

Sottsass 700 Drawings

The only comprehensive monograph on the artist whose abstract 'white' paintings have inspired generations. A much-revered figure in the art world, Robert Ryman has, over six decades, continuously and methodically experimented with the different possibilities inherent within a painting - abolishing colour in order to focus on material, brushstroke, support, and scale. This, the only comprehensive monograph covering his career to date, places his famous square 'white' paintings with lesser-known but increasingly exhibited works, in order to show that he is not a reductionist, but in fact a restless experimenter.

The comprehensive guide to furniture design—expanded and updated Furniture designers draw on a range of knowledge and disciplines to create their work. From history to theory to technology, Furniture Design offers a comprehensive survey of the essential craft- and practice-related aspects of furniture design. Generously illustrated with photographs and drawings—including a new color section—this Second Edition features updated coverage of material specifications, green design, digital design, and fabrication technologies. It also features twenty-five case studies of furniture design that represent a broad selection of works, designers, and techniques, including recent designs

produced within the last decade. The book explores: Furniture function and social use Form, spatial organization, and typological orders Structural integrity and composition Accessibility, universal design, human factors, and ergonomics The design process, from schematics through fabrication Materials, processes, and methods of fabrication Professional practice and marketing The history of furniture design, from prehistory to the digital age Complete with a glossary of terms and a comprehensive bibliography, *Furniture Design, Second Edition* is a one-stop resource that furniture designers will turn to regularly for the advice, guidance, and information needed to perform their craft.

"In order to allow us to listen to our thoughts, someone came up with the idea of inventing words. Someone thought that the sound of the words could in some way represent the wanderings of our thoughts, of some of our thoughts. Someone else got the idea of representing thoughts by making marks, by making them with light, with something you could see. I make marks. What I mean is that I always, and only, draw in order to represent certain thoughts that pursue me. These thoughts trace out the forms, dimensions, weight, materials, colors and temperatures to use in building the stage onto which I, or we, will drag existence, including - in the theater set - all the furniture, curtains, lamps, and objects in

general - you know, vases for flowers, plates for eating, baskets for bread (if there is any) or fruit (if there is any) and so on ... (Ettore Sottsass, 1997)"--Back cover.

Skyscrapers have sex and are caught in flagrante delicto. Between a pink torso and a buffed-up American GI, a nun spits fire. Synchronised swimmers, prize-winning vegetables and the mythic 'making' of Manhattan are all celebrated on countless postcards. A home-analysis kit combines the veneer of Freudian insight with the depth of Trivial Pursuit. Welcome to the world of artist Madelon Vriesendorp. This publication reveals for the first time a significant - and near secret - corpus of work notable for its wild diversity. Though Vriesendorp is best known for her seminal cycle of anthropomorphic architectural paintings, her extensive 'art of generosity' embraces bad taste, pop, 'playground surrealism' and the touching beauty of culture's failed objects. Here, enlightenment emerges from distraction, whilst seriousness must surrender to the non-serious.

Thinking Design looks at 'design' in its broadest sense and shows how design originates in 'human need' which is not only physical but also psychological, socio-cultural, ecological and spiritual. The book calls for broad-based, socially integrated designs with a large global vision that offer creative solutions to a variety of subjects rather than

providing multiplicity of objects. Exploring the course taken by design during the time of Gandhi and in the following era, the author advocates the need for service - or process-oriented designs in contrast to product-oriented designs. A remarkable feature of the book is the way its narrative is enlivened with case studies detailing design inventions, interspersed with tales of Mullah Nasiruddin that provide a tongue-in-cheek take on aspects of design. The incredible life story of one of the 20th century's most important designers, who knew everyone from Hemingway to Picasso. Ettore Sottsass and the Poetry of Things chronicles the life and times of one of the most important, prolific, and, above all, interesting designers and architects of the 20th century. Sottsass (1917-2007), originally trained as an architect and worked as a design consultant for Olivetti, where he developed the iconic Valentine typewriter, before going on to found the Memphis Group in the 1980s, ushering in an era of influential designs in furniture, ceramics and lighting that continue to inspire design minds today with their flamboyance and use of color. Author Deyan Sudjic (Director of London's Design Museum) does not limit his narrative to an examination of Sottsass' iconic designs. Though a native son of Italy, Sottsass cast a shadow of influence on the entire world, traveling extensively over the course of his life and interacting with some of the 20th century's most iconic figures,

including Picasso, Hemingway and Allen Ginsberg. Sudjic's writing, complemented by unpublished personal photographs from Sottsass' archive, offers a unique view of Sottsass from the perspective of the world that surrounded him, recounting anecdotes of encounters between the designer and his famous contemporaries. The result is a unique and comprehensive portrait not only Sottsass but of the last 100 years of design in Italy and around the world. Features anecdotes of his encounters with the biggest creatives of the time, and details of his influences and inspirations, documenting the contemporary design scene both in Italy and abroad. This essential survey of Italian Radical design, a movement that interrogated modern living against the turbulent political climate of the 1960s, is lavishly illustrated with new photography, including rarely seen prototypes and limited-production pieces.

Boasting well over 6,000 contributors from 12 countries, the Dictionary offers its readers authoritative and comprehensive global coverage. A resource for both art and cultural studies, the Dictionary serves as a unique guide to all the visual arts: painting, sculpture, architecture, photography, drawing, printmaking, as well as the decorative arts. The Dictionary ranges far both geographically and historically; it features unparalleled coverage of Africa, Southeast Asia, Central Asia and Mongolia, China, India, the Islamic world, Japan, Korea, Native North America, Pacific and Aboriginal Australia, Pre-Columbian America, Ancient Egypt, Ancient Greece,

the Ancient Near East, and Ancient Rome. Providing depth as well as breadth, *The Dictionary of Art* examines important art forms and key issues of design, taste, function, and patronage, illuminating them in light of the cultural context in which they developed.

Over fifty years after the Situationist International appeared, its legacy continues to inspire activists, artists and theorists around the world. Such a legend has accrued to this movement that the story of the SI now demands to be told in a contemporary voice capable of putting it into the context of twenty-first-century struggles. McKenzie Wark delves into the Situationists' unacknowledged diversity, revealing a world as rich in practice as it is in theory. Tracing the group's development from the bohemian Paris of the '50s to the explosive days of May '68, Wark's take on the Situationists is biographically and historically rich, presenting the group as an ensemble creation, rather than the brainchild and dominion of its most famous member, Guy Debord. Roaming through Europe and the lives of those who made up the movement – including Constant, Asger Jorn, Michèle Bernstein, Alex Trocchi and Jacqueline De Jong – Wark uncovers an international movement riven with conflicting passions. Accessible to those who have only just discovered the Situationists and filled with new insights, *The Beach Beneath the Street* rereads the group's history in the light of our contemporary experience of communications, architecture, and everyday life. The Situationists tried to escape the world of twentieth-century spectacle and failed in the attempt. Wark argues that they may still help

us to escape the twenty-first century, while we still can. A captivating look at the glamorous, jet-setting lifestyles of those who frequent the legendary Hotel Il Pellicano, overlooking a secluded bay in Tuscany's Porto Ercole. One of the hippest and most beautiful destinations in the world, the chic Hotel Il Pellicano, located on the Argentario, is a hangout for many from the design, fashion, and art worlds. With photographs by the great chroniclers of yesteryear glamour, John Swope and Slim Aarons—who captured the likes of Emilio Pucci, Douglas Fairbanks Jr., Britt Ekland, Kenneth Tynan, and Susanna Agnelli relaxing here—as well as Juergen Teller, one of the most influential fine art and fashion photographers working today, the book presents three different epochs in the history of this modern-day dolce vita. A Visitor's Note by Bob Colacello and a full history of the hotel by Bronwyn Cosgrave explore Il Pellicano's illustrious legacy and its continuing seductive allure

"Italian architect and designer Ettore Sottsass is celebrated internationally for his contribution to architecture, industrial and furniture design, ceramics, jewelry, crafts, graphic design, and photography. He founded the Memphis group, and through its startling, eclectic and irreverent aesthetic he dominated furniture and interior style for over a decade. Almost every area of modern design displays his influence." "Featuring over 100 full-page illustrations - photographs, architectural drawings, sketches, collages - this monograph explores Sottsass's work in all his many fields of activity, including his world-famous office products for Olivetti, and his colorful Memphis furniture." "Barbara Radice, a long-time

companion of Sottsass, gives a sensitive account of his life and work, drawing on her keen understanding of his talents, personality, preoccupations, likes and dislikes. She outlines his working methods, describes the inspiration he draws from popular culture, follows him on his constant travels, and explains the interactions necessary for his long-term responsibilities at Olivetti's design division. This is a splendidly complete summary of the career and achievement of Ettore Sottsass, one of the most stimulating, innovative, inspired and entertaining in modern times. Barbara Radice is the editor of *Terrazzo* and regular contributor to several Italian art and design magazines. She was co-author of *Sottsass Associates* (1989)."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

We live in a world drowning in objects. But what do they tell us about ourselves? In *The Language of Things*, Deyan Sudjic charts our relationship - both innocent and knowing - with all things designed. From the opulent excesses of the catwalk, or the technical brilliance of a laptop computer, to the subtle refinement of a desk lamp, he shows how we can be manipulated and seduced by our possessions. Sudjic delivers an exhilarating insider's history of design as he introduces us to the world's most original innovators and reveals the hidden meanings in their work. How did the design of a pistol influence a car? Why did a chair make a cafe the most fashionable place in Paris? What can we learn from a banknote, a police uniform or a typeface? And why can't any of us decide what size to wear our trousers? In an age when the word

'designer' has become synonymous with the cynical and manipulative, Sudjic examines the qualities behind successful design and explores the conflicting tensions between high art and mass production. Brilliant and courageous, *The Language of Things* defines the visual vocabulary of our time and gives us a powerful new way of seeing the world.

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Clémence and Didier Krzentowski, the founders and directors of the leading contemporary design gallery Kreo (in Paris), have been collecting lights for 30 years. With an emphasis on Italian and French light design, their collection is the most important of its kind, comprising nearly 500 works of all kinds from the 1950s to the 1990s, and including significant groups of works by Paulin, Garrice, Castiglioni and Sarfatti. Conceived as a catalogue raisonné of this astounding collection, *The Complete Designers' Lights (1950-1990)* provides an invaluable overview of light design and furniture history. It includes a discussion between Didier Krzentowski, Constance Rubini (curator of the Paris Musée des Arts Décoratifs) and design critic Pierre Doze, as well as an essay by the design and art critic Alex Coles that focuses on the relationship between light design and light art, through a comparison of Gino Sarfatti and Dan Flavin.

Shows examples of the Italian firm's designs for furniture, robots, telephones, shop interiors, carpets,

offices, and exhibits

A complete panoramic pictorial compilation of every building on Sunset Strip in Los Angeles, California. Essays, drawings, photographs and sketches traces the development of Memphis, a young group of Milanese architects and designers, and document their projects, ranging from office buildings to teapots Electa, with the Triennale Design Museum in Milan, publishes a new project proposed by Barbara Radice for the centenary of Ettore Sottsass' birth and ten years after his death (Innsbruck 1917-Milan 2007). Sottsass worked on the There is a Planet project in collaboration with Nanae Umeda for the German publisher Wasmuth in the 1990s.00It features photographs taken in 40 years of his travels around the world, focused on living and the human presence on the planet in general. There are pictures of uncontaminated nature (views of rivers, forests, sea expanses, rocks and strongly aesthetic features studied close-up, from Algeria to Polynesia, the Caribbean and his beloved Eolie islands) as well as architecture, houses, people and unusual, profoundly human situations. All are grouped by theme and introduced with sketches and comments on life. The Sottsass project ? which gathered these pictures in five groups, under five different titles and with as many texts ? remained unfinished and the book was never published. Conceived by the great master, There is a Planet is now being repropose,

convinced as we are that it provides readers with important insight into the original and radical angle from which Ettore Sottsass viewed the world.00Exhibition: Triennale Design Museum at the Galleria dell'Architettura, Milan, Italy (15.09.2017-11.03.2018).

Made to Break is a history of twentieth-century technology as seen through the prism of obsolescence. Giles Slade explains how disposability was a necessary condition for America's rejection of tradition and our acceptance of change and impermanence. This book gives us a detailed and harrowing picture of how, by choosing to support ever-shorter product lives, we may well be shortening the future of our way of life as well. An unprecedented, essential field guide to more than a century of fascinating product and industrial design From legendary classics to anonymous objects that are indispensable in homes and offices, this one-of-a-kind collection of original patent documents celebrates the creative genius of designers, inventors, creators, innovators, and dreamers the world over. The range is phenomenal: patents by Eero Saarinen, Charles Eames, Isamu Noguchi, Ettore Sottsass, Raymond Loewy, and George Nelson sit alongside everyday designs for tape dispensers, pencil sharpeners, food processors, desk fans, and drink bottles to create an valuable reference that's also an irresistible browse.

The copyright/design interface for a wider, non-specialist audience, taking as a starting point the notion of industrial design derived from design studies, on the

border between art and science.

Provides over 1400 articles that deal with materials and techniques in art from ancient times to the present, including such media as ceramics, sculpture, metalwork, painting, works on paper, textiles, video, and computer art.

"Ettore Sottsass: Architect and Designer - the first significant study of the work of Sottsass for over a decade - emphasizes the continuing diversity and innovation of his professional life while illuminating his personal design philosophy, his belief in the intimate relationship between design and the individual, and his fundamental humanity and joie de vivre. Drawing in particular on the work of the two decades since Sottsass left the Memphis collective, this book reassesses his relationship to Modernism and Postmodernism, analyzes the increasing importance to Sottsass of his own architectural practice, and considers both his acceptance and his rejection of the traditional use of materials. In a series of interviews specially undertaken for this book, Sottsass reflects on the cross-currents of ideas and influences that have guided his long career."--BOOK JACKET.

There is a dearth of books covering drawing and product design. *Drawing for Designers* fills this gap, offering a comprehensive guide to drawing for product/ industrial designers and students. As well as industrial product design, the book encompasses automotive design and the design of other 3D artefacts such as jewelry and furniture. Covering both manual and computer drawing methods, the book follows the design process: from

initial concept sketches; through presentation drawings and visualizations; general arrangement and detail drafting; to fully dimensioned production drawings; and beyond to technical illustrations and exploded/assembly diagrams used for publicity and instructing the end user in the product's assembly, operation, and maintenance. Case study spreads featuring famous designer products shown both as drawn concepts and the finished object are interspersed with the chapters. There are also several 'how-to-do-it' step-by-step sequences.

A radical look at a radical designer, this book locates Sottsass's work within the larger landscape of postwar political thinking and economic change. Including newly commissioned essays by curators and scholars, this book explores how Sottsass's art and philosophy presaged the dawn of PCs, the service industry, and the gig economy. Ettore Sottsass was an architect, industrial designer, painter, writer, photographer, and founder of the Memphis group, whose designs are undergoing an impressive renaissance. But Sottsass was more than just an important designer. His approach to object design--marked by bold colors, tactility, and vitality--was a direct response to the world of mass production and the assembly-line economy. This revelatory collection of essays by leading thinkers in the fields of political theory, economics, the media, design history, and cultural theory contextualizes Sottsass's work in unprecedented arguments that draw a line from his work at Olivetti to the iconoclastic designs he produced at the dawn of the 21st century. Divided into five chronological sections--from the late 1950s to Sottsass's death in 2007-- these

essays are illustrated with vibrant images of his work and archival photographs. Deeply researched, the book makes crucial connections between postwar Europe and America, and the way we work and live today. Published with the Institute of Contemporary Art, Miami

This book presents the outcomes of recent endeavors that are expected to foster significant advances in the areas of communication design, fashion design, interior design, and product design, as well as overlapping areas. The fourteen chapters highlight carefully selected contributions presented during the 6th EIMAD conference, held on February 22–23, 2018 at the School of Applied Arts, Campus da Talagueira, in Castelo Branco, Portugal. They report on outstanding advances that offer new theoretical perspectives and practical research directions in design, and which are aimed at fostering communication in a global, digital world, while also addressing key individual and societal needs.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Contains information drawn from Grove Art Online and new material written by G. Campbell. Cf. Preface.

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