
A025 related concepts

RELATED CONCEPTS

Within the design process fit a number of concepts that are directly or indirectly related to it.

These concepts are elements that interact with the design process in different phases and ways depending on the interest and sensitivity of the designer:

- search for beauty: changing with time and space
- immortality: the object without time
- art: as a source of inspiration
- fashion: influence and dependence
- culture: clash - meeting

Although these concepts are alien to the actual design process, the designer, whether conscious or not, refers to it and is affected (art and fashion).

Sometimes borrowing symbols, goals and ideals from these areas of thought, the designer pushes his work beyond the limits of the existing, the real, to a project of greater scope (beauty, immortality).

BEAUTY

Since ancient time, aesthetic parameters have changed based on variations in the historical, cultural, political and religious conditions. Among the representations of deities arrived to us from antiquity we find, for example, female figures with belly and breasts greatly developed, images which refer to the concepts of fertility, abundance and prosperity.

The aesthetic was closely related to religion, myth and often magic.

Through the centuries, at least in the West, the aesthetic criteria have gradually been freed from magical- religious significance, but also have continued to mutate.

As an example, the florid and even fat appearance of the female figures in the pictorial representations of a few centuries ago is very far from the canons of feminine beauty in contemporary society.

VENUS OF WILLENDORF

Female statuette in calcarea stone known as the Venus of Willendorf (height 11 cm), ca 30,000 BC, Naturhistorisches Museum, Vienna. As in the case of the Venus of Willendorf, the primitive art feminine statuettes often have an aesthetic characterized by a lack of interest for the features and by a considerable enhancement of the breast and of the sides of the figures; this has led us to generally consider them fertility and abundance symbols.

VENUS WITH LOVE AND A SATYR oil on canvas, 142 x184 cm, Peter Rubens, 1614, Antwerp, Koninklijk Museum.

The Venus of Rubens, with her glowing skin, rounded and almost rotund in shape, shows an aesthetic now far from the equilibrium of classical arts, that refers to concepts of sensuality and eroticism.

The slender figures, thin and hard at the same time, that we see walking decided and icy on the prêt-à-porter catwalks, could well represent the aesthetic canons of contemporary western society.



venus of willendorf, ca. 30'000 a.C.



venus with love and satyr, p. rubens - 1614



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