Art, Design, Fashion and Design in the Postmodernism

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Abstract

The research shows the new connections that are contextualized by the ambience of post modernity. The inter connections of all actors of communication plan, established through them edition of association and the mutation is one of its main features. Today, it appears that the dividing lines between multiple fields of activity are more subtle and interdisciplinary indicates one of the best routes to walk in post modernity.

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The Image: Art and Design

"It would be ill-defined design a byproduct of the art?" Ogień (2006:175) suggests some interesting reflections on art and design: "Would not it be the art that a sort of ill-defined product design, the first may be understood as a global business "to shape certain aspects of the visible", including all kinds of dimensions: political, economic, technical, etc..? " for the author, in these terms that the issues of historical relations between art and design could be implemented. art, however, understood in its traditional sense, as a product with no intention of reproducing in the industrial sense, influences the design, in this case, "understood for what differentiates this definition, that is, which is created with the purpose to be produced in series, although this is not the only sense of the word design "(fields: 73). Worth noting that the reverse is also true, ie, industrial design influences the art, in that the observation participation and interactivity are part of the exercise art today.

Through Art History shows that many objects reproducible or built by the machines fascinated artists, as well as Fields points out (2003:73). This influence is long, as you can quickly see: from the Japanese prints that rocked the porcelain imported from Japan delighted that both Van Gogh and his friends, there are also futuristic love with typographic elements incorporated into their poems. Fern and Léger and some Surrealists used the machine as a key element in re-reading his works, and Marcel Duchamp, who made direct use and no makeup of industrial objects. This is aside from the Pop Art, which was the most direct artistic movement to unite art and mass communication, which, according to Field (2003:74), despite evidence to date for many, these two areas are included separately. Minimalism was also another movement that took over urban and industrial objects such as cubes, boxes, cans, buildings that share the same formal structure of the proposed compositional. Compositions are modular, systematic and series that is also repeated in music, since a good artistic composition, in the age of 50 and 60 years was the result of the relationship of harmony with all of the parties, based on canons of aesthetic standards Greeks of antiquity.

The same author also notes that Duchamp shifted the problem of harm's way in the art to the question of the function, the issue of making art for the issue of formulation of artistic ideas.

In respect of ready-mades, Duchamp, according to Campos (2003: 79) proposes the desecration of art, from its proposal to look at a common object as art:

"You have to come up with anything with such an indifference, you have no aesthetic emotion. The choice of ready-made is always based on visual indifference and at the same time, a total lack of good or bad taste. Opting for mechanical design, escapes to the taste. "

Regarding the design, Rossi, Desiderio and Santos (2010:92) commented that the discussion between design, plan and design:

"... includes a review of the concepts of inter-and multi disciplinarily in vogue in the lines of research and experimentation in contemporary design, in view of the general hypothesis that the emergence of interactive function of language come to blur the boundaries between disciplines that contribute to the development of objects and signs. "

Similarly, Mafiosi (2000) states that today, we see easily that the dividing lines are increasingly subtle and inter disciplinary indicates one of the best roads to walk in post modernity. Perhaps for this same reason, Rossi, Desiderio and Santos (2010) advice that sticking all orthodox positions, in the epistemological sense of the word design, and place them up side down.

Also regarding the design, within the international scientific culture, Morales (2010)notes that there is a wide spread is understanding quite common, which uses design methods to describe the processes of projective typical engineering of complex systems(which undoubtedly derives the rational approach the project).For the same author, these processes led by engineering, design is synonymous with sizing and offer solutions to the amount of resources available to find solutions to certain problems that are currently defined as "technical" and, in general, have solutions considered" correct" or at least" reasonably fair". In this case, "the design is something else. There are no solutions" correct" and here is important to note that the unique nature and subjective designer is a fundamental part of the result, but not only that: it is also a key part of choosing the path projectile, ie the process whereby the result is achieved" (Morales, 2010:25).

In his last work, the same author, Dijon De Morales (2010), writes about meta design and poses as a model in which all options are considered within the capabilities of design, however, within this same vision, the model in question does not producemodelswithsingleoutputsprojectiveandpre-establishedtechnical solutions. Them eta design arises as an alternative design, as opposed to conventional methods, since they see the scene for the development of designs as mutant and at the same time more complex. Them eta design positions itself as" the methodology of complexity" and by this way, it could be considered the "design project", or better, "the design of the design." Thus, "…the system / product design is no longer seen as an isolated element, becoming part of a surrounding" (Morales, 2010:53).

The design today to Ezio Manzini, the Politecnicodi Milano, in the preface of the study on meta design Dijon De Morais (2010), demonstrates the urgent need that the design is re conceptualized. For the author, now there is another proposal, not conventional economics, which he calls" new economy".

This" new economy" is no longer based on consumer goods but in services. In this case, their "products" are complex entities, based on the interaction between people, products and places. And an example:

..."Generation systems distributed forces (to optimize the use of renew able energies and diffuse), new food chains (for creating direct links between cities and countryside), intelligent transportation systems (to promote innovative solutions o public transport); programs forurb an and regional development (to enhance local economies and new forms of community), collaborative services for prevention and health care(seeking to involve users in the solution directly concerned. "(Moraesin Manzini, 2010:9)

Thus, from the perspective of Manzoni, the products, which occupied the central figure in the concern of the designer, give way to the service, where interactions between people, places and things start to occupy the center and, if so, the products (physical) become evidence that test the existing service. The concept of service, also the same author, must bare conceptualized, ie," standardized services" –characterized by the ratio between active passive users and providers-must now be seen as "collaborative services" in that, as the networks today, all stake holders join forces to which a value is reached common recognition.

When considering a concept from the existence of the Internet, Rossi, Desiderio and Santos (2010) note the impossibility of constructing a reality based on fixed, immutable, and still less predetermined. In this sense, the authors note that the obsolescence of the maximum used and disseminated by the Bauhaus "form follows function" (originally attributed to Louis Sullivan) as a premise for the project, since many concepts are now interconnected in a non-linear. Thus, to the authors, "the notion of design associated with the project is what the mind produces and launches."

From these assumptions, the creative process lies in moving from one platform to another, in any sense, since the movement meets the expectations and the logic of the creator, in this case, the designer.

In this sense, Moraes (2010) notes that the design is both a verb - the process and substantive - in the result. Both are important and characterized by the qualities and arbitrary decisions of the designer, in turn, a fundamental part of the design process.

The traditional-conventional development of new products, services and graphics have become insufficient now almost obsolete, as the complexity and rapidity of change in the dynamic scenario. Today the proposal is to design not only the traditional binomial form and function, but also other qualities that go beyond just product design, with strategies for innovation and differentiation, in terms of character aggregator, between culture and productive crop marketing design.

Some Creations Stack are shown in Figures 01,02 and 03

"There was always a perfect parallel between the artistic avant-garde movements of the style and aesthetics of the products of mass production, within the material culture, through the industrial artifacts" (Moraes, 2010:73)

This statement comes from the esthetics, as a term, if treated in its fullest sense. This is the total work of art. For the author, an art that will be observed in passing the civil or architecture al object usual:" The aesthetic difratou in the whole of existence. Nothing more remains unscathed, " to Miffed soli (1999: 12).

"The table of life to advertise design home, everything seems to make the work of creation, everything can be understood as the expression of an aesthetic experience first. Since then, art can not be reduced solely to artistic production, understood here as the artists, but it becomes an existential fact. "Make your life a work of art," has not become a mass order? "(Maffesoli, 1999:12)

Currently, the art, for the author, is commonplace, trivialized themselves, began designing his own banality, where the truly important ceased to exist, since, in contextual terms, everything starts to become important, the small details, fragments, things, however small they are, everything starts to give this a core value of understanding social life. This would be what the author called "presenters".

"It is the haunting presence of the object, serving as a symbolic totem to which we aggregate, will be the tinsel brightness, the effervescence of the great contemporary megalopolis, may be the excitement of musical pleasure or sports, not to mention the game's appearance, where the body displays a continuous and pervasive the partiality.

From end to end, all that defines an "aura" specific, in which we bathe and condition snolensvolens, the ways of being, ways of thinking, and styles of behavior. Decidedly aesthetics (aesthesis), faculty of feeling, the common feeling seems to be the best way to master the "consensus" that is drawn to our eyes, of shared feelings or sensation sex acerbated"(1999: 13).

The theoretical reflections are seen as linear Cartesian imagining homogenous structures, when in fact the process is a hybrid, composed of heterogeneous elements, whether linguistic, are visual. Connections, explicit or subliminal, not only occur as part of the whole communication plan. Networks, through theme dilation associations are established and the mutation is one of its main features.

Within this perspective, knowledge can never be considered a process of gradual acquisition and ongoing acquisitions, but as a dispersal system, as well as the unification of concepts acquired, not given by its object, but probably by its subject Foucault (1977).

Under stood as a medium, the image also allows the recovery of production and representation of a socio cultural context. In this case, the image is now considered not only as a production linked to aesthetics, but also as an activity that works with information. Thus, as a tool as a means, the image bears the changes inherent in the evolution of their design aesthetics and rhetoric of visually.

As stated by Mafiosi (2000:134): "To insist on the intimate connection between seeing, being seen, live, is not negligible, exactly where the image and hold stigmatized (re) appears as a pillar of social life."

Moreover, the image, which has as one of the sensitive ingredients as a means of production, eventually interfere with the social environment in which it operates, owing to the inherent strength of the component. In this sense, Maffesoli confirms that: "À tout celailfaudraitajouter le sensible, sous diverses modulations quel´on ne peutreléguerdansl´ordre du privet, mais qui contaminant, d´unemanière plus oumoinssauvage, l´essemble de la vie publique" (Maffesoli, 2000:134). The choice is the elective affinity, regardless of community, religious, cultural, intellectual. Most important to note that the paradigmatic axis switched.

The garments, considered by Crane as "one of the most visible forms of consumption, plays a major role in the social construction of identity" (2006:21). In this sense, the author points to the possibility of clothing as an indication of how people at different times, see their position in social structures and negotiate the boundaries of status. In earlier times, the clothes also acted as identification of individuals in public spaces, such as occupation, regional identity, religion, social classes. Thus, the increase in the supply of clothing for members of different social classes affects the genesis and accessibility of fashion styles. Crane notes that

"Sociologists have begun to understand the power of the artifacts to exercise a kind of" power "culture, influencing the behavior and social attitudes in a way that often do not notice. ... The clothes, as artifacts, "create" behavior for their ability to impose social identities and allow people to claim latent social identities "(2006:22).

Interestingly also reviewed by the same author based on interviews conducted by social psychologists in the area is that people attach to their clothes "preferred" the ability to influence their ways to express themselves and interact with others.

Crane says that "the characteristics of cultural products, including consumer goods, are shaped by organizational environments in which the creators of culture do their work and the nature of the markets in which organizations sell their items" (2006:270). Thus, changes in the operating environment of clothing designers have led the development of new strategies both to create, categorize and present their products to the consumer. Most fashion designers value more luxury beauty and aesthetic qualities of objects. Thus, for the author, associate fashion design to art is a way of giving meaning to fashion products and attract cultural capital for the profession.

Even within the reasoning of Crane, "the designers try to acquire prestige by demonstrating their connections, whether aesthetic or social, with members of the art world ... changes in the fashion market are leading to changes in the way designers conceive his work as art "(2006:272).

The Post-modernity, Object Design and Humor

Regarding the issues of three-dimensional design, translated into objects, the mood is also one of the keynotes of the proposals of new objects, however, is only recently that the design is presented effectively. To Gonzatto,

"Humor helps in building a public space, an arena where they can be discussed all kinds of ideas, and helps establish a sense of community among participants and to clarify the differences within these. Jokes are a vehicle for the speech forbidden, unofficial. Themes such as sex, politics, racism, cannibalism, institutions (church, school, family and others), madness, death, physical defects and differences are recurrent and tend to form just stereotypes, suggesting a simplified view of the problems, and worldviews that contradict those which are usually socially acceptable. The inclusion of humor in the reflections on theoretical and methodological systematization of design operates in this context as a space for expression and Emergency facts and opinions silenced by the dominant discourse, stimulating innovation and other enabling references to creativity. " (http://www.faberludens.com.br/files/oficina_tecnicas-de-humor-no-design.pdf)

The pioneering spirit is in the furniture, decoration, with the Memphis Studio in Milan, Italy, when they appear fanciful drawings and furniture coverings, tinted.

The Memphis Studio was founded by Ettore Sottsass. Sottsass was the most recognized designer of the Memphis movement. Born in Innsbruck - Austria studied architecture in Turin until 1939 (born 1917). There were several activities, the agency worked with Giuseppe Pagano, before opening his own studio in Milan in 1947. Since 1958, is responsible for the aesthetic aspect of Olivetti typewriters - Tekne 3, Praxis 48, Valentine, PC M 20. He exhibited his creations in the studio Alchimia. Founded in 1981 the famous Memphis group with other designers. Example of its creation is the shelf "Carlton in 1981." In the early '90s, back to the archaic forms and conventional materials.

Another fun example is the stool (seat and door-raps) called "Bubo XO" by Philippe Stack. Produced in various colors, this bank was created in 1991and reissued in 2002, is sales success to date in Figure 05.

The year of creation, as Gomes mentions (p. 231), is natural process, governed by laws and unpredictable phenomena, therefore, can not be taught, although certain aspects that lead to original idea as or solutions can be trained. For the author, design creativity is implicit and is a key requirement, which permeates all stages of creating product, from its inception until the final product.

Madeira, M.S.de Godoy, in his text "Integrative Function of Humor "(http://www.aetern.us/article33.html) humor creates conditions for increasing tolerance to frustration and possible thought. For the same author, "humor is inure as on able voluntary, is an absurdity that establishes a link between elements normally disunited, deliberately inverts the relationship between facts, valuesor propositions, exaggerates an existing reality to the paradox or the unusual, is problematic and methods contrary to common sense or logic. Verbally, graphically, or, plastic humor is a way consciously "abnormal" to introduce the world to its participants. This element strange and subversive humor, causes prejudice veiled threat when the authoritarian societies, established by ensuring the sameness and the proper adjustment.

The fact that the mood "to establish a link between elements normally disunited," as stated by the author, coincides with the separation of the object of his usual role, mostly stereotypical.

Both the humor and the separation of form over function are presented with proposals often even contrary to common sense and logic. Perhaps there inliers the key to positive results are almost always associated with the object of design humor as shown in Figure 06.

As stated by Philippe Stack, the International Design Yearbook, 1978-79 quoted by Carmel-Arthur in his work called "Stack", p. 11:

"I Think It is the Task of Designers Spends more Time Producing and Less Signs Producing Objects."

Figure01 –Tooth brush for Fluocaril, 1989

Figure02-Orangejuicer, Cast Aluminum, 1990

The Image, Art and Fashion

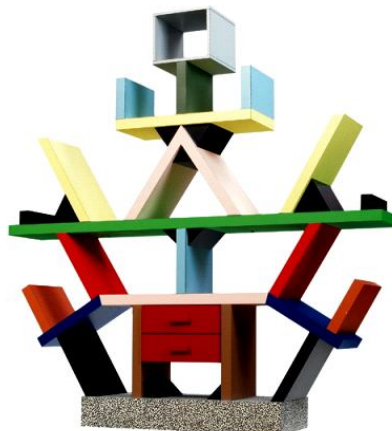**Figure03-Illustration offashionArturoElenahttp://www.arturoelena.com/**

Figure04-Bookshelf "Carlton 1981", produced by Studio Memphis, created by the same founder, Ettore Sot sass

Figure 05 - Stool (seat and door-rapps: by removing the seat, which also functions as a lid) "BUBU XO", designed by Starck and produced in bright colors, it's sales success to date. This object, as described in sales ads online describes it as a "precursor object, created by Philippe Starck, this stool has multiple uses: stool, notes table, nightstand, closet multipurpose and inexpensive. It is presented in major museums modern art and decorative arts from around the world. "http://www.clicondesign.com/mag/fr/list-104200.htm.

Product Details:

Colors: Various. Structure in injection molded polypropylene.

Dimensions: 43 cm X 32.5 cm diameter

Figure 06 - Port-shampoo-shaped nose, disposable cup that "complete" the profile of those using it, glass of beer with its interior in the form of a half bottle inverted chairs "embraced" and jump in the form of "chewing gum stuck "some examples of design objects with a strong mood, that are successful both in terms of creation and in the commercial aspect of them.

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