



Manifesto | 宣言

[*man-uh-fes-toh*] | *Noun*

A public declaration of intent, policy, aims, as issued by a political party, government, or movement

Announcement | Beliefs | Characteristics | Ideals | Notice
Notion | Platform | Policy | Principles | Proclamation | Qualities

Personally, a manifesto consists of a constant source of inspiration to me and can be used to motivate myself that keeps me going.

It is a set of beliefs, principles, priorities and values that I can always have access to a calmer and more rational me.

The hallmark of being yourself is to know what you believe and having the guts to live it. An identity.

- *James Sky*

Beliefs | 信仰

[bih-leef] | Noun

Confidence in the truth or existence of something not immediately susceptible to rigorous proof

Acceptance | Assumption | Certainty | Conclusion | Confidence | Conviction | Deduction | Divination | Expectation | Faith | Fancy | Feeling | Hope | Hypothesis | Idea | Impression | Judgment | Knowledge | Mindset | Notion | Opinion | Persuasion | Position | Presumption | Profession | Reliance | Theorem | Theory | Thesis | Thinking | Trust | Understanding | View

Characteristics | 特点

[kar-ik-tuh-ris-tik] | Noun

A distinguishing feature or quality

Aspect | Attribute | Cast | Complexion | Component | Differentiate | Disposition | Distinction | Essence | Essential | Faculty | Flavor | Frame | Individually | Lineament | Mannerism | Mood | Nature | Originality | Particularity | Peculiarity | Personally | Property | Quality | Specialty | Streak | Style | Symptom | Tendency | Tone | Trademark | Virtue

Ideals | 理想

[ahy-dee-uh l] | Noun

A conception of something in its perfection.

Archetype | Ethics | Goals | Models | Morals | Paradigm | Patterns | Principles | Standards | Values

Notion | 概念

[noh-shuh n] | Noun

A general understanding; vague or imperfect conception or idea of something

Approach | Assumption | Concept | Image | Impression | Judgment | Knowledge | Opinion | Perception | Sentiment | Suggestion | Thought | Understanding | View

Principles | 原则

[prin-suh-puh l] | Noun

An accepted or professed rule of action or conduct

Assumption | Basis | Convention | Doctrine | Ethics | Foundation | Fundamental | Proposition | Regulation | Rule | Theorem

Qualities | 素质

[kwol-i-tee] | Noun

An essential or distinctive characteristic, property, or attribute

Aspect | Attribute | Character | Condition | Element | Essence | Individually | Kind | Nature | Trait | Virtue

Rationale | 理由

[rash-uh-nal] | Noun

The fundamental reason or reasons serving to account for something

Account | Excuse | Explanation | Grounds | Hypothesis | Justification | Motivation | Philosophy | Reason | Theory

Art & Crafts Movement

(1850 – 1914) | UK

Simplicity of form | Plain & Linear shapes
Inspired by natural plant & animal forms
Led by William Morris
Belief in the superiority of handcrafted products over machine-made
Mass production degrades both creator and user
Good art & design could reform society & improve quality of life

Esthetic Movement

(1870 – 1900) | UK

Sunflower motif | Pure & uncluttered lines
Incorporation of abstracted Japanese forms
Rejected the **idea** that art should have any social or moral purpose
High **quality** craftsmanship
Use of abstract & geometric forms

Art Nouveau

(1880 – 1910) | Europe

Curvilinear: Organic foliate forms | Sinuous lines
Non-geometric whiplash curves
Rectilinear: Geometric forms | Severe silhouettes
Rejected historicism | Focus on nature as inspiration
Embrace of mass production

Modernism

(1880 – 1940) | Europe

Undecorated | Simple forms | Smooth finishes
Minimal surface **modeling** | **Virtues** of plain
Result in growth in industrialization
Design used as a democratic tool for social change
Desire to exploit the latest materials & technology
The machine age

Wiener Werkstatte

(1903– 1932) | Vienna

Abstract patterns | Geometric motifs | Squares & grids
More ornamental | Baroque influences
Promotes equality of designer and craftsman
Refuse to compromise on quality in return of affordability

Futurism

(1909 – 1944) | Italy

Art: dynamic & abstract forms | Expressive typography
Architecture: raw, sweeping & unfinished surfaces
First movement engineered & managed like a business
Embraced technological progression & celebrated the potential & dynamism of the modern age

Dadaism

(1916 – 1920) | Switzerland

Born out of negative reaction to the horrors of WWI
Lack of formal characteristic | Ability to unfold freely
Strange, unusual, skeptical and wild
Hardly consists of any geometric forms
Rejected reason and logic
Prizing nonsense, irrationality and intuition

De Stijl

(1917– 1931) | The Netherlands

Abstract geometric forms | Minimal decoration
Horizontal & vertical planes | Use of block colors
Eliminated natural forms
Favoured a simple, logical **style**
Emphasized on construction & function

Bauhaus

(1919 – 1933) | Germany

Rejection of ornamentation and in the favour of functionality
Use of steel & concrete | Form follows function
Asymmetry & regularity vs Symmetry
Progressive, experimental curriculum & innovative teaching practices

Art Deco

(1920– 1939) | France

Geometric forms | Vivid & high contrast colors
Elements often arranged in symmetrical patterns
Used widely in consumer products
Available to all social classes | Accept mass production

Constructivism

(1921 – 1932) | Soviet Union

Planar linear forms | Dynamic composition
Kinetic **elements** | Minimization of space
Use of modern materials - glass, steel, plastic
Belief in art had an important role in the structure of life & expressing human experience
The artist was a worker & responsible for designing functional objects
Geometric, precise & almost mathematical method

Organic Design

(1930 – 1960) | US

Sensitivity | Harmonious | Lack of sharp edges
Holistic design, referring to the environment
Using both natural and synthetic materials
Delicacy of the form | Inspiration from nature
Met social, physical and spiritual needs
Cylindrical shapes and smooth lines

International Style

(1933 – 1980) | US

Simple, utilitarian, undecorated designs
Sculptural forms | Industrial materials: steel & glass
Products were designed in accordance with the formal, technical & esthetic **principles** of Modernism

Biomorphism

(1935 – 1955) | Europe

Combination of natural forms & high-tech materials
Elongated vegetal forms | Asymmetrical kidney shapes
Naturalistic **elements** melting into one another
Regarded as an integral part of machine esthetic
Suggest a biomorphic **ethic**

Pop Art

(1958 – 1972) | UK, US

Bright rainbow colors | Bold Forms | Use of plastics
Inspired by mass consumerism | Repetition
Emphasis on fun, variety, irreverence, & disposability
Cheap & often poor **quality**
Favored expendability over durability
Rejects Modernism and its **values**

Op Art

(1965 – 1973) | US, Europe

Moiré patterns | Black & white used in contrast
Concentric circles
educated geometric forms to simulate movement
Had strong influence in graphic & interior design
Furniture & wallpaper

Antidesign

(1966 – 1980) | Italy

Strong colors | Distortions of scale
Use of irony & kitsch to undermine the functionality of an object
Concern for the total environment rather than the individual object
Renew the cultural & political role of design

Postmodernism

(1978– present) | Italy

Rejection of industrial process | Merging of past styles
Surface decoration | Layered imagery, collage
Photomontage in graphic design
Emphasis on logic, simplicity & order
Merging of fine art and mass culture
Uses visual ideas out of their normal context

Memphis

(1981 – 1988) | Milan

Bright colors | Kitsch styling | Bold, geometric forms
Colorful, bold designs drawing influences from past & present
Clearly defined manifestation of the often obscure postmodernist theories

Deconstructivism

(1988 – present) | France

Use of broken & jagged forms | Twisted geometrics
Rejects historicism & ornamentation
Aims to challenge & expose
Uses multilayering of type & image to suggest multiple interpretations

The Great Exhibition (1851, London)

Resulted by Industrial Revolution (1760 - 1830)

Styles before Industrial Revolution

Baroque

Gold era (brass, ebony, rosewood, fruit wood) | Prestige, Discipline, Control
Religious and aristocratic | Excessiveness, grotesque, overly sensuous, elaborated.

Rococo

Sense of grandeur | Easily accommodated the magnificent Chinese

Neo-Classicism

Use with intellectual | Neo = New, Emergency | Ideas like 1/3 rule
Stressed in designs, harmonious proportions
Controlled lines, mostly straight rather than curves, masculine and severe than frivolous

Impressionism > Rationalism (non-mythical, non-organic)

Industrial Revolution

Before Industrial Revolution most people lived on or very close to the land that provided food, low life expectancy, no rights for education, difficult to tackle, items made from own community.

Industrial Revolution led to a lot of new inventions and revolutionary methods in different areas: Agriculture, Mining, Transportation, Metallurgy, Glass Making, Paper Productions.

Inventions like steam engines, locomotives, chemicals, cement, cast iron, vulcanised rubber

Outcome > High living standards | Better working conditions | Urbanisation | Emerging of middle class

Values of Industrial Revolution

Products produced for Fashion | Aristocracy model taste | Social prestige
Political authority | Flourishing of culture | Consumption of current goods

Patrons of Design > Doctors, Lawyers, Bankers, Merchants, Humbler ranks of society (Aristocracy)

Beliefs

Culture as commodity

Fashion > trends for days

Printing > trade cards

Travel costumes > Catalogues

Inventions that leads to Great Exhibition

- Mass production of standardised parts
- Interchangeability
- Precision to ensure exact uniformity
- Substantial quantities
- Division of labor
- Production of a single design, at low costs affordable to everyone.

Steam engine power to mechanise productions of "metal toys"

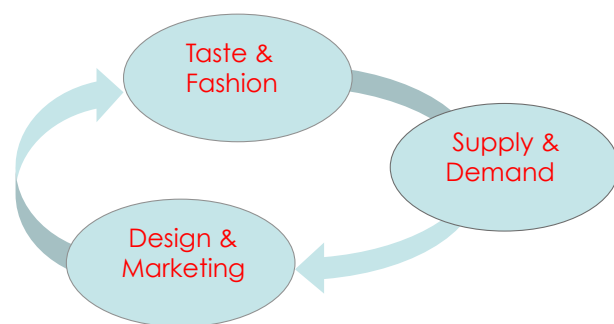
- Tweezers / Toothpick Cases

- Metallurgy > cast iron, extracting ores, impurities, mixtures, grades

Steam processed bent wood > easily assembled for transport to various sales outlets

Machines look like furniture (sewing machine, typewriter)

Sewing machines fancied up for domestic settings as part of advertising



Design Reform Movement

Agrarian > productions based industry (Trades and Guilds reform)
Mass produced objects lose their spirit

Call for reform in the form of honesty to production techniques, improved living and working conditions, and simple, inexpensive and honest consumer goods for workers.

Struggle for reform were in the grounds of social, political, aesthetic and economic production methods

*Arts & Crafts Movement (1850-1914, UK)

Key Figures

Regional variations	Country of origin	Key figures	Fields of work
Arts and Crafts movement	UK: 1st Phase	William Morris (1834-1896)	Socialist/Writer/Designer
		A. W. N. Pugin (1812-1852)	Architect/Designer/Theorist
		John Ruskin (1819-1900)	Philosopher/Artist/Art critic
	UK: 2nd Phase	William R. Lethaby (1857-1931)	Designer/Principal, Central School of Arts and Crafts, London (1896)
		Arthur H. Mackmurdo (1851-1942)	Architect/Designer
		Charles R. Ashbee (1863-1942)	Architect/Designer
		Charles F. A. Voysey (1857-1941)	Architect/Designer (furniture)/Principal, Royal College of Art, London (1897-1898)
		William De Morgan (1839-1917)	Designer (ceramics)
		Walter Crane (1845-1915)	Designer/Illustrator
		Gustav Stickley (1857-1942)	Designer (furniture)/Craftsman

UK, 1st Phase (inspired by natural plants and animal forms)

UK, 2nd Phase (more abstract, inspired by movement and mythical creatures)

Led by William Morris (1850 - 1914) Artist, poet, social critic who reacted against historicism and mass production. Advocated a return to nature and handcrafted productions.

'There is a danger that the present development of civilisation is in the process of destroying every beauty of life...' - William Morris

Rejecting the decorative profusion of Historicism, in the practice of art in design, he returns to handicrafts, with preference for simpler, organic forms of nature.

Morris advocated the principle of truth to nature, combined stylised natural imagery, handwork, recognition of moral and social ethics in production and creation, with a visual simplicity which extended A.W. Pugin's idea of relating form, ornament and function.

Beliefs

- Issue of ornamentation and utility, taste and function.
- Decoration should enhance objects' forms and functions rather than disguise them.
- Good art and design could reform society and improve the quality of life of the maker and consumer alike.
- Superiority of handcrafted objects over machine-made
- Saw mass production as threat to creativity and individuality
- "Soulless" machine production regarded as being degrading to both creator and consumer
- Art and furniture should connect aesthetically back to the spirit of the middle ages
- Focus on handcrafted goods (Mainly available for the rich to afford)
- Against principle of the division of labour
- Machinery was to blame for many social ills and that a healthy society depended on skilled and creative workers

Morris believes: 'The pattern becomes part of the thing we make: its shape, strength and the function of the thing.'

Key Characteristics

- Simplicity of form (Plain, linear shapes)
- Simpler, organic forms of nature (Natural motifs)
- Truth to material
- Vernacular

*Aesthetic Movement (1860-1900, UK)

Existed simultaneously with Art & Craft Movement

Key Figures



Christopher Dresser “I have sought to embody chiefly the idea of power, energy, force, or vigor; and to do this, I have employed such lines as we see in the bursting buds of spring, when the energy of growth is at its maximum.”



Oscar Wilde: ‘..the one art that creates both mood and temperament. Mere colour, unspoilt by meaning, and unallied with definite form, can speak to the soul in one thousand different ways.

The harmony that resides in the delicate proportion of lines and masses becomes mirrored in the mind... The marvels of design stirs in the mind.’

Beliefs

- ‘Art for Art’s sake’
- Aestheticism rejected the idea that art should have any moral or ethical purpose
- Influence of Japanese prints
- Asymmetry, use of negative spaces, delicacy of line, fine decorations.
- A reaction to the excesses of the Gothic revival similar to Arts & Craft movement
- Natural forms and structures found in flowers and plants
- High-quality craftsmanship, use of abstract and geometric forms

Key Characteristics

- Sunflower motif
 - Incorporation of abstracted Japanese forms
 - Pure uncluttered lines
-

*Art Nouveau (1880-1910, Europe)

- Highly influenced by Japanese Designs
- Reaction to Academic Art
- Considered “ Total Art ”, Art is the way of life
- Graphic arts, interior design, architecture
- The introduction of new forms
- Often described as the first truly modern, international style

Key Figures:

- Charles Rennie Mackintosh (1868-1928)
- Hector Guimard (1867-1942)
- Emile Galle (1846-1904)
- Henri De Toulouse-Lautrec (1864-1901)
- Victor Horta (1861-1947)



Dining Chair, Maison Colliet, Paris, C.1898-1900

Hector Guimard (Gothic revival, curvilinear organic foliate forms & Sinuous lines)

Beliefs

- Ornamentation is organic to the object
- The embracement of mass-production
- Focus on the natural as a source of inspiration
- Restrained use of decorations
- Preference for natural materials
- Balanced of negative

Key Characteristics

- Curvilinear: Organic foliate forms, sinuous lines, non-geometric whiplash curves (asymmetrical)
- Rectilinear: Geometric forms, severe silhouettes

*The Glasgow School (1890-1910, Europe)

- In 1890, financially rich city with many social problems
- Rapid industrialisation process
- Serious urban degradations like Pollution, ethnic violence, working class struggles, numerous slums
- Invested artistically in the city to create atmosphere

Key Figures

Charles Rennie Mackintosh (1868-1928) Scottish architect

Beliefs

- Integrate individual and local identity
- Embrace modern mass productions
- Early years > organic, inspired symbolic decorations
- Later years > simplicity

Key Characteristics

- Curvilinear, geometric and linear forms
- Emphasis vertical space
- Feminine but not sensual undulating
- Floral inspired motifs and also the use of sloping and cascading lines



***Wiener Werkstatte (1903 - 1932, Vienna)**

Key Figures

- Josef Hoffmann, Glass Vase
- Koloman Moser
- Banker Fritz Waerndorfer

Beliefs

- Profound impact on the evolution of modern design
- To develop an intimate relationship between the public, the designer, and the craftsman, and to create good, simple things for the home
- Refusal to compromise on quality in return for affordability limited the potential mass appeal of the Werkstatte's designs
- Geometric vocabulary of form (Abstract patterns, geometric motifs, grid squares)
- Equality between designer and craftsman was key

Key Characteristics

- Pre-WWI: Abstract patterns, geometric motifs – chequerboards, squares, grids
- Post- WWI: More ornamental, seventeenth-century Baroque influences, sense of opulence



***Deutsche Werkbund (1921 - 1926, Germany)**

Key Figures

Richard Riemerschmid, Music Room Chair 1899, Munich
Chairman of Deutsche Werkbund from 1921 to 1926

Designs for industrial standardisation, distinguished by rational yet elegant forms, to effect in high quality affordable products. Strived for objectivity and constructive philosophy led him to the idea of 'Machine furniture'

Less an artistic movement than a manifesto to integrate traditional crafts and industrial mass production techniques (to put Germany competitive footing with UK and US)

A state-sponsored mixture art and industry set up by Hermann Muthesius

Desire greater efficiency, better design, more modern industry

Beliefs

- Designs for industrial standardisation, distinguished by rational yet elegant forms, to effect in high quality affordable products
- Strived for objectivity and constructive philosophy

Key Characteristics

- Gothic revival, curvilinear organic foliate forms and sinuous lines
- High quality affordability
- Objective and constructive
- Industrial standardisation



***Art Deco (1920 - 1939, France)**

An influential visual art design style

Key Characteristics

- Geometric forms, Vivid & high contrast colors
- Elements often arranged in symmetrical patterns
- Used widely in consumer products
- Available to all social classes, Accept mass production

*Modernism (1880 - 1940, Europe)

The leading design movement of the twentieth century, consists of various movements
Each movement, building upon collective views expressed earlier

Beliefs

- Emerged as a result of the growth in industrialisation
- Art should not have any social, ethical or moral bearings
- The idea that design could be used as a democratic tool for social change
- Excessive decoration due to the debasement of society
- Virtues of plain, rationally base designs for industrial production were highlighted
- The desire to exploit the latest materials and technology therefore modernism was deemed as the most appropriate language for the machine age

Key Characteristics

- Undecorated, simple forms, smooth Finishes
- Abstract geometric, have pure uncluttered lines,
- Minimal surface modeling

*De Stijl (1917-1931, The Netherlands)

Key Figures

- Piet Mondrian
- Gerrit Thomas Rietveld, Red & Blue Armchair

Abstraction of nature using harmonious compositions of line, mass, colour, relationship between positive and negative elements in arrangements of non-objective forms and lines and space.

Mondrian believed there should be no distinction between art and life, as Van Doesburg imagined a space as painting you would participate and “walk-in,” and furniture as sculpture for the interior.

It took literally, the De Stijl message : “the new consciousness is ready to be realised in everything, including the everyday things of life”. Work remains more interesting on a visual level than a design solution for 20th century needs

*Also known as **Neo- plasticism**

Reductive method that stripped away traditional elements of art

The philosophy of De Stijl was about art of the past and present that are indisputable and become part of the everyday life. This refers to the essence of the core rather than using unnecessary elements.

Piet Mondrian, Composition II in Red, Blue and Yellow

Mondrian’s abstractions of nature were exercises in harmonious compositions of line, mass and color; And with the relationship between positive and negative elements in arranging forms and lines.

Beliefs

- Favoured a simple, logical style that emphasised construction and function
- Eliminated natural forms and subject matter in favour of geometric abstraction
- Influences from Aesthetic movement
- The integration all elements must be balanced and equivalent.

Key Characteristics

- Abstract Geometric forms, Use of block colours –primary, black and white
- Horizontal and vertical planes, Minimal Surface decoration



*Functionalism (1920 - 1970, US)

Key Figures

- Marcel Breuer
- Wassily Chair (1925), the chair resembles a continuous one-piece design with detachable steel frames and leather straps for the ease mass production



- Ludwig Mies van der Rohe, "less is more"
Barcelona Chair (1929) consists of two comfy and pleasing leather cushions with a frame that is made of stainless which allowing it to be formed by a seamless piece of metal giving it a smoother appearance. Especially with the distinctive 'X' shape at the leg that also demonstrates the edge of luxury and not just being a purely functional piece



- Le Corbusier
LC2 chair (1929) wears its functionalism in plain sight. The steel framework of the chair not only acts as a structural support but are placed at the exterior which generates a classy and contemporary look



Form Follows Function by Louis Sullivan, a Chicago architect

Functionalism also marks the arrival of Machine age whereby the machine was valued for its function. Its aesthetic was further pushed by the individuals who saw a beauty of the machine.

- Wilhelm Kage, Practika stacking bowls, 1933
Stacking service as a reforming commodity in the context of **Functionalism** as social planning (engineering) applied to Swedish housing policies, responding to state housing for large families: representing 'democratic values' Well organised kitchen, kitchen as a factory or laboratory.



- Herbert Wagenfeld
Kubus stacking storage containers for Lausitzer Glasverein, 1938
Inexpensive containers, heat-resistant pressed glass with interchangeable lids, Concepts of Modularity and compactness, stacking for efficient storage, promoting standardisation and efficiency in the office and kitchens. He proposed kitchen relationship of sinks, cabinets, refrigerators, food service and storage, defining a new dimension of design research for industrial production.



Good form

Design were aesthetically simple without excessive decoration

Ease of function, objectivity, timeless validity

Beliefs

It was definite that the presence of ornamentations can be a waste effort and eventually impact the objects to go out of style and obsolete therefore the aesthetics of a structure should simply expressed its purpose or function

Every part of the object should complement the overall form of the standard needs, standard functions, hence the standard objects or furniture. During this moment, it also marks the arrival of Machine age whereby the machine was valued for its function. Its aesthetic was further pushed by the individuals who saw a beauty of the machine.

Key Characteristics

- Efficiency
 - Logical
 - Practical
 - Simple
-

*Bauhaus (1919 - 1933, Germany)

Key Figures

- Ludwig Mies van der Rohe, Side Chair
(This classic design by the master of modernism has spawned a multitude of imitations across the globe)
- Marcel Breuer, Precursor to the B5 chair, 1926



Bauhaus commits to Functionalism, with convictions for a better society, Industrial production and machine aesthetic was consciously adopted.

Closed under pressure of Nazi regime

Beliefs

- Bauhaus commits to Functionalism, with convictions for a better society, Industrial production and machine aesthetic was consciously adopted
- Progressive, experimental curriculum & innovative teaching practices

Key Characteristics

- Rejection of ornamentation and in the favour of functionality
- Use of steel & concrete
- Asymmetry & regularity vs Symmetry

*Dada (1916 - 1920, Switzerland)

An unusual movement had commenced in Zurich, the Dada
Born out of the negative reactions to the horrors of WWI

Its key characteristics is in its lack of formal characteristics, its program was to have no program, which gave the movement the ability to unfold freely in any directions, liberated from any social or aesthetic constraints. Discovery of the strange and the unusual, the discreet and the new are celebrated. It is probably the lack of linear thought processes, the opposition of predictable mechanistic and the rationalistic strains of creative ideas that drives the lack of program.

Living in the Moment, for the Moment

Key Figures

- Marcel Duchamp, Bicycle Wheel



A wheel that was literally mounted on the surface of a stool. It was under the category of 'readmades' which simply by repositioning, joining and signing objects to become art

Beliefs

Intended to provoke an emotional reaction from the viewer, typically shock or outrage, acting as bizarre and irrational.

Favors the tactic of Collage, an art merely created using scissors, glue and placing daily objects onto a canvas, rather than paintbrushes and paint to express their views of the modern life.

Dada was also best-known for directly responsible for Surrealism.

Key Characteristics

- Irrational
 - Nonsensical
 - Strange
 - Unusual
-

*Futurism (1909 - 1944, Italy)

The WWI had occurred on and ended at in the midst of Futurism where the futurist artist brings art to the mind of the noise, heat and even the smell from the chaotic metropolis, breaking away itself from the nature.

Key Figures

- Established by an Italian writer, Filippo Tommaso

Beliefs

Futurism embraced and celebrated the potential of technology and war which majority believed it would be glorified and led drove a better life. Futurist art tends to be abstract and dynamic, especially with expressive strokes, raw construction lines and unfinished heat waves. Nevertheless, it was highly influential to consecutive movements towards De Stijl and Constructivism.

Key Characteristics

- Art: dynamic & abstract forms
- Expressive typography
- Architecture: raw, sweeping & unfinished surfaces
- First movement engineered & managed like a business
- Embraced technological progression & celebrated the potential & dynamism of the modern age



*Constructivism (1921-1932, Soviet Union)

After 1917, 'Constructivism' developed as a means of bridging the gap between objects, buildings and culture, and of defining the artist in terms of his relationship with the industrialised world.

Constructivism emphasised the abstract geometric shapes with the contrast of mainly black and orange hues to produce a strong sense of dynamism and modernity. It embraced the new technological developments from WWI and the October Russian Revolution, favoring the function of machine parts. Constructivists chose to dictate the form of their artworks by its materials, thus industrial materials such as steel, concrete and glass were featured heavily in their architecture.

Key Figures

Vladimir Tatlin, Tatlin's Tower, 1919

'What happened in the Russian revolution in 1917 was realized in our work, when materials, volume and construction were accepted as our foundation'. - Tatlin

Similar Socialist revolution in Germany, 1918. A new ministry of culture, the Commissariat of Enlightenment directed by playwright Anatoly Lunacharsky, advocated a tolerant attitude towards radical artistic ideas, sharing a universal aim to liberate the masses from the tyranny of the past, affirming the ability of art and design to transform the values and conditions of modern life. This played a significant role in the formation of Constructivism.



Beliefs

- Art and design should be absorbed into industrial production
- The artist was a worker responsible for designing new functional objects.
- Art had an important role in the structure of life and was an indispensable means of expressing human experiences
- Abstract art compositions were flexible in translating into graphics, products, architectural constructs

Key Characteristics

- Used a geometric, precise, almost mathematical method in work
- Planar linear forms, dynamic composition, kinetic elements
- Minimisation of space
- Use of modern materials- glass, steel, plastic

*Rationalism (1920-1930, Milan)

Key Figures

- Ludwig Mies van der Rohe, Germany architect

Beliefs

- There is a new, fresh, artistic spirit in Europe
- Logical, functionalist approach to architecture, devoid unnecessary
- A functional style and rejected decoration
- Although Rationalism didn't last long, it provides foundations of some various movement

Key Characteristics

- Dynamic, Functional, Logical, Practical
- Embraced simplicity, Severe geometric forms, State-of-the-art materials

*International Style (1933-1980, US)

Key Figures

- Le Corbusier, Pierre Jeanneret, Charlotte Perriand
- Eileen Gray, Adjustable Occasional Tray-Table "E1027", 1926/29

Lightness of occasional table serves type function as transportable tray-table.

Note detail of handle design infused into structural form.

Horse shoe footing allows for unobstructed placement and access relation to other furniture. Adjustable table height.



Le Corbusier together with Pierre Jeanneret, Charlotte Perriand, formalised International Style with a kind of Purism and machine language. He used the term "mechanical selection" as a rationalised process leading to the forms of a variety of man-made objects, based on utility, economy and the permanent sense of beauty and harmony residing in simple geometric forms.

- Alvar Aalto, Finland, stackable chairs,

Aalto's works spans changes in style from Nordic Classicism to purist International Style Modernism to Organic Modernism. Applied to city planning, architecture, interior design, furniture, glassware design and painting. His small-scale "sculptural" experiments with wood - influenced by his meetings with various members of the Bauhaus design school, especially László Moholy-Nagy, whom he first met in 1930 - led to experiments in architectural details and forms, as he invented a new form of laminated bent-plywood furniture in 1932.



Cabinet with Four Drawers, Charles Eames & Eero Saarinen, 1940

Bauhaus dissolved in 1933, Walter Gropius, Ludwig Mies van der Rohe and other key members of Bauhaus emigrated to the USA. Promoted by MoMA in 1932 and 1950's NY, the International Style captured the spirit of Modernism as a Functionalist approach to design carried thru the 1960's, as a utilitarian, undecorated approach towards "good design." In Europe, Agencies and taste arbiters that sought to promote "good design" were the Design Council in London, and "gute design" in Ulm Academy for Design (Hochschule für Gestaltung) in Germany, or "Bel Design" in Italy.

Beliefs

- Modern movement in architecture
- Architect took a purely geometric approach to design and adapted structural innovations relying on steel and reinforced concrete
- Influence by European Cubist
- Delighted a rising social class of aesthetic elitists gear to commission works for the sole purpose of proclaiming an apparition of ultra-modern art and design
- Products were designed in accordance with the formal, technical & aesthetic principles of Modernism

Key Characteristics

- Simple, utilitarian, undecorated designs, Sculptural forms
 - Rectilinear form, geometric form, light
 - Industrial materials: steel & glass
 - Open interior spaces, ribbon windows
-

*Machine Age (1940-1950, US)

Wall Street Crash of October 1929 precipitated financial crisis leading to political upheaval and mass unemployment. Competitiveness became vital as industry struggled to recover, as a new generation of industrial designers emerge:

Key Figures

- Walter Dorwin Teague
- Norman Bel Geddes

- Henry Dreyfuss "Type 300" handset, Bell Telephone, 1937

Defined a product's "Survival" form as being a simple memorable product, a form feature that created product identity, a satisfying aesthetic that fulfilled humanistic, commercial and production requirements.

"A product's 'survival' form is a simple memorable product, a form feature that creates product identity, a satisfying aesthetic that fulfils humanistic, commercial and production requirements"

One of the pioneers of American industrial designer, Pragmatic, Functionalist

Five points

1. Utility and safety - Ergonomics, comfort, honest to function
2. Maintenance - reduct unnecessary service
3. Cost - tool cost can be written off by large production cost
4. Sale appeal - Aesthetic values, concealed mechanism, Brand
5. Appearance - Recall value, Attracting value



"We bear in mind that the object being worked on is going to be ridden in, sat upon, looked at, talked into, activated, operated or in some other way used by people. When the point of connect between the product and the people becomes a point of fiction, the the industrial designer had failed. One the other hand, if people are made safer, more efficient, more comfortable, by contact with the product, the industrial designer has succeeded"

"It is pointless to produce a product so expensive that no one can afford it, or so underpriced as not to permit a reasonable profit to the manufacturer. Good design need not increase cost"

- Raymond Loewy
Coldspot Super Six Refrigerator, by, Chicago, 1935 (lines reinforce surface)



- Joe Colombo, stacking chair, 4860, Nylon & Polypropylene injection molded, Kartell 1965, USA (first industrial seat with single injection mould) A unified design with legs, seat and back parallel and perpendicular to floors and walls of the room. His designs were based on his ideas of "living systems" and "variability."



As technological spinoffs of standardisation and line assembly of automobile production. Industrial designers applied pressed metal molding, mostly flat relief panels designed for ease of assembly and transportation.

1920's Fordism: Great advances in mass production techniques were achieved in rationalisation, standardisation and division of labour, driving down costs: "the way to make automobiles is to make one like another, coming out of the factory all alike, just as one pin is like another another when they come out of the factory."

When the market was saturated, GM began to offer varieties of colour and minor stylistic changes for consumer options.

Phenomenon of the consultant industrial designer became significant in 30's America.

To stimulate sales, GM invested in advertising. The Art & Colour section was renamed the **Styling Division** to cater for more frequent stylistic changes. Consequently, "**planned obsolescence**" became part of the new strategy in advertising and design.

Planned obsolescence is when a product is deliberately made so that it will soon be replaced by something more fashionable or more technically advanced. This is done so that people will want to buy things more often.

"Machine aesthetic" - The machine was valued for its service. Its aesthetic was promoted by those who saw a beauty in the machine - a beauty in the appearance and function. The machine aesthetic was assumed by all sets of object - Shiny medals, Molded plastics and Mirrored glass become important decorative devices

- 1) Treatment of material
- 2) Strength, long span
- 3) Freedom of organicism
- 4) Correspondence in Design

Beliefs

- Need for consumerism
 - Competitiveness between industries
 - Demand for more affordable, yet good quality and effective product
 - Industrial Design > Demand for new styles, Artist, engineers entering the industrial world
-

*Organic Design (1930 - 1960, US) (1930 – 1960) | US

Key Figures

Eero Saarinen, Finnish American industrial designer
Famous for shaping his neo-futuristic style - simple, sweeping, arching structural curves
Womb Chair, Tulip Chair



Plastic

- Able to mould fluid shapes like eggshell
- Material is light, yet able to withstand heavy weight
- Allowing many variation in shapes and colors
- Cost effective for mass production

Beliefs

- The doctrine that everything in nature has an organic basis or is part of an organic whole
- The use or advocacy of literary or artistic forms in which the parts are connected or coordinated in the whole
- A harmonious organisation of the parts within the whole according to structure, material and purpose
- Fostering better functional, intellectual and emotional connections between objects and users through a more mindful, human-centric approach
- No vain orientation. The part of beauty is nonetheless great. In ideal choice of material, in visual refinement and in rational elegance of things intended for use.
- Free-form, unpredictable and flowing in appearance
- Visually, qualities are abstract extracts from the natural world

Key Characteristics

- Sensitivity, Harmonious, Lack of sharp edges
 - Holistic design, referring to the environment
 - Using both natural and synthetic materials
 - Delicacy of the form, Inspiration from nature
 - Met social, physical and spiritual needs
 - Cylindrical shapes and smooth lines
-

*Streamlining(1933-1980, US)

1920's tests by engineers found the teardrop shape to be most aerodynamic, reduced drag, increased speed and reduced fuel consumption for air and land based transport.

Key Characteristics

- Taper, smooth curved, fluid looking, Low maintenance
 - Reduced manufacturing cost, Improved appearance to attract costumers
-

*Biomorphism (1935 - 1955, Europe)

Key Figures

Verner Panton, Stacking chair, fibreglass-reinforced polyester, Herman Miller, 1960. A unified, single injection mold, organic sculptural egg-shell form, eliminated need for steel reinforcement

Beliefs

- Models artistic design elements on naturally occurring patterns or shapes reminiscent of nature and living organicism
- Taken to its extreme it attempts to force naturally occurring shapes into functional devices
- Combination of natural forms & high-tech materials

Key Characteristics

- Elongated vegetal forms
- Asymmetrical kidney shapes
- Naturalistic elements melting into one another
- Regarded as an integral part of machine esthetic
- Suggest a biomorphic ethic



*German Design (Germany)

Braun products

- Enduring forms, design based on production technologies, fitness to purpose, restraint, sophisticated
- aesthetic organisation of forms, precision, efficiency
- Concept of German, Defined largely by Dieter Rams
- Combines functionality with complexity and technology
- Distinctive "A" logo

Braun emphasized enduring designs based on production technology and fitness to purpose, rather than commercial manipulation and obsolescence.



Key terms: Content of '**Order, harmony & simplicity**' propagated via Milan Triennale 1960, for a "compact style" "Techno Functionalism & Scientific Operationalism" Even in the non-Platonic forms, in **Organic Form language**, Gerd Muller: explores the visual language of "**restrained sensuality**" in Machine Aesthetics.

Gerd Alfred Muller's Kitchen machine, 1958 has a restraint, precision and lab like efficiency with its polished body and modernist architectural personality of Mies Van Der Rohe's designs.

Miniaturisation thru the use of transistors, 1940's Nicknamed "Snow White's Coffin", All visible parts reduced to rectangular or circular grid system. Aesthetic purity and systematic approach referenced Josef Alber's geometric abstractions. Braun's design policy were not for a mass market but for a discriminating public with good tastes of abstract aesthetics, who believed in efficiency, simple and undecorated forms.

Representative of Rectangular Formalism: Dieter Rams and Braun. Hans Gugelot and Dieter Rams developed a unified product identity for Braun in response to miniaturisation, particularly the use of transistors in electronic equipment. SK4 radio phonograph nicknamed "Snow White's Coffin." All visual elements reduced to circular or rectangular forms on flat surfaces. This aesthetic purity and systematic approach based on Minimalism demands a sophisticated and educated audience, seemed directed at a discriminating public rather than the mass market. Braun products: enduring forms, design based on production technologies, fitness-to-purpose, restraint, sophisticated aesthetic organisation of forms, precision, efficiency.



Good design is innovative



- The possibilities for innovation are not, by any means, exhausted.
- Technological development is always offering new opportunities for innovative design.
- But innovative design always develops in tandem with innovative technology, and can never be an end in itself.

SP 1 speakerphone combination, 1958, by Dieter Rams for Braun

Good design makes a product useful



- A product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic.
- Good design emphasizes the usefulness of a product without disregarding anything that could possibly detract from it.

MP2 21 multipurpose office radio, 1972, by Dieter Rams and Jürgen Gansel for Braun

Good design is aesthetic



RT 20 Technopan radio, 1961, by Dieter Rams for Braun

- The aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being.
- But only well-executed objects can be beautiful.

Good design makes a product understandable



- It clarifies the product's structure before use. It can make the product talk.
- At least, it is self-explanatory.

T 1000 wrist calculator, 1962, by Dieter Rams for Braun

Good design is unobtrusive



- Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art.
- Their design should therefore be both neutral and restrained, to leave room for the user's self-expression.

Cybernet T 2 light, 1966, by Dieter Rams for Braun

Good design is honest



- It does not make a product more innovative, powerful or valuable than it really is.
- It does not attempt to manipulate the consumer with promises that cannot be kept.

L 450 flat loudspeaker, T10 50 mini record player, and T10 60 stereo unit, 1962-66, by Dieter Rams for Braun

Good design is long-lasting



- It avoids being fashionable and therefore never appears antiquated.
- Unlike fashionable design, it lasts many years – even in today's throwaway society.

S20 Chair Programme, 1962, by Dieter Rams for Vitso

Good design is thorough down to the last detail



- Nothing must be left to chance.
- Care and accuracy in the design process show respect towards the user.

RT 66 calculator, 1967, by Dietrich Lohle for Braun

Good design is environmentally-friendly



- Design makes an important contribution to the preservation of the environment.
- It conserves resources and minimizes physical and visual pollution throughout the lifecycle of the product.

S66 Universal Shelving System, 1965, by Dieter Rams for Vitso

Good design is as little design as possible



- Less, but better – because it concentrates on the essential aspects, and the products are not burdened with non-essentials.
- Back to purity, back to simplicity.

L 22 speaker, 1956, by Dieter Rams for Braun

*Scandinavian Design (1930 - 1970) (Denmark, Norway, Sweden, Finland, Iceland)

Scandinavian designers nurture a democratic approach to design, that seeks a social ideal and the enhancement to the quality of life through affordable products and technology. They draw from a moral humanist ethos traced to Lutheranism, which seeks truth and reason, and believe that salvation can be gained through and honest work that benefits one's fellow beings.

Modernism | Humanism | Tradition | Modesty | Purposefulness | Perfectionism

Qualities of Scandinavian Design - Hygge

Scandinavian design always radiate warmth and distinct and homely cosiness. Any Scandinavian objects - factory mass produced or loving handcrafted - expresses a Danish concept of Hygge, which implies a special charm, a stylistic authenticity, sensual purity, a functional honesty, an underlying naturalism, that tends to give a tender and comfortable feeling, a sense of joy and well being

Scandinavian countries experiences nine months of dark wintry cold and three brilliant months of glorious and abundant summer thus inspirations sought from delights of natural world and concept of warmth cheerful home. Due to their geographical isolation, they have limited resource. Also they have traditionally relied on ingenuity for their very survival and have become adapt at skilfully handling the limited material resources available so as to use them as efficiently as possible. Possess an intimate understanding of nature because of this have heightened appreciation of the intense qualities of raw materials. Empathy for materials, desire to infuse objects with a natural, unpretentious beauty.

Key Figures

- Arne Jacobsen (1902 –1971)

One of Denmark's most successful architects, particularly known for a fine sense of proportion, and for developing 'Danish Modern' style and architectural functionalism.

1925 he participated in the Paris Art Deco fair (Exposition Internationale des Arts Décoratifs et Industriels Modernes), winning a silver medal for a chair design.

On that trip, he was struck by the pioneering aesthetics of Le Corbusier's L'Esprit Nouveau pavilion. Jacobsen also travelled to Germany, where he became acquainted with the rationalist architecture of Mies van der Rohe and Walter Gropius.

Apple vase for Orrefors, Ingeborg Lundin 1955.

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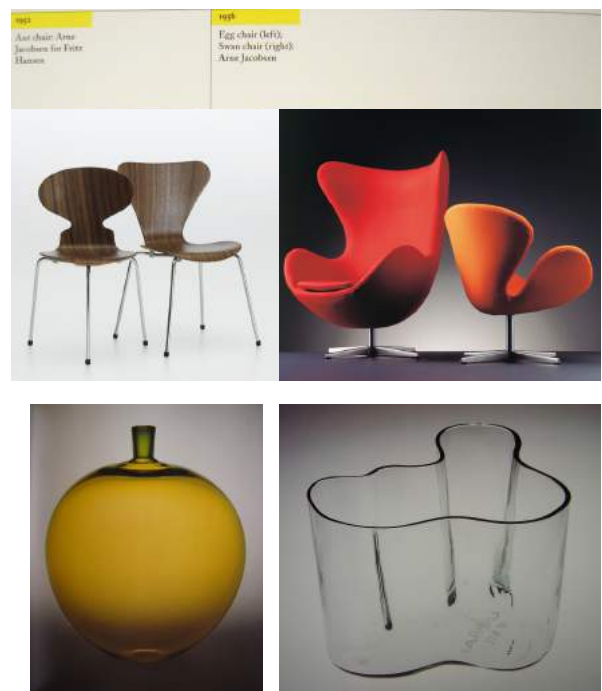
Alvar Aalto, Savoy Vase 1936

Submitted for competition with title: "Eskimo Woman's Leather Trousers." Used idioms of the irregular abstract forms of surrealism, ref. Sculptures of Hans Arp. The amorphous shape and rhythmic asymmetrical form captured the abstract essence of nature, that became identified with Scandinavian design. Intuitive engagement.

Iceberg Vase for Litala, Tarpio Wirkkala, 1951

The vase design demonstrates an intrinsic understanding of the expressive qualities of glass. The varied thickness appropriates the phenomenological qualia of ice carvings.

Wirkkala: 'All materials have their own unwritten laws... You must never be brutal with the materials you use, and the designer must strive to be in harmony with his materials.'



Modernism vs Scandinavian Design

- Strike optimum balance between function, material, colour, texture, durability and cost
- Overly aesthetic can be alienating - Man first then machine

Organic Design vs Scandinavian Design

- Merging it with functionalist modernism + ideal of sculptural form from organic

Beliefs

- Egalitarian, Aesthetic Functionalism, Resourcefulness
- Mainly moulded wood, plastic, anodised or enamelled aluminium and pressured steel

Key Characteristics

- Minimal, Simple, Functional, Low cost
- Curvy corners, smooth, finished edges, light colors

*Italian Design (Italy)

Italy: Bel Design, defined by:

- Objects fully imagined as idiosyncratic personalities, turned into character symbols
- Design as Culture: Various Designers, Theoreticians, engaged as Design Consultants (Journals as Culture response)
- Joys of Experimentation: New materials, synthetics, production techniques,

The purpose of any object is to serve man and as all men together form out society, these objects have an important function in social human life.

Connection between the society, design and the role of designer: Consonance, Correspondence, Resonance

La Bella Figura > A belief that appearances, comportments and gracious are overwhelming in a well merged life.



Arabesco Table of glass and bent plywood for Casa Orengo, 1949, Carlo Mollino
Chair for the Institute of Architectonic Composition, 1959. Produced by Zanotta. Based on the female human form, the table exudes and sensual quality, refusing Rationalism and taking inspirations from Alvar Aalto and Erich Mendelsohn. Using Machine & Biological vernacular, he was one of Italy's most unconventional designer.

The Taccia table lamp with glass and metal, by Achille and Pier Giacomo Castiglioni, 1962, Flos The witty and poetic play, manipulation of indirect lighting (reflected and diffused), applying a highly technical and scientific language of the parabolic form, and indirect reflected spot lighting.

Adjustable | Flexibility | Correspondence

"Light does not simply illuminate, it tells a story. Light gives meaning, draws metaphors and fashions a stage for the comedy of life." Ettore Sottsass.

Ettore Sottsass believed that "design should be a discussion of life, society, politics, food, and the design itself. Poetic objects: Chair with back rest in the form of a Corinthian Capital, Design Piero Fornasetti, 1950



*Memphis (1981-1988, Italy)

An Italian design and architecture group based in Milan Italy, designed post-modernism furniture, fabric, ceramics, glass, metal that was founded by Ettore Sottsass.

In Memphis, the use of bold expressive texture, colour, decoration historical styles and eccentric elements and contrasting materials were introduced to designs of furniture, housewares, ceramics, textiles, jewellery. Designs were done playfully as language, with sense of irreverence, audacity and lack of established rules

Key idea: Not meant to be a devious design movement, but discursive. Not to be taken too seriously, but speak of culture, psychology and emotions.

Memphis objects are characteristically playful, expressedly emotional, amusing, zestful, banal and infectiously optimistic. Liberation of decoration for its own sake

Key Figures

- Ettore Sottsass (1917 - 2007), Founder of Memphis group
- Designer of furniture, buildings, ceramics, graphics, textiles, lights, electronic products

"It is no coincidence that the people who work for Memphis don't pursue a metaphysical aesthetic idea or an absolute of any kind, much less eternity. It is dedicated to life, not to eternity" & "We tend to view design as resulting from a series of coincidences. We imagine a possible complexity and do not look for what we can leave out. It is our faith that holds together this tale of coincidences and gives it meaning. Every coincidence is given its formal and decorative identity. A Memphis table is decoration. Structure and decoration are identical."

First, Chair, Tubular steel & varnished wood, Michele de Lucchi, 1983, Memphis

De Lucchi: "Structure and decoration are identical. Design is a sum of its parts. We concentrate more on the elements that determine an object than on the object itself. Materials and decoration are parts of the object, and as much participate independently in the design process."



Beliefs

- Inspired by Art Deco, Pop Art and Kitsch furniture theme
- Bizarre, Misunderstood, Shotgun wedding between Bauhaus and Fisher-Price
- Never mass produced other than the laminates, Humanistic
- Design should reflect the face that humans experience the world through their sense before they can order and intellectualize it
- Approach as a socialist, not an engineer (social orientated)
- attempt to challenge Modernism, break norms, Rich design languages
- View Bauhaus as meaningless, personality or connection with the user, " soulless good taste "

Key Characteristics

- Bright colors, Kitsch styling, Bold, geometric forms
- Colorful, bold designs drawing influences from past & present
- Clearly defined manifestation of the often obscure postmodernist theories

*Op Art (1965 – 1973, US, Europe)

Woodstock & 60's Psychedelia trips. Psychedelic art is any kind of visual artwork inspired by psychedelic experiences induced by drugs such as LSD, mescaline, and psilocybin. The word "psychedelic" (coined by British psychologist Humphrey Osmond) "mind manifesting". By that definition all artistic efforts to depict the inner world of the psyche may be considered "psychedelic". In common parlance "Psychedelic Art" refers above all to the art movement of the 1960s counterculture. Psychedelic visual arts were a counterpart to psychedelic rock music.

Concert posters, album covers, lightshows, murals, comic books, underground newspapers and more reflected not only the kaleidoscopically swirling patterns of LSD hallucinations, but also revolutionary political, social and spiritual sentiments inspired by insights derived from these psychedelic states of consciousness

Key Characteristics

- Moiré patterns, Black & white used in contrast, Concentric circles, Furniture & wallpaper
 - Reduced geometric forms to simulate movement,
 - Had strong influence in graphic & interior design
-

*Pop Art (1958 - 1972, UK, US)

Reactions by UK & USA artists to formal abstract paintings considered elitist and too intellectual. Inspired by mass consumerism and popular culture and explosions of popular print media, it was a reaction against the precepts of good taste and good designs of modernism and functionalism.

Represented by artists Andy Warhol, Roy Lichtenstein, David Hockney, Robert Rauschenberg (1964), Verner Panton, and inspired by other movements in art and design as art nouveau, art deco, futurism, surrealism, op art, psychedelia, kitsch and space age.

"The Sixties", as they are known in popular culture, is a term used by historians and other objective academics; in some cases nostalgically to describe the counterculture and social revolution near the end of the decade; and pejoratively to describe the era as one of irresponsible excess and flamboyance. The decade was also labeled the Swinging Sixties because of the fall or relaxation of some social taboos especially relating to sexism and racism that occurred during this time. The 1960s have become synonymous with all the new, exciting, radical, and subversive events and trends of the period, which continued to develop in the 1970s, 1980s, 1990s and beyond. In Africa the 1960s was a period of radical political change as 32 countries gained independence from their European colonial rulers.

Influenced by the American culture

- British young artists saw America as being the land of free
- More inclusive and youthful culture the social influence of mass media and mass production
- Sought to everything life into life

Influence by Dada

- Dadaists have created irrational combinations of reason images to promote a reaction from the establishment of their day
- Pop artists adapted a similar visual technique but focused on the mass imaginary of popular culture

Key Figures

- Andy Warhol (1928) Commercial artist, Prince of Pop

His art was delivered from the imaginary of mass media

Used second-hand images of celebrities and consumer product which he believed had an

Intrinsic Banality that made them more interesting, (Silk screening)

Pop Art in US is all about making images into works America could identify with.

(Everything is beauty. Pop is everything)

Beliefs

- Art that is based on popular culture and the mass media
- Used image brewed from advertising, photography, comic strips
- Reflects current values of society
- Started as a rebellion against Abstract Expressionism
- British Pop Art was less control, expressing more romantic view of the object matter
- Subject brought back, Everyday objects
- Question art as a unique form
- Rejects Modernism and its values

Abstract Expressionism

- Emotion
- "High Art"
- Accepted by the Academy
- Subject was the unconscious and thus subject in nature
- Dynamic gestures, elements of chance

Key Characteristics

- Representational, Relatable, Rejects Modernism and its values
 - Subject were objects from the life events and culture, Ironic and mocking
 - Mimics mechanical means of production
 - Bright rainbow colors, bold Forms, use of plastics
 - Inspired by mass consumerism, Repetition
 - Emphasis on fun, variety, irreverence, & disposability
 - Cheap & often poor quality, Favoured expendability over durability
-

*Anti Design (1966-1980, Italy)

Anti-Design in Italy

1960's Italy, alternatively known as Radical design, a reaction against preachy design terms of Modernism and Functionalism recognised as a dry, stylised form of mass production.

Radical design groups in 1966 Florence such as Achizoom and Superstudio became design collectives that embraced the ephemeral, irony, kitsch, strong colours, scale distortions, questioning the purity and functional values of objects of good taste and good design.

In 1968, Milan Triennale, student protestors and workers disrupted the exhibition, demanding better rights and expecting higher standards of living. Designers questioned their conflicting roles between social concerns and professional practices in fostering economic consumption. They thus developed a rhetorical mode to cope with these contradictions, by re-designing objects with new ironic socio-cultural twists.

Andrea Branzi of Archizoom for example, created subversive design situations in which consumption coincides with opposition. He designed garish, blatantly anti-functional furniture with exaggerated elements drawn from American pop culture.

Bocca, couch of polyurethane foam with stretch fabric cover, Studio 65, 1971, Guffram.

Cactus clothes rack, painted polyurethane foam, Guido Drocco, Franco Mello, 1971, Guffram.

1960's Italy, aligned with Radical design, a reaction against dogmatic design terms of Modernism and Functionalism recognised as a dry, stylised form of mass production. Radical design groups in 1966 Florence such as Achizoom and Superstudio became design collectives that embraced the ephemeral, irony, kitsch, strong colours, scale distortions, questioning the purity and functional values of objects of good taste and good design.



Emerged in the late 1960's as reaction to "Good Design". Similar to Anti-Design, Radical Design was more theoretical, politicised and experimental. Primary exponents were Superstudio, Archizoom, Gruppo Strum, Gruppo 9999, Cavart and Libidarch. These groups attacked notions of "Good taste" and staged subversive events and installations questioning Rationalism and Consumerism. They met at the offices of Casabella Magazine where Alessandro Mendini was director, and later formed "Global Tools" in 1974.



Cesare Casati & Emanuele Ponzio, Pillola lamps for Ponteur, 1968

Radical Design rejected precepts of Functionalism, and was partly influenced by Surrealism as a source of influence. In 1968, Milan Triennale, student protestors and workers disrupted the exhibition, demanding better rights and expecting higher standards of living. Designers questioned their conflicting roles between social concerns and professional practices in fostering economic consumption. They thus developed a **rhetorical** mode to cope with these contradictions, by re-designing objects with new ironic socio-cultural twists.

Started in 1976 in Milan by Alessandro Guerriero, Studio Alchimia promoted design as being balanced with aesthetic contemplation and with meaning.

Its members including Alessandro Mendini, Ettore Sottsass, Andrea Branzi and Michele de Lucchi experimented with alternative artistic and intellectual approaches to design.

Mendini promoted "re-design" and "banal design", central to Studio Alchimia's design outputs.

Proust Armchair for Studio Alchimia, 1978

In "Banal Design", Mendini attempted to address the intellectual and cultural void perceived in "mass-design and production."



Key Characteristics

Strong colors | Distortions of scale

Use of irony & kitsch to undermine the functionality of an object

Concern for the total environment rather than the individual object

Renew the cultural & political role of design

Key figures

Alessandro Mendini (b. 1931)

Michele de Lucchi (b. 1951)

Ettore Sottsass Jr. (b. 1917)

Naturalism / Utilitarianism
Rationalism > Modernism
Rhetorical Design > Memphis
Phenomenological Design > Experiential

*Postmodernism (1978– present, Italy)

Postmodern counter-movement against Modernism was deemed more successful than earlier Radical movements.

Key characteristic is the referencing and combination of historical stylistic “quotations”, applying decorative signs and symbols to an underlying suggestion of irony and humour, to speak to the observer.

Postmodern architecture reacted to the cleanliness, blandness, functionalism, totalitarian & Utopianism of Modernism. Postmodernist architecture held a critical atmosphere of skepticism, that perfection and minimalism was subjective, and personal interpretative preferences were preferred over the objective or ultimate principles.

Post-Modernism’s rejection of the industrial process meant that its enjoyment was limited to the elite and the educated in tastes, and as such, represented capitalism’s triumph over the social ideology represented by Modernism.

Post-Modernism represented the increasingly fragmented nature of societies in the 1980s, and had become more stylistically diverse encompassing Matt Black, Hi Tec, Deconstructivism and Post-Industrialism. By early 1990s, global recession got designers to seek less expressive rationalistic approaches, as Post-Modernism began to wane, giving rise to a Minimalist slant, and a reassessment of what is essential in design.

Key Figures

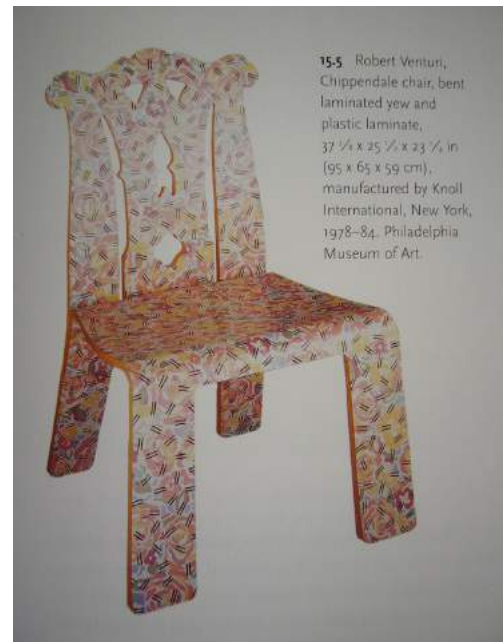
- Robert Venturi, b. 1925 Philadelphia
Published several works attacking the cultural poverty of Modernist buildings.

Heralded Post-Modernism, influenced by Roland Barthes’ writings of semiotics, the science of meanings. He argued for symbolic architecture, easily identified by the ordinary person at a psychological level. He designed hybrid buildings and products, visually quoting historic styles as well as from popular culture. Roland Barthes (1915-1980) believed that art should be critical and should interrogate the world. He found semiotics, the study of signs, useful in these interrogations.

- ‘Marcel, 1989’ Candleholder, Bohemian crystal glass, Iron, gold plated

“An object...a dialogue neither bound by language nor grammar, nor by dialect; of magic realism, a dialogue occurring in dreams or parapsychology...a literary method with a whole concerto of notions and meanings to play, established or secondary, a concept encumbered with almost unfathomable allusions or associations connected with little known facts, in an ingenious combination of baroque elements.”

- Michael Graves
- Philip Johnson
- James Stirling



- Robert Venturi
American architect, born June 25, 1925
Forefront of the movement
Complexity and Contradiction in Architecture
Rejecting the "black or white" world view of modernism in favor of "black and white and sometimes gray"
Adaptation of Mies van der Rohe's famous maxim – "Less is more"

Vanna Venturi House

Venturi breaks the gable in the middle, denying the functionality of the form. Traditional gable roof - Shedding water away from the center of the building, such a roof form always

served a functional purpose in climates with rain and snow, and was a logical way to achieve larger spans with shorter structural members, but it was nevertheless relatively rare in modern houses.

The chimney is emphasized by the centrally placed room on the second floor, but the actual chimney is small and off-center. The effect is to magnify the scale of the small house and make the facade appear to be monumental. The scale magnifying effects are not carried over to the sides and rear of the house, thus making the house appear to be both large and small from different angles

Venturi has compared the iconic front facade to "a child's drawing of a house." Yet he has also written, "This building recognizes complexities and contradictions: it is both complex and simple, open and closed, big and little

Guild House

Along with the Vanna Venturi House it is considered to be one of the earliest expressions of Postmodern architecture, and helped establish

Venturi as one of the leading architects of the 20th century. Employing a combination of nondescript commercial architecture and ironic historical references, Guild House represented a conscious rejection of Modernist ideals and was widely cited in the subsequent development of the Postmodern movement

The architects used red clay brick and "inelegant" double-hung windows to recall existing public housing projects and express "kinship with neighboring inner-city structures", along with a subtle use of ironic ornamental details "intended in some way to express the lives of the elderly."

In Guild House the ornamental-symbolic elements are more or less literally appliqué ... The symbolism of the decoration happens to be ugly and ordinary with a dash of ironic heroic and original, and the shed is straight ugly and ordinary, though in its brick and windows it is symbolic too.

- Charles Moore
American architect, educator, writer, Fellow of the American Institute
Moore's Piazza d'Italia (1978), an urban public plaza in New Orleans, made prolific use of his exuberant design vocabulary and is frequently cited as the archetypal postmodern project.

Moore preferred conspicuous design features, including loud color combinations, supergraphics, stylistic collisions, the re-use of esoteric historical-design solutions, and the use of non-traditional materials such as plastic, (aluminized) PET film, platinum tiles, and neon signs. As a result, his work provokes arousal, demands attention, and sometimes tips over into kitsch. His mid-1960s New Haven residence, published in Playboy, featured an open, freestanding shower in the middle of the room, its water nozzled through a giant sunflower. Such design features (historical detail, ornament, fictional treatments, ironic significations) made Moore one of the chief innovators of postmodern architecture, along with Robert Venturi and Michael Graves, among others



Beliefs

- Reaction to Modernism, Tries to address the limitations of its predecessor
- Some of Postmodernism's most pronounced ideas can be seen in architecture
- Ornament - Embellishment, decoration, something added to a building to improve its appearance
- Strives to produce buildings which are sensitive to the context that they are built instead of being theoretical
- Many felt buildings during Modernism failed to meet the human
- Need for comfort for both the body and the eye and did not account for desire of beauty
- Architects rediscovered the expressive and symbolic value of architectural elements and forms (Semiotics)
- Form was no longer to be defined solely by its functional requirements or minimal appearance
- Neo eclectic - combines a wide array of decorative techniques taken from an assortment of different house styles, it is an outgrowth of postmodern architecture. It differs from postmodernism in that it is not creatively experimental.
- Functional and formalised shapes and spaces of the modernist style are replaced

Key Characteristics

- Rejection of industrial process
 - Merging of past styles Surface decoration
 - Layered imagery, collage
 - Photomontage in graphic design
 - Emphasis on logic, simplicity & order
 - Merging of fine art and mass culture
 - Uses visual ideas out of their normal context
 - Diverse aesthetics
 - Styles collide
 - Form is adopted for its own sake
 - New ways of viewing familiar styles and space abound
 - Use of non-orthogonal angles and unusual surfaces
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***Desconstructivism (1988 – present, France)**

By the latter half of the 20th Century, a backlash against the purist dogma of modernism emerged. Beginning with Jane Jacobs' 1961 extraordinary treatise against the pitfalls of modern urban planning, *The Death and Life of Great American Cities*, she not only attacked the destructive policies of development but also the de-humanizing architecture of Le Corbusier-inspired public housing projects. Following in 1966, American architect Robert Venturi released his 'gentle manifesto', *Complexity and Contradiction in Architecture*; a refutation of 'the puritanically moral language of orthodox Modern architecture.' Venturi's manifesto is in direct contrast to Loos' *Ornament and Crime*. Where Loos derided ornamentation, Venturi celebrated it.

Critic Terry Eagleton "Awakening from modernity", *Times Literary Supplement*, 20 February 1987 :

"We are now in the process of wakening from the nightmare of modernity, with its manipulative reason and fetish of the totality, into the laid-back pluralism of the postmodern, that heterogeneous range of life-styles and language games which has renounced the nostalgic urge to totalize and legitimate itself.... Science and philosophy must jettison their grandiose metaphysical claims and view themselves more modestly as just another set of narratives." -

Jean Baudrillard 1983 essay "Simulacra and Simulations":

"All of Western faith and good faith was engaged in this wager on representation (i.e., 'science'): that a sign could refer to the depth of meaning,... Then the whole system becomes weightless; it is no longer anything but a gigantic simulacrum: not unreal, but a simulacrum, never again exchanging for what is real, but exchanging in itself, in an uninterrupted circuit without reference or circumference. In other words, as Nietzsche would say, when the value of (representational) truth is called into question, everything becomes (mere) interpretation ("There is only a perspective seeing, only a perspective 'knowing'"). The world itself becomes nothing more than a "sign-world," i.e., merely a semiological construct, a mere signifier signifying only itself. In a way which reminds one of the section in the *Twilight of the Idols* entitled "How the 'Real World' at last Became a Myth," Baudrillard lists the following as "the successive phases of the image":

- 1) It is the reflection of a basic reality...then
- 2) It masks and perverts a basic reality.....and then
- 3) It masks the absence of a basic reality.....and then...
- 4) It bears no relation to any reality whatever: it is its own pure simulacrum.

"Deconstructivism did not do much to enhance the quality of architectural dialogue among the public but rather established a new basis for formal genesis: the 'chaotic state of a globalized world'. Like its stylistic older brother, post-modernism, deconstructivism looked to define a novel architectural language. Practiced by architects such as Daniel Libeskind, Zaha Hadid, Bernard Tschumi and Peter Eisenman, deconstructivist architecture is characterized by its jugged angles, fragmented appearance and rough sculptural qualities"

CAD is an essential tool in contemporary architecture. The particular nature of deconstructivism makes the use of computers especially pertinent. 3D modelling and animation (virtual and physical) assists in conceptualizing very complex spaces, while the ability to link computer models to manufacturing jigs (CAM) allows mass production of subtly different modular elements to be achieved at affordable costs.

Much early deconstructivist works appear to have been conceived with CAD, but were not; Zaha Hadid's sketches for instance. Also, Gehry is noted for producing many physical models as well as computer models as part of his design process. Though the computer has made the designing of complex shapes much easier, not everything that looks odd is "deconstructivist."

***Reaction to Modernism - Reduction, Minimalism, Functionalism, Rationalism, Machine truth**
Deconstruction asks questions about modernism by re-examining its own language, materials and processes. Deconstructionism indeed undermines the premises of Modernism, and injects very much excitement into architecture and product design, however, it has not solved the problem with Modernism

***Critique on Deconstruction**

A purely formal exercise

Never achieved the status of movement beyond the narrow academic sphere of its admirers

Has no social background or cultural roots and thus entirely alien to the society

A game of fantasy that ignores the real issues in architecture

***Qualities that different from Post-Modernism**

- Reject historical reference
- Reject Hedonism
- Not identifiable with the human body or symbolising a relationship to human
- Least decorative
- Non-representational

Key Figures

- Frank Gehry (Cross Check vs Alvar Aalto Paimio Chair)

"I think the blurring of the lines between art and architecture has got to happen"

Interested in materials and Surrealism

Inspired by the woven construction of apple crates he had played on as a child, Gehry began to weave thin strips of wood into lightweight fluid forms. The ribbon-like designs transcend the conventions of style by focusing on the essential challenge of integrating material and structure



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- Robert Venturi :

A controversial critic of the functionalist architecture of modernism during the 1950s, Venturi has been considered a counterrevolutionary. He published his "gentle manifesto," *Complexity and Contradiction in Architecture* in 1966 opened the way for a new appreciation of architectural history as inspiration for new designs, and made a case for "the difficult whole" rather than the diagrammatic forms popular at the time.

Both *Complexity and Contradiction* and *Learning from Las Vegas* caused considerable controversy, embraced by a rising generation of architects who shared the dissatisfaction with the restrictions of orthodox modernism and were searching for valid alternatives.

Robert Venturi issued his "gentle manifesto" against what he termed "the puritanically moral language" of late modernism. He asserted that modernists had, in their revolutionary zeal, simplified architecture to the point of separating it from real experiences of life and the needs of society. Later years of modernism resulted with a pervasive blandness, as Venturi reworded Mies van der Rohe's famous dictum, "Less is a bore".

Venturi embraced historicism as source for contemporary inspiration, and advocated for rich lessons to be used of examples from many periods and styles in the range of the world's architecture. This acknowledgment of the continuity of past architectural experiences brought about the relevance with the past, that has been a major characteristic of architecture in the 1980s.

- Daniel Libenskind

"Buildings are crafted with the perceptible human energy... They address the greater cultural context in which they are built"

- Zaha Hadid

"I started out trying to create buildings that would sparkle like isolated jewels; now I want them to connect, to form a new kind of landscape, to slow together with contemporary cities and the lives of their people"

- Jacques Derrida

- 1) Every experience, necessarily, takes place in the present
- 2) What is happening right now is a kind of event, different from every other now I have ever experienced
- 3) Also in the present, I remember the recent past and I anticipate what is about to happen - The memory and the anticipation consist in repeatability
- 4) What is happening right now is also not different from every other now I have ever experienced (Complexity cannot be reduce to logical center)
- 5) Conclusion: our experience essentially and inseparably contains these two agencies of event and repeatability
- 6) Heterogeneous origin: inseparable and contradictory duality

Attack on logocentrism (long for a centre)

Hierarchical "Binary Opposites" (central vs marginal): essence and appearance, soul and body, voice and writing, good and evil

- 1) Focus on the binary oppositions
- 2) Show how this opposites are related
- 3) Temporarily subverts the hierarchy
- 4) Achieve a free play of non-hierarchical, non-stable meanings

- Mark Wigley: "A deconstructive architect is...not one who dismantles buildings, but one who locates the inherent dilemmas within buildings. The deconstructive architect puts the pure forms of the architectural tradition on the couch and identifies the symptoms of a repressed impurity. The impurity is drawn to the surface by a combination of gentle coaxing and violent torture: the form is interrogated."

- Philip Johnson and Mark Wigley: "It is the ability to disturb our thinking about form that makes these projects deconstructive"

Beliefs

- Binary Opposites: form and function, simplicity and ornament, machine and humanity, order and chaos, beauty and ugliness, inside and outside
- Adopt the mode of questioning in the design process
- Challenges the accepted authority of economy, aesthetic and techno utilitarian norms

Key Characteristics

- Instability: continuous displacement of structure
- Distortion: non-Euclidean geometry
- Fragmentation
- Absence
- Rupture
- The arbitrary
- Non-mimetic
- Unpredictability
- Controlled chaos
- Use of broken & jagged forms
- Twisted geometrics
- Rejects historicism & ornamentation
- Aims to challenge & expose
- Uses multilayering of type & image to suggest multiple interpretations

Otherness, Marginal, Organicism

Phenomenology

Post-modernism has its origin in the perceived failure of Modern Architecture

Many felt the buildings failed to meet human need for comfort both of body and for the eye, that Modernism did not account for the desire for beauty.

Phenomenology is the science and study of experiences. It seeks to understand how people construct meaning and deals with the subconscious and unconscious.

How is the concept of Phenomenology applied in design?

- To discover soulful, spirited design and real meaning of intrinsic design
- Designs embodies psychic qualities and egalitarian matter
- Designs are not obsolescent
- Sustainable design for anti-consumption
- Discern

Key Terms

Feel, See, Connect, Spirit, Soul, Meaning, Experience

*Supernormal

Conceptually defined by curator Silvana Annicchiarico as:

Absence: Style, identity, originality remarkableness not present; &

Ambivalence: oxymoron qualities of “exceptionally normal,” suggesting quintessential perfection, pushing what is normal to their possible boundaries.

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oxymoron qualities of “exceptionally normal,” suggesting quintessential perfection, pushing what is normal to their possible boundaries.

Difference between normal and super normal product?

Super normal refers to the normal in the sense of adopting a familiar form and aesthetic without being “normal” itself and merely availing itself of traditional shapes, materials or production techniques.

Key Figures

- Naoto Fukasawa

“It is usually the inconspicuous objects which really mean something to us”

“Designers generally do not think to design the ‘ordinary’. If anything, they live in fear of people saying their design are ‘nothing special’. Of course, undeniably, people do have an unconscious everyday sense of ‘normal’ but rather than try to blend in, the tendency for designers is to try to create ‘statement’ or ‘stimulation’ So ‘normal’ has come to mean ‘un-stimulating’ or ‘boring’ design.”

- Jasper Morrison

“Too many designers try to make their work seem special by making it as noticeable as possible that the historic purpose of conceiving things that are easier to make and better to live with has been side-tracked”

“The objects that really make a difference to our lives are often the least noticeable ones, that don’t try to grab our attention. They’re the things that add something to the atmosphere of our homes and that we’d miss the most if they disappeared. That’s why they’re ‘super normal’”

How to identify a super normal product?

An object becomes super normal through use. As designers we can aim at achieving the super normal by being less concerned with visual aspects of an object’s character, by attempting to anticipate the objects likely impact on the atmosphere and how it will be to live with.

Beliefs

*Qualitative Meanings of Super Normal:

Designers dread designing objects with “nothing special,” as such tend to create “statement” or “stimulation”; so “normal” would mean boring and unstimulating design.

“...something used by many people has a soul to it. Thru use, an object is substantiated and attains a brilliance; the weight of the soul within this object shows its worth. Wabi sabi is a beauty that arises after useful beauty has been mastered.”

NF, about objects endowed with their own soul rather than being inanimate objects, connected to the presence of the divine presences of the Kami.

Less concerned with visual beauty (nothing flash or eye-catching), than seemingly homely but memorable experiences of everyday life, ordinary yet somehow appealing, a strangely familiar attraction.

“Concentrating all observed quality on normality,” a kind of distilled concentrated form of normality or summary of everybody’s expectations of an object having used or experienced them in daily lifes.

“A relationship where there is no mutual flattery is the basis of Japanese aesthetic consciousness. Focusing on function also means that objects allow us to use them in so many different ways.

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“The Super Normal project is a reaction to how much better normal things are better than designed things, how design is in danger of becoming false and out of tune with real life...degenerating into a marketing tool to sell brand identities and magazines,...a visual pollution, atmospheric interference, designing as about getting noticed. Super Normal is a reminder of genuine motives for designing something.”

“...we’re thinking in terms of beauty of the relationship between the environment, and circumstances...the beauty arising out of using something, by many people, it generates an atmosphere having been used. I think this beauty arises with the natural, unconscious use of something,”

“...it is an evolutionary process, whereby things that do not work get discarded away, and things that do work are built upon.”

- JM, about Enzo Mari’s idea of the role of the designer as a guardian of collective knowledge.

“An object that possesses something more than the sum of its parts, a kind of completeness.”

“Concentrating all observed quality on normality,” a kind of distilled concentrated form of normality or summary of everybody’s expectations of an object having used or experienced them in daily lifes.

Less concerned with visual beauty (nothing flash or eye-catching), than seemingly homely but memorable experiences of everyday life, ordinary yet somehow appealing, a strangely familiar attraction.

Key Characteristics

- Solution so obvious that anyone could have design it
- Seems like something you seen before but haven’t really encounter
- Essential purity of intrinsic quality of an object
- Archetype memory and experience
- Most normal of the normal