

COLLAGE IN THE CONTEXT OF DESIGN

/FORM-FORMATION IN SEARCH OF OUR INDENTITY/

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Abstract: The paper considers the concept of collage in its broad sense; therefore some artistic styles that use the technique of collage are presented. The importance of this type of representational art technique is rethought in the context of design, also by making a connection with the postmodern situation. The contradiction of the environment provokes the use of contradictory forms. Collage is an opportunity for finding a unity between individual and unfinished items. An ability to destroy existing structures and solids, rearrange the elements into a whole, to discover something new and different. The dynamics of the innovations in the fields of science and technology give occasion for dynamics of the form- formation. Collage appears as an option in the search for individuality of form in the middle of a multicultural environment.

Keywords: COLLAGE, FORM-FORMATION, POSTMODERN SITUATION, OUR INDENTITY

1. Collage as a form - eclecticism and unity.



Design word collage

Text-portraits by Ralph Ueltzhoeffer

Design is a direct reflection of the surrounding world. The world - multicultural space in which virtually everything is at your fingertips while absent. The world is "invisible" rule. The understanding that we are a part of a whole and at the same time independent units /placed in a situation of deliberate free choice/ leads us on the trail of eclecticism in which we try to find the lost unity of the whole.

In this regard, collage allows us to rediscover ourselves as a unity despite the eclecticism of our surroundings. We create by transforming what already exists, operating with existing elements and putting things under a different angle, and changing the emphasis. In design, in expression of free will, we take pieces of the infinite possibilities of the surrounding reality to create our own collage - work - life. Are we creating a Frankenstein or a masterpiece? The options are to arrange the puzzle in a different way without disturbing its integrity.

2. Collage in different artistic styles.

Collage as a technique is known since the ancient times. It is again rediscovered in the era of modernity, allowing the expression of plastic language of rapidly changing views on the interpretation of reality.

Following the three main stages in the development of modernization, we can say that some areas overlap widely with the collage:

Cézanne (1839-1906) was the first attempt to monitor reality including views and questions that he sees. And that's not all because the observed objects are variable depending on the supervising eye.

Cubism in the period (1907-1914) is the direction that directly addresses the form of a collage to express its exciting field. Its representatives Picasso and Braque borrowed from Cézanne the theory of variability and sustainability, developing the idea that one cannot exclude the reality.

Dadaism (1916-1924) emerged as a nihilistic protest against the bloodshed of WWI. Dadaism is crucial for the release of automatism, to dispose of all traditional rules in art, in favor of chance as a direct access to the creative unconscious. Here everything is permitted. Many of the pioneers of modern art pass through Dadaism – Hans Arp, Max Ernst, Francis Picabia and Marcel Duchamp. Collage in most cases is not just technique and is largely developed as a form of modern art.

Of surrealism (1920-1924) perceived Dadaist approach to automatism and turn to the subconscious as a broad field study of unconscious reality.

All these styles of art reveal the crisis in the depiction of reality.

What is reality? How science reveals to us the objective reality? How it is possible to stay in integrity, given the breadth of the various studies? The first attempts in this direction are numerous. It is experimented with decomposition of light, movement, of objects. The place of science in art unfolds more as setting new conditions and challenges in the work of artists and designers.

Reality starts to interfere with the abstract. Abstract becomes concrete. The public life and politics, conflicts and turmoil will inevitably leave their fingerprints on form. The idea to shift the layers of reality to provoke the search for true image is available through collage.



Hannah Höch,



Pierre Robin: Forbidden Collages

Attempts to portray the ineffable suprematizma bring us to the group De Stijl, constructivism, abstract expressionism, minimalism, where the collage is not addressed. Naturally, since they are not looking for deconstruction.

Reaching the idea for non-depiction in Conceptual, techniques of collage again return. The leading idea here is that even beyond the object environment, the author uses all possible means to convey his messages. The art makes it possible to be succinctly and "boldly" in its expression. In design the feasibility is indispensable; however, the ability to express a message quickly and in a wide consumer range, the product of design becomes an object of art.



3. Construction, deconstruction and movement

The postmodern situation brings controversy because of the lack of rules and authorities. Here the structure is the idea; it is the basic element of form-formation which is subject to the form. Collage as such is understood in the broader meanings: in painting, graphics, photo montage, architecture, music, literature, movies. This broad interpretation reveals the possibilities for individual expression, responsiveness adaptability of this technique to the modern environment.

Overlay of identical forms, all the disparate elements, the change of perspective within an image, and many other opportunities for deconstruction and of the forms are inherent in the collage. Fragmentation, division transformation of the shape change our idea of time and hence the movement. This time factor, which varies in parallel with the shape, is very important in our times.

The illusion of near and distant, of long and soon is interlaced and developed in retro-and re-design. We create this as part of the past part of the future, making the collage.

The dynamic communications naturally requires dynamic form. Framing allows separating similar elements, to highlight the details and to gather at different points in the search for authenticity of expression. In this respect we can say that the design "tells" the object by dynamic collage using different materials and technologies. This story of the form is a challenge for the rigidity.



by Giuseppe Mastromatteo by Fanny Liberek



By Li Xiaofeng

by Paola Paronet

4. Design as a collage of ideas, materials, technologies

In the context of design, collage is closest to decoupage and assemblage.

Decoupage (or **découpage**) is the art of decorating an object by gluing colored paper cutouts on it in combination with special paint effects.

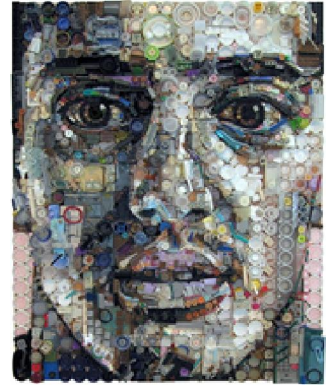
Assemblage is an artistic process. In the visual arts, it consists in making a three-dimensional artistic composition from putting together found objects. In literature, assemblage refers to a text "built primarily and explicitly from existing texts in order to solve a writing or communication problem in a new context".

Decoupage is directly linked to the handcraft. Personal attitudes and hand-made objects are in direct contrast with the hidden from our eyes high technology. The accessibility of decoupage makes it close, both for professionals and for anyone who feels a need to express himself, allowing him to introduce something of his own or recycling and transforming something old.



decoupage, kitchen,

by Jonaton Fong



assemblage,

by Zac Freman

Assemblage is widely used in modern art. It was awarded the opportunity to influence the viewer with a whole range of materials, tectonics surface layers of different elements and the opportunity to achieve unity in the sense of a whole or to look into the micro-structure of the piece.

The design as a collage really shows the complex structure of the concept of the design. In its own way reveals the eclecticism of the reflected environment. Even creating a logically coherent, complete form, this form itself sinks into the whole system of other elements. Design is a reflection of the environment and at the same time is a factor in its development and change.

In the context of design the techniques of collage are possibility in search of our identity. A person himself is an assemblage, setting up, using and transforming the realities he is doing a design of himself. In this context the change in the choice of different elements is also a change in form-formation.



by Shadi Ghadirian

by Levi van Veluw

5. Conclusion

The above statement is trying to attract the attention to the technique of collage and to appreciate the riches and the merits of this approach. The collage is invariably present throughout the human history. The modernity rediscovers the capabilities of the collage. Whether viewed or not in the center of some authors' work, the collage is in form which could easily and quickly integrate different messages.

Dynamic environment in which man is immersed requires quick response and the ability to change. Movement in statics is one of the angles in the collage. The contemporary design aims to address the need to adapt the form to the individuality of the consumer; the option of tuning could give the privilege of choice to distinguish ourselves from the common.

The increase of frequently asked questions about the environmental protection led us to search for solutions for waste recycling. In this regard, collage again could be widely shared. Cultural environment requires welfare cycle in the nature and utilization of readily-degradable waste. We are surrounded by the eclecticism of multicultural space. Whether as part of a whole or as a separate entity, a person seeks to find his own identity. Tolerance of differences in perception suggests that we can generalize roughness. The collage is form for a free expression giving us the opportunity to make choices that although we are not creators of the primary elements, we can create our image and environment through which to be present throughout.



„Everybody has a right to its own window“

Hundertwasser

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