of whether the designer in the future will be able to protect the specific human values that technology, not being able to integrate, seeks to destroy [31].

Conclusions

Thus, design as a type of design-creative activity and one of the types of object artistic creativity is included in all primary forms of cultural objectivity, linking the material with the immaterial based on artistic principles. Thanks to the design, a material, a practically helpful thing, become a carrier of informational meaning. Without depicting a person, its form creates an image of a person of a particular epoch, cultural development period, nationality, social stratum, mental structure, worldview, world outlook, and value ideals.

Historical preconditions for the formation of design allowed to make the following conclusions.

Being a rather new type of human activity, the design develops much faster than other types of creativity, which contributes to the demands of technological development and market economy.

The design style began with modernism when the appearance was to show the world the results of scientific and technological progress. It had to surprise and create emotions of admiration.

After the era of modernism, humanity understood that appearance is deceptive, so the goods and services offered were considered in terms of their functionality. Although design became functional and humble during this period, it should help to understand how a product works or how it should be handled.

In the postmodern era, humanity again began to feel the need for beautiful things, becoming indicators of status. Postmodernism is characterized by the production of a large number of status things or things that show position, so design was also aimed at increasing the value of goods.

Completely new values characterize Post-industrial society. The cult of consumption goes to a completely different level; due to increased advertising activity, humanity acquires more and more unnecessary things. Therefore, design becomes ultra-fashionable, which loses its relevance soon, stimulating the sales of new goods.

The digital society perceives design as a means of communication. It is a new form of human interaction, which allows us to quickly assess the properties of a product without delving into it.

Thus, while the design was an essential factor in the formation of worldviews in the era of modernism, today, in digitalization, design ceases to be part of art and culture and becomes a separate way and form of human development.

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