

THE WORLD, BROKEN INTO THE FRAGMENTS

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Annotation

The article is devoted to the problems of the globalization of culture, art attempts to consider in terms of the XXI century, recreating it as a holistic view of the world.

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Globalization requires modern thinking and determination of many things of reality, including art, from the standpoint of the XXI century. In connection with this, the occasion was given by the media, politicians and professionals to start a company to determine the outstanding figures, which could make the glory of XX century. In rosters fall a "pop stars", such as Elvis Presley or not the "pop" figures as Rostropovich. It is a response to the desire of the art review from all sides of the relationship and interdependence, without appealing ready schemes and citation.

But an attempt to recreate the entire picture leads to life color in different tones. Thus, recorded in news reports, many aspects of reality are still not clearly distinguishable and contemplative forms. Besides, the experience of art goes through the relationship with politics and ideology.

The separate theme is the social factor. It is known that the normativity focused on artistic perception excludes the specific that gives expression in a variety of everyday practices. Coloring life in different tones combined with creative imagination leads a person to such a "window" of his own life, which is a nightmarish vision that intimidates, that all the subjects, tools, and techniques have long been known and disclosed cards are known and scattered. There is a feeling of indifference, where the obvious and non-obvious things difficult to see, and therefore suggests only speculation.

The creating of original work is certainly intriguing and captivating us by guesses. At some moment in history comes the realization that joint efforts lead to a particular result, it is crucial for many. For example, the old world charming way of life, which occurred where there is only a muddled mind and the new world was perceived as chaos, presenting frightening emotions and way of thinking. However, many already accustomed to that. Hence, restraint and detachment

from causality, the mean citation, which outlines the nature of the development of art history, a departure from the description and its representation as a special and unique case in the modern society.

Effect of art on people great, so as it leads to the structural man changes. The reality of XX century determined the content of art - it is developing in tragic circumstances. But in during the life artists have gained experience, enriched the palette and made some artistic discoveries. And once again appeared a problem: creative freedom and unfreedom. It is about the ideological, political dependence, censorship. But mainly it is about money.

And if a more or less clear about the traditional arts, then woven into the same process design requires the immediate comprehension, due to its diverse mutations in different spheres of life. It eliminates the national characteristics and creates a new formula pragmatic unity, integrating and offering humanity a sophisticated technical tools and it raised the degree of interaction and effectiveness of all processes in times. Thus develops multiplicity. This increases the stress on the human psyche, psychology, intelligence - develops creativity. We all live in a time of uncertainty, its level increases considerably last time and blurred the boundaries between art and design. In this global system, where no contact with their social and political components of the society in which all relationships are transformed into abstract categories, and creative person perceives his relation to the world and to himself through artistic exchange market.

For example, in the Design Museum, which is only in 2012 was opened in Moscow exhibition "Soviet design 50-60" in the Central Exhibition Hall (Manezh), represents just fragmented subject environment.

But even that has been collected has a twofold evaluation: youth and wide audience of our country and foreign experts keenly interested in collecting of the items, without considering it as a design. Mostly it looks for audience like a symbols. And the exhibition itself brings back to the Polytechnic Museum, where objects (architectural design, toys, traps and other things) are equipped with circuits, explanatory texts, photographs hanging on the walls. This creates the impression of contact with the old academic world rather than art space. But there is no presence of reality. All space is gelded.

Another example: Palace of Fairs - Museum of Contemporary Art in Prague (Veletržní palác – Muzeum moderního a současného umění), where on the six floors of the building the design exhibition is exhibited in a chronical order, in unity with fine art paintings. Moreover, the effect on the viewer and his immersion in the environment goes at all levels (by symbols, by color, by font and by sound). However, there is a high risk not to bring the message, the meaning. Hence the need focus efforts, thoughts. Therefore it's a boring utopia archivist who is quite passionate to collect

many variations of objects. Probably, the creators tried to create a uniform medium of space in where man developed with his thoughts, passions and the things that accompany him.

So the world, representing a space broken into fragments, where the design is trying to present a kind of rapidly transforming the "field of art and culture," which is very differentiated and based on the principle of distinction. This creates a complex unity - "unity-in-diversity". In fact, art and practice (or art practices) are peculiar instruments in of introduction the principles of social and cultural environment and tolerance (racial, ethnic, cultural - «multiculturalism») as the universal values of modern society. And those forms that appear in the environment of design in many ways correspond to those ideas of the world where there is a total multiplicity of everyday life.

Despite all of this, the modern art in the XXI century, in its various forms, plays a special role in the comprehension of reality. It has a strong potential to help a person to protect the cultural, group, personal identity, opposed to the unification of globalization as well as helps to design the future, projecting creative model of human development in general. It sometimes refers to the past, sometimes projects utopia, and often exists as average globalist "trash" or "funny ethnic kitsch." But, today it renounces from the vanguard, intuitive modernism, postmodern irony and becomes an element of reality, as is being promoted in the urban landscape. So the globalization world where design became functioning as normal, not striving for harmony, triumph, heroics, shock or naivete, merged with the conceptual and technical performance artworks. This is achieved by reducing the entertainment and thought-out minimalism. Appears a new way of working - working with ideas. An illustration of this is the practice of painters, artists, designers and designers. There is demonstration of handmade, the use of classical tools of labor, labor and capacity consuming. Moreover, it all is going on in close relationship with its market value, where the decline in artistic component does not affect its value. For example, the work of Jeff Koons or Damien Hirst.