

Modern Web Design and Blog Design: Virtual Reality and Augmented Reality

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Abstract: *The article is a reflection of research on web design and blog design in modern society. The work considers the relevance of learning the basics of designing a network information resource in the system of art education, analyzes the composition of its main functions and tasks. The study also highlights the main stages of designing a website, reveals their content and essence, forms an understanding of the aspects of brain activity in the perception of virtual and augmented reality, determines the neuropsychological factor of reality perception in the conditions of the information society. The phenomenon of web design is considered in the context of the cultural and professional activity of a professional specialist in the artistic design of the aesthetic appearance of the elements of the subject environment. According to researchers, web design has a significant impact on the level of aesthetic culture of various categories of the modern Internet audience, their visual thinking and worldview. An important factor in the formation of a new worldview is the intensive development of information and communication technologies, which cover all spheres of human activity. Accordingly, new needs arose in the formation of space for human life activities and human perception of the virtual world. Web design and blog design are new manifestations of the realization of personality in combination with information and communication technologies. Web design models space and projects a virtual world. Theoretical and methodological approaches are formed in the article based on the research of scientists in the field of art and the latest information technologies. Scientific, research and explanatory methods were used to achieve the goal. The purpose of the study is to determine the neuropsychological factor in the perception of virtual and augmented reality, in particular in Web design and blog design. The results of the study do not exhaust all possibilities, but they are sufficient for determining the most important priorities of human activity in the information space.*

Keywords: *Art, visualization, visual thinking, creative thinking, information space.*

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Introduction

Today, design is in demand, an integral part of any project, product, packaging and website. In modern scientific literature, design is considered as “a type of design and artistic activity related to the development of the subject environment for humans, visual communication and information systems, the organization of human life and activity on a functional, rational basis.” As practice shows, in the structure of professional activity, the designer uses a wide range of design tools: technical design, compositional formation, styling, functional analysis and development of organizational, conceptual models of the subject environment Lyubars’ka (2007). At the same time, the arsenal of design practices is subject to the discovery of the general cultural, artistic and figurative understanding by the designer of the entire complex of problems of the objective world and the world of communication, in particular in the postmodern worldview. Creative skills, abilities and knowledge in the field of culture and art are the foundation in professional fields such as graphic design, digital design, architectural environment and interior design.

One of the current trends in digital design is web design, which is a branch of web development that is based on the design and creation of user interfaces for various sites and applications. The goal of a modern designer is to learn to harmoniously and aesthetically visualize the structure of the site, to arrange information as ergonomically as possible in a convenient, accessible and understandable form for the user. Implementation of creative ideas in web design requires special basic artistic skills and knowledge in the field of professional and modern design culture. To form a visual culture, a designer needs to know modern information technologies, to have special basic graphic programs: Adobe Photoshop, Adobe Illustrator, Corel Draw. When creating a website, it is necessary to master the tools of project activity: composition and its means, style, psychology of color, system of signs, infographics (Panvits, 1997). The lack of this knowledge contributes to the incorrect presentation of information, the incorrect placement of navigation indicators, as a result of which it will be difficult for the user to find the necessary information and, accordingly, the number of visits to the web page will decrease.

An important aspect in the creation of Web design is the idea of a new person about the virtual environment, the perception of augmented reality by his consciousness. It is the neuropsychological aspect of personality that is a factor in the perception of virtual and augmented reality.

The purpose of the study is to determine the features of creating Web design and blog design as an aspect of virtual and augmented reality.

Web design and blog design as an aspect of virtual space design

Looking professional in web design is all about style factors. From the point of view of scientists, the style for the site is a system of visual elements designed to ensure the integrity of the perception of both the site as a whole and its individual page. Any site should be uniform in style, its blocks should be interconnected and represent a complete picture. One of the fundamental nuances of style is an aesthetic and logical combination of fonts, shapes and color combinations. In the process of developing a site design, a compositional decision, competent placement of text, images and navigation elements is also important (Korol, 2018).

The designer's skill is realized in the compositional placement of elements, their color combination, font selection, composition of graphic images, as well as in the choice of style. The designer develops new compositional techniques and looks for new means of expression. At the system design stage, all elements are combined into a single system, arranged in a certain order, taking into account all kinds of indents, sizes and shapes. Some changes and edits may also be made. At the stage of technological preparation, the design layout of the site is checked and prepared for layout, in accordance with certain standards and requirements.

In the structure of modern web design, three types of animation are distinguished when creating sites:

1. Gif animation is one of the simplest types of web animation, where the browser does not need to download third-party plugins and extensions to display graphic elements. This type of animation is the introduction of graphic elements with sequentially changing pictures into the site structure, each of which has its own time interval (Lukyanets, 2018).

Gif-animations are small in size and practically do not affect the site loading speed, that is, they are loaded once and do not require a constant connection to the server. The downside is the low level of animation quality and smoothness.

2. Flash animation - implemented using Adobe Flash. Its purpose is to attract attention, to emphasize the style and dynamic visualization of the site's image. Examples of Flash animation are flash banners, flyers, electronic product catalogs, presentations and other elements. This type of animation requires the Flash player library to be installed.

3. Web animation with java scripts, html5 and css3. To implement it on the site, you do not need to install additional plugins on the computer, since it is implemented by the movement of the browser and does not require the installation of the flash player library. Sites with such animations

load much faster and are less costly in terms of finances compared to flash animations.

The general advantages of using animated graphics when creating sites are: dynamism and mobility, visual separation from general information, focusing attention on certain elements, active interaction of the user with the site. When using flash animation, there are also some disadvantages: a decrease in the loading speed of the web page; to view some animations, you need to install flash player in your browser. But already now this first type of animation is losing its relevance and is gradually being replaced by the third type.

The concept of "virtual reality" has a fundamental concept and basis of formation, although at the current, initial stage of representation, the intervention of media creativity is inevitable. The term "virtual reality" is described as a special type of interaction between disparate entities that have specific relationships with each other — generation, relevance, autonomy, interactivity. A collection of virtual objects in the original reality forms a virtual reality. The main quality of these objects is their existence "here and now", and in permanent reality there are processes after which they disappear.

The term "virtuality" originated in the 17th century, and in the second half of the 20th century, in connection with the development of computer technologies, it received many scientific justifications. The most accurate interpretation of the term "virtual reality" is as follows: an environment artificially created with the help of a computer, into which you can enter, changing it from the inside, observing the transformation and experiencing real sensations at the same time. Once in this new type of audiovisual reality, you can come into contact not only with other people, but also with artificial characters. Virtual reality is a simulacrum, a quasi-reality that contradicts the perception of objective reality, creating psychological dependence in the subject. But this projection of media content fits well into today's mass culture, where the interactive games and entertainment industry is thriving. Therefore, the mass media industry's attraction to virtual reality is justified. Mass communication, as it were, "doubles reality, creating a second, symbolic, virtual reality that not only reflects the "living" reality, but in many ways replaces it."

This tendency of immersion of social actors in quasi-reality must be taken into account when designing the future development strategy of the modern media system. Experimentation with VR/AR models will undoubtedly have a strong impact on the formation fostering a mentally stable type of creative active imagination in media consumers, motivating them to create their own artistic images based on digital technologies. But

this experiment has a reverse side — the formation of a social stratum of fantasists and dreamers who are not inclined to be realized in life. It is obvious that the modeling of media formats leads the media to the study of psychology and neuropsychology, which in the digital age are brought to the fore when conducting research.

Philosophers are in favor of testing virtual reality as a new form of interaction with the audience, emphasizing that the expansion of social experience and the process of cognition depends on sociocultural conditions and how effectively the process of cognitive and cultural evolution of a person proceeds. In this regard, the following statement is indicative: "Knowledge is not copying some external known reality, but bringing meaning into reality, creating ideal models that allow directing activity and communication and bring the state of consciousness into the system." Rationalization and constructive reconstruction of cognitive structures and procedures allows not only to build activity and communication according to a certain pattern (norm), but also to make an arbitrary transition from one template, standard to another, gives dynamism to the cognitive process, ensures its creative character. In this sense, any creative knowledge gives birth to virtual worlds, creates prerequisites for the creation and existence of cultural objects in general. Modern interest in virtual science has an obvious theoretical and cognitive character, as it is related to methods of expanding the horizons of consciousness, the use of which is a prerequisite for the creation of any cultural object.

Artistic regularities in the context of the development of information technologies

Internet culture is one of the models of society's culture, which expresses the value system of modern society. Web design directly affects the culture of users, their visual thinking and outlook, and the formation of goals and tastes. The perception of a designer product contains an emotional reaction (primarily aesthetic) not only from the contemplation of the product itself, but also from the individual consumer's own experiences regarding the product design. At the same time, the perception of a work of mass art also involves a whole range of aesthetic, ethical and other emotional reactions to information through artistic creativity (Konovets, 1999). Artistic creativity is the source of visual thinking and perception. The development of creative thinking is facilitated by the enrichment of cultural and artistic experience through the perception of works of art, high-level design works, as well as the development of the ability to experience and "get used" to objects of art and design, the development of the ability to think creatively, generate interesting

ideas and bring them to life through the creativity of visual culture, the designer needs to develop the ability to analyze visual images, interpret, evaluate, compare, represent, create individual artistic images on this basis, have a beneficial effect on the human psyche, develop the level of human culture, be attractive from an aesthetic point of view, easy to perceive, so that the user it was convenient and pleasant to work with the site.

During almost the entire 20th century, design transformations were determined mainly by the externally controlled ideological attitude of the life of society. They mainly related to individual forms, features, subsystems, but were not involved in the general conceptual creative attitude, which determined the high level of semiotization of design developments and their focus on the creation of the propaganda and mass video sphere of society. A completely observable fact of modernity is not only the evolutionary cultural-historical justification and affirmation of design of its functional-utilitarian meaning and aesthetic value, but also the transformational progress of its rise above traditional categories with the transition to a new level of perception of reality - in the sphere of existentialism, philosophy of life, phenomenology, philosophical romanticism (Padalka, 2008).

Design in a cultural-historical perspective and in its one-time being (ideas, creativity, works) is always connected with relations to the life of specific people, to the life of culture, to the world. Solving the question of what is behind the changes in the value-meaning configurations of design, one can see many new, most significant phenomena that are generated by culture (Samoilenko, 2003). In general, the subject universe of design can be considered as a model of the process and the result of the symbolic interaction of man with the artificial environment, in a visually and sensibly perceived and holistically embraced conglomerate of events and systemic contradictions of life phenomena, which contributes to foresight and forecasting.

Due to their relative mobility, design objects, concretizing the nature of the environment, introduce information, contribute to the maintenance of socially accepted types of behavior and, at the same time, are flexible to the extent that they meet the changing needs of social life, production, everyday life, and recreation. Today, it has become obvious that in the information society, design, like advertising, mass media, is becoming a subject of mass production and mass consumption of products, and the features of individualization of production and consumption of things are becoming more and more pronounced.

Design today creates a world in which there are many things, but in this world there are also many objects. Looking to the future of design, one can understand the practical world of applied, functioning, fully

domesticated things, but in fact, thanks to things, we are also in a world of meaning, a world of excuses and alibis, the function gives rise to the sign, and then the sign turns back into the spectacle of the function. This transformation of culture into pseudo-nature is perhaps characteristic of the ideology of the information society (Syuta, 2008).

The excess of objects reproduced by information design, for example, the labels of numerous drinks, showing the "taste of victory", "the taste of freedom", "explosive taste" in the expressions "to your taste", "this is your environment", etc., can be compared to the excess of 18th century fashion, when "multilayeredness, which hypertrophied the natural body and made it visually and tactilely inaccessible.

Web design as a factor of augmented reality in conditions of intensive development of the information society

The most noticeable phenomenon of the post-industrial society, which has a significant impact on the culture of people's lives, has become the comprehensive spread of mass culture. Mass culture has a commercial character, it has seriality and primitiveness of relations between people, entertainment, sentimentality, personality cult, convention of simplified symbols, naturalistic exaggeration of violence, lust for possession of things (Shved, 2006).

When cultural reproduction is disrupted, which manifests itself in the loss of meaning, certain crisis orientations arise. cannot achieve an understanding of a relatively new situation based on existing knowledge. Positively characterizing the practical process of creating "virtual reality", researchers quite naturally pay attention to the semantics of the media product and the creation of meanings inherent in the historical epoch, the need for which is felt by society (Stus, 2021).

Mass communication, as it were, doubles reality, creating a second, symbolic, virtual reality or augmented reality that not only reflects the "live" reality, but in many ways replaces it. This tendency of immersion of social actors in quasi-reality must be taken into account when developing a future strategy for the development of the modern media system. Experimentation with models of virtual environments will undoubtedly increase the impact on the formation of mentally stable type of creative active imagination in media consumers, encouraging them to create their own artistic images based on digital technologies (Gray, 2008).

But there is also the reverse side of this experimentation - the formation of a social stratum of fantasists and dreamers who are not inclined to realize themselves in life. It is obvious that the modeling of medical

formats leads to the study of psychology and neuropsychology, put forward in the digital time to the first place during the research.

Positively characterizing the practical process of creating "virtual reality", researchers quite naturally pay attention to the semantics of the media product and the creation of meanings specific to the historical epoch, the need for which society feels (Smith, 1997). Virtual reality is a special information environment, augmented reality, generated by the creative activity of examining human consciousness. In general, the development of reality technologies is at an initial stage, although media market experts attribute this segment to key technologies that will affect the development of many sectors of the digital economy and, of course, the media industry (Giddens, 1991).

The total nature of modern design is expressed in an endlessly diverse system of objects and their complexes, in overcoming the traditional opposition: spiritual-subjective - technological; traditional - innovative; high art is a total spectacle; paintings - pop art, and acts as one of the universal mechanisms of universal representation of design experience and activity - as a radically new (in the historical process) form of aesthetic and philosophical self-expression of objectified symbolic structures and phenomena that record and transmit socially significant information, contributing material interaction and spiritual development of modern civilization (Gygli, 2019).

Design included in the process of functioning of mass culture, in its manifestations, covers: the industry of "childhood subculture", a mass general education institution, mass media, the system of national (state ideology, mass political movements), mass social mythology, the industry of entertainment and recreational leisure, the industry of intellectual leisure .

It is not only about its diversity, which distinguishes communication, graphic, advertising design, web design, interior design, clothing, cars, etc., but also about its pervasive property, which elevates it to a "terminological landmark" and "subject of ideological fetishism (Jencks, 1977). Social relations, the universal meaning of which is objectified by design products that play the role of mediators of these relations, is the most important property of the axiological concept of design, which distinguishes two types of values: those formed under the influence of others, objective being, "outside being" (values of existence) and management of reality, formation of "overcoming" (values of the subject) (Maksymchuk et al., 2022).

In connection with the rapid development of information technologies, there is a need for the formation of knowledge, abilities and skills by means of visualization methods of education. In web design, one of the main areas of communication design is infographics. At the heart of infographics is a graphic way of clearly and quickly presenting information,

which allows you to simply focus on important points and facts. In modern conditions, infographics are aimed at solving such tasks as the desire for expressiveness with minimal means, the organization of the visual and aesthetic component. The purpose of infographics is to quickly inform users about facts, problems, events (Fairclough, 2013). Also, the tasks of infographics include: organizing large volumes of information, accentuating visual data, visual presentation of various facts, key points, visual explanation of difficult-to-perceive material, correlation of facts and objects in time and space, demonstration of object design (Imel, 1998).

There are two types of infographics: static and dynamic. Static - the most common type of graphic image (drawing, diagram, table). Dynamic - graphics with the use of animated elements, which allows you to fit more information into one image. The basis of any type of infographic is structuring and schematization, created as a result of careful processing of information and the combination of text and graphics (Laclau, 1995).

One of the modern and relevant trends in creating website graphics is animated graphics. Animation effects are often used for advertising purposes, intros, to create moving compositions. This makes the site more alive and attractive. For this, you need to know such graphic programs as After Effects, Premiere Pro, 3ds Max.

In web design, the design is usually divided into certain stages: the conceptual stage (identification of contradictions, setting and definition of problems, definition of goals, selection of criteria); modeling stage (construction, optimization of models, model selection (decision making), system design stage (decomposition, aggregation, study of conditions, program construction), technological preparation stage, audience of users, their age category and possible professional interests (Meyer & Wodak, 2001).

Creating a site requires a deep study of analogues, the trajectory of user interaction with the interface, the mechanism of building and using modular grids, as well as researching trends and styles of modern design. For the development of creative thinking, the culture of perception and the successful implementation of ideas in practice, a designer must constantly develop the skills of creating various analogues of visual solutions in art and design. Thus, at the modeling stage, a modular grid is built taking into account the resolution sizes of the necessary screens (for computers, tablets, mobile phones), which requires professional skills (Hobfoll, 2001).

Design is new in sociocultural practice, possibly a higher level of standardization of the system of images of social adequacy and prestige, certainly a new form of organization of the "cultural competence" of a person of the new information society, his socialization and inculturation, a

new system of management and manipulation of his consciousness, interests and needs, consumer demand, value orientations, behavioral stereotypes (Maksymchuk et al., 2022).

Social networks show interest in developing new types of media content. In particular, experiments with augmented reality (AR) are about to launch Facebook Messenger, planning to bring the number of players in a real-time and face-to-face virtual game up to 6 people. It is an AR-IGR video chat that brings interactivity to communication, multiplying the socialization of players (Omelchuk, 2022). Judging by research and forecasts, virtual reality testing as a fundamentally new market segment will intensify in the coming years, since the study of human capabilities has not yet reached its peak. The interest of technical specialists (programmers, engineers) in this field of activity is caused by the desire to increase the physical, mental and sensory-emotional capabilities of our contemporary in the context of the rapidly developing digital world. The virtual environment acts as a training simulator, also the virtual environment is used to simulate the algorithm of human memory by analogy with virtual reality displays, so that a person can remember a large amount of information by reproducing it from a certain "virtual memory palace" (Dykan et al., 2021). In the epistemological and pragmatic plan of design, other phenomena faced by modern civilization are also affected - universal computerization, creation of Internet space, consumer and information boom (Kornosenko et al., 2021). Developments in design deserve attention, but the search for theoretical justifications of these phenomena is relevant, as it corresponds to the interests of the development of society's culture.

Having established that the dynamism of changes and transformations in design, as well as the mobility of cultural systems at each stage of historical development is quite natural, we can now turn to the morphological model of design, its synchronous and diachronic types of development.

Conclusions

The development of design is fundamentally heterogeneous and represents a wide range of innovations and repetitions, simultaneous decay and emergence of transformation. This refers to the depth and scale of changes in consciousness and ideas caused by the designer's epistemological picture of the world, his philosophical thinking. Design configurations acquire their formative status at the level of a phenomenon when they exhibit functional properties that are stable in their repetition, when they

find distribution as cultural forms and artifacts, and lend themselves to typology in their general properties.

At the same time, not all design transformations are completed and are not transformed into cultural areas, do not become "social conventions" for the reproduction of social experience and cultural values. The transformational processes of design, determined by private cultural events, to a certain extent do not achieve completeness of form, self-identification of meaning. Such a transformation is Web design and blog design, which outlines the trends of the virtual information space. Web design creations that go beyond the limits of extreme pluralism form polyfigurative symbiosis of continuous destruction and reconstruction, assembly and disassembly, exits into corporeality, elimination of aesthetic meanings into the space of pulsations, temptations, and disgusts. As a result of such creative stratification, attributive signs of symbolic-semantic and regulatory existence are destroyed, becoming one of the suitable types of boulevard experimentation in design.

Thus, the value-semantic configurations of post-industrial design, in fact, mean a theoretical-functional multidimensional reflection of the spiritual turn in the self-consciousness of society of the post-industrial era, which is imbued with the idea of continuity, multiple directions of species development in design, reinterpretation of design products into artifacts of the cultural environment, subjectivation design values in communications of post-industrial society.

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Author 2 investigated the phenomenology of the artistic paradigm and formalized his research into an article.

Author 3 analyzed the theoretical and methodological approaches of the research, investigated the methodological foundations of creating Web design and blog design

Author 4, based on conceptual articles, structured the research content according to the relevant structural and thematic blocks.

Author 5 created an application of scientific research on information and communication technologies as a factor in Web design

Author 6 defined the criteria and methodology of the study, and also designed the results of the study.

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