



Tiffany-style Table Lamp. The aesthetics that took Design into mass production  
Replica from Rejuvenation

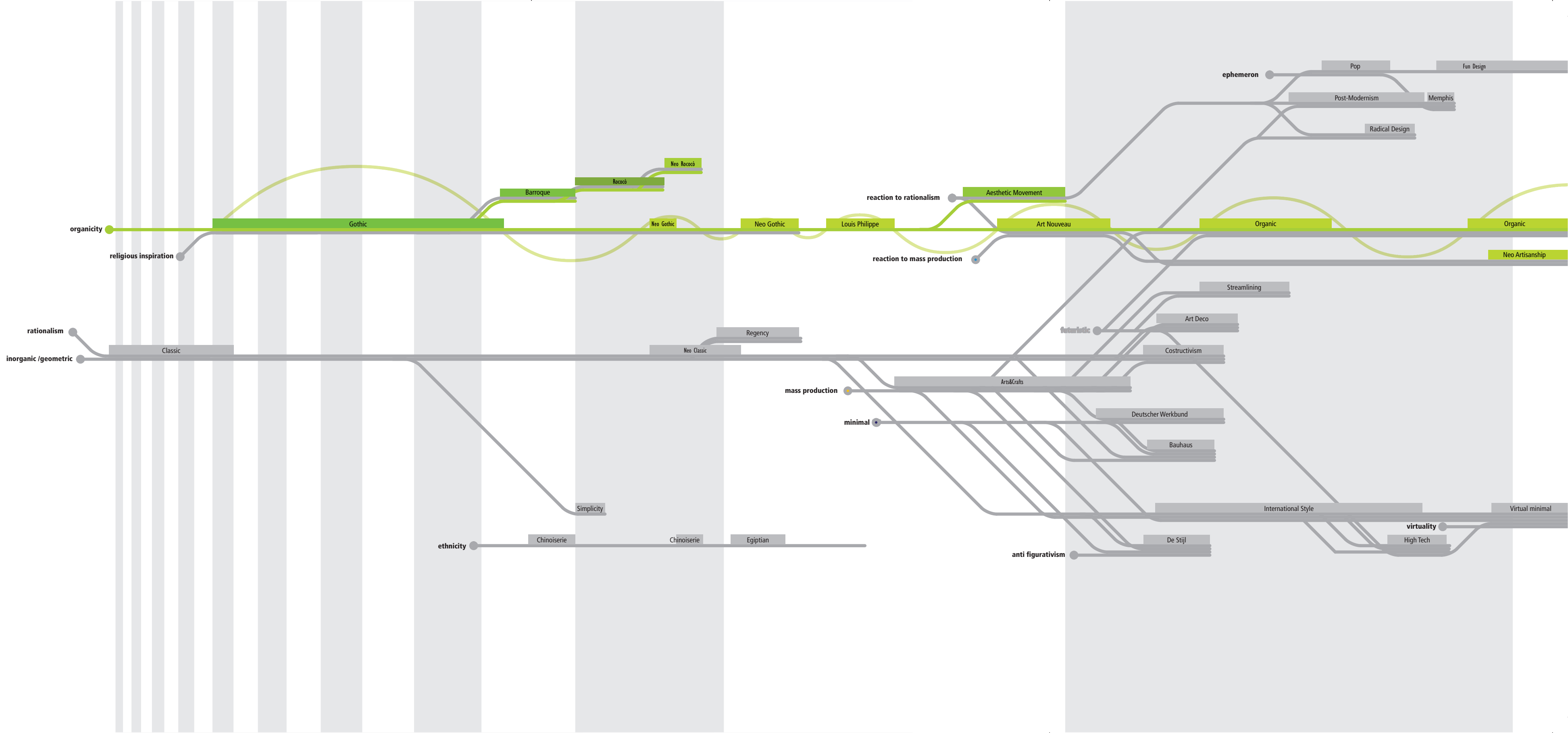
## Method

### The end of a phase

The already described phase shift theory by Henry Adams finds in aesthetics a very intriguing eco, the decay of old artisanship methods and technologies and the almost two centuries long cultural limbo that followed this rupture. Caused by the beginning of industrialization, the collapse of Design was characterized by one hundred and eighty years of movement revivals and poorly justified design foreign influences. No new aesthetic or movement throve in Europe till artisans understood that Design should not be killed by industrialization ,instead, fueled by it. Arts&Crafts, a very late reaction to the phase shift, started a new era on design, triggering the development of countless design developments such as the Deutscher Werkbund, the Bauhaus, the Constructivism, and all the movements that followed it.

It is a great example of both, the effects of an environmental change that in aesthetics follows a pattern similar the biological corresponding phenomenon, and the extreme spontaneity of human evolution. Although most of what men design is done for a clear and well defined purpose, there is still an astonishing obtusity and nearsightedness in the understanding of large scale phenomena.







Dodge Tomahawk 2003 (concept)  
Ross Lovegrove's Ridon (concept)

## Method

### The cyclicity of aesthetics

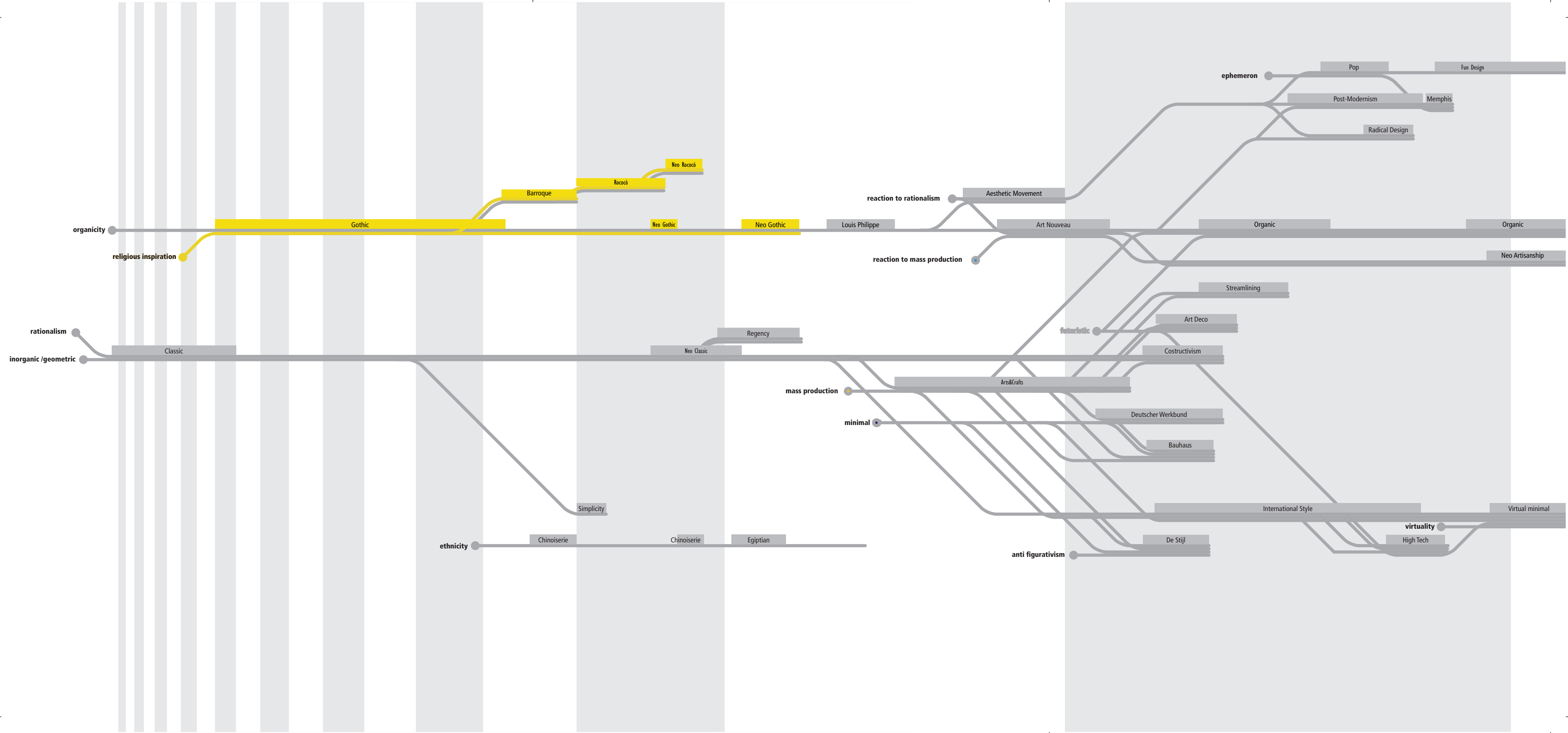
The whole design evolution is based on the cyclical rise and descending of phenomena. In aesthetics, the inspiration in shapes of nature alternated with geometric inorganic inspiration seems to happen cyclically, like inspiring and expiring or climatic seasons. The way those phenomena happen however, with the overlap of a larger cycle as the phase change from cultural to industrial, the cycles' duration and mutation may change.

Simplifying drastically and purposely the huge complexity of early events: The development of human culture, mathematics, philosophy, language and architecture, started early with Egyptians, Sumerians, Greek and Romans reflected in aesthetics a desire to build from nature up, reorganizing the world anthropomorphically. The development of structures like pyramids, columns or the Stonehenge reflect that intention. The huge cycle ended with the extremely religious guided period in Europe, the cultural retrocession called Dark Age, characterized by the throwback of technological and social advances. The reflection on aesthetics is a strong reference to natural and organic shapes. The repetition of these oscillations on design occurred later over and over, always in smaller time scale, again influenced by external events, as the already described phase shift. The Neoclassicism, Art Nouveau, Art Deco, Modernism, Postmodernism are examples of this cyclicity.

The branching of cultural traits

This is probably the most obvious of all large phenomena, the recycling and development of cultural and technological traits recombining among themselves and creating a number of descendents that diverge from the common ancestor. In western culture, the phenomenon is also characterized by a shorter lifespan, or rather, a faster mutation rate of the movements. The descendents tend to last unaltered for a shorter period of time, compared to the ancestor, like branches of a tree that are increasingly narrower and shorter, but in an increasing number.







Reliquary with Christ in majesty and saints, vermicule pattern decoration.  
Champlevé enamel over gilt copper  
Limoges (Limousin, France), late 12th century

## Method

### The death of a concept

Early in human culture, the development of artifacts and buildings with religious inspiration guided the aesthetics of basically all human groups. This motivation expressed clearly in the whole gothic and baroque art, architecture and Design aesthetics ended along with the pre-industrialization phase. Evidently, religion may still inspire artists, architects and designers even today, but for generalization's sake, the religious inspiration as an aesthetic trait of a western culture doesn't exist anymore. It might as well be the under-the-line part of a cycle curve that would eventually reemerge as a future rebirth or revival, like the anti-industrial / anti-mass-production design aesthetics that reemerged in the end of the twentieth century with the new plumage of asymmetry, incidentality and formal "chaos".

### The overall phenomenon

The structure of the timeline itself gives us an idea of what it looks like graphically a master phenomenon, an accelerating cyclical branching with recurrent development of mutations and testing of those mutation, provoking either the death of one element or its thriving, and branching into new mutations.

