

Maxim Petit-Homme

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History of Graphic Design

5/17/2018

### Museum paper



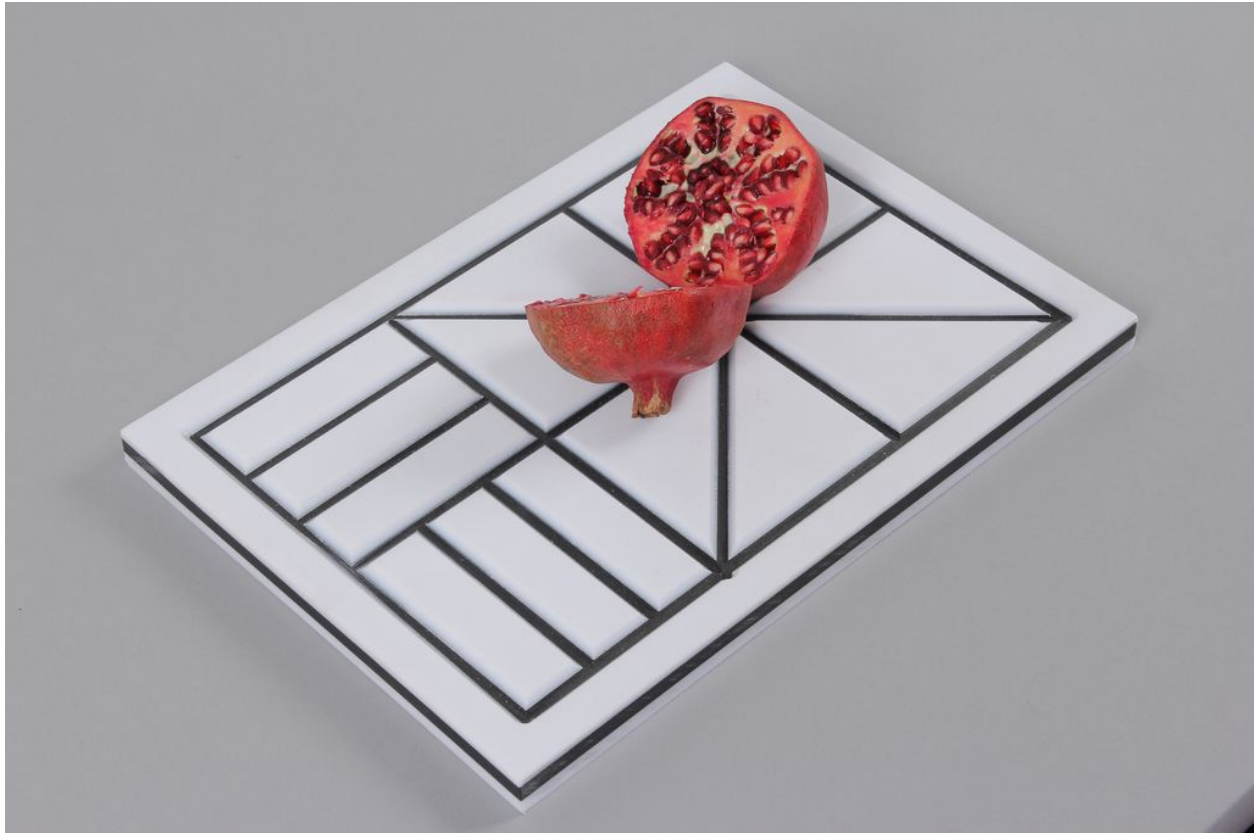
- Compartes Chocolatier
- These are eighty five chocolate bar packages made by Jonathan Grahm who was born in 1984.
- The designs are bold and playful yet soft and collected. They contain colorful collages and drawings of magical, unreal worlds and fantastical landscapes.
- I would equate this art style mostly to art nouveau. There are examples in this photo with long, sinuous, organic lines that are indicative of styles of Art Nouveau.

- The unique ornament-like characteristic of Art Nouveau is its, uneven lines, often taking the form of flower petals and buds, vine tendrils, bug wings, and other delicate and sinuous natural objects; the line may be elegant and graceful or infused with a powerfully rhythmic and whiplike force.



- This is a photo of a collection of objects put together by Roxanne Brennen, who was born in America in 1999.
- The warm colors and delicate folds of Roxanne Brennen's dining toys give a sensual feel that invites sexual pleasure with food. Sauces and soups puddle in the crevices of vessels. A graceful cone is designed to be cradled in the hand. The fleshy colors of the pots and saucers and plates evoke skin.
- To me this is clearly dadaism. Which to me is a prototype or precursor to conceptual images. These group of photos absolutely have a concept behind them but it is buried deep underneath the seemingly random and or nonsensical anarchy that usually

accompanies dadaism. Dada was a form of artistic spontaneity born out of disgust for the social, political and cultural values of the time.



- This is a photo of a cutting board by product designer Simon Kinneir.
- This cutting board was apparently made for people with impaired vision. “His prototypes use touch, temperature, movement, and color contrast to support "self-confidence in the kitchen." The products offer passive tactile pointers and sensory feedback during kitchen tasks.”
- The patterns in the cutting board are indicative of Bauhaus. Despite being colorless, the patterns and the clearly deliberate geometric shape resemble bauhaus.



- This is a watch presented and created by Eone Timepieces currently residing in Washington, DC.
- This timepiece has a round face with segmented markings. Two grooves—one around the side and one on the front—each hold a small ball bearing. Controlled magnetically, the ball bearings move around the clock face. The inner groove represents minutes; the outer groove represents hours. The timepiece is readable visually and by touch, enabling users to check the time silently without glancing at a device.
- To me this watch, both in its function and look, is deeply conceptual. There is an interesting and ingenious idea behind this watch. To be able to tell time without looking at the watch physically is a unique idea. And whether it was intentional or not, the watch

resembles a “sun dial” which was a very old way to tell time so they found a way to combine the old with the new and made it aesthetically pleasing as well as functional.



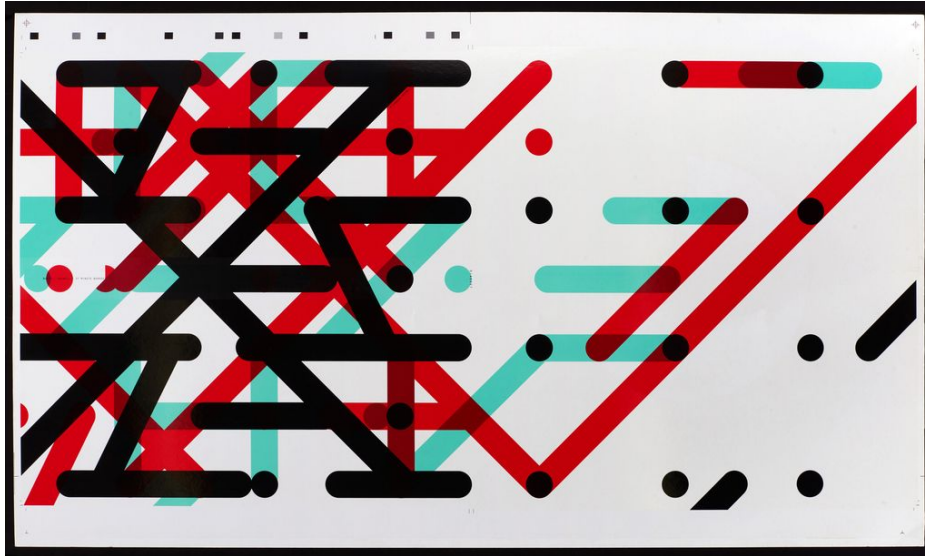
- This is a photo from a French staircase from the 18th Century.
- Its medium is joined, planed, bent, and carved pear, wrought brass wire, turned bone. It is a part of the Product Design and Decorative Arts department.

This fine triple-height staircase model is similar to one designed by Robert Adam for 20 Portman Place in London.

- Besides how it looks, just by the date it was discovered alone, I would say it's safe to assume this is from the arts and crafts movement. The deliberate ornateness, attention to detail of these stairs must be a response to the industrial revolution's lack of uniqueness and artistry.



- This is a poster. It was designed by Annik Troxler and Paula Troxler and published by Jazz Festival Willisau and printed by Sérigraphie Uldry AG.
- This might be a pull but considering this is a poster made for advertising I say this is corporate design. Artistic as it maybe it doesn't feel like it has a goal other thna to get people to look at it and take interest.



- This is one out of Seven album covers designed by Guy Featherstone that represents music with abstract shapes and typography.
- He explains, "I'd examine the music and try to work out, almost through a process of synesthesia really, what does that sound 'feel' like? What does it look like? And it's not just the sound, it's the 'experience' of listening to that music. How can I visualize that sonic terrain?"
- Although there is no sharp typography and some blue in there, to me this vaguely looks like it could be Russian Constructivism. The bold condensed black and the angular directions of the lines make it look like Russian Constructivism.

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