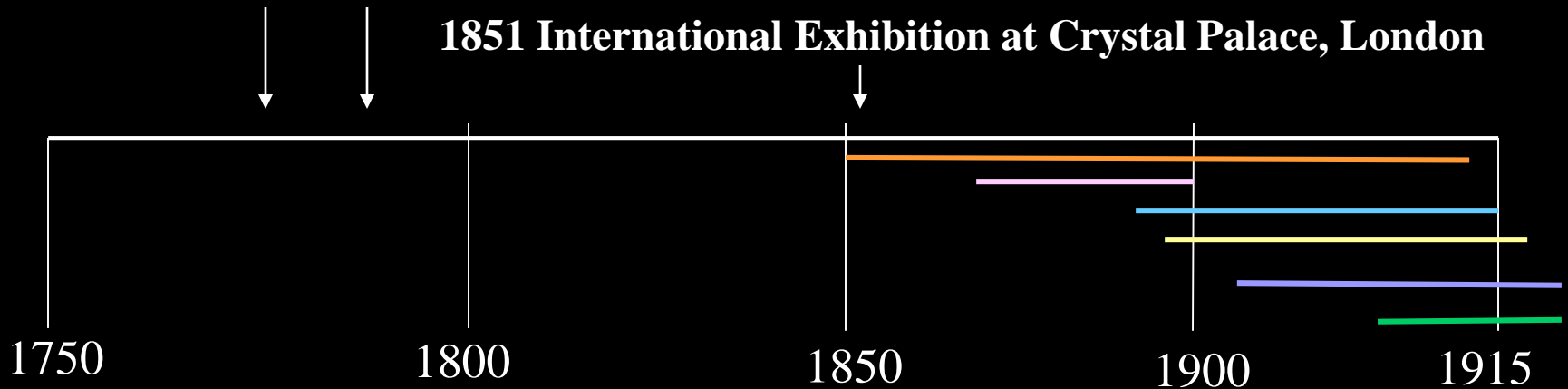# Timeline of Design I: 1900 to 1915

Industrial Revolution: 1779 Ironbridge in Great Britain and 1790 Slater's Mill in U.S.

1851 International Exhibition at Crystal Palace, London

1750   1800   1850   1900   1915

Arts and Crafts: 1850-1914 (Great Britain) and 1900-1914 (USA)

Aesthetic Movement: 1870-1900

Art Nouveau: 1890-1914

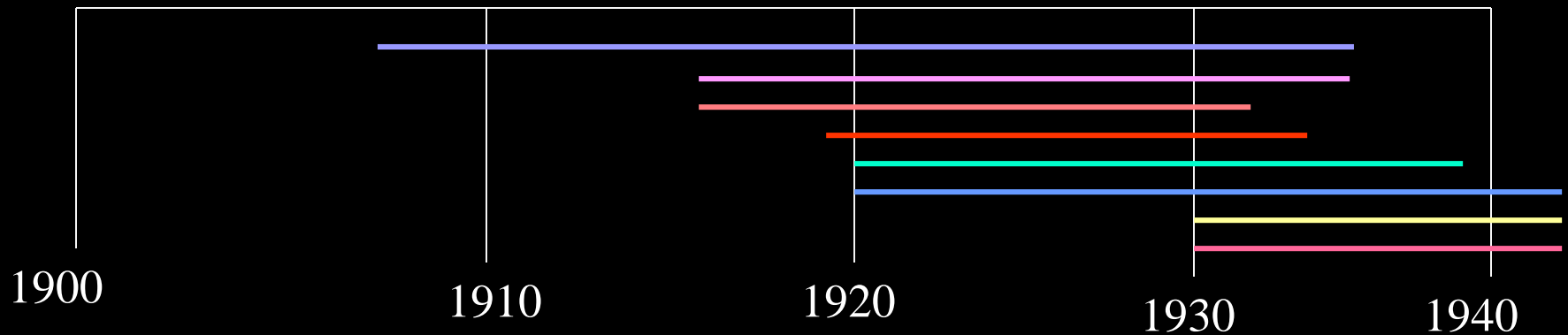Prairie School: 1895-1918

Wiener Werkstätte: 1903-1932

Futurism: 1909-1930

Timeline of Design II: 1915 to 1945

Deutscher Werkbund: 1907-1935

Constructivism (Russia): 1917-1935

De Stijl (Netherlands): 1917-1931

1900   1910   1920   1930   1940

Bauhaus (Weimar and Dessau, Germany): 1919-1933

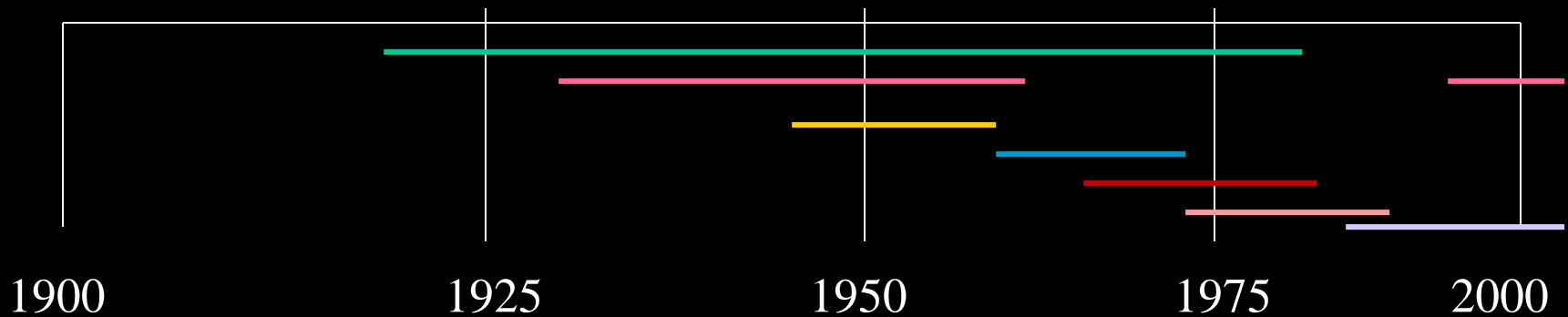Art Deco: 1920-1939

International Style (Modern): 1920-1980

Streamlining: 1930-1950

Organic Design: 1930-1960 and
1990 to present

Timeline of Design III: 1945 to 2017…

International Style (Modern): 1920-1980

Organic Design: 1930-1960 and
1990 to present

1900   1925   1950   1975   2000

Postwar Design: 1945-1958

Pop Design: 1958-1972

Radical Design/Anti-Design (1968-1981)

High-Tech Design (1972-1985)

Postmodern Design (1981-present)

Josef Hoffmann; Manufacturer: Wiener Werkstätte (Vienna Workshops), Egg cup and spoon, 1904, 89.72.1,2

Founded in 1903. Craft workshop created to produce the designs of the Vienna Secession artists/designers.

Belief in equality between artist and artisan.

Motto: Art belongs to all.

Worked in luxury materials and were not concerned with providing affordable and good design to the working class.

Produced work in furniture, glassware, jewelry, clothing, ceramics, graphics, and metalware.

Names to know: Josef Hoffmann and Koloman Moser

Prairie School
1895-1918

Architects William Gray Purcell and George Grant Elmslie designed the Edna S. Purcell house in 1913.

A style derived from Louis Sullivan's architectural work ("Chicago School"), rejecting historic styles and focused on creating a style to fit a modern American environment, using natural materials and/or forms of ornament. Frank Lloyd Wright popularizes the term "Prairie School."

Belief in the form, inside and out, reflecting the function and building site. Ultimate goal is to provide a truly integrated design.

Motto: Study nature, love nature, stay close to nature. It will never fail you. (FLW)

Names to know: Louis Sullivan, Frank Lloyd Wright, William Gray Purcell, George Grant Elmslie

Futurism
1909-1930

F.T. Marinetti, Aprés la Marne, Joffre visita le front en auto, 1915

Movement associated with Italy. Founded by F. T. Marinetti, in 1909. To express Futurism in graphic design, you break free of the design constraints of the past…

Belief in modernity, youth, speed.

Against tradition, classicism.

Created a new approach to graphic design.

Their motto: (Read that Manifesto!)

Names to know: F. T. Marinetti, Christopher Nevinson

Constructivism
1917-1935

El Lissitzky, *Beat the Whites with the Red Wedge*, 1919 and (inset) agit-prop panel, 1920

Movement associated with the Russian Revolution and Soviet Union.

Belief in art and design for the people. Everything must have application for good of the people. Influences the Bauhaus.

Their motto: Art into Life!

Names to know: Alexander Rodchenko, El Lissitzky

Movement associated with the Netherlands (Dutch Modern design). Also called Neo-Plasticism.

Artists and designers wanted to achieve international cooperation (peace and harmony) with their designs. Influences the Bauhaus.

Their motto: The object of nature is man, the object of man is style.

Names to know: Gerrit Rietveld, Piet Mondrian

Gerrit Rietveld, Red-Blue Chair, c. 1974 (designed 1917-18), 98.276.42
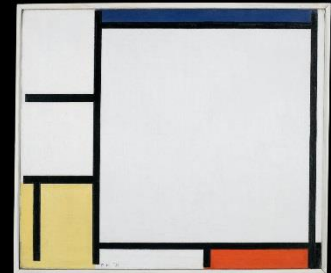
Bauhaus: 1919-1933

Walter Gropius, Dessau Bauhaus, 1925-1926

Marcel Breuer, Wassily chair, 1925.

Founded by Walter Gropius, 1919.

Motto: "Let us create a new guild of craftsmen, without the class-distinction which raise an arrogant barrier between craftsman and artist."

Influenced by British Arts and Crafts, Constructivism, and De Stijl.

Wanted to ally with industry for mass production of its designs; good design was for betterment of society.

Forerunner of Modern Movement.

Names to know: Marcel Breuer, Josef Hartwig, Lyonel Feininger, Paul Klee, Wassily Kandinsky, Wilhelm Wagenfeld, Herbert Bayer

Art Deco: 1920-1940

Attributed to Abel Faidy, Telephone stand, c. 1927, 98.276.291.1a,b. Example of "Zig Zag Moderne."

Emerged in the 1920s. Was an international decorative style, rather than design movement.

Eclectic range of influences, including Egyptian art, African art, Surrealism, Futurism, Constructivism, Cubism and geometric abstraction, Art Nouveau, popular culture, and Modern Movement.

Motto: No motto—and no social agenda. Ideas of speed, travel, luxury, leisure, and modernity reflected in designs.

Worked in luxury materials. Style moved into popular culture, especially in America.

Names to know: A. M. Cassandre, Edgar Brandt, Paul Frankl, etc.

Streamlining (Streamline Art Moderne): 1930-1950

Lester L. Wheeler, "Aristocrat" stapling machine, 1937, 2004.77; J.A. Henckels Twin Works, "Zeppelin" cocktail shaker (contains 18 serving elements), c. 1930, 98.276.119a-t

- Emerged in the 1930s, as a form of Art Deco, except shapes were rounded and smoothly finished.

- Style of design developed by American industrial designers in efforts to "modernize" consumer products and relate to modern transport.

- Influences: Art Deco and Modernism; the shape of the teardrop, modern transportation

- Names to know: Raymond Loewy, Norman Bel Geddes, Henry Dreyfuss, R. Buckminster Fuller

Modern: 1920-1980

Kenzo Tange addition, 1974

Emerged in the 1920s, at same time as Art Deco.

"International Style" is used to designate modern architecture.

Modern movement was driven by a progressive and socially motivated ideology and embodied a rational and functional approach to design.

Influences: Futurism, Constructivism, De Stijl, Cubism, Bauhaus.

Motto: "The lack of ornament is a sign of intellectual power."

Names to know: Mies Van Der Rohe, Charlotte Perriand, Kenzo Tange, Marcel Breuer

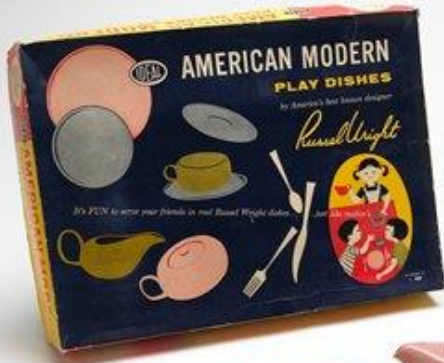# Organic Design: 1930-1960 and 1990-Present

Alvar Aalto, "Paimio" chair, c. 1932, 88.13

- Emerged in the 1930s, as a humanistic response to modernism. Pioneered by Finnish designer Alvar Aalto.

- Style with antecedents in Frank Lloyd Wright's prairie style architecture; work to produce unified designs.

- Characterized by organic form and use of wood or other natural materials.

- Influences: Frank Lloyd Wright and Charles Rennie Mackintosh; modernism.

- Names to know: Frank Lloyd Wright, Alvar Aalto, Eero Saarinen, Charles and Ray Eames

Russel Wright, American Modern Play Dishes" set, c. 1959, 2003.46.4; Charles and Ray Eames, "DAR" (Dining Armchair Rod) armchair, 1951 (designed c. 1948)

Postwar Design: 1945-1958

•Emerged after World War II, as American consumerism (and suburbs) grew.

•Characterized by a mixture of styles— excessive at times, spare at others—but again embracing new technology and materials.

•Influences: Modernism and mass consumerism

•Watch Design for Dreaming

•Names to know: Charles and Ray Eames, Harry Bertoia, Arne Jacobsen, Russel Wright

•Developed in reaction to American mass consumerism following WWII and rigidity of modernism.

•Often developed throw-away products; products designed with a short lifespan. Aimed at youth market.

•Influences: Art Nouveau, Art Deco, Surrealism, Futurism, Psychedelia, Kitsch, and Space Age.
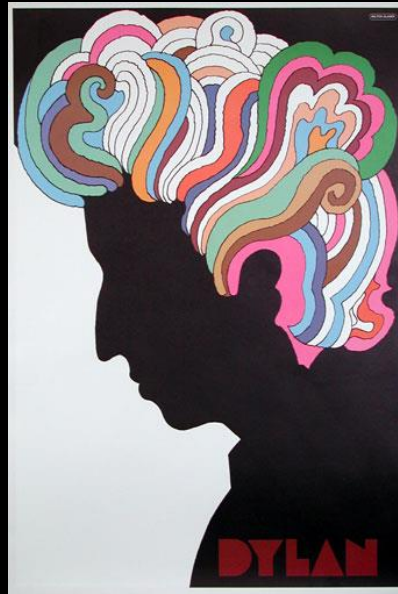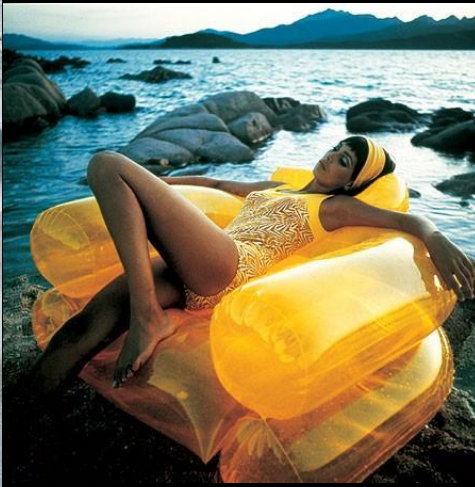
Gaetano Pesce, Up series, 1969, Blow inflatable chair, by De Pas, D'Urbino, Lomazzi, and Scolari, 1967; Milton Glaser, Dyman poster, 1966; Sacco beanbag, by Piero Gatti, Cesare Paolini, and Franco Teodoro, 1968

Radical Design/Anti-Design (1968-1981)

- Attack notions of "good taste" in design and validate individual creative expression in design.

- Developed in Italy as reaction to "Good Design" (Modernism). Questioned the validity of rationalism, advanced technology, and consumerism.

- Provided the foundation for Postmodernism.

- Influences: Pop design, Surrealism, previous design movements.

Archizoom's *Superonda*, 1966; Gruppo Strum, *Pratone*, 1966-1971

Page spread from "High-Tech: The Industrial Style and Source Book for the Home;" Norman Foster, Nomos Table, 1986-1988

High-Tech Design (1972-1985)

•Developed in the mid-1960s as architectural style and then translated into interior design in mid-1970s.

•Characterized by utilitarian equipment and fittings manufactured for factory and industrial use (think urban loft style and furnishings).

•Influences: Geometric formalism of classic modernism; R. Buckminster Fuller, De Stijl, and industrial elements.

**(Memphis)
Postmodernism
(1981 to Present)**
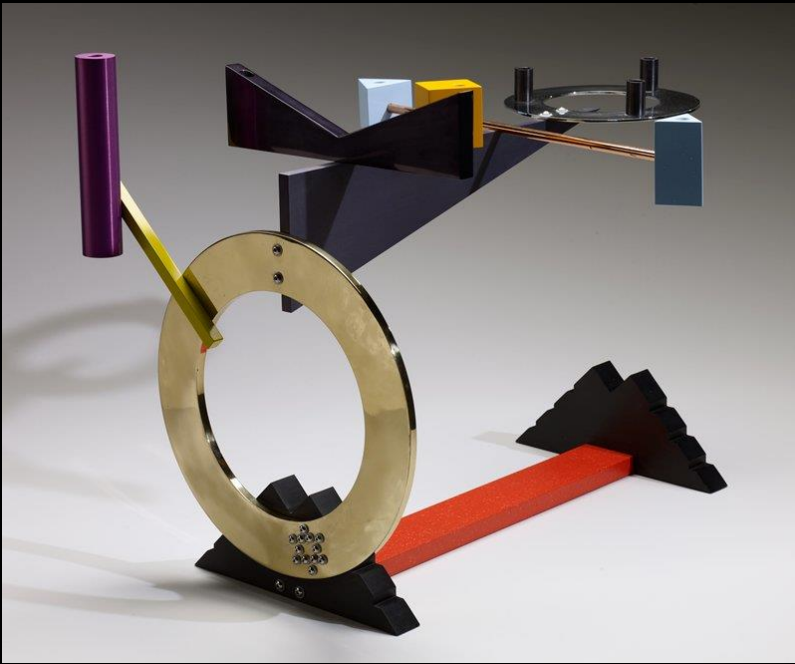
Peter Shire, Menorah #2,
1986, 2011.4

•Formed from the debates concerning the limitations of modernism in both the Pop and Anti-Design movements.

•Developed both in architectural design (Robert Venturi) and product/furnishing design (Memphis)

•Influences:

Everything!

EVERYTHING!

EVERYTHING!

•Names to know: Peter Shire (Memphis), Michael Graves, Frank Gehry