

Таким образом, решение этих вызовов требует совместного усилия ученых, законодателей и общества для формирования надежной правовой основы, а также детальное изучение социальных, правовых и философских аспектов на современном этапе развития ИИ.

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Design in the context of philosophical thinking

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*"Form follows function – that has been misunderstood.
Form and function should be one, joined in a spiritual union."*

Frank Lloyd Wright

Design philosophy in the modern educational space is a relatively new academic discipline, but this does not diminish its deep significance and enormous potential. Delving into this conceptual field provides a deeper understanding of what design is, its place in contemporary culture with its challenges and risks, and how it relates to philosophical thought. Exploring this conceptual domain provides a deeper comprehension of what design entails and how it relates to philosophical thought.

This approach allows us to gain insight into how the various philosophical ideas that shape our understanding of the universe influence design practice, ultimately shaping and even defining it.

In the modern world, a career in design is one of the most promising and sought-after professions. As noted in studies, this demand is largely due not only to trends in industrial production, technological progress and the expansion of creative possibilities. In the "current" modernity (Z. Bauman), fundamental changes are taking place in human existence itself. All this not only reveals truly enormous possibilities for designing the human and material world and communicative space, but also brings design to a special place among various forms of activity [1].

Modern people do not just strive for a high standard of living characterized by comfort, ergonomics and safety. They increasingly need the design of their living and working spaces, professional tools, clothing styles, as a special way of choosing a lifestyle, in which gadgets and even the packaging of everyday products act as an extension of identity. This interpretation of design is related to its nature, because design is a special form of creative activity that combines scientific, technical and humanitarian knowledge. In the broadest sense, design is an essential and integral characteristic of human culture, as evidenced by discoveries in anthropology, history and art history.

More narrowly, it is a product of technological civilization, with its development intertwined with human progress, self-discovery, and the pursuit of beauty and functionality. The advent of industrialism refined design into a specialized field where utility is seamlessly combined with aesthetic appeal [1; p. 5].

Today, virtually every cultural sphere and human activity is influenced by design, and vice versa. It is a powerful force that not only determines the visual and functional characteristics of technology, furniture, and fashion, but also transforms the way we perceive life itself. Design changes social norms, lifestyles, and even our perception of reality [2].

As a complex interdisciplinary practice, design synthesizes elements from various fields, including physiology, social psychology, and ergonomics. It incorporates engineering innovations alongside artistic and aesthetic expressions, using methods such as compositional techniques, visual representation, and color theory. It incorporates engineering innovations alongside artistic and aesthetic expressions, employing methods such as compositional techniques, visual representation, and color theory.

At its core, design embodies the principle of projection – envisioning a future state and creating a structured pathway to achieve it. And it is impossible to consider a person outside the modality of time – the meaning and goals of our actions, self-identification, existential choice are impossible outside of temporality, which only enhances the significance of design.

This status of design in culture, the expansion of its sphere of influence, requires a philosophical perspective to understand its evolving role. A philosophical analysis of design allows us to explore its objects, stylistic characteristics and development trajectories within a broader socio-cultural framework. Design and Philosophical Inquiry. The expanding scope of design necessitates a philosophical perspective to understand its evolving role.

A philosophical analysis of design allows us to examine its objects, stylistic characteristics, and developmental trajectories within a broader socio-cultural framework. Instead of viewing design elements, forms and structural solutions in isolation, this approach reveals their relationship with the characteristics of the era and prevailing values, human psychology and cultural traditions.

The relationship between humans and designed objects forms a cohesive system governed by universal principles of creativity, thought, and expression. The work of designers adheres to fundamental philosophical, ethical, and epistemological considerations—both in terms of production and consumption, as well as their broader cultural significance [3].

The most authoritative and successful designers have always gone beyond the construction of form or the search for a new material in their understanding of their

tasks. As a rule, their success was determined by how broadly they interpreted the design goals. Seeking to determine the essence of good design, industrial designer Dieter Rams formulated ten guiding principles that continue to inspire designers across industries [4]. Similarly, visionaries like Steve Jobs emphasized the necessity of a well-defined design philosophy as an integral part of the creative process. Leading companies such as Apple, Google, and Adobe implement design principles as guiding frameworks for their innovations.

Given its inherently interdisciplinary nature, design philosophy raises critical questions that require deep reflection [5]:

- How does design differ from other intellectual pursuits such as science and art?
- What defines the relationship between design and artifacts? Can an artifact exist without design, or does every artifact presuppose a design process?
- If an artifact does not yet exist during the design phase, how can designers discuss and conceptualize it as if it were real? How do design statements attain meaning?
- What epistemological assumptions allow designers to predict the characteristics of artifacts that do not yet exist?
- While design philosophy draws from established philosophical traditions, can it also provide new insights for philosophy itself?

The study of these questions does not rely on empirical observation alone. Instead, it necessitates rational and critical reflection – an approach fundamental to philosophy. Traditional research methodologies, such as protocol analysis, may be insufficient in addressing these conceptual challenges. Philosophical inquiry, by contrast, offers a structured way to explore the underlying logic and principles of design. Design functions as a bridge between abstract ideas and tangible reality. When a designer creates a chair, table, or other object, they are not merely crafting a functional item but engaging with deeper philosophical questions: What defines comfort? How do people interact with objects? How does an object integrate into

human life? These considerations extend beyond practicality into the realm of philosophical thought.

Without an awareness of human perception, cultural values, and symbolic meanings, design risks becoming a mere assemblage of forms rather than a meaningful response to societal needs. The philosophy of design ultimately aims to foster a holistic vision of both the designer as a creator and the individual as a user of creative outcomes. This requires an understanding of the socio-cultural context, an evaluation of design's possibilities and limitations, and an analysis of its impact on human ergonomics and the broader environment.

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