

Conclusion. As we learn more about natural mechanisms, we need to avoid gross simplifications in the analysis of certain structures. Simple copying is not always the right way to achieve the goal. It must be remembered that there is a certain percentage of failure of natural materials and mechanisms. For this reason, it is necessary not only to observe and simulate, but also to improve the obtained data, within the framework of modern scientific discoveries.

Today biomimicry is one of the most progressive and forward-thinking approaches in solving many engineering problems facing scientists, engineers, architects and designers around the world. As a result, in various areas of modern design of environments and objects, natural mechanisms, forms and phenomena are increasingly traced.

1. John A. Nychka How modern technology is inspired by the natural world [Электронный ресурс] / Режим доступа: <https://theconversation.com/how-modern-technology-is-inspired-by-the-natural-world-79629> Дата доступа: 27.10.2020.

2. Benyus J., Innovation Inspired by Nature / J. Benyus - Harper Perennial, 2002-308p.

3. David Taylor Simply copying nature is no way to succeed at inventing – just ask Leonardo da Vinci [Электронный ресурс] / Режим доступа: <https://theconversation.com/simply-copying-nature-is-no-way-to-succeed-at-inventing-just-ask-leonardo-da-vinci-27403>- Дата доступа: 27.10.2020.

OBJECT OF APPLIED ART TODAY AND YESTERDAY

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Entering a new century, humanity is rethinking the guidelines of the accumulated experience. The cultivation of the world, its transformation, leads to the emergence of new traditions. The summation of the economic, political and social effects of the 20th century and their demonstration tries to show how, from within art, its reconceptualization took place. Things as an object of applied art reflect the life of both entire civilizations and an individual person, thereby filling space and time with meaning and materiality. It is relevant to consider the status of an object at all times, including within the framework of the cultural and social situation of the modern world.

This article examines the issues of the main trend and the problem of understanding things as an object of applied art.

Material and methods. The scientific research is based on the works of native and foreign scientists. The study used the following general scientific methods: cognition, analysis and synthesis, comparative analysis.

Findings and their discussion. At the beginning of the 20th century, applied art retains the concept of traditions as a necessary element in regulating the activities and relationships of people in society. Traditions play an important role in both the transfer of experience and the preservation of the identity of

peoples. Folk art reflects age-old wisdom, acts as a means of accumulating knowledge about the world, and through cultural exchange it becomes a link in the spiritual connection between peoples. The object of work of applied art expressed the main ideas of the spiritual component of that time, the culture of the nation. The integrity and unified direction of the nations had a significant impact. It should be noted that the object of creativity in traditional applied art performed primarily the function of utilitarianism.

In the second half of the 20th century, society gradually comes to understand that large explanatory schemes throughout the field of ethical principles cease to work. The modern world and art in particular oppose a holistic, structured and ordered idea. Contemporary art builds its own world, there is a metaphorization of thinking. The change in the system of social and aesthetic values is reflected in the reorganization of traditional forms of decorative applied art, including their functions. Accordingly, together with this, the understanding of the object of decorative and applied art is changing.

Modern applied art, as well as traditional, reflects the processes of society of the time, but already differs in freedom from any strict canons, aesthetic norms. Man in his understanding has become freer, and accordingly, the topics that can be talked about through art have become broader.

Now an object of decorative and applied art meets the following characteristics: decorating the environment, preserving its historical and cultural value, possessing aesthetic value. The object of labor at the present stage is presented as a way of expressing the creative potential of a person. The starting point is the mind, which establishes itself, and not some other being. A person ceases to turn in his mind to a higher being for guidance. Intelligence is the equivalent of existence.

It is clear that a society, entering a new century, takes from the past only what meets the needs of the given time and way of life. And if traditional art demanded, first of all, mastery, then at the present stage the object is based on visibility, the thing should be distinguished by its idea, thought that is easily perceived by others, but at the same time preserves traditional techniques. However, the general trend is the advancement of functional, personalized items.

It is difficult to limit the modern understanding of art to one thing. The complex information device of the 21st century forces us to rethink the approach to creating an object of art. However, it is not so much the interpretation that matters, but what the art object somehow requires from us. Art has taken the form of a sensual world of passions and emotions. This need is inherent in the very thing of contemporary art and requires an immediate reaction of the experienced impression of the creation. This excitement that art creates should leave a critical question that will later be clarified and we will realize that a whole world has been found. At the same time, art is not devoid of a variety of problems that it touches on. The object of art turns the viewer from stereotypical

thinking, through emotional impact, to be above the ordinary and routine. Now the art object takes on a new form of interaction with the viewer -- the form of "subject-subject".

Conclusion. As a result, on the basis of the studied material, it can be concluded that the object of decorative and applied art of the 21st century and the person are out of direct connection with each other. For this period, there is a general tendency to promote an object as a symbol, a sign element. Most types of folk arts and crafts develop over time, acquire new forms in accordance with modern diverse demands of society and the market, but do not forget traditions.

Contemporary decorative and applied art also reflects the processes of society of the time, but already differs in freedom from any strict canons, aesthetic norms. Man in his understanding has become freer, and accordingly, the topics that can be talked about through art have become broader.

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