Trends In The Emergence And Development Of Styles In Web-Design

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ABSTRACT

This article discusses the emergence of styles and possible ways of developing trends in web-design. The increase in interest in Internet technologies, their rapid development, spread, reaching a certain qualitative level in the visualization of information, contribute to a significant influx of professional designers into this still new area of graphic design.

KEYWORDS

Web Graphics, Graphics, Design, Web-Design, Web Information, Visualization.

INTRODUCTION

The increase in interest in Internet technologies, their rapid development, spread, reaching a certain qualitative level in the visualization of information, contribute to a significant influx of professional designers into this still new area of graphic design. The accumulated experience and the unique opportunity to access the heritage of web-design allows us today to see websites that, in terms of their graphic and aesthetic features, relate to various directions in graphic design. The period under consideration is outlined by the time interval from the moment of the emergence of the Internet to the present, it allows you to see certain trends in the design of web information. At the same time, universalization and adaptation to the utilitarian needs of the Internet pose the challenge for graphic designers to balance technology and aesthetics in website

development. The problems of adaptation and interaction of the Internet with alternative information sources, the search for visual unity with other objects of graphic design raise the question of determining the style in web-design, the solution of which lies with the practical designers and art historians.

THE MAIN RESULTS AND FINDINGS

The problem of style in web-design has not yet been adequately explored by design theorists. Given the small amount of research, it can be concluded that the problem of style in web-design remains outside the field of art criticism.

The difficulty of identifying styles in web-design is due to factors that are both in the field of art history and inherent in the very specifics of design on the Internet. The emergence of the possibility of designing electronic text pages available to a significant number of Internet users is primarily due to the development of data retransmission technology and the improvement of software capabilities for transmitting and receiving (displaying) information. That short period (from the point of view of art theory), from the moment the possibilities of text formatting and the introduction of images into Internet pages appeared, up to the creation of interactive-rich websites, is limited to the period from 1991 to the present, which makes it difficult to clearly define the styles that have developed in it. In addition, the Internet, which appeared as a way of exchanging data among scientists, quickly became a mass communication channel, where everyone could use the possibilities of designing web pages, claiming to be a designer. In the context of the transition from a "postindustrial society"

to an "informational" society, global computerization has qualitatively increased the role of such features of the designer's thinking as imagination and the level of intuition in modeling the result of design and practical actions. Ultimately, computerization also contributed to the social leveling of the design profession, making it "apparently accessible" for everyone who wants to work in the field of design.

The art history problem of identifying a style in web-design lies both in the narrowness of the time frame of the phenomenon itself, which is insufficient to trace the emergence and spread of styles, and in the difficulty of defining what is a style. "The problem of style is one of the most difficult problems in the history of art," and to define a style, not only signs of its presence are needed, characterized by the unity of expressive forms observed in a certain set of works, a circle of followers, but also a certain time interval allowing one to identify and see this trend from the outside from a distant historical position. Accordingly, it is very difficult to do this from the standpoint of contemporaries, which we are in relation to web-design.

A certain universality of styles in graphic design of the early - mid-twentieth century, their logic in the emergence and completion, as well as consistency under the influence of various social and aesthetic needs of mankind were mercilessly violated by the "new" era. The exhaustion of the previous aesthetic experience and the emergence of new values and ideals were embodied in a powerful wave in the postmodern trends in graphic design. The spread and development of a single universal style is blurred in new style concepts

and author's styles that find a certain circle of followers. Stylistic unity is manifested both in the search for a commonality of regional and creative schools in the target, functional unity of style, and in the forms of stylistic unity arising from the unity of living conditions and engineering and technological processes characteristic of globalization. This problem is reflected in web-design as well.

The websites created are in the mainstream of three main trends, conventionally designated as:

• "interface" or "unified" design;

• "author's" or "alternative" design;

• "ethnic" or "regional" design.

The most widespread model of "interface" design today is characterized by such criteria as: functionality of the website, uniformity of the graphic solution and stereotyped, which is based on the desire to bring the graphical interface of the website closer to the software shells that have already become familiar to PC users. The science of usability plays a special role in the dissemination of such a model, which regulates the creation of websites that are user-friendly from the point of view of users. Most of the websites that exist today are built in line with this model. Their main task is still the consistency of the content and the meaning of the message transmitted to the user.

The model of "author's" or "alternative" design is characterized, first of all, by the non-standard solution of both the functional and graphic sides of the website. It is in this model that all the software innovations are used and

experiments with the user interface are carried out, which are opposed by the supporters of the "friendly" interface. In contrast to the model of "interface" design, here it is not the meaning of the message itself that comes to the fore, but "the creation of a continuous virtual environment, where the very involvement in it is important, the possibility of obtaining information as such is more important than specific messages." It is in this model that the approbation, and possibly the formation of the main styles of web-design, takes place.

The third model is more promising today than functional. This is due to the striving for unification and universalization, characteristic of the post-industrial society and of the Internet as a whole, to the detriment of self-determination and national identification. The model itself is characterized by ethnoculturalism in the formation of the stylistic and communicative features of the website. So far, signs of such a model can be seen mainly in the Asian regions of the Internet. The basis for this is the way of perception and thinking, which is different from the American-European one, which is undoubtedly visually enhanced by the font originality of these regions.

CONCLUSION

Over time, such a model can be further developed at regional levels as a compensatory factor in overall globalization and internationalization in graphic design.

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