The Influence of Modern Art on Modernistic Design in the Aspect of Avant Garde Consciousness

WEIWEI SHAO

ABSTRACT

In the twentieth Century, the influence of modern art on modernist design was comprehensive and multifaceted, and the first one was in the aspect of avant-garde consciousness. Its avant garde, rebellious and novelty have different influences on the modern consciousness, the reverse thinking and the surprise and grotesque techniques of modernism design.

Keywords: modern art; modernism design; avant garde consciousness; influence

Since the design was born, people have been exploring new design styles all the time, but in these processes, only a few people's behavior or achievements can become "schools". Because they first pay attention to the direction of social development and make their own subjective judgments in a certain direction. Once there are factors conforming to the historical trend, the results can be accepted and written into history. At this point, the interpretation and expression of modern art to the spirit of the times has provided a lot of reference for the design and creation of modernist designers, and has given an important inspiration. It not only encourages modernist designers to break through the tradition and forge ahead, but also to incorporate the latest scientific cognition into the process of designing and enrich the cultural connotations of the design.

1. "VANGUARD" AND ADVANCED CONSCIOUSNESS

"Avant garde" generally refers to the advance of a certain cultural style. In the early days of modern art, it appeared in the vanguard and avant-garde style.

Twentieth Century early modern art with industrial civilization are inseparable, social communication and convenient speed change makes people form a point of view: modern art is advanced, leading in the avant-garde era, the "pioneer" position. It seems that the most advanced art should have advanced connotation and form, and the futuristic style aims at it. Futurism in 1914 declared: "we are no longer the cathedral, the Royal Palace, where political discussion, but the hotel, railway stations, ports, roads, broad market, a huge roof brilliant bright Gallery, fast track, destruction and reconstruction plan of the. We must create and build the cities of the future, each part of which is dynamic. Futuristic houses will be like giant machines." [1] can see, in the eyes of Futurist artists, they assume the role of prophet to some extent, not to explain what, but to imagine what will happen in the future.
But, after all, a man cannot live beyond the times and live in an unknown world, so the title of "vanguard" is in fact mainly verbal and conceptual. After all, in early twentieth Century, a rapidly changing society, so that the general public thought the concept of relatively "backward", in contrast, modern maverick seems to reflect the spirit of the times, and once a design from the new power to obtain some form innovation, "pioneer" is logical transfer. This concept has enormous implications for modernist designers who have utopian ideals, because, in their view, when they create designs that reflect future trends, it seems that they are creating a new world. For example, in 1923, the Soviet Union's Ministry of culture held a new Soviet art exhibition in Berlin, which not only gave the west a systematic insight into the exploration and production of constructivism, but also released some social ideas and purposes. With echoes, Gropius also changed the teaching direction of the Bauhaus, abandoned Wubingshenyin expressionism, turning to rationalism, "don't put the church, as long as the living machine" (not cathedrals but machines for living) slogan of "pioneer" of the form and idea of comprehensive absorption.

However, although pioneer is maverick, it also means a certain degree of disharmony. Many of the Bauhaus's works, although related to the industry, were not immediately accepted. Even the full Dessau avant-garde Bauhaus school (Figure 1), in comparison with the surrounding buildings, also appear to be so misfits.

By contrast, the "avant garde" consciousness seemed so grounded in America at that time. In the market and consumption stimulation, people on the "pioneer" style show great tolerance to designers behoove good use of "planned abolition system", by changing the form of design, the design of a frequent "lead", and then to seek the maximum business value. Raymond Roy (Raymond Loewy) once said: "for me, the most beautiful curve is the upward curve of sales." Obviously, advance means business value.

2. "REBELLIOUS" AND REVERSE THINKING

The artist's "rebellion" has always existed since ancient times, and it can be said that it is also one of the driving forces of artistic innovation. MANET (Edouard Manet) of the painting "lawn lunch" (Le D Jeuner sur L'herbe) by the advent of classical and
traditional rebellion will get out of hand. After World War I, thousands of years of civilization accumulation in the West was destroyed and questioned at the same time. For some artists, failure means the birth of a new order, such as Mondrian "style" genre (De Stijl). For another part, failure simply means cleaning, such as "dada" faction (Dadaism), they destroyed everything in traditional art, artistic creation, the purpose is to taunt the authority, passing the orthodox, then achieve some nihilism. "Dada" is also good to use the "rebel" approach, by making the familiar things to create a novel, for example, to copy Monalisa plus two left cynical mustaches (Figure 2), or the urinal entitled "spring" in the name sent to the exhibition, it is almost a "anti art".

![Figure 2. LHOOQ, Marcel Duchamp.](image1)
![Figure 3. Marseille Apartments, Le Corbusier.](image2)

Of course, rebellion is not only present in this country, futurism, constructivism and surrealism all have the spirit of rebelling against tradition. From the stream of consciousness, the modernist designers are encouraged to use reverse thinking to solve the problems encountered in the design, and to adopt the subversion of the traditional rebellion to design ideas. Bruno Taut (Bruno Taut) design is complicated to abandon the traditional. And le (Le Corbusier) - West Korb Egypt do more thoroughly, he can put most of Paris's history as a dry bread to get rid of waste slag, which is that he is keen on measures to make his design works and Cubism, Dada and other modernist doctrine has a close relationship. If Picasso's (Pablo, Ruiz, Picasso) works are destructive, in a sense, Le Cobb Si E is the same. In the design of Marseille apartment (Fig. 3 Marseille Apartments), he was considering traffic and parking for the bottom through the air, to make the living room spacious and light, and then change the starting from the two floor, similar to the attic. To maximize space and make the garden and the events onto the roof, this is the use of reverse thinking to try to solve the West Korb Egypt city residents living problems.
3. "SURPRISE" AND SURPRISE

Figure 4 "And, Yet, It, Moves," John Heartfield. Van Gogh (Vincent Willem van) in his letters, praised the street cleaners, tilt garbage place, of course, this is the artist's subjective feelings as a precondition. Few artists would have done so before van van heights. And this is not satisfied with the "aesthetic" as an artistic conception, and the grotesque and surprise brought by the ordinary, in the modern art today is It is quite common for, but in twentieth Century the early identification of novel grotesque itself can have beauty and as important as "beautiful", which is a revolutionary. Advocating "novelty" further undermines the classical aesthetic concept, the concept of beauty becomes ready to accept either course it not only reduces, the western traditional view on "beautiful" as thousands of years of outstanding artistic performance evaluation standard, and that the artistic taste of the standard and objective entity, as the object of subjective attitude is more about. "Dada" in making "surprise", it is almost savage, dull remarks oath endlessly! They converted the discarded articles into the work of art itself. Untidy, dirty, rusty, bent, torn, etc, can be combined in the hands of artists, to "surprise harmony.". This amazing technique makes art and design in twentieth Century, Jingwei is clear, for the artist, if in the current era of large-scale implementation of their own ideas, for their own purposes, we must use the means of getting the attention of surprise and even curry favour by claptrap. But for designers, the "no surprise" means of "the no surprise" is a lack of expression, and the modernist design must be good at breaking the rules to create new forms, so as to form a visual impact. For example, the use of photographic montage, the photographic realism of the collage in the graphics, in order to form an unusual visual effect. Figure 4 is John hartfelder (John Heartfield) "dada" style of collage "And Moves" Yet It, novel visual satire and vilify such fantastic feeling is brought about by the traditional art language cannot depict the. Similar methods and methods were equally useful in modern American business design in the 1930s. Thanks to Roosevelt's "New Deal" and the subsequent establishment of the welfare state system, the US economy has developed rapidly, forming a large middle class and a consumer market centered around them. The middle class has two distinctive features: first, it is relatively limited by European tradition, and can accept "novelty" from its thinking; two, the economy is relatively good and can support the novelty of finance". It was a golden opportunity for the designers at that time. Business circles to research and development of new technologies, new materials development at the same time, the designer can draw in the art form and Chuangqi consciousness, creation of new products, the purpose is to arouse and meet the consumers of "novelty" product design potential purchase and demand for. When the "novelty" products enter the market, the consumer does not reject, but that it is quite fashionable, feel fresh, and throw the original thrifty habits, and chase.
CONCLUSION

Looking back, the Second World War is the period of vigorous development of modern art. It breaks the shackles of tradition and deeply influences modernist design from the aspects of thinking concepts and forms and techniques. However, the influence of modern art and modernist design is not unilateral, but two-way. The boundaries of today's art and design are blurring, and we often see a diversity of designs that always stand behind the diversity of art. This is due to a new unity between design and technology and art in the first half of the twentieth Century.

REFERENCE

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