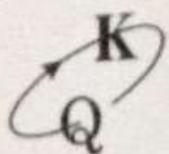




РУСЕНСКИ УНИВЕРСИТЕТ „АНГЕЛ КЪНЧЕВ“



СЪЮЗ НА СПЕЦИАЛИСТИТЕ ПО
КАЧЕСТВОТО В БЪЛГАРИЯ



ФЕДЕРАЦИЯ НА НАУЧНО-ТЕХНИЧЕСКИТЕ СЪЮЗИ



НАУЧНИ ТРУДОВЕ

**XXIV МЕЖДУНАРОДНА НАУЧНА
КОНФЕРЕНЦИЯ ЗА МЛАДИ УЧЕНИ**

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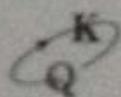
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THE POINT WITCH CONNECTS THE DESIGNER AND VIEWER

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Abstract

In order to design a substance, it must first have been an idea of a designer. By definition, design, drafting preliminary sketch or plan (for work that should be completed), special plan for the form or structure. The design includes a specific criterion, research and study, including extreme creativity. Where the artist starts with a blank canvas and creative will complete its road to the goal, the designer starts with set criteria and create within specific limits from concept to final result. The design is not decoration, and does not require the designer to express his point but just to determine who and what design. Design influences and convinces in the field of popular culture. It is created for the table and will always have a commercial purpose.

Key word: concept, function, design, aesthetics

"The whole is different from the sum of the parts."

— **Kurt Kafka**

People by their very existence to the earthly world their practical needs and ways to respond to them, thereby facilitating their daily lives. Practical needs led to a complete materialization of the functional space of the human environment.

Today we use is the result of the idea of the imaginary need. At the end of the period of industrialization see slow but sure inventions of items immediately in many scientific fields, new modules, solutions and inventions and revolutionary mass will be imposed in the middle, while bringing a lot of inconvenience to people who still were not ready and open to such rapid changes that are yet to come.

The theme that opens below opens rather questions circling concept design. To be able to discuss the subject and viewer relationship reality in the field of design must first be stated that some definitions specify this term, and then to make a distinction from the concept art, which has a design quite common.

Further in the chapter on design across cultural discussion about the design and how it affected society, commerce and market. For to understand the reality and proportion viewer must further describe the notion of visual culture, the way it communicates and the entity is the subject of visual culture. Culture is responsible for the implementation of leading communication needs of the human desire to be united with the absolute.

The direction of further development of the theme does not carry to the psychology of view and therefore the creation of the design. The investigation into the creation of active and passive design perception of it has largely been associated with the relationship artist and art lover.

To specify the meaning and methods of communication in the cultural sphere is one of the main tasks of contemporary art theory and modern philosophy of culture as art and design are key elements in the global mechanism of culture.

Meaning of design

What is the significance of design today? What cultural expectations is the cultural identity of this discipline is still trying to define itself with adequate assurance? These questions, legitimate in it, has become inevitable if for no other reason but the growth of the importance of design in our society. It is therefore worth to confront least for some answers, even just in fashion.

The crowd of people very rarely makes a distinction between the concepts of design and art and is very common confusion and mixing them. Elite and avant-garde designers such as, theorists, critics through practice and theory for years tend to bring to the table different through various interactive examples.

Industrialization as the main culprit enables these two separate disciplines to obtain directions and to develop within its meaning. The design works in the field where happens everyday practice and commerce, as opposed to art which allowed greater experimentation with ideas.

.. What links these two disciplines are the following features :

- Both disciplines are visual belong to the broader categories of visual art.
- Both include aesthetic principles.
- Practitioners in both disciplines need knowledge of history, previous developments and current trends.
- Both are highly creative activities including processes that require time, observation and reflection.

The boundary line between design and art is drawn to the purpose of the same:

- Art allows the artist expressing himself. The artist decides he wants to evoke and go to it. And that is satisfactory to the artist.

The design is communication and function in visual form, designed for the general population or segments.

- Art can totally rely on aesthetics and artists go horseback tours of research and experiments.

The design combines aesthetics with function to achieve the goal.

- Art is open to interpretation by the viewer.

The design can be interpretative but must communicate specific and clear with their audiences.

- Art is elitist; it means that you can see in galleries and museums, exposed far from the mainstream of everyday experiences. One who sees art can and must have significant experience.

Any use design. Websites, packaging, billboards, printed ads, newspapers, and fashion, and inscription, interior applications on smartphones, products and appliances are all designed for visual appearance and practical necessity.

- Art exists in itself. Is an innovative, expressive and sometimes shocking?
- The artist behind their work and can put a signature to his work.

Designers stand behind their work and remain unknown to most.

Visual language

The visual language is a communication system that uses visuals. Speech as a means of communication cannot be strictly separated from the target human communication activities include visual language and terms related to vision is extending its use to describe perception, understanding and produce visible characters.

The presentation of the image, artwork, designs, which are to communicate with the viewer using visual language. Visualization as a means of communication has the same intentions as verbalization, only the action is more subtle and different communication means such diagram, map, picture, signs o else. The structure of design or artwork determines its shape, movement, texture, pattern, direction, orientation, scale, angle, space and proportion.

The elements in the image represent the concepts of spatial context, instead of the linear form of words used. Voice and visual communication are often parallel and independent means by which people exchange information.

Visual units in the form of lines or characters are constructed in important structures or shapes and symbols. Different areas of the cortex corresponding to different elements, such as color and shape.

What we have in our minds in a state of awakening and what we imagine in dreams is very similar in nature. Photos of sleep with or without words, sounds or other color. When we are awake, they are common in the foreground, the feelings, moods and fleeting memorial images. In mental state between dreaming and being awake is a condition called day dreaming or meditative state, while things that we see in the sky while floating clouds, centaurs, deer, antelope or wolves are projected imagination.

Rudolf Arnhem try to answer the question What is the mental picture? In Greek philosophy, the school of Leucippus and Democritus believed that replicates the object enters the eye and the soul remains in memory as the overall picture. Berkeley explained that business, as the leg rather than the whole body, appearing in mind.

Visual perception

The sense of sight operates selectively. Perception is not passive recording of what is before his eyes, but continued ruling the relationship between volume and color, and includes categories for making forms to classify the images and forms in the world. Children from six to twelve months are able through experience and learning to distinguish between circles, squares and triangles. Children of this age onwards learn to classify objects, revealing the essential meaning and comparing with other similar items. Before you calculate and identify an object the child should be able to classify different shapes and sizes that an object possesses when viewed in varying environments and in different ways.

The perception of the reach bars form the main structural features, to produce all or gestalt. Gestalt theory proposed by Christian von Ernfels in 1890. He pointed out that the tune is still recognizable while playing in different keys and claims purposes is not simply the sum of parts but overall structure. Max Wertheimer explored the idea of von Ernfels and his Theory of Form (1923) - an essay section called as was illustrated by the abstract patterns of dots and lines - he concluded that the perception of the eye intends to bring together the elements that are similar (clustering Similarity) and compiled an incomplete form (Subject hypothesis). A range of multipoint tends to form configuration (constellations). This inherent ability shows how the eye and mind require simple scheme and general shape. When we look at more complex visual images as painted works we see that art is a constant effort to detect visual information.

Thought processes are diffused and interconnected and a cognitive or sensory level. The mind thinks his deepest levels and material, both hemispheres of the brain deal with different kinds of thought. The brain was divided into two hemispheres and a thick bundle of nerve fibers allow these halves communicate with one another. In most people's ability to organize the production of speech mostly located by the. Respect for spatial perceptions depends more on the right hemisphere, although there is a contribution from.

In an effort to understand how designers solve problems L. Bruce Archer suggested that the way designers (and all others in the same way) to form images in the mind's eye, manipulating and evaluating previous ideas before, during and after expression, is composed of a cognitive system comparable to verbal language system . In fact we believe that human beings have an innate ability for cognitive modeling, and expression through sketching, drawing, construction, outdoor activities and further, which is mainly important for human thought.

The development of the visual aspects of language activity is the as parallel discipline of reading and mathematics. Michael Tvaajmen pleaded that the possibility to deal with visual ideas, which includes understanding and conception, should not interfere with the specific talent of the artist. The artist is a special kind of visual manipulator whose motives vary and are often complex. The ability to think and communicate in a visual sense is of equal importance to the process of learning, to that of literacy and mathematics.

Subject of visual culture

Visual culture today is growing important meeting place for the critics, historians and practitioners of all visual media. The emergence of multi-media creates obvious emergency at universities in North America at the level of criticism, pedagogy and practice instucionalna.

Responses include the creations of new centers and programs; organize conferences and symposia; installation still unprofitable online courses; the publication of a seemingly endless stream of paper. Behind all these activities looming fear of contrasts existing digital culture promotes a form of amateurism encouraged, to post alone website - which cut the professionalism and specialization. Visual culture is a traditional discipline, because before long you cannot have something like that in the current range of disciplines.

An integral element of the practice of visual culture is a visual event. The event is the network effect where the entity operates and in turn conditioned the freedom of action of the subject. The problem is to distinguish between events to differ networks and levels belonging, and reconstructed along lines that are connected together and encouraged one other.

Vision as criticism

In today's world the meanings circulating visually, verbally and in addition. Images transmitted information, offering satisfaction and dissatisfaction, affecting style; they mediate consumption and powerful relationships. What we see and what we see; that is privileged under the regime; aspect of the history has actually circulating visual representation and who is not; whose fantasies which are fed with such visual images? These are some of the questions they pose In relation to their circulation. Much of the practice of intellectual work within the cultural issue has to do with being able to ask new questions and alternative, and not reproducing old knowledge by asking old questions.

We need to understand how to actually respond interactively with pictures from all arenas to rewrite the world in the form of our fantasies and desires or to tell stories that we carry with us. In the field of visual culture remains of the images associated with the sequence of film or billboard on the corner, or display in the store besides that pass, to produce a new story created by our experienced travel and our unconscious.”

The communication between the viewer and the artwork is considered organized Specified rules that govern a word operation partners in the artistic dialogue. Each element of the art work is a sign that shows its importance to the viewer who discovers it and replenish its own sense.

Rules changes in, communicant and communications products were analyzed by means of an investigation of certain works of art and principles of communication with the same viewer. Communication art helps carry another communication level between man and completeness of the universe.

Several tasks are determined to achieve the objective of analyzing the rules of communication between the viewer and the artwork.

The first is to define the object of art communication process. Its specific characteristics influence the artistic bent of communication. Objects of artistic communication viewer and artwork. The artwork plays the role of an ideal in terms of the ideal process of creation. Under the rules of perfect design, ideal pattern contains ideal for action itself. Thus, the artwork as ideal contains the ideal pattern of action of the viewer to the work.

The second task is to define a relationship between the products of the subjects of the art communication. It also affects the communication rules. The product is in a constant state of creation and it is determined by ideal inter-reflection of the two subjects of artistic communication. This new creature is the epitome of inner dependence, mutual need that art communication partners with each other. This new entity can be defined as a visual concept. A visual concept is essentially the visible and perceptible form.

It marks the change of the transition to another level of the perfect creation of the communication process. While interfere with each other during the communication, the viewer and the artwork being converted from a sender and recipient partners in voice and then become co-artistic text.

Art presentation

To appreciate a work of art should bring us nothing but a sense of form and color and knowledge of three-dimensional space. That little knowledge is essential for evaluation of the great works, because many more moving forms ever created in three dimensions. Together with our feelings about line and color with us we have to have the feeling of spaciousness, if we want to get the best of each type of form. However, there are wonderful designs for understanding where this knowledge is not necessary. What is important is the representation of three-dimensional space is irrelevant or essential for art, and that any other type of representation is unimportant. Good visual art a person who is unable to respect the same level of ecstasy.

Before the artwork people who do not feel emotion pure form are at a loss. They are like deaf people at a concert. They know they are in the presence of something great, but do not have the power to embody it. They know that they need to feel huge emotions, but occurs kind of emotions can grow are those that are difficult or not at all cannot feel. So they read in the forms of work those facts and ideas that are able to feel emotions, usually emotions of everyday life. When confronted with the image, instinctively return forms in the world where they have come.

They treat the created form as imitated form and image as it is shot. Instead of going beyond the boundaries of art to a new world of aesthetic experience, they provided a sharp angle back home in the world of everyday human interests. For fields significance of artwork depends on what they bring in to him, nothing new has been added to their lives, only to cause the old material. Good work of visual art brings a person who is able to carry out the life to moments of ecstasy to use art as a means of animal emotion is how to use a telescope to read the newspaper. You'll notice that people who cannot use aesthetic emotions remember pictures in their subject; while people who may have no idea what the subject of the picture.

However, through the echoes and shadows of art enriches life in the plane, and her spirit lives in the mountains. The one that flirts with her, but unclean, returns enriched as it is taken. Like the sun, she warmly seed and good soil and causes to grow good fruit. But only the perfect lover gives a strange gift - a gift over each value. Imperfect lover brings and takes the ideas and emotions of their years and civilization. Perfect lover who can feel the meaning of the form, over any time and place. If the form is an important origin is irrelevant.

That would mean that if the artwork is plausible, its value is timeless. Framework for categorizing and validation of importance would not exist. The classification and labeling still would be important only for reasons to put them in a theoretical framework that helps the process of learning the art. The real art is not made to belong to some other direction. They themselves give direction, but do not tend to fit into it.

The desire of the great art is to be universal and eternal. Significant forms there with the power to provoke aesthetic emotion to anyone who is able to feel them. Intellectual triumphs of one period to nonsense, just great art is stable and clear. It is because wakes independent of time and place because her kingdom is not of this world.

Conclusions

The audience lives in a visual world, where if the designer and viewer have the same taste, the design automatically becomes invalid. All arts as a translation of reality, an intermediary between the viewer and design are intended to integrate the viewer with modern reality, which constitute the guiding principle of any age of cultural life.

Saturation of the contemporary market with material goods required by designers excellent knowledge of multiple disciplines in order to have communicated his design in the correct context. The designer should be a follower of their own ideology will impose on the environment and the time of its existence. The design ideology means to create objects that have a clear cause and concept behind that aided practical experiences for aesthetic rules can very easily reach audiences.

The audience again that in most visually careless, with the exception of those familiar with the subjects that are close to the design, there is a need to get a short and clear message to the idea of design. People in everyday life is littered with lots of information, and the tendency of the designer should go in that direction for a short time fail to direct attention to their design object and briefly wipe the daily thoughts of the viewer that would make communication. To achieve this effect in a market that is littered with good material good designer should have knowledge of the history of their area, empirical and congenital segments of psychological reactions to be used appropriate rules and tricks in terms of awareness of the audience to which addresses.

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