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# دور المصمم المعماري في التأثير على تصميم الأثاث المعاصر

د . مصطفى سيد عثمان

مدرس تكنولوجيا التعليم

أكاديمية الفنون

## أهداف البحث :

يهدف هذا البحث إلى :

- ١ - تحديد بداية حركة التصميم المعاصر .
- ٢ - إلقاء الضوء على أهم المصممين المعماريين الذين ساهموا في إثراء حركة تصميم الأثاث المعاصر .
- ٣ - التعرف على المؤثرات الأخرى المختلفة على حركة تصميم الأثاث المعاصر .
- ٤ - التعرف على الإتجاهات المستقبلية لفن تصميم الأثاث المعاصر .

## تصميم البحث :

يبدأ البحث باستعراض تاريخي لنمو حركة تصميم الأثاث المعاصر لإبتداء من بدايات القرن التاسع عشر في إنجلترا حتى عصرنا الحالي . ثم تم تحديد المصادر العلمية اللازمة للتعرف على أهم المصممين المعماريين الذين لهم تأثير واضح على حركة فن تصميم الأثاث المعاصر - وقد روعي في هذا التحديد أن يكون المصمم مميزاً بأعماله وحائزاً على جوائز دولية في مجال تصميم الأثاث من الهيئات العالمية المعروفة في هذا التخصص ، إضافة إلى أعمال هؤلاء المصممين والمعروضة في المتاحف العالمية ، وكذلك تقارير النقاد في المجالات المتخصصة والمعارض الدولية التي أقيمت لهؤلاء المصممين .

بعد تحديد واختيار أهم المصممين تم جمع المواد العلمية المكتوبة عن هؤلاء المصممين لتكون بمثابة مادة ضرورية للوقوف على الجوانب التالية :

- ١ - الخلفية التاريخية للمصمم .
- ٢ - الأعمال التي مارسها المصمم وإتجاهاته .
- ٣ - المصادر المختلفة والتي لها تأثير على المصمم .
- ٤ - تحديد الإتجاه المستقبلي في مجال تصميم الأثاث لهذا المصمم .

## قيود البحث :

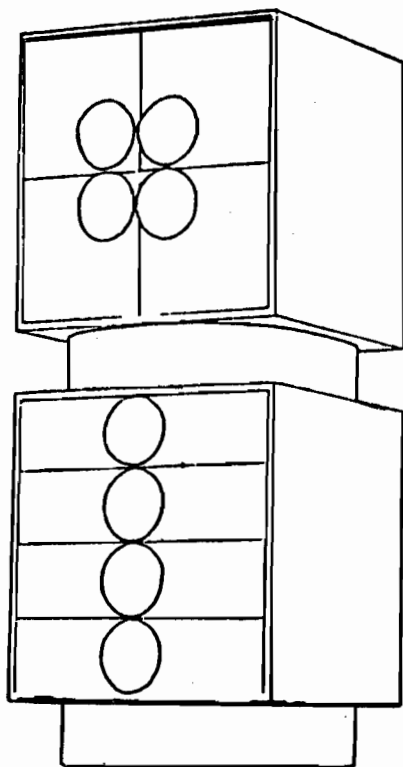
لا يهدف هذا البحث إلى القيام بأى دور في تقييم مستوى أعمال التصميم لهؤلاء المصممين وإنما يهدف إلى توفير مصدر للمعلومات عن المصممين المعاصرين للأثاث يمكن للدارس والمصمم والمنتج للأثاث من الرجوع إليه عند الحاجة .

وقد اشتملت هذه الدراسة على ستة مصممين معماريين ممن أثروا بشكل فعال في حركة تصميم الأثاث المعاصر وهم :  
١ Charles Eames (٢ Jacques Guillon (٣ De Stijl (٤ Marcel Breuer (٥ David Goodship (٦ Eero Aarnio .

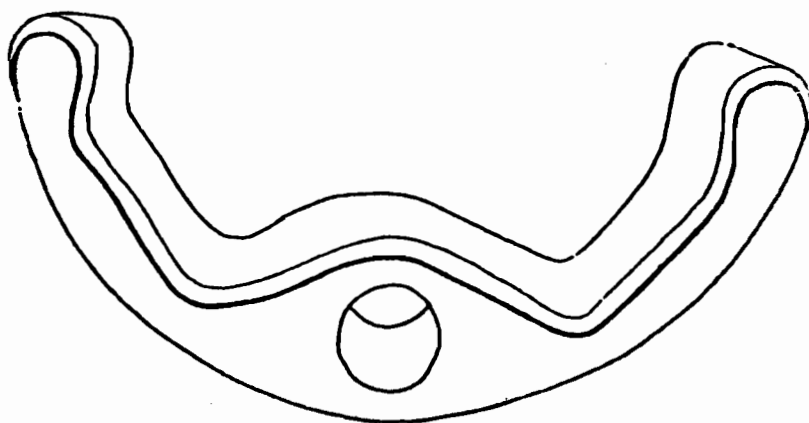
## الخلاصة :

تبين من التحليل للمادة العلمية ومن الاستعراض التاريخي أن أهم مصدرين للتأثير على حركة تصميم الأثاث المعاصر تتمثل في المدرسة الإسكندنافية ومدرسة البوهوس ، كما تبين أيضًا أن أهم الاتجاهات في التصميم المعاصر تهدف إلى :

- ١ - إستخدام خامة البلاستيك كخامة بديلة للخامات الطبيعية .
- ٢ - الإنتاج الكمي التمطي .
- ٣ - البساطة في التصميم .
- ٤ - الوظيفية في التصميم .
- ٥ - الاستغناء عن استخدام الأرجل في تصميم الأثاث .
- ٦ - الارتباط الكامل للأثاث بالعمارة .

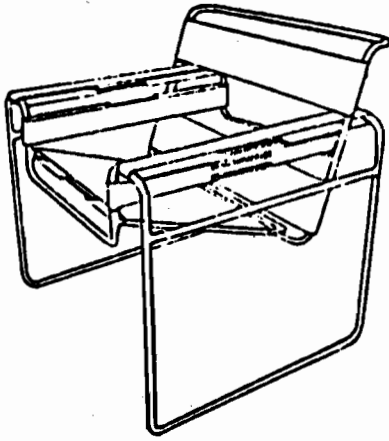


STORAGE UNTIS.

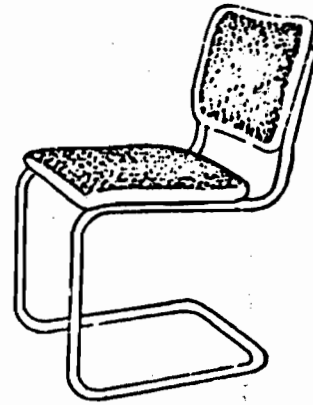


SEAT

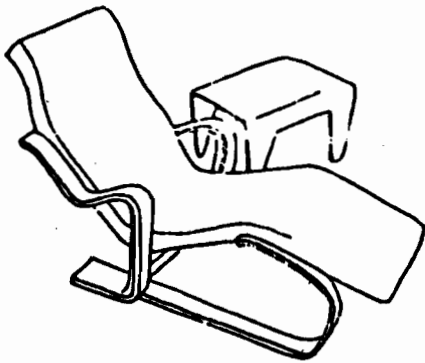
DAVID GOODSHIP



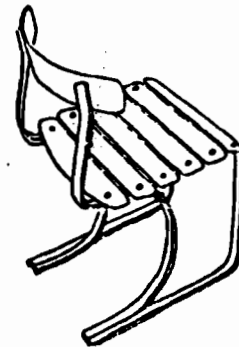
ARMCHAIR OF CHROMUM-PLATED STEEL TUBING AND CANVAS, DEMOUNTABLE, 1925.



SIDE CHAIR OF MIRROR CHROMED STEEL TUBE, SATIN EBONIZED WOOD, CANE SEAT AND BACH, 1928

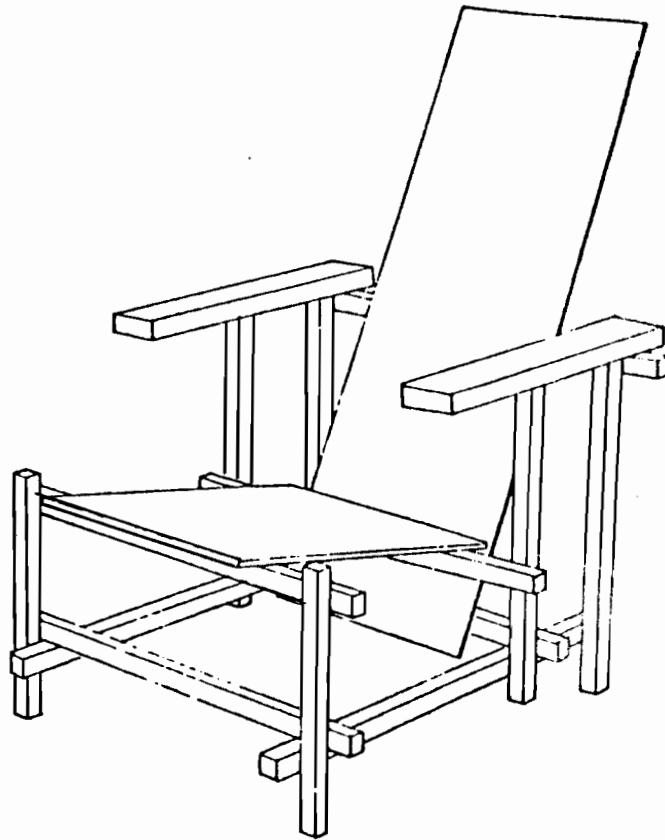


CHAIR AND STOOL OF BENT LAMINATED WOOD WITH BASE, FRAME, AND ARMRESTS CUT OF STRIPS OF LAMINATED WOOD; SIDE FRAMES BRACED BY PLYWOOD OF SEAT.

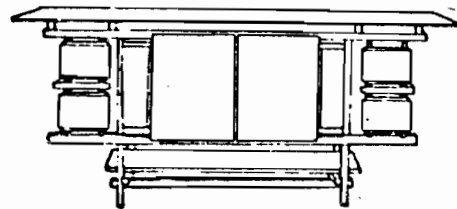


ALUMINUM CHAIR, 1933

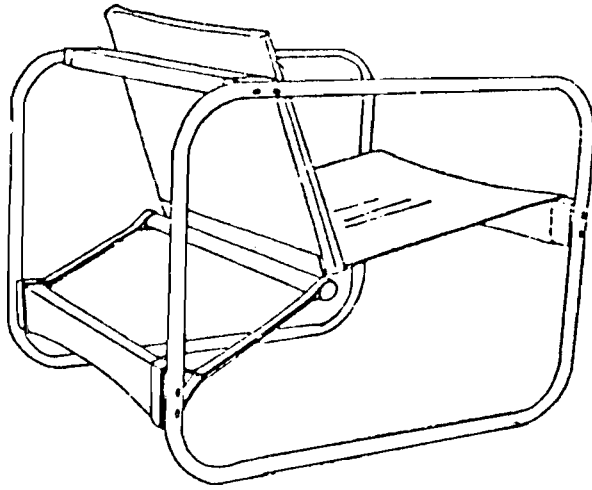
MARCEL BREUER



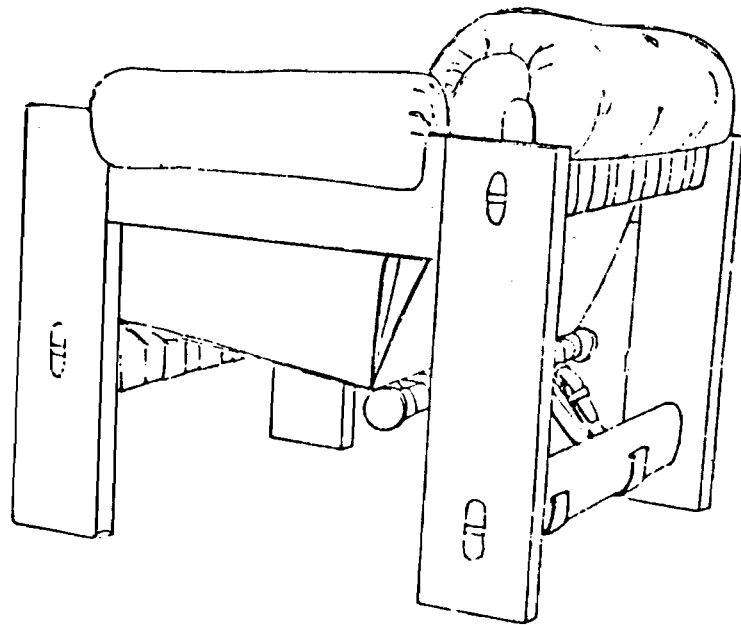
RED-BLUE CHAIR BY GERRIT RIETVELD. 1917  
THIS CHAIR MARKED THE BEGINNING OF  
MODERN FURNITURE DESIGN.



SIDEBOARD OF PAINTED WOOD BY GERRIT RIETVELD,  
1919. THE CONSTRUCTION WAS DELIBERATELY  
REVEALED AND STANDARD ELEMENTS WERE  
USED TO FACILITATE MASS PRODUCTION.

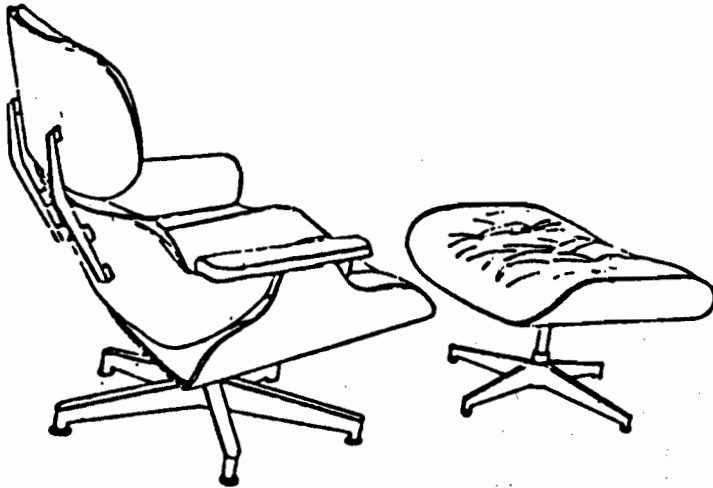


CHAIR WITH TUBULAR METAL FRAME.



WOOD AND UPHOLSTERED CHAIR

JACQUES GUILLOIN

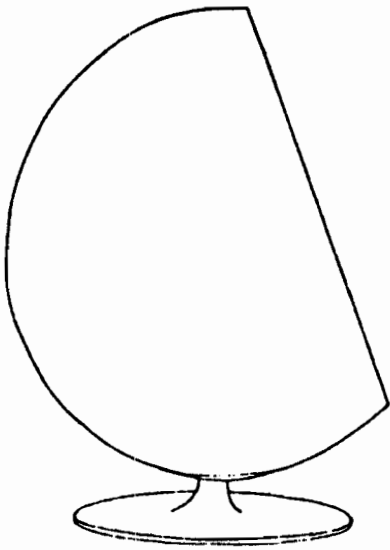


LOURGE CHAIR WITH PRARILIAN ROSEWOOD  
SHELL IMPORTED SCOTTISH LATHER  
UPHOLSTERY.

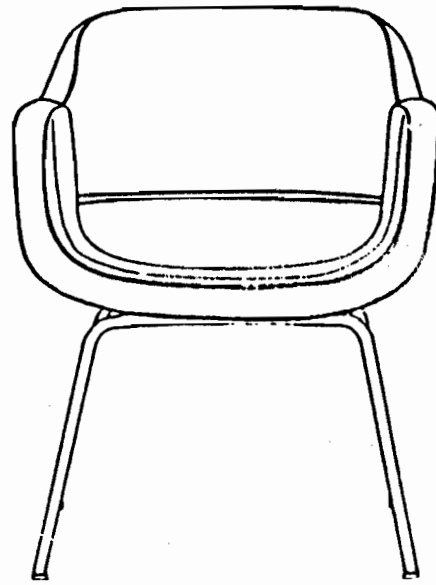


LOUNGE CHAIR OF POLISHED  
ALUMINUM AND VINYL -  
CHARLES EAMES

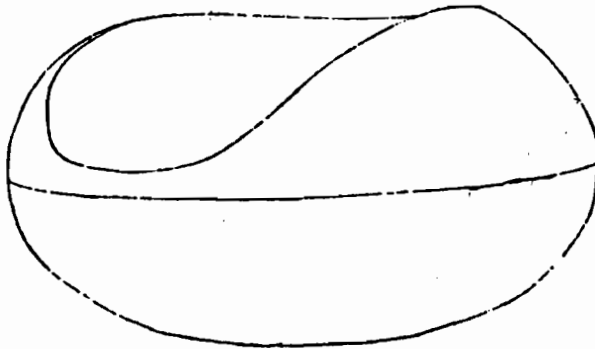




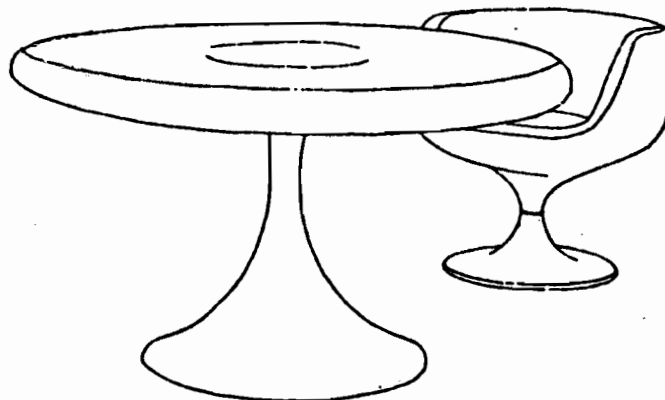
BALL CHAIR OF FIBER GLASS LINED WITH  
FORMER RUBBER COVERED IN RED, ORANGE, BLACK OR  
WHITE, SWIVELS. MADE BY ASKO, LAHTI FINLAND.



VIKING CONFERENCE CHAIR. FOAM RUBBER  
UPHOLSTERY OVER FLEXIBLE PLYWOOD SHELL;  
LEGS OF STEEL TUBING IN BRIGHT CHROME OR BLACK  
ENAMEL.



FIBER GLASS SEAT.



SIRIUS CHAIR AND TABLE.  
WHITE FIBER GLASS, CHAIR IS  
UPHOLSTERED, LOOSE SEAT CUSHION  
PADDED WITH FOAM RUBBER, SWIVELS.

EERO AARNIO

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won awards, who had achieved recognition through articles in design periodicals and trade papers and in the design literature, and from the opinions of selected museums, design and professional societies, design and architectural schools, and editors of design magazines.

Most of the designers are now working in their country of residence, and had a father who was in a field related to furniture design, and had some education in art, design, and architecture.

The most important influences on contemporary furniture designers were Scandinavian design and the Bauhaus.

Projections for the future were classified into six categories: 1) plastics, new materials, mass production, and new methods of technology will determine future trends in furniture; 2) there will be less furniture, simpler and more functional, often without legs, and it will become more a part of architecture; 3) furniture will become lighter, "knock-down", disposable, and easy or "no-care"; 4) handcrafted, collector's items will become available and looks, not function, will often be the consideration; 5) molded forms and softer furniture in looks and touch will be in the future; and 6) furniture will become more baroque, heavier and more solid, and perhaps unfunctional (this was not always believed to be desirable, but a trend nevertheless).

Furniture design is a reflection of the modes of a culture. Designers interpret to the best of their abilities how these may be translated into furniture, but it is obvious that eclectic influences are operating in the everchanging evolution in the design and styling of furniture.

The contemporary design movement had its beginning in the early part of the Victorian period in England. Pugin realized that furniture should be inexpensive simple, and functional, as well as beautiful.

William Morris probably exerted the greatest influence on the movement before 1900, since many designers were influenced directly by him or his writings. These men believed that artistic reform and social reform must be accomplished in combination with the other.

In the 1880's, there were many designers who were influential, either through their designs or writings, such as Charles Eastlake, whose book, **Hints on Household Taste** sold four London editions and six American editions.

The great international exhibitions, between 1851 and 1893, gave the public a chance to see the new industrial products which, in the case of furniture, were over-ornamented .

Art Nouveau was the first attempt on a world-wide basis to break away from historicism. It resulted from a widespread social reaction and its designers were anti-tradition and anti-movement. It was short-lived, but established the concept of seeking inspiration in new ideas and the future, rather than the past.

De Stijl was a movement completely different from any previous developments- all traditional influences were eliminated. Without this development, modern architecture would not have been possible. The effect on the interior was a minor one, but there was an over-all impact on design.

The purpose of the Bauhaus was to work out practical ideas of designs of modern articles. It was the first time the machine was accepted by artists and designers who began to combine creative imagination with practical craftsmanship. A new sense of functional design resulted, and as a consequence, there were many important innovations in the furniture field- stacking tables and chairs, tubular metal furniture, and chromium-plated steel furniture.

Dada, an artistic revolt against art was responsible for many of the free forms used in furniture today. The Paris Exposition of Decorative Art in 1925 helped to bring modern furniture design to the attention of the public.

Many other factors have influenced the development of modern furniture design. Rapid changes began to occur, with faster means of transportation and communication. Books, periodicals, radio, and television brought new ideas into the home. Architects and interior designers tried to aid in the creation of a more functional and beautiful environment, better suited to today's manner of living. The upper classes, with money with which to experiment, have frequently purchased contemporary furniture. Business firms have taken the lead in the movement, however, demanding functional designs.

The demise of the servant has led woman to demand furniture which is easy to care for, causing manufacturers to simplify period styles. Increased mobility- one-fifth of the population changes its place of residence yearly has led to a demand for less expensive furniture; perhaps disposable, in the near future. Technology, and new materials are changing the shape of furniture, although there is still a demand for imitation wood made of plastic.

The Scandinavians were the first people to utilize contemporary furniture in their homes, and appear to be the only people today who do this at almost all levels of living. This may be due to the small size of their countries and to the design education of the population which began over one hundred years ago. Today Finland, England, and Italy seem to be in the forefront in contemporary design. Finland has succeeded in centralizing the furniture industry and controlling the education of designers. England, due to the mod influence, is becoming a pace-setter in design. Italy, in the utilization of plastics, has established a lead in this area. The United States has had every advantage in terms of materials, technology, and financial backing, but these resources have not been properly utilized. Firms outside of the furniture industry are buying many large furniture companies and beginning to apply new methods of production and merchandising. Designers are still not held in high esteem in the United States as they are in Scandinavian and European countries.

This study attempted also to develop a profile of contemporary furniture designers and to determine influences on their work, the most significant furniture designs and designers, and to project the direction of future design trends. Six designers were included in the sample. They were selected from designers who had

Guillon has received five design awards from the Canadian Government Design Council and is a member of the Association of Canadian Industrial Designers:

Chairs, tables, sofas, upholstered chairs, and office furniture are among the items Guillon has designed. He also does space planning, interior design, exhibition design, and product design.

Guillon says that Scandinavian, American, and Italian designers have influenced him in his work. When asked to project the future direction of furniture design, Guillon stated that "a better integration of wood, metal, and plastics will take place and for seating, a steel frame and suspension covered with stretched fabrics" is the future.

## **CHARLES EAMES**

Charles Eames was born in St. Louis, Missouri in 1907, the son of a government agent, photographer, and painter. His father died in 1919 and Eames began supporting himself. He won scholarship to Washington University, but flunked out because he divided his time between school and working in an architectural firm. He began designing office buildings and houses in spite of his lack of training. In the early part of 1929 he went to Europe where he learned about Gropius and Mies van der Rohe. Upon his return, he opened an architectural office in St. Louis, educating himself as he went along. Then he left for a fellowship at Cranbrook Academy. Eames became head of the experimental design department at Cranbrook and it was there that he and Saarinen created a molded plywood chair that won first prize in the Organic Design Competition conducted by the Museum of Modern Art in 1940-1941.

Eames realized, from his chair experiments, that a more comfortable splint of the wounded could be created and received a contract from the Navy during World War II to develop this. The Museum of Modern Art invited him to exhibit his furniture designs in a one-man show in 1946. Eames' main objectives were to create reasonably priced, strong, comfortable, light chairs which followed the contours of the body and flexed with the sitter's movements.

Eames has many interests in addition to furniture, including architecture, film producer, educator, lecturer, teacher, writer, and designer. One writer says Eames is not a Renaissance man but verges on a Twenty-first century man. He has great capacity to see and to think out problems combined with a sense of structure. Eames has designed many other kinds of chairs since the molded plywood one, including fiber glass reinforced plastic armchairs (1949), wire chairs (1952), upholstered plastic chairs (1953), stacking chairs (1954), lounge chairs (1956), and an aluminum group of furniture (1958), all manufactured by Herman Miller, Incorporated. In designing chairs Eames reports:

Thinking of how a chair looks comes pretty far down on the list of things I worry about when designing. I only think about how they look in relation to how they are doing their job. They must be comfortable for the kind of use they're going to get ... To the designer, the chair provides an area where he can follow through with an architectural concepts and test it directly in terms of human scale and function.

Eames designed his house as part of a research program for Art and Architecture, using factory-produced windows, structural beams, and sliding doors proving that components ordinarily used for commercial buildings are attractive and suitable for the home.

Eames has received many awards for his work including: the first National Industrial Designers Institute Award for the plastic chair (1951). According to Smithson, Eames changed the whole design concept with his chairs in the 1950's when he moved "design away from the machine aesthetic and bicycle technology, into the world of the cinema-eye and the technology of the production aircraft". Eames chairs were the first to be many colored, light weight, and which could be put into any position in an empty room, belonging to the occupant not the building, Eames believes in trying, to the best of his ability, to better man's conditions.

## **ANALYSIS OF FINDINGS AND CONCLUSION**

The objectives of this study were to isolate turning points in the contemporary design movement and to develop a profile of six famous contemporary furniture designers.

## MARCEL BREUER

Marcel breuer was born in 1902 in Pecs, Hungary, an ancient small town, which was an intellectual center, the location of Hungary's oldest university. Breuer wanted to be a painter or sculptor, so he left the valley at the age of eighteen years and went to Vienna to study. Disappointed with the type of training available he went to work for a furniture designer. This too, was not what he wanted and when he heard of the Bauhaus in Germany, he decided to continue his studies there. He received the degree of Master from the Bauhaus in 1924, after which he became a teacher and director of the department of furniture at Weimar and later at Dessau.

Breuer's major field of interest at the Bauhaus was furniture, and his point of view was strictly architectural, but in direct relationship to human beings. He conceived of furniture, for the first time, as an architectural form in itself, and not as derivative one. The chair was Breuer's favorite piece of furniture, since it expresses man's secret wish for comfort and complementary to the human body rather than the architectural surroundings. Breuer considers furniture as an autonomous form of architecture. Breuer designed all the furniture for the new Bauhaus buildings and the interiors of the Masters' houses at Dessau.

Breuer began in 1921 with a hand-carved chair, then designed a chair with webbing, this was the beginning of his light, linear structures. His next chair was based upon anatomic research, with horsehair fabric used to support the heaviest bones of the body. In 1925 he designed his first chair with a resilient structural frame of continuously bent steel tubing. In 1928, the tubular steel cantilevered chair was designed by Breuer. He used chromium and natural caning in a black bentwood frame. In 1935, Breuer experimented with plywood sheets, making a nesting chair of bent plywood.

Breuer's travels all over the world have given him a knowledge of the resources available to other cultures, and in other times. Breuer has received many awards and honors for his work.

## DE STIJL

DE STIJL originated in Holland after World War I. The war marked the turning point, with the accompanying breakdown in social values, disillusion, and poverty and a desire to experiment.

The Dutch landscape, flat, and restful, bound by a linear and sharply defined horizon, inspired De Stijl artists, since it is a landscape which is the least natural of all in Europe, having been built largely by man.

De Stijl was marked by an extraordinary collaboration between painters and sculptors and architects and practical designers. Three principles formed the fundamental basis of De Stijl philosophy; the rectangle, the primary colors (red, blue, and yellow), and a symmetrical balance.

The style of architecture which resulted from Stijl influenced modern architecture with its use of flat planes, rectangles, and squares, with informal balance replacing symmetrical compositions. Picasso and Braque influenced the Constructivists with their cubism, and Wright helped to influence the movement. The most important effect of De Stijl was in Germany where it stimulated important changes in the Bauhaus, which developed from an expressionist mysticism and transcendentalism to clarity, discipline and a desire for a uniform, consciously developed style. The Bauhaus went beyond De Stijl, by using functional, rather than a geometric system of design.

Although De Stijl had minor effect on the interior as compared with its effect on architecture and painting, the over-all impact on design in all areas was lasting.

## JACQUES GUILLON

Jacques Guillon, a Canadian designer, was born in Paris July 27, 1922, the son of a Canadian architect. He graduated from the French Lycee and McGill University in architecture (1945-1951). He was designer for M.W. Roth (architect) in Montreal (1951-1953), and president of Pego's Montreal, Limited and Ebena Manufacturig (furniture manufacturers) from 1953-1960.

(Paris), **MD Moebel Interior Design** (stuttgart, German), **New Furniture. Decorative Art** (London), and **Furniture form**, 3. Designers who are frequently mentioned in desing literature, and 4. Designers whose names were obtained through correspondence with officials of selected design societies, professional societies, schools where achitecture or furniture design is taught, museums with a furniture department, or with editors or design periodicals.

After a sample of designers was thus obtained The data were augmented by relevant materials, such as periodicals, biographies, and autobiographies to provide the following data: a. Background information; b. Career data; c. Influences on design development; d. The most significant furniture design and designers: and e. The direction of future furniture design.

## LIMITATIONS

It was not the purpose of the study to make judgments concerning the quality of design, but to bring into one source information on designers of contemporary furniture, to be used by students, interior designers, manufactures, and the designers themselves.

## PROFILES OF SELECTED DESIGNER

### Eero Aarnio

Eero Aarnio, was born July 21, 1932. He was educated at the Taideteollinen Oppilaitos in Helsinki, receiving his degree as an interior architect in 1957.

Aarnio has received numerous prizes for his designs, including the third prize and two honors at the International Furniture Competition, Cantu, Italy, in 1959 and the first prize in 1965; the first prize in the trademark competition of Vanmet, a Finnish steel factory; third prize in Export Furniture Competition, Helsinki (1963); the first prize in the Scandinavian Exterior furniture Competition, Stockholm (1964); and the second prize in the steel furniture Competition, Helsinki (1967). He designed the Globe chair for Asgo, which he company has characterized as its leading design. This chair has a ball-bearing mechanism in the round plate of the central support enabling the occupant to turn in any direction. Aarnio created the ball chair to go with it, also with a swivel base. He has designed other pieces of furniture including a director's chair for Lepokalusto. Aarnio's designs are sold in the United States by Stendig Incorporated.

### DAVID GOODSHIP

David Goodship was born March 30, 1945, in London. He attended Hornsey College of Art (1961-1963) and received a Diploma from the Central School of Art and Furniture (1963-1966). Since 1966 he has been employed by the Essex County Council as a Furniture designer, designing school, library, and canteen furniture.

"My main interests ... are in the field of domestic furniture and work in this respect has consisted primarily of experimental prototypes--double rocking chair, single rocking chair, tables, storage units and children's furniture".

Goodship says his storage units best characterize his work, since each cube shaped unit is accessible from the front and back. Designed to be used together to form a room divider, the large circular handle grips give the units a "light heartedness and humor", qualities which Goodship feels add to the informality of the interior.

Breuer, Rohe, Le Corbusier, and Eames influenced Goodship in his work. Goodship has designed clocks, toys, and is a painter and sculptor. He believes that:

Architecture and furniture will continue to merge together in the domestic field. There will be an ever increasing emphasis on chairs, after that-- who knows? Mass production materials and techniques, especially plastics, will dominate.

Frankl, in 1930 invested contemporary furniture with the following qualities: comfortable, livable, soundly constructed, and moderately priced. He claimed that the trend was toward standardization, mass production, and machine construction, with individual style being suppressed. (Fransl, 1930, PP. 81-89).

White quoted a description of modern furniture from a 1935 trade journal: "If furniture can be made that is more useful, more comfortable, better looking, and that can be kept clean with less effort, it has every reason for existing and continuing to exist-and that is modern furniture". (White, P. 64).

A Scandinavian looks at furniture in a slightly different manner and uses the following criteria to judge it:

- 1 - The function, its usefulness or practical use;
- 2 - The social function, or how it will be used in society;
- 3 - Aesthetic appreciation, either by touch or sight. (Segersted, 1963, PP. 40-41).

Cotemporary furniture may be defined in many ways, but there is universal agreement that it is a reflection or the environment and the age which produced it.

Danish design, according to Boger, has been the greatest single influence on American interiors and furnishings. This is because it is practical, livable, and simple, and composed of natural forms which appear handmade. It also mixes well with all the favorite Americal styles, New England, Shaker, and early American styles. (Segerstad, PP. 494-496).

The growth of the contemporary movement has been accompanied by little systemic research in the area. With the exception of the Scandinavian designers, few books have been written about the contributions of present-day designers even though there has been an increasing amount of well designed contemporary furniture.

A writer in **Everyday Art Quarterly** says that architects have designed some of the best modern furniture since furniture designers were unable to attain the feeling for space that architects were trying to express, and they were forced to turn architect-designer to complete and unify the interior. The new architecture required furniture that was light in appearance, linear, and open as well as being adaptable to many kinds of interiors.

Contemporary furniture has been defined in many ways. Schaefer says that it may be organic or geometric, sculptural or structural, hand or machine-made, and of traditional or new materials. Hennessey says that "modern design as we know it today satisfies a definite need".

## **OBJECTIVES OF THE STUDY**

The specific objectives of the proposed research have been: 1. To isolate turning points in the contemporary design movement, 2. To develop a Profile of contemporary furniture designers, 3. To determine influences on the designers and the design typical of each designer, where possible. and, 4. To project the future direction of contemporary furniture design.

## **PROCEDURE**

The research began with a historical overview of the contemporary design movement from its inception in the early nineteenth century in England to the present. A search of selected sources was made to identify the furniture designers to be included in the sample. The furniture designers were selected in the following manner: 1. Designers who won certain awards for excellence in furniture desing: the Milan Triennals, the American Institute of Interior Designers, Industrial Design magazine, Museum of Modern Art Good Design project, California Design Exhibition, Canadian Industrial Design Council awards, and British design centre awards, 2. Designers who have achieved recognition through articles in **Home Furnishings Dally**, **Interiors**, **Interior**, **Interior Design**, **Industrial Design**, **Craft Horizon**, **Design Quarterly**, **House Beautiful**, **House and Gardens**, **The New York Times Magazine**, **Form** (Stochholm), **Kontur** (stockholm), **Design** (London), **Art and Industry** (London), **Interfurniture** (Milan), **Interni** (Milan), **Domus** (Milan), **Mobilla** (Snekkersten Denmark), **Dansk Kunsthandaerik** (Copenhagen), **Maison Francaise**



P. 68). Aronson believes that modern furniture, viewed in terms of design, is a product of developments after World War I. but that its roots go back to the Industrial Revolution. He Says that Great Britain became lost in visionary philosophical views of design in the early years, while America was preoccupied with the mechanical aspects of furniture. (Aronson, 1965, P. 305-306). In discussing American furniture design, Friedman lists five major forces which have contributed to twentieth century design: the vernacular tradition; nineteenth century mechanical inventions, engineering, and architecture; the Arts and Crafts movement; Art Nouveau; and Constructivist sculpture. He lists four additional elements: exotic, archaic, and aboriginal arts: the Machine-age rationalism; expanded markets and large scale production: and contemporary foreign design. (Friedman, 1960, P. 12-13).

Early furniture was often a part of the wall. When it became free-standing, flexibility in arrangement was possible and this was a factor in the simplification of social habits, according to Gloag. (Gloag, 1960, P.3). In the late sixteenth century, the dining table was moved from the wall to the center of the room, with the host and hostess seated at each end, making a less formal type of entertaining possible. (Gloag). He also stated that:

The progress of skill in furniture-making, the appetite for luxury, and the discovery of comfort are all revealed by the evolution of chairs and tables, beds and chests. During a period of perhaps eight thousand years, furniture has developed from crude and clumsy attempts to make life a little easier and more secure, by the invention of seats and receptacles to the ... luxurious upholstery of the present day. (Gloag, P.3).

From Pugin's time to the present, many different concepts of living have arisen. The unprecedented economic development, beginning shortly after 1860, ushered in the age of the machine. New forms of fuel and power were used, natural resources were developed, and machine technology was established in most industries. (Sirjamaki, 1953, PP. 141-145).

Gradually people began to realize that the products of the machine were not necessarily ugly, and the United States became the focal point for the invention of modern forms and a new tradition. Mumford stated that this tradition was domestic, regional, mechanical, social, and universal. (Mumford, 1952, P. 6). Technological improvement, inventions, and changing living patterns affected the development of furniture during this period.

Social changes altered living patterns and luxury goods could be possessed by the families of workers as well as by the wealthy. Businessmen attempted to make a mass commodity out of everything that formerly was a class commodity. (Goodfriend, 1954, P.34).

The increased interest in contemporary furniture may be due to several factors. More interest has been generated in contemporary furniture by periodicals television, and mass media. Supplies of traditional materials-lumber, veneers, and related products-are no longer abundant, making changes in materials, production techniques, markets, and merchandising methods necessary. Some of the materials can be molded rather than carved. Polyester, Polystyrene, melamine plastics, irradiated wood, fiberglass, and rigid urethane foam are some of these new materials, and metal, glass, and rubber are being used in new ways. These innovations, which provide dramatic changes in furniture, almost always are utilized first in the lower priced lines, according to Robert H. Spilman and filter in slowly into prestige and custom furniture. (Spilman, PP. 18-19).

Labor problems, shortage of skilled craftsmen, and a need for automation may hasten the move to "more uniform, more controllable man-made materials before wood shortages are any cause for alarm", according to Susan Grant. (Grant, 1967, P.6).

Other factors which have influenced contemporary furniture design are: fairs, competitions and exhibition, and the Modern movement in modern art and architecture. According to Glodwater and Hannoncourt, modern art helps to shape the world, transforming and remaking much of the outward appearance of all objects, thus producing the environment of man's daily life. (Goldwater, 1949, P.5) Hawthorne states that the contemporary movement in furniture altered between 1925 and 1945 from a cold, determined, rational style to one that was intimate, individual, and formal. Contemporary furniture has been divided into three categories by Hawthorne: 1. Classic, which was not a radical form, but one that developed from the Neo-Classic style. 2. Fantastic, which was dramatic, theatrical, amusing, playful, surrealist, and not destined for a long life, and, 3. Functional, the most genuine contemporary expression of modern living. (Hawthorne, 1945, P.92).

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# **COMPUTER ASSISTED INSTRUCTION IN EDUCATION A CASE OF STUDY**

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**Dr. MUSTAFA S. OTHMAN**

## **INTRODUCTION**

The purpose of this paper will be to examine the political environment related to the implementation of autoinstructional learning technology in education. The paper will focus on higher education, although not exclusively. The paper will attempt to determine what policies and issues have shaped the present levels of implementation, as well as policies that could be implemented to further advance the utilization of these technologies. The theme of the paper is that education is failing to take full advantage of an existing technology that has been demonstrated to improve learning in a cost-effective manner. The author recognizes that not all educational activities can be conducted using the computer. However, it is the opinion of the author that the inertia toward computer based learning is being deflected from its optimum realization in education, and that the present trends in computer utilization on campus are ignoring the question at hand.

The analysis of this issue will be conducted within the framework of a systems analysis. several levels of systems interact in the educational environment. Figure 1 illustrates these levels.

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