

## ***History Of Modern Design***

From Jacobsen to Tupperware, this fascinating new dictionary of Modern Design covers the period from the mid-nineteenth century to the end of the twentieth. Both wide-ranging and comprehensive, it covers commercial design mass manufacture, as well as high art terms and aesthetic movements. Over 2,000 entries on names and movements from the past 150 years of design include ceramics, furniture, graphics, industrial design, interiors, and fashion, major museums and heritage sites, as well as biographical entries on designers and manufacturers. The dictionary, international in focus, also covers key design concepts, design terminology, and important design institutions. Other features include timelines of key design events and movements, and an index of author names for easy reference. It also features funky illustrations at every letter's opening page, with zeitgeist design concepts from Action Man and Barbie to Ferrari and Electrolux. Written in a clear, accessible style, and with more comprehensive coverage than any of the other design dictionaries available, the Dictionary of Modern Design is an essential reference tool for students, and a useful addition to every designer's and artist's studio shelf. An abundantly illustrated overview of modern design across continents and cultures, highlighting key movements and design traditions.

Summary: The richly illustrated monograph tells the story of modern furniture produced from the first half of the 19th century - the Biedermeier period - to the late 20th century. The book offers a comprehensive overview of the modern history of furniture in the Czech lands against the backdrop of significant developments in the field worldwide, including one-of-a-kind designer furniture. Particular attention is devoted to the most distinguished artists-designers, as well as the fates of furniture manufacturers and institutions. The volume examines the art-historical aspects of furniture manufacturing, sources of inspiration, types of materials and technological aspects. Profiles of eminent Czech and international furniture designers form an important part of the publication.

Exhibition: Castle Kamenice nad Lipou, Czech Republic (Permanent exhibition).

Looks at the history of design from the eighteenth century to the present day.

Organized by region, this edited collection provides a comprehensive look at how teacher education has evolved regionally and nationally in Canada. Offering an in-depth look at specific provinces and territories, this volume contextualizes the landscape of Canadian public education and the place of teacher education within it. Shedding light on the ways Canadian teacher education was shaped by and in turn influenced its environment, contributors evaluate the current state of education and consider themes, tensions, and historical developments, presenting a view of teacher education that encompasses both its future and its past. A significant contribution to the field of curriculum history, this book offers a benchmark for conversations about the purposes, means, and ends of teacher education in Canada.

This is a beautifully illustrated and accessibly written history of the development and evolution of design. A fascinating multi-stranded account that is truly comprehensive in its scope, it introduces the styles, movements, theories, materials, processes, technologies, leading practitioners and companies that have shaped design into what it is today. Providing an excellent overview of developments in design with regard to wider social, cultural and political matters, this is a must-have book for anyone with an interest in design.

"This book is the first in-depth study of one of the most revered pieces of American furniture, and its equally revered creators. The Eames Lounge Chair explores the design in detail, shedding new light on its development and construction, and on the role played by Ray Eames in its genesis. In situating the Lounge Chair in its cultural, social, and historical contexts, the book reveals its provocative positioning in relation to Modernism and the trajectory of twentieth century design, through its combination of traditional and modern materials, mechanical production, and hand-finishing. The personal and professional recollections of those who knew Charles and Ray Eames confirm the Lounge Chair's enduring appeal and powerful presence, from its arrival - to critical acclaim - in the mid-1950s, when it promised a more comfortable life to postwar Americans, to its latterday appearance in fiction and film as an icon of "Mid-Century Modern" design - and a key indicator of design awareness." "With more than two hundred illustrations, including a superb photographic essay and previously unpublished drawings, film stills, and personal correspondence, this book is the definitive survey of the Lounge Chair and a tribute to its remarkable creators, who, above all, "took their pleasures seriously." The Eames Lounge Chair is essential reading for anyone interested in Modernist design."--BOOK JACKET.

A book on artists and architects from Britain, USA and Europe and how the best remains today where laid by a small group of people who thought and taught as well as designed.

[The Story of Design](#)

[1,000 Masterpieces of Modern Design, 1800 to the Present](#)

[The History of Modern Fashion](#)

[Pioneers of Modern Graphic Design](#)

[The Curriculum History of Canadian Teacher Education](#)

[The Eames Lounge Chair](#)

[A Modern History of Design, Due Process and Dignity](#)

[The Century of Modern Design](#)

[Design](#)

[California Design, 1930-1965 Living In a Modern Way](#)

[A history of interior design](#)

[A History of Adoption in the Modern United States](#)

[A Complete Sourcebook](#)

*Presents an overview of twentieth-century design in the western industrialized world and the Far East, focusing on topics such as modernism, consumerism, and social responsibility*

*Going beyond the jeweler monographs and books dedicated to antique and historic jewels already on the market, this book provides a stunning survey of today's most daring and influential jewelry designers. It is also the first jewelry book to demonstrate the importance they play in the fashion world by way of exploring their inspirations, processes, and breathtaking final products.*

*Jewelry will appeal to both fashion and design crowds and is an essential book for any aspiring jewelry designer or stylist. A lavishly illustrated survey of the most luxurious and creative contemporary high-end jewelry designers from around the world that highlights the artistry, technical expertise, and logic that goes into the craft as well as the inspiration behind these stunning works.*

*Now in its second edition, this wide-ranging, seminal text offers an accessible account of the history of graphic design from the nineteenth century to the present day. Organized chronologically, the book makes an important critical contribution to the subject by presenting graphic design and typography as deeply embedded in the fabric of society in every era. This distinctive approach enables Stephen Eskilson to discuss the evolution of graphic design in light of prevailing political, social, military and economic conditions, as well as nationalism and gender. After surveying typography from Gutenberg to Bodoni, he traces the impact of the Industrial Revolution and the influence of Art Nouveau and the Arts and Craft movements on the graphic arts. In the richly contextualised chapters that follow, he chronicles the history of the early twentieth-century modernist design styles, the wartime politicization of American and Soviet regional styles, the Bauhaus, the rise of the International Style in the 1950s/1960s, and the post-modern movement of the 1970s/1980s right through to the challenges facing the world's designers today. This second edition has been carefully reviewed and updated to best reflect contemporary scholarship. In addition to 75 new colour images, there is a revised final chapter that includes an up-to-date survey of the wealth of aesthetic, conceptual and technical developments in graphic design over the last few years.*

*The Democratic Courthouse examines how changing understandings of the relationship between government and the governed came to be reflected in the buildings designed to house the modern legal system from the 1970s to the present day in England and Wales. The book explores the extent to which egalitarian ideals and the pursuit of new social and economic rights altered existing hierarchies and expectations about how people should interact with each other in the courthouse. Drawing on extensive public archives and private archives kept by the Ministry of Justice, but also using case studies from other jurisdictions, the book details how civil servants, judges, lawyers, architects, engineers and security experts have talked about courthouses and the people that populate them. In doing so, it uncovers a changing history of ideas about how the competing goals of transparency, majesty, participation, security, fairness and authority have been achieved, and the extent to which aspirations towards equality and participation have been realised in physical form. As this book demonstrates, the power of architecture to frame attitudes and expectations of the justice system is much more than an aesthetic or theoretical nicety. Legal subjects live in a world in which the configuration of space, the cues provided about behaviour by the built form and the way in which justice is symbolised play a crucial, but largely unacknowledged, role in creating meaning and constituting legal identities and rights to participate in the civic sphere. Key to understanding the modern-day courthouse, this book will be of interest to scholars and students in all fields of law, architecture, sociology, political science, psychology and criminology.*

*Architect, artist, furniture designer, and educator, Ralph Rapson has played a leading role in the development and practice of modern architecture and design, both nationally and internationally.*

*In 1951, designer Greta Magnusson Grossman observed that California design was "not a superimposed style, but an answer to present conditions....It has developed out of our own preferences for living in a modern way." California design influenced the material culture of the entire country, in everything from architecture to fashion. This generously illustrated book, which accompanies a major exhibition at the Los Angeles County Museum of Art, is the first comprehensive examination of California's mid-century modern design. It begins by tracing the origins of a distinctively California modernism in the 1930s by such European migrants as Richard Neutra, Rudolph Schindler, and Kem Weber; it finds other specific design influences and innovations in solid-color commercial ceramics, inspirations from Mexico and Asia, new schools for design training, new concepts about leisure, and the conversion of wartime technologies to peacetime use (exemplified by Charles and Ray Eames's plywood and fiberglass furniture). The heart of California Design is the modern California home, famously characterized by open plans conducive to outdoor living. The layouts of modernist homes by Pierre Koenig, Craig Ellwood, and Raphael Soriano, for example, were intended to blur the distinction between indoors and out. Homes were furnished with products from Heath*

*Ceramics, Van Keppel-Green, and Architectural Pottery as well as other, previously unheralded companies and designers. Many objects were designed to be multifunctional: pool and patio furniture that was equally suitable indoors, lighting that was both task and ambient, bookshelves that served as room dividers, and bathing suits that would turn into ensembles appropriate for indoor entertainment. California Design includes 350 images, most in color, of furniture, ceramics, metalwork, architecture, graphic and industrial design, film, textiles, and fashion, and ten incisive essays that trace the rise of the California design aesthetic.*

*The definitive guide to the work of this highly respected, contemporary ceramic designer. The major achievements from her prolific career are discussed. Includes sixteen comprehensive authoritative.*

*"For me, a truly compelling, fact-packed read all about how guitars are made, look, sound, and play. Atkinson admirably recounts a century of history, invention, and experimentation by experts and amateurs of a revolutionary instrument. Highly recommended for anyone who has a guitar, and for anyone who wants one."—KT Tunstall, singer-songwriter and guitarist*

*"Atkinson has put a fantastically exhaustive amount of work into this book for all of us global guitar nerds to enjoy. It's so much fun to dive into it full immersion, and glean everything from details on iconic artist guitars to strange inventions from creatives on the fringe!"—Jennifer Batten, guitarist (Michael Jackson, Jeff Beck) "A great resource for all guitar players, tinkerers, and enthusiasts. Atkinson's well-researched book provides essential and fascinating facts of this unique instrument's development over the course of more than a century."—Paul Brett, rock guitarist, journalist, guitar designer "Atkinson has dug deep into the history of the electric guitar to create a detailed view of the ways in which makers and musicians have tried—and in many cases succeeded—to move its design forward. This engaging new book will be required reading for anyone interested in the development of one of the most popular and revolutionary instruments ever created."—Tony Bacon, guitar historian and author *An in-depth look at the invention and development of the electric guitar, this book explores how the electric guitar's design has changed and what its design over the years has meant for its sound. A heavily illustrated history with amps turned up to eleven, Amplified celebrates this beloved instrument and reveals how it has evolved through the experiments of amateur makers and part-time tinkerers. Digging deep into archives and featuring new interviews with makers and players, it will find admirers in all shredders, luthiers, and fans of electric sound.**

[Jeweler](#)

[A Dictionary of Modern Design](#)

[Design History and the History of Design](#)

[Three Founding Texts](#)

[Modern Swedish Design](#)

[Chairs](#)

[The Sources of Modern Architecture and Design](#)

[An Anthology](#)

[Graphic Design](#)

[Kinaesthetic Knowing](#)

[Sixty Years of Modern Design](#)

[Kinship by Design](#)

[Its History from the Eighteenth Century to the Present](#)

The post-WWI crisis of statelessness induced creative legal thinking, as officials and jurists debated cosmopolitan citizenship beyond the borders of sovereigns. But by midcentury the state won out as the lone site of citizenship. Mira Siegelberg uncovers the ideological roots of this transformation and its impact on the international order.

What constitutes a family? Tracing the dramatic evolution of Americans' answer to this question over the past century, *Kinship by Design* provides the fullest account to date of modern adoption's history. Beginning in the early 1900s, when children were still transferred between households by a variety of unregulated private arrangements, Ellen Herman details efforts by the U.S. Children's Bureau and the Child Welfare League of America to establish adoption standards in law and practice. She goes on to trace Americans' shifting ideas about matching children with physically or intellectually similar parents, revealing how research in developmental science and technology shaped adoption as it navigated the nature-nurture debate. Concluding with an insightful analysis of the revolution that ushered in special needs, transracial, and international adoptions, *Kinship by Design* ultimately situates the practice as both a different way to make a family and a universal story about love, loss, identity, and belonging. In doing so, this volume provides a new vantage point from which to view twentieth-century America, revealing as much about social welfare, statecraft, and science as it does about childhood, family, and private life.

In *Objects, Audiences, and Literatures: Alternative Narratives in the History of Design*, five art historians tap a variety of unexpected literary sources to reveal the dynamic relationship between intention and reception in architecture, interior design, costume, and the decorative arts. The essays consider both handcrafted and serially produced objects from the eighteenth to the mid-twentieth centuries, including a japanned high chest from colonial Boston, German and Austrian Artistic Dress, Tiffany lamps, the architecture of the 1925 Exposition Internationale des Arts Décoratifs et Industriels in Paris, and the "dream homes" portrayed in two popular postwar American films. The five chapters demonstrate that a complex and even contradictory mixture of stakeholders determines the meanings of designed objects. Each author examines popular forms of literature in order to reveal the preconceptions that viewers brought with them to the experience of looking at and using objects. The authors' attentiveness to viewers' class and gender provides a methodological model for approaching the study of reception within the field of design history. *Objects, Audiences, and Literatures* introduces a new generation of historians of design and decorative arts with five superb case studies. Looking beyond the laconic historical data that has formed the backbone of scholarship in this field these authors plumb popular culture films, advertisements, and especially novels to understand contemporaneous meanings of objects. Using these polyglot sources with an eye particularly on narrative and gender they suss out heretofore unnoticed dissonances between the prescriptive pronouncements of avant-garde "insiders" and the reception that design innovation found in broader publics. These wide-ranging essays are marked by imagination, exuberance, and acuity; I look forward to using it in my teaching. Margaretta M. Lovell, University of California, Berkeley This is a welcome addition to the literature that addresses the growing scholarly and popular interest in design and design history. Drawing on an impressive array of examples, the authors explore how class, gender, and cultural context shaped the reception of architecture, interior design, costume, and the decorative arts at various moments in the modern era. The collection is noteworthy for the way each of the contributors draws upon literary sources for insights into design and material culture that transcend the specific examples under review. Models of methodological rigor, these essays should appeal to scholars in multiple disciplines. Dennis P. Doordan, University of Notre Dame

**Designing Modern Norway: A History of Design Discourse** is an intellectual history of design and its role in configuring the modern Norwegian nation state. Rather than a conventional national design history survey that focuses on designers and objects, this is an in-depth study of the ideologies, organizations, strategies and politics that combined might be said to have "designed" the modern nation's material and visual culture. The book analyses main tropes and threads in the design discourse generated around key institutions such as museums, organisations and magazines. Beginning with how British and continental design reform ideas were mediated in Norway and merged with a nationalist sentiment in the late nineteenth century, *Designing Modern Norway* traces the tireless and wide-ranging work undertaken by enthusiastic and highly committed design professionals throughout the twentieth century to simultaneously modernise the nation by design and to nationalise modern design. Bringing the discussion up towards the present, the book concludes with an examination of how Norway's new-found wealth has profoundly changed the production, mediation and consumption of design.

A valuable resource for design professionals and historians, this book chronicles the evolution of modern interior design in the United States throughout the 1930s. With more than 200 images and detailed descriptions, design historian Marilyn F. Friedman presents more than eighty interiors by forty-five designers, including Donald Deskey, Paul T. Frankl, Percival Goodman, Frederick Kiesler, William Lescaze, William Muschenheim Tommi Parzinger, Gilbert Rohde, Eugene Schoen, Kem Weber, set designers Cedric Gibbons and Joseph Urban, and industrial designers Raymond Loewy, Walter Dorwin Teague, and Russel Wright. The book also highlights the work of women modernists who are practically unknown today, including Virginia Conner, Freda Diamond, Eleanor Le Maire, and Madame Majeska. Interiors cover the economic spectrum, from those created for wealthy patrons who embraced the modernist aesthetic, including Walter Annenberg, George Vanderbilt III, William Paley, and Abby Rockefeller Milton, to those designed with affordability in mind, including private commissions, as well as furniture and model rooms for manufacturers, design associations, and museum exhibitions. The book also profiles in detail entire model homes that highlighted new concepts in design and construction, such as Norman Bel Geddes's *House of Tomorrow for Ladies*; *Home Journal*, Macy's *Forward House*; Frederick Kiesler's *Space House*; for the Modernage showroom, Eleanor Le Maire's *House of Planes*; for Abraham & Straus, and the model houses at the 1933 and 1939 world's fairs held in Chicago and New York, respectively. The trajectory of American modern design during the 1930s was not linear. In rejecting the revivalism that had defined American design during the nineteenth century, the designers covered in this book forged something new-an American movement defined by simplicity, practicality, and comfort that embraced experimentation and variation in materials and style. An important survey of the early development of modern interiors in America, year by year. This exciting book explores fashion not simply from an aesthetic point of view but also as a manifestation of social and cultural change. Focusing on fashion from 1850, noted fashion historians Daniel James Cole and Nancy Deihl consider the evolution of womenswear, menswear, and childrenswear, decade by decade. The book looks at the dissemination of style and the mechanisms of change, at the relationship between fashion and the visual, applied, and performing arts, the intertwined relationship between fashion and popular culture, the impact of new materials and technology, and the growing globalization of style. With photographs of costume from museums and images from the fashion press including editorial photography, illustrations, and advertising, the book will include insights into icons of fashion and the clothes worn by "real people", providing a valuable visual reference for the reader.

With some 280 colour illustrations, *Introduction to Modern Design* takes us on a visual survey of design from the Industrial Revolution of the eighteenth century to the Maker Movement of today. It offers a new understanding of the birth of modern design in the early twentieth century and chronicles the way its meaning has changed over the decades. The narrative is supported by twenty-six readings from significant texts by designers and critics, offering readers an opportunity to learn about design from those who created it and those who commented on it as it was done. The focus of this book is on the objects themselves-from industrial design, furniture, ceramics, textiles, graphics, electronics, to automobiles-and explores the development of these designs in relation to industrialization, technology, environmental responsibility, consumerism, individual needs, and the expression of the social values of their day. Clearly written and accessible, *Introduction to Modern Design* provides a succinct history of, and fascinating insights into, the world of design.

Surveying applied arts and industrial design from the 18th century to the present day, this book explores the dynamic relationship between design and manufacturing, and the technological, social and commercial context in which this relationship developed. The effects of a vastly enlarged audience for the products of modern design and the complex dynamic of mass consumption are also discussed. Part of this dynamic reveals that products serve as signs for desires that have little to do with need or function. The book also explores the impact of a wealth of new man-made industrial materials and tools on the course of modern design - from steel to titanium, plywood to plastic, cotton to nylon, wire to transistors, and microprocessors to nanotubes. The research, development and applications of these technologies are shown as depending upon far-reaching lines of communication stretching across geographical and linguistic boundaries. Reviews of the first edition: "Raizmans book awakens you to examples of design that surround us everywhere, all the time. By the end, the *History of Modern Design* manages the rare trick of being an authoritative textbook that fuels the imagination.." Blueprint

[Making America Modern](#)

[Pioneers of Modern Design](#)

[A Pioneer of Modern Design](#)

[The History of Modern Furniture Design](#)

[Graphics and Products Since the Industrial Revolution](#)

[An Icon of Modern Design](#)

[History of Design](#)

[A Design History of the Electric Guitar](#)

[Introduction to Modern Design](#)

[Decorative Arts and Material Culture, 1400-2000](#)

[Mid-century Modern](#)

[A History](#)

[Designing Modern Norway](#)

Taking full advantage of the resurgence in popularity of retro-fifties design, this highly praised book lets the reader rediscover the wondrous boomerang-shaped coffee tables, the funky curvaciousness of biomorphic furniture, the industrial sleekness of cool metals, unusual angles and other design delights. Photos.

This anthology compiled from volumes 3-10 of *Design Issues*, includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide range of conceptual and methodological issues of contemporary design history. Design history has emerged in recent years as a significant field of scholarly research and critical reflection. With their interest in the conceptualization, production, and consumption of objects (large and small, unique or multiple, anonymous or signed) and environments (ephemeral or enduring, public or private), design historians investigate the multiple ways in which intentionally produced objects, environments and experiences both shape and reflect their historical moments. This anthology compiled from volumes 3-10 of *Design Issues*, includes material from areas seldom discussed in existing surveys and will facilitate the general discourse within the design community on a wide range of conceptual and methodological issues of contemporary design history. Individual essays investigate various aspects of design in the modern world. They provide fresh insights on familiar figures such as Harley Earl and Norman Bel Geddes and shed new light on neglected aspects of design.

history such as the history of women in early American graphic design or the history of modern design in China. The essays are grouped into broad categories: Graphic Design, Design in the American Corporate Milieu, and Design in the Context of National Experiences. Contributors include David Brett, Bradford R. Collins, Dennis P. Doordan, David Gartman, Gyorgy Haiman, Larry D. Luchmansingh, Roland Marchand, Enric Satué, Mitchell Schwarzer, Paul Shaw, Svetlana Sylvestrova, Ellen Mazur Thomson, Matthew Turner, John Turpin, Shou Zhi Wang. A Design Issue Reader

New design experiment - Bauhaus - Art Deco - Studio Boggeri - Hendrik Werkman - Pop subversion and alternatives - Late modern and postmodernism - Design in the digital era.

Delivers the inside story on 6,000 years of personal and public space. John Pile acknowledges that interior design is a field with unclear boundaries, in which construction, architecture, the arts and crafts, technology and product design all overlap.

Introduction: a peculiar experiment -- Kinaesthetic knowing: the nineteenth-century biography of another kind of knowledge -- Looking at Wölfflin's comparative vision -- Affecting: Endell's mathematics of living feeling -- Drawing: the Debschitz school and formalism's subject -- Designing: discipline and introspection at the Bauhaus -- Epilogue

An essential overview as well as a theoretical critique for all students of design history. Walker studies the intellectual discipline of Design and the issues that confront scholars writing histories of design. Taking his approach from a range of related fields, he discusses the problems of defining design and writing history. He considers the different methods that leading scholars have used in the absence of a theoretical framework and looks critically at a number of histories of design and architecture.

One of the world's most important collections of twentieth-century designThe Stewart Collection in Montrealcelebrates its thirtieth anniversary in 2010. The Stewart Collection incorporates iconic furniture, ceramics, textiles, posters, graphic art, jewelry, and everyday objects from the past century to the present day. This book presents items chronologically, highlighting contrasts and parallels between works including posters by Max Bill, an armchair by Frank Lloyd Wright, and a drawing for the Bakelite Corporation by Rolf Scarlett. Striking contrasts abound in the juxtaposition of such objects as silverware by Puiforcat, glassware by Alvar Aalto, ceramics by Russel Wright, textiles by Marianne Straub, and a lamp by Karl Moser. Each decade of the twentieth century is introduced by an essay giving the context that shaped the works, providing a history of modern design. Great designers, including lesser-known but highly influential figures, are presented alongside their signature creations that retain a prominent place in the design world today.

Although Swedish design has exercised an extraordinary influence on modern architecture and interior furnishings internationally since the twentieth century, the intellectual background from which it emerged is far less wellknown, for some of the crucial, generative writing on the subject by Swedish thinkers of the time have never been widely translated. Modern Swedish Design Theory collects three of these seminal texts for the first time in English. Accompanying these texts in the book are introductory essays and a postscript by the renowned architectural historian Kenneth Frampton.

[Selections from the Liliane and David M. Stewart Collection](#)

[Amplified](#)

[Statelessness](#)

[Objects, Audiences, and Literatures](#)

[Design History](#)

[A History of Design from the Victorian Era to the Present](#)

[Objects of Design from The Museum of Modern Art](#)

[A Survey of the Modern Style in Architecture, Interior Design, Industrial Design, Graphic Design, and Photography](#)

[Masters, Mavericks, and Visionaries of Modern Design](#)

[From William Morris to Walter Gropius](#)

[Aesthetics, Epistemology, Modern Design](#)

[A Complete History](#)

[Twentieth Century Design](#)

An exploration of the parallel development of product and graphic design from the 18th century to the 21st. The effects of mass production and consumption, man-made industrial materials and extended lines of communication are also discussed.

A survey of spectacular breadth, covering the history of decorative arts and design worldwide over the past six hundred years

Aiming to place design developments in their broader context, this text describes the history of design from its emergence as a separate discipline around 1750 to the present. Arranged chronologically, and with colour-coded pages for ease of reference, the book includes time-lines and designers' biographies, as well as feature spreads on notable designers and companies. There is also a detailed list of major design museums and collections.

Essential reading for all collectors and design aficionados, this book is the ultimate survey of mid-century modern design and architecture now available in a sleek, compact form.

A comprehensive style and design reference features entries on names and movements from the past 150 years of design, covering ceramics, furniture, graphics, industrial design, and other media, as well as key concepts, major movements, design institutions, and design terminology.

[Furniture of the 1950s](#)

[Interior Design in the 1930s](#)

[Alternative Narratives in the History of Design](#)

[A Modern History](#)

[The Democratic Courthouse](#)

[History of Modern Design](#)

[Susie Cooper](#)

[Ralph Rapson](#)

[Mid-Century Modern Design](#)

[A History of Design Discourse](#)