National Aspects in the Solution of the Project Activity of Modern Design in the Russian Style

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Abstract. The article considers the influence of traditional Russian culture on the development of modern design. Based on the experience of the multinational culture of Russia, in the absence of a dialogue of cultures there are problems affecting the search for new solutions related to the cultural and historical past of Russia. Understanding the historical experience of past generations is of great interest and relevant not only from the point of view of preserving the existing traditions of artistic culture, but also the development of modern interior, based on the experience and work of Russian artists engaged in interior design, furniture, costume, etc. The novelty of the research lies in the application of the historical experience of past generations, in the development of design, taking into account the peculiarities of regional and Russian national culture as a whole. Using the research methods, the article analyzes the relationship of traditional folk culture and design, examines the national aspects in the decision of the project activity of modern design and the impact on the development of culture. It should be noted that the modern designer is able to retreat from the use of such familiar artificial materials and move to the lost connection between man and nature, using environmental materials, while maintaining a link with national history and culture. This problem field is determined not only by the narrowness and limitations of the future designer, but also a thorough, indecisive search and development of new style principles in the development of the interior.

1. Introduction

In the age of technology in modern society is increasing interest in their national roots. The possibility of belonging to the national culture, namely to the Russian culture, is well manifested in the interior design and the environment. The popularization and integration of Russian national art does not lose its novelty. A deep study of traditional creativity will allow modern interior designers to find new ways to form extraordinary ways of solving design projects.
Design in a short time has undergone a number of transformations associated with art and industrial production, forming and developing moral ideals within the understanding of national culture and modern culture of Russia as a whole. This satisfies not only material, but also spiritual and aesthetic needs of the individual, contributes to the formation of artistic and imaginative thinking through the introduction of products of folk arts and crafts and artistic and technical creativity in many spheres of human life. Thanks to this design helps to create and elevate the spiritual culture of man, aesthetic values, artistic taste, harmonization of socio-cultural relations and lifestyles of people.

Already at the initial stages of the origin of design, it was clear that this activity will be focused on large-scale production of machine products, while the cultural aspect was not realized and not considered in the literature on design.

Design in design will eventually be able to control the development and formation of a huge part of the subject environment, and express originality that would indicate belonging to a particular culture or place in any corner of the globe. This topic will always be relevant for many designers, thanks to the modern processes of globalization, taking place in the conditions of increasing search for the foundations of national and ethnic specificity in the culture of different peoples. Intercultural relations have not always had close mutual influences, but when these relations are violated in modern society, design is experiencing serious problems.

By the end of the last century, design had become a worldwide phenomenon of post-industrial society that embraced the latest areas of design activity. While actively expanding its boundaries, the design incorporated the aesthetics of different activities, thus stimulating the impetus for its further development. The formation of design in many States was associated with the revival of national craft traditions, where the accent was the national color. Due to the influence of Russian folk art on the conceptual decision in the design of interior design and the formation of the architectural environment, there is a synthesis, and possibly revision of aesthetic, spiritual and artistic values of man. In modern society, design plays an important role for a person, transforming the world and the subject-spatial environment, affecting the emotional, mental and spiritual state of the individual and society as a whole.

The novelty of the research lies in the study and application of the historical experience of past generations for the development of ethnodesign in all its diversity, taking into account the peculiarities of regional and Russian national culture as a whole. The transformation and synthesis of the cultural heritage of Russia and modern design provides new ways for design design.

Literature review: according to the Russian art critic, architect, painter I. A. Azizyan and a team of co-authors, it was noted that modern architecture and design are going through a difficult period, when in the conscious need to part with the previous established canons of formation ... the aesthetic credo born of postmodernity, built on the poetics of dialogism, acts not only as a spontaneous way to enhance the creative imagination, but also as a conscious method close to the scientific method [1]. Design is able to retreat from technicism and to find the lost relationship of man and nature, and national history, which requires specific measures for the development of connections that are at the heart of thought processes and the search for shaping and the ability to creatively rethink the surrounding nature [2].

Thinking about design as a new cultural phenomenon occurred in parallel with its origin from the second half of the XIX century and further in the XX century. At that time such outstanding masters of subject art, architects, artists and theorists of art criticism as: G. Semper, G. reed, D. Ruskin, D. Gloag, W. Morris worked. Their theories and works were dedicated to the problems of the emerging subject-artistic creativity and technical progress, the use of the latest materials and technologies, as well as historical patterns of formation in art. Already at that time there were differences in approaches to considering the emerging design. So, John Ruskin announced the loss of skill of hands and views of artists of his time, who lost touch with medieval craft traditions, the reduction of the aesthetic significance of household items, the impoverishment of nature and the perniciousness of the new subject environment for man, created by machine [13].
Herbert Reed, in his book Art and industry, explained the essence of design: to create new aesthetic standards for new methods of production. Reed was at the origins of the study of design, his research is based on the belief in the ability to introduce into art the production of utilitarian things with their "abstract" forms [14]. He imagined the designer himself as an artist who designs the shapes of industrial products. In contrast to Reed, John Gloag considered design from a pragmatic point of view and interpreted the creation of design objects as an engineering operation [5]. This difference in views in the representation of design is very significant, it reveals the existing duality of the essence of design, that design is not only an art, but also a rational engineering calculation. Revealing this dual conjugation and connecting with the topic of study, we can conclude that engineering calculation, like any reasonable solution, is rational. At the same time, the problem of the ratio of international and national is still open.

Questions and problems of design formation in Russia in the 20-30s of the XX century were deeply considered in the works of K. Kantor, O. Khan-Magomedov, N. V. Voronov, A. Lavrentiev, in the collections of VNIITE, as well as in the articles of the magazine "Technical aesthetics". Each epoch is unique in its own way, has its own regularity of the organization of the synthesis of arts and environmental space. In our world, an important source of inspiration is the national culture and traditions of the people, which found expression in design and architecture, "After the revolution of 1917, our country got a rich heritage of noble culture-the former "noble nests"[15].

2. Methods and materials
Empirical and theoretical methods in the research work, such as: literary review and the study of various sources of information allowed to obtain information on which the study is based in the field of interior design design in ethnostil.

In the course of this study, theoretical data were analyzed to obtain a result and a deeper study of the material in the field of cultural heritage of Russia.

Empirical or sensual method of research in the study of traditional art-scientific knowledge of the surrounding reality by experience, involving interaction with the studied subject, observation. The empirical method of research helps to identify the objective reasons and laws for which there is a need to study the folk culture of Russia, there is the development of certain phenomena in the formation of modern design.

Analysis-research method, consisting in the fact that the Russian folk art is considered as a system, mentally or practically divided into constituent elements-signs, properties, to study each of them individually and identify their role and place in the system.

Synthesis is a research method by which individual parts and elements of folk art and modern design are combined into a single system. This method allows to get a General idea about the studied national aspect and its application in practical design-designing in ethnostile.

3. Results
The use of elements based on folk art culture in modern design design will expand the idea of visual possibilities, which includes the interaction of things and context, the artwork and modern approaches to its analysis. In these experiments, you can find symbolic and aesthetic values, which were not given due attention. New methods of shaping, based on Russian traditions, will undoubtedly show their effectiveness and expediency, as they will be based on centuries-old experience of folk culture and art. The basis of the exterior design is a synthesis of pragmatic and artistic ideas and solutions aimed at improving the conditions of human existence in a holistic aesthetically perfect form. The peoples of Russia, a storehouse of knowledge, as a great historical book, one of the peoples (one of the cultures) - page, losing one of the pages, we lose the integrity of this book, the meaning of its content [4].

Conclusion. At the end of the article the following conclusions should be drawn:

• the dialogue of cultures is necessary for the development of design engineering;

• reliance on national preferences will give you the opportunity to search for new unconventional solutions to design patterns;
• the use of natural materials, characteristic of traditional Russian art, the use of innovative and traditional technologies, taking into account the features of artistic and figurative solutions and national traditions, will be able to most vividly and organically fit into the modern interior;
• creating an imaginative solution of art objects and design space that has a Russian national flavor;
• the simplicity of the solution and the ease of perception of the traditional art form and its color solution will help in creating a concise solution in the design.

4. Discussion
The growing public interest in the historical and cultural heritage of the country, the problems of development of art culture and design indicate the issues of studying, preserving and applying national traditions in practice. The practical importance of national color in modern design is undeniable, which allows us to solve problems of cultural and spiritual nature, extensively mastering the design of not only the interior and exterior, but also the landscape environment, carrying out the construction of new facilities and reconstruction of old ones. An important question of the development of modern ethnodesign with the use of traditional culture can be solved by creating a harmonious relationship of history and traditions, using heritage as a means and resource actualizing design activities.

At the moment it is fashionable and relevant to invite foreign designers to work in the company. Italian and Japanese professionals from those countries where the historical traditions of culture are the strongest are very popular. This process is opposed to the preservation of the national Russian style, forming a kind of "international style", destroying ethnic and cultural characteristics. It has long been proven that the designer from Japan, makes the projected items elements of centuries-old Japanese culture, and increases the spiritual consciousness of people, expands the subject world in the regions in which these things are used. And this is the usual algorithm in the current conditions of accessibility of culture, ease of information retrieval, so we allow to actively develop in the mutual enrichment of culture in a variety of areas, including design. The need to restore the value structures of national culture, the study and application in the design of the rich heritage of folk crafts of Russia is an important element for the development of modern design environment, interior and landscape. The positive experience of the past is little used in the search and development of new methods for the development of professional and creative qualities of the designer. There is a contradiction between the low level of knowledge of the history, culture of their own country and the development of creative solutions and expressive means of design. This direction is actual and is caused by necessity of deep research and comprehension of influence of world and domestic culture on development of design [8].

In Russia there are many arts and crafts, with their traditions, color, stylistic features. The use of the experience of folk crafts and traditions in a new non-traditional form can bring novelty to the design, while maintaining the flavor of the Russian style. For example, the use of ceramic elements of traditional folk craft "Gzhel" in the design of the bathroom gives new opportunities in solving the interior. Actual solution in the interior can serve as a wall painting or Wallpaper handmade, made in the style of one of the popular Russian folk crafts: Khokhloma, Palekh, Dulevo, Zhostovo, Fedoskino, Filimonovo, Gorodetsky and Mezen painting, Rostov finift, dymkovskaya toy, etc.

The use of Pavlovsky Posad shawls for upholstery, in the manufacture of curtains will make the interior identity and recognition of Russian culture. Modern design finds new applications of folk art in interior design, environment, landscape and other types of design.

Striving to restore the regional and national identity of the environment leads to the need to develop the aesthetic functions of folk art in design, developing and transforming ethnic features of culture. As there is a danger of internationalization of design with the subsequent loss of individuality and specificity of regional cultures, it is necessary to solve basic questions of development of national design the problem in which social, urban-architectural, engineering, economic and many other aspects merge together, the tasks of preserving the historical and artistic heritage of different eras with a harmonious combination of this heritage and new construction[22].
Studying the traditions of Russian national culture, we see how people used folk art in their everyday life, what value it had for him. Color and ornament in the culture of each nation had its own symbolism. The use of centuries of experience in modern design, based on national culture, invariably leads to the creation of harmonious color and composition, as time-tested and many generations of folk art is already the standard of color and ornamental combinations.

National identity and identity of Russian art, which is given special attention in different design directions, one way or another associated with traditional folk culture. An important indicator of historical and cultural continuity in design is the study and analysis of its origins, foundations, prehistory in the fields of traditional material culture, applied arts and crafts. The formation and development of the visualization process is possible when performing creative developments, mastering the structure of activity models, as well as observing the cognitive ordering in the applied method [9]. The study of folk art, folklore in the context of the dialogue of cultures, is a new and one of the most important concepts that require deep knowledge, breadth of associative relationships, skills to compare and contrast [3]. In the 19th century, motifs from Russian traditional art appeared in painting, decorative arts, clothing and architecture. Traditionally, "Russian style" is perceived as a direction existing in the context of the development of ethnic trends of modern fashion [21].

Wooden Russian architecture determines the features of the organization of the internal space. The tree serves as the main reference point in interior design. Mean wooden construction, log walls, floors made of solid wood. Ceiling beams are the main component of the modern interior in neo-Russian style. The texture of warm light wood, its natural color creates an atmosphere of comfort. In wooden interiors often add fabulousness bright colors in which they are painted. Red, blue, yellow, green-the main colors in the interior. Wooden carvings decorate door and window openings, decorate the staircase, furniture. As motives of a carving vegetable elements, epic heroes, stylizations under graphics of the well-known artists, such as I. Bilibin, Vasnetsov, Vrubel are used [6].

A special place in the interior is occupied by a stove decorated with bright tiles – the main sign of modern interiors in the Russian style. They are, above all, a spectacular element of decor. This oven will be the center of the composition in the design of the interior design of the living room, the front dining room, not only decorate, but also warm the room.

For more complete creation of an image of an interior in ancient Russian traditions, it is possible to use benches and benches – the main element of a situation of huts and towers, chests with the forged metal registration will help to transfer spirit of the left epochs [10].

Elements of Russian folk art in the decoration and interiors are present in three forms.

"A La Rus" is the most famous in the world, it is presented to us as a variant of ethnic style, based on the heritage and experience of Russian folk crafts, such as Khokhloma, Gzhel, Palekh and other types of folk art, which have become an integral part of Russia. These include various painted nesting dolls, colorful Tula samovars, woven bast shoes, decorated with painted spinning wheels, Khokhloma painting, Gzhel and Skopin ceramics, Vologda lace, folk embroidery.

The second variant of the Russian style in the interior is called "Russkaya izba". A distinctive feature of the Russian hut is considered expedient, as well as the absence of unnecessary or thoughtless things. Here all objects have their precise purpose, they are imbued with the spirit and tradition of the people. The interior of the hut looks simply, but since it was formed over centuries, it reflects the people's perception of the world and a sense of indivisible relationship with the power of nature.

The third option "Terem" - implies "fabulousness" of the Russian style and has a historical basis. Teremami, chambers, mansions were called merchant and Prince's houses, their layout resembles a Russian hut, but the appearance of the interior is completely different. For the decoration of the interior is characterized by tracery. The peculiarity of these interiors is expressed in the mass of the decor, the complexity of the composition and the variety and multicolour patterns, Russian ornament, which were covered with ceilings and walls; interior elements are richly decorated with wood or stone carvings, tiled stoves decorated with majolica and painted with colored glazes [12].
The interior, made in this style is environmentally friendly, it is the most relevant and used only natural and natural materials, the main of which is the presence of wood. The wood itself with its natural warm shade brings comfort and warmth to the interior of the room. The color palette is inextricably linked with the selected version of the design, the recognition of the ancient painting of artistic significance caused an increase in interest in it [13]. Perception and imagination are actively involved in this process, without which cognitive activity aimed at transformation and obtaining new results that have a specifically motivated character of expediency, mediation and the ability to transform” is impossible [11]. For example, if this is a variant of the Russian hut, the color scheme is represented by shades of white, Golden-ochre and red. Golden-ochre shade of walls, furniture, utensils set off white with red embroidery towels, tablecloths.

In contrast to such an interior, a room can act, the decoration of which is richly decorated with paintings, it can be multi-colored and bright. The components and accessories of the interior are represented by wooden carvings and lace, as the most ancient elements in Russian folk art, they have preserved elements of pagan signs. For example, diamonds symbolized fertility, and circles—the sun. Lace curtains, chair covers, tablecloths and pillows were to be embroidered with silver and gold threads and pearls. Traditional embroidery has preserved national Russian ornaments. At that time, carved wooden household items and patterns not only decorated the interior, they mainly served as amulets against evil spirits and the evil eye.

National character attach to the interior of basket-weaving and spinning wheels, household utensils made of wood, birch bark and kuzuki. Furniture must be made of natural wood: oak, pine or ash. The main items of furniture in Russia was a large wooden table with benches. Chests with forged metal inserts were used for storage, now they can be used as a decor in the interior. Also, for the Russian interior is peculiar carving decoration of various furniture: shelves, chairs, beds and cabinets. In the formation of the production of such furniture at the end of the XIX century, the famous abramtsevsky art circle played an important role. The most famous painters were engaged in furniture design at that time: Victor Vasnetsov, Nikolay Roerich, Mikhail Vrubel, Konstantin Korovin. The design of the floor, walls and ceiling is based on the principle of simplicity and naturalness. The floor must necessarily be wooden, plank, and all wooden surfaces with light ochre shades. Bright ornaments with floral motifs are suitable for painting the walls. Powerful doors of the usual rectangular shape and frames in the Windows should also be made of real wood.

Any of the three varieties of interior design in the Russian style or their various combinations is appropriate in the current decoration of a cafe or restaurant, a travel company or in the everyday interior of a person, the main thing is to feel the measure that the interior of the room does not resemble a souvenir shop [16].

The design project of the modern interior with elements of artistic Russian folk art is an attempt to return to the roots, a memory of the past and a tribute to the art of our distant forefathers. Folklore motifs and antiquities, icons easily fit into modern life, giving the interior charm of antiquity, because the use of "decorative" in the design of the interior is the basis [20]. The main feature of this kind of style is simplicity and at the same time elegance, and, of course, the use of natural materials. since one of the tasks in design, according To V. Medvedev, is "the formation of the subject environment as a constantly developing, updated and improved world of material and artistic culture [19].

The increasing interest in traditional crafts and folk motifs in modern design indicates that society is interested in continuing the historical values that have evolved from generation to generation. A sense of reliability and harmony is achieved through the right combination of qualities and properties of objects. By means of these installations the subject-spatial environment of the person is formed.

Based on their culture, people have different attitudes to the arrangement of living space, to its shape and size, placement of household items in it. From this follows the style of their interior, and spatial compositions, structures in the open air, and in General the improvement of urban space. The origins of national schools of design are focused on the features of national psychology, tested through the centuries by the historical experience of the people. Its inextricable connection with nature, with the use of craft traditions and images of national art is displayed. Taking into account the features of
the interior, symbolism and harmony of "polychromy", color is considered in unity with the form as its organic property. It, for all its specificity, participates in the formation of the interior not separately, but as one of the means of architectural composition [17, 18].

5. Conclusions
All this is the practical significance of the study, which is concluded in the formation of a model of design activities, based on the national and cultural heritage. The appeal to ethnic in modern design is associated with the characteristic of the development of culture and society as a whole. The ethnic direction is consonant with the search for the unique, the desire to explore and represent the special, the synthesis of modern design and folk traditions of the past.

To achieve this goal, it is necessary to preserve the link between past and present experience, taking into account the peculiarities of the multinational culture and traditions of Russia, analyzing and synthesizing its foundations, origins and prerequisites in the sphere of material culture, while maintaining an inseparable link: Man - Nature - Culture.

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