

## INDUSTRIAL DESIGN IN POST-INDUSTRIAL ERA

*Abstract: In the article the analysis of general transformation tendencies of industrial design is presented from the beginning of forming of postindustrial public philosophy. It is reduced, that his new conceptual filling is constrained with understanding harmony as recreation of the concerted relations of individual with a natural and in a civilized manner—spiritual environment.*

*Keywords: industrial design, post–industrial philosophy, shape*

**Statement of the problem.** Past twentieth century belongs to the design. Started counting out of a little more than 100 years ago, he, with industrialized as required become the dominant type of design and artistic activities, which currently covers almost all aspects of object-spatial formation, offering a world of humanity living arrangement. After the stages of formation and crystallization school propaedeutic 1920s, the rationale and conceptual theoretical and scientific foundations 1960 80, industrial design throughout its existence, formed the core of a powerful profession. Promoting Heritage Education Project teaching practices on other sectors of artistic activity and organization of the human subject area (industrial, book or magazine graphics, residential, industrial and urban environment, etc.), it is actualized reunification of functional tasks and aesthetics. It belonged to the industrial design superiority in creating iconic design objects that not only reflect certain economic, scientific and technological achievements and stylistic and artistic tastes and preferences, but also shaped the spirit of the era.

Innovation, information and Mediatization, transformation processes and overall globalization - has long been the stuff of modern society. Society, which was transformed during capture total industrial ideas and passed into the post-industrial state. The shift in emphasis preferential production of goods in the production of services and knowledge, providing information of special status, of course, could not be reflected also in its implementation. In the past half decade, there are new kinds of art and design creativity as advertising design, design of virtual space, web design, media design, visual communications and more. Thematic same formation, the whole range previously covered by industrial design, also tends to be incremental gradations as appropriate division of objects into groups design: Automobile Design (design of vehicles), furniture design, exhibit design (design exhibition equipment) and others. On the other hand, classic industrial design (especially in easing domestic industrial production) shows a confusion in the future development of vectors that sometimes bordered with a complete lack of interest for experts in this direction.

**Analysis of recent research and publications** suggests that understanding the growing crisis of technocracy as the dominant style of thinking industrial society began to happen more in the second half of the twentieth century. Updating the humanitarian problems in the design has been associated with the names of J. Nelson, M. McLuhan, A. Pulosa, A. Gennesaret, B Sidorenko, KA Kondratiev and many others. Ideas finding alternative and critical design decisions formed the basis of the anti-globalization movement's new design. As an impetus to the awakening and development of original, closely related to their cultural roots ideology, they, in the early 1970s, most vividly reflected in the book of prominent theorists and practitioners of design Papaneka B. "Design for the Real World." Speaking for the new design philosophy, the author tried to convince mankind of the need for a holistic perception of their own design problems and connections with real life. Unfortunately, over thirty years of superfluous these "rebellious" considerations not only gained wide support, but not recognized by most of my colleagues in the specialty. Thus, in the foreword by the reissue of the famous Russian modern art B. Aronov notes that "showing their dissatisfaction with modern design Papanek not fit into any of the options for criticism - not from the standpoint of pure science (the study excluded system of production and consumption), or with position of commercial interest, nor by conquering your style postmodernism "[4, p. 8].

Present the effects of globalization, which has adapted the modern man, many environmental, economic and social ills of mankind led to the formation of a new discourse about design as one of the main instruments for creating domain-harmonious spiritual space of life of an individual. These are recent studies Ph.D. IS Ryzhov "Design as a factor in harmonizing relations of society and the individual: methodological principles" [5], Ph.D. MU Demidov "Theoretical model of harmonious design objective means of industrial design environment [2], Doctor of Arts V.YA Danilenko" Design Ukraine in the global context of art and design culture of the twentieth century "[1] and others.

Studying industrial design as a kind of design and artistic activity in the advanced industrial twentieth century (1920-1980 years), Ph.D. OS Mikhailov [3] states that it is the transition to the stage of industrial society of information contributed to changing priorities in shaping the objective. As a result, we can talk about and shaped recognized phenomenon - the production of consumer goods outside the industrial area of endeavor in the new environment of harmonious social development. The statement outlined the situation certainly requires further deep and comprehensive research whose purpose is not only characteristic of positive / negative it impacts the resolution of the causes of their appearance, etc., but also predict the place and role of industrial design and its possible development in real or desired values.

**The wording of Article goals.** Objective will be to analyze the general transformation processes of industrial design post-industrial era.

**The main part.** Believed that the first time the concept of "post-industrial society" was introduced by American sociologist Daniel Bell in 1959 to determine the society in which industrial sector is becoming less dominant. Since the late 60s

of the last century is beginning to develop a theory of post-industrial society, the hallmarks of which are mass distribution of creative, intellectual work, the rapid increase in the volume and value of scientific knowledge and information, the development of means of communication, in the economic structure begins to dominate the service sector, science, education and culture. Post-industrial society is seen as a new stage of development, not only the West, but of all mankind, which becomes crucial formation of a new social order, based on telecommunications. The computer becomes a symbol and material support of the technological revolution, a powerful catalyst for the transformation of society of the late twentieth century.

The development of market economy, access to information, certain democratic process that began in the international community, helped shape the multiplicity of human perception and aesthetic pluralism of views. For art and design began in the era of new art movement in opposition, called "postmodern." Without dwelling on a separate characterization of this phenomenon, we note that his services to the objective of shaping is the destruction of a clear separation of "high" and "everyday" culture "correct" form and "kitsch", "good" and "bad" design, meaning final release of exclusivity postulate "form follows the function". A Postmodern 1970 - 80's turned to a bright and decorative, style, individuality and imaginative semantic elements of historical irony and citation styles. A new look at eclecticism combined a desire to meet the growing trend of "nostalgia for the past" with the latest design looks and technological capabilities of the time.

In the late 1980s, a wave-oriented marketing products postmodern filled the western market. Beginning in the architecture of the theoretical background, postmodernism has developed a comprehensive design concept to commercial culture, and eventually became the only one of its components. Despite this, the objective of forming a kind of postmodernism as a reaction to the "weaknesses" calibrated classic industrial design owned by another positive feature - a framework for understanding the importance of design, which focuses on the individuality of the consumer. Thus, the "no postmodern in the late twentieth century. would not maybe next searches bright and meaningful design with new content and environmental morality "[6, p. 239].

AS Mikhailov, exploring the mechanism of "iconic design objects" (or "design icon" - materialized result creativity design that is certain innovations in plastic art and shaping, which has become a recognized masterpiece of influential place in the history of design ), reveals a number of factors that contribute to this process: economic, scientific and technological achievements, socio-political and socio-cultural events, phenomenal developments in artistic culture. [3] It is clear that one can argue about the wording and number of these factors, but a degree of extrapolation allows us not only to understand a phenomenon of postmodernism in the system impact on the relevant features of formation and further explore the interdependence between certain factors and the formation of semantic correspondences stages of evolution of industrial design. Thus, among the identified trends of modern design subject forms are:

- desire for individualization of appearance, waiver of mass circulation for limited edition, expanding lineup of products, attracting restyling and tuning, using the principles of mobility and variability, the motto "form follows emotion consumer";
- miniaturization of the things that is evident in compactness ultra-mobility, multi-form, initiating the so-called "incorporeal design', where the shape of the object is less dependent on its core functions;
- Development of design of virtual environments, leading to a massive virtual space use, distribution kiber-design and design facilities in the middle of a global information network;
- increasing role of ergonomics, engineering, psychological component in modern design products [3].

Without hesitation, one could argue that the post-industrial era - it is also a time of many human collision of past mistakes: the crisis of ideologies and values, global economic and social problems, the most serious environmental disaster. For a growing segment of society becomes conscious truth, that the basis of the progressive development of each country and the human community as a whole is the same person, its morality, pryrodovidpovidna multifaceted activity, culture, experience and professional competence. The search for solutions is gradually stabilizing and transforming design thinking. The design begins to be seen as a powerful instrument for the realization of lost connection with nature, external and internal congruence person. It is a new vision of the adequacy of human needs was the basis of the revised definition of design - kind of artistic activity whose purpose is to design harmonious with the natural artificial environment. "Given the globalization process is updated and the problem of national identity in design activity that requires not only a comparison of design around the world, but also the invention of methods of analysis of a design object in terms of defining the national component" [1, p 8 ]. According to V.J. Danilenko, modern design should be considered as a dual phenomenon, which is closely intertwined with deep ethno-national cultural essence of internationalization entities neutralized art and design creating high-tech era western style. Studied examples of Japan, Italy, Finland, indicate significant advantages nationally oriented design in the way of harmonization, which has a chance to get involved and Ukraine.

**Conclusions.** Industrial design as a kind of art and design activity in the advanced industrial production, with the development of post-industrial society of the new type began to undergo certain transformations. First of all, it is essential paradigm shift and focus on the consumer as to identity. Hence, more interested attitude toward emotions is a design object, psychology, ergonomics and other humanely oriented disciplines in the design process. Postindustrial focus on the development of high technology and the creation of a comprehensive economic space, contributing to numerous processes of globalization, has led to the need for understanding the formation and operation of a new philosophy and industrial design. Modern conceptual vision of the main features associated with creating

harmonious relationships of the individual as the natural environment, and in relation to the traditional (national, ethnic) cultural environment.

**Prospects for future research** are in-depth study of the historical practice of industrial design stages of this period, considering the educational aspect of its compliance outlined the conceptual formulation and opportunities for further development in a post-industrial establishment Ukraine.

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### Аннотація

*Сергеева Н.В. Индустриальный дизайн постиндустриальной эпохи. В статье представлен анализ общих трансформационных тенденций индустриального дизайна от начала формирования постиндустриальной общественной философии. Выявлено, что его новое концептуальное наполнение связано с пониманием гармонии как воссоздания согласованных отношений индивида с природной и культурно–духовной средой.*

Ключевые слова: *индустриальный дизайн, постиндустриальная философия, формообразование*

Анотація

*Сергеева Н.В. Индустриальный дизайн постиндустриальной эпохи. В статті представлено аналіз загальних трансформаційних тенденцій індустріального дизайну з початком формування постіндустріальної суспільної філософії. З'ясовано, що його нова концептуальна сутність пов'язана з розумінням гармонії як відтворення узгоджених відносин індивіда з природним та культурно–духовним середовищем.*

Ключові слова: *індустріальний дизайн, постіндустріальна філософія, формоутворення*