

Essay on designing identities

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The ways to enhance the material design to frame the national identities was evident by 1914. Nations in order to exemplify and express their culture and to influence people of their status and authority they began to use the design artifacts and images. The strategies used were either presenting the futuristic design or traditional craftwork. The merging of strong nations was one of the dominant themes in last decades of 19th century was one of dominant themes in first years of 20th century.

Pevsner's pioneers of modern design and Fiona McCarthy 'A history of British design' focused on relationship between design and nationhood. John Heskett's design in Germany 1870-1918 reflected on the national identity, search for national style and most profound was the domestic interior to show that they have private as well as public face. It also involved establishing museums and school for applied arts.

The ideology of material culture and design spaces was exhibited in early 20's and late 19 century. Great Britain was first one to imply it. The great exhibition of 1851 highly influenced nations like USA, Paris, Vienna, they conveyed the strong commitment to design but of all this Britain failed to achieve his grounds on modern design movement.

The countries like Hungary and consequently Czechoslovakia in late 19 century emphasized on the national hood through design. In Hungary there was a revival of weaving craft to nation culture whereas in Czechoslovakia they projected themselves in future and inspired themselves from urban modernity.

The most effective efforts were made by Germany in the field of applying arts for national identity. The *deutscher werkbund* which is documented by many writers describe the evolution on 20th century cultural design was the fact that it aimed to improve the design and quality of German goods through industrial procedures and to strengthen their place in international market. It brought many artist's , industrialist , artisans together and various *werkbund* designers applied a new idea of standardization on furniture, less attention was given to consumer demands.

The Nordic countries like Finland, Sweden and Denmark formed a Nordic body which focused on building national identity through handicrafts rather than industrial works. France similarly oriented its efforts towards luxury end of consumption and production to gain material culture. The exhibitions of 1890 and 1900 proved to be crucial for France to show its wares to the world , the developments in the consumer culture of France lead to new directions in design. Their evolutionary approach represented the modernity that felt like home. It impacted more masses taste than Germany did .

USA had his culture absorbed through various other sources and immigrations. It also exhibited its design wares in enormous exhibitions in late 19 century and early 20's. The style was taken from past than from present and future. A new ' American' identity was emerging due to the modern , technology enabled lifestyle of people. Soon it became the national identity of consumer society and was defined by the demands of its people. Therefore, all the way through 1914 the designed material cultures helped to convey the national identities of various nations.