Design as Fine Art Learning Objectives

- *What gave rise to design as a profession?*
- *What are some of the defining features of The Arts and Crafts, Art Nouveau and Art Deco Movements?*
- *What characterizes De Stijl?*
- *What is postmodernism in design?*

Introduction

The 1920s marked a shift of people who worked in the arts referring to themselves as designers, since they worked to make a product appealing for the public.

The Rise of Design in the Nineteenth Century

What gave rise to design as a profession?

- The people who first began, in the 1920s, to call themselves "designers," were seen as serving industry. In fact, design is so intimately tied to industry that its origins as a profession can be traced back only to the beginnings of the industrial age.

- Design has been defined by a series of successive movements and styles rather than the characteristic properties of any given medium.

- The start of the Arts and Crafts Movement related to the rise of Art Nouveau.

The Arts and Crafts Movement

- This movement arose in reaction to mass production decreasing the quality of goods in Britain.
- The Crystal Palace was designed by Joseph Paxton to house the Great Exhibition of 1851.
  - Constructed of over 900,000 feet of glass, it only required nine months to build.
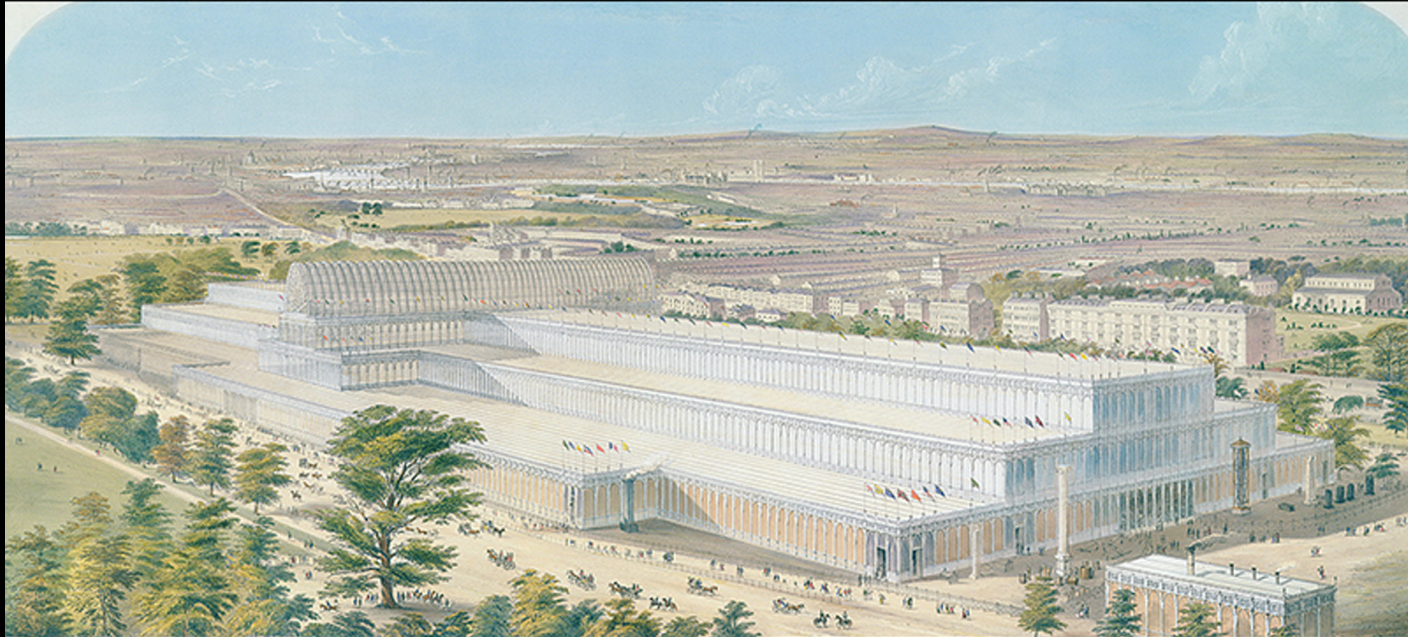
Joseph Paxton, Crystal Palace, Great Exhibition, London.
1851. Iron, glass, and wood, 1,848 × 408'. Lithograph by Charles Burton, *Aeronautic View of the Palace of Industry for All Nations*, from *Kensington Gardens*, published by Ackerman (1851). London Metropolitan Archives, City of London, UK.
Bridgeman Images. [Fig. 15-2]

Joseph Paxton, Interior, Crystal Palace, Great Exhibition, London. 1851. Institute for the History and Theory of Architecture, Zurich. © Historical Picture Archive/Corbis. [Fig. 15-3]

The Arts and Crafts Movement

- Philip Webb's Red House was built to contrast the "glass monster" Crystal Palace.
  - It rejected the industrial spirit and was crafted to be intentionally rural.
- William Morris, friend to Webb, created the Morris & Co. firm to combat the way the mass-manufacturing process alienated laborers from their work.

Philip Webb, The Red House, Bexleyheath, U.K.
1859.
Photo: Charlotte Wood. [Fig. 15-4]

The Arts and Crafts Movement

- Morris & Co. produced stained glass, furniture, tapestries, and other handmade works based on the desire for simplicity and utility.
    - The Sussex Rush-Seated Chairs are an example of "workaday furniture," and a direct contrast to the embossed velvet Adjustable Chair "state furniture."

Morris and Company, Sussex Rush-Seated Chairs.
ca. 1865. Wood with black varnish. Musée d'Orsay, Paris.
Inv. OAO1318, OAO1319. Photo ©RMN-Grand Palais (musée d'Orsay)/Hervé
Lewandowski. [Fig. 15-5]

The Morris Adjustable Chair, designed by Philip Webb, made by Morris, Marshall, Faulkner & Co.
ca. 1880. Ebonized wood, covered with Utrecht velvet. Victoria and Albert Museum, London. [Fig. 15-6]

The Arts and Crafts Movement

- Morris's interest in bookmaking and typography peaked when he used a magic lantern to blow up and modify letterforms.

  - These were culminated into a book with sample proofs.

William Morris, Page from a specimen book with sample proof letters, Kelmscott Press. ca. 1896. The Wilson, Cheltenham Art Gallery & Museum, Gloucestershire, U.K. © Cheltenham Art Gallery & Museums, Gloucestershire, UK/Bridgeman Images. [Fig. 15-7]

The Arts and Crafts Movement

- Morris then created an edition of the works of Geoffrey Chaucer.
  - He designed a font modified from Gothic script in an effort to make books "beautiful by force of mere typography."
  - Painstaking effort was put into setting the type by hand.
- Eventually, Morris had to recognize that handcrafting was too expensive.

William Morris (design) and Edward Burne-Jones (illustration), Opening page of Geoffrey Chaucer, *The Works of Geoffrey Chaucer Newly Augmented*, Kelmscott Press. 1896. Sheet 16-3/4 × 11-1/2". Edition of 425 copies. Yale Center for British Art. Paul Mellon Collection/Bridgeman Images. [Fig. 15-8]

The Arts and Crafts Movement

- Gustav Stickley's magazine *The Craftsman* was initially dedicated to supporting Morris's cause, but Stickley eventually accepted the necessity of machine-producing his work.

  - The aesthetic appeal of his furniture depending on the beauty of its wood.

Gustav Stickley, Settee.
1905–09. Oak, upholstery (replaced), 4' 7/8" × 47-1/2" × 25-3/16", seat 19" × 5' 2".
Los Angeles County Museum of Art.
Gift of Max Palevsky, AC1993.1.8. © 2015. Digital Image Museum Associates/LACMA/Art
Resource New York/Scala, Florence. [Fig. 15-9]

The Arts and Crafts Movement

- Frank Lloyd Wright's interest in furniture extended to the interiors of his Prairie Houses.

  - The table lamp pictured reflects a geometric rendering of the sumac plant in the surrounding countryside of Illinois, where the house was built.

Frank Lloyd Wright, Table lamp, executed for the Linden Glass Co. for the Susan Lawrence Dana House.
1903. Bronze, leaded glass.
Photo © Christie's Images/Bridgeman Images.© 2015 Frank Lloyd Wright Foundation, Scottsdale, AZ/Artists Rights Society (ARS), New York. [Fig. 15-10]

The Arts and Crafts Movement

- Basic issues that design faced in the twentieth century was whether a product should be handcrafted versus mass-manufactured, as well as formal division between geometric and organic.

Art Nouveau

- Art Nouveau began as inspired by the galleries of Siegfried Bing in Paris.
- Glassmaker Louis Comfort Tiffany began to produce stained-glass designs, particularly for the new electric lights that began to replace oil lamps of the time.

Louis Comfort Tiffany, Tiffany Studios, Water-lily table lamp.
ca. 1904–15. Leaded Favrile glass, and bronze, height 26-1/2". Metropolitan Museum of Art, New York.
Gift of Hugh J. Grant, 1974.214.15ab. © 2015. Image copyright Metropolitan Museum of Art/Art Resource/Scala, Florence. [Fig. 15-11]

Art Nouveau

- Tiffany's Favrile glassware features details that are not painted, etched, or burned, but rather built into the glass itself.

- Formal vocabulary of the Art Nouveau movement consisted of undulating, organic lines as seen in saplings, willow trees, buds, and vines.

Louis Comfort Tiffany, Tiffany Glass & Decorating Co. (1893–1902), Corona, New York, Peacock Vase.
ca. 1893–96. Favrile glass, height 41-1/8", width 11-1/2". Metropolitan Museum of Art, New York.
Gift of H. O.Havemeyer, 1896.17.10. © 2015. Image copyright Metropolitan Museum of Art/Art Resource/Scala, Florence. [Fig. 15-12]

Art Nouveau

- Women's hair repeats in flattened spirals in Jan Toorop's poster for *Delftsche Slaolie*, echoing wrought-iron grillework.

- Art Nouveau in architecture became associated with the subjective and personal, the wealthy and refined; it provided a steep contrast to the geometric designs of Wright.
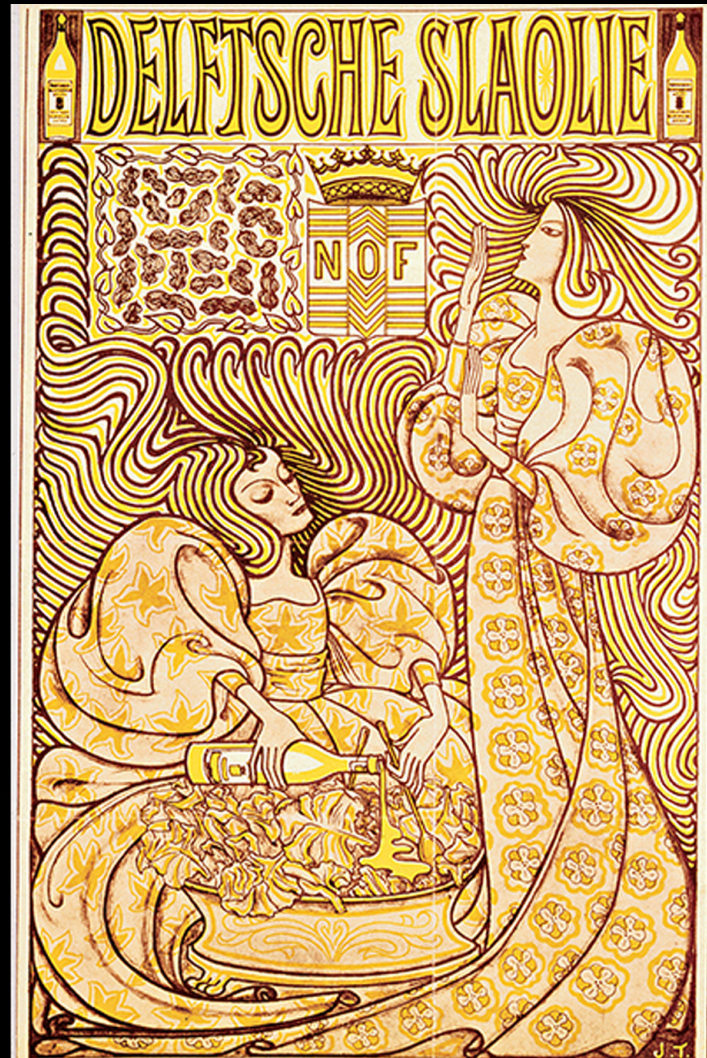
Jan Toorop, Poster for *Delftsche Slaolie* (Delft Salad Oil).
1894. Dutch advertisement poster, 36-1/4 × 24-3/8".
Acquired by exchange, 684.1966. © 2015. Digital image, Museum of Modern Art, New York/Scala, Florence. [Fig. 15-13]

Design in the Modernist Era Art Deco

- **Art Deco** began with the Exposition Internationale des Arts Décoratifs, which was postponed due to World War I.

- Designers preferred up-to-date materials such as steel and plastic.

- Paul T. Frankl's maple wood and Bakelite bookcase was one of many ideas that influenced Cubism.

Paul T. Frankl, *Skyscraper* bookcase.
ca. 1927. Maple wood and Bakelite, height 6' 7-7/8", width 34-3/8", depth 18-7/8".
Metropolitan Museum of Art, New York.
Purchase: Theodore R. Gamble, Jr. Gift in honor of his mother, Mrs. Theodore Robert
Gamble, 1982.30ab. © 2015. Image copyright Metropolitan Museum of Art/Art
Resource/Scala, Florence. [Fig. 15-14]

Design in the Modernist Era

- Eduardo Benito's *Vogue* magazine cover shows the designers' turn toward geometric, rectilinear forms.

- Even the fashion world adopted barrel-line skirts and cropped hair, abandoning female curves and wavy hair that characterized the Art Nouveau style.

Edouardo Benito, Cover of *Vogue*.
May 25, 1929.
Eduardo Garcia Benito/Vogue. © Conde Nast. [Fig. 15-15]
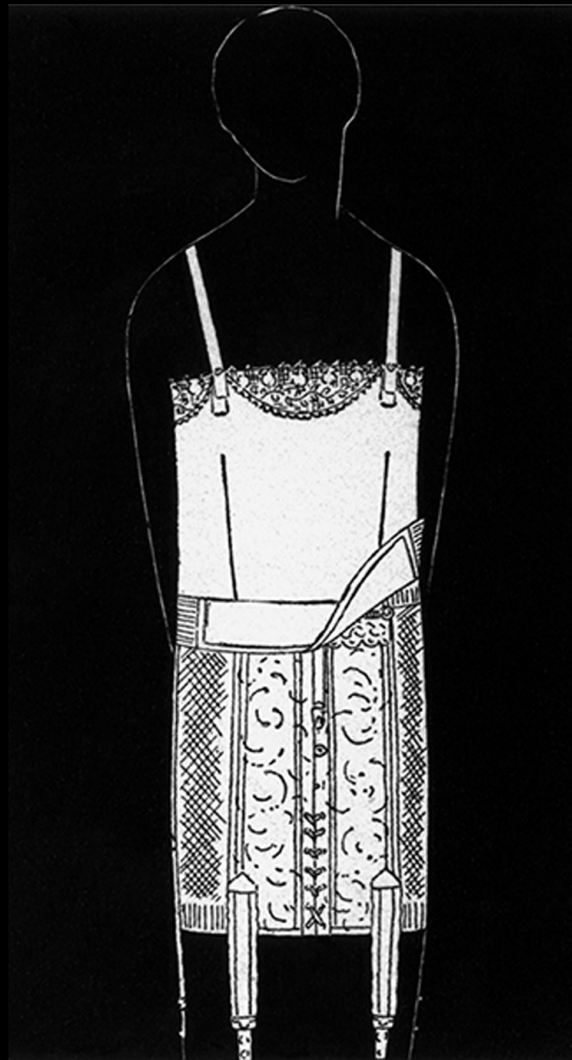
Harriet Meserole, Corset, *Vogue*.
October 25, 1924.
Harriet Meserole/Vogue. © Conde Nast. [Fig. 15-16]

The Modern Avant-Gardes and Design

- **Avant-Garde**: new and unusual or experimental ideas, especially in the arts, or the people introducing them.

- Architect Le Corbusier proposed a pavilion for the Paris Exposition that featured only things created by mass production.

- His "new spirit" of treating a house as though it were a machine for living so horrified the organizers that they gave him a plot of ground with a tree that he had to build into a house.
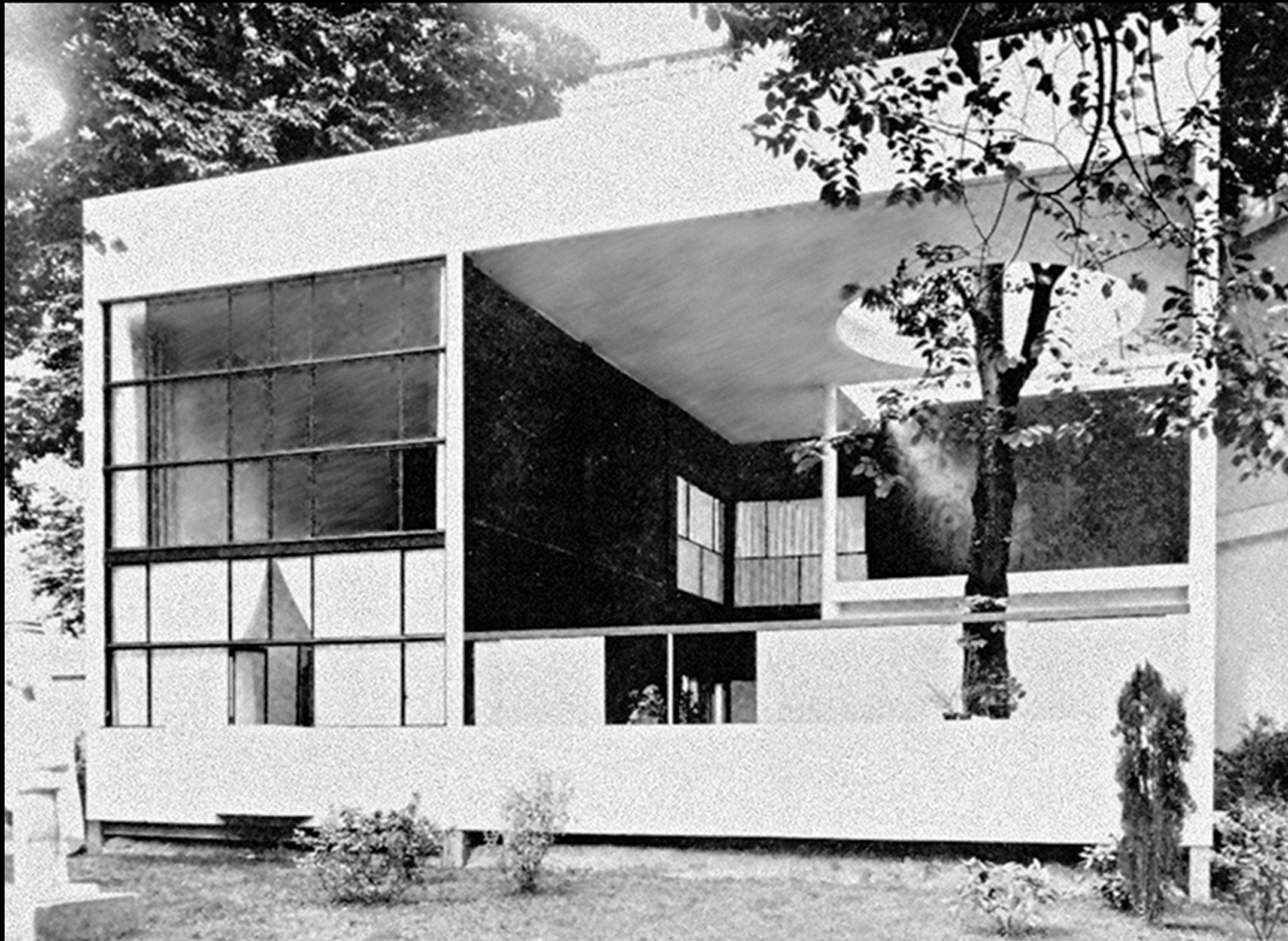
Le Corbusier, *Pavillon de l'Esprit Nouveau*, Exposition Internationale des Arts Décoratifs et Industriels Modernes, Paris.
1925. Copied from Le Corbusier, My Work (London: Architectural Press, 1960), p. 72. Le Corbusier: © F.L.C./ADAGP, Paris/Artists Rights Society (ARS), New York 2015. Pierre Jeanneret: © 2015 Artists Rights Society (ARS), New York/ADAGP, Paris. [Fig. 15-17]

The Modern Avant-Gardes and Design

- The avant-garde group **De Stijl** (Dutch for "The Style") in Holland simplified the vocabulary of art and design to geometric forms and only the colors red, blue, yellow, black, and white.
- Gerrit Rietveld's chair is designed against traditional armchairs.
  - The arms and base form a grid crossed by a floating seat and back.

Gerrit Rietveld, *Red and Blue Chair*.
ca. 1918. Wood, painted, height 34-1/8", width 26", depth 26-1/2", seat height 13".
Museum of Modern Art, New York.
Gift of Philip Johnson, 487.1953. © 2015. Digital image, Museum of Modern Art, New York/Scala, Florence. © 2015 Artists Rights Society (ARS), New York/c/o Pictoright Amsterdam. [Fig. 15-18]

The Modern Avant-Gardes and Design

- Russian **Constructivism** also took advantage of dynamic space during the Soviet state, where artists were encouraged to be inspired by factories.

- El Lissitzsky's design for *Beat the Whites with the Red Wedge* presents simple formal elements but a disturbingly sexual implication.
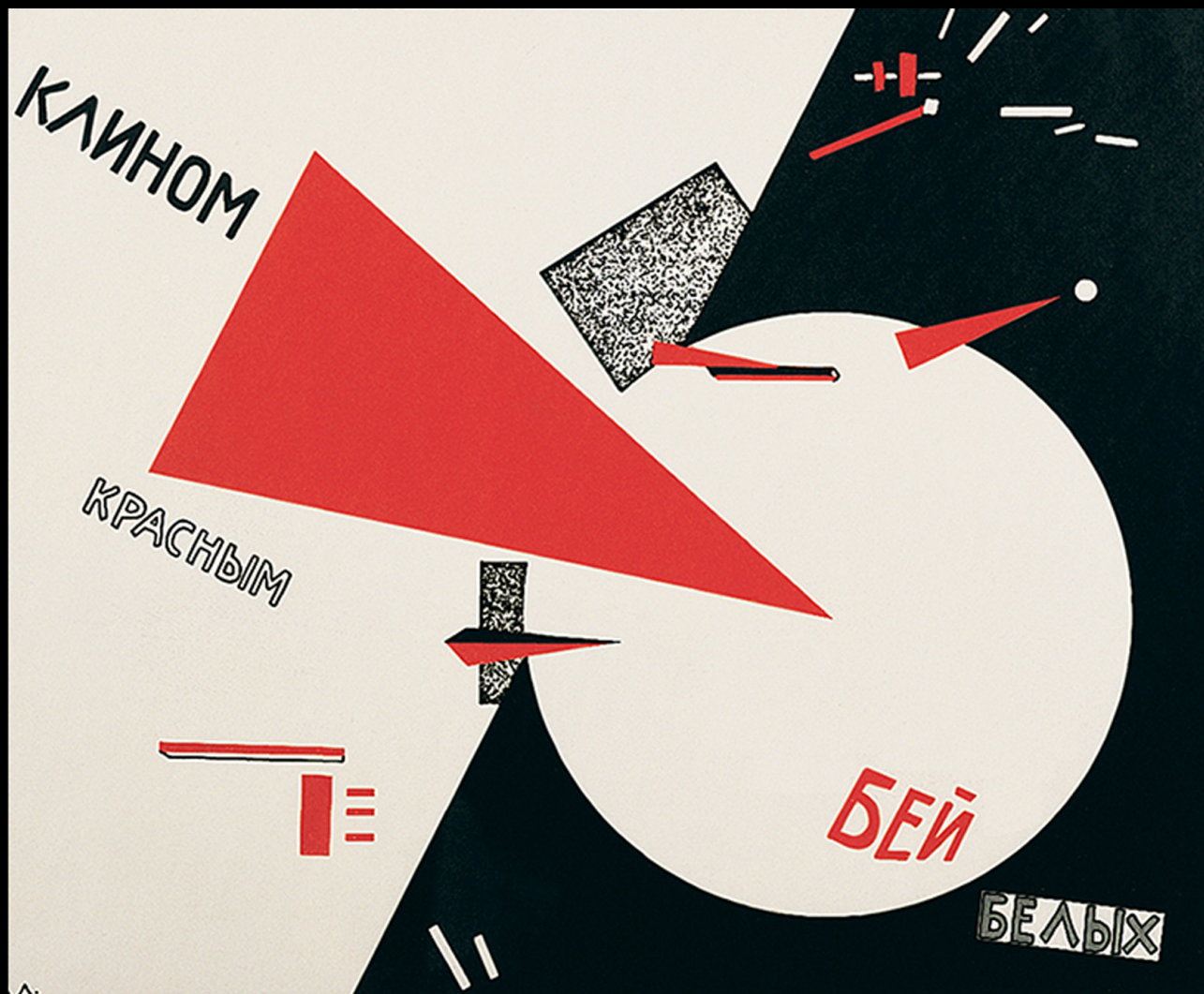
El Lissitzky, *Beat the Whites with the Red Wedge*.
1919. Lithograph. Van Abbemuseum, Eindhoven, Holland.
© 2015 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. [Fig. 15-19]

The Modern Avant-Gardes and Design

- **Sans serif** fonts became a standard in modern typography.

- Cassandre's poster for *L'Intransigeant* combines flat letterforms with the geometric figure of Marianne, a symbolic voice of France shown shouting out news that enters her ear through telegraph wires.
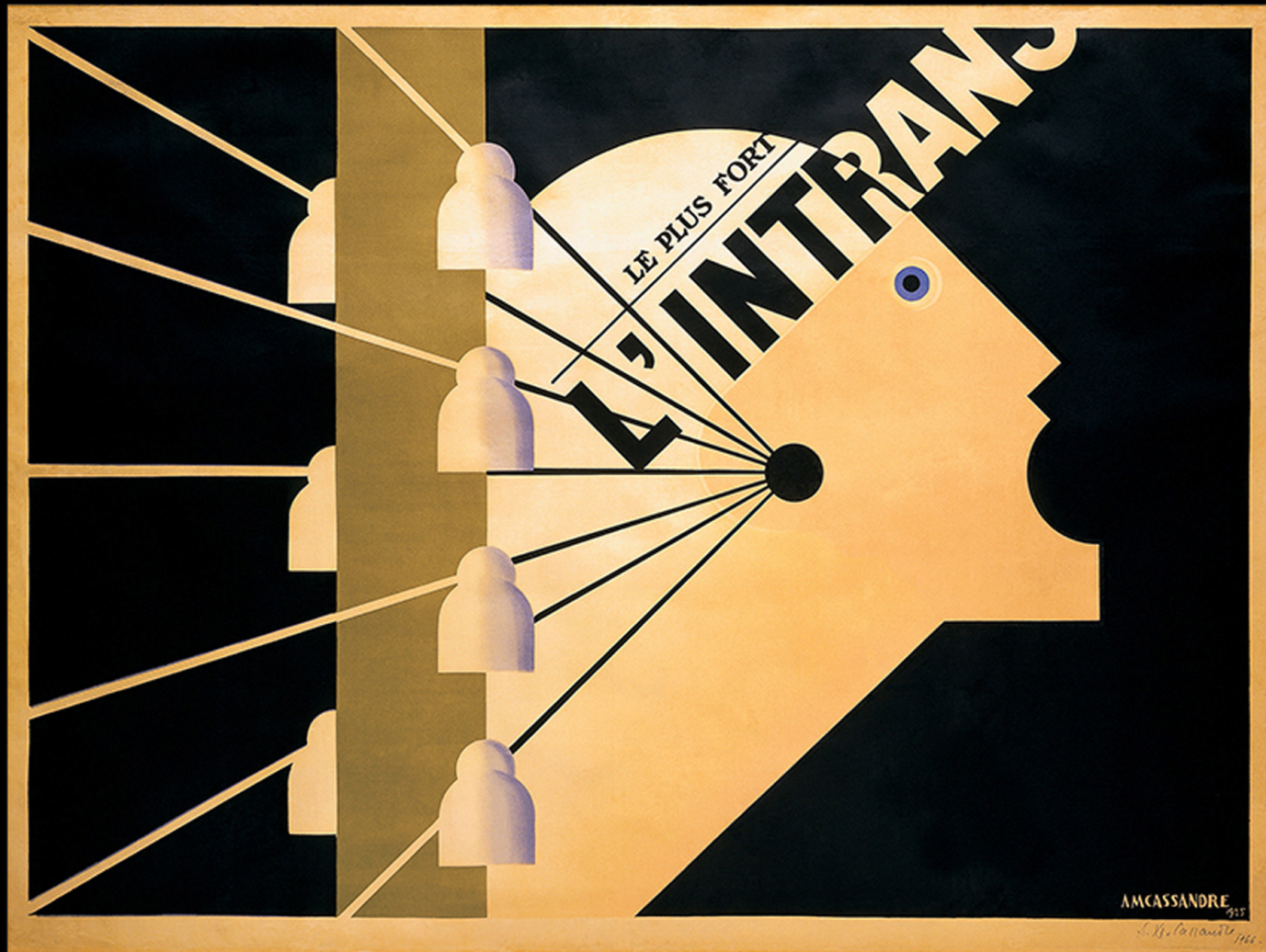
Cassandre (Adolphe Mouron), *L'Intrans*, poster for the French daily newspaper *L'Intransigeant*.
1925. Kunstbibliothek, Staatliche Museen zu Berlin.
© MOURON. CASSANDRE. Lic 2015-07-05-02 www.cassandre.fr. [Fig. 15-20]

The Bauhaus

- This school of arts and crafts was founded in Weimar, Germany by Walter Gropius in 1919.

- Marcel Breuer was inspired by steel tubes used on a bicycle and created his Model B3 armchair as his vision for the future of furniture.

  - Its appeal was that it looked new, an icon of the machine age.

Marcel Breuer, Armchair, Model B3.
Late 1927 or early 1928. Chrome-plated tubular steel with canvas slings, height 28-1/8",
width 30-1/4", depth 27-3/4". Museum of Modern Art, New York.
Gift of Herbert Bayer, 229.1934. © 2015. Digital image, Museum of Modern Art, New
York/Scala, Florence. [Fig. 15-21]

The Bauhaus

- Gropius was determined to break barriers between the crafts and fine arts and incensed artists and craftspeople to cooperate.

- Herbert Bayer's design for *Bauhaus 1* was constructed in the studio then photographed, rather than drawn.
  - Letterforms are lowercase, as Bayer believed capital letters were unneeded.

Herbert Bayer, Cover for *Bauhaus 1*.
1928. Photomontage. Bauhaus–Archiv, Berlin.
Photo: Bauhaus–Archiv, Berlin. © 2015 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. [Fig. 15-22]

Streamlining and Organic Design, 1930–60

- Designers working with a Guggenheim fund in 1926 discovered that eliminating extraneous detail on the surface of vehicles significantly reduced drag, causing the vehicle to move faster with less energy.

- The nation's railroads and trains were "streamlined" beginning with the stainless steel Burlington *Zephyr*.

Burlington Northern Co., *Zephyr #9900*.
1934.
© Bettmann/CORBIS. Photo: Philip Gendreau. [Fig. 15-23]

Streamlining and Organic Design, 1930–60

- Engineers also had to invent an electric welding process to join stainless-steel parts in a way that wouldn't damage them.

- The Chrysler *Airflow* adopted the look of newly streamlined trains.

  - The design was inspired by Bel Geddes and his team of workers whose sole job was to create imaginative projects.

Chrysler Salon, N. Y. C., showing the 1937 Chrysler *Airflow* four-door sedan on display in the Chrysler Building, New York City.
1937. Library of Congress, Washington, D.C.
Inv. LC-USZC4-4839. Photo: F. S. Lincoln. Courtesy of Library of Congress Prints and Photographs Division Washington, D.C. 20540. [Fig. 15-24]

Streamlining and Organic Design, 1930–60

- *Air Liner Number 4* was designed by Bel Geddes with the aid of airplane designer Dr. Otto Koller.

- Despite the original appeal of the Chrysler *Airflow*, the car's decline in sales revealed that Bel Geddes's designs were more theatrical than practical.
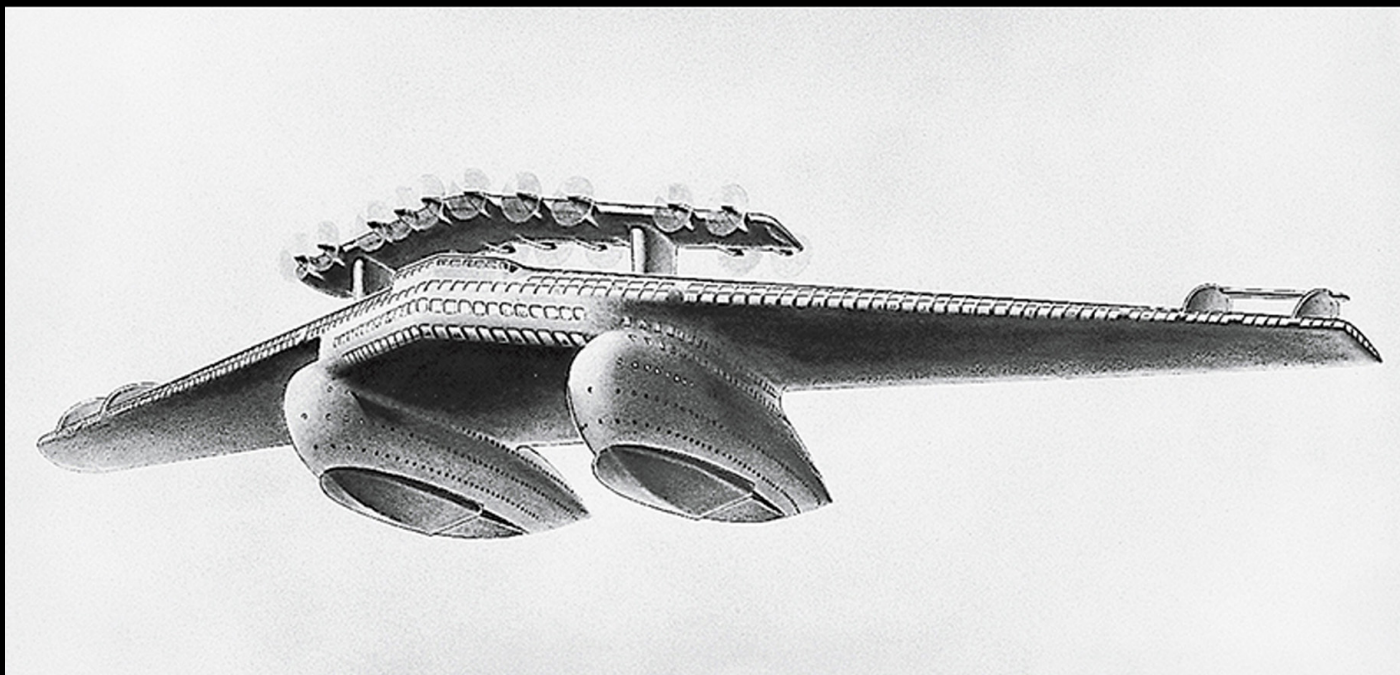
Norman Bel Geddes, with Dr. Otto Koller, *Air Liner Number 4*.
1929. Harry Ransom Humanities Research Center, The University of Texas at Austin.
Norman Bel Geddes Collection, Theatre Arts Collection. Courtesy of Edith Lutyens and
Norman Bel Geddes Foundation, Inc. [Fig. 15-25]

Streamlining and Organic Design, 1930–60

- Russel Wright created streamlined tableware to capture "American character."

- Even meat slicers such as the one designed by Brookhard and Arens became streamlined.

  - This followed the equation that to be streamlined was modern, and modern American.

Russel Wright, American Modern dinnerware.
Designed 1937, introduced 1939. Glazed earthenware. Syracuse University Library, New York.
Russel Wright Papers, Special Collections Research Center. [Fig. 15-26]

Theodore Brookhart and Egmont C. Arens, "Streamliner" Meat Slicer, Model 410.
1940. Manufactured by Hobart Manufacturing Co. Aluminum, steel, rubber, 13 × 21-1/4
× 16-1/2".
Gift of Eric Brill in memory of Abbie Hoffman, 99.1989. © 2015. Digital image, Museum
of Modern Art, New York/Scala, Florence. [Fig. 15-27]
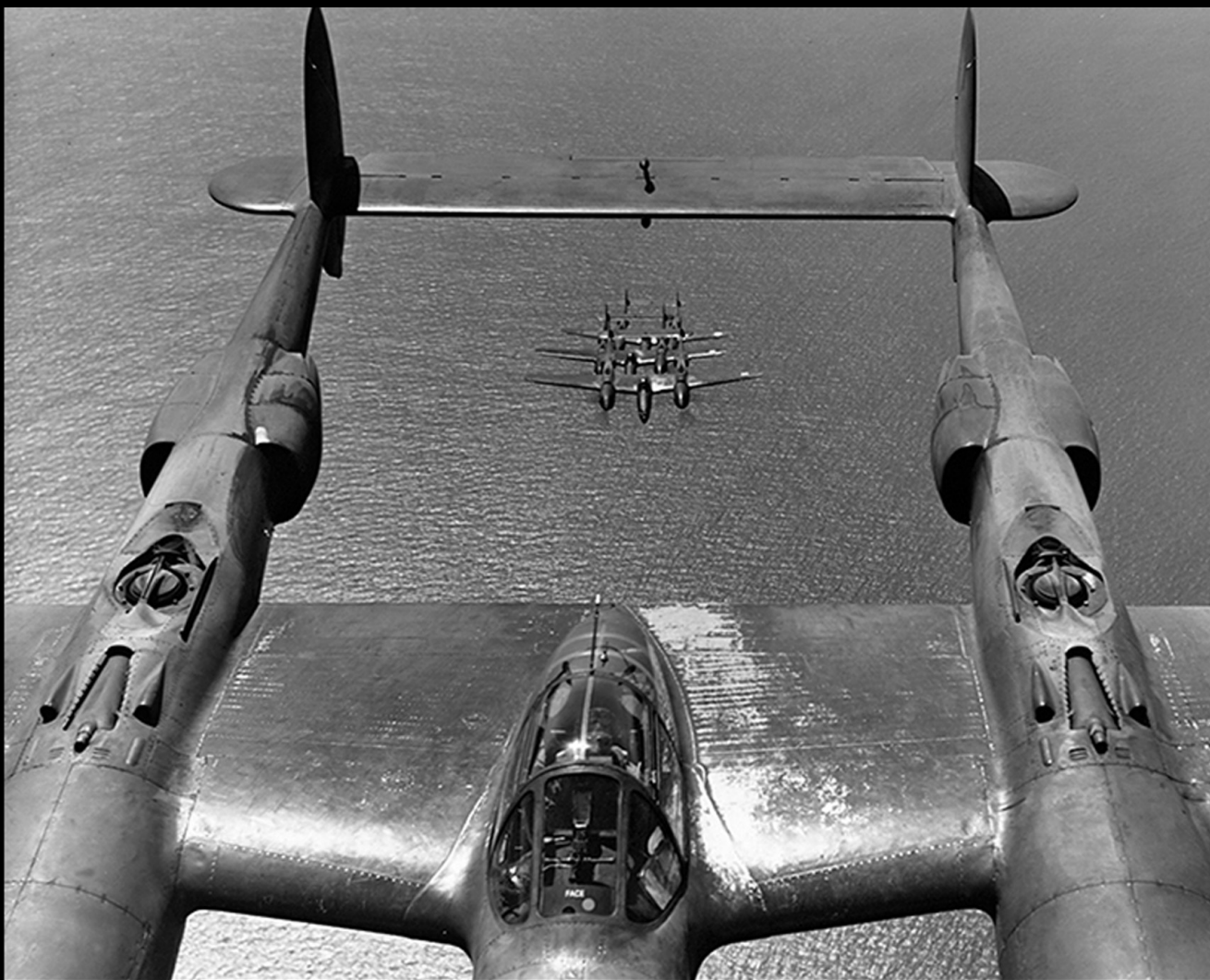
Streamlining and Organic Design, 1930–60

- The end of World War II brought an expansion in economy.
  - Passenger-car production soared to over six and a half million by 1950.
  - Cars were designed with stabilizing fins that were inspired by the tail fins on the U.S. Air Force's P-38 fighter planes.
  - This was just the beginning of the "bigger is better" American way.

General Motors, Cadillac Fleetwood.
1959.
Photo: General Motors Media Archives. [Fig. 15-28]

Four Lockheed P-38 Lightning fighters in formation.
ca. 1942–45.
© Museum of Flight/Corbis. [Fig. 15-29]

Streamlining and Organic Design, 1930–60

- The "Organic Design in Home Furnishings" competition in 1940 featured echoes of the Bauhaus with a more experimental and innovative outlook.
  - Furniture used plywood shells with wood veneers laminated to layers of glue.
  - The Eames chair was popular for its strength, comfort, and price.

Charles and Ray Eames, Side Chair, Model DCM.
1946. Molded walnut-veneered plywood, steel rods, and rubber shock mounts, height 25-3/8", width 17-3/8", depth 22-1/4". Museum of Modern Art, New York.
Gift of Herman Miller Furniture, 156.1973. © 2015. Digital image, Museum of Modern Art, New York/Scala, Florence. [Fig. 15-30]

Streamlining and Organic Design, 1930–60

- Eero Saarinen took innovations he and Eames had made for the competition toward a more unified design approach.

  - *Tulip Pedestal* was cast separately from plastic and aluminum but painted in the same color to appear uniform.

Eero Saarinen, *Tulip Pedestal* furniture.
1955–57. Chairs: plastic seat, painted metal base; tables: wood or marble top, plastic laminate base.
Courtesy of Knoll Inc. [Fig. 15-31]

Postmodern Design Since 1980

- Contemporary (post-postmodernism aka 21st century) and Post Modern design is marked by willingness to incorporate anything and everything into a design, embracing a plurality of styles.

- **Postmodernism** is a late-20th-century movement in the arts, architecture, and criticism that was a departure from modernism.

- Postmodernism promotes the notion of pluralism; that there are many ways of knowing, and many truths to a fact. From a postmodern perspective knowledge is articulated from local perspectives, with all its uncertainties, complexity and paradox.

- In contemporary and postmodern design, logos were created to be recognized by the largest possible audience.

Chris Strach. 300 dpi color illustration of Apple computer logo with an old side and a new side. 2007.
San Jose Mercury News 2007, with CPT-APPLE:SJ, *San Jose Mercury News*, by Troy Wolverton. [Fig. 16-32]

Postmodern Design Since 1980

- The 2008 iPhone was capable of storing roughly 64 times as much data as the first Macintosh computer.

- Images such as Shepard Fairey's poster of Barack Obama began to "go viral."

  - The *Hope* poster was created from a photograph by Mannie Garcia, bringing issues of copyright and ownership to light.

Apple iPhone 3G, as displayed in Toronto.
July 11, 2008.
© MARK BLINCH/Reuters/Corbis. [Fig. 15-41]

Shepard Fairey, Barack Obama *Hope* poster.
2008. Screenprint, 36 × 24".
Photo flab/Alamy. © Shepard Fairey/ObeyGiant.com. [Fig. 15-42]

Postmodern Design Since 1980

- Chris Ede's illustration for the iTunes App store in 2008 digitally blends hand-drawn and photographic representations of sports and music.
  - The image can function as both a still image and an animated web banner.

Chris Ede, Illustration for Clear Channel Online Music & Radio.
2008. Josh Klenert, creative director.
Courtesy of Chris Ede. [Fig. 15-43]