

ornamental principle succumbed to pictorial treatment, and the painted ornament, as well as much also of the ornamental sculpture of the early renaissance, became pictorial and unsymmetrical. This will at once be seen by anyone who examines the bas-reliefs, or even the fruit and foliage of the architrave of the Florentine gates by Ghiberti. Herein pictorial art reigns paramount; the frieze which surrounds the gates is an imitative rendering of nature, hardly disposed according to the law of

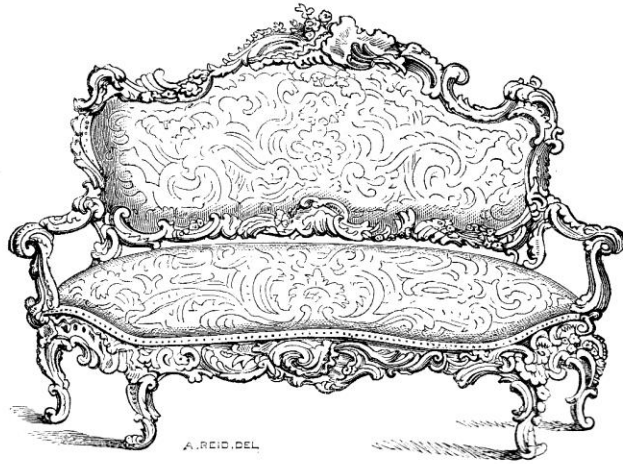


FIG. 1.

geometrical distribution; even the bas-reliefs are pictorial not sculptural: many planes enter into their composition; so that it may be said that the painter rather than the sculptor—the artist certainly rather than the ornamentist—has composed them. The return to classic examples stayed the innovation for a time in sculpture of the cinquecento period; but the irregular treatment became more dominant than ever in the 17th century.

It must be admitted that there are styles dependent for their

posely disregarded, the aim is by novelty and magnificence. Thus rich veneers, costly marbles, finely chased or-molu, with a profusion of gilding, give a meretricious splendour viciously alluring and dangerous to young designers. We reproduce here a sofa (Fig. 1), from Assiligneau, to illustrate the foregoing observations.

The opening of Japan also has brought the art of this people more prominently before us of late; an art which rejects symmetry as a principle. But in the beautiful prod



newness of character, the English designers for hardware too often still adhere either to the contorted style first named, or they produce works composed of ornaments pirated from all times and all nations, put together without any sense of construction, without selection and without fitness. Such works are a thorough chance-medley, disgraceful to our manufacturers, and

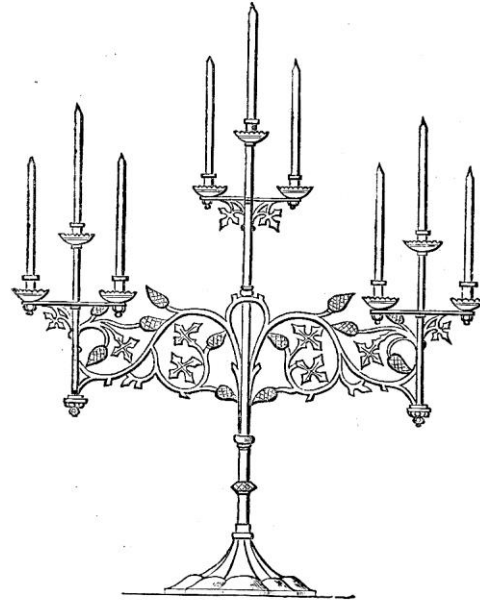


FIG. 7.

they make us look back to the simpler forms of the Middle-ages with respect and regret.

Let anyone examine the characteristic simplicity of the candlestick here engraved (Fig. 7), made from a design by Mr. W. Pugin, adapted as it is for use, standing firmly, capable of being handled, light yet strong, and compare it with the showy works of this class we commonly see, so *ragged* and tangled with ornament that

cation of ornament to the various materials in which the design is intended to be wrought or executed; these laws of *fitness* in



FIG. 17.

application are, to say the least, not followed by Continental decorative artists. The flat treatment of ornament on hangings, carpets, &c.; the conventional rather than the imitative rendering

of flowers and foliage, the absence of shadows, and the true relation between the ornament and the ground on which it is

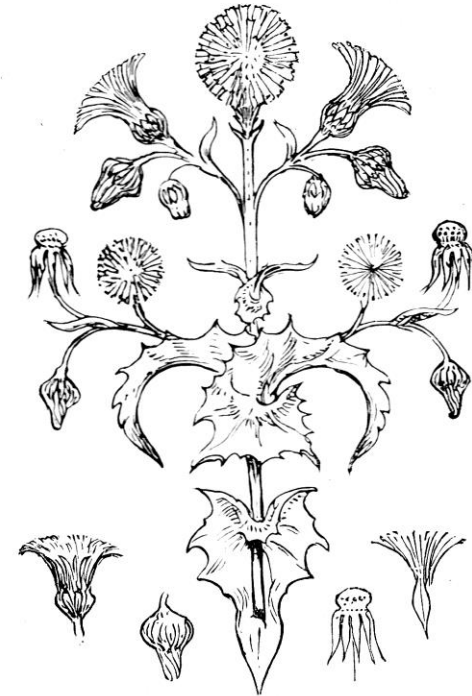
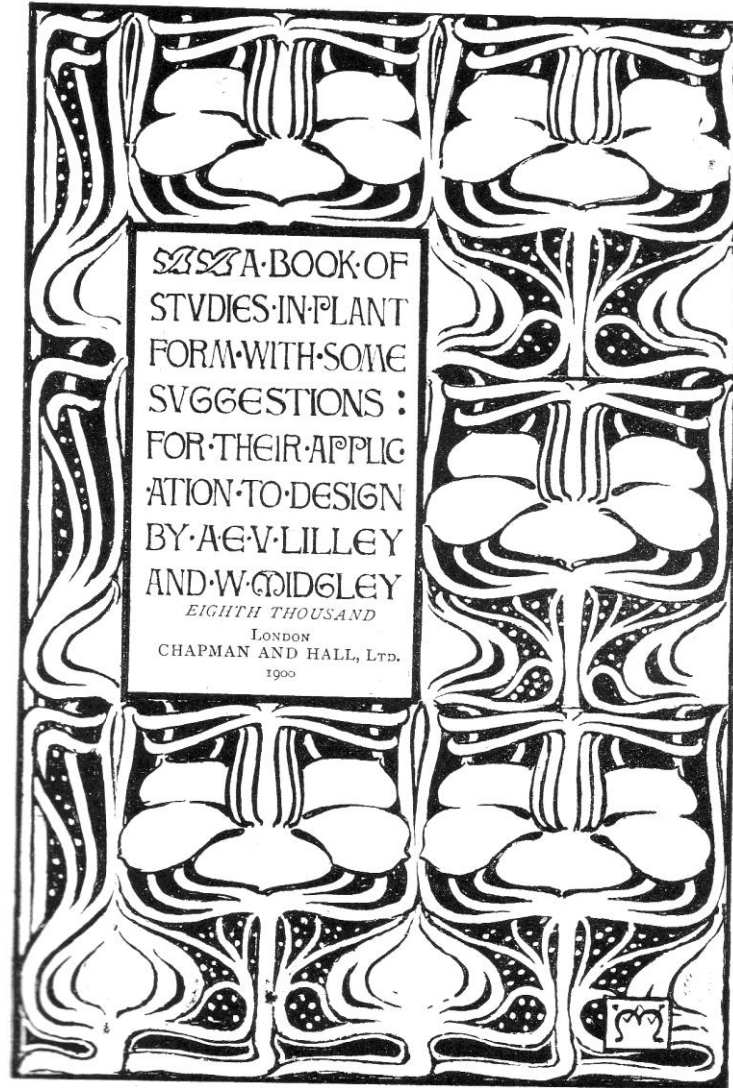


FIG. 18.

wrought—all so well understood by the Orientals and by the artists of the Middle Ages—are far too much ignored in the works of modern designers, and the true distinction between pictorial



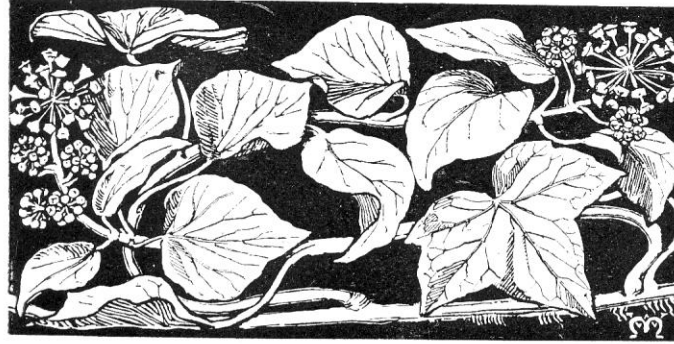


FIG. 5.—Ivy.

STUDIES IN PLANT FORM AND DESIGN

CHAPTER I

PRINCIPLES OF DESIGN

IT is clear that no student will be able to invent a presentable piece of ornament until he has learned the difference between a good line and a bad one, between a fine form and a mean one, and between harmonious and vulgar colour. And although every one possesses this good taste in some degree, there is only one way in which a designer can develop it sufficiently for his needs ; he must read a little thoughtfully and diligently in Nature's infinite book of—ornament. Without this study of Nature principles are useless. But given this, they will help.

The function of ornament is to *add interest to construction* ;

that the corner is structurally the weakest part of a frame, and the ornament should appear to strengthen it and bind it together, and so must be heaviest and richest there.



FIG. 52.—Canary Creeper. Flowers yellow, $1\frac{1}{2}$ inches long.

We give an example (Fig. 54) of a border applied to a cup for the purpose of illustrating how the pattern may be projected on to a curved surface. It will be seen that there are a number

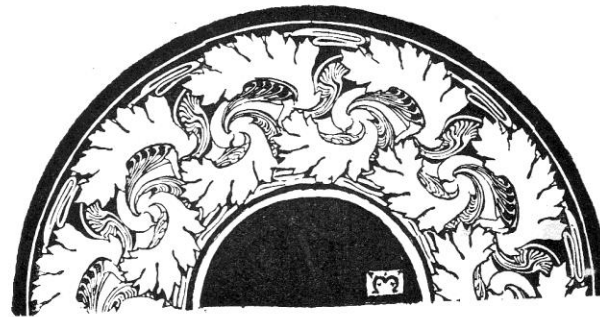
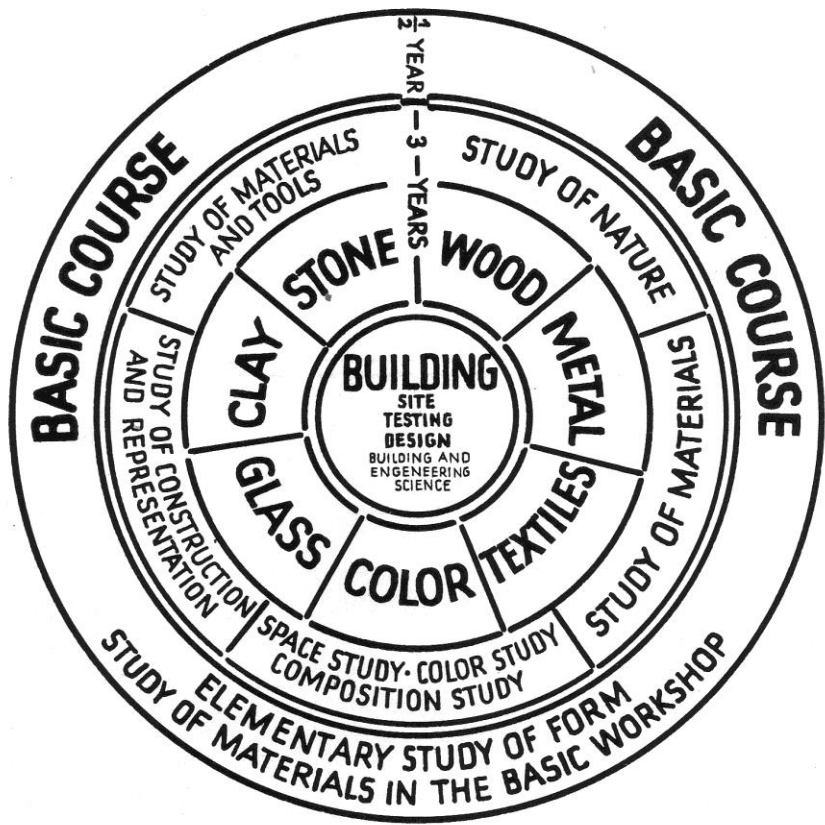
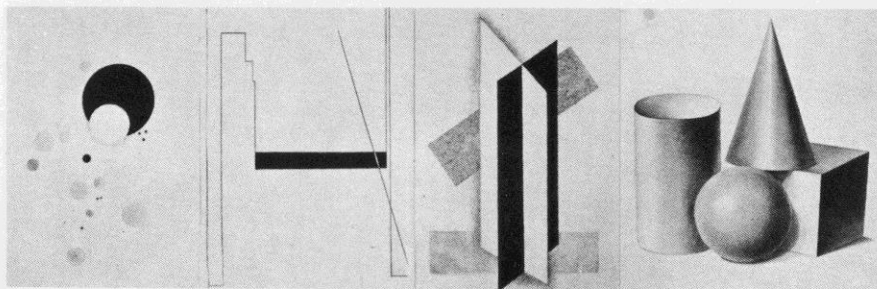


FIG. 53.—Canary Creeper border.



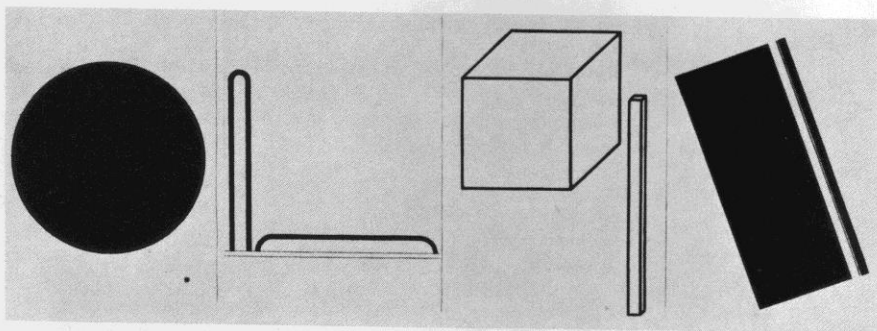


point

line

plane

volume

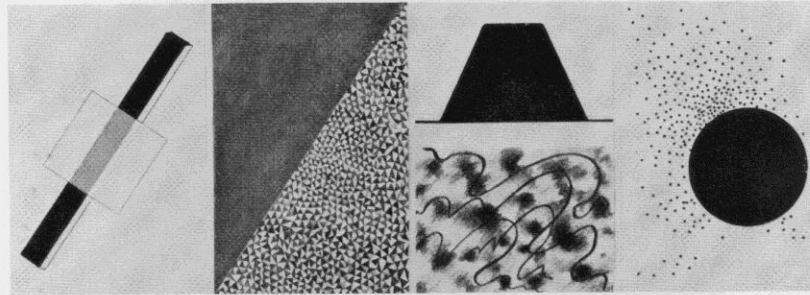


large-small

high-low

thick-thin

broad-narrow

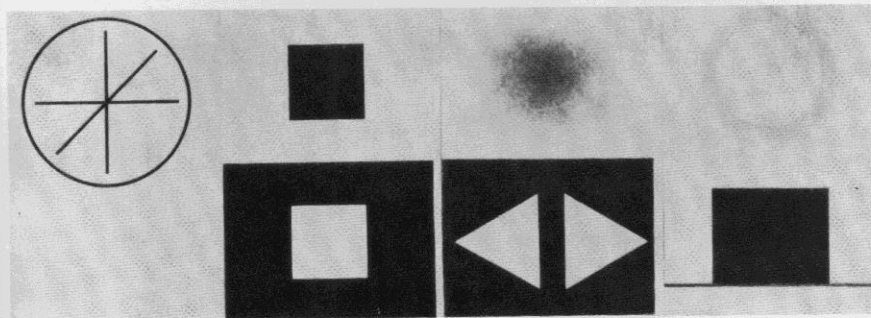


transparent-opaque

smooth-rough

rest-motion

much-little



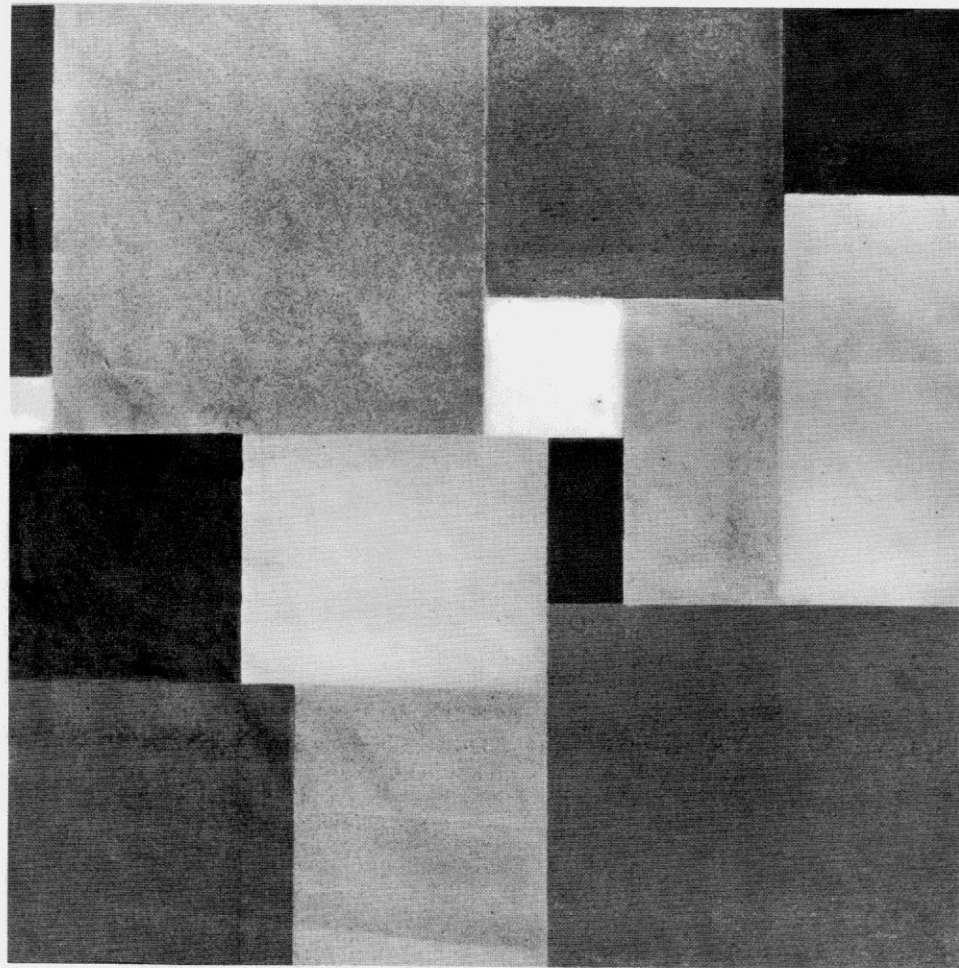
directional contrasts

light-dark

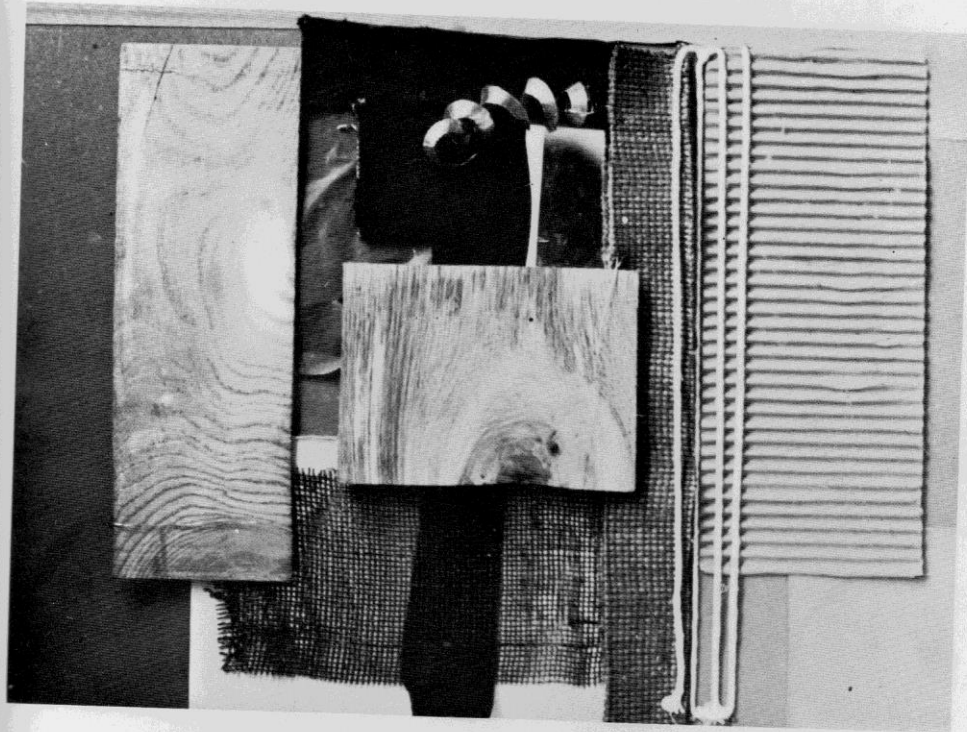
soft-hard

light-heavy





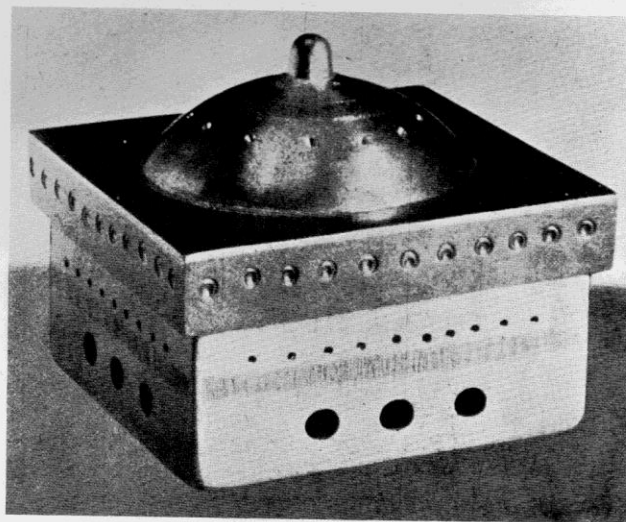
14 Areas of different size and tone values are arranged in a balanced composition.



33 Montage of various materials. Non-sculpturally used materials can have the effect of texture contrasts like transparent-opaque, horizontal-vertical, much-little, light-dark, straight-bent. Berlin, 1926.



59 Collage: The City. A confusing conglomeration of multiples, of verticals, horizontals and diagonals, of small rectangles, windows, bridges, passages and forms of all kinds gives the illusion of the endless tangle of a noisy big city. The multiple standpoints and view produce a synthetic picture. These monthly assignments, double theme of village-city, were voluntarily done at home, and students only rarely failed to bring in homework. The class discussions of the solutions were among the most valuable hours because we touched on the subject of form expression. The students were able to compare their creative powers and to find a standard for their own performance. Weimar, 1921. P. Citroen.



116 Brass can. The transition from the cylindrical basic form to the spherical lid is formed by a flat ring which functions as the handle of the lid. The linear ornament repeats the ring-shaped element. Weimar, 1920. K. Auböck.

117 Brass and copper can. The basic form of cubic character is contrasted with the spherical character of the lid. The ornament consists of larger and smaller circular ornaments. The problem here was to combine various form characters. Weimar, 1921. Lipovec.

Design Thinking



Sustainable Design



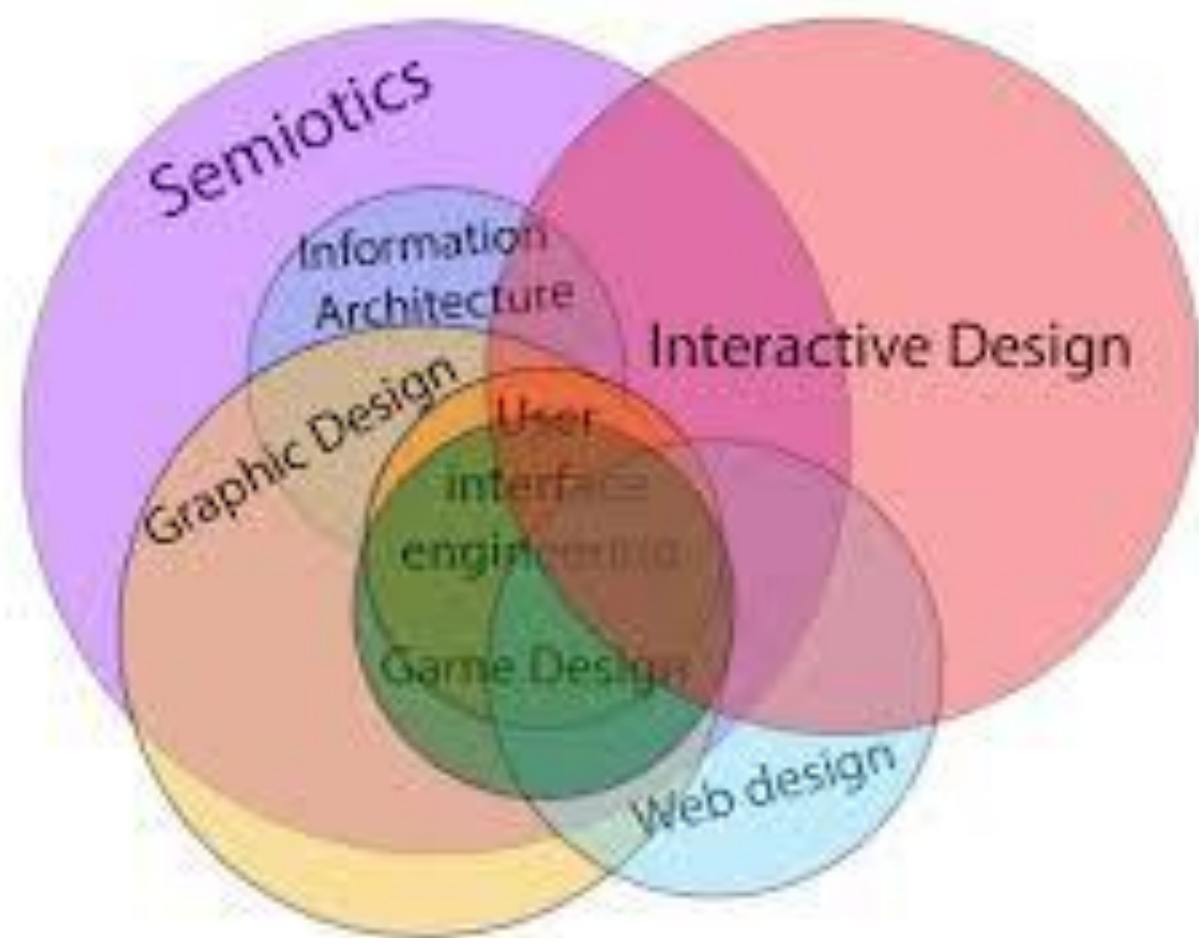
Service Design



DESIGNING FOR WELLBEING





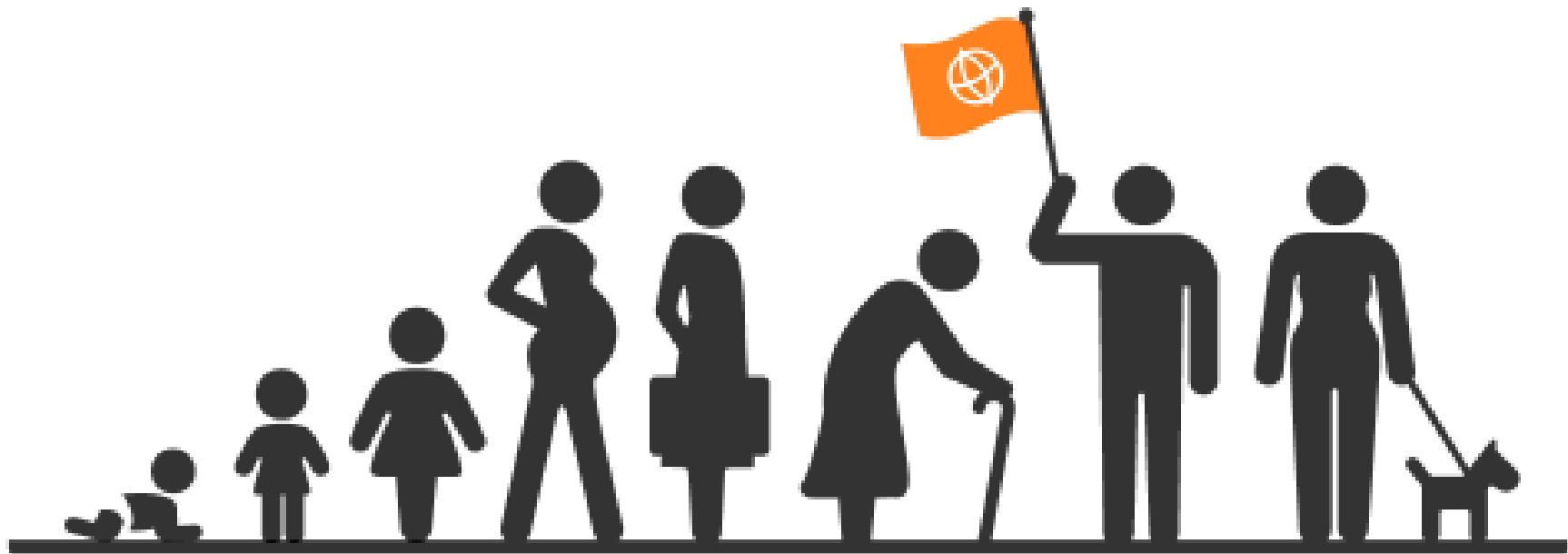


THE SOCIAL DESIGN METHODS MENU

In perpetual beta

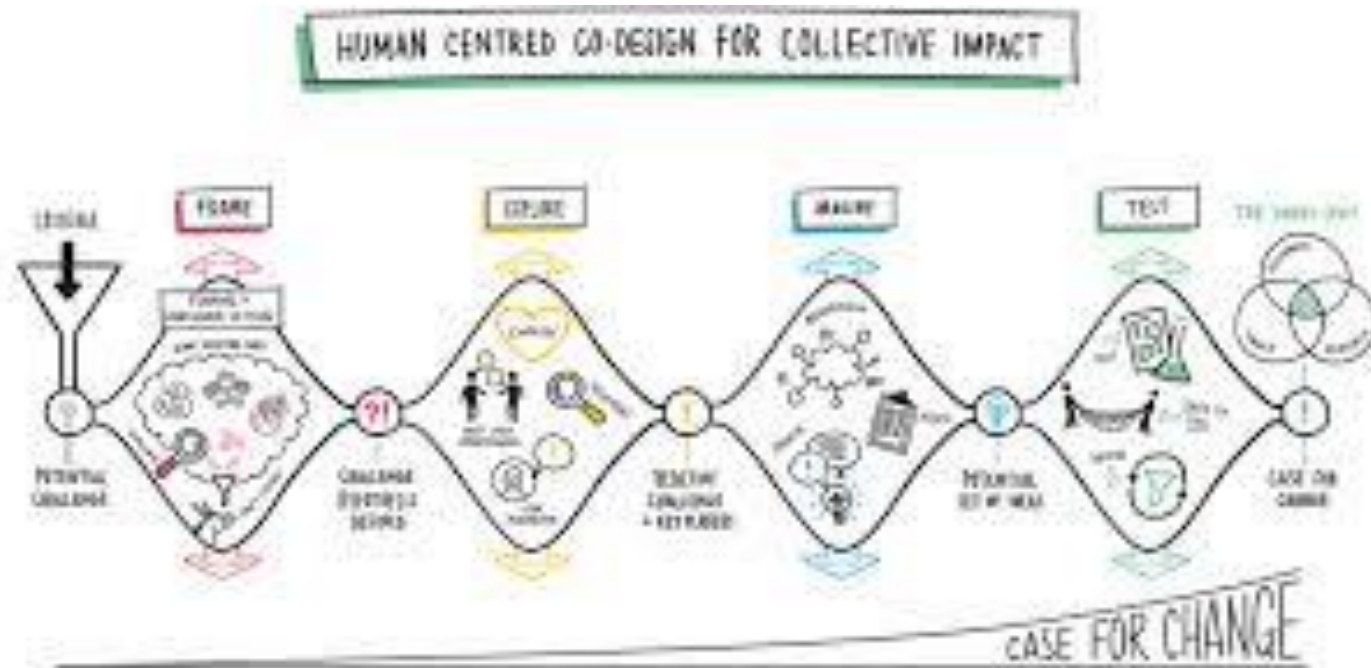
Lucy Kimbell and Joe Julier







Co-design





**CRITICAL
DESIGN**

**CRITICAL
FUTURES**

Design Studies



Design cultures

Design Cultures LCC

City as classroom – a location based approach

- Familiarisation exercises – getting used to the city
- Using the idea of 'the tour' to look / re-see the city
- Looking at different speeds + modes of transport

bus ride...



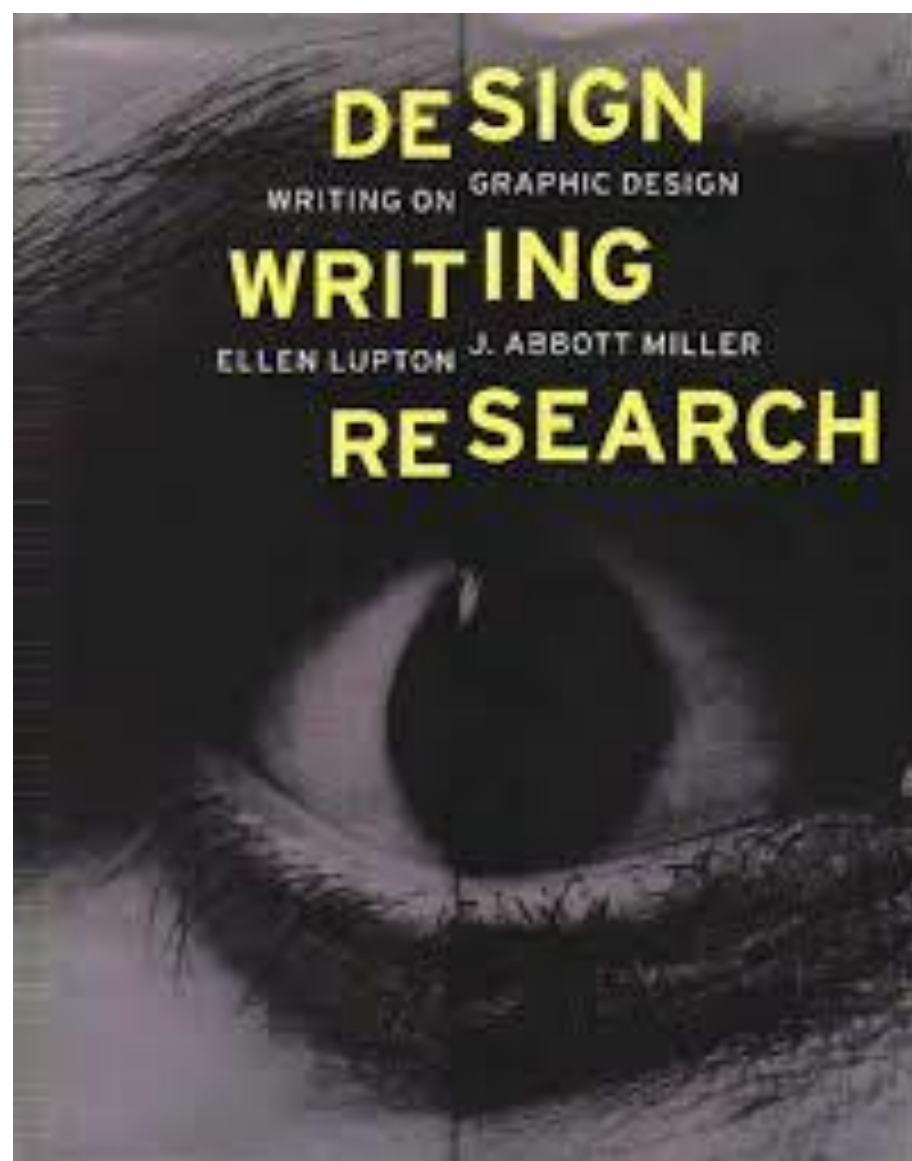
bike ride...



walking...

STRATEGIC DESIGN **ANTHROPOLOGY**

IDEAS FOR CREATIVE COMMUNICATION



GLOBAL DESIGN HISTORY

Edited by Glenn Feldman, Giorgio Rello and Sarah Teasley

ROUTLEDGE



GLOBAL DESIGN HISTORY

Edited by Glenn Feldman, Giorgio Rello and Sarah Teasley

