

# Design Movements Timeline

1850 1860 1870 1880 1890 1900 1910 1920 1930 1940 1950 1960 1970 1980 1990 2007

Arts and Crafts Movement 1850-1915

Art Nouveau 1880-1910

Modernism 1880-1940

Futurism 1910-1945

Art Deco 1910-1940

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Streamlining 1930-1950

Organic Design 1930-1960 & 1990-Present

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# Arts and Crafts Movement 1850-1915



Wallpaper: William Morris

The Arts and Crafts movement was a **British and American** aesthetic movement occurring in the last years of the 19th century and the early years of the 20th century. Inspired by the writings of **John Ruskin**, it was at its height between approximately 1880 and 1910.

It was a reformist movement that influenced British and American architecture, decorative arts, cabinet making, crafts, and even garden designs. Its best-known practitioners were **William Morris**, Charles Robert Ashbee, T. J. Cobden Sanderson and Walter Crane

Considering the machine to be the root cause of all repetitive and mundane evils, some of the protagonists of this movement turned entirely away from the use of machines and towards **handcraft**, which tended to concentrate their productions in the hands of sensitive but well-heeled patrons.

**Red House**, Bexleyheath, London (1859), by architect Philip Webb for Morris himself, is a work exemplary of this movement in its early stages.



## Art Nouveau 1880-1910



Art Nouveau Pewter Clock: Archibald Knox

Art Nouveau (French for 'new art') is an **international** style of art, architecture and design that was most popular at the beginning of the 20th century (1880-1914) and is characterized by **highly-stylised, flowing, curvilinear** designs often incorporating floral motifs. **Natural Design.**

**Dynamic, undulating, and flowing, curved 'whiplash' lines** characterized much of Art Nouveau. Another feature is the use of hyperbolas and parabolas. Conventional mouldings seem to spring to life and 'grow' into **plant-derived forms.**

Art Nouveau did not detest the machine age as the Arts and Crafts Movement did, but used it to its advantage. For sculpture, the principal materials employed were glass and wrought iron, leading to **sculptural qualities** even in architecture.

Art Nouveau is considered a **'total' style**, meaning that it encompasses a hierarchy of scales in design — architecture; interior design; decorative arts including jewellery, furniture, textiles, household silver and other utensils, and lighting; and the range of visual arts.

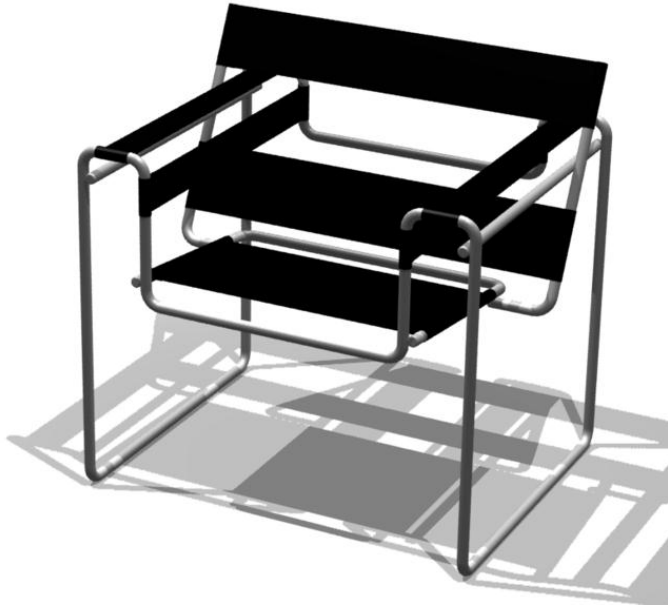


## Modernism 1880-1940

Modernists, especially those involved in design, had more realistic views. Modernist architects and designers believed that new technology rendered old styles of building obsolete.

**Le Corbusier** thought that buildings should function as "*machines for living in*", similar to cars, which he saw as machines for travelling in. Just as cars had replaced the horse, so modernist design should reject the old styles and structures inherited from Ancient Greece or from the Middle Ages. Following this **machine aesthetic**, modernist designers rejected decorative motifs in design, preferring to emphasize the materials used and pure **geometrical forms**.

The skyscraper, such as **Ludwig Mies van der Rohe's** Seagram Building in New York (1956 – 1958), became the representative modernist building. Modernist design of houses and furniture also typically emphasized **simplicity** and clarity of form, open-plan interiors, and the absence of clutter.



Wassily Chair: Marcel Breuer



## Futurism 1910-1945

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Futurismo Typeface: Alan Kegler

Futurism was the first movement in the history of art and design to be engineered and managed like a business. It embraced technological progress and celebrated the potential and dynamism of the modern age. It was an extremely forward thinking movement.

The widely influential typography of **Marrinetti** abandoned traditional grammar and punctuation, and format, to create vivid pictorial typographic pages. His work in turn influenced many future typographic designers.

Futurism embraced all aspects of art and design, and was heavily influenced by the Italian way of life. Everything from painting, to architecture to gastronomy was given the Futurism treatment.

The movement was inspired by the **mechanism of war**, which led to war being glorified in resulting works.



## Art Deco 1910 – 1940

Art Deco was a **popular** design movement from 1920 until 1939, affecting the decorative arts such as architecture, interior design, and industrial design, as well as the visual arts such as fashion, painting, the graphic arts, and film.

This movement was, in a sense, a **fusion** of many different styles and movements of the early 20th century, including Constructivism, Cubism, Modernism, Bauhaus, Art Nouveau, and Futurism. Its popularity peaked during the **Roaring Twenties**.

Although many design movements have political or philosophical roots or intentions, Art Deco was **purely decorative**. At the time, this style was seen as **elegant, functional, and ultra modern** as well. The USA typified Art Deco as **glamorous**, embraced by 1920's Hollywood.



Art Deco Chair



## Bauhaus 1920 - 1934

Bauhaus is the common term for the **Staatliches Bauhaus**, an art and architecture school in Germany that operated from 1919 to 1933, and for the approach to design that it publicized and taught. The most natural meaning for its name (related to the German verb for "build") is **Architecture House**.

Bauhaus style became one of the most influential currents in Modernist architecture. The Bauhaus art school had a **profound influence** upon subsequent developments in art, architecture, graphic design, interior design, industrial design and typography.

The ethos of Bauhaus changed so many times over the course of the school's existence that it is impossible to exemplify its work. It's most notable examples of work are the buildings at **Weimar** and **Dessau**.



MT8 Table Lamp: Wilhelm Wagenfeld



## Surrealism 1925 – 1930



Mae West Lips: Dali

Surrealism is a **cultural movement** that began in the mid-1920s, and is best known for the visual artworks and writings of the group members.

The group aimed to **revolutionize human experience**, including its personal, cultural, social, and political aspects, by freeing people from what they saw as false logic, and restrictive customs and structures.

Surrealism in design was supported by the notion that objects did not conform to normality. Each design held a surprise and aimed to **intrigue** and excite the user. In a nutshell, you may say that in Surrealism; you expect the unexpected.





## Streamlining 1930 – 1950

Also known as Streamline Moderne, Streamlining was a later branch of Art Deco.

Its **architectural style** emphasized curving forms, long horizontal lines, and sometimes nautical elements (such as railings and porthole windows). It reached its height in 1937.

The style was the first to incorporate electric light into architectural structure.

The style was applied to appliances such as electric clocks, sewing machines, small radio receivers and vacuum cleaner. These also employed developments in materials science including aluminium and bakelite.



Table Fan: Robert Heller



## Organic Design 1930 – 1960 & 1990 – Present

Organic Design is a **philosophy** of architecture which promotes harmony between human habitation and the natural world through the design approaches of buildings, furnishings, and products; which are **sympathetic** to their surroundings.

Forms from nature influence products.

The term "Organic Architecture" was coined by the famous architect, **Frank Lloyd Wright** (1868-1959).

A well-known example of organic architecture is **Fallingwater**, the residence Frank Lloyd Wright designed in rural Pennsylvania. Think also of the Sydney Opera House, and of the designers Alvar Aalto and Charles Rennie Mackintosh.



Falling Water: Frank Lloyd Wright



## Scandinavian Modern 1935 – Present

Scandinavian Design emerged in the 1950s in the Scandinavian countries Denmark, Norway and Sweden; as well as Finland, as a design movement characterised by **simple, uncomplicated designs, minimalism, stylisation, functionality, and low cost mass production.**

The idea that beautiful and functional everyday objects should be **affordable to all** is a **core theme** in the development of post-WW2 Scandinavian Design.

Scandinavian Modern is an extremely popular design movement which remains prominent to the Design world today. This of course was helped by the popularity of **IKEA**, a Scandinavian furniture store, on a global scale.



Armchair 41: Alvar Aalto



## Pop Art 1958 – 1972

Pop art is one of the major art movements of the twentieth century. The movement was characterized by themes and techniques drawn from **popular mass culture**, such as advertising and comic books.

Predominately a movement of the art world, Pop Art quickly began to **influence** the furniture, graphic design and products of the time.

The designs were **bright**, vibrant and full of character. Many material developments were also made during this period, with a marked increase in the use of plastic. Such developments increased the **individuality** of the products.

Pop Art became a part of music, film, fashion and art and design.



Egg Chair: Peter Ghyczy



## Minimalism 1967 – 1978

Minimalism describes movements in various forms of art and design where the work is stripped down to its most **fundamental** features.

Minimalist design has been highly influenced by **Japanese** traditional design and architecture.

Architect **Ludwig Mies van der Rohe** adopted the motto "Less is more" to describe his aesthetic tactics of flattening and emphasizing the building's frame, eliminating interior walls and adopting an **open plan**, and reducing the structure to its bare skin.

The movement was developed in New York and encouraged **geometric forms**, **extreme simplicity** and the use of light. Some find the style **calming**; others view the style as cold and **unwelcoming**.



iPod Shuffle: Apple (Inspired by Minimalism)



## Postmodernism 1978 – Present

Postmodernism is a movement of ideas arising from, but also critical of, Modernism. The movement began with architecture, as a reaction against the blandness and hostility of the Modernist movement.

Postmodernists made a return to decoration and “interest” in products and buildings, the style was at times extremely abstract, yet remained functional, as shown by the work of Ettore Sottsass.

The style came into its own during the 1980’s and Postmodernism often incorporated extremely symbolic clues in its work. The “I Love New York” logo is an example of this, with its modification after 9/11.



“I Love New York” II: Milton Glaser



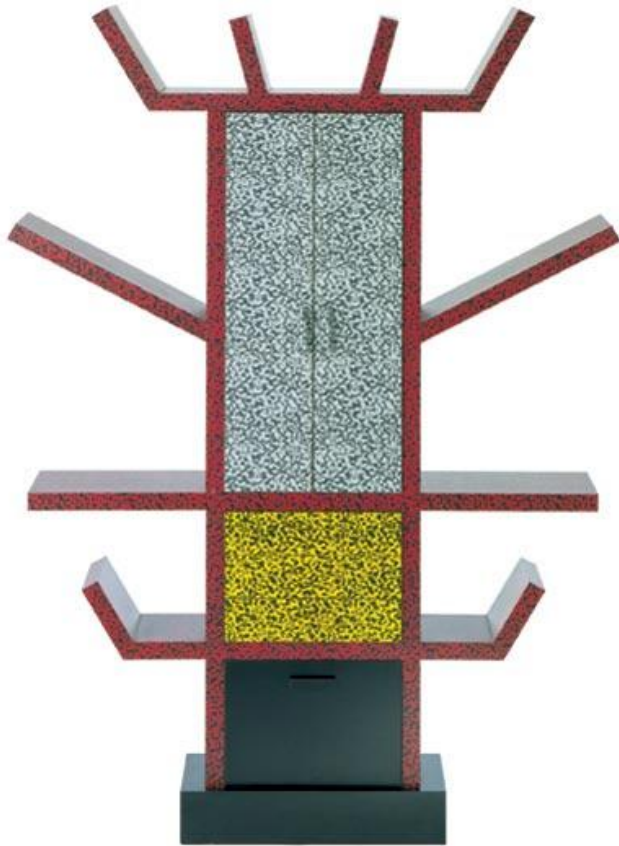
## Memphis 1981 – 1988

Memphis was a Milan-based collective of furniture and product designers whose work **dominated** the design scene of the early 1980's.

Its bold designs drew on influences from existing and past design movements.

Memphis could be considered a **branch of Postmodernism**, but with a much clearer definition of the movement's ideals compared to the often-obscure ideals of Postmodernists.

The Memphis Group offered **bright, colourful, shocking** pieces. The word "tasteful" is not normally associated with products generated by the Memphis Group but they were certainly **ground breaking** at the time.



Bookcase: Ettore Sottsass