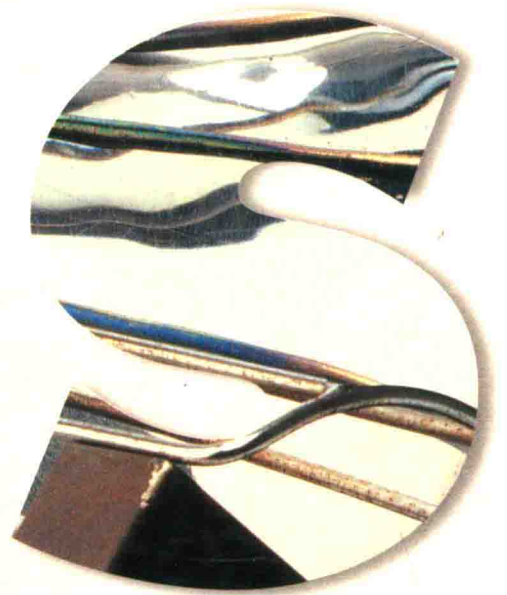


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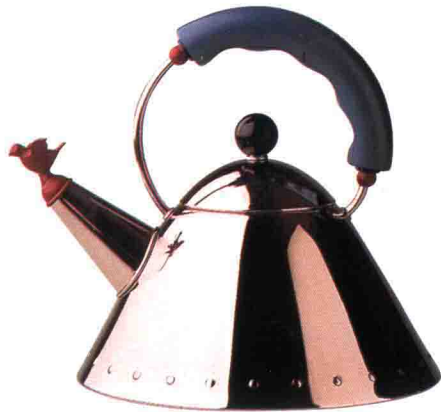
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DESIGN

CATHERINE McDERMOTT



CARLION



**Dedicated to Elizabeth,
her sister Lucy and her two brothers Tom and Matthew**

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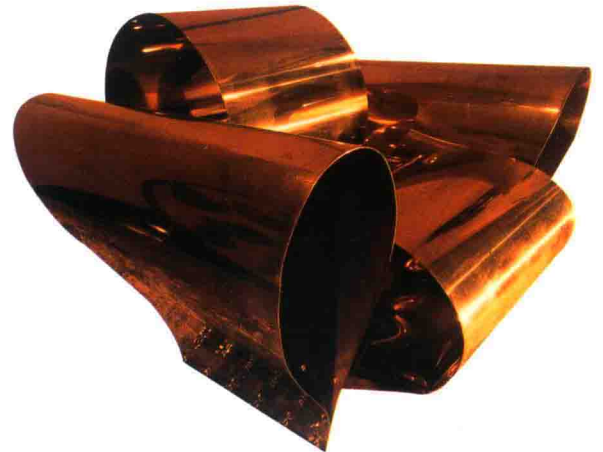
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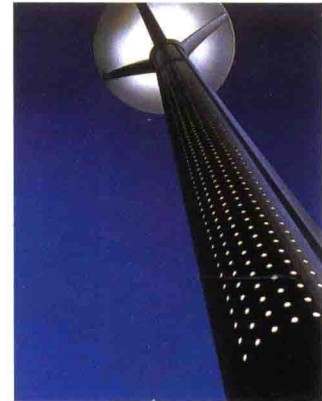
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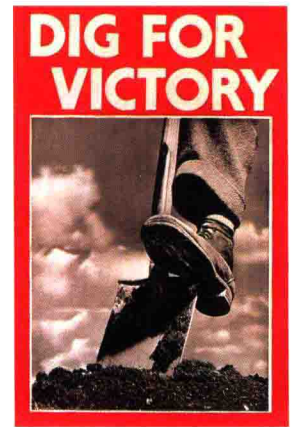
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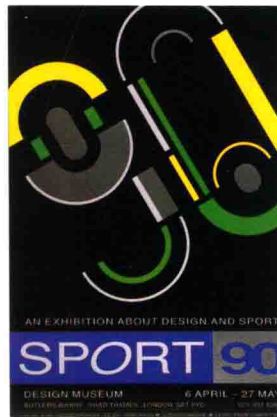
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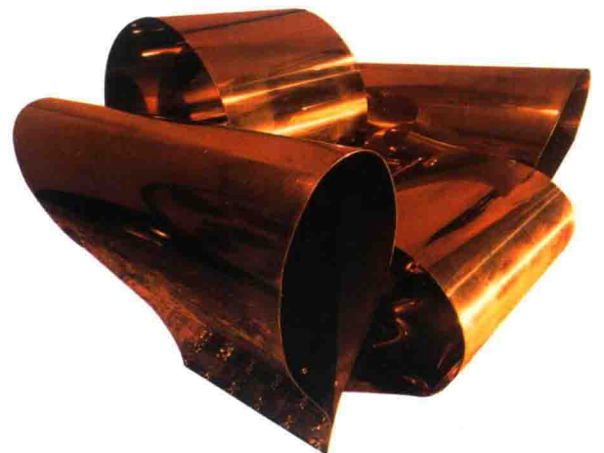
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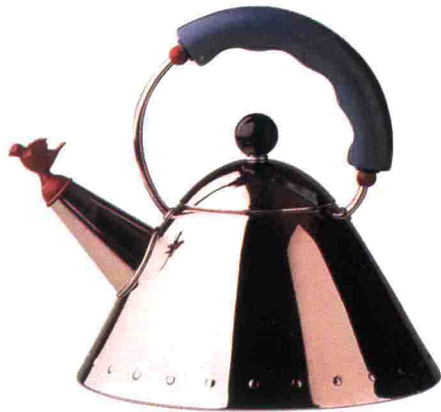


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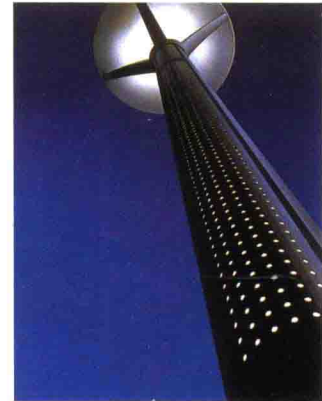
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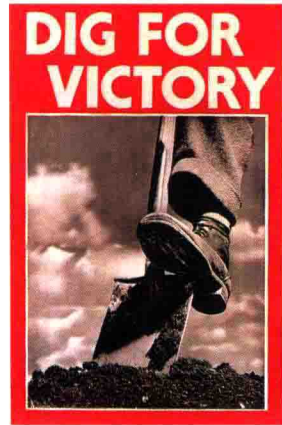
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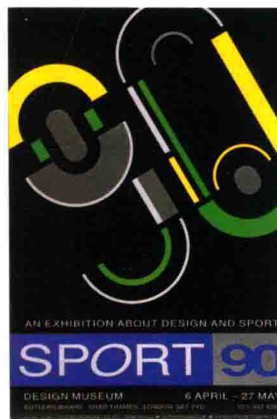
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foreword

THE DESIGN MUSEUM seeks to create a new awareness of design and architecture among the general public. Through publications like this, it aims to demonstrate in a stimulating and accessible manner, how design and the built environment impact on the social, cultural and economic wellbeing of society. Unlike a traditional museum of the decorative arts, the Design Museum is a museum solely of the twentieth and twenty-first centuries, concerned exclusively with the products, technologies and buildings of the industrial and post-industrial world.

The Design Museum Book of Twentieth-Century Design introduces some of the seminal buildings, products and graphic designs of the twentieth century, reflecting the vast social and technological changes of the past hundred years. Divided into thirteen sections, it contains three hundred and sixty-two entries, illustrating those designs that have helped to shape our visual culture and built environment. The book presents the achievements of the great masters: architects and designers such as Marianne Brandt, Le Corbusier or Raymond Loewy, and explains clearly why these figures are regarded as important. But the book also focuses on humbler works by unknown

designers. Throughout, the selection has been steered by the need to include alongside the great icons, certain products or buildings which may not be accustomed to the glare of the limelight but which have, nonetheless, served as useful barometers of twentieth-century thought and attitudes, be they a housing squat in Amsterdam or a disposable package for a breakfast cereal.

As we approach the end of the century, this publication is intended to serve as an introduction to some of the important design movements of a century, which like no other, has had difficulty in defining and evaluating its achievements. A century that has experienced great bursts of Utopianism, and yet has wrestled with a deep sense of disquiet over the destruction of the natural landscape and the experiences of two world wars. Despite such seeming contradictions, one thing, however, is certain: the twentieth century will be remembered as *the* century of mass communication, mass consumption, mass production – and mass design.

Paul W Thompson.

DIRECTOR, DESIGN MUSEUM





DESIGN MUSEUM

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ARVIDE PERIÄN
ROBERTO PIRELLA
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fashion



EDWARDIAN ERA

FASHION AT THE BEGINNING of the twentieth century reflected the old order, with formal clothes for men and tight-corsetted silhouettes for women still the prevailing taste. There were, however, signs of change in the taste for artistic dress that was made popular by the reforming spirit of the Arts and Crafts Movement and the even more dramatic impact of World War One. Women called on to do traditional men's work were required to wear functional clothing as a patriotic duty and that experience was to change attitudes to clothing forever. At the same time the ideas of Modernism ushered in a



JAEGER

demand for simpler, streamlined ideas which suited the new spirit of the times. In Russia, for example, the artistic avant-garde designed clothes that would reflect the goals of the revolution: minimalist designs using bold geometric fabrics which were modern, practical and functional. These changes came together in the fashion mainstream in the form of the century's most influential designer,

Coco Chanel. Inspired by English menswear, she combined this tradition with clothes that were simple, easy to wear, sporty and relaxed. Her clothes cut all ties with the past, broke away from a fussy outline and created a look for the modern woman that remains inspirational to this day. Hollywood also played a key role in popularizing these ideas, and at the same time focused

on the traditional elements of glamour and couture that never disappeared. After the constraints of the World War Two this theme reappeared with a vengeance in the "New Look" of Christian Dior. His full skirts and tight bodices were a revelation to a generation used to rationing and coupons and inspired not only affluent women but a new and powerful consumer group, the teenager. Now for the first time teenagers created an original style of dressing that broke the dominance of fashion designers, who had hitherto set the pace. That revolution was to have important repercussions in the 1960s when young people rebelled against the conservative and oppressive ideas of their parents and liberal reform movements throughout the world questioned all aspects of the status quo and demanded immediate change. The movement for civil liberties, the anti-Vietnam War demonstrations, the 1968 revolution in Paris and the Prague Spring produced a generation of people committed to challenging social norms and conventions. Young people experimented with sex, drugs and their personal appearance. These experiments had a profound effect on fashion. The mini skirt was the most popular expression of the new, more relaxed attitude to the body. However, some fashion designers like Paco Rabanne went further, producing topless and transparent outfits. During the same period the Gay Liberation and feminist movements demanded a public space for alternative attitudes to sexuality and lifestyles. By the 1970s themes of androgyny and cross dressing moved from the worlds of subcultures and pop



THE BEATLES

music into the mainstream.

The economic recession of the 1970s meant that many design areas moved toward the classic, the safe and the conventional, and fashion was no exception. However dramatic change was about to come. Japanese designers, such as Issey Miyake and Yohji Yamamoto, were exploring alternatives to the tight silhouette, popularized in the mainstream by such television series as *Dallas*. At the same time Italian designers such as Giorgio Armani reworked the formal tailored jacket in soft unconventional fabrics. One undeniable influence came, however, from a more surprising source. The Punk revolution in Britain was not only about music and anti-establishment lifestyles, it also produced a new attitude to clothes. In 1971 Vivienne Westwood and Malcolm McLaren opened the first of a series of shops in London's Kings Road. Selling ripped and torn t-shirts, and clothes with references to bondage, they delighted in anarchy, irony and the Punk principle of "Do-It-Yourself". London led the way in new style directions and if you wanted to know what was directional and important in fashion you read two style magazines: *The Face* and *i-D*. London set the pace and in the early 1980s Vivienne Westwood took these ideas and placed them in the international arena of Paris couture with a series of seminal catwalk shows that would change the fashion map forever. Widely dismissed as unwearable and outrageous, she nonetheless introduced a series of original fashion ideas, including underwear as outerwear, fall-down socks, uniforms, pattern and the mini-crini that were

imitated by designers all over the world. The rest of the fashion world took note and



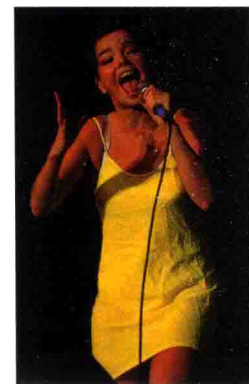
GIORGIO ARMANI

produced variants of these themes that produced inspirational clothes by leading designers such as Christian Lacroix and Romeo Gigli. The decade of the 1980s became the decade of serious devotion to designer clothes.

Other important fashion themes at the end of the 1990s include the quest for wearability in clothes, stylish clothes that are both comfortable and relaxed. At the same time there is also a desire for individual character in fashion, but what often appears to be the idiosyncratic expression of the wearer is actually a designer look. Interestingly the consumer still wants an individual look, for example the recent trend for secondhand recycled clothing, but it often appears to be less the work of a designer and more that of a stylist. In the 1990s the arrival of new synthetic materials and information technology is also changing the fashion industry. These new materials include paper with felted and bonded fabrics and new innovations to Lycra. Also important are a new generation of fibres and fabric finishes, which include a Teflon finish for wool that provides a fully breathable membrane, making it possible to produce a waterproof cashmere raincoat and offering the consumer and the designer new possibilities for fashion.



PRINTED FABRIC



NEW FABRIC

The Edwardian Era

DATE: 1901–10

Toward the end of the 1860s, the fashion for huge crinolines disappeared. The fashion for restrictive women's clothing did not, however, disappear but enjoyed a final flourish in the fashions of the Edwardian era. In the years leading up to World War One, women identified the dramatic curves of the hourglass with luxury, status and class and it therefore remained the style of the rich and aristocratic, inevitably filtering down to the middle classes. These outfits state clearly that the wearer leads a life of formal leisure supported by money and staff, bypassing any practical or functional demands of her clothing.

The level of applied decoration on these two dresses also places them within the tradition of late nineteenth-century and early twentieth-century decoration. Naturalistic flowers, ruffles, elaborate pleating, embroidery and lace contribute to a sumptuously layered effect that reflect the domestic interiors – also the preserve of women's taste – of the period.



Aesthetic Dress

DATE: 1905

From the 1860s, a dress reform movement for women argued that the traditional restrictive corset and crinoline clothing of the period was unhealthy and cumbersome. Women started to demand clothing that could comfortably be worn for sports, cycling and other outdoor activities. Although this movement was generally viewed as extreme and eccentric, some of their ideas filtered through into mainstream fashion.

The artistic movements of the late nineteenth century encouraged women to adopt the loose flowing garments inspired by the medieval period from which they drew so much inspiration in their art and architecture. In the 1860s, Jane Morris – the wife of William – was famously photographed in dresses which, although conventional by twentieth-century standards, used flowing fabrics and ignored the fashion for tightly defined waists.

Aesthetic dress became a combination of the practical and the artistic, which aimed at establishing for the wearer an association with the new and the daring. By the turn of the century this fashion had been reproduced by many commercial outlets including Liberty's, the famous London department store, which produced a whole range of dresses in this style, such as the 1905 design pictured here, bringing the avant-garde into the mainstream.



Savile Row Tailoring

DATE: 1930s

British tailored clothes of the nineteenth century, particularly those designed for sporting activities, were widely admired for their quality and functionality. Tailoring as a profession emerged in the late seventeenth century when it was required for formal attire and horse riding. Stiff fabrics, such as tweeds and worsted, were sewn together using seams and darts to produce jackets reinforced with a firm structure of padding and interfacing. By the twentieth century this tradition had developed a reputation for producing some of the world's finest tailored suits, an industry centred in London and more particularly in Savile Row.

This famous street in the city's West End is still the home of traditional tailors including Welsh and Jeffries, Maurice Sewell and Norton and Sons.

The classic Savile Row suit is designed to fit each individual client and is cut and constructed by hand. It takes up to eighty hours to create the template needed to create a master pattern for the client and to finish the suit by hand. There are three categories of tailoring: those made exclusively by hand; semi-bespoke, which is a combination of manufacture by hand and machine; and ready-to-wear, which is made by machine to fit a standard size.

The classic fabric for tailoring is wool cloth; other fabrics simply don't possess the durability and versatility needed for fine tailoring, although tweed, flannel and gaberdine also have the strength and body which enable them to hold a shape. The Savile Row suit has come to represent a quality and elegance that has less to do with fashion than tradition. The Duke of Windsor, seen here in 1938, epitomized this style of dress.

