

An analysis of the aesthetic origin of “Memphis” design

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Abstract:

"Memphis" design team to make the design works show a completely different from the modernist style through the grotesque, irony, metaphor expression. Its aesthetic roots are mainly derived from the deconstruction aesthetics, phenomenology aesthetics, Frankfurt aesthetics.

Keyword: "Memphis" design ; Aesthetic origin

"Memphis" design as an important modern design movement in the twentieth century, had a profound impact on all kinds of modern design field, mainly in the following three aspects of aesthetic thoughts hidden in its unique aesthetic style.

1. Deconstruction Aesthetics

Deconstruction of the word "Destruktion" used in Heidegger's "being and time" means to break down and dig up and reveal, in order to enable the deconstruction of something to be grasped in doubt and beyond. Deconstruction, is actually a kind of analysis of criticism, it is not a thorough interpretation of the text, step closer to the ultimate chain, but a criticizing some pendulum swing. "Deconstruction" is a kind of interpretation, it is in the "feeling" and "procedures" between the mutual transformation. If the term "Deconstruction" refers to the process of criticism, "swing" refers to the feeling of the kind of movement that is never stopped and never satisfied through the relationship between the critic and the text.

The modernism design emphasizes the design as the center and the objective function, emphasizing the scientific design, firmly opposed to any decoration, design become more abstract and rational, convenient and economic, durable and cheap is the pursuit of the goal." Memphis design team in the first exhibition held in 1981 September, the direct use of their design works to show the different creative thinking and design style. Exaggerated form, strange decoration, even some bold and bright colors, although some seem strange and eccentric, but make people feel relaxed, lively and exciting. Here, functionalism seems to have become the past, the use of function is no longer the center of the pursuit, and some will even become marginal role even temporarily disappear, personality, irrationality, metaphor, symbol and decoration has become the protagonist of "Memphis", reflects the characteristics of deconstruction.

2. Phenomenological Aesthetics

Phenomenological aesthetics is a development of Husserl's phenomenological philosophy movement. The aesthetic experience is phenomenological in nature, phenomenological reduction after intuition or intuition of essence method is the only thing it all, this is a non intuitive understanding as pure, intuitive, or aesthetic experience is actually a phenomenological pure phenomenon after reduction of the residual. As Husserl said: "all art is, the word intuitive eyes pure peg, and exclude those with intuitive mixed together beyond that, excluding these mistaken common things, is being given common thinking, and possibly excluded by additional reflection on the interpretation."

"Memphis" think: the whole world is through the perceptual to know, there is no a priori model. In an attempt to make a series of modernist design, speculative logic, rational conclusion about the design principles. The invisible cast a solidification mode of life. Eto Sottas said: the world is a place where the senses found, I do not talk about a form, but only to put forward a gesture. So design for me, is a way to explore the community. It is a way to explore the social, political, love, food, and even the design itself.

3. Frankfurt Aesthetics

Frankfurt School of "critical theory" of aesthetics and philosophy, social thoughts, is the rise in 1930s and to the next half century of Western ideology and culture to a great impact on the ideological factions. It originates from the traditional thought of a critical attitude towards western society and culture. They think that the nature of philosophy or thinking is to carry out "criticism", so to provide a comprehensive judgment of the rational and scientific in the promotion of intellectual or instrumental rationality strictly distinguished.

Memphis designers believe that the product is a kind of conscious information carrier, is a metaphor or symbol

of a cultural system, so the product semantics should be diversified. When the designer has completed the product design, he not only gives the product a semantic functional, but also should have the emotional and symbolic expression and other semantic relevance, to reflect a specific cultural connotation of the value index. Therefore, the "Memphis" designers are always trying to show the cultural meaning of personality, or naive nature, or artificial, or humorous, or grotesque, the symbol works show the unique personality temperament, and thus derived related to materials, technology, color, pattern and other aspects to originality for, and thus the formation of modernism design criticism.

References

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