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Comparative Analysis of the Design Terminology

Svitlana Pryshchenko

Abstract

The study is devoted to expanding and deepening the methodology of project thinking in order to introduce theoretical and methodological foundations in design practice and design education. Professional terminology is an urgent problem today, since in addition to higher education, there are many short-term courses, websites of design studios and blogs, where information is often presented incorrectly or subjectively. Based on the works of famous historians, theorists and design practitioners, the main purpose of the article is to concretize basic design terms. Taking into account the interdisciplinarity and social essence of design activity, its impact on the scale, process and result of design objects functioning, the author applied historico-comparative, system-structural, sociocultural, synergistic, semiotic, and praxeological research methods. The discussion included the analysis of design as a product of art-project culture, as well as outlining the general prospects for its development, taking into account the latest technologies. Interconnections of functionality, technology and aesthetics of form-creative means in design process are emphasized. Particular attention is paid to specifics of design thinking and corresponding interpretations of various authors. Conclusions present the results of theoretical generalization of terminology field in design industry. A number of research tasks have been completed: research methods have been substantiated, the essence of professional design terms at language levels has been compared by analysing and correlating English and Ukrainian scientific and educational sources; terminology for modern design education has been specified. This work has three levels of importance: conceptual-predictive, problem-theoretical, and the disciplinary level.

Keywords: design education, design industry, basic design terms, glossary, interdisciplinarity, project thinking

Introduction

Since design has a wide thematic spectrum and is often interdisciplinary by nature, search of innovative ways for professional training is extremely relevant now due to the imbalance between the higher education system and existence of designer's profession in crisis conditions of various forms of world society (economic, social, political, cultural), fierce competition and active stimulation of sales, rapid development of computer technologies in production, commerce and information systems. Alternative model of perception, thinking and means of communication is formed. Accordingly, a different model of learning is required. Rapid digital progress has led to fundamental changes in education not only in terms of access to information, but mainly in terms of the process of obtaining professional competencies. Information is the most dynamic force in modern world, and, education is not an exception – distance and mixed forms of education are actively introduced (Jones, 2020). Dialogue continues around the potential of design and its role in shaping of post-industrial society.

However, there is a severe lack of professional publications, i.e., handbooks, manuals, dictionaries for Design specialty in Ukraine. There are only some limited Ukrainian editions or Russian translations of English editions. For example, V. Tymofienko's dictionary, having a large number of definitions related to creation of environment, construction and decoration, does not include the term "design" at all (Tymofienko, 2002). O. Khmelovskyi believes that design belongs to the sphere with predominant use of environment "as a means and place of mold appearance". Traditionally, there are three directions in design: industrial product design, graphic design and environmental design. Moreover, design activity is a cultural process of functional formation of harmonious living conditions in order to meet the needs of ecosystem and consumption of social groups (Khmelovskyi, 2002).

Philosophical works are not accepted by us into the range of sources used, since they mostly offer subjective, often superficial views of authors on design as a sphere of professional activity, without understanding practical aspects of the process of designing and further functioning of design objects. Also, articles on design from Wikipedia were not considered, since articles in English, as a rule, are certain compilations of scientific publications and links to professional sites, and Ukrainian versions are translations of relevant articles by foreign authors.

Research Methods in Design

Considering the integrative nature and wide range of design activities, methodological approach should be multimodal, which enables maximum combination and the use of each of the selected scientific methods advantages. Among them are: system-structural, functional, sociocultural, axiological, historical and art, synergistic, semiotic, praxeological and method of theoretical generalization. The application of these methods will contribute to the most detailed and multidimensional study of this issue. V. Kosyv, considering the methodology of visual studies, also pays attention to formative analysis, iconography, semiotics, hermeneutics and empirical data (Kosyv, 2021).

The idea of the United States for new global universities (LAS education – liberal arts and sciences) in our opinion is fully embedded in a multimodal approach, which leads to interdisciplinary training and means the need for Ukrainian students to master English terminology in a wide range.

Some scientific methods were considered by us in the previous study, but they mostly concerned advertising design (Pryshchenko, 2019). Regarding the evolution of design, selected research methods are specified in the following hierarchy.

The historical-comparative method is important in revealing the evolution of design, significant influence of artistic styles on design, since different eras and regions represent archetypes, canons, ethnic traditions, stylistic trends and current trends in different ways. Design product is always conditioned by the totality of needs, values and norms of a particular historical period.

The system-structural method makes it possible to analyze design as a complex field of activity at the level of individual factors analysis and at the level of their synthesis in understanding functional, technological, marketing and cultural aspects of urban, subject-spatial and natural environment.

The sociocultural method of studying genesis and evolution of form creation allows us to interpret the objects of design as a reflection of historical, sociocultural, economic, technological and political stages of society development. Design has ideological platform, communicative tasks and motivational attitudes.

Synergetic method, together with the system-structural method, become modern theoretical basis of innovative processes, the key to increasing social significance of design, the movement from creativity to productivity in production and promotion of goods. Synergetic laws make it possible to understand laws of the development

of society, nations and their features, relevant contradictions, etc. This is a phenomenon with combined effect of the factors involved that gives a cumulative effect much greater than the sum of the effects of each of them separately. However, the more requirements for the design object are introduced, the more complex the content of the analysis and assessment becomes, and it is more difficult to reconcile them with each other in the process of creating a specific product (Pryshchenko, 2020, p. 51).

Semiotic method contributes to understanding of design as a sign system: its utilitarianism, aesthetic informativeness and project imagery as an ideological product. Semiotics considers signs and sign structures that represent or store information and determine systemic processes in nature, society and communications, and study semantic relationships.

Praxeological method is the most important for the practical implementation of theoretical provisions. According to the requirements of the Bologna system, scientific research becomes very important due to the use of its results in training process.

The methodology of design in the post-industrial period, along with technological and constructive aspects, explores more deeply historical, sociological, psychological problems of design, compositional, environmental, marketing problems, etc. Modern design is a complex of scientific and practical activities for the formation of an aesthetic and holistic environment that satisfy material and spiritual needs of a person. This environment should have certain emotional informativeness – it is not enough to fill the spatial situation with furniture, objects or equipment, it is necessary to create a harmonious space optimal for modern society (Ulrich, 2011).

Basic Concepts

Design can be highly specialized or niche, but professionals tend to have a fairly broad outlook and a good understanding of materials and technology. Though, it is important to understand needs and desires of consumers. Designer creates not only shape of a certain object, but also models a certain human interaction with this object. It is difficult to define design-object outside of art, science or engineering because a variety of objects act as design products – from industrial equipment and control systems to images created by advertising means. The whole objective world is important for designer, it is not just things, it is a fixed semantic load.

It is worth emphasizing that the study of design objects is impossible without research on professional and sociocultural aspects of design activities in general. Therefore, we consider it necessary within the article to briefly consider only basic concepts in the chosen direction. This work is an attempt to reproduce a holistic picture of design terminology.

Experts distinguish the following forms of human activity: amateur form (archaic formation), craft (canonical) form, industrial (design) form, innovative and experimental form, exclusive (creative) form (Design, 2010). More generally, the development of design can be clearly divided into two major stages: canonical, craft (protodesign) and design, which gradually began its development in the 19th century and acquired its maximum manifestation at the beginning of the 20th century in Germany, the most industrialized country at that time. The basis of creative method was the combination of function and form based on technology, fine and applied arts with architecture. The artistic and ideological movement formed in Bauhaus was picked up and developed in the United States after it was closed in 1933 in Berlin (New Bauhaus School of Design in Chicago).

A. Moran determined the craft stage on the basis of characteristics of the materials that goods were made of according to the canons. Production of the item became dependent on new technological processes and demands of mass consumer. The principles of functionalism developed within the walls of the Bauhaus. According to these principles, function meant not only subordination of object to its utilitarian purpose, but also the ability of individual objects to create systems of things. The concept of beauty has acquired a new meaning: the richer the objects are functionally, the more variability the corresponding systems will have, and the more beautiful they will be (Morant, 1970).

“Artistic projecting” is a term that prevailed in the Soviet Union until the 1990s before the introduction of English term into professional circulation. This is a creation of an image, the concept of an individual thing or the whole project at the level of an idea. Artistic construction is a separate part of design associated with technical embodiment of an artistic idea (Folta, 1973; Shpara, 1989). These terms can still be used today as separate components of design process.

Design is faced with a wide range of methodological problems arising from the essential nature of the subject matter. The study of the forms and contents given to the word “design” is, in turn, a significant reason for the decision to leave it in its English spelling. The question arose about where and into which professions

the designer's activity, which covers "product-design" or the "design-object", can penetrate. Here the result should not just be a product with certain functional and aesthetic qualities, but almost anything. In another theoretical aspect of modern reflections on design, there are various related meanings and connotations following the English definition of the verb "to design": to sketch, determine, to reflect, or the noun: sketch, pattern, outline, intention, plan, proposal (Bencova, 2012).

Discussion

The degrees of culture can be determined by stages of gradual development, each of them is a product of the past, and in turn, plays a significant role in shaping the future. This is quite the case with the evolution of design – the gradual development from applied arts and crafts, increasingly focusing on study and implementation of industrial technologies.

We consider modern design as a synthetic type of professional activity at the intersection of three cultures – technical, intellectual and artistic. The object of design always has a purpose in a certain context, taking into account functional, constructive, technological, economic, environmental, aesthetic and social aspects. D. Raizman explores products and furniture intended for mass consumption in the chronological review of industrial and graphic design from the 18th to the 20th centuries, focusing on the evaluation of design as a creative activity, as well as an industry driven by economic, technological and social factors (Raizman, 2011).

According to S. Shumeha, during the 20th century, design as a project area was finally formed in a self-sufficient type of professional activity with general principles of designing determined by developed industrial countries of the world. But the role and design importance is not limited to creation of full-fledged objects for consumers – equipment, new transport equipment or visual communications. Large design tasks relate to the organization of work and life of the population, improvement of public services, optimization of cultural recreation conditions (Shumeha, 2004).

If the design is analyzed within semiotic aspect, then this type of activity is a form of functionally directed communications to create special sign systems – images. Artistic image is considered as means of information, aesthetic sign that exists in two dimensions: as a creative product and as a visual perception. The project image is a functional semantic construct. M. Byars considers design to be mass communication within society, combining people with industrial consumer products, stylistics, lifestyle, etc. (Byars, 1994). According to the definition by V. Danylenko,

design is a category of artistic projectivity, which is aimed at creating utilitarian things with a high level of ergonomic and aesthetic characteristics (Danylenko, 2003). Researchers distinguish three main areas of design (industrial, graphic and environmental), which, in our opinion, is absolutely correct and serves as the basis for further classification of varieties of modern design. Thus, design (Latin – draft, plan, drawing, idea) is the process of designing, constructing and industrial production of transport, furniture, clothing, household items, appliances. In a broader sense it is a special field of activity consisting of artistic-projecting and scientific-organizational development of perfect conditions and things, formation of a harmonious subject-spatial environment of residential, production and sociocultural spheres. Design as an activity has its subject of research and the object of modeling. The goal is to optimize functional processes of human life, influence the world with the help of ideas, achieve a sustainable development, increase the aesthetic level of products and their complexes, provide digitalization. The project should contain drawings, calculations and visual models of the object (Pryshchenko & all, 2024).

Product Design (industrial) covers a wide range of objects, among which are – engineering products, transport, tools, household items, equipment, furniture, lighting devices, utensils, toys, clothing, shoes and accessories, jewelry, computers, office equipment and mobile devices (Ulrich & Eppinger, 2004). Design theorist and historian V. Margolin has advocated a new approach to design research as a field of scientific inquiry that studies the past and present of conceptualization, shaping, planning, production, distribution, and use of a product (Margolin, 1995).

After the success of the advertising profession in the mid-20th century many designers have reevaluated their role within society. Becoming less concerned with simply pushing the product of large corporate clients and more concerned with the environmental, ecological and social impact of their profession a new generation of designers has emerged in recent years. Socially conscious design studios have started working with organizations and non-profit institutions (that often don't have the budget to hire specialized design professionals) devoted to public welfare, environmental conservation and the arts, among other things, rather than corporate, consumer product manufacturing companies (Socially responsible Design, 2002).

Graphic Design is a project activity with communicative purpose and with graphic images as the main means of it (book and newspaper-magazine graphics, poster, visual information systems, infographics, packaging, labels, trademarks or logos, corporate style, font designs, outdoor advertising, catalogs, booklets, invitations,

calendars, souvenir products, etc.). Also, graphic design uses photography, editing, application, vector and raster graphics. Computer technologies actively influence preparation of advertising and printing products (advertising design), for printing; effect the design of web resources: websites and banner advertising (web design), mobile games, applications, animation, electronic publications.

Environment Design (architectural / landscape) provides comprehensive environmental projecting and decoration of the interior, exterior and adjacent territory; design of subject-spatial environment helps to organize it (residential / social / cultural purpose); design of the working environment contributes to complex formation of industrial premises and offices in order to improve production processes and working conditions (functional areas of workplaces, recreation rooms, everyday life, canteens); design of exhibitions performs a commercial function and possesses specific features to create an emotional and spatial perception of bench structures.

Each of these three types of design is divided into a large number of specializations. However, methodological principles of designers' activities within each variety remain common, only with some adjustment to the features of the object of development. Art design deserves special consideration as one of trends of modern design development, creation of products with emphasized artistic qualities in small editions or in a single copy, exclusive – exceptional, with a limited number of objects or persons. Works of this nature support the desire for high quality compositions, form, color, and search for new artistic solutions. It is worth considering that word-for-word translation from English into Ukrainian is not always acceptable within the framework of professional terminology. Therefore, in this case and some others, it is better to leave in circulation English-language concepts that appeared in the post-Soviet space during formation of market economy (marketing, brand, media, image advertising, insight, etc.).

Media Design – a transfer of ideas using images, visual symbols, and typography; the process of creating a communicative environment, designing information taking into account the functionality and aesthetics of visual forms (Encyclopedia of Media and Communication, 2013). It combines the achievements of graphics, advertising, and web design. Creation of a fundamentally new type of communication and new multimedia objects as interactive products of modern culture: websites, animation projects, commercials, Internet banners, and presentations (What is Media Design, 2014).

The peculiarity of Art Design is that the designer's efforts are aimed, first of all (and often only), at organizing artistic impressions obtained from the image of the object of perception. Products are deprived of utilitarian value or retain it slightly, and become almost exclusively decorative, exhibitory, i.e., they actually project emotions. With the transition to the market of "emotional purchases", the experience of creating objects of art design is used more and more often as activation of psychological impact on human emotions and to encourage the purchase and adherence to a certain lifestyle, and the experience of creating art design objects is used more and more often.

Current direction of project activity is Bio design – a trend in design, a method of optimal design of biotechnical systems that have an anthropocentric orientation, expressed in their aesthetic perfection. Simplified and generalized forms based on natural analogues are used in design of transport and industrial machinery, furniture, book and magazine graphics, posters, in the development of corporate constants (signs, combined logos), advertising characters, drawings for packaging and various advertising and printing products, as well as in herbal and zoomorphic ornamental structures.

At the beginning 21st century attention of designers is focused on universal design – design of products and information that can be used by everyone of any age, gender, status, physical abilities and disabilities. The goal is to improve life, flexibility of environmental products, which will be accessed by the largest number of adults and children (Erlhoff, 2008). It is the design of environments, products and services that can be used as much as possible by all people without adaptation or special projecting. Inclusive design does not exclude supplemental devices for specific groups of people with disabilities, where necessary (with visual, hearing, motor impairments).

Our research over the past 20 years has found out that formation of styles in design was influenced by almost all artistic styles, and in particular, Art Nouveau, Classicism and Avant-garde trends, especially Constructivism, and Ukraine, additionally had folk art crafts (ethno-art traditions) impact on design styles. Since style is a set of expressive means common for architecture, works of fine or decorative art, design, author or group of authors, stylistics is determined by: 1. Means of organizing a plane or space (the presence of a compositional center, visual balance of elements, symmetry / asymmetry, statics / dynamics, rhythm, contrast / nuance); 2. Colors, texture, representational means (photo / drawn elements / font elements / combination of these means); 3. The presence of signs of a certain artistic style

(historical: for example, Gothic / Classicism/Baroque / Modern, or geographical: African / Ukrainian / Japanese / Egyptian, etc.). Postmodernism in design possesses the exhaustiveness of all previous stylistic features, the strengthening of compilations and interpretations, stylistic pluralism, collision and variability (Pryshchenko, 2020).

American industrial designer V. Papanek back in the 1970s believed that in the era of mass production, designer should be given a serious social and moral responsibility, as well as require a greater understanding of consumers' needs. He promoted a new design philosophy and struggled with a meaningless, frivolous, useless product, providing a blueprint for "conscious" design for a real world that lacks resources. Design is the process and result of artistic-projecting activities to meet the utilitarian, social and aesthetic needs of consumers (Papanek, 2005).

In the Encyclopedia Britannica, the term "design" is not accidentally located in the civil engineering section, since primarily design involved construction, technology and industrial replication. Engineering design may require the application of design theory from many areas. Structural analysis and materials technologies have paved the way for more rational designs, new design concepts, and greater materials savings (Design, 2024).

Project (design) thinking refers to strategic and practical processes, as well as a set of judgments in solving large and small project tasks using innovations for the social and business spheres in technologically and materially possible ways (Ambrose & Harris, 2010; Brown, 2008). We also define it as an algorithm for solving project tasks using non-standard approaches, innovative solutions and market research; as a strategy for innovative design and problem solving that focuses on the needs of users and their experience.

Design concept exists as a self-expression of designer at the level of the idea, and can be a new created style, a new form, but never embodied in mass production. However, the concept should always be present in any project, since it is a set of ideas about the future design object, a meaningful focus of research, tasks and design tools in accordance with the needs of the target audience or society as a whole (Design Education..., 2023). The concept can exist at different levels – from the concept of activity, which gives the idea of design features and formulates its principles, to the concept of a specific product associated with the creative position of designer and the task of this project development. The concept as an activity possesses a scientific and theoretical character: design is considered as a subject of research and an object of modeling (Pryshchenko, 2020, p. 89).

The most controversial question is the concept of “creativity”. There are a lot of statements that raise doubts: creative design, creativity in design, creative designer, creative approach, etc. At the same time, all those who use them do not deny the synonymy of the concepts of “creativity – ingenuity”, but categorically distinguish between the use of the concept of “creativity” only for advertising and design, and “talent” exclusively for art. A designer cannot be creative either not creative, then he is just a performer, a craftsman, a student (apprentice, as they were called earlier), a modeler. However, creativity, which is clear only to the author, outright vulgarity or outrageousness is not an end in itself. The Encyclopedia Britannica defines creativity as the ability to create something new, whether it is a new solution to a problem, a new method or device, or a new artistic object or form (Creativity, 2024).

The potential of design for a positive impact on the environment is constantly being assessed. Real innovation happens when technology is combined with creativity. Artificial intelligence (AI) already influences design processes, not always successfully creating images, but the formation of its “self-learning” skills is very fast. Creation of visual content by Artificial Intelligence will be improved, and design education should take it into account.

V. Gjorgjieski says that the intersection of AI and traditional art forms presents opportunities and challenges, poised to reshape the landscape of creative expression and artistic endeavor. The ongoing exploration and innovation in this field will continue to shape the evolving landscape of visual arts and media. While the integration of AI opens new possibilities for art, it simultaneously raises profound ethical and social considerations (Gjorgjieski, 2024).

The new term “meta-design” is spreading, but there is no clear definition of it in foreign (Sweet, 1999) and Ukrainian resources – most often it means consulting, – design consulting offered by different groups (companies) in different areas. “Meta” in common sense means a change in state, transition to another level, predictive capabilities, for example, “meta-consciousness” is understood as SUPER consciousness, which has a higher and complete level of coverage, “meta-narrative” means a comprehensive explanation, a new way of understanding history, culture and art, SUPER large topic. In this way, you can freely add META everywhere, engage in word creation and distribute any terms for any industry. In our opinion, it is better to avoid creating new names, instead, to change the level of design, where “meta-level” will become the methodology and creative method of the future (including for other industries), will be involved in an interdisciplinary approach and will allow generating new ideas, images and discourses.

The essence of the brand as a positive established image of a thing / product / service / enterprise in the minds of consumers has been sufficiently considered today in marketing and advertising scientific works in contrast to design. Brand is also defined as creation of additional value for a product / service / enterprise. However, there are no clear interpretations of redesign, restyling and rebranding. We formulate these processes as multi-level form-creating approaches to updating the object of design / image of goods / services / enterprises:

- redesign is the process of partial updating of the shape, design, materials, color, graphic elements of products, signs or logos;
- restyling is the process of holistic updating of the company's visual identity;
- rebranding is the process of updating the existing brand, but not much updating the existing image of the product or company. In the context of marketing strategy development and implementation of a set of measures that contribute to the identification of this high-quality product, its highlighting from the number of similar competing products and creation of a long-term consumer advantage to the product or services based on marketing and sociological research.

Design marketing evaluation is the most important stage of the project activities, but it does not yet occupy a significant place in the theory and practice of design. Design analysis should begin with the study of market situation, that is, with market research. Design marketing is a design of products with a set of issues regarding their consumer demand and organization of promotion in the market. Thus, design marketing evaluation is the evaluation of products from the point of view of their consumer qualities in accordance with existing market indicators. Moreover, design and market characteristics are defined as a set of interdependent indicators (Danylenko, 2003).

So, all regarded terms are very important for design education. Established design concepts have always been associated with specialized education: design education was training students for a professional, technical role. Traditionally, design teachers have been practicing design and convey their knowledge, skills, and values in the process of training. Design students “play” the role of a designer in small projects under the guidance of experienced designers (Archer, 1979).

Determining the professionalism of designer, taking into account the requirements of modern market, we will highlight three important aspects as basic components:

professional (artistic and design) training, sociocultural and marketing components. Modern designer is a social person who works for society and must have knowledge of related sciences: sociology, psychology, ergonomics, bionics, ecology, management, art history, cultural studies. Design education comprises the theory, methodology and practice of object design for different types of environment, focuses on the development of thinking and design skills, as far as on preparing students for professional activities.

We emphasize that there are no ready-made ideas that try to attract beginners in business – each concept depends on a particular product and its positioning on the market, as well as a complex of sociocultural and economic factors. It is quite difficult even for professionals to develop a new, original and functional design object, since it must be the end result of a number of studies. This requires not only superficial knowledge of terms, but mainly their understanding. Therefore, glossary is a necessary element in modern design education. Considering the above mentioned, an innovative digital form of Ukrainian glossary has been proposed as a powerful lexicographic educational resource with definitions of the basic concepts of art, design and advertising, accompanied by titles in English and relevant illustrative material. Terminological composition is significantly expanded by interpretations of synergistic possibilities of color and semiotic transformations of the visual language of design and advertising communications, the main features of artistic styles, as well as a number of concepts from related fields: aesthetics, ethno-cultural studies, psychology, ecology, marketing, advertising industry, printing and computer technologies (Pryshchenko, 2020).

Conclusions

Thus, attention is focused on the problem of professional terminology in the field of design that is considered in comparison with the interpretation of the basic concepts of modern design activities. The definitions are practically coincided, since at the theoretical level modern design in Ukraine does not lag behind foreign concepts, as it was in the second half of the 20th century. Historical development of design and the dynamics of its varieties are briefly analyzed within the framework of two main stages: the canonical one until the 19th century and the project one from the middle of 19th century to the present. It was found out that during the 20th century industrial design became the basis for the appearance of environmental and graphic design, two branches of design, which, in turn, also have many specializations. At

the beginning of the 21st century universal, human-centered design, which has not only social, but also economic principles, is becoming increasingly relevant. Further theoretical understanding and forecasting of Ukrainian ethno-art traditions are very important for the development of design varieties in the post-industrial 21st century.

Our work has three levels of importance: conceptual-predictive (industry-wide) level, which affects the development of design in general; problem-theoretical level, since successful training of competitive specialists requires creation of a methodological research base in the context of geopolitical and sociocultural transformations; and the disciplinary level, which makes a significant contribution to the development of integrated academic professional disciplines.

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