

the family furniture business in Nancy on the death of his father. In this capacity, he began to introduce Art Nouveau-influenced designs during the 1890s. It was at this point that the company became associated with Emile Gallé, collaborating on a number of inlaid furnishing designs for chairs, tables, sideboards, and étagères. After 1900, Majorelle also designed light fittings for the Nancy glassmaker, Daum. These pieces were of strongly organic form, utilizing Daum's overlaid glass techniques for the shades that were supported by bronze, highly stylized frames; often signed to the bronze Majorelle and to the glass Daum, although the former was usually responsible for the overall design. Majorelle was involved in designing the Nancy Pavilion and sat on the panel of judges for the Paris Exposition of 1925.

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Robert Chesters

See also Daum; Gallé; Nancy School; Paris Exhibition 1900; Paris Exhibition 1925.

MALAYSIAN DESIGN

Malaysia is a federation of thirteen states and three territories spread around the South China Sea, in the Malay Peninsula and the north and west of Borneo. Mostly populated by Malay, Chinese, Indian, and indigenous peoples, its history and culture, and therefore design, have been infused by multiple ethnic groups, religions, and beliefs. On the trading route between China and India, its location has interested many traders, invaders, and settlers since the first century. Little is now clearly identifiable from this rich history, except for buildings like the Minangkabau's Rumah Gadang in Negeri Sembilan or the Hindu Candis in Kedah, as well as artifacts like the kris (dagger) or even ceremonials like the Malay wedding. After hundred years of the Sultanate of Malacca (c. 1400–1511) and the rise of Islam in the region, European colonialism started with the Portuguese in 1511, which was then superseded by the Dutch in 1641. Their influences in urban architecture became

widespread. During the nineteenth century, Siam took over the northern sultanates, while the UK was taking control over the southern ones and those of Borneo. By the early twentieth century, Siam ceded their states to the British Empire.

The main European influence in Malaysia is British. They created modern Malaysia by progressively controlling each state and federating them. From law and government to buildings and education, everything was modeled after the colonial empire. Early print design developed with the need for official emblems, coat of arms, maps, and bank notes. Other graphic printed materials such as magazines, comics, print advertisements, books, newsprint, posters, and stamps also reflected the imagery of the colonial power. Despite that, the search for local identity began to rise prominently with the emergence of several local groups in the 1920s, such as Malaysian Institute of Architects, the United Malayan Artist, and Penang Impressionist Group. There was an attempt to localize some design work including visual arts, graphic arts, and architecture.

Local traditions and the religion of Islam brought some inspiration into the development of design in Malaya until the 1940s. With the British ideas of liberalism, teacher's associations started a movement to govern the Malay culture, which was counterbalanced by the rise of women's rights. This can be seen through the several magazines produced by the associations such as *Majalah Guru*, the first women teacher's magazine *Majalah Bulan Melayu*, and *Majalah Lembaga Malaya*.

The rise of a nationalistic discourse that began to transform the British influences toward a new national identity began with independence in 1957. Since then, design in Malaysia has been strongly driven by the search for the country's identity, while still being influenced by the various cultures and ethnicities in the country. Early design education in Malaysia in the late 1960s began with courses driven by the international design syllabus derived from the United States and Europe. International advertising firms established branch offices in Malaysia, contributing to the globalization of the country's culture.

In the early 1980s, the Look East Policy and the Islamic revolution shifted Malaysian design inspirations. The establishment of design associations such as Malaysian Invention and Design Society (MINDS), the Graphic Design Association of Malaysia (wREGA), and the Malaysian Design Council (MRM) established in

1993 has provided assistance in supporting the design community in Malaysia.

Malaysian designers, such as fashion designers Jimmy Choo, Farah Khan, Zang Toi, or Bernard Chandran, design consultants William Harald Wong, and Johan Arif, and graphic designer Joseph Foo, to name a few, have played a significant role in making the Malaysian design scene prominent to other parts of the world.

Since the 2000s, the role of design continues to grow in importance in Malaysia, and with this growing maturity, design practices are slowly contributing to national policies, cultural history, heritage, and addressing social and environmental issues.

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Zainurul A. Rahman

MALDONADO, TOMÁS (1922–)

Tomás Maldonado is an industrial designer and theoretician, whose major contributions have been in developing design theory and systematizing modern design education through his teaching and writings. Maldonado was born in Buenos Aires in 1922, but his career has taken him to Germany, the United States, and latterly Italy. Max Bill appointed Maldonado to the Ulm Academy of Design as instructor in 1954, where he worked alongside Otl Aicher, Hans Gugelot, Gui Bonsiepe, and Walter Gropius. He taught at Ulm from 1954 to 1967, becoming director for two years from 1964 to 1966, during which time he shifted the Academy's focus from the role of art in design to a scientific emphasis on problem-solving, functionality in design, and systems design. From 1968 to 1970, Maldonado held the chair for architecture at Princeton University and from 1971 to 1983 at the University of Bologna. Maldonado asserted various positions through his editorship of *Casabella* magazine, which he expanded in his book *La Speranza Progettuale: Ambiente e Società*. Maldonado also collaborated with

Italian design companies Olivetti and La Rinascente between the late 1950s and the end of the 1960s.

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Harriet Atkinson

See also Otl Aicher; Argentinean Design; Gui Bonsiepe; Max Bill; Walter Gropius; Hans Gugelot; Ulm Academy of Design.

MALLET-STEVENSON, ROBERT (1886–1945)

French architect known for his modernist buildings and furniture of the interwar period, Mallet-Stevens' work received much attention at the 1925 Paris Exhibition, and the buildings on the Rue Mallet-Stevens in Paris still bear witness to his modernist creations. Although his designs are broadly speaking functionalist, their synthesis of cubist art, contemporary decorative motifs, and theatricality is more in line with the Art Deco aesthetic. An expert in the use of steel frame and concrete construction, his projects both public and private are of a large scale. In what may have been a demonstration of his belief in modernity or a passion for secrecy, on his death, his private archive was burned.

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Robert Chesters

See also Art Deco; De Stijl; Modernism; Paris 1925; UAM.

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