Features of style shaping in modern design

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Abstract. The article is devoted to the analysis of modern design, features of style formation and conceptual solutions in design. The dynamics of social development of our society, energy interactions, flows and mixing of social, cultural, aesthetic layers and groups contribute to an even greater variety of styles in the modern household environment. Eclecticism - free variation of images of any of the historical styles, their arbitrary combination, adaptation to needs-becomes the main feature of modern design. The organization opposes the desire for unlimited freedom of expression, from collectivism to individualism. Despite all the complexity and multilayered style-forming factors, in the end, the style is a system of externally perceived and easily recognizable features. Recent trends in design and world art are not at all without roots in the past and do not represent a decisive break with them. The use of retro style, pop art, hyperrealism and abstraction in design is generated by a modern over-urbanized culture. Modern style is a complex system of interactions in a single process of spiritual development of society. It can be understood as a conclusion, as a generalization of real experience. The existence of a single modern style with its unity of forms, features and attributes is impossible. Modern style formation involves the combination of different directions.

1. Introduction
The design of architectural structures and complexes in our time combines the strictness of forms and whimsicality, mannerism, constructiveness with decorativeness. Style does not freeze in place, in one position, it moves forward, using reinterpretation and self-denial.

Retro style in modern design is becoming more functional and constructive, and decorative and stylistic trends complement and give a special conceptual aspect to the formation of architectural design.
The dilemma that arises in modern design in the search for diversity within the framework of stylistic unity is what can be considered a single whole within the framework of eclecticism, and what is already a new style direction.

In the past, stylistic unity arose more or less spontaneously, and even in retrospect, it was not always realized by its creators. It seemed like a natural. It could only contrast the phenomena of other style series with normative ideas about taste. Only a re-evaluation of the values of culture and national color (characteristic of this area) opened the way to an unprecedented freedom of choice of taste and style in art, design and architecture. This was the beginning of eclecticism-free variation of images of any of the historical styles, their arbitrary combination, processing and reinterpretation, adaptation to the needs of modern society.

2. Materials and methods
Information analysis of sources included searching for source information in combination with a preliminary study of their content. Obtaining objective data on the problem under study allowed us to determine the goals and directions of our research work, as well as apply the method of project research. In relation to texts published in the Internet space, the method of Ethnography was used, which can be used in project research technologies. Method of analysis in the formation, creation of a certain synthesis in combining the stylistic features of various trends in art. Rationalistic, structural, and functional tendencies are contrasted and intertwined with irrational, surreal, expressive, and decorative aspirations. The organization of shaping in design engineering is faced with the desire for unlimited freedom of expression, from collectivism to individualism.

3. Results
The desire for a new modern style of shaping that meets the spiritual and physical needs of modern man, giving his way of life the most complete, visible expression and specially organized and meaningful spatial environment - all this has inspired many innovators since the modern era.

The social dynamics of our time, energy interactions, flows and mixing of social, cultural, aesthetic layers and groups contribute to an even greater stylistic diversity of the modern household and spatial environment. The unity of modern style is utopian [6]. Modern mass perception, which does not try to combine all possible phenomena of historical and new culture in any spiritual value, is not an ideal. Therefore, the search for unifying values of modern culture is very relevant today, but they are based on some other, not strictly stylistic, in the traditional sense of the word..

4. Discussion
The needs and fantasies of the new time will be imperceptibly embodied within the boundaries of one style, at least in the usual, traditional sense of it. It is impossible to imagine modern design in a single style (Renaissance, Gothic, etc.), the variety and interweaving of styles forms the overall picture of modern art culture. Streets of modern cities, interiors of public and private buildings, industrial design and fashion design, advertising and graphics—all this uses the heritage of styles from different eras. The design uses items that bear indelible traces of their origin from different, difficult to relate to each other spheres of creative activity – technical, folk, artistic and applied, etc [5]. There are many disagreements and judgments about what will become inconvenient and inconvenient in such an artistically unified world, whether there will not be a feeling that the removal of stylistically alien elements is unacceptable for us [12]. The ability of a person to navigate the world of familiar values, and in just surrounding objects, will be lost. the differentiation of images of the human subject environment that has occurred over the past century is irreversible.

The culture of the XX and XXI centuries is focused not on artistic Association, but on a sharp division of the spheres of creativity by their specialization. Within each of these areas of design, architecture, and decorative arts, there is a prevailing trend towards individualization of all artistic products. Even
within a single artistic ensemble, some of its decorative elements often claim not to be synthesized, merged with the environment, but to be "solo" - an easel solution.

Of course, this does not mean that there are no unifying trends in modern design. We are used to living and navigating in an artistically complex, ambiguous and mobile environment, in conditions of constant intersection of various aesthetic principles [9]. The complex structure of public consciousness and its dynamism, the diversity of our ideas and knowledge about culture – modern and historical. There is an opinion that, despite all the complexity and multilayered style-forming factors, in the end, the style is a system of externally perceived and easily recognizable features. And further, in an effort to distinguish the entire ensemble or work from its stylistic component, it reduces it to several stylistic distinctive features - to the fact that it allows you to refer the subject to this, and not to another style. Such an operation with signs replacing the phenomenon itself would be quite appropriate in a technical work. This approach can be called attribution. But it is not enough to study the aesthetic nature and historical component of the artistic style [7]. Objects can be selected, analyzed, and finally repeated. Obviously, we will define such repetition as a phenomenon of stylization, but not of style, simply because the style-forming factor in this case is imitation. In order for the concept of "style" to become an indisputable tool of historical and artistic analysis, it is advisable to understand it less formally - not as a “system of signs”, but as a certain image of a decorated, artistically expressed worldview of the epoch [10].

The eclecticism of the XIX th century was inspired by the idea that you can use the entire artistic world, the spiritual treasures of antiquity or Ancient Russia, the Renaissance or the court of Versailles, along with other techniques [8]. The attitude of the modern "retro" to the art of the past is significantly different and more complex. Eclecticism should not be confused with retro style. Eclecticism is an attempt to remake cultural heritage; retro style is a play on certain cultural and historical situations. Playing in the beautiful past, keeping the distance between the past and the present that separates us. We clearly define this distance and introduce it into the structure of the style itself [11].

Another example of such a typical European art of the early XVII th century stratification into the high pathos of the Baroque and the naturalism of caravaggism is also, apparently, the polarization of trends within a single form, the superstructure organization of artistic consciousness.

Examples of the XX th century-the beginning of the century) - primitivizing trends of modern art, the search for "wisdom of ignorance", closely associated at that time with the most radical trends of the artistic avant-garde. In them you can see not only a variant of the "retro style", but also an important feature of modern culture associated with its anti-rationalistic aspect [3].

World art culture and design contain many examples of stylistic intersections and interactions throughout the history of existence that permeate all spheres of art.

Design in the field of leisure gives the greatest scope to retro stylizations [15]. After all, a restaurant, bar, or cafe is likely to serve as an outlet for every day, business-like existence. People leave their worries for a while, change the rhythm, style and manner of behavior, forms of communication with each other. All this is facilitated by a change of scenery, a special saturation and style of the decorative structure of the interior. The restaurant is decorated in a simple, functional retro style. He was formed and lives in a special field of decorative and applied art, similar to scenography. His field of activity is interior design, which has gradually evolved from a holistic art of design and architecture into a special genre that has developed its own language and design methods [14]. As a rule, such an interior fit into this architectural structure, old or new, without merging with it, without becoming an organic part of it. The suspended ceiling is separated from the real ceiling, and decorative panels and facings demonstrate their independence from the tectonics of walls and supports.

Inside a rigid architectural "box" everything merges into an elegant ensemble that forms a certain action and gets all its spatial, decorative, plot and style qualities from the inside – from what is closed in itself, and not from the outside, from what is suspended and attached. Retro style, forming the building as a whole, extends to its appearance the same idea of object, structure-decor. First of all, the plot motivation of the retrospective course is preserved [1]. That is why modern retro stylizations should not be interpreted as a total stylistic superiority in modern art culture. They easily get along with the most
rigid structural forms of architecture and design. The same decisions can be made with the help of folk art.

Such stylistic counterweights are often used in modern interiors. This style balances within the framework of a single artistic culture existed in the past. This is how once fantastic and stylized pseudo-Gothic got along with strictly regulated and severe classicism in its stylistic purity. It served as some compensation for this regularity and seriousness, but not as a stylistic alternative [13].

5. Conclusion
Thus, the latest trends in world design and art are not at all devoid of roots in the past and do not represent a decisive break with them. The use of pop art and hyperrealism, abstractions in design are generated by a modern over-urbanized culture. Technology and the entire human-engineered environment are seen as rigidly drawing the world around them. It is essential that the very role of the technical component (negative or positive) is significant in the formation of modern world perception. It is necessary to see the modern art of design in its ambiguous relations with the problems of modern times, in the diversity of its social functions, in its contradictory and continuous development, in relation to this development of style periods and creative directions – these are not real borders, but rather coordinates for orientation in a complex process [2].

Modern art of design in its most objective directions requires the designer to make a conscious choice among the many means of image and expression available to him to create a conceptual image of the project. Hypotheses of style dictate the search for an unattainable unity of handwriting of artistic culture. They require normativity, and an all-encompassing stylistic unity is impossible without a generally significant scale of aesthetic assessments [4]. The real modern style, in its broad sense — is a complex system of interactions in a single process of spiritual development of society. It can be understood as a conclusion, as a generalization of real experience. A single modern style does not exist, the unity of forms, features and features, as in the styles of the past, in our time in design and art culture is not destined to be realized.

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