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.

PHILIPPE STARCK

- 1980s - a recognized design pioneer in the world of design. His designs are 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.

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.

Some of his early successes include inflatable furnishings, established in the late 1960s. By the 1980s, Starck had set up his own design studio in Paris (Starck Products), building a reputation as a pioneer in the world of design. 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 (Royallton 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.

ZAHA HADID

1950 - 2016

Zaha Hadid was an internationally recognized 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).
INSPRATIONAL DESIGNERS - 2

JOCK KINNEIR and MARGARET CALVERT

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.

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

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.

LUDWIG MIES VAN DER ROHE

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.

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.

OTHER DESIGNS BY LUDWIG MIES VAN DER ROHE

CANTILEVER CHAIR 1927

BARCELONA DAYBED 1930

LOUNGE CHAIR 1932

MICHAEL THONET

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 an 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.

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.

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.

THE THONET PHILOSOPHY

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### 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.

#### 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.

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.

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.

### 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.

#### 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.

### 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).

#### Characteristics of Breuer’s Designs

- 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

#### A Well Known Bauhaus Design

- MB-118 Chair 1928

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.
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.

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.

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

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.

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.

The Maclaren 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.

Argyle Chair
High Back Chair
Hill House Chair

Mackintosh
Rose

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

Argyle Chair 1897
High Back Chair 1899
Hill House Chair 1903

Ingram Chair (1903)
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.

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.

The best known ‘Memphis’ designer was, Ettoire Sottsass.

ETTORE SOTTSASS
Ettoire 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.

ETTORE SOTTSASS DESIGNS
ASHOKA LAMP - 1981

THE ARTICOLO 6000 VASE

THE ARTICOLO 6000 VASE

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.

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.

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

DE STIJL AND ARCHITECTURE
De Stijl inspired architecture. For example; ‘The Rietveld Schröder House’ (bult 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.