

## ДВЕТЕ СТРАНИ НА КРАСОТАТА В ДИЗАЙНА

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### Резюме

Личният стил и епохата (или свободно можем да ги наречем двете страни на красотата) винаги водят до множество точни форми, които въпреки големите различия са органично толкова близки, че могат да се разглеждат като една форма: нейният вътрешен резонанс е накрая само един доминиращ резонанс.

Тези два елемента са субективни по природа. Цялата епоха иска да се възпроизвежда, за да изрази живота си чрез изкуство и дизайн. Освен това дизайнерът иска да изрази себе си и избира само форми, които са му близки.

**Ключови думи:** дизайн, философия, принцип, етика

## THE TWO PAGES OF THE BEAUTY IN THE DESIGN

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### Abstract

The personal style and the epoch (or freely we can call them both sides of beauty) at all times lead to numerous precise forms that, despite the big differences, are organically so close that they can be considered as one form: its internal resonance is finally only one dominant resonance.

These two elements are subjective in nature. The whole epoch wants to reproduce to express itself its life through art and design. Also, the designer wants to express himself and he selects only forms that are close to him.

**Key words:** design, philosophy, principle, ethics

*In art, beauty has the whole foundation, like the truth in philosophy. – Deni Didro*

The style of the epoch takes shape gradually as a certain external and subjective form. The element of pure and eternal art, on the contrary, is an objective element that becomes understandable with the help of the subjective.

Beauty exists objectively and for its mandatory conditions it has consent at least in the tones of art history. Here, this understanding is accepted axiomatically. The only possible proof would be a philosophical task, which means that it is not our task, but the flow of philosophical ideas about what is beautiful can be of helpful information.

### Philosophy of Design

The concept of beauty is regional, stable, post-civilization (imposed by the metropolis of the colony, but with powerful influences) and in today's, international, meditative, rapidly changing. For the modern world, a global unification of the notion of what is nice, thanks to the media and the parallel empathy with the people around us is characteristic.

The aesthetic character of cultural semantics characterizes the design as a professional creativity with a complex task. Complexity means a complete, comprehensive spiritual comprehension of objects of human creativity - from spoon to urban planning, with an emphasis on

lifestyle changes.

The designer systematizes and organizes creative procedures from art to politics, as constructive (subject-transformed) games that are motivated by the aesthetic development of man.

The human consciousness dictates the communication of the people between them, but it develops in the process of self-analysis, of the feelings, perception, contemplation, and research of oneself. The designers were irritated to turn the awareness process, which can be called creativity, into its professional responsibility to the public.

Similar to the design, also the ethical dictation of the individual's social-mind remains only a part of the culture - an institutionalized moral sphere.

Today's politics, as the finale of every creation, owes its development to the design, if the political moral qualities materialized in the aesthetic codes of historical time are determined not only by the artist, but by the designer, that is, the complex.

Beauty exists objectively and for its mandatory conditions it has consent at least in the tones of the history of experience. Here, this understanding is accepted axiomatically. The only possible proof would be a philosophical task, which means it is not our task, but the flow of philosophical ideas about what is interesting can be useful information.

Considered strictly philosophically, the conditions of the beautiful with the difficulties and are not very convincing. Pardonning has a quick and influential effect. For example:

Beauty exists when:

1. No one boasting and no dish is superfluous.
2. The parts of the whole are suitable.
3. We explore fascination, without knowing what is due.
4. Everything is true.

How can we respond to the accusations that we are dealing with the theory of composition, without which we cannot be sure what beauty is? And who is sure to the end? I could say, like Plato, that it is possible "true thinking, without knowledge", but it turns out that I am contradicting the most important sense of that book. We will expose it, which we find as evidence, and what is seen as plausible. We strive to be consistent in convincing and believe that beauty is possible, objective and known.

Ensuring the philosophy of the beautiful, by themselves, do not impede the learning of designers. If we study the designers (even the largest ones), we will notice that they avoid the philosophical motivation of their work, while they are pleased to talk about the form with functional, social and constructive images.

One of the reasons for the crisis in modernism is that he does not try to explain to "millions of good people in good faith" and their legitimate representatives, why should they love him? On the contrary, postmodernism takes out a whole range of popular arguments, which for luck or accident will soon be forgotten - until the next period of decline in the population.

Moving away from philosophy, the design inevitably deviates from the art, whose ideological basis is the double representation of the world, characteristic of each epoch and shaped in the styles.

To the question - if there is an abstract beauty, where we find it, I can answer this: Where the four conditions are met regardless of the context. Namely, therefore, the extravagant composition is not beautiful, and at best - interesting.

The matrices are changing, but designers are obliged to take into account the permanent civilization features, with a canvas of formal presence, which is independent of social, technological and aesthetic revolutions. This requires designers to be extremely skeptical about fashion, paying attention to the market qualities of their labor as little as possible.

Often, he uses curtains or light to create monochrome environments in which his works are installed.

His playful and inquisitive sculptures, often minimal, extend this monochromatic field. Such subversive approaches to the traditional gallery of architecture and the unconventional use of space

serve to emphasize Sobering's fascination by framing his art, both physically and conceptually, creating a performative quality that sets pre-existing artistic historical and ideological problems.

Opening the volume, unity of shape and space - They contain an intermittent game of smooth, wide and clean bad, with graphic, relieved multiple layered interventions and in the ultimate development will break away from the attractive world of nature, finding new solutions for their vision of life, stimulated by the constant rapid pulse of everyday life.

The rhythm as the basic phonological pillar - the autonomy of the expression is based on the system of design laws that govern the rhythm.

The rhythm is the most important thought in conceptualizing the aesthetics of design not in a law-proportionate relationship with the ontological-axiological aspects of design. The rhythm is that seismograph that measures the extent of the spread of the power of the plastic idea. From the level of his elaboration depends, ultimately, on the success of the design concept.

In the geometric framework, there are diced-protruding infractions of horizontal, vertical or diagonally placed bad. The ravages of their movements vary depending on the position of the rhythmically projected notches in the concave-convex surfaces. The concentration of these rhythms is fading even more because of their contrasting coloring organization.

These two aspects of the form are confused with its two objectives. Of course, the external limitation of the form can be fully adapted to its determination when it expresses in its most expressive way its internal content. The exterior of the form or otherwise, the limitation in this case of a form to serve as a means can be very different. However, contrary to all the differences that form can offer, it will never cross the two external borders:

1. For the form, with an apron as a restriction, serves to cut on the surface of a tangible object, accordingly to draw a material object on that surface;
2. Or, the form remains abstract. It does not denote any real object, but constitutes a purely abstract being.

In this category of beings that completely abstract, live with influence and action belong the square, circle, triangle, dwarf, trapezoid and all possible more complicated mathematically unspecified forms. All these forms are citizens of the realm of abstraction and their rights are equal.

Among these two limits of multiplied forms, the two elements coexist, the material and the abstract with the predominance of one or the other. These forms at one time are a treasure from which the artist takes elements for his creations.

A pure composition considering the form has a dual task:

1. Composition of the whole picture
2. The production of various forms, subordinated in general to the combined between them.

More objects (real, partly abstract or purely abstract) will thus be found in the composition, in the image, of a single great single form. The profound transformation they make up in this form; they will be that form.

Resonance of one form, taken studied, can be greatly weakened. She is, first of all, the only constitutive element of the great formal co-existence. The shape is what it is. It exists only in relation to the operative demands of its own internal tone. It cannot be created outside the great co-existence and it exists only because it must be integrated with it. The first task of the artist is the entire image of the artist. It is also his final task that must be carried out. Thus, in the art, little by little, the element of the abstract passes first, which until yesterday was shyly hidden behind the pure materialistic tendencies. Nothing is more natural than this slow growth, from this final break of the abstract.

It is natural, by suppressing the organic form in the background, to abstract this abstract element and to reinforce its resonance.

But, as you can see, organic is not eliminated. It has its own internal sound that is or identical to the inner sound of another element of the observed form, or is of a different nature. In every way, the soundness of the organic element, even neglected in the background, is heard in a particular form.

Our sensibility is being examined. She has a vague impression that these bodies may not be absolutely necessary. And she wonders if they cannot be replaced by some organic forms, provided that one schedule is kept that will not risk changing the inner basic sound of the whole. If so, as in this case, the sound of the object ceases to be auxiliary to the sound of the abstract element. He directly weakens.

According to the following logic, it can be said that the indifferent sound of the object weakens the one of the abstract sounds of the object that weakens that of the abstract element. This conclusion is verified with fact in art. It must be able, in a similar case, to replace the object with another object that agrees better with the abstract element (it does not matter if it is an assonance or dissonance) unless the whole form becomes purely abstract.

The designer is the one who intervenes. In the place of nature comes the one who has these three factors. That which arises and is also important is the efficiency. The choice of the object (an element that gives the additional sound in the harmony of the forms) enters the composition of effective contact with the human soul.

The result is: the choice of the subject always arises from the principle of internal necessity.

The inevitable will to express the objective is the force marked here by the internal necessity and which today requires a certain general form of the subjective and tomorrow of another. It is a permanent tireless lever, a spring that pushes without a "forward" cessation.

The spirit is progressing and today's internal laws of harmony will become outward tomorrow and their application will continue only according to the reason of external necessity. It is clear that the inner spiritual force of today's form has created a platform for achieving future forms.

In brief, the effect of internal necessity and development is the progressive indication of the eternal-objective in the subjectively subjective. In other words, it means subjugating the subjective through the objective.

One of the canons of that limited freedom is the designer can use any form to express as much as it remains on the terrain forms borrowed from nature. That progress between them and all those who preceded it is temporary. It is today an external expression ie today's external necessity.

From the point of view of internal necessity, there should be no limitation and the designer can completely rely on today's internal basis by eking today's external limitation. This database can be defined as follows: the designer can use any form to express it.

Balances and proportions are not beyond the creative mind of the designer, but in it. This is what can be called a sense of boundaries, the attributes of the designer, who can blaze in the enthusiasm of inspiration to ingenious expression.

The road to which we are lucky today for the majority of our epoch is the one through whom we will be freed from the superfluous. To replace this main base with one completely opposite: the one of the inner necessities. But the spirit as well as the body is strengthened and developed with exercise. As the neglected body becomes weak, so does the non-cultivated spirit weakens and falls into helplessness. It is not, it means only useful, but it is necessary that the designer needs to know exactly the starting point of these exercises.

This starting point is the measurement of the internal value of the material elements of the great objective terrain, i.e. the color analysis whose action is examined for any human being.

There are many and varied qualities that you need to own, to become a good interior designer, but among them are a few that are crucial.

One of the reasons many people with certain forms of dyslexia are good designers is their ability to see three-dimensional.

Instinctively, you should always observe the world around you, and be fully aware of what you are seeing. Someone thinks that this occupation depends heavily on its obvious glamor, so they enter it without any innate abilities and eventually end up as administrators rather than working as designers.

Apart from creativity, good eye and artistic gift, your overall flexibility in access will be of great benefit. The ability to work diligently and pay attention to the minutest details is

indispensable, and the endurance and the sense of humor get better. One of the key things in the work is establishing a quality relationship with the people you work with, with the clients, contractors, suppliers or other professionals who make up the project team. The ability to run a project in a pleasant and authoritative way can be a decisive factor for a successful or unsuccessful project.

Commercial design often advocates a complex combination and is colloquially based on teamwork. If you can work in this area, you must be open to cooperation, practical, flexible and well acquainted with the important rules, regulations and codes of practice.

### **Conclusion**

The design, of course, is only part of the culture and does not at all represent the depth of its core. Such has always been and morality remains.

Design ethics is a key concept in the philosophy of design.

If the design is not a fashionable invention or a shine without taste (kitsch), and an obligation to the development of culture. It should be devoted to the face of the problems of civilization's unilateralism and to try to methodically overcome them. This overcoming is at the same time clarifying the special relationship between it and the traditional types of design.

The concept of beauty is regional, stable, after - civilization (imposed by the metropolis of the colony, but with powerful influences) and in today 's, international, meditative, rapidly changing. For the modern world, a global unification of the notion of what is nice, thanks to the media and the parallel empathy with the people around us is characteristic. This fact can not undermine the principles of the abstract composition.

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