

ECLECTICISM OF CHOICE OR EMOTION BY CONTRAST

ЕКЛЕКТИКА НА ИЗБОРА ИЛИ ЕМОЦИЈАТА ЧРЕЗ КОНТРАСТА

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Abstract: The report examines the impact of emotion on form-formation, change of form, as modified choice and introduction of opportunity for transformation of property. Viewing the form-oriented environment surrounding our subject, closely tied to the character and personal characteristics of individuals. Personal choice as a prerequisite for the emergence of the idea of form. The choice is closely linked to emotions, environment and general attitudes. In multicultural space 21c eclecticism itself as the only option. Contrast as a formal principle in building a harmonious form is viewed as a tool for art and for the emotional choice.

Keywords: FORM-FORMATION, CHOICE, EMOTIONS, ECLECTICISM, POSTMODERN SITUATION

1. Introduction



Nick Gentry "Auto emotion"

Contemporary multicultural society is in search of its forms in a large range of styles. Our world, dynamic and eclectic, is provoked by science, politics, religion, economics and a large number of other social factors. The new aesthetic systems are submerged into fast developing technologies, seasonally altering fashion, as well as in the intransigence towards monotony and "boredom", which is being satisfied by the permanent consumption and replacement of our belongings. In order to satisfy the consumer, contemporary design attempts to accept more and more challenges.

There is no doubt, one of the leading tendencies is to satisfy client's emotion, and at the same time to inspire one with the product. Many researches are done in the way of analyzing the emotional influence, to the other characteristics of the form, color, texture and structure of objects, which help provoke feelings. Every change is a condition for occurring emotion leading to different choice, which provokes different idea of form – formation of the objective background. This shows that the dynamic form with transforming option would cause different emotions or could respond to the changing ones.

The design looks for closer borders with the individuality and personal characteristics of the individual. Of course, it's hard to speak about design in just one aspect that makes the view abstract. But going from the formal principles for composition, we will look for a bond between individuality, personal choice and idea to "form". Contrast as a building element of artistic composition is in tight relation with emotions, since it contains the contradiction of two different natures. In finding "dialogue" or "conflict", the difference gives life to new forms and ideas, provoked by the emotions.

2. Content

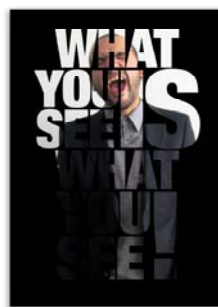
Personal appearance or self- portrait by design.

"Not only does big art depict life, but participating in life it changes it" – Ilya Ehrenburg.

Long time ago art has crossed the borders of museum expositions and found it's own way in our vital nature by design.

The role of the user is not restricted by the use of a concrete product. There is active participation and desire for building an individuality in the blurred whole. The relation, between the one, who gives orders and the one that performs those orders, are bilateral. Even without realizing this, forming the parameters of our desires and trying to put into effect our personality, we change into innocent participants of projecting the subjective nature. Personality needs to form itself by it's own reflections.

"DESIGN YOUR SELF"



Plamen Motev "Mirror"

Of course design looks for the forms of vision through the prism of personal desires. Personal choice is a prerequisite for the occurrence of the idea of form. However, there are as many ideas as we let them be. Choice is something we often face in everyday life and it becomes almost impossible to restrict it in any frames. Destined by desires and different ambitions, our decisions of "form" are being provoked by opposite and often eclectic sources. The American post- modernist Donald Barthelme, exclaims : **"the principle of collage is the central principle of all art in the twentieth century"**

Postmodernism uses collage techniques and most accurately depicts the eclectic conception of modernity. Commercial success, anti-utopianism and rejection of the previous cultural paradigm, also conformism and undeclared democratism are only a few of the characteristics of post modern society which critic **Brainin-Passek** has made. Not only in literature do we notice rapid transition through different realities. Collage can combine incompatible elements, destroy and rebuild overall shape, which allows expressing the emotional essence. Undoubtedly this leads to eclecticism and here the role of quality design is of great importance. Eclecticism as a choice arisen from different emotions, needs to be overcome/ mastered and refracted through the prism of professional opinion.

"There is no formula for good design; every problem is unique, just like every solution. What more, the design world

isn't utopian; solutions are often intentional, crotchety or a product of endless compromises.” Paul Rend

Design seeks for solutions by interrelating all aspects of a problem. Emotion turns up to be one of those problems and she is the one who expresses the individual character/personality. In the multicultural space of the 21st century, eclecticism imposes itself as a possible choice, but it is insufficient as a final form of expression. That “aura” of uniqueness, which things tend to lose during this technological age, is trying to make its way back by means of emotions. It aims to identify the value of the object by binding it to personal feelings.



“Vases with knitted texture”
Annette Bugansky

“Ceramics container”
Tomas Kral

Annette Bugansky is a designer, who reveals to us how love could be possibly related to knitting by interpreting it into vases with the help of ceramic material. Yet, Tomas Kral has created an incredibly fresh/pure/plain design of a trash container, emotionally provoked by a clown nose.

Umberto Eco has finished his book “History of beauty”, with the remark:

“Our explorer from the future wouldn't be able to define the esthetic ideal, commonly widespread by mass media of the 20th century and after that. He will have to give up to the orgy of tolerance, to total syncretism, to the absolute and uncontrollable polytheism of Beauty”.

Beauty is in the eye of the observer. Therefore, notion is what gives shape to personal choice in the variety of possibilities and builds the idea of form. Richard Appignanesi is an art historian, who thinks that the spirit of romanticism could be the homeopathic cure for the postmodern eclecticism:

“The only cure for postmodernism is the irremediable disease of romanticism” (Postmodernism for Beginners, UK, 1999).

and what is romanticism if not appreciation of feelings? Enchanting, emotional, exalted/lofty and prosaic. The reproduction of the internal world by the impressions of the external one. Transmitting personal emotions in creating shapes when the more individual likes/preferences are affected, the higher the esthetic value of these shapes is.



Ivaylo Nedelchev "self-portrait - pen"

3. Contrast as an instrument of artistic and emotional choice.

Instruments for achieving and giving interpretation to emotions by design can be different, but undoubtedly one of them is contrast.

Emotional is considered the choice, provoked by spontaneous feelings and thoughts, and by artistic we mean the choice dictated

by the aesthetic standards of the personality. Contrast, as an opposition, is a provocation for emotions and one of the formal signs/indications for creating an artistic composition.

One of the assignments in the discipline of “Form building“ (Department of Engineering Design, Technical University Sofia) is based on different categories, with the help of which is made a composition with a leading factor contrast between materials, factors and other elements of the system. What we are aiming for is a fully balanced composition. When analyzing the detected solutions attention was brought to their emotional value.

Independence, freedom, indefiniteness are typical characteristics for emotions, which contemporary design has needs to capture. Put this way, the task gives students a chance to apply their knowledge of building a composition and to seek emotional effect through the conflict of balance demand.



Diana Dineva "Chaos and form"

Savina Stoeva "Contrast"

Contrast is that part of a composition, which brings along a problem and simultaneously allows its solution. Exactly this accent draws one's attention and gives rise to emotions by comparing opposites.

Part of the above can be observed in Sayaka Ganz's works. The author creates emotionally influential figures using banal/ ordinary everyday things. She refracts personal choice through the prism of various initial shapes. In search of an idea of convergence, she manages to find and express that hidden meaning, in which *Person / Idea / Shape* overcome eclecticism of postmodern reality and remind us of the dynamics of contemporary transformations.



Sayaka Ganz "Convergence"

4. Conclusion

“The world of stocks has gained an incomparable ability to overfill with its images modern people's perception, whatever their status – the difference between the artist and the ordinary person is of minor importance.” Umberto Eco

Modern man comes across the contradictions of his own environment more and more often. Big social networks have engulfed the intimate, personal world. Knowledge isn't gained, it's being used in the new postmodern environment. Shortening distances, global cyber space, theory and the project of human genome – all these are products of the present, which standardizes us and makes our personalities disappear just like things disappear because of mass equalization and overproduction.

This is why emotions, as short-lived and imperceptible conditions, have become the main accent in contemporary design; they have an important role in shaping when displaying their dynamism and changeability. Namely emotions complete the interaction between the separate parts of a project. A creative personality will use emotions to form ideas, avoiding cliché patterns and by freeing one's imagination, will turn eclecticism into wanted contrast, which will restore the lost "aura" of uniqueness.

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Teacher: Asst. Prof. Ochkova-Dimitrova E - 2011



Claes Oldenburg "Spoon,bridge and Cherry"

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Featured are works by students from the educational process "Form building", (Department "Engineering Design", Technical University of Sofia)