

INSPIRATIONAL DESIGNERS - 1

PHILIPPE STARCK - 1



A recognised designer since the 1980s. In the late 1960s, he established an inflatable furnishings company.

By the 1970s, Starck had set up his own design studio in Paris (Starck Products), building a reputation as a pioneer in the world of design. He initially concentrated on interior designs and later products.

His designs can be regarded as post modern and include elements of the Memphis design movement, pop art and surrealism, with a hint of humour, environmental awareness, not to mention, invention.

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PHILIPPE STARCK

PHILIPPE STARCK - 2

Starck first achieved international attention by refurbishing French President François Mitterrand's, private apartment in the Elysee Palace, in 1982.

He has designed products for well-known companies such as Alessi, Kartell, Microsoft and Puma. Starck designed the interiors for night clubs (La Main Bleue 1976), hotels (Royalton 1988 and Paramount hotels 1990, in New York) and restaurants (Café Costes 1984).

Starck is an idealist and designs products, that are affordable and desirable to a mass market. Starck calls this 'democratic design', the aim being to improve life, for the greatest number of people.

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SAMPLE PHILIPPE STARCK DESIGNS



'Juicy Salif' - Citrus Squeezer (1990) is a design classic and an iconic product.



The worlds first polycarbonate chair, the 'La Marie Chair' in 1998, for Kartell of Italy.



Starck's computer mouse, commissioned by Microsoft in 2004. Ergonomically designed, being comfortable in the right or left hand

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CHARLOTTE PERRIAND

CHARLOTTE PERRIAND 1903 to 1999



Charlotte Perriand was a designer and architect. Her work is regarded as modern and stylish today, as it was in the first half of the twentieth century.

As a student, she studied furniture design at the 'School of the Central Union of Decorative Arts', in Paris. She aimed to design affordable furniture, that could be mass produced for a wide and varied customer base. Her early designs were regarded as radical and initially, were not commercially successful. She became one of the most influential, innovative designers, of the twentieth century.

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CHARLOTTE PERRIAND

Charlotte often worked with Pierre Jeanneretan and another famous French designer, Le Corbusier, in the late 1920s and early 1930s. They co-designed a number of commercially successful pieces of furniture, largely manufactured by a company called Cassina. The LC4 Chaise Longue (Lounge) Chair of 1928, was an innovation in design.

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LC4 CHAISE LONGUE (LOUNGE) CHAIR MODEL B306 - 1928



SOME OTHER PERRIAND DESIGNS

LC7 SWIVEL ARMCHAIR - 1928 LC2 ARMCHAIR - 1929



NUAGE BOOKCASE RANGE - 1950s



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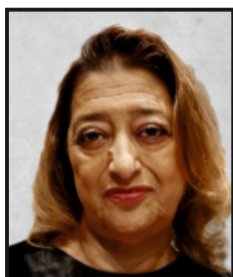
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ZAHA HADID

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ZAHA HADID

1950 - 2016



Zaha Hadid was an internationally recognised Iraqi-British Architect, responsible for a variety of outstanding buildings and other structures, often based on unusual geometrical shapes. She received a number of prestigious awards for her innovative architectural designs, including on two occasions, the Stirling Prize. She was the first female architect to receive the Royal Gold Medal (awarded by the Royal Institute of British Architects).

ZAHA HADID - EARLY CAREER

She came to London to study architecture in 1972, at the highly respected Architectural Association School of Architecture. After graduating, she worked in the Netherlands, although she started to build her reputation teaching Architecture in England, the USA and Germany, promoting an innovative and imaginative approach to the design of buildings. Many of her early designs were not built, undoubtedly due to the lack of foresight and ambition of potential clients, who selected more conservative and less imaginative architects.

She established her own company - Zaha Hadid Architects, in 1979.

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ZAHA HADID - SAMPLE OF HER WORK

VITRA FACTORY FIRE STATION - 1993



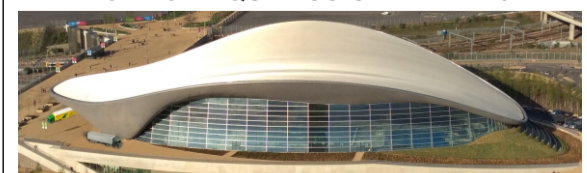
BERGISEL SKI JUMP 2002



SHEIKH ZAYED BRIDGE, ABU-DHABI - 2010



LONDON AQUATICS CENTRE - 2012



INSPIRATIONAL DESIGNERS - 2

JOCK KINNEIR and MARGARET CALVERT

JOCK KINNEIR and MARGARET CALVERT



Margaret Calvert

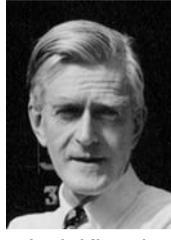
Margaret Calvert is best known for her work with her colleague Jock Kinneir (1957 to 1967).

They designed many of the road signs that we see today, in a style that has been used widely around the world. Before the ground breaking work of Kinneir and Calvert, road signs followed a variety of styles and not standardised, often making it perplexing for drivers.

They were commissioned to design the first motorway signage and later, signage for other roads throughout the UK.

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JOCK KINNEIR and MARGARET CALVERT



Jock Kinneir

Kinneir and Calvert decided on the use of standard colours and a new font called 'Transport', which would be easy to understand, at a glance.

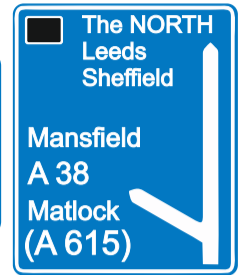
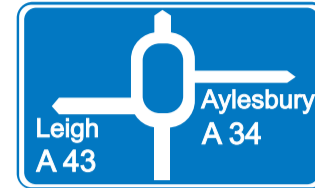
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For Motorways - A colour scheme of reflective white lettering, against a non-reflective blue background was adopted.

The signs were used in 1958, along the UK's first motorway, the M6.

Since the introduction of the standardised signage, Kinneir's and Calvert's innovative style has been used around the world.

SIGNAGE IN THE STYLE DEVELOPED BY JOCK KINNEIR AND MARGARET CALVERT



SOME OF THE SIGNAGE DESIGNED BY MARGARET CALVERT



MEN AT WORK SYMBOL



FARM ANIMALS SYMBOL



CHILDREN CROSSING

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LUDWIG MIES VAN DER ROHE

LUDWIG MIES VAN DER ROHE - 1



The German architect Ludwig Mies Van Der Rohe, designed the pavilion (exhibition stand) for the 1929 Barcelona world fair.

The pavilion was to house manufactured German products, to promote German design, engineering and technology, in the same way trade fairs do today. His 'Barcelona Chair' (also called the Pavilion Chair) was designed between 1928 and 1929. It was one of the German exhibits at the Barcelona world fair. It quickly became known as a classic modernist design. He became director of architecture at the Bauhaus in 1930.

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THE BARCELONA CHAIR



The original chair - each side frame was manufactured from two pieces of steel welded together and then 'bolted' together. In the 1950s stainless steel, a new material in furniture manufacture, was used for the construction of the frames. The adoption of stainless steel meant that the frame could be manufactured in one piece, without joint lines. It was mass produced in 1950s by 'Knoll' furniture manufacturers and this continues today.

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OTHER DESIGNS BY LUDWIG MIES VAN DER ROHE

CANTILEVER CHAIR MR20, 1927



LOUNGE CHAIR 1932



BARCELONA DAYBED 1930



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MICHAEL THONET - (1796-1871)



He was a designer specialising in 'bentwood' furniture, manufactured from veneers of natural woods, normally beech, which were softened by steam.

His chair designs contrasted with the hand crafted chairs of the day. His No 14 Chair was the first chair to be mass produced in thousands, on a production line.

Thonet saw that there was a opportunity to use his innovative industrial production technology, to mass manufacture new designs. The production line was staffed by semi and unskilled workers. There was no longer a need to have skilled craftsmen at every stage of production.

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THE No 14 CHAIR



The No 14 chair was manufactured as separate parts and simply screwed together (six 'steam bent' wood parts, ten screws and two nuts). This construction technique was a precursor to the way furniture is constructed in our modern world, as flat packs. This meant that thirty six completed but disassembled chairs, could be packaged safely, in a one cubic metre 'sea crate', for transport around the world.

The No14 Chair was composed of solid beech, not veneers. Thonet had perfected steaming solid wood and bending it to form unusual shapes.

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THE THONET PHILOSOPHY

The **Arts and Crafts Movement** of the 19th Century believed in the manufacture of hand crafted products, made by craftsmen, often as single items/one offs.

Thonet believed in the mass manufacture of quality furniture, on a production line, using semi and unskilled workers. The Thonet Company manufactured for a world market and fifty million No 14 Chairs were sold before 1930.

OTHER THONET CHAIRS



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INSPIRATIONAL DESIGNERS - 3

EILEEN GRAY - DESIGNER

Eileen Gray, a modernist designer, born in, Ireland in 1878. She was an artist, interior designer and architect. Trained in London, but spent most of her time in France.



Very few women worked in design during the early twentieth century, as this profession was male dominated.

Her work can be regarded as both functional and artistic. Much of her work was at the leading edge of the modernist movement and was influenced in particular, by the Art Deco design movement.

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EILEEN GRAY

THE BIBENDUM CHAIR

In a modernist in style, very different to traditional designs of the same period. It has a simple and functional form and is a timeless design, still popular today and regarded as a classic, iconic design. Chromed steel frame and curved leather tubing, giving rise to an extremely comfortable seating position.

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The name for the chair was taken from the Michelin man, a character developed to sell tyres.

EILEEN GRAY THE E1027 TABLE

Designed in 1929 - still manufactured today. It is another Eileen Gray piece of furniture that has become a design icon/classic.

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Height adjustable. The stand is composed of two 'telescopic' sliding tubes, with a pin on a chain, used to lock them in position.

High grade tubular stainless steel and tempered glass, provide a quality finish.

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BETHAN GRAY

BETHAN GRAY



A Welsh Designer, with a Persian ancestry, from an Artistic and creative family. She studied 3D Design at De Montford University (Leicester) and tends to focus mainly on contemporary furniture. She forged her early career with Habitat and became head of Habitat's furniture department, leading a design team, that was extremely successful, in designing a number of furniture collections, between 2004 to 2008.

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DESIGN CHARACTERISTICS

Deceptive simplicity.

Contemporary nature, embracing a range of styles.

A very high standard of manufacture, blending high quality 'luxury' natural materials, with craft skills and modern industrial processes.

Elegant outcomes.

Often inspired by culture, having travelled extensively in Asia, the Middle East, Africa and America.

Aesthetically pleasing, stylish and tactile.

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SOME BETHAN GRAY PRODUCTS

CARVE CHAIR



OAK, PLYWOOD DINING CHAIR



NOAH SIDEBORD



DHOW COFFEE TABLE



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MARCEL BREUER

MARCEL BREUER (1902-1981)



Breuer was an influential modernist designer and made a significant contribution to the Bauhaus. He was an architect and a designer. Breuer was a student at the Bauhaus, where his ability as a designer was recognised. After a short time working in a Paris architectural practice, he moved back to the Bauhaus in 1925, as Head of the Carpentry Shop, working with his 'mentor' Walter Gropius (the founder of the Bauhaus).

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CHARACTERISTICS OF BREUER'S DESIGNS

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SIMPLICITY, FUNCTION AND AESTHETICS
INNOVATIVE DESIGNS
NEW MATERIALS APPLIED TO PRODUCTS (TUBULAR STEEL)
NEW MANUFACTURING TECHNIQUES
PRODUCTS MASS PRODUCED
AFFORDABLE PRODUCTS
PRODUCTS FOR THE GENERAL PUBLIC



WASSILY OR B3 CLUB CHAIR
1924



THE B35 CHAIR
1928

A WELL KNOWN BAUHAUS DESIGN

MB-118 CHAIR 1928



BY MARCEL BREUER

Marcel Breuer designed this famous chair and manufactured it from one piece of tubular steel. It typifies the Bauhaus philosophy - simple design, mass produced, modern, aesthetically pleasing and for the general public.

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INSPIRATIONAL DESIGNERS - 4

ROBIN DAY

DESIGNER - ROBIN DAY



Robin Day, trained at the Royal College of Art in the 1930s. He was a furniture designer, best known for his innovative design of the Polyprop Chair in 1963. This was manufactured from polypropylene, through injection moulding. This design became a trend setter for cheap, quality, mass manufactured, stackable chairs. Over 30 million have now been sold.

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THE POLYPROP CHAIR - 1



Probably one of the most used chairs in the world is Robin Day's Polyprop Chair of 1963, which continues to be manufactured to this day.

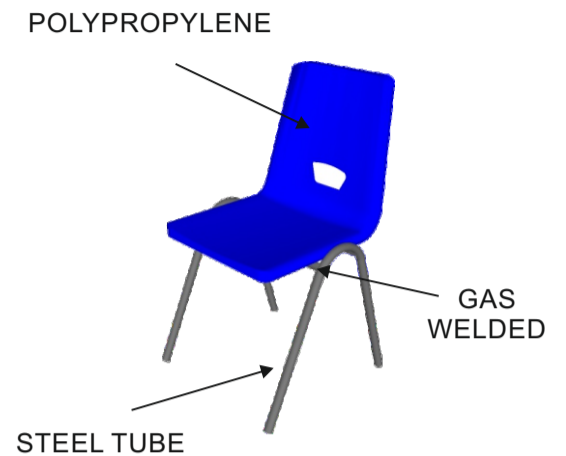
Although the design has slowly evolved over the years, it is very popular as a stackable chair in schools, universities, canteens and conference venues.

Revolutionary design, with a one piece seat and backrest, manufactured through injection moulding. Required extensive research into ergonomics, before the manufacturing process could begin.

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THE POLYPROP CHAIR - 2

High impact resistant polypropylene, is used for the seat and tubular steel for the frame. This means that the chair is cheap and can be mass produced.



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OWEN MACLAREN

OWEN MACLAREN



Owen Maclaren is best known for his innovative design of a lightweight folding baby carrier. In addition, he designed the undercarriage of the famous Spitfire. The new undercarriage design, allowed the plane to manoeuvre whilst on the ground and the wheels to fold into the wings, creating an aerodynamic shape. He applied his knowledge of folding lightweight tubular structures, to that of children's push chairs.

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A MACLAREN CHILD'S PUSH CHAIR

B01



Patented - 1965 On sale - 1967

The Maclaren B01, is lightweight due to its aluminium structure. It folds to a manageable size because of innovative design and can be carried by one hand. Ideal for getting on and off buses or folding and placing in a car boot.

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THE MACLAREN B01 FOLDING PUSH CHAIR AN ICONIC DESIGN

The B01 was the first folding push chair and it inspired other designers to follow suit. It set a high bench mark, that other designers tried to meet.

Maclaren's use of aluminium tube, was new. After the introduction of the Maclaren B01, aluminium was considered, as the main material for many other products.

The Maclaren B01 'stood out' from other similar products, in the 1960s and is still in production today (albeit, an improved version). It has stood the test of time, which is another characteristic of an iconic product.

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CHARLES RENNIE MACKINTOSH

CHARLES RENNIE MACKINTOSH (1868 to 1928)



Renowned Scottish designer / architect, who contributed significantly to design in the early twentieth century. He designed inspirational buildings, such as the Glasgow School of Art (1899). He also produced floral and landscape watercolours, textile designs and interior designs. His furniture was innovative in design, at a time of change from Art Nouveau to Modernism.

He was influenced by the Japanese style and design, recognising Japanese simplicity, style, functionality and their use of natural materials.

Died in 1928 with only 6 pounds to his name. His original designs, artwork and furniture now sell for hundreds of thousands of pounds.

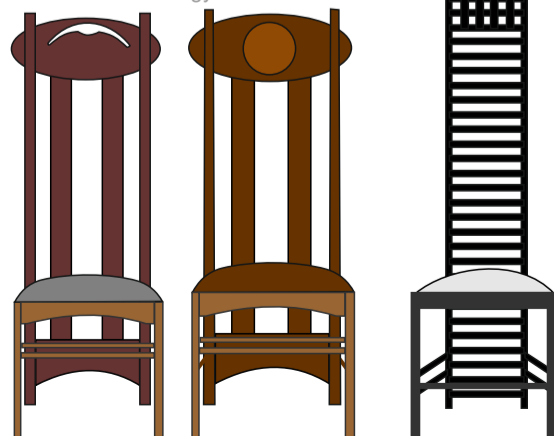
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SELECTION OF DESIGNS CHARLES RENNIE MACKINTOSH



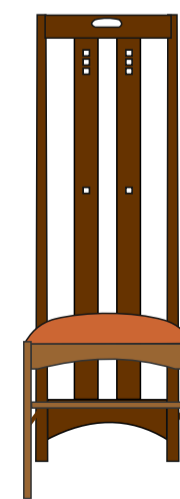
Mackintosh Rose

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Argyle Chair 1897 High Back Chair 1899 Hill House Chair 1903

ANALYSIS OF A MACKINTOSH CHAIR



Ingram Chair (1903)

- TALL BACK
- SIMPLE SHAPE AND FORM
- EARLY MODERNIST DESIGN
- MINIMAL DECORATION
- NATURAL WOOD
- JAPANESE INFLUENCE
- GEOMETRICALLY ARRANGED SQUARES / SHAPES

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INSPIRATIONAL DESIGNERS - 5

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HARRY BECK

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HARRY BECK (1902-1974)



Harry Beck was an Engineering Technical Draftsman and he worked for the London Underground Signals Office. He developed an interest in the way rail transport maps were graphically presented. Maps of the London Underground, were geographic representations, although there were attempts by map designers to simplify the route maps. Beck's iconic London Underground Map was first published in 1932. It was very well received by travellers and commuters.

MAP CHARACTERISTICS

The distance between the stations is not important, as passengers are interested in the order of the stations and how they connected to each other. The busy central area of the map, has been expanded to show more detail. Stations on the periphery of the geographical map are drawn closer to the centre. Straight lines connect the stations, ensuring the map is easy to understand.



WHY IS IT AN ICONIC DESIGN?

The map was designed in Beck's own time and without a commission from the London Passenger Transport Board. His original sketch was drawn in a school exercise book, whilst he was 'laid off'.

Beck's London Underground Map, is now regarded as an iconic design, as it has inspired other map layouts throughout the world. The style of map that he introduced has been adapted for a vast range of diagrammatic presentations. It set a high benchmark for other map designers to follow. The map provides all the necessary information required by a traveller and no unnecessary detail or decoration. It is strictly functional and yet can be regarded as piece of art, reflecting a modernist philosophy. It is aesthetically pleasing.

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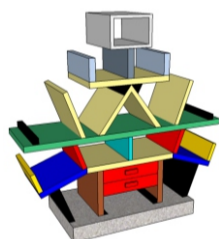
ETTORE SOTTASS and THE MEMPHIS GROUP

THE MEMPHIS GROUP

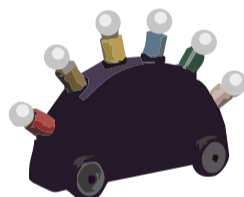
Established in the 1980s. Composed of designers based in Italy. Memphis designers, regarded aesthetics as the most important aspect of a product, not its function. Memphis designs/products can be regarded as pieces of art or exhibition pieces, not useable, practical items.

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The best known 'Memphis' designer was, Ettoire Sottsass.



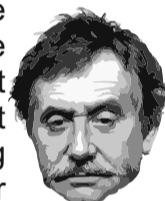
DRESSER



LAMP

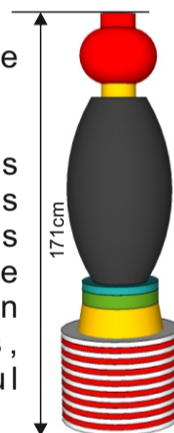
ETTORE SOTTASS

Ettore Sottsass led the Memphis design group. He designed products that were unusual, with bright colour schemes, producing imaginary designs for everyday objects.



His designs were controversial and unusual.

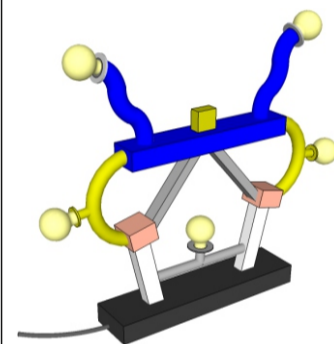
This Ceramic Totem was designed by Sottsass, as part of the Memphis Group. 171cm in height. The ceramic finish is coated in polychrome glazes, producing a colourful reflective surface.



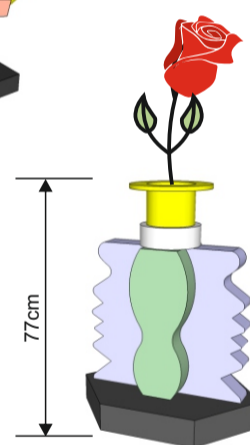
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ETTORE SOTTASS DESIGNS

ASHOKA LAMP - 1981



THE ARTICOLO 6000 VASE



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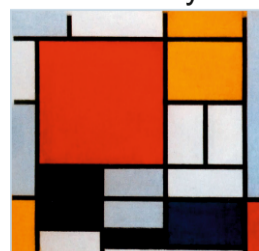
PIET MONDRIAN and GERRIT RIETVELD

WHAT IS THE 'DE STIJL' DESIGN MOVEMENT ?

The De Stijl Design Movement (also called Neoplasticism) originated in Holland in 1917.

It promoted a style of design based on a limit range of colours (primary colors, red, yellow, and blue), used in conjunction with a combination of horizontal and vertical lines.

De Stijl's true origin can be traced back to Cubism. Also, the artwork of Piet Mondrian greatly influenced the De Stijl colour scheme and style.



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COMPOSITION WITH RED, YELLOW, BLUE AND BLACK. By Piet Mondrian

CHARACTERISTICS OF DE STIJL

A limited range of colours (primary colours, red, yellow, and blue) are used. The colours are used in conjunction with a combination of horizontal and vertical lines.

Each part is regarded as a single aspect of the design / product, one of several parts. Each part should stand out.

The materials used in the manufacture of a product, are likely to be 'modern', rather than traditional.

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Study Gerrit Rietveld's 'Red Blue' chair (1917-1918).



DE STIJL AND ARCHITECTURE

De Stijl inspired architecture. For example; 'The Rietveld Schröder House' (built in 1924), designed by Gerrit Rietveld, which also included furniture and fittings in the De Stijl style. UNESCO World Heritage Listed.

A radical design for the 1920s, similar to a Bauhaus style, although asymmetrical. The two storey building has separate rooms downstairs. Upstairs it is an open space, with moveable panels to allow the layout to be altered.



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