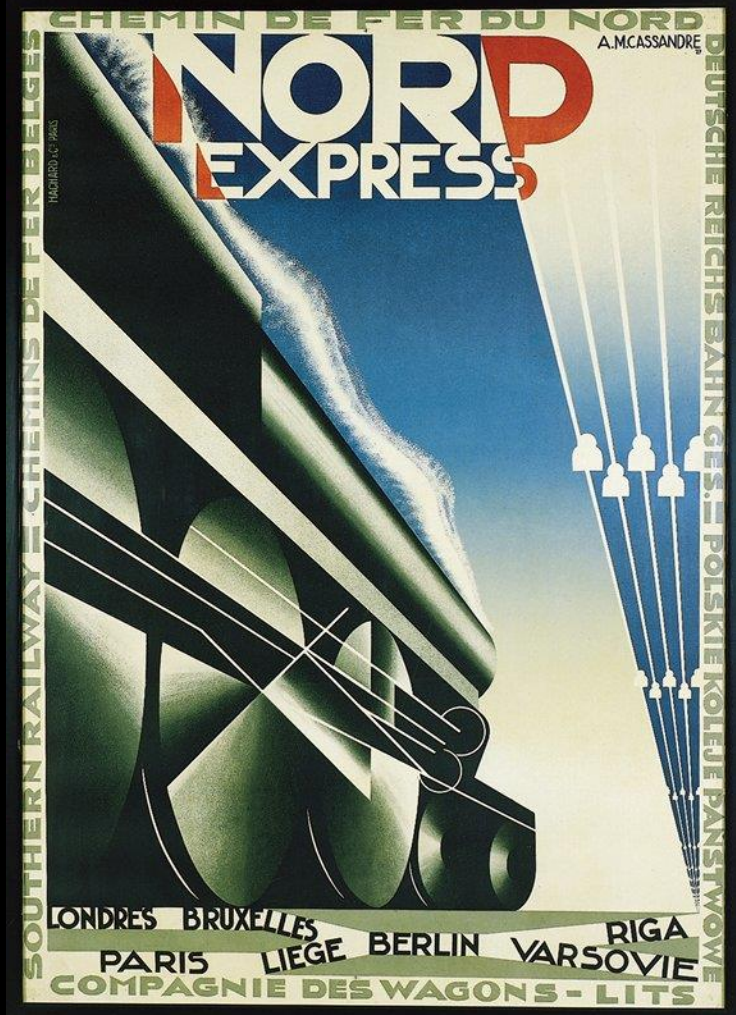


## Key Idea: Art versus Design

What similarities do these objects share? What are the differences?



Alexandra Exter, Italian Town by the Sea, c. 1917; A. M. Cassandre, Nord Express, 1927

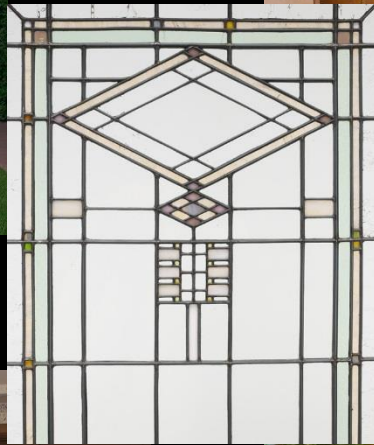
## Key Ideas

- Modern design (architectural, graphic, and industrial) reflects the political and socioeconomic tensions and cultural changes of our world from the late 19<sup>th</sup> century to the present.
- “The term **Modernism** commonly applies to those forward-looking architects, designers and artisans who, from the 1880s on, forged a new and diverse vocabulary principally to escape Historicism, the tyranny of previous historical styles.” (artsmia.org) The first half of the 20<sup>th</sup> century is marked by an explosion of modern design movements, often developing in tandem (e.g., Art Nouveau and Prairie School), as designers strove to break with the past.
- Many architects and designers aspired to “**gesamtkunstwerk**,” a complete artwork, designing a building with all the furnishings, lighting, and other interior elements.

Gesamtkunstwerk = complete art work



Purcell-Cutts House, 1913



## Mia's Modernism Collection from Norwest Bank

In 1998, “Norwest Bank generously donated its acclaimed Modernism collection to the MIA. It constitutes one of the largest and most significant gifts in the museum's distinguished history. Comprising nearly 500 works, the collection traces the accelerated progression of decorative, applied, and graphic design over a sixty-year period, from 1880 to 1940.”

[www.walkerart.org](http://www.walkerart.org)

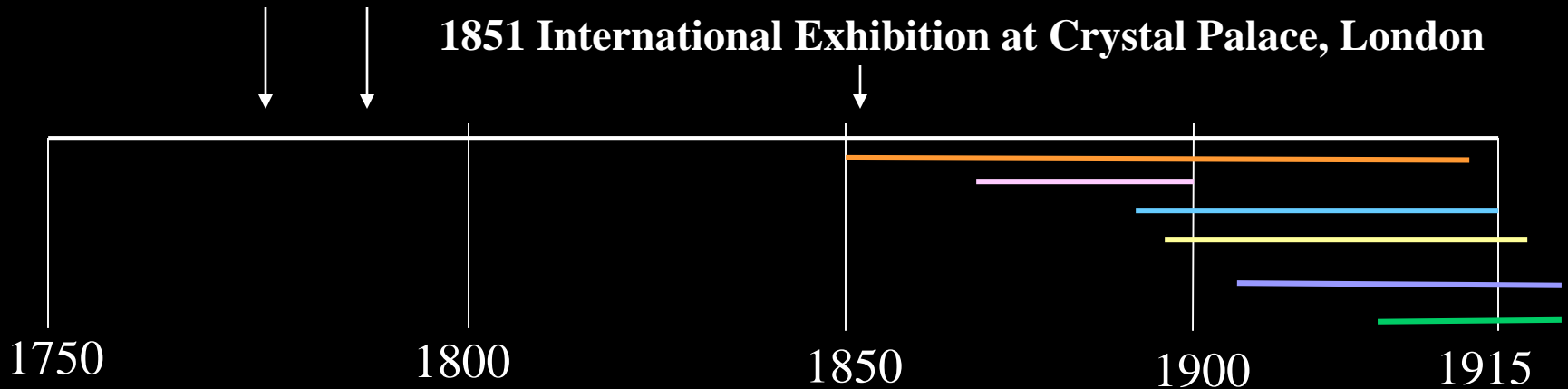


A gallery is located downtown, in the Wells Fargo Center, located between 6th and 7th streets along Marquette Avenue, with an installed exhibition, “The Beginnings of Modernism: British Design, 1870-1910” until July 29, 2018.

# 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



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

Aesthetic Movement: 1870-1900

Art Nouveau: 1890-1914

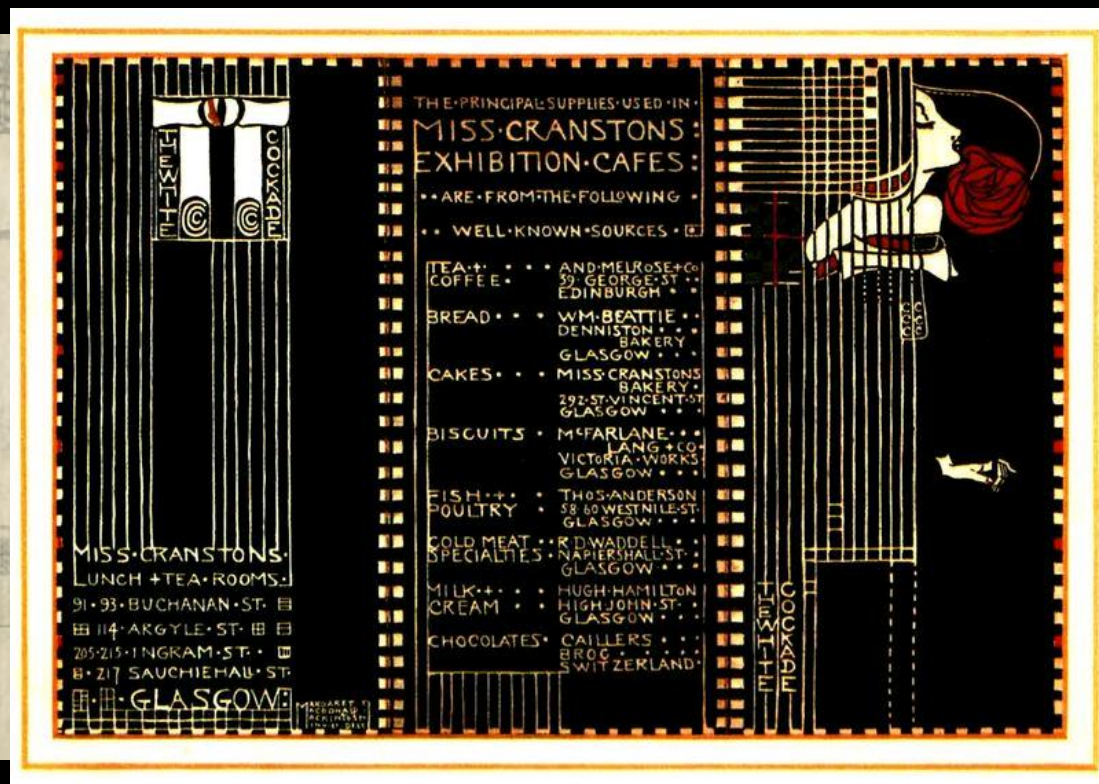
Prairie School: 1895-1918

Wiener Werkstätte: 1903-1932

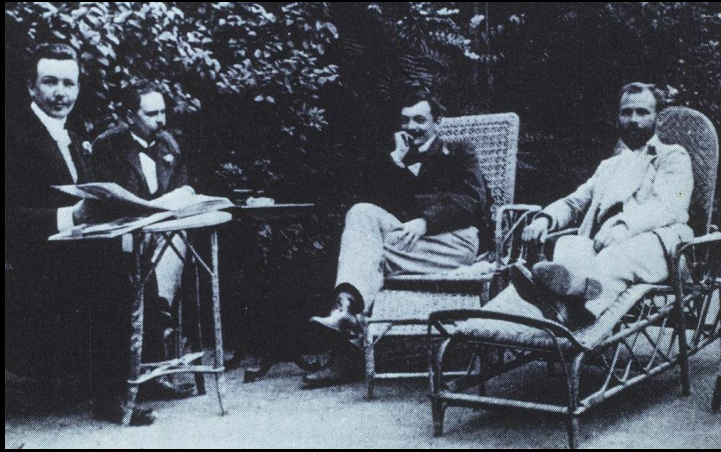
Futurism: 1909-1930

# Charles Rennie Mackintosh and Margaret MacDonald: Glasgow Style

Chair from the Argyle tea rooms, 1898, commissioned by Catherine Cranston, 2005.44. Inset, list of suppliers by Margaret MacDonald.



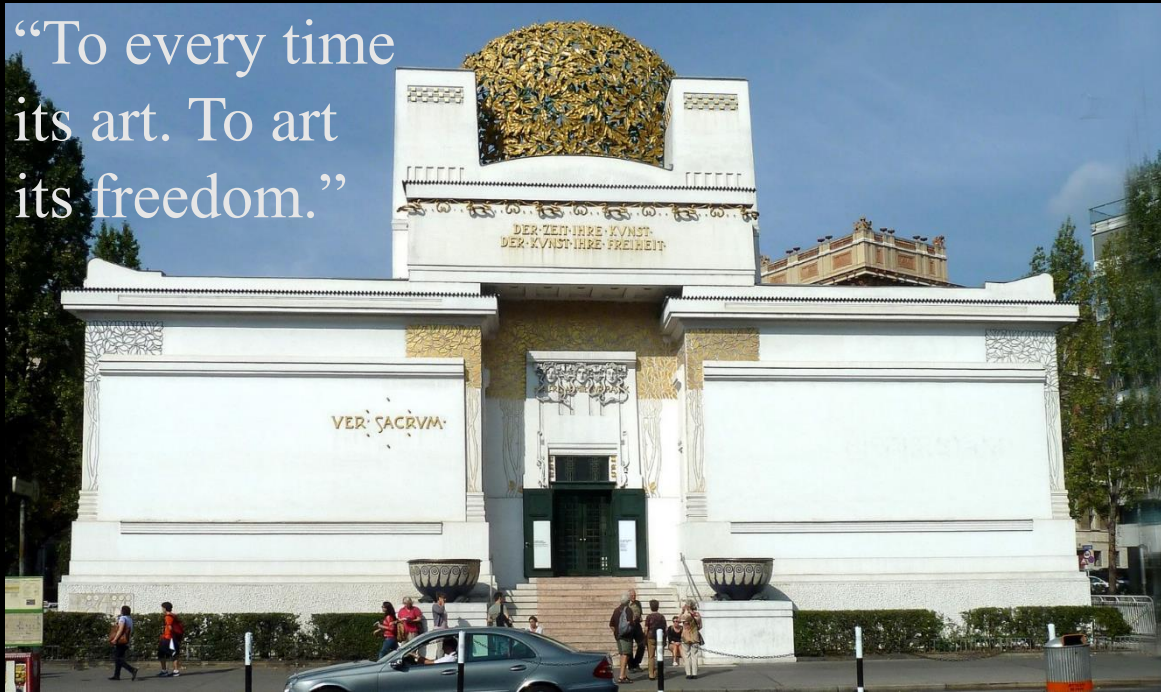
# Vienna Secession



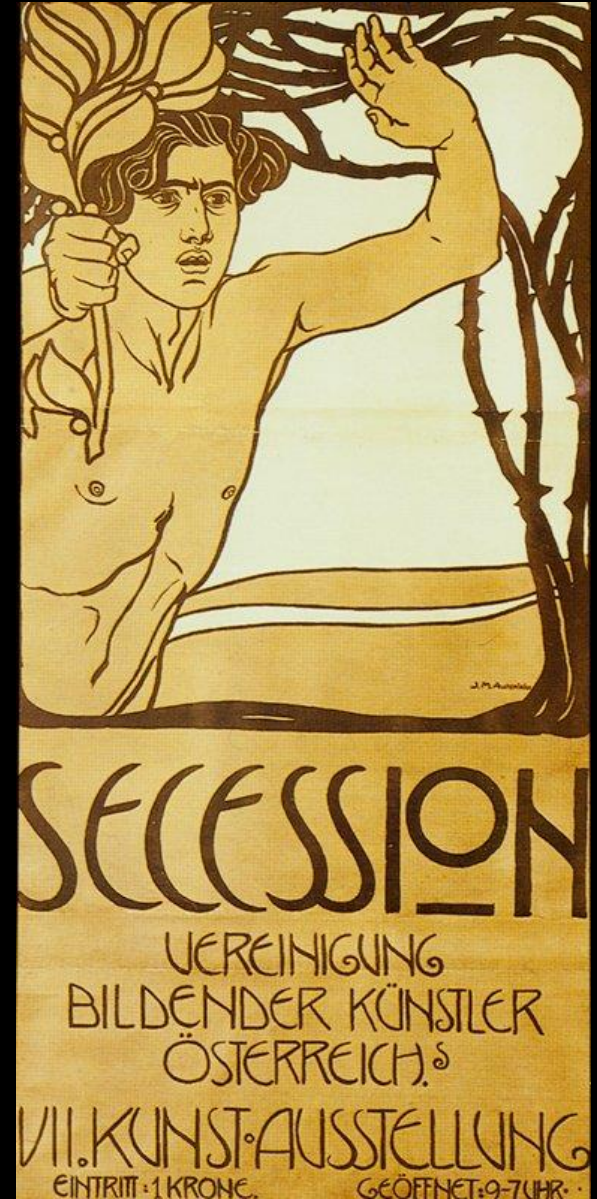
Josef Maria Auentaller, *Vienna Secession*, 1900, P.98.33.16

Joseph Olbrich,  
Josef Hoffmann,  
Koloman Moser,  
Gustav Klimt

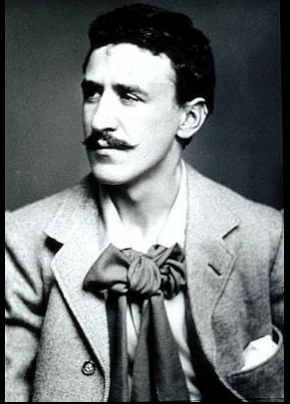
“To every time  
its art. To art  
its freedom.”



Joseph Olbrich, *Secession Building*,  
Karlsplatz, Vienna 1898.



# Charles Rennie Mackintosh and Margaret MacDonald: Glasgow Style



Room setting for the Eighth Exhibition of the Vienna Secession, 1900...



VIII. AUSSTELLUNG DER VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS SECESSION

*Prosit Neujahr!*





## Wiener Werkstätte: 1903-1932



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

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



Joseph Hoffmann, Purkersdorf Sanatorium, 1903-1904. Detail of tile around windows. This was WW's first major commission.

# Wiener Werkstätte

Josef Hoffmann (1870–1956), *The St...*  
Austria, c.1908, 98.276.243 (inset, T...



ohn.



## 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



Prairie School  
1895-1918

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

Frank Lloyd Wright, *Weed  
holder*, c. 1895-1900, 98.276.2

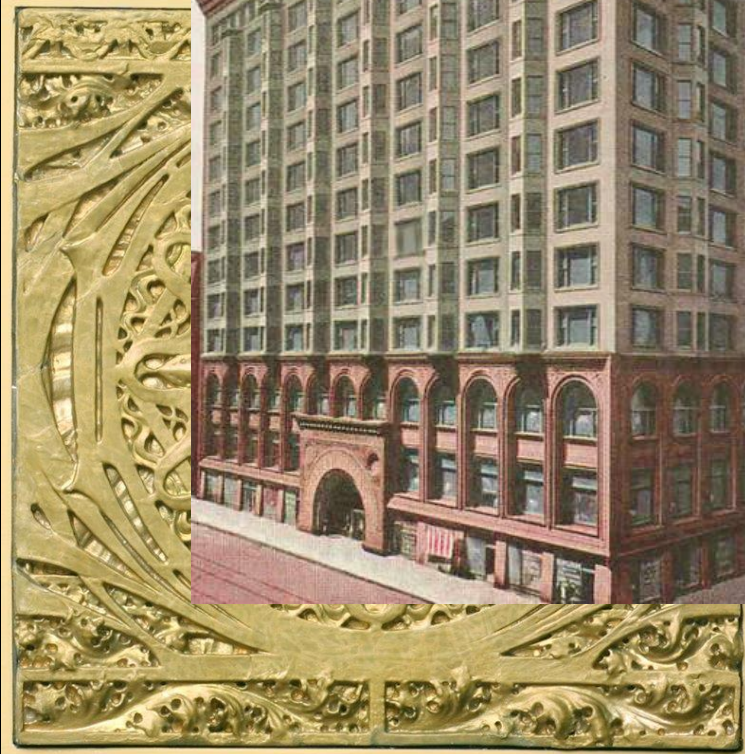
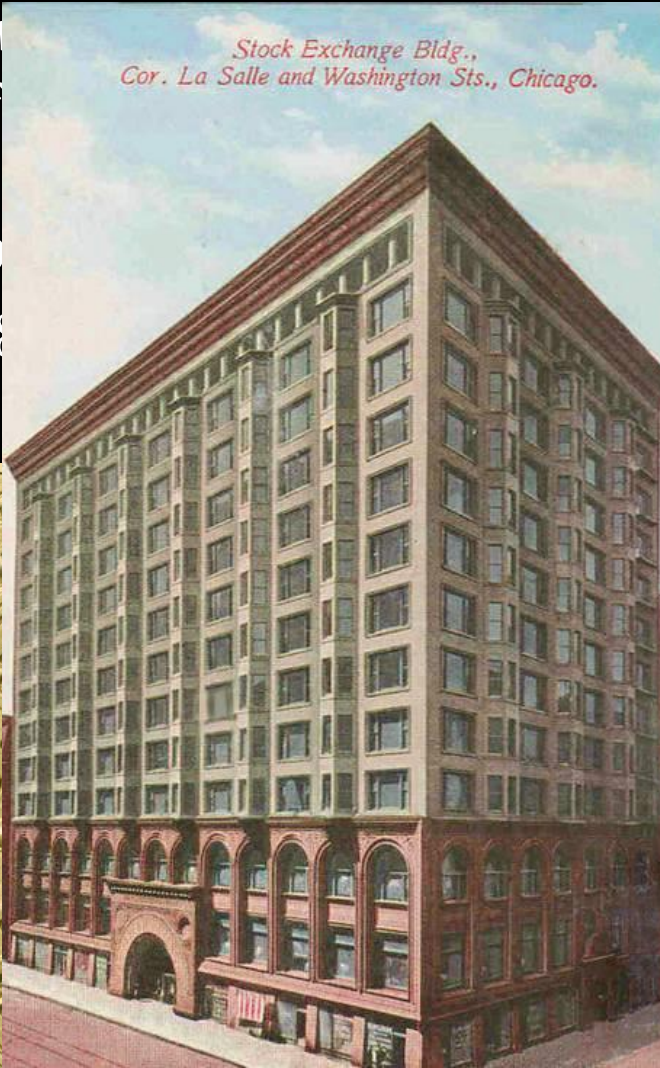




Louis Sullivan, *Pair of elevator grilles, frieze, and*

*of*  
*(f*  
*B*  
*O*  
*18*  
*B*

*Stock Exchange Bldg.,  
Cor. La Salle and Washington Sts., Chicago.*

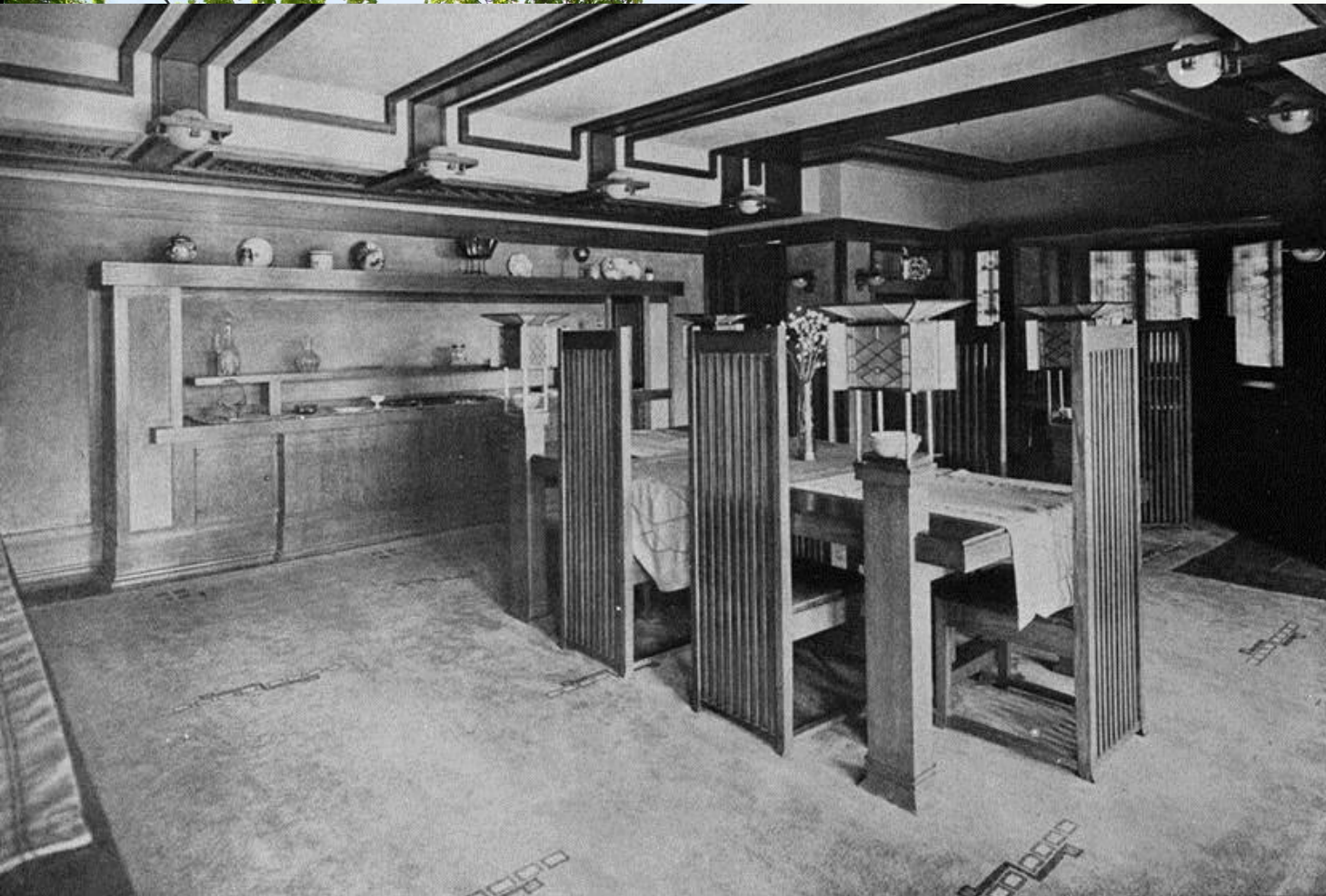


## Prairie School



## Prairie School

Frank Lloyd Wright, *Dining set*, 1904 (for George and Delta Barton House). Manufacturer: Matthews Brothers Furniture Company, 99.29.3a,b (Inset is the dining room in situ in Robie House, 1911)





George Grant Elmslie, *Dining set*, 1910,  
(for Mrs. T.B. Keith home) 99.62.6

Prairie School



What features  
are shared  
between dining  
sets?



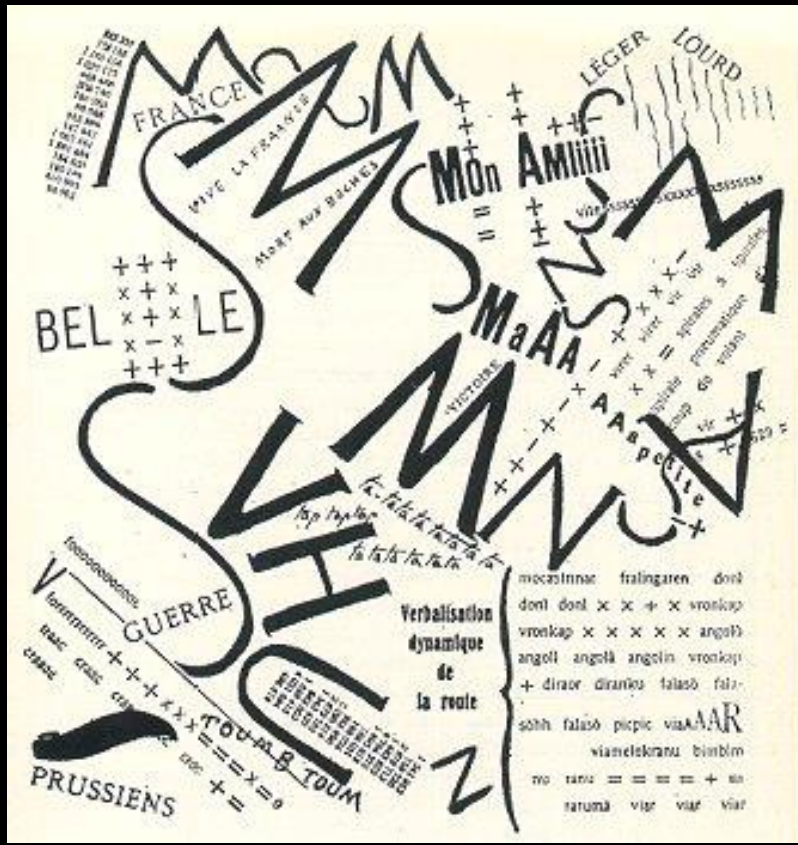
Frank Lloyd Wright, *Hallway*, 1912-1914  
(for Francis W. Little House), 72.11





## Futurism 1909-1930

F.T. Marinetti, Après 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.

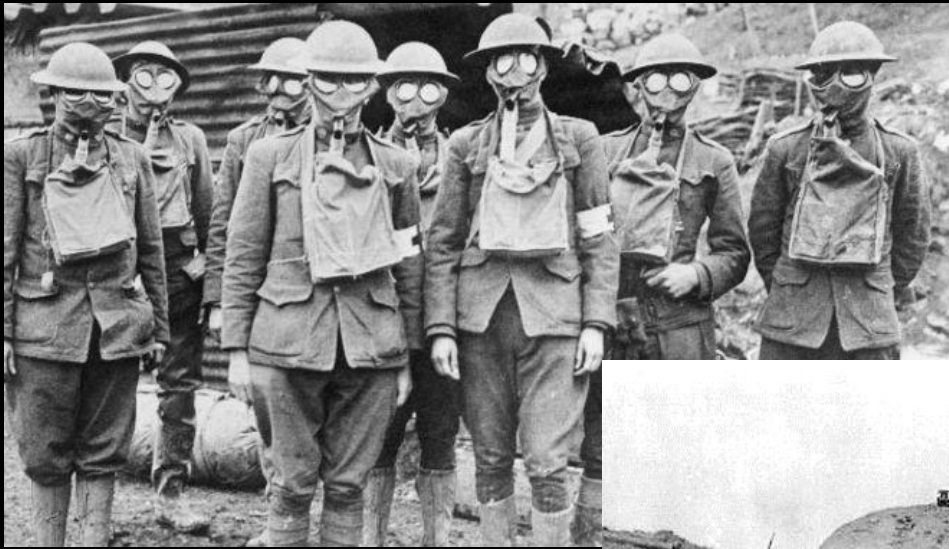
Against tradition, classicism.

Created a new approach to graphic design.

Their motto: (Read that Manifesto!)

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

# World War I

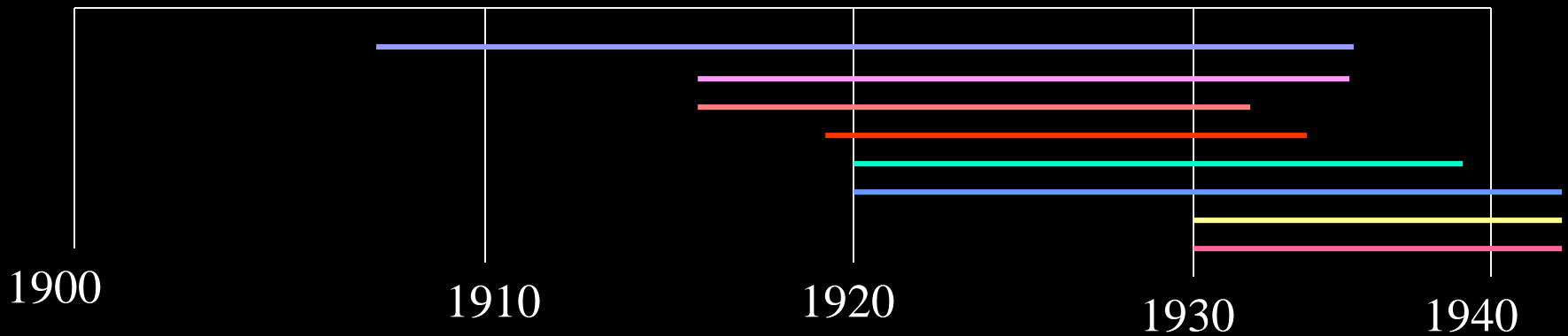


# Timeline of Design II: 1915 to 1945

Deutscher Werkbund: 1907-1935

Constructivism (Russia): 1917-1935

De Stijl (Netherlands): 1917-1931



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

# Constructivism 1917-1935



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



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

Aleksandr Mikhailovich Rodchenko; Author, *Conversations with the Tax Collector about Poetry*, 1926,: Vladimir Vladimirovich Mayakovsky; Publisher: Zakkniga, 2000.130.3 (n.o.v.)

(Inset, clothing for production workers and ad for Soviet-run business)



## Constructivism



## De Stijl 1917-1931



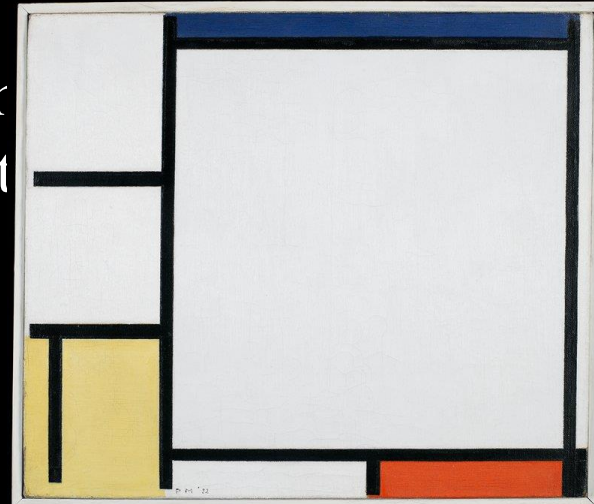
Gerrit Rietveld, Red-Blue Chair, c.  
1917-18 (designed 1917-18),  
98.276.42

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.

Nar  
Piet

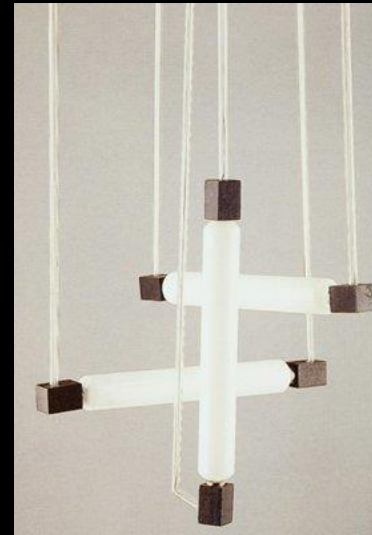


tveld,

## De Stijl: 1917-1931

## Gerrit Rietveld's designs...

*"Hogestoel" highback chair, 1955 (designed 1919), 98.276.71; "Berlin" chair, c. 1974 (designed 1923), 98.276.43; End table, 1967 (original design 1923), 98.276.93; Hanging light fixture, 1976 (designed 1920), 98.276.67; Zig-Zag chair, 1939 (designed 1934), 98.276.44*







*De Stijl*  
Truus Schröder-Schräder,  
The Rietveld Schröder  
House, Utrecht, 1924



“4. The new consciousness is prepared to realize the internal life as well as the external life.”

# De Stijl: Gesamtkunstwerk!



## Interior views

<http://whc.unesco.org/en/list/965/video>

ALLGEMEINE  
ELEKTRICITÄTS-  
GESELLSCHAFT

1908

BOGENLAMPENFABRIK



## Deutscher Werkbund: 1907-1935

Founded in 1907. Forerunner was functional Jugendstil (German Art Nouveau) movement.

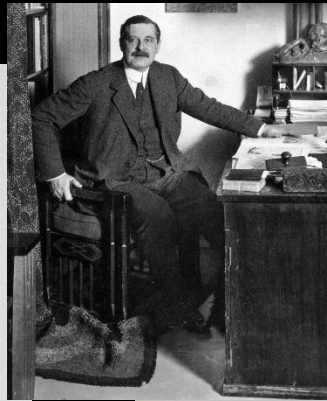
Goal was “the improvement of professional work through the cooperation of art, industry, and the crafts...”

Their motto: Striving for harmony, for social decency, for united leadership of work and life (in Germany).

Names to know: Peter Behrens, Walter Gropius



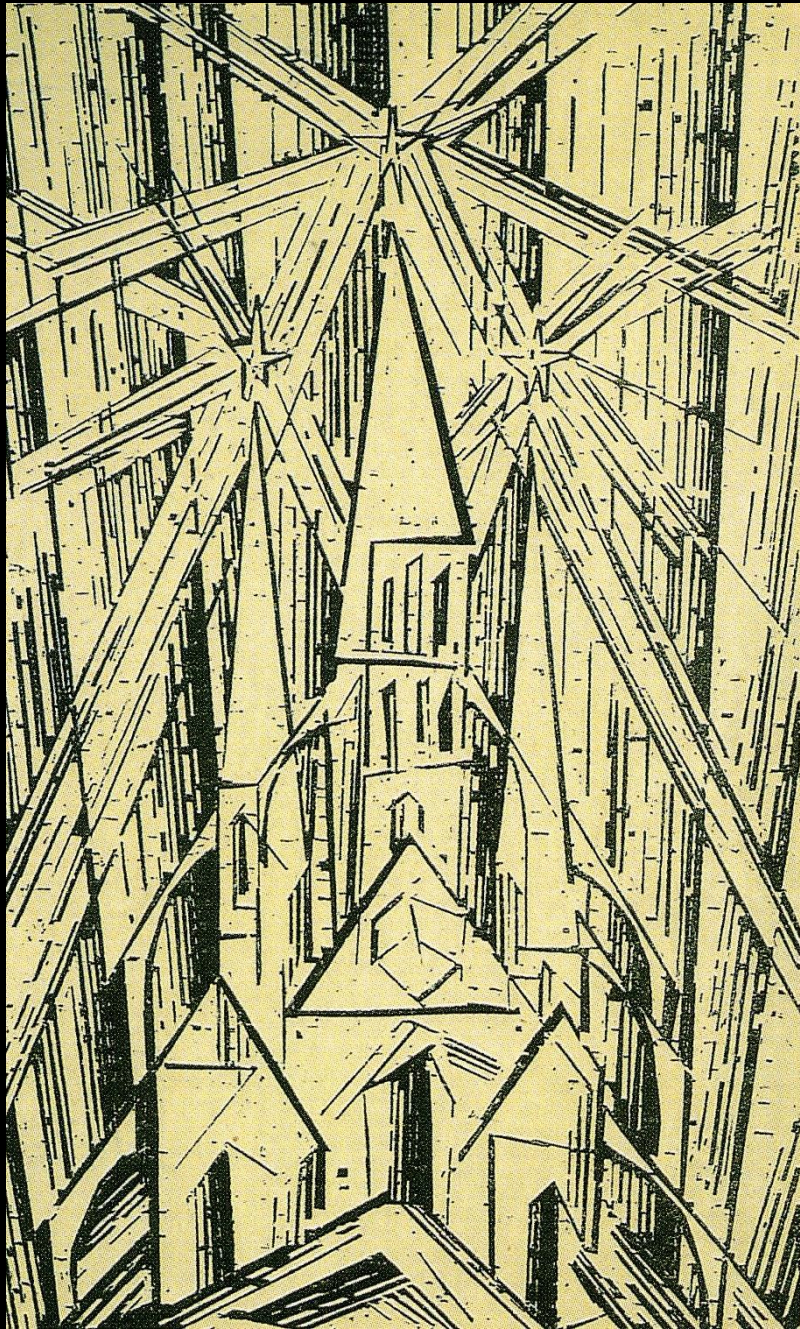
Peter Behrens, AEG building, catalog, and products (including a new corporate typeface!) This is the first attempt at corporate branding.



Peter Behrens, AEG products, 1909 *teakettles*, 98.276.100a,b (n.o.v.) and 98.276.41a,b



Deutscher Werkbund



Das Endziel aller bildnerischen Tätigkeit ist der Bau! Ihn zu schmücken war einst die vornehmste Aufgabe der bildenden Künste, sie waren unablässige Bestandteile der großen Baukunst. Heute stehen sie in selbstgenügsamer Eigenheit, aus der sie erst wieder erlöst werden können durch bewußtes Mit- und Ineinanderwirken aller Werkleute untereinander. Architekten, Maler und Bildhauer müssen die vielmigliedrige Gestalt des Baues in seiner Gesamtheit und in seinen Teilen wieder kennen und begreifen lernen, dann werden sich von selbst ihre Werke wieder mit architektonischem Geiste füllen, den sie in der Salonkunst verloren.

Die alten Kunstschulen vermochten diese Einheit nicht zu erzeugen, wie sollten sie auch, da Kunst nicht lehrbar ist. Sie müssen wieder in der Werkstatt aufgehen. Diese nur zeichnende und malende Welt der Musterzeichner und Kunstgewerbler muß endlich wieder eine bauende werden. Wenn der junge Mensch, der Liebe zur bildnerischen Tätigkeit in sich verspürt, wieder wie einst seine Bahn damit beginnt, ein Handwerk zu erlernen, so bleibt der unproduktive „Künstler“ künftig nicht mehr zu unvollkommener Kunstübung verdammt, denn seine Fertigkeit bleibt nun dem Handwerk erhalten, wo er Vortreffliches zu leisten vermag.

Architekten, Bildhauer, Maler, wir alle müssen zum Handwerk ~~zurück~~! Denn es gibt keine „Kunst von Beruf“. Es gibt keinen Wesensunterschied zwischen dem Künstler und dem Handwerker. Der Künstler ist eine Steigerung des Handwerkers. Gnade des Himmels läßt in seltenen Lichtmomenten, die jenseits seines Willens stehen, unbewußt Kunst aus dem Werk seiner Hand erblühen, die Grundlage des Werkmäßigen aber ist unerläßlich für jeden Künstler. Dort ist der Urquell des schöpferischen Gestaltens.

Bilden wir also eine neue Zunft der Handwerker ohne die klassentrennende Anmaßung, die eine hochmütige Mauer zwischen Handwerkern und Künstlern errichten wollte! Willen, erdenken, erschaffen wir gemeinsam den neuen Bau der Zukunft, der alles in einer Gestalt sein wird: Architektur und Plastik und Malerei, der aus Millionen Händen der Handwerker einst gen Himmel steigen wird als kristallene Sinnbild eines neuen kommenden Glaubens.

WALTER GROPIUS.

What does Bauhaus design look like?

## Bauhaus: 1919-1933

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.

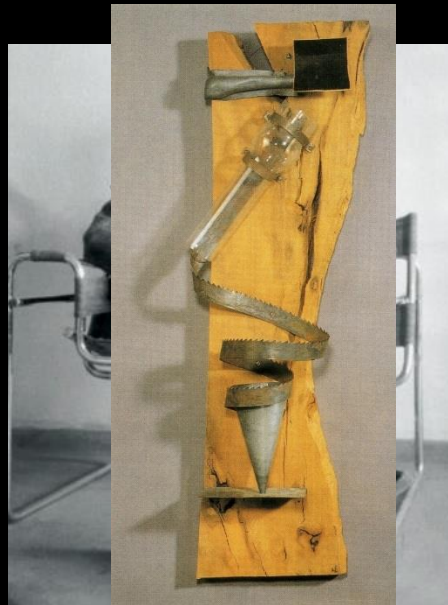
Forerunner of Modern Movement.

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



## Walter Gropius, Dessau Bauhaus, 1925-1926

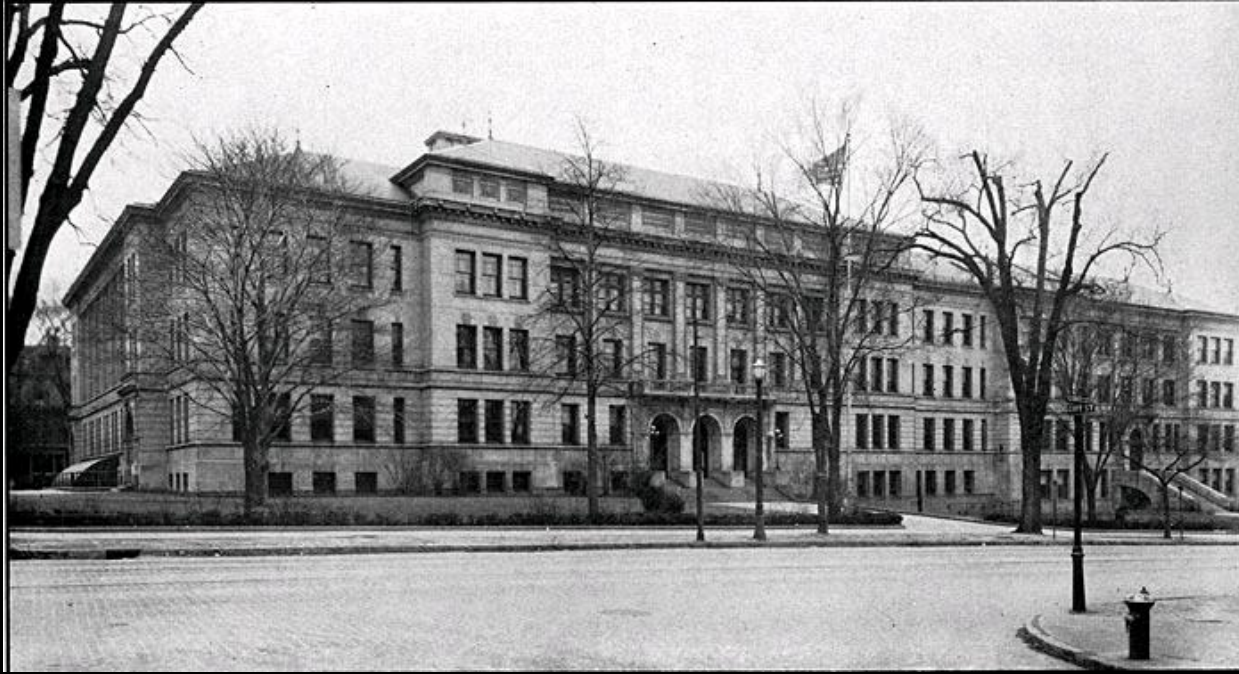
Marcel Breuer,  
Wassily chair,  
1925. Inset,  
1923 Bauhaus  
catalogue, M.  
Mirkin's work.



## Bauhaus Theater and Band

T. Lux Feininger, Bauhaus Band, c. 1929, 98.276.12.7; Oskar Schlemmer, Triadic Ballet, 1926.





How did the structure of the school itself reflect a break with traditional civic architecture?



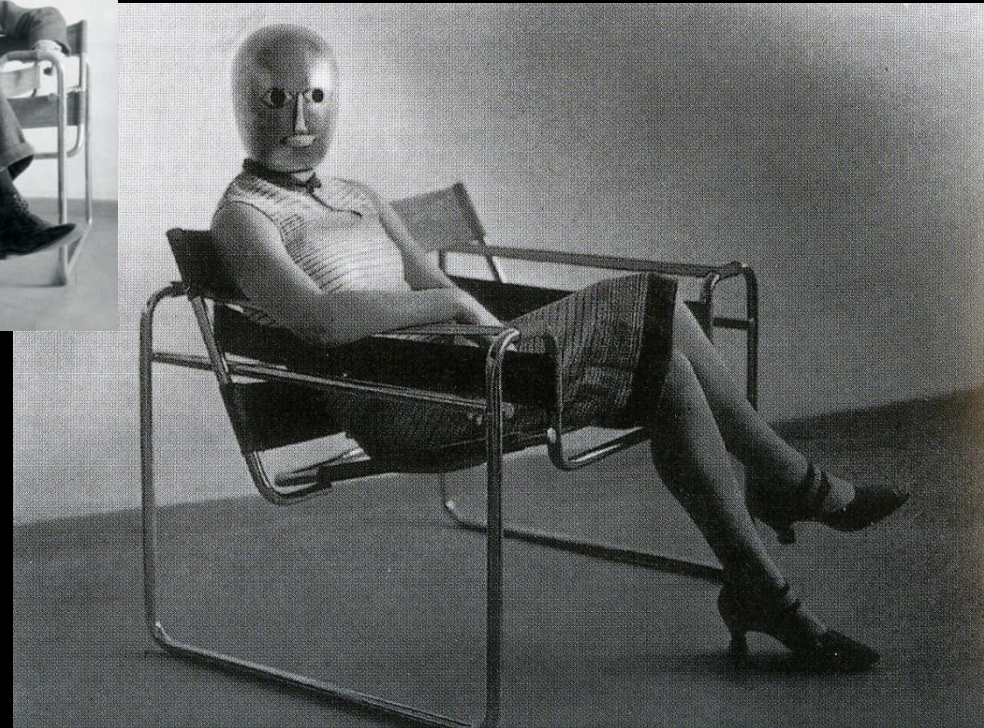
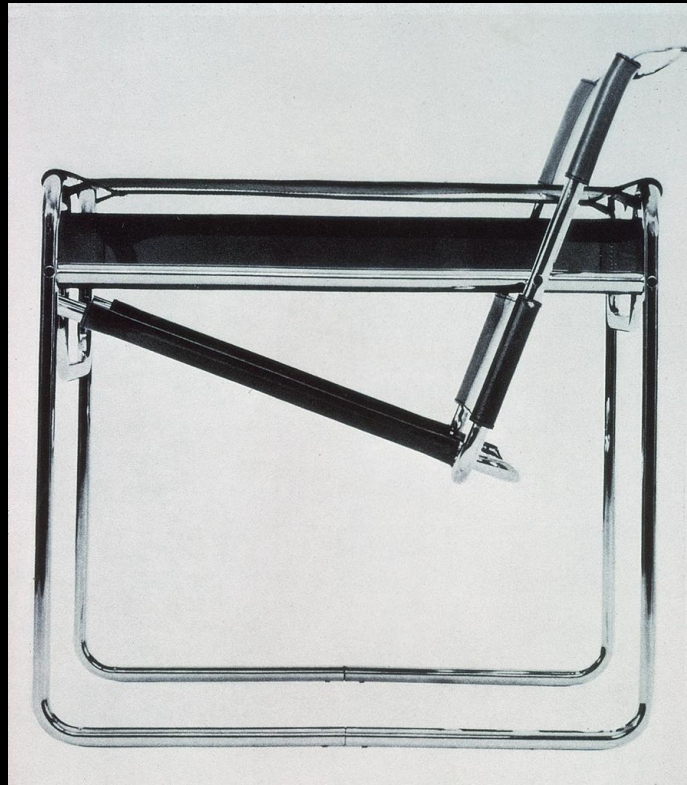
**Bauhaus: 1919-1933**  
(Building in Dessau, Walter Gropius, 1926)





# Bauhaus Furniture Design

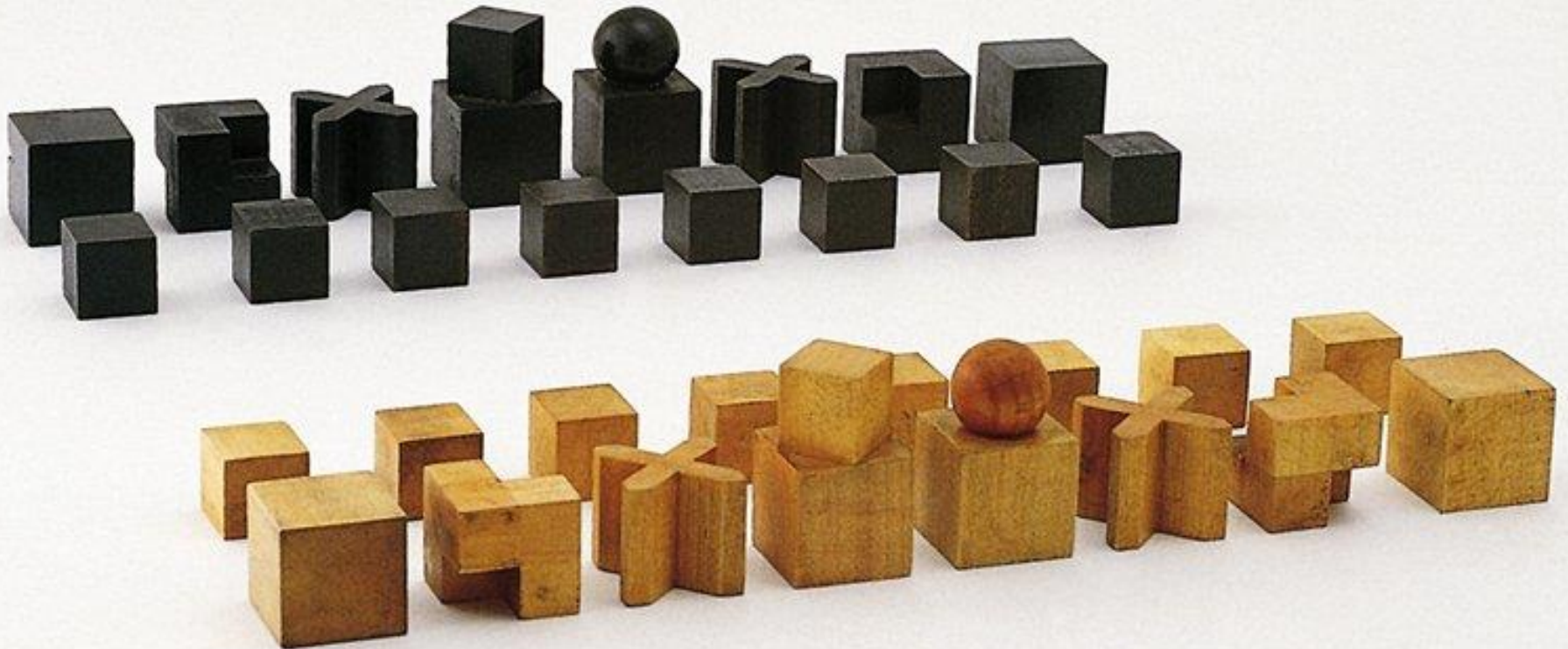
Marcel Breuer, *Nest of tables*, 1926-1930,  
98.276.146.3; "Wassily"  
armchair, model B3, c.  
1926, 2002.133.1



# Bauhaus Design



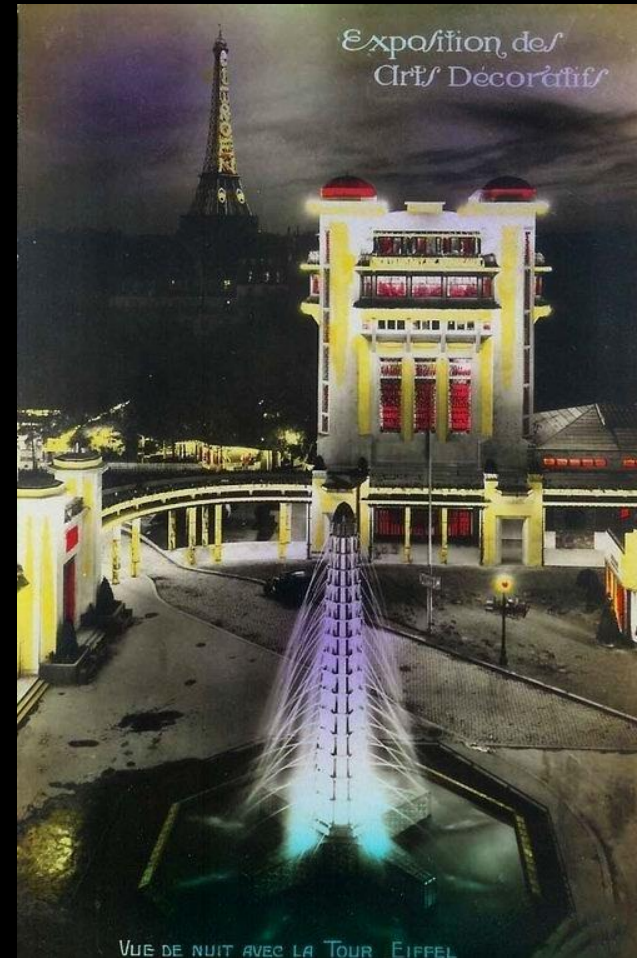
Josef Hartwig; Manufacturer:  
Staatliches Bauhaus, *Chess set*, c.  
1923, 98.276.19a-gg



## Paris 1925 Exposition



The 1925 Exposition of Decorative Arts introduced the Art Deco style and the Modernism Movement to the world.



Robert Bonfils, Paris - 1925. Exposition Internationale des Arts Décoratifs et Industriels Modernes, 1925, P.98.33.43; Fountain designed by Rene Lalique.

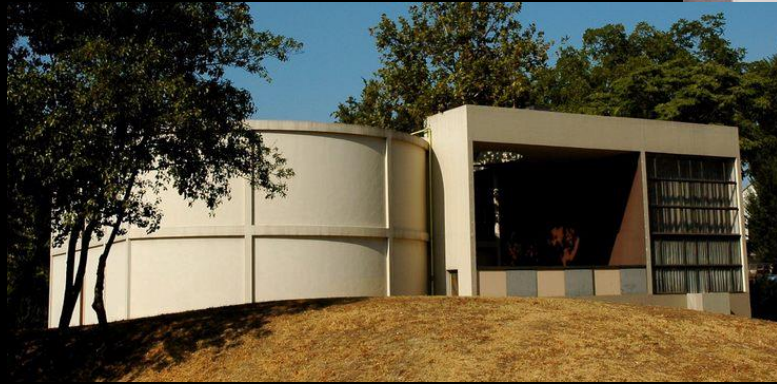
# Paris 1925 Exposition

Edgar Brandt,  
*Firescreen*, 1923,  
98.276.20a-c



# Paris 1925 Exposition

The French felt that this pavilion celebrated German—not French—design.



L'Esprit Nouveau, designed by Le Corbusier, 1925.



## Art Deco: 1920-1940

Attributed to Abel Faigy,  
*Telephone stand, c. 1927,*  
98.276.291.1a,b. Example of  
“Zig Zag Moderne.”



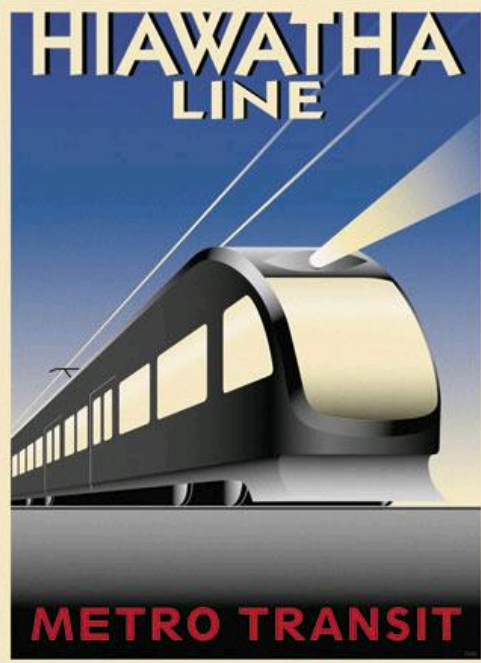
Emerged in the 1920s. Was an **international decorative style**, rather than design movement.

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.

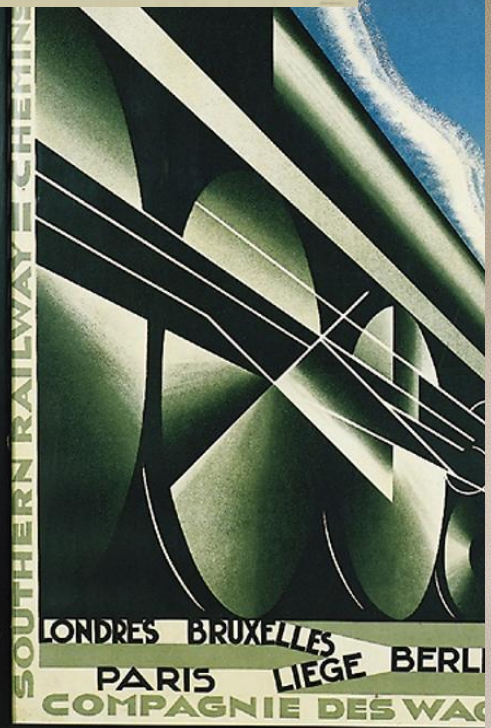
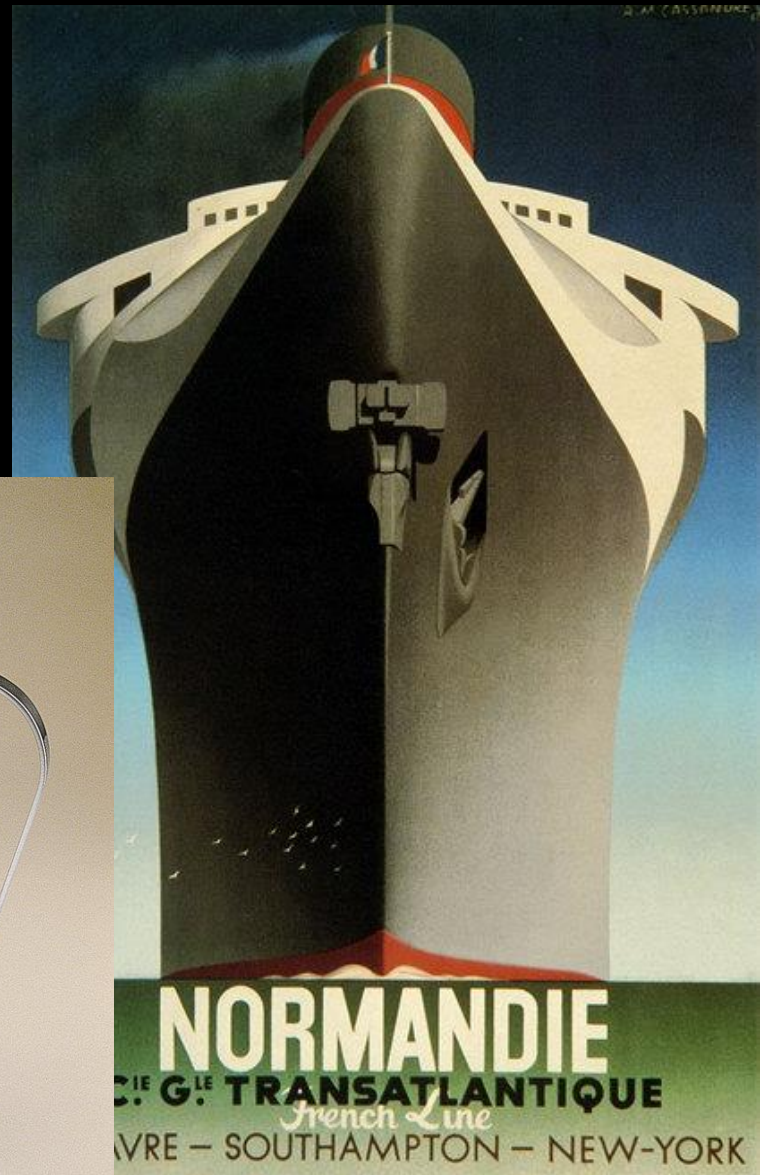
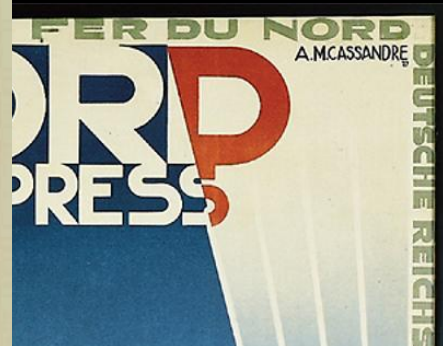
Worked in luxury materials. Style moved into popular culture, especially in America.

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



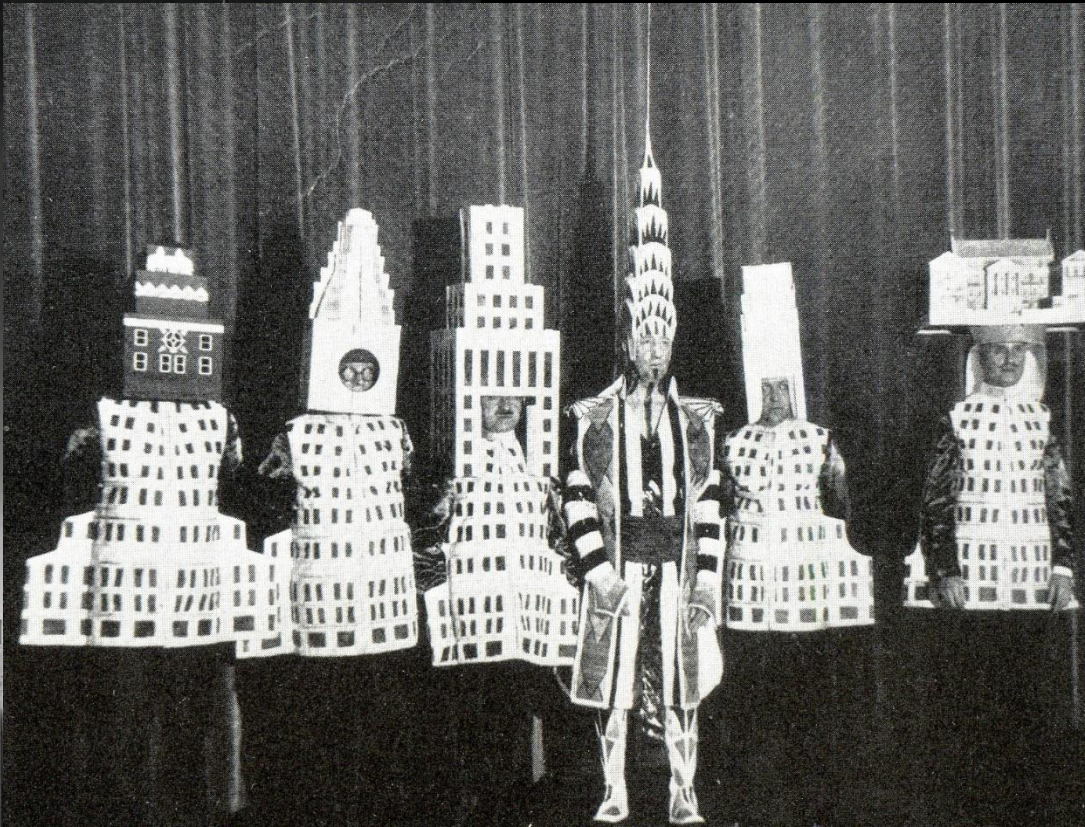
...sandre, *Nord Express*, 1927,  
 ...and *Normandie*, 1930. Inset,  
 ...ler-Munk, *Normandie*  
 ... 1935–37, 98.276.60

Art Deco



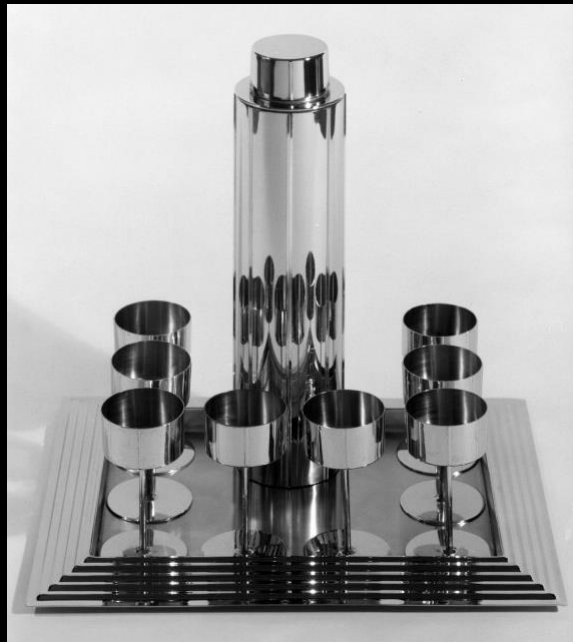






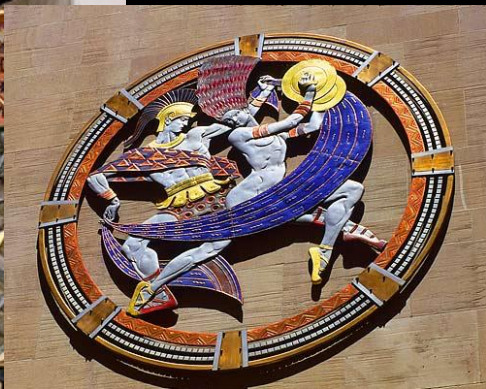
Art Deco: New York City, The Chrysler Building  
William Van Alen, 1930

# Art Deco: Skyscraper in Design



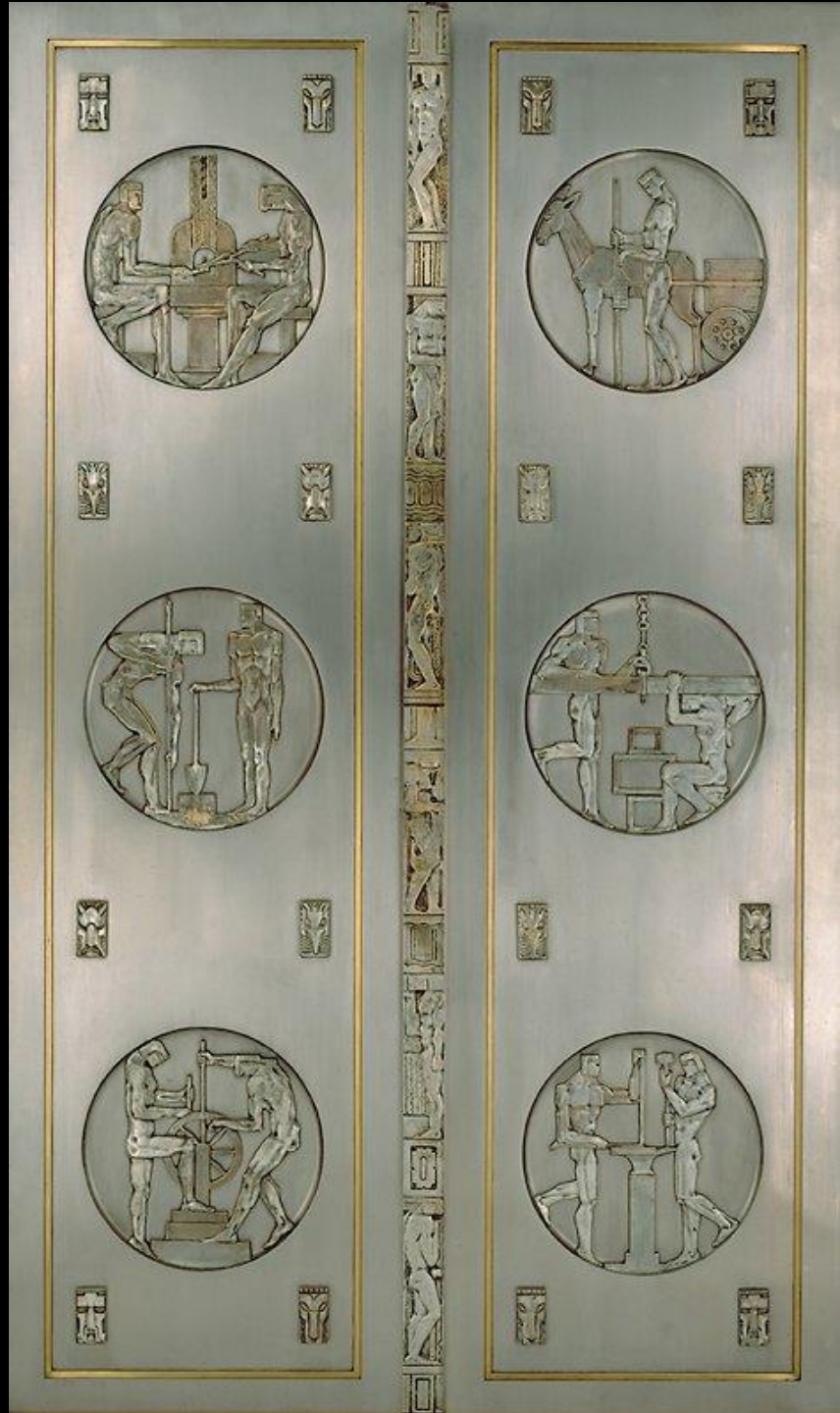
Clockwise, Norman Bel Geddes, *Manhattan Cocktail Shaker*, 98.276.55.1a-c; Paul Frankl, *Skyscraper furniture*, 1926-7, 98.276.57 and 2007.3a-d; Joseph Claude Sinel, "*Model S*" scale, c. 1927, 2002.134

# Art Deco: New York City to the Midwest...



Radio City Music Hall and Rockefeller Center

Oscar Bach, *Pair of doors*, c. 1930, 71.51.1



## Streamlining (Streamline Art Moderne): 1930-1950



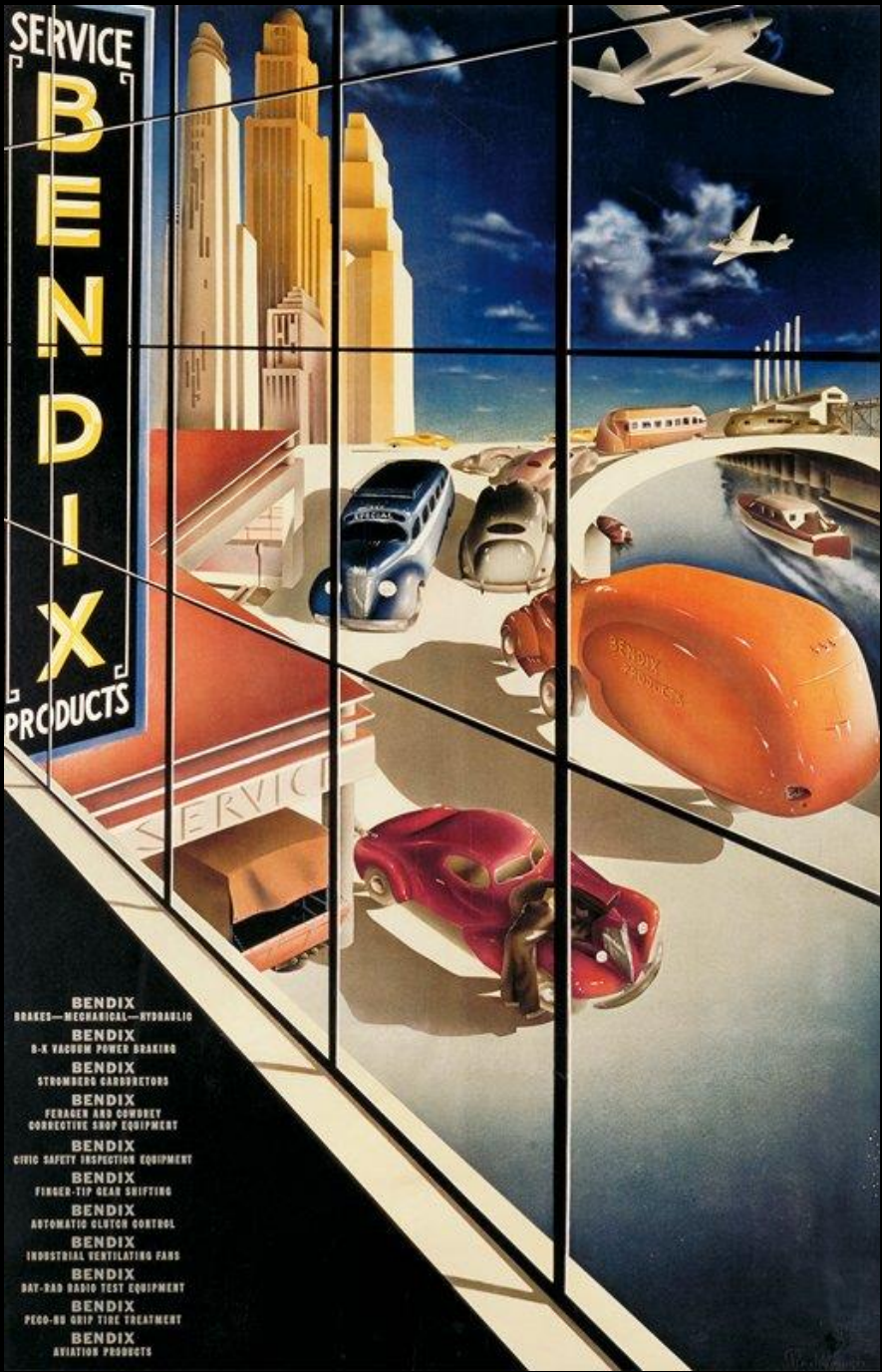
Lester L. Wheeler, "*Aristocrat*" stapling machine, 1937, 2004.77; J.A. Henckels Twin Works, "*Zeppelin*" cocktail shaker (contains 18 serving elements), c. 1930, 98.276.119a-t

- 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

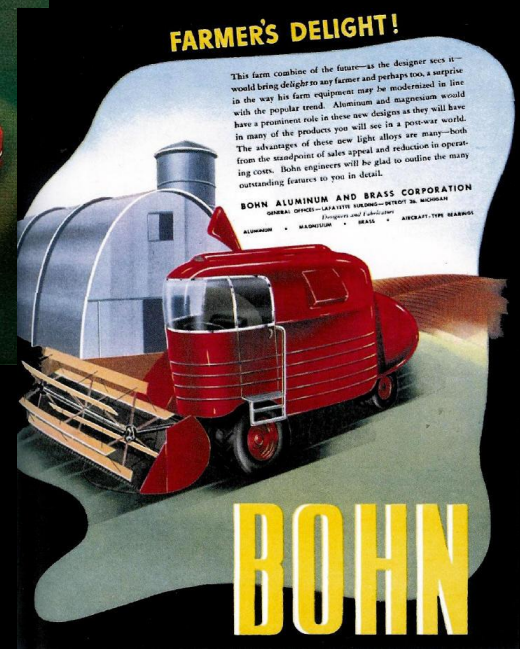
## ng modernity: streamlining sold!

Lester L. Wheeler, "Aristocrat" stapling machine, 1937, 2004.77; Norman Bel Geddes, "Soda King" syphon bottle, c. 1935, 98.276.34 (n.o.v.); Ice gun, 1935, Unknown American; Manufacturer: Opco Company, 98.276.219.1; J.A. Henckels Twin Works, "Zeppelin" cocktail shaker (contains 18 serving elements), c. 1930, 98.276.119a-t





# Streamlining



Arthur Charles Radebaugh,  
*Bendix Products*, 1937,  
 P.98.33.53 (Inset, Bohn  
 posters)

Amer  
I



—apart

duced.

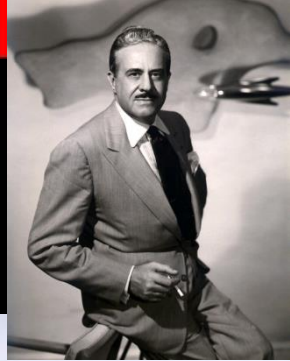
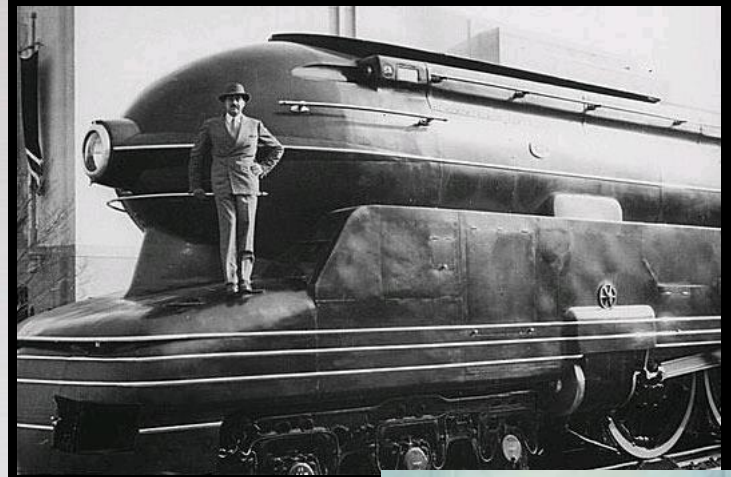
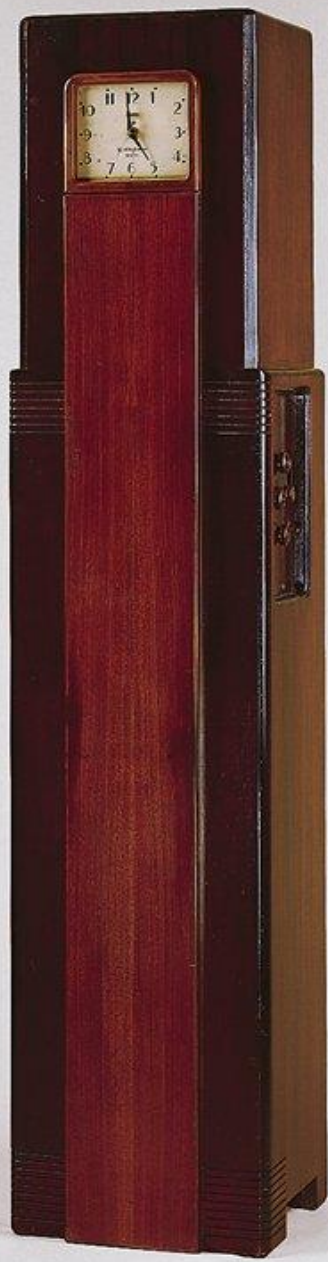
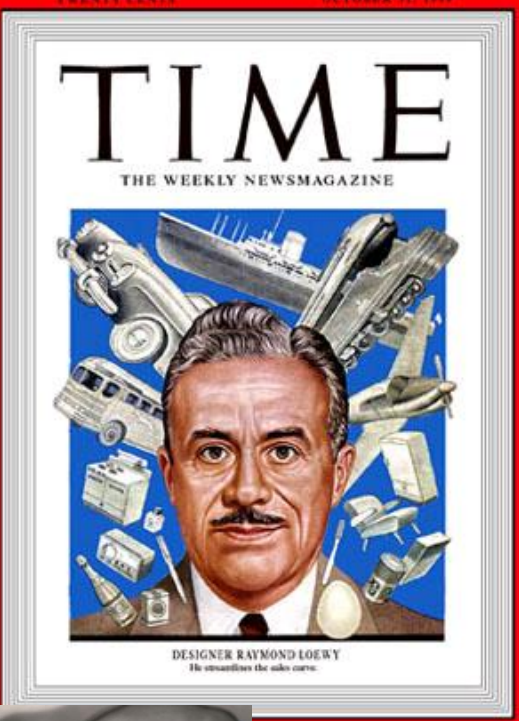
Harold



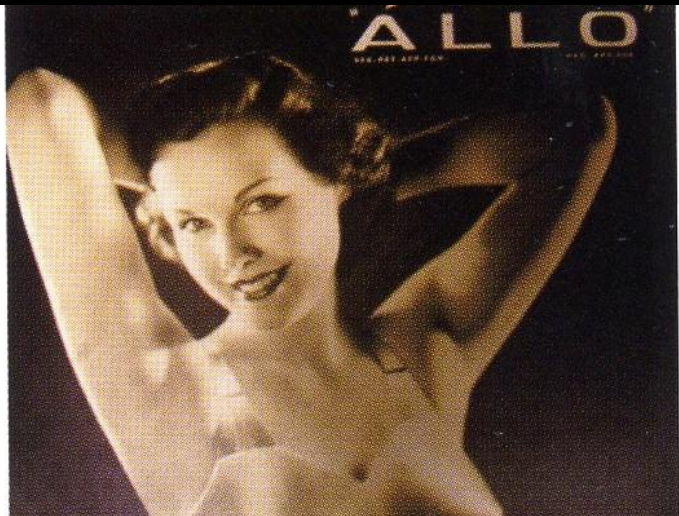
. 1937,

the Clock radio,

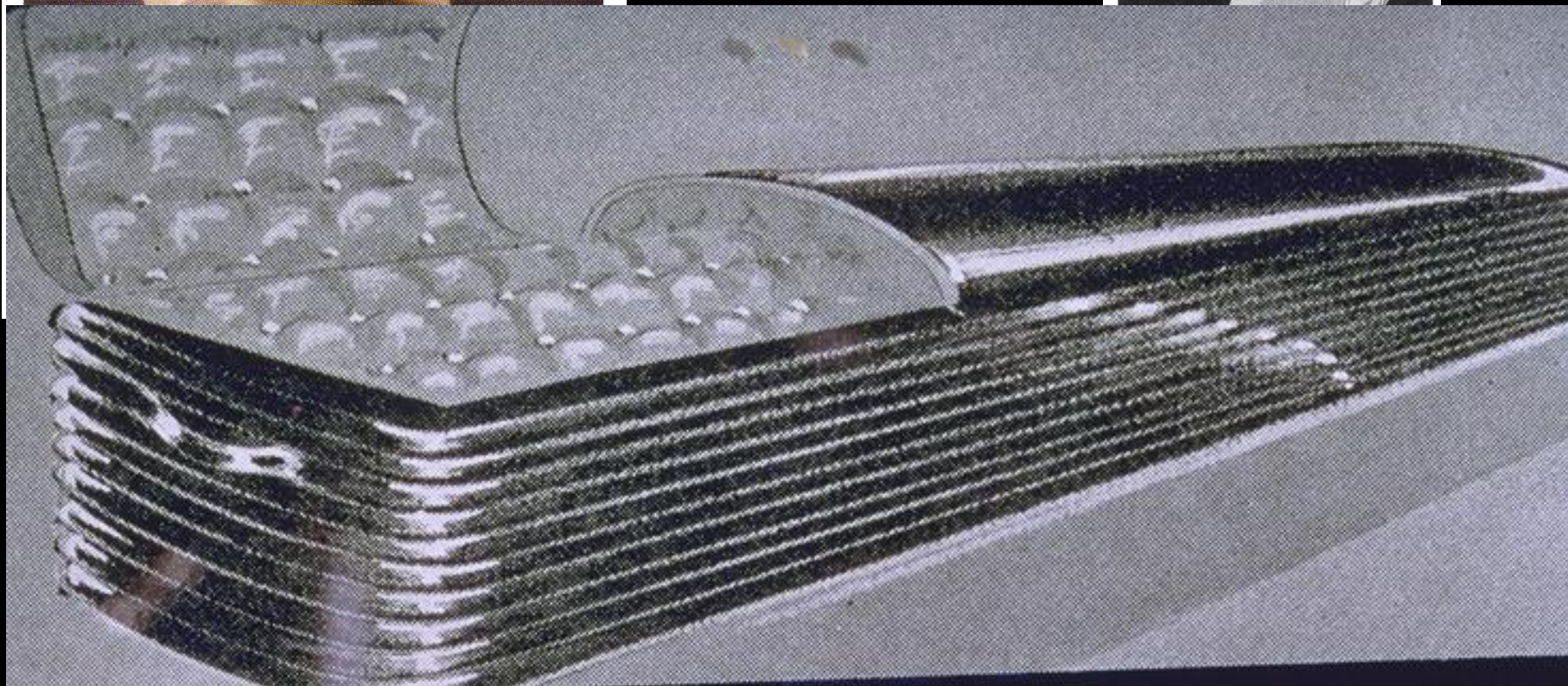
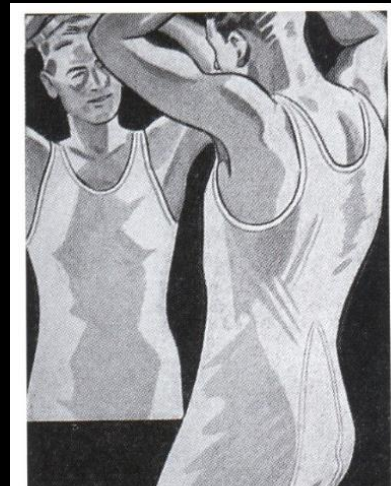
1930, 98.276.204; Henry Dreyfuss, Thermos pitcher, 1935, 98.276.225.1a,b (n.o.v.); Harold L. Van Doren, "Skippy-Racer" scooter, c. 1933, 2003.126







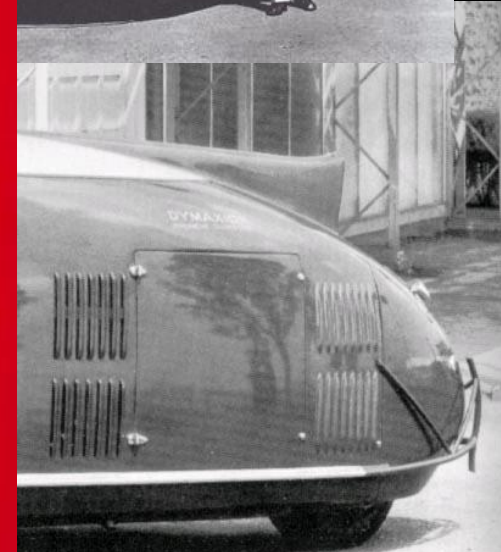
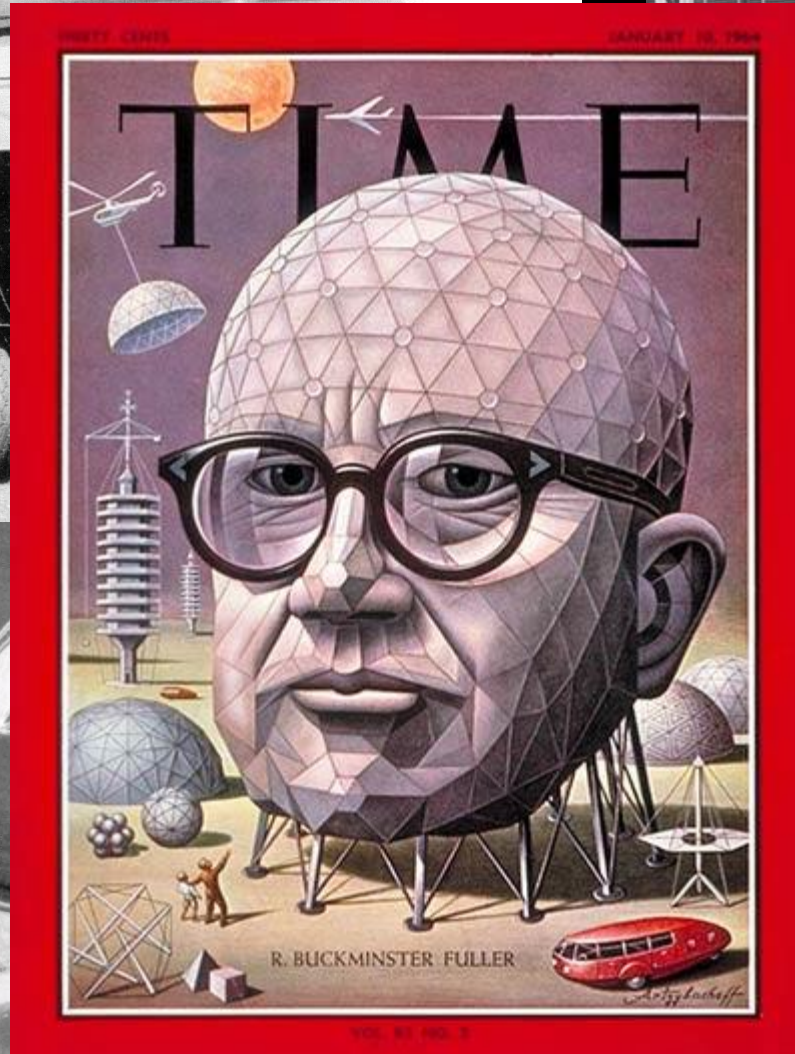
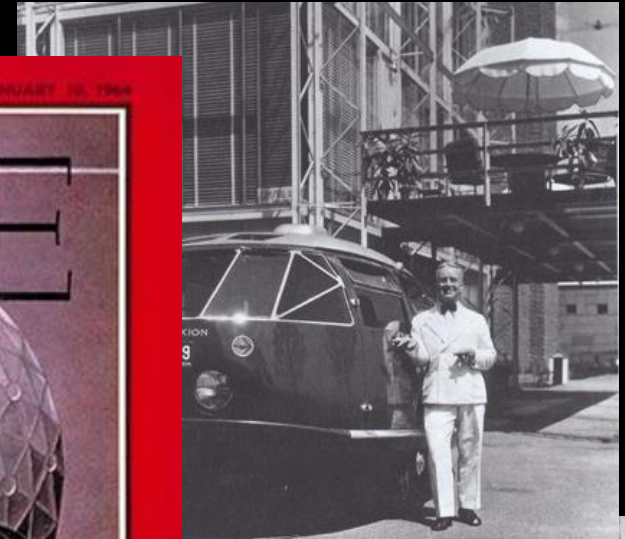
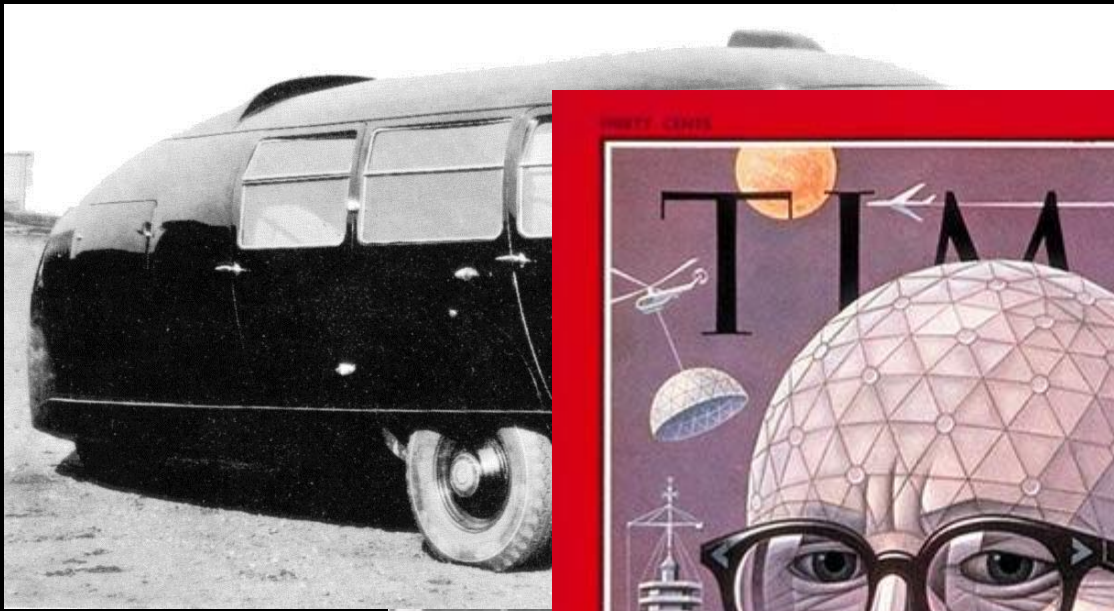
# Streamlining



# Dymaxion Car, 1930s.

<https://www.youtube.com/watch?v=S1UaC51OSPw>

R. Buckminster Fuller



“Dymaxion” =  
Dynamic  
Maximum  
Tension. See  
original drawing  
on display,  
98.276.319

# The Debate: Modern Design Does Not Need Ornament... but do People?

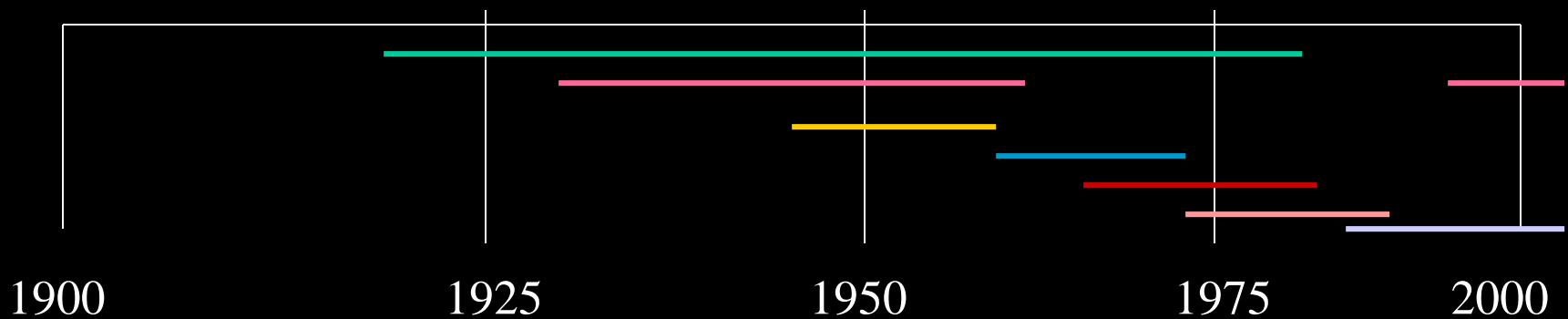
Would you rather live in a modernist house or an Arts and Crafts bungalow or a Queen Anne “Victorian” house? What do you find appealing about your choice?



# Timeline of Design III: 1945 to 2017

International Style (Modern): 1920-1980

Organic Design: 1930-1960 and  
1990 to present



Postwar Design: 1945-1958

Pop Design: 1958-1972

Radical Design/Anti-Design (1968-1981)

High-Tech Design (1972-1985)

Postmodern Design (1981-present)

## 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.

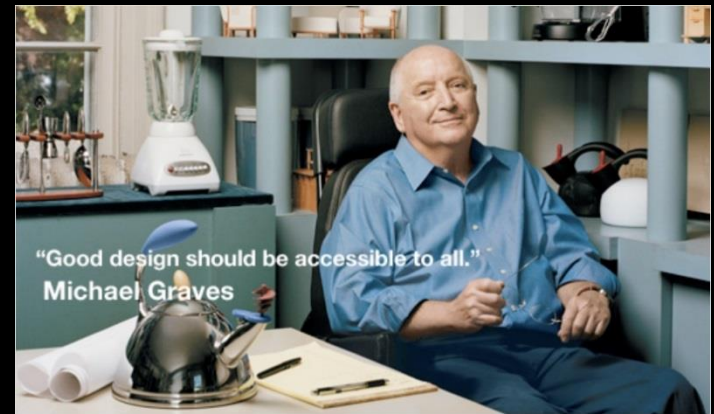
Modern movement was driven by a progressive and socially motivated ideology and embodied a rational and functional approach to design.

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

Mia

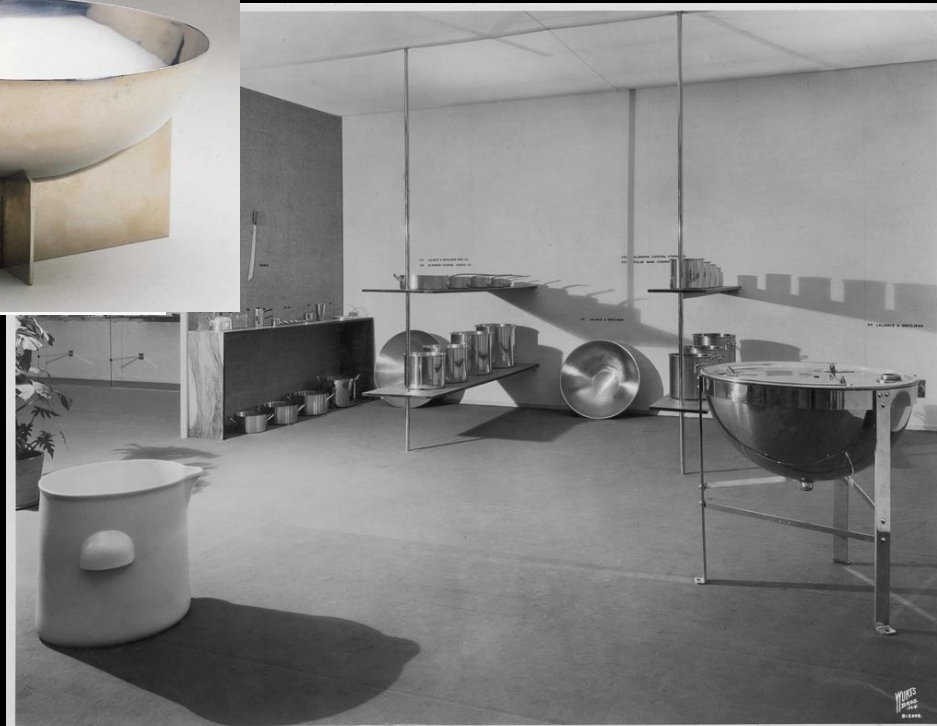


# MOMA's "Machine Art" Exhibition, 1934

Modern design celebrates the "machine aesthetic," utilizing materials such as steel, glass, and concrete; abstract or cubic forms; and colors of white and black. Form must follow function!

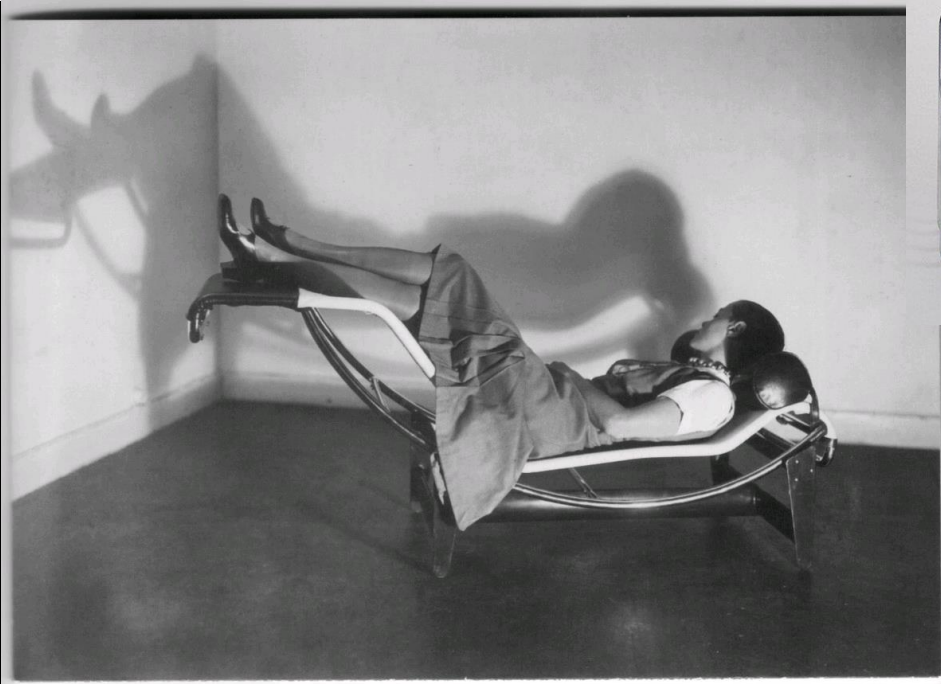


Centerpiece coupé (bowl), c. 1927-1928; M. Desnet; Designer: René Nauny; Manufacturer: La Maison Desny, 98.276.150



## Modernist Furniture

Mies van der Rohe, *Barcelona chair*, 1929 (top); *side chair*, 1932 (designed 1927), 88.12 (n.o.v.) (below); bottom left, Charlotte Perriand, *B306 chaise lounge*, 1928







“Certainly the house is more nearly temple than dwelling, and it rewards aesthetic contemplation before it fulfills domestic necessity.” Franz Schulz

Mies van der Roë  
Farnsworth House,  
1946-1951. (Inset)  
Seagram Building,  
NYC, 1958



## Organic Design: 1930-1960 and 1990-Present



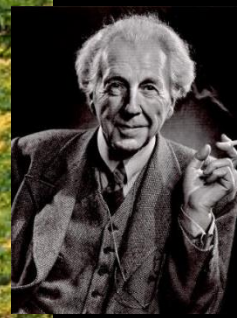
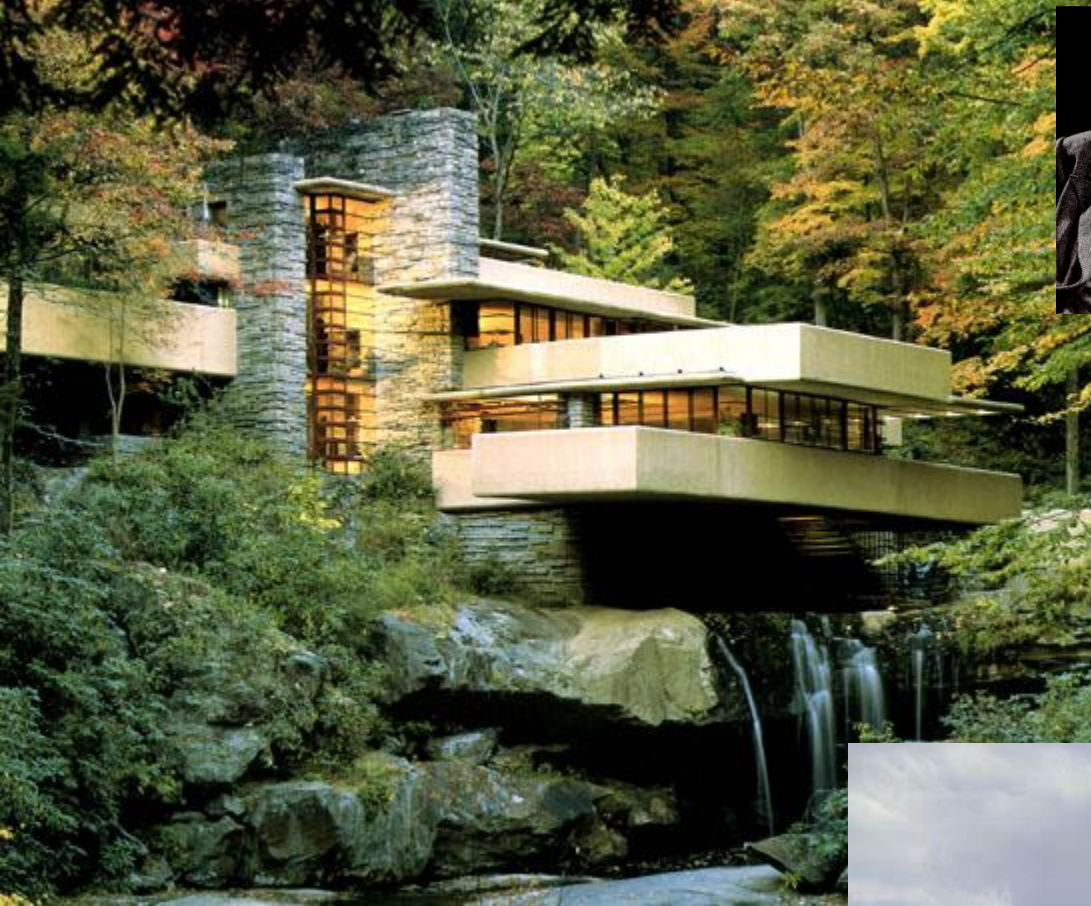
Alvar Aalto, "*Paimio*"  
chair, c. 1932, 88.13

- 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 school 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

# Modern versus Organic



How do these compare?



Frank Lloyd Wright:  
Modern Organic  
Architecture

Le Corbusier, *Villa Savoye*,  
1931.

*Falling Water*, 1936

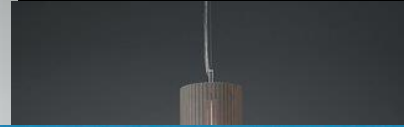
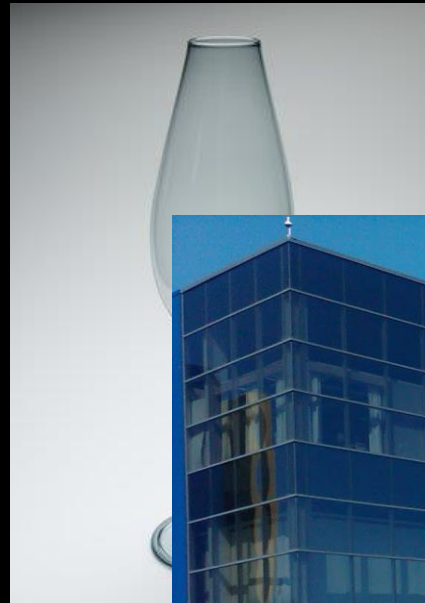
“Early in life I had to choose between honest arrogance and hypocritical humility. I chose the former and have seen no occasion to change.”





Aalto is generally credited with bringing organic modernist design into mass consumption. Paimio Tuberculosis Sanatorium, 1929-1933. *Paimio chair*, 1932, 88.13

# Scandinavian Design

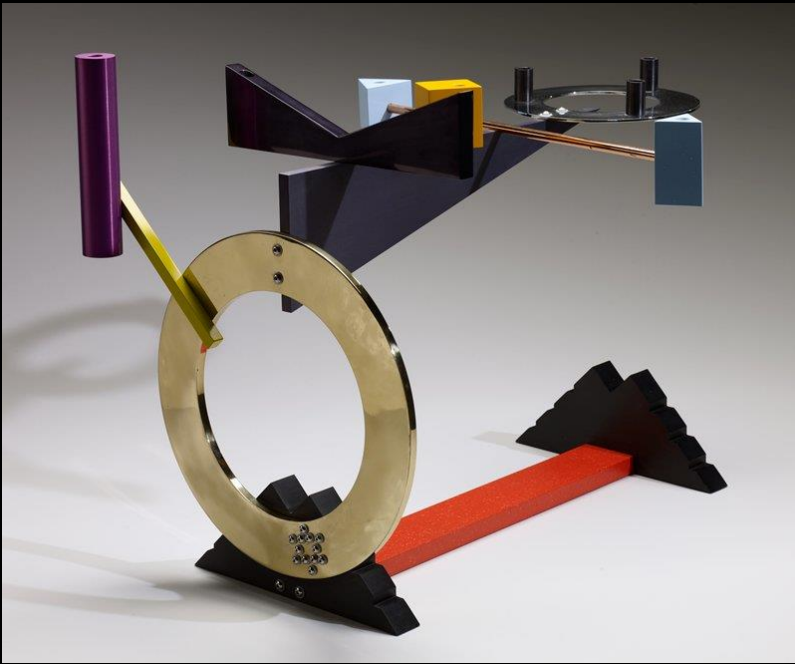


Arne Jacobsen, *Ant Chair*, 1952; Nils Landberg, *Tulip glass (Tulpanglas)*, 1957, 98.276.277; Seppo Koho, *Octo 4240 lamp*, 2005, 2014.53; Kaj Franck, *Kremlin Bells double decanter*, 1960, 2015.22a-c; Tanja Orsjoki, *Kelohonka*, 2008, 2012.42; Harri Koskinen, *HK 002 lounge chair*, 2011, 2014.55

# Postwar Design: 1945-1958



(Memphis)  
Postmodernism  
(1981 to Present)



Peter Shire, Menorah #2,  
1986, 2011.4 (n.o.v.)

- 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



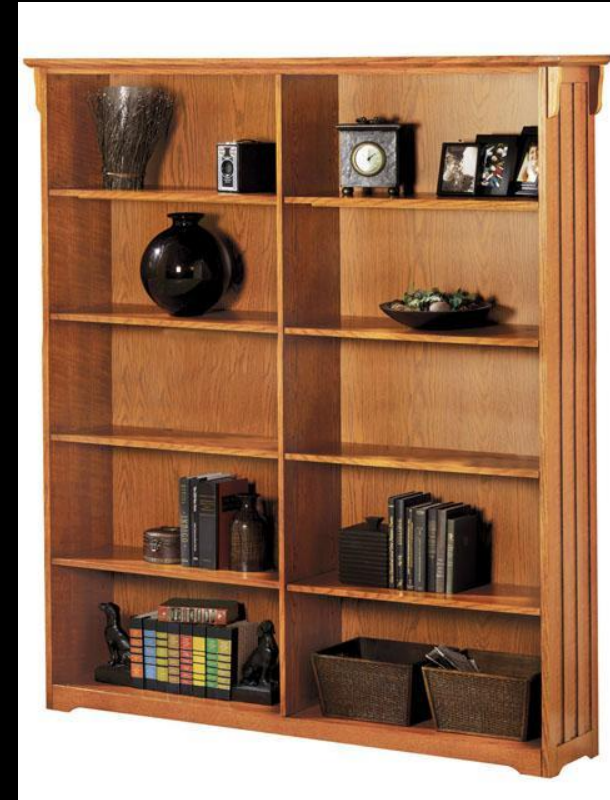
# Postmodernism: Definition

Robert Venturi's  
definition of  
Postmodernism:

“Elements which are  
hybrid rather than  
‘pure’, compromising  
rather than ‘clear’,  
distorted rather than  
‘straightforward’,  
ambiguous rather than  
‘articulated’,...  
inconsistent and  
equivocal rather than  
direct and clear.”



Ettore Sottsass,  
“Carlton”  
bookcase, 1981

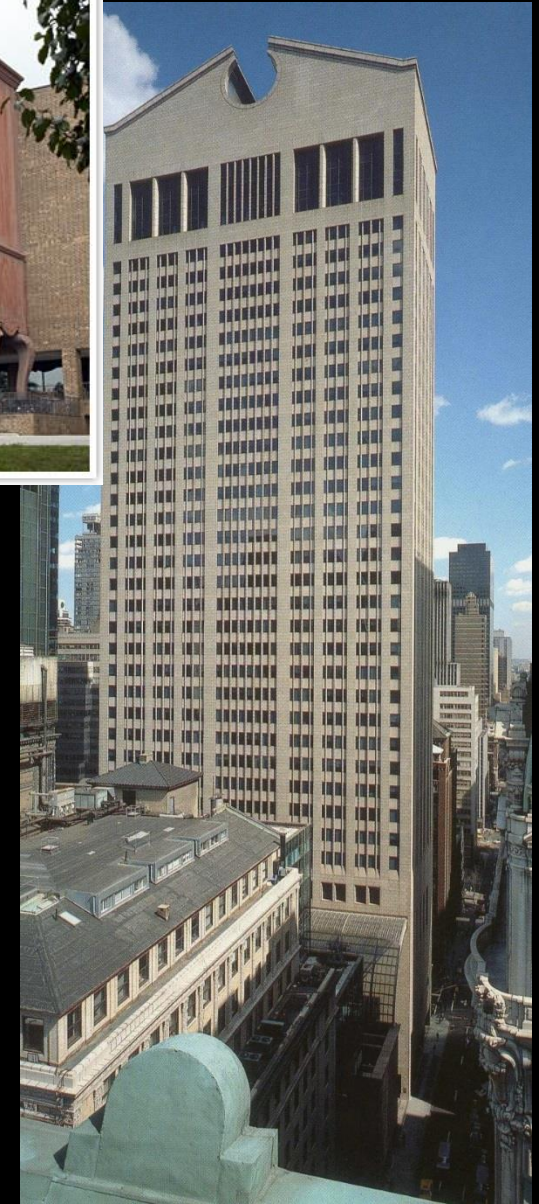




Michael Graves, Humana Building, Louisville, 1982-1986.



# Postmodern Architectural Design



- Sense of "anything goes": Forms filled with humor, irony, ambiguity, contradiction
- Juxtaposition of styles: Blend of traditional, contemporary, and newly-invented forms
- Exaggerated or abstract traditional detailing
- Local materials and traditions are not necessarily used or considered

Michael Graves, Target Wing, 2006; Philip Johnson, AT&T Building, 1982

## Checkout Tours



We know we have not covered everything you could use on the tours, but if you are giving tours in late May and June, consider adding objects that help lessen the gap between the 1930s and contemporary objects. So map out your theme and object list, but perhaps leave one or two “to come” spaces in which you could plug in objects we are covering in the last classes.