

The essence of design



Erzsébet Szeréna Zoltán

The essence of design

Pécs

2020

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A The essence of design. tananyag az EFOP-3.4.3-16-2016-00005 azonosító számú,
„Korszerű egyetem a modern városban: Értékközpontúság, nyitottság és befogadó szemlélet egy 21. századi felsőoktatási modellben” című projekt keretében valósul meg.

THE ESSENCE OF DESIGN

A STUDY GUIDE TO UNDERSTAND GREAT DESIGN

_UNIVERSITY OF PÉCS
_FACULTY OF ENGINEERING AND INFORMATION TECHNOLOGY
_HUNGARY

WRITTEN BY
DR. ERZSÉBET SZERÉNA ZOLTÁN

LECTOR
DR. DONÁT RÉTFALVI

GRAPHICS CREDITED TO
DALMA HETESI
BENJÁMIN LAKI
DALMA LÁSZLÓ
CECILIA MILANOVICS

EDITED BY
DR. ERZSÉBET SZERÉNA ZOLTÁN

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DR ERZSÉBET SZERÉNA ZOLTÁN
ASSOCIATE PROFESSOR

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01

_INTRODUCTION

DESIGN IS PART OF OUR EVERYDAY LIFE. A DESIGNER HAS CREATED ALMOST EVERYTHING THAT SURROUNDS US AT HOME OR WORK. WHETHER THE CHAIR WE SIT ON OR THE GLASS WE DRINK FROM, THE COMPUTER WE WORK WITH, OR EVEN OUR TOOTHBRUSH: SOMEONE HAS THOUGHT THROUGH EXACTLY HOW IT SHOULD LOOK, HOW IT SHOULD WORK, AND WHAT MATERIALS IT SHOULD BE MADE OF. SOMEONE MADE SKETCHES, DRAWINGS, AND INSTRUCTIONS ON HOW TO CREATE THEM: THE WAY ALMOST ALL PRODUCTS ARE MADE TODAY.

DESIGNERS SHAPE OUR ENVIRONMENT DOWN TO THE SMALLEST DETAIL, MAKING THEM ONE OF THE WORLD'S MOST INFLUENTIAL PEOPLE. THE TERM **INDUSTRIAL DESIGN** IS USED TO THE PRODUCTS OF THE POST-INDUSTRIAL REVOLUTION SOCIETY. BEFORE THE INDUSTRIAL REVOLUTION, THE CONCEPT OF THE INDUSTRIAL DESIGNER - WITH THE TASK OF ADAPTING THE NEW PRODUCTS OF INDUSTRY TO THE MASS MARKET - DID NOT EXIST. ARTISANS AND CRAFTSMEN HAD THE TASK OF CREATING OBJECTS FOR THE HOME. THE DESIGNER'S PROFESSION GRADUALLY EMERGED DURING THE 18TH AND 19TH CENTURIES WITH INDUSTRIAL DEVELOPMENT. BEFORE THAT, MAINLY ARTISANS MADE EVERYDAY OBJECTS. DURING THE INDUSTRIAL REVOLUTION, MORE AND MORE THINGS WERE BEING PRODUCED IN FACTORIES. DESIGNERS WERE EMPLOYED TO DEVELOP DESIGNS AND MODELS THAT WERE THEN MACHINE FORMED, CUT, PUT TOGETHER, AND

_VITRA DESIGN MUSEUM

TREATED. WITH THE INCREASING PROSPERITY OF THE BOURGEOISIE, THE DEMAND FOR FURNITURE, LIGHTS, AND CUTLERY FOR HOUSEHOLDS AND OFFICES ALSO GREW. THIS IS HOW THE SUCCESSFUL PARTNERSHIP BETWEEN DESIGNERS AND PRODUCTION COMPANIES DEVELOPED FROM THE END OF THE 19TH CENTURY.

SOME DESIGNERS INITIALLY REJECTED MASS PRODUCTION, SUCH AS THE FOUNDERS AND MEMBERS OF THE **ARTS AND CRAFT MOVEMENT**, A DESIGN STYLE, AND AN ETHICAL MOVEMENT.

THE LEADERS, AMONGST OTHERS JOHN RUSKIN, WILLIAM MORRIS, WALTER CRANE, R.W. LETHABY, ETC. HAD GRAND AMBITIONS TO TRANSFORM SOCIETY. THEY SAW INDUSTRIALIZATION ONLY IN TERMS OF LARGE, UGLY CITIES, POLLUTION, AND SLUM HOUSING, FEELING THAT INDUSTRIAL PROGRESS DESTROYED THE **TRADITIONAL VALUES**. ANTI-INDUSTRIALIZATION WAS AN INSTINCTIVE REACTION AGAINST THE HIGHLY VISIBLE EFFECTS OF THE INDUSTRY. DESPISING THE VALUES OF CAPITALISM THAT COULD RUIN THE QUALITY OF PEOPLE'S LIVES, **WILLIAM MORRIS** BECAME A COMMITTED SOCIALIST AND ONE OF THE MOST INFLUENTIAL THINKERS OF HIS GENERATION. HE PRESENTED HIS APPROACH IN A LECTURE TITLED 'THE BEAUTY OF LIFE': *'IF YOU WANT A GOLDEN RULE THAT WILL FIT EVERYBODY, THIS IS IT: HAVE NOTHING IN YOUR HOUSES THAT YOU DO NOT KNOW TO BE USEFUL, OR BELIEVE TO BE BEAUTIFUL.'* ONE OF HIS MAIN PRINCIPLES WAS TRUTH TO MATERIALS. HE BELIEVED THAT EVERY MATERIAL HAS ITS OWN VALUE: THE NATURAL GRAIN OF THE WOOD, FOR EXAMPLE, OR POTTERY TEXTURE. HE REVIVED TRADITIONAL PRODUCTION METHODS, WHICH HAD BEEN REPLACED BY NEW INDUSTRIAL PROCESSES.

THE ARTS AND CRAFTS MOVEMENT BROUGHT A REVIVAL IN BRITISH DESIGN, AND BY 1900, IT HAD HAD A GLOBAL IMPACT.

IN GERMANY, FOR INSTANCE, THE DARMSTÄDTER KÜNSTLER KOLONIE (DARMSTADT ARTISTS' COLONY) AND THE DEUTSCHE WERKSTÄTTEN FÜR HANDWERKSKUNST (GERMAN HANDICRAFT WORKSHOPS) WERE ARTS AND CRAFTS ENTERPRISES SHARING COMMON VALUES WITH THEIR BRITISH COUNTERPARTS.

THE **DEUTSCHE WERKBUND**, THOUGH CONCERNED PRIMARILY WITH LARGE-SCALE

INDUSTRIAL PRODUCTION, NUMBERED MANY CRAFTSMEN AND CRAFTSWOMEN AMONG ITS MEMBERS.

IN 1919, THE **BAUHAUS** ALSO HAD STRONG ARTS AND CRAFTS AFFINITIES, RUNNING COURSES ORGANIZED AS WORKSHOPS: IN CERAMICS, METALWORK, WEAVING AND TEXTILES, AND WOODWORK. THEIR ENTIRELY PRACTICAL APPROACH TO STUDY DESIGN UNDOUBTEDLY DERIVED FROM ARTS AND CRAFTS EXEMPLARS.

WITH THE FIRST WORLD WAR OUTBREAK, THE ARTS AND CRAFTS MOVEMENT'S ACTIVITIES CAME TO A STANDSTILL. THE MOVEMENT RAPIDLY DECLINED IN THE FOLLOWING YEARS, BUT ITS IDEAS REMAIN SIGNIFICANT. THE DEBATES ABOUT CRAFT VERSUS MACHINE PRODUCTION, THE PURPOSE, AND FUNCTION OF DESIGN ARE STILL IMPORTANT. ARTS AND CRAFTS' DEEP CONCERN FOR SOCIAL ISSUES IS ALSO RELEVANT. MORRIS HELD STRONG OPINIONS THAT THE DESIGNER HAS A MORAL RESPONSIBILITY TOWARDS THE GREATER GOOD AND SAW HIMSELF AS A SOCIALIST AND REVOLUTIONARY.

ON THE CONTRARY, SOME DESIGNERS SAW INDUSTRIALIZATION AS AN OPPORTUNITY TO CREATE USEFUL AND ATTRACTIVE THINGS FROM MODERN MATERIALS USING NEW, FASTER PRODUCTION METHODS.

LOOKING AROUND TODAY, WE CAN SAY THAT THE FRUITFUL COLLABORATION BETWEEN DESIGN AND PRODUCTION BROUGHT US INNOVATIVE PRODUCTS, TECHNICAL DEVICES.

THE PERCEPTION OF DESIGN IS VERY INDIVIDUAL, BUT THROUGH KNOWLEDGE, YOU CAN IMPROVE YOUR DESIGN-SENSITIVITY. THE MORE YOU KNOW, THE CLOSER YOU LOOK AND THE MORE EXCITING OR PLEASANT THINGS YOU DISCOVER.

THIS STUDY MATERIAL SELECTS THE MOST FAMOUS AND ICONIC DESIGN CLASSICS OF THE LAST 150 YEARS, FROM THONET'S CLASSIC BENT WOODEN CHAIR TO THE LATEST CREATIONS BY THE BOURROULLEC BROTHERS, PATRICIA URQUIOLA JAMIE HAYON. IT IS NOT ONLY ABOUT CULT OBJECTS REFLECTING INDIVIDUAL GROUPS' STYLE PREFERENCES, WHICH WAS A POPULAR CONCEPT IN THE 1980S WHEN A SERIES OF FASHIONABLE ITEMS EXPRESSED SPECIFIC LIFESTYLES. DESIGN CLASSICS REPRESENT PERMANENCE AND



LONGEVITY.

CULT OBJECTS ARE MORE ABOUT FASHION, WHERE PERMANENCE IS LESS IMPORTANT THAN THE STYLE PREFERENCES OF A GROUP OF CONSUMERS WHO WANT TO BUY THE MYTH OF DESIGNER LIFESTYLES. THEY AIM TO DEFINE A STYLISH AND DISTINCTIVE IDENTITY. IN FASHION, IT IS BECOMING MORE CRITICAL WHO YOU WEAR THAN WHAT YOU EAT. THIS A WAY TO ESTABLISH YOUR IDENTITY AND STATUS – JUST LOOK AT SOME INFLUENCERS. WHAT KIND OF CLASSICAL FURNITURE OR DESIGN OBJECTS APPEAR IN THAT IMAGE THEY BUILD IS ALSO MORE AND MORE IN FOCUS. THE ESSENTIAL FEATURES OF THESE OBJECTS, EXPLAINING THEM, OR WHAT THEY REPRESENT, THE USE OF SHAPE, MATERIAL, OR EVEN TECHNOLOGY, CAN PROVIDE INSIGHTS INTO THESE PRODUCTS' STORIES AND DESIGN.

DESIGN DOES NOT NECESSARILY HAVE TO BE EXPENSIVE.

GOOD, AFFORDABLE DESIGN IS EVERYWHERE. UNDERSTANDING THE CIRCUMSTANCES OF THE CREATION CAN RESULT IN GREATER APPRECIATION.



A DESIGN ICON - THE JUICY SALIF
BY PHILIP STARCK



Thonet & Design

02

_DESIGN HISTORY BRIEF

BRITAIN, THE UNITED STATES AND GERMANY, - THE THREE MAJOR INDUSTRIAL POWERS, - GRADUALLY SAW INDUSTRIAL DESIGNERS' EMERGENCE BY THE END OF THE 19TH CENTURY.

THE FIRST STEP TOWARDS THIS NEW CONCEPT WAS TO DEVELOP EDUCATION FOR DESIGNERS. BRITAIN FOUNDED A SCHOOL OF DESIGN (LATER THE ROYAL COLLEGE OF ART) TO TRAIN DESIGNERS FOR THE INDUSTRY. THE BEST-KNOWN GRADUATE FROM THIS SCHOOL WAS CHRISTOPHER DRESSER, WHO CREATED MASS PRODUCTION DESIGNS FOR DIVERSE COMPANIES.

THE ELECTRICAL COMPANY AEG APPOINTED PETER BEHRENS AS ITS INDUSTRIAL DESIGNER AT THE TURN OF THE CENTURY IN GERMANY. THERE WAS A GROWTH IN PROFESSIONAL DESIGN ORGANIZATIONS SUCH AS THE DEUTSCHE WERKBUND, FOUNDED IN 1907. THIS ORGANIZATION WAS FOUNDED TO PROMOTE DESIGN AND INDUSTRY. THE WERKBUND WAS NOT AN EXCLUSIVE DESIGNER CLUB BUT WAS ESTABLISHED TO PROMOTE THE INTERESTS OF MANUFACTURERS, INDUSTRIALISTS, ARTISTS AND DESIGNERS.

FOUNDER MEMBERS OF THE WERKBUND INCLUDED PETER BEHRENS (1896-1940), THE AUSTRIANS JOSEF HOFFMANN (1870-1956) AND JOSEPH MARIA OLBRICH (1867-1908), BRUNO PAUL (1874-1968), ETC. IMPORTANT MANUFACTURERS WERE ALSO INVOLVED IN FOUNDING THE GROUP. THEIR CONCERN WAS TO ACHIEVE INDUSTRIAL SUPREMACY BY PRODUCING SOUNDLY DESIGNED

_DESIGN MUSEUM / MUNICH

AND WELL-MANUFACTURED GOODS. THE DECLARED AIM OF THE DEUTSCHE WERKBUND WAS 'THE IMPROVEMENT OF INDUSTRIAL PRODUCTS THROUGH THE COMBINED EFFORTS OF ARTISTS, INDUSTRIALISTS, AND CRAFTSMEN.' MANY GREAT DESIGNS ARE REPRESENTING THIS ERA. PETER BEHRENS IS THE BEST KNOWN OF THE DESIGNERS ASSOCIATED WITH THE WERKBUND, WHO WAS INVITED TO DESIGN PUBLICITY MATERIAL FOR THE ELECTRICAL COMPANY AEG. LATER HE WAS BECAME THE COORDINATING ARCHITECT TO AEG. IN THIS CAPACITY, HE CREATED NOT ONLY BUILDINGS, LIKE HIS FAMOUS TURBINE FACTORY (1908), BUT ELECTRIC LIGHTING SYSTEMS, FANS, KETTLES, OVENS, CLOCKS, TYPEFACES, AND SHOP-FRONTS. HE CONTINUED TO DESIGN FOR THE COMPANY UNTIL THE OUTBREAK OF WORLD WAR I. IN 1914. THE BEST WAY TO UNDERSTAND THE WERKBUND'S CONCEPT IS TO LOOK AT THE LARGESCALE EXHIBITION IT MOUNTED AT COLOGNE IN 1914, WHICH INCLUDED BUILDINGS BY BEHRENS, WALTER GROPIUS, HOFFMANN, PAUL, BRUNO TAUT, AND HENRI VAN DE VELDE. THE CONFIDENCE IN THE INDUSTRY DISPLAYED AT COLOGNE WAS QUITE CONTRASTING WITH THE 'BACKWARD-LOOKING' APPROACH OF THE BRITISH ARTS AND CRAFTS EXHIBITION, WHICH OPENED IN PARIS AT THE SAME TIME. AFTER WORLD WAR I, THE WERKBUND BECAME LESS CONCERNED WITH INDUSTRIAL DESIGN. IN 1920 A DESIGNER AND FRIEND OF MIES VAN DER ROHE, LILLY REICH, BECAME THE GROUP'S FIRST WOMAN DIRECTOR. SHE ORGANIZED AN EXHIBITION OF GERMAN DESIGN IN NEWARK, USA, WHICH WAS QUITE AN INSPIRATION IN AMERICA IN TERMS OF PRODUCT AESTHETICS. IN 1927, NOW UNDER THE DIRECTION OF MIES VAN DER ROHE HIMSELF, THE WERKBUND ORGANIZED AN EXHIBITION DEVOTED TO HOUSING IN STUTTGART. THE WEISSENHOF SIEDLUNG WAS MEANT TO BE AN IDEAL SUBURB. IN 1934, IN THE FACE OF NAZI DISAPPROVAL, THE WERKBUND WAS DISBANDED. HOWEVER, IT WAS REVIVED AFTER THE SECOND WORLD WAR AND IS STILL IN EXISTENCE TODAY. THE USA ALSO SAW THE REAL REVOLUTION IN MANUFACTURING TECHNIQUES AND THE ROLE OF DESIGN. HENRY FORD DEVELOPED METHODS

FOR STANDARDIZATION INTO TWENTY-FOUR-HOUR ASSEMBLY LINES IN THE PRODUCTION OF HIS MODEL T CAR. THE FIRST GENERATION OF INDUSTRIAL DESIGN PROFESSIONALS, INCLUDING RAYMOND LOEWY, NORMAN BEL GEDDES, AND WALTER DORWIN TEAGUE, WAS ALSO INTRODUCED AND ACTIVE IN THE USA. THE TERM 'INDUSTRIAL DESIGN' WAS BECOMING WIDELY USED AND SEEN AS A WAY TO INCREASE SALES AND PROFIT. THE PROFESSION'S STATUS CONTINUED TO RISE IN THE POST-WAR YEARS WHEN DESIGNERS PLAYED A CRUCIAL ROLE IN REBUILDING DEVASTATED EUROPE.



THONET - MODEL NR. 14

03

_DESIGN MATTERS



AN INGENIOUS SALES IDEA: 36 DISMANTLED CHAIRS WERE PACKED IN A BOX MEASURING ONE CUBIC METER, SENT ALL OVER THE WORLD, AND ONLY ASSEMBLED ON SITE

WHEN WE THINK ABOUT THE WORD 'DESIGN,' WE RECOGNIZE THAT IT IS BOTH A VERB AND A NOUN – SO IT REFERS EITHER TO THE PROCESS OR TO THE END PRODUCT. DESIGN IS ACTUALLY ABOUT SOLVING PROBLEMS, BUT IT HAS ALSO BECOME CONSIDERED MORE OF A LIFESTYLE, AN AESTHETIC APPROACH SOMEWHERE ALONG THE LINE. DESIGNERS GENERATE OBJECTS OR PLACES THAT MAY HAVE A SIGNIFICANT IMPACT ON MANY PEOPLE'S QUALITY OF LIFE. NOT ALL DESIGN IS EQUALLY VALUABLE, AND PERHAPS THE WORK OF SOME DESIGNERS IS REGARDED AS MORE IMPORTANT. DESIGN HAS SEVERAL FORMS THAT DEAL WITH PRECISE AND VAGUE IDEAS, REQUIRING BOTH SYSTEMATIC AND CHAOTIC THINKING, NEEDING JUST AS MUCH IMAGINATIVE THOUGHT AS MECHANICAL CALCULATION. DESIGN INCORPORATES ENGINEERING, BUT IT ALSO REQUIRES CONSIDERABLE IMAGINATION AND CAN OFTEN BE UNPREDICTABLE IN ITS OUTCOME. ACHIEVING GOOD RESULTS REQUIRES SIGNIFICANT TECHNICAL KNOWLEDGE. MISTAKES CAN BE INCONVENIENT, EXPENSIVE, OR EVEN DANGEROUS. ON THE CONTRARY, GOOD DESIGN CAN UTILIZE THE POWER OF ART TO LIFT THE SPIRIT AND ENRICH OUR LIVES. BEING A PROFESSIONAL DESIGNER REQUIRES UNDERSTANDING PROBLEMS THAT OTHER PEOPLE MAY FIND HARD TO DESCRIBE AND CREATE REASONABLE SOLUTIONS FOR THEM. DESIGNING FOR OTHER PEOPLE MEANS THAT THE

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BEING A PROFESSIONAL DESIGNER REQUIRES UNDERSTANDING PROBLEMS THAT OTHER PEOPLE MAY FIND HARD TO DESCRIBE AND CREATE REASONABLE SOLUTIONS FOR THEM. DESIGNING FOR OTHER PEOPLE MEANS THAT THE DESIGNER MUST BE OPEN TO MANY INFLUENCES AND ARGUMENTS ACCORDING TO THEIR RELATIVE IMPORTANCE IN PRACTICE.

THE PROCESS OF DIVERSE DESIGN FIELDS CAN VARY AS DESIGNERS EDUCATED IN SPECIFIC AREAS TEND TO TAKE A DIFFERENT VIEW OF PROBLEMS. FURNITURE DESIGNERS COULD PROBABLY TELL WHICH FURNITURE WAS DESIGNED BY AN ARCHITECT AS THEY CREATE OBJECTS TO SIT IN SPACE. WE WILL SEE AMONG THE MANY OF THE DISCUSSED CHAIRS THAT THEY OFTEN STAND AS SCULPTURES IN THE ROOM – BEING BOTH ICONIC AND SO UNMISTAKABLE IN FORM, AS OPPOSED TO SOMEONE TRAINED IN FURNITURE DESIGN WHERE ERGONOMIC AND OTHER ASPECTS ARE IN THE

FOREGROUND.

A TYPICAL EXAMPLE OF THAT IS THE BARCELONA CHAIR BY MIES VAN DER ROHE WHO DESIGNED A CHAIR FOR HIS GERMAN PAVILION AT THE BARCELONA INTERNATIONAL EXHIBITION OF 1929, WHICH SEEMS TO BE AN ESSENTIAL INGREDIENT OF BANK LOBBIES AND HOTELS ALL OVER THE WORLD. ARNE JACOBSEN CREATED THE EGG. MARCEL BREUER DESIGNED THE ICONIC WASSILY CHAIR, WHILE EERO SAARINEN DEFIED THE "SLUM OF LEGS" WITH HIS TULIP CHAIR.

INTERESTINGLY, SOME OF THE MOST FAMOUS INVENTIONS OF MODERN TIMES WERE MADE BY PEOPLE WHO DID NOT MAKE TRAINING IN THE FIELD THEY CONTRIBUTED.

SOME DESIGNERS ARE EVEN DIFFICULT TO CLASSIFY, SUCH AS PHILIPPE STARCK, WHO DESIGNS BUILDINGS, INTERIORS, FURNITURE, AND HOUSEHOLD ITEMS.

THE MOST CRUCIAL CHALLENGE FOR A DESIGNER IS NOT JUST TO BE TECHNICALLY COMPETENT BUT ALSO TO HAVE A WELL-DEVELOPED AESTHETIC APPRECIATION. SHAPE, SPACE, FORM, COLOR, AND TEXTURE ARE PARTICULAR TOOLS FOR THE ENVIRONMENTAL, PRODUCT, OR EVEN GRAPHIC DESIGNER. THE RESULT OF THE DESIGN PROCESS, THE END PRODUCT WILL MAKE AN IMPRESSION ON THE USER WHO MAY BUY THE DESIGNER'S ARTIFACT. THE DESIGNER MUST UNDERSTAND THE AESTHETIC EXPERIENCE, THE VISUAL WORLD, AND IN THIS SENSE, THEY SHARE TERRITORY WITH ARTISTS.

DESIGNERS ALMOST ALWAYS DRAW, OFTEN PAINT AND FREQUENTLY CONSTRUCT MODELS AND PROTOTYPES. STILL, DESIGNING IS NOT EQUIVALENT TO ART CREATION, AS IT DEMANDS MORE THAN JUST AESTHETIC APPRECIATION. DESIGNERS EXPRESS THEIR IDEAS AND WORK IN A VERY VISUAL AND GRAPHICAL WAY. THESE DRAWINGS CAN EVEN BE BEAUTIFUL TO BECOME ART OBJECTS ON THEIR OWN, SO IT WOULD BE TOUGH TO BECOME A GOOD DESIGNER WITHOUT DEVELOPING THE ABILITY TO DRAW WELL. STILL, THERE ARE OTHER VIEWPOINTS NEEDED BEYOND THE ARTISTIC.

ONE OF THE ESSENTIAL DIFFICULTIES AND

THE PROBLEM REMAINED STABLE OVER MANY YEARS. STILL, AS THE SITUATION SUDDENLY CHANGES, THE VERNACULAR OR CRAFT PROCESS IS UNLIKELY TO YIELD RELEVANT RESULTS.

THE CRAFT-BASED APPROACH TO DESIGN, WHICH IS TYPICALLY THE VERNACULAR DESIGN PROCESS, CANNOT ALWAYS BE THE RIGHT APPROACH WHEN A SOCIETY IS IN A SUDDEN AND RAPID, CULTURALLY IRREVERSIBLE CHANGE. THE SELF-CONSCIOUS PROFESSIONALIZED PROCESS LED TO THE SEPARATION OF DESIGNING FROM MAKING.

CHANGES IN BOTH THE MATERIALS AND TECHNOLOGIES AVAILABLE BECAME TOO FAST FOR THE CRAFTSMAN'S EVOLUTIONARY PROCESS. IT HAD THE EFFECT OF ISOLATING DESIGNERS AND MAKING THEM THE CENTER OF ATTENTION. THE ARTIST'S SELF-CONSCIOUS RECOGNITION OF HIS INDIVIDUALITY HAS A SUBSTANTIAL IMPACT ON THE PROCESS OF FORM-MAKING. WE LOOK AT THESE FORMS AS A SINGLE MAN'S WORK, AND SUCCESS IS HIS ACHIEVEMENT ONLY.

THE SEPARATION OF THE DESIGNER FROM MAKING ALSO RESULTS IN A CENTRAL ROLE FOR THE DRAWING. IF THE DESIGNER IS NO LONGER A CRAFTSMAN MAKING THE OBJECT, HE/SHE MUST COMMUNICATE INSTRUCTIONS INSTEAD TO THOSE WHO WILL MAKE IT. PRIMARILY AND TRADITIONALLY THE DRAWING HAS BEEN THE MOST POPULAR WAY OF GIVING SUCH INSTRUCTIONS. IN THIS KIND OF PROCESS, THE CLIENT NO LONGER BUYS THE FINISHED ARTICLE BUT RATHER THE DELIVERED DESIGN, USUALLY PRIMARILY DESCRIBED THROUGH DRAWINGS. SUCH DRAWINGS ARE GENERALLY KNOWN AS 'PRESENTATION DRAWINGS' INSTEAD OF THE 'PRODUCTION DRAWINGS' DONE FOR CONSTRUCTION.

WHILE DESIGN BY DRAWING HAS MANY ADVANTAGES OVER THE VERNACULAR PROCESS, IT IS NOT WITHOUT SOME DISADVANTAGES. IN SOME WAYS, THE DRAWING IS A LIMITED MODEL OF THE END PRODUCT OF DESIGN, AND YET IN A WORLD INCREASINGLY DEPENDENT ON VISUAL COMMUNICATION, IT SEEMS AUTHORITATIVE. THE DESIGNER CAN SEE FROM A DRAWING HOW THE

FINAL DESIGN WILL LOOK BUT, UNFORTUNATELY, NOT NECESSARILY HOW IT WILL WORK. IT OFFERS A REASONABLY ACCURATE AND RELIABLE MODEL OF APPEARANCE BUT NOT NECESSARILY OF PERFORMANCE, AS DESIGN DRAWINGS CAN MISLEADINGLY PRESENT THE APPEARANCE OF DESIGNS. THE ILLUSTRATIONS THAT A DESIGNER CHOOSES TO MAKE WHILE DESIGNING TEND TO BE HIGHLY CODIFIED AND RARELY CONNECT WITH THE FINAL DESIGN'S DIRECT EXPERIENCE.

IT IS HARD TO GIVE A DEFINITIVE VIEW OF THE DESIGNER'S FUTURE ROLE IN THE CURRENT STATE OF UNCERTAINTY.

IN THE LOOMING ENERGY CRISIS, THE TREND IS TO TURN TOWARDS SELF-SUFFICIENCY, SO WE MIGHT ENTER A POST-INDUSTRIAL SOCIETY, WHICH, CONSEQUENTLY, NEEDS A POST-INDUSTRIAL DESIGN PROCESS.

OTHERS SUGGEST THAT THE IMPETUS OF TECHNOLOGICAL DEVELOPMENT IS TOO BIG TO STOP OR EVEN TO SLOW DOWN. WE SHALL FIND THE OPTIMUM SOLUTION TO THE SUM OF THE ACTUAL NEEDS OF A PARTICULAR SET OF CIRCUMSTANCES.

THE DEFINITION OF 'OPTIMUM SOLUTIONS' OR 'TRUE NEEDS' SOUNDS LIKE AN EASY WAY TO GO, BUT THERE IS NO WAY OF DECIDING BEYOND DOUBT WHEN A DESIGN PROBLEM IS DEFINITELY SOLVED. THERE IS NO NATURAL END TO THE DESIGN PROCESS. DESIGNERS USUALLY STOP DESIGNING EITHER WHEN THEY RUN OUT OF TIME OR WHEN THEY THINK IT IS NOT WORTH PURSUING THE MATTER FURTHER. IN DESIGN, RATHER LIKE ART, ONE OF THE SKILLS IS IN KNOWING WHEN TO STOP. THE DESIGNER MUST ALSO BE AWARE OF OTHER MORE GENERAL PROBLEMS SUCH AS COST AND MANUFACTURING LIMITATIONS, THE AVAILABILITY OF MATERIALS, AND THE DURABILITY OF FINISHES AND JOINTS.

BUT HOW GOOD RESPONSE IS A DESIGN SOLUTION TO A COMPLEX PROBLEM? HOW CAN WE CHOOSE BETWEEN ALTERNATIVE DESIGN SOLUTIONS? IS IT POSSIBLE TO SAY THAT ONE DESIGN IS BETTER THAN ANOTHER AND, IF SO, BY HOW MUCH?

FASCINATIONS OF DESIGNING IS EMBRACING SO MANY DIFFERENT KINDS OF THOUGHT AND KNOWLEDGE. THE DESIGNERS MUST APPRECIATE BOTH ART AND SCIENCE, AND BESIDES, THEY MUST BE CREATIVE. DEVELOPING A BETTER UNDERSTANDING OF THE NATURE OF DESIGN AND THE CHARACTERISTICS OF DESIGN PROBLEMS AND THEIR SOLUTIONS IS CRUCIAL.

IN THE INDUSTRIALIZED WORLD, DESIGN HAS BECOME A PROFESSIONAL ACTIVITY. THERE IS NOW A WHOLE RANGE OF DESIGNERS, EACH EDUCATED AND TRAINED TO DESIGN OBJECTS FOR QUITE SPECIFIC PURPOSES. GRAPHICS DESIGNERS ARRANGE THE IMAGES WE LOOK AT; PRODUCT DESIGNERS CREATE THE ITEMS WE USE IN OUR EVERYDAY LIVES, AND ARCHITECTS DESIGN THE BUILDINGS TO LIVE AND WORK IN.

DESIGN, AS WE KNOW IT IN THE INDUSTRIALIZED WORLD, IS A RELATIVELY RECENT IDEA. IN THE PAST, MANY OBJECTS DEVELOPED TO VERY SOPHISTICATED DESIGNS WITHOUT HAVING A THEORETICAL BACKGROUND.

THE SO-CALLED 'BLACKSMITH DESIGN' IS A PROCESS WHERE THE CRAFTSMAN TRADITIONALLY DESIGNED THE ITEMS WHILE MAKING THEM, WORKING WITH TRADITIONAL PATTERNS HANDED DOWN FROM GENERATION TO GENERATION. WE CAN SEE THIS AS A NATURAL EVOLUTION, WHERE THE END PRODUCT BECOMES AN INTEGRATED RESPONSE TO THE ORIGINAL PROBLEM. SUCH A PROCESS SERVED EXCEPTIONALLY WELL WHEN THE PROBLEM REMAINED STABLE OVER MANY YEARS. STILL, AS THE SITUATION SUDDENLY CHANGES, THE VERNACULAR OR CRAFT PROCESS IS UNLIKELY TO YIELD RELEVANT RESULTS.

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**_GERMAN PAVILION FOR THE 1929 INTERNATIONAL EXPOSITION-
BARCELONA, SPAIN / ORIGINALLY BUILT IN 1929, REBUILT IN 1986**

HAD THE EFFECT OF ISOLATING DESIGNERS AND MAKING THEM THE CENTER OF ATTENTION. THE ARTIST'S SELF-CONSCIOUS RECOGNITION OF HIS INDIVIDUALITY HAS A SUBSTANTIAL IMPACT ON THE PROCESS OF FORM-MAKING. WE LOOK AT THESE FORMS AS A SINGLE MAN'S WORK, AND SUCCESS IS HIS ACHIEVEMENT ONLY.

THE SEPARATION OF THE DESIGNER FROM MAKING ALSO RESULTS IN A CENTRAL ROLE FOR THE DRAWING. IF THE DESIGNER IS NO LONGER A CRAFTSMAN MAKING THE OBJECT, HE/SHE MUST COMMUNICATE INSTRUCTIONS INSTEAD TO THOSE WHO WILL MAKE IT. PRIMARILY AND TRADITIONALLY THE DRAWING HAS BEEN THE MOST POPULAR WAY OF GIVING SUCH INSTRUCTIONS. IN THIS KIND OF PROCESS, THE CLIENT NO LONGER BUYS THE FINISHED ARTICLE BUT RATHER THE DELIVERED DESIGN, USUALLY PRIMARILY DESCRIBED THROUGH DRAWINGS. SUCH DRAWINGS ARE GENERALLY KNOWN AS 'PRESENTATION DRAWINGS' INSTEAD OF THE 'PRODUCTION DRAWINGS' DONE FOR CONSTRUCTION.

WHILE DESIGN BY DRAWING HAS MANY ADVANTAGES OVER THE VERNACULAR PROCESS, IT IS NOT WITHOUT SOME DISADVANTAGES. IN SOME WAYS, THE DRAWING IS A LIMITED MODEL OF THE END PRODUCT OF DESIGN, AND YET IN A WORLD INCREASINGLY DEPENDENT ON VISUAL COMMUNICATION, IT SEEMS AUTHORITATIVE. THE DESIGNER CAN SEE FROM A DRAWING HOW THE FINAL DESIGN WILL LOOK BUT, UNFORTUNATELY, NOT NECESSARILY HOW IT WILL WORK. IT OFFERS A REASONABLY ACCURATE AND RELIABLE MODEL OF APPEARANCE BUT NOT NECESSARILY OF PERFORMANCE, AS DESIGN DRAWINGS CAN MISLEADINGLY PRESENT THE APPEARANCE OF DESIGNS. THE ILLUSTRATIONS THAT A DESIGNER CHOOSES TO MAKE WHILE DESIGNING TEND TO BE HIGHLY CODIFIED AND RARELY CONNECT WITH THE FINAL DESIGN'S DIRECT EXPERIENCE.

IT IS HARD TO GIVE A DEFINITIVE VIEW OF THE DESIGNER'S FUTURE ROLE IN THE CURRENT STATE OF UNCERTAINTY.

IN THE LOOMING ENERGY CRISIS, THE TREND IS TO TURN TOWARDS SELF-SUFFICIENCY, SO WE

MIGHT ENTER A POST-INDUSTRIAL SOCIETY, WHICH, CONSEQUENTLY, NEEDS A POST-INDUSTRIAL DESIGN PROCESS.

OTHERS SUGGEST THAT THE IMPETUS OF TECHNOLOGICAL DEVELOPMENT IS TOO BIG TO STOP OR EVEN TO SLOW DOWN. WE SHALL FIND THE OPTIMUM SOLUTION TO THE SUM OF THE ACTUAL NEEDS OF A PARTICULAR SET OF CIRCUMSTANCES. THE DEFINITION OF 'OPTIMUM SOLUTIONS' OR 'TRUE NEEDS' SOUNDS LIKE AN EASY WAY TO GO, BUT THERE IS NO WAY OF DECIDING BEYOND DOUBT WHEN A DESIGN PROBLEM IS DEFINITELY SOLVED. THERE IS NO NATURAL END TO THE DESIGN PROCESS. DESIGNERS USUALLY STOP DESIGNING EITHER WHEN THEY RUN OUT OF TIME OR WHEN THEY THINK IT IS NOT WORTH PURSUING THE MATTER FURTHER. IN DESIGN, RATHER LIKE ART, ONE OF THE SKILLS IS IN KNOWING WHEN TO STOP. THE DESIGNER MUST ALSO BE AWARE OF OTHER MORE GENERAL PROBLEMS SUCH AS COST AND MANUFACTURING LIMITATIONS, THE AVAILABILITY OF MATERIALS, AND THE DURABILITY OF FINISHES AND JOINTS. BUT HOW GOOD RESPONSE IS A DESIGN SOLUTION TO A COMPLEX PROBLEM? HOW CAN WE CHOOSE BETWEEN ALTERNATIVE DESIGN SOLUTIONS? IS IT POSSIBLE TO SAY THAT ONE DESIGN IS BETTER THAN ANOTHER AND, IF SO, BY HOW MUCH?

PHILIP JOHNSON REPORTED HAVING OBSERVED THAT SOME PEOPLE FIND CHAIRS BEAUTIFUL BECAUSE THEY ARE COMFORTABLE TO SIT IN. IN CONTRAST, OTHERS FIND CHAIRS COMFORTABLE TO SIT IN BECAUSE THEY ARE BEAUTIFUL TO LOOK AT. THERE ARE OFTEN MANY IMMEASURABLE VARIABLES IN DESIGN; THAT IS WHY VALUE JUDGMENTS SEEM INESCAPABLE. IT IS SOMETIMES CHALLENGING TO SEPARATE DESIGN FROM ART. DESIGN PRODUCTS ARE FREQUENTLY SEEN BY THE PUBLIC AS ARTISTIC, SOMETIMES EVEN AS 'WORKS OF ART,' AND DESIGNERS OFTEN SEE THEMSELVES AS ARTISTS.

DESIGNERS MUST BALANCE BOTH QUALITATIVE AND QUANTITATIVE CRITERIA IN THEIR DECISION-MAKING PROCESS, AS IN THE EVALUATION OF DESIGN, BOTH QUANTITIES AND QUALITIES ARE INVOLVED.

THERE ARE DIFFERENT CONSTRAINTS TO BE CONSIDERED. THE FORMAL ONES ARE THOSE CONCERNING THE OBJECT'S VISUAL



**_THE BARCELONA PAVILION WITH THE BARCELONA CHAIRS
DESIGNED BY LUDWIG MIES VAN DER ROHE**

ORGANIZATION, WHICH MIGHT INCLUDE RULES ABOUT PROPORTION, FORM, COLOR, AND TEXTURE. PEOPLE RESPOND WELL TO A CERTAIN DEGREE OF FORMAL ORGANIZATION. OBJECTS WITH A DISORGANIZED JUMBLE OF FORMS, COLORS, TEXTURES, AND MATERIALS ARE NOT ONLY DIFFICULT TO UNDERSTAND BUT HARD TO USE IN RELATION TO OTHER ITEMS AROUND THEM. WE HAVE A FUNDAMENTAL NEED FOR ORDER AND STRUCTURE, WHILE ALSO APPRECIATING VARIETY AND SURPRISE. THE TRICK OF GOOD DESIGN IS TO GET AN APPROPRIATE AMOUNT OF ORDER AND TO MEET THE SITUATION'S NEEDS.

DESIGNERS ALSO HAVE TO BE 'FUTUROLOGISTS' A BIT, AS THEIR JOB IS TO CREATE THE FUTURE OR AT LEAST SOME FEATURES OF IT. BUT NEW OFTEN SEEMS TO BE STRANGE AND TO SOME PEOPLE AT LEAST UNSETTLING AND THREATENING. THE DESIGNER CAN ALSO TURN OUT TO BE WRONG ABOUT THE FUTURE, BY THE WAY.

UNLIKE PREVIOUS GENERATIONS, WE LIVE IN A WORLD WITH COMPARATIVELY LITTLE TRADITION AND CULTURAL STABILITY. THE VAST MAJORITY OF OUR EVERYDAY ENVIRONMENT HAS BEEN DESIGNED AND INVENTED WITHIN OUR OWN GENERATION. JUST THINK ABOUT MOBILE PHONES, TABLETS ETC.

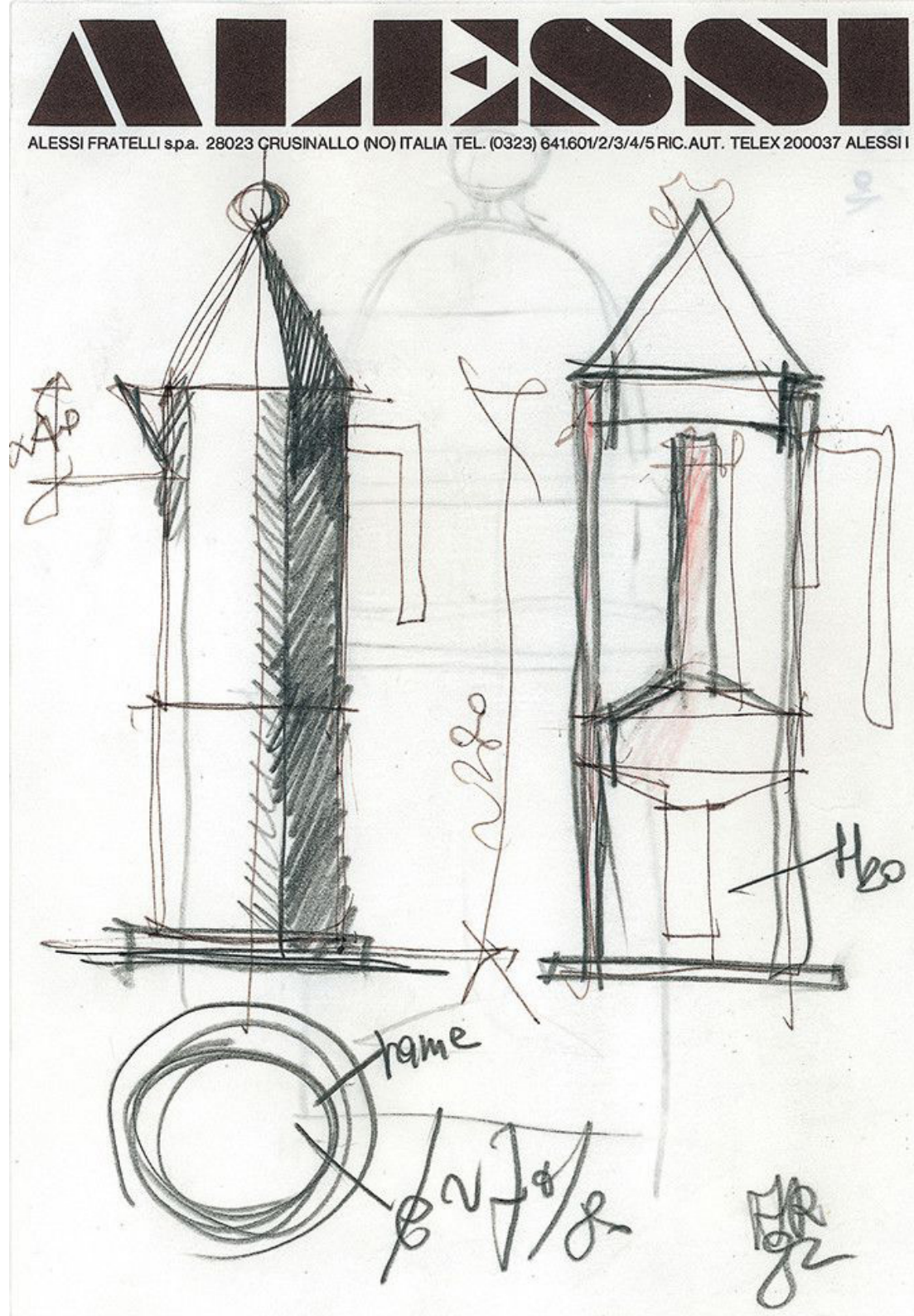
DESIGNERS MIGHT RESPOND TO UNCERTAINTY BY DESIGNING FOR THE PRESENT ONLY. THIS HAS MADE OUR SOCIETY THE 'THROW-AWAY SOCIETY' WHERE THE DESIGNED OBJECT IS REPLACED WITH A MORE UP-TO-DATE DESIGN LOT MORE FREQUENTLY THAN INTENDED. THE DESIGNERS OF MASS-PRODUCED GOODS ADOPT THIS STRATEGY QUITE OFTEN. EVEN TRADITIONALLY STABLE FIELDS SUCH AS INTERIOR DESIGN ARE INVADED MORE AND MORE BY THIS IDEA. UNFORTUNATELY, THIS CONSUMERIST APPROACH IS WASTEFUL OF RESOURCES. IT LEADS TO SHORT-LIVED GOODS OF CONTINUALLY REDUCED QUALITY, AND THE NEED TO REPLACE THINGS BECOMES NOT JUST AN OPTION BUT A NECESSITY. DESIGNING IN TIMES OF RAPID CHANGE IS DEFINITELY MORE COMPLICATED THAN DESIGNING FOR A STABLE AND PREDICTABLE WORLD.

DESIGN IS NOT AN END IN ITSELF. THE WHOLE POINT OF THE DESIGN PROCESS IS THAT IT WILL RESULT IN SOME ACTION TO CHANGE THE ENVIRONMENT IN SOME WAY.

MOST PEOPLE WOULD DESCRIBE DESIGN AS ONE OF THE MOST CREATIVE OF HUMAN PURSUITS. THE SO-CALLED CREATIVE ARTS INCLUDE MUSICAL COMPOSITION, PAINTING, SCULPTURE, AND THE VARIOUS FORMS OF TWO- AND THREE-DIMENSIONAL DESIGN.

IN THE CREATIVE ARTS, INCLUDING DESIGN, THE BUSINESS'S WHOLE POINT IS TO CREATE SOMETHING THAT OTHER PEOPLE WILL EXPERIENCE AND WHICH IS IN SOME WAY OR OTHER ORIGINAL AND NEW. AN IDEA THAT IS FUNDAMENTALLY NOVEL TO THE INDIVIDUAL MIND IS STILL OF GREAT SIGNIFICANCE, EVEN THOUGH IT MAY NOT NECESSARILY BE NEW TO THE WORLD. THERE ARE OFTEN MANY DEVELOPMENTS OF GREAT IMPORTANCE IN DESIGN FOR WHICH IT IS QUITE HARD TO BE SURE JUST WHO HAD THE FIRST AND ABSOLUTE CREATIVE IDEA AND WHEN. HISTORY TENDS TO CREDIT SUCH DEVELOPMENTS TO INDIVIDUALS AS IF THEY WORKED IN SPLENDID ISOLATION FROM THEIR COLLEAGUES AND OTHER DESIGNERS.

BY COMBINING MANY NEW IDEAS, THE OBJECT CAN LOOK AND WORK DIFFERENTLY AND BECOME ALMOST A FASHION ACCESSORY - LIKE THE IPOD, FOR INSTANCE. OTHER DESIGNS MAY BE INTERESTING, ATTRACTIVE, EVEN EXCITING, BUT ONLY OCCASIONALLY IS A DESIGN PRODUCT GENUINELY INNOVATIVE.



04 DESIGN MASTERS

WE MAY FIND MANY EXAMPLES THROUGH THE HISTORY OF DESIGN, WHICH ARE INNOVATIVE AND MOLD-BREAKING, AND THEY OFTEN BECOME 'CLASSICS' OF DESIGN, HAVING A KIND OF TIMELESS QUALITY.

WHAT THESE DESIGNS HAVE IN COMMON IS NOT JUST THAT THEY BRILLIANTLY SOLVED THE PROBLEMS POSED, BUT THEY CHANGED THE WORLD IRREPEALABLE.

THEY ARE TO THE DESIGN HISTORY LIKE THE GREAT DISCOVERIES OF SCIENCE. ONCE THERE IS THE BARCELONA PAVILION DESIGNED BY MIES VAN DER ROHE IN 1929, A WHOLE NEW GENERATION OF BUILDINGS BECOMES POSSIBLE, IN WHICH THE RELATIONSHIP BETWEEN WALLS, THE ROOF, AND THE SPACES IS CHANGED IN FUNDAMENTAL WAYS. DESIGNERS MUST SOLVE EXTERNALLY IMPOSED PROBLEMS, SATISFY THE NEEDS OF OTHERS, AND CREATE BEAUTIFUL OBJECTS.

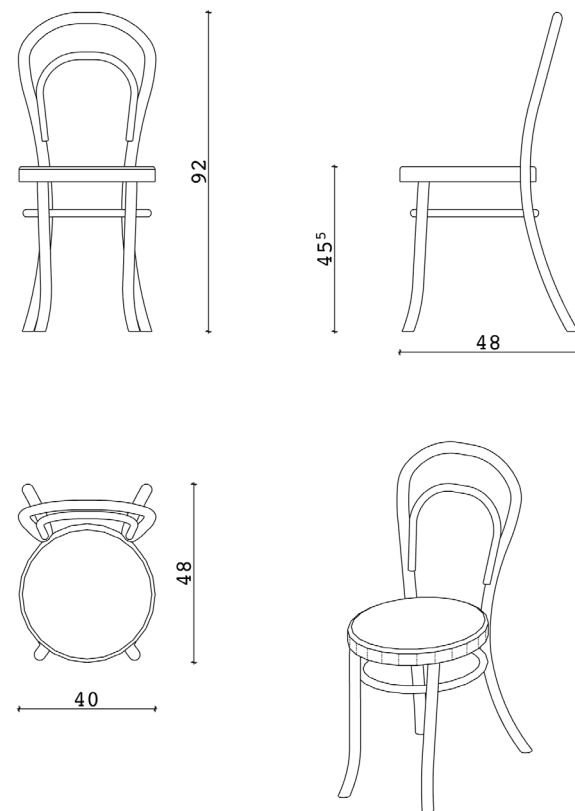
THE FAMOUS ARCHITECT ROBERT VENTURI HAS SAID THAT 'IT IS BETTER TO BE GOOD THAN TO BE ORIGINAL' FOR A DESIGNER.

WE CAN ARGUE ABOUT HIS STATEMENT AS THE RECENT TREND IS TO VALUE THE PURELY ORIGINAL-LOOKING DESIGN WITHOUT TESTING IT TO SEE IF IT REALLY CAN FULFILL THE DEMANDS PLACED ON IT.

4.1 MICHEAL THONET (1796-1871)

BORN IN GERMANY, WHERE HE OPENED HIS OWN WORKSHOP IN 1819 IN BOPPARD. IN 1842 PRINCE METTERNICH SUMMONED HIM TO VIENNA. TOGETHER WITH HIS SONS, HE FOUNDED A COMPANY IN 1849; IT BECAME GLOBALLY SUCCESSFUL AND EXPANDED RAPIDLY WITHIN A SHORT TIME. WITH THE INVENTION OF BENTWOOD FURNITURE, MICHAEL THONET LAID THE CORNERSTONE OF INDUSTRIAL PRODUCTION.

MORE THAN 865,000 BENTWOOD CHAIRS PER YEAR WERE PRODUCED IN TODAY'S CZECH REPUBLIC, HUNGARY, AND RUSSIA. AFTER HE DIED, HIS SONS THEN TOOK OVER THE COMPANY. DURING THE 1930S, THONET WAS COMMITTED TO THE CONSTRUCTION AND TECHNOLOGY OF TUBULAR STEEL FURNITURE AND QUICKLY BECAME THE WORLD'S LARGEST MANUFACTURER. WORLD WAR II REPRESENTED A HARSH CAESURA: THE PLANTS IN THE EASTERN REGIONS WERE DISOWNED. THE FACILITY IN FRANKENBERG (GERMANY), FOUNDED IN 1889, HAS BEEN THE CORPORATE HEADQUARTER AND PRODUCTION SITE SINCE THEN. THONET IS STILL A FAMILY-OWNED BUSINESS AND IS MANAGED TODAY BY THE 5TH GENERATION. THE COMPANY MANUFACTURES BENTWOOD AND TUBULAR STEEL CLASSICS AS WELL AS NEW MODELS, WHICH ARE DEVELOPED IN COOPERATION WITH FAMOUS ARCHITECTS AND DESIGNERS.



CHAIR MODEL NUMBER 214 - BENT SOLID BEECH CONSTRUCTION WITH A WOVEN CANE SEAT.

THE EXTENSIVE EXPERIMENTATION DURING THE LATE 1850S INTO THE BENDING OF SOLID WOOD RESULTED IN THIS ICONIC STRUCTURE. THE NUMBER 214 CHAIR REMAINS ONE OF THE MOST SUCCESSFUL INDUSTRIAL DESIGNED PRODUCTS OF ALL TIME. THONET DEVELOPED THE SIMPLIFIED FORM OF THE CHAIR TO ACHIEVE HIS GOAL OF MASS PRODUCTION: BY 1930, 50 MILLION EXAMPLES HAD BEEN SOLD WORLDWIDE.





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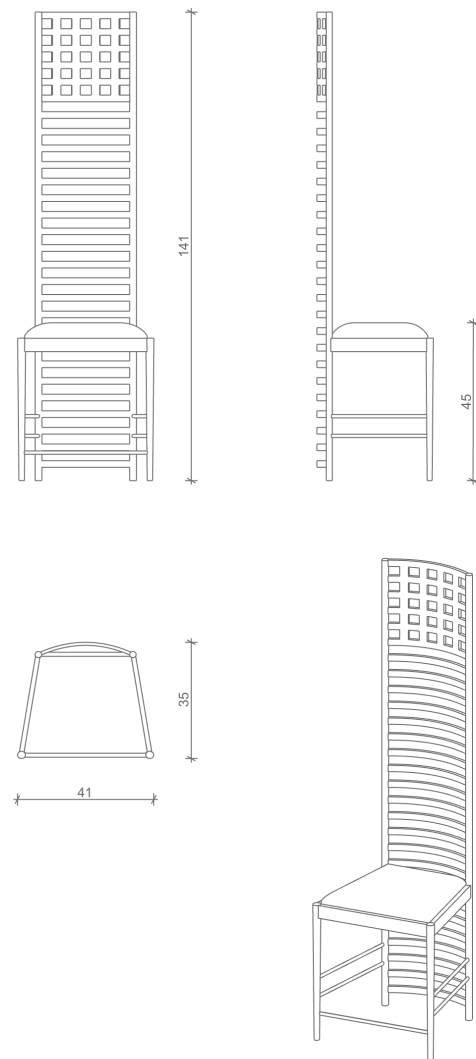


CHAIR MODEL NUMBER 209 - BENT SOLID BEECH CONSTRUCTION WITH A WOVEN CANE SEAT.



4.2 _CHARLES RENNIE MACKINTOSH (1868-1928)

BORN IN SCOTLAND, HIS PERSONALITY IS ONE OF THOSE THAT CHARACTERIZE THE PERIOD IMMEDIATELY PRECEDING THE MODERN MOVEMENT. HE IS KNOWN FOR DESIGNING THE GLASGOW SCHOOL OF ART: HE WAS THE ANIMATOR AND MOST AUTHORITATIVE EXPONENT OF THE GROUP KNOWN AS THE "GLASGOW SCHOOL." HE DISTINGUISHED HIMSELF PRINCIPALLY BECAUSE HE RECOVERED THE MOST AUTHENTIC VALUES OF THE SCOTTISH IDIOM AND NEO-GOTHIC TASTE. THE GROUP, ALSO NAMED "THE SCHOOL OF GHOSTS," BECAME KNOWN THROUGHOUT EUROPE. BESIDES THE SCHOOL OF ART, HIS MOST EXCITING WORKS ARE THE "WINDYHILL" HOUSE AT KILMACOLM (1900), THE "HILL HOUSE" AT HELENSBURGH (1902-3), THE ARRANGEMENT OF THE DERNGATE HOUSE, NORTHAMPTON (1916-20), AND THE DECORATIVE WORK IN MISS CRANSTON'S TEA-ROOMS IN GLASGOW. AMONG HIS DECORATIVE INTERIORS' FURNISHINGS, IT IS ABOVE ALL THE CHAIR, WHICH REPRESENTS THE FOCAL POINT FOR COORDINATED SPATIAL ACTION.



HIGH BACK CHAIR
292 HILL HOUSE
1902

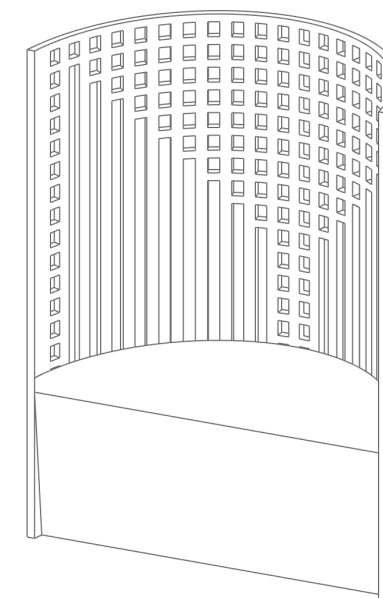
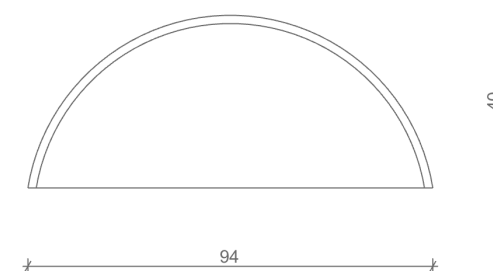
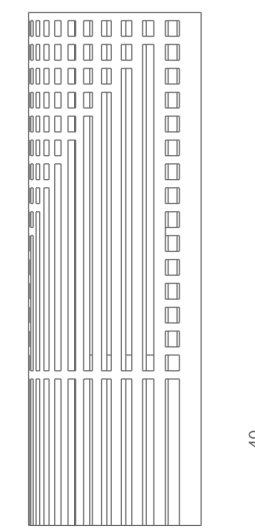
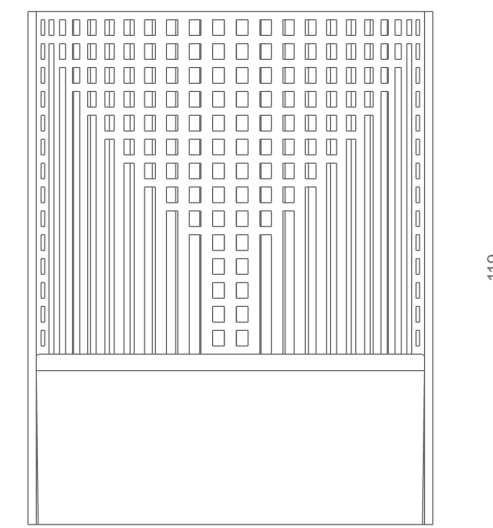


MACKINTOSH CREATED A HIGHLY INDIVIDUAL AND SYMBOLIC VOCABULARY OF FORM THROUGH A COMBINATION OF CELTIC AND JAPANESE INFLUENCES. THIS ICONIC CHAIR REFLECTS CHARLES RENNIE MACKINTOSH'S STYLE AND HIS FEARLESS APPROACH TO THE MOST CHALLENGING MANUFACTURING PROCESSES. ORIGINALLY A FURNISHING ACCESSORY FOR ONE OF MACKINTOSH'S MAJOR DESIGN PROJECTS, HILL HOUSE IN HELENSBURGH, NEAR GLASGOW, SCOTLAND, FROM WHICH ITS NAME DERIVES. THE LINEAR, GEOMETRIC FORM IS EVOCATIVE OF THE MINIMAL, ABSTRACT LINES OF JAPANESE GRAPHICS, WHICH CONFER SYMBOLIC AND FIGURATIVE SYMBOLIC VALUE TO THE PIECE'S STRIKING VISUAL IMPACT.





THIS THRONE-LIKE ARMCHAIR IS A NEW ITERATION OF THE MODEL THAT CRM DONATED, IN 1904, TO THE “WILLOW TEA ROOMS” IN GLASGOW, HIS NATIVE CITY. THE TALL SEMI-CIRCULAR BACK SERVED TO SEPARATE THE ENTRANCE AREA FROM THE TEA-ROOM BEHIND IT. THE BACK ENCOMPASSES THE SEAT, ILLUSTRATING TO PERFECTION MACKINTOSH’S GEOMETRIC AND ART NOUVEAU STYLE. FOR CASSINA, CREATING THIS CHAIR MEANT MARRYING ADVANCED TECHNOLOGY AND THE COMPANY’S PREMIER CARPENTRY SKILLS. THE LATTER CAN BE SEEN IN THE PRECISION NEEDED TO ASSEMBLE THE COMPONENTS THAT MAKE UP THE ELEGANT, LIGHT-WEIGHT LATTICED FRAME.



312 WILLOW 1
1904



4.3 JOSEF HOFFMANN (1870-1956)

BORN IN AUSTRIA-HUNGARY, STUDIED ARCHITECTURE UNDER CARL VON HASENAUER AND OTTO WAGNER AT THE ACADEMY OF FINE ARTS IN VIENNA. IN 1899, AT THE AGE OF 29, HE BECAME A PROFESSOR AT THE UNIVERSITY OF APPLIED ARTS VIENNA. IN 1903 HE AND KOLO MOSER ESTABLISHED THE WIENER WERKSTÄTTE. HIS FIRST IMPORTANT BUILDING, THE SANATORIUM IN PURKERSDORF, NEAR VIENNA, BUILT IN 1904, SET RADICAL NEW ARCHITECTURE AND INTERIOR DESIGN STANDARDS. BUT IT WAS THE PALAIS STOCLET IN BRUSSELS, BUILT BETWEEN 1905 AND 1911, THAT FOUNDED HIS INTERNATIONAL REPUTATION. HERE, HE SUCCEEDED IN PERFECTING THE GESAMTKUNSTWERK (TOTAL WORK OF ART), RECONCILING ART AND LIFE, AND AESTHETICIZING ALL DESIGN ASPECTS. JOSEF HOFFMANN'S FORMAL LANGUAGE IS PRIMARILY CHARACTERIZED BY STRICT GEOMETRICAL LINES, A SEARCH FOR SIMPLICITY, AND THE TYPICAL REDUCTION TO BLACK AND WHITE. HE OVERCAME THE DUALITY OF TRADITION AND MODERNITY AND CREATED WORKS THAT ARE VALID TO THIS DAY. THIS TIMELESS QUALITY REMAINS AN INSPIRATION AND DEFINING INFLUENCE FOR THE WITTMANN WORKSHOPS. JOSEF HOFFMANN HAS GIVEN FRANZ WITTMANN MÖBELWERKSTÄTTEN SOLE AUTHORIZATION ACCORDING TO HIS ORIGINAL DESIGNS.



WAS ONE OF THE FIRST LIGHTS PRODUCED BY THE WIENER WERKSTÄTTE. WOKA LAMPS PRODUCE THE TABLE LIGHT BASED ON THE ORIGINAL DESIGN, STRIKING FOR THE CLASSICAL ARCHITECTURAL FORM THAT LENDS IT A TIMELESS ELEGANCE.

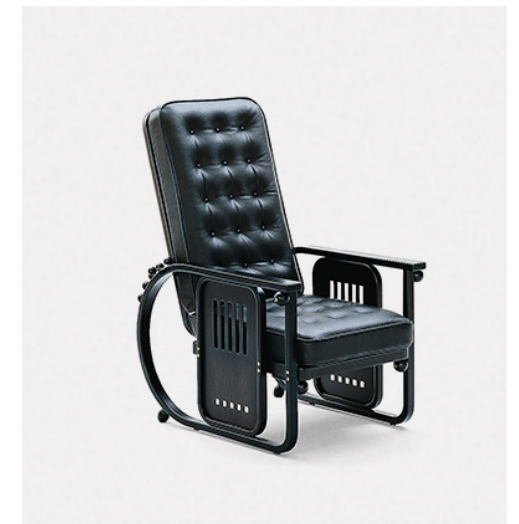
*NICKEL-PLATED BRASS BASE WITH OPALESCENT GLASS SHADE, 55CM HIGH
MODEL NO. M109 / TABLE LIGHT
1903*

STAINED, LAMINATED WOOD, BENT SOLID BEECH, AND TURNED WOOD FRAME WITH BRASS FITTINGS.

*SITZMASCHINE, MODEL NUMBER 670
1908*



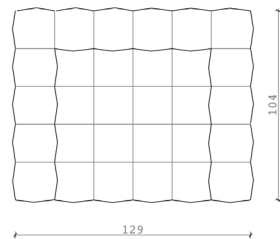
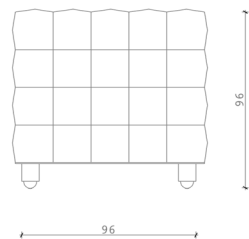
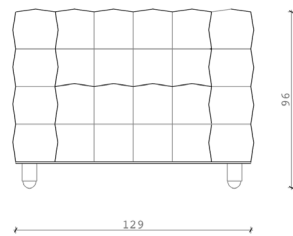
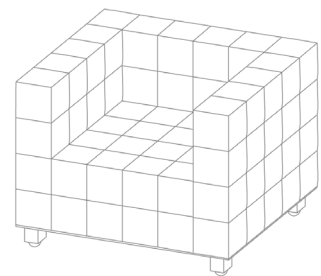
ALTHOUGH SOLD INITIALLY WITH SEAT AND BACK CUSHIONS, THE SITZMASCHINE CAN BE REGARDED AS HAVING PREDICTED RIETVELD DESIGNS BECAUSE OF ITS STRAIGHT GEOMETRIC VOCABULARY OF FORM. HOFFMANN DESIGNED THE SITZMASCHINE, OR „MACHINE FOR SITTING,” FOR HIS PURKERSDORF SANATORIUM IN VIENNA. THE SANATORIUM WAS ONE OF THE FIRST IMPORTANT COMMISSIONS GIVEN TO THE WIENER WERKSTÄTTE, A COLLABORATIVE WORKSHOP FOUNDED IN 1903 BY HOFFMANN AND KOLOMAN MOSER. IT ESPOUSED MANY OF THE BRITISH ARTS AND CRAFTS MOVEMENT'S TENETS OF GOOD DESIGN AND HIGH-QUALITY CRAFTSMANSHIP, REPRESENTING ONE OF HOFFMANN'S EARLIEST EXPERIMENTS IN UNIFYING A BUILDING AND ITS FURNISHINGS AS A TOTAL WORK OF ART. THE CHAIR IS A FUSION OF DECORATIVE AND STRUCTURAL ELEMENTS TYPICAL OF THE WIENER WERKSTÄTTE STYLE: THE GRID OF SQUARES PIERCING THE RECTANGULAR BACK SPLAT, THE BENTWOOD LOOPS FORMING THE ARMRESTS AND LEGS, AND THE ROWS OF KNOBS FOR ADJUSTING THE BACK. SIMULTANEOUSLY, THE NAME SITZMASCHINE AND THE CHAIR'S RATIONAL SIMPLIFICATION OF FORMS AND HIGH FINISH EMPHASIZE THE DESIGN'S ALLEGORICAL CELEBRATION OF THE MACHINE.





THE BLACK AND WHITE COLOR SCHEME AND QUADRATIC MOTIFS OF THIS CHAIR WERE A CONTINUUM THROUGHOUT THE FOYER OF HOFFMANN'S PURKERSDORF SANATORIUM, BUILT FROM 1904 – 1905. BASED ON A DESIGN BY KOLOMAN MOSER.

PURKERSDORF CHAIR
1905



A CLASSIC EXAMPLE OF HOFFMANN'S STRICT GEOMETRICAL LINES AND THE QUADRATIC THEME IN HIS WORK IS THE KUBUS ARMCHAIR, DESIGNED IN 1910 AND HANDCRAFTED TO PERFECTION.

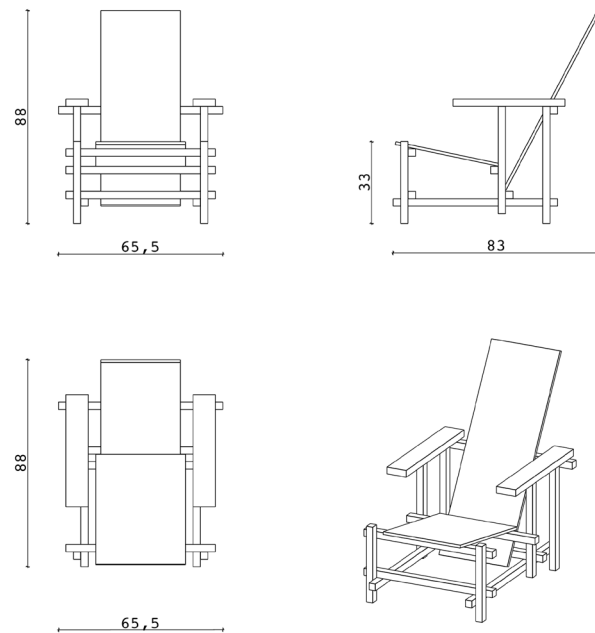
KUBUS
LOUNGE CHAIR
1910



4.4 _GERRIT RIETVELD (1888-1964)

BORN IN NETHERLAND, HE WAS ONE OF THE PRINCIPAL MEMBERS OF THE DE STIJL MOVEMENT. AS A FURNITURE DESIGNER, HE WAS THE CRAFTSMAN CABINET-MAKER WORKING IN A PRIMORDIAL IDIOM, RE-INVENTING CHAIRS AND OTHER FURNITURE AS IF NO ONE HAD EVER BUILT THEM BEFORE HIM AND FOLLOWING A STRUCTURAL CODE ALL OF HIS OWN. AS AN ARCHITECT, HE WAS WORKING WITH ELEGANT FORMULAS, DETERMINED TO DRIVE HOME THE RATIONALIST AND NEOPLASTIC MESSAGE IN THE CONTEXT OF EUROPEAN ARCHITECTURE. THE TWO ACTIVITIES ALTERNATE, OVERLAP, AND FUSE INTO A LOGICAL SEQUENCE. IN 1918 HE JOINED THE "DE STIJL" MOVEMENT, WHICH HAD SPRUNG UP AROUND THE REVIEW OF THAT NAME FOUNDED THE YEAR BEFORE BY THEO VAN DOESBURG. THE GROUP ASSIMILATED AND TRANSLATED INTO IDEOLOGY CERTAIN LAWS ON THE DYNAMIC BREAKDOWN OF COMPOSITIONS, WHICH HAD ALREADY BEEN EXPRESSED IN CUBIST PAINTINGS. THE "DE STIJL" ARTISTS ALSO CAREFULLY STUDIED THE ARCHITECTONIC LESSON TAUGHT BY FRANK LLOYD WRIGHT, WHOSE INFLUENCE WAS WIDELY FELT IN EUROPE AT THAT TIME. COLLABORATING FIRST WITH ROBERT VAN'T HOFF AND VILMOS HUSZAR, THEN WITH THEO VAN DOESBURG AND CORNELIUS VAN EESTEREN, RIETVELD SOON BECAME ONE OF THE MOST DISTINGUISHED INTERPRETERS OF THE NEOPLASTIC MESSAGE.

HIS MOST IMPORTANT WORKS ARE THE SCHRÖDER HOUSE AT UTRECHT (1924), WHICH IS A UNESCO WORLD HERITAGE SITE; THE VAN GOGH MUSEUM IN AMSTERDAM (1955), AND FURNITURES LIKE THE "RED AND BLUE" (1918), THE "ZIG-ZAG" (1934).



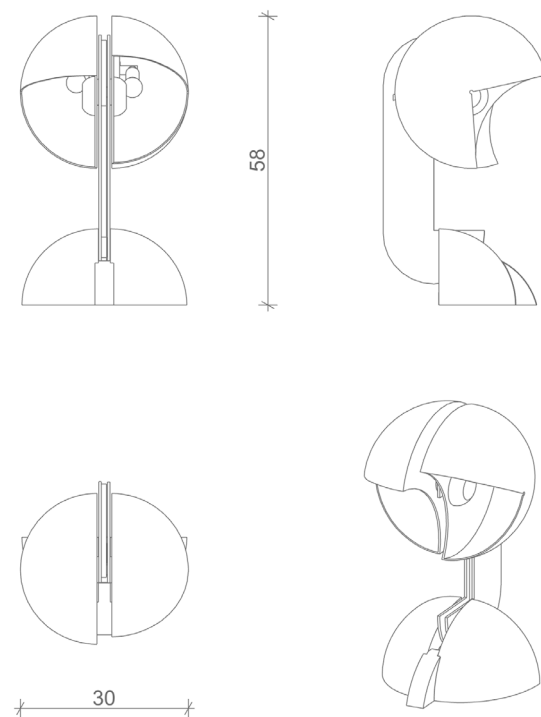
PAINTED SOLID BEECHWOOD AND PLYWOOD
CONSTRUCTION.



RED AND BLUE
1918



INITIALLY DESIGNED IN 1917-18 WITH A NATURAL WOOD FINISH, RIETVELD PAINTED THIS REVOLUTIONARY CHAIR IN 1923 DUE TO HIS ASSOCIATION WITH THE DE STIJL MOVEMENT. WITH ITS SIMPLIFIED CONSTRUCTION, THE DESIGN SPECULATED ON GOING INTO STANDARDIZED PRODUCTION. A SCULPTURAL SEAT WITH A PURE AND RATIONALIST FORM, THIS CHAIR BECAME AN AUTHENTIC MANIFESTO FOR NEOPLASTICISM, EMBRACED BY THE DUTCH DE STIJL MOVEMENT IN 1917. AN OUTLOOK SHARED BY PIET MONDRIAN, WHOSE OBJECTIVE WAS TO SEEK OUT THE ESSENTIAL NATURE OF THINGS, COMBINED WITH THE HARMONIOUS EQUIVALENCE OF COLORS, AND THE USE OF RIGHT-ANGLE. RIETVELD PRODUCED HIS PROTOTYPES IN 1918, EXPRESSING THE PHILOSOPHY OF ORGANIZING SPACE USING THE SAME COLORS FOR SIMILAR COMPONENTS. HE LATER APPLIED THIS SAME APPROACH TO SEPARATE CONSTRUCTIONAL ELEMENTS ACCORDING TO THEIR FUNCTION. THUS THE BASE WAS BLACK, AND THE SEATS COLORED. AS A CONSEQUENCE, THE NAME OF THE PIECE CHANGED FROM SLAT CHAIR TO RED AND BLUE.



THE 45-DEGREE ANGLE OF THE „ZIG-ZAG” CHAIR’S CANTILEVER CAN BE SEEN AS A RESPONSE TO THEO VAN DOESBURG’S CALL IN 1924 TO INTRODUCE „OBLIQUE” LINES TO RESOLVE THE TENSION BETWEEN VERTICAL AND HORIZONTAL ELEMENTS. THIS CHAIR PROVIDED AN EARLY EXAMPLE OF A CANTILEVERED SEAT AND IS COMPOSED OF FOUR WOOD BOARDS ARTICULATED END-TO-END TO FORM AN EXTREMELY EYE-CATCHING EXAMPLE OF AN UNSTABLE STRUCTURE. ESCHEWING THE TRADITIONAL LEGS-SEAT-BACK SEQUENCE, RIETVELD CREATED A RIBBON OF WOOD FORMING A Z-SHAPE.

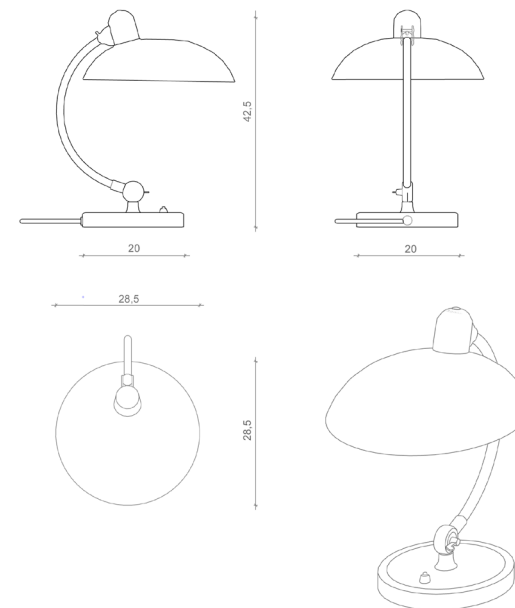
OAK CONSTRUCTION WITH BRASS FITTINGS
ZIG-ZAG CHAIR,
1932-34



4.5 _CHRISTIAN DELL (1893-1974)

BORN IN GERMANY, HE COMPLETED THE SILVER FORGING STUDIES AT THE ACADEMY IN 1911, AND FROM 1912-13, HE STUDIED AT THE SAXON COLLEGE OF ARTS AND CRAFTS IN WEIMAR. FROM 1922 TO 1925, HE WORKED AS A FOREMAN OF THE METAL WORKSHOP AT THE BAUHAUS IN WEIMAR, WHERE HE WAS THE MAN BEHIND A HIGHLY INNOVATIVE AND PIONEERING STYLE OF DESIGN. BEGINNING IN 1926, CHRISTIAN DELL SKETCHED LAMPS, USUALLY FOR THE LAMP FACTORY GEBR. KAISER & CO., WHO LAUNCHED THE FIRST CATALOG IN 1936 IN WHICH THE TABLE LAMP MODEL 6631 LUXUS APPEARED FOR THE FIRST TIME.

THIS LAMP SOON BECAME THE UNDISPUTED TOP MODEL OF THE KAISER IDELL™-SERIES – THEN, AS WELL AS TODAY, THE SYMBOL OF NOBLE GERMANIC DESIGN, EXQUISITE CHOICE OF MATERIALS, AND PRECISE ENGINEERING. AS AN EARLY INDUSTRIAL DESIGNER AND PIONEER OF PLASTIC DESIGN, HE USED BAKELITE AND AMINO PLASTICS AS MATERIALS IN 1929-30. AFTER WORLD WAR II, CHRISTIAN DELL MANUFACTURED SILVER GOODS AND OPENED A JEWELER'S SHOP IN WIESBADEN IN 1948, WHICH HE OPERATED UNTIL 1955. HE DIED IN WIESBADEN IN 1974. THE TERM "IDELL" IS A REFERENCE TO THE WORD IDEA AND HIS LAST NAME, DELL. "KAISER" IS A REFERENCE TO THE ORIGINAL MANUFACTURER – KAISER IDELL.



THE RENOWNED KAISER IDELL LAMP IS CHARACTERISED BY CHRISTIAN DELL'S ABILITY TO CREATE ELEGANT DESIGN WITH BASIC GEOMETRIC HALLMARKS OF MODERNISM: SHAPES LIKE THE SPHERE, CIRCLE AND CYLINDER. TODAY, THE KAISER IDELL IS WIDELY RECOGNISED AS A SYMBOL OF NOBLE BAUHAUS DESIGN, EXQUISITE CHOICE OF MATERIAL, AND PRECISE ENGINEERING.

CHROME-PLATED AND ENAMELED METAL
TODAY PRODUCED BY FRITZ HANSEN

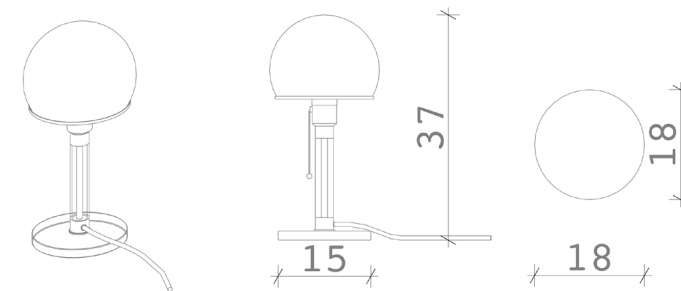
KAISER IDELL™
TABLE LAMP, 6631
1933

4.6 – WILHELM WAGENFELD (1900-1990)

BORN IN GERMANY, HE WAS ONE OF THE MOST INFLUENTIAL PIONEERS OF THE COUNTRY'S MODERN PRODUCT DESIGN. HE BECAME THE ONLY STUDENT FROM THE WEIMAR BAUHAUS TO MAKE A SUCCESSFUL TRANSITION TO MAJOR INDUSTRIAL COMPANIES, ACHIEVING HIS GOAL OF GIVING ALL CITIZENS ACCESS TO SOPHISTICATED, CONTEMPORARY, AND AFFORDABLE INDUSTRIAL PRODUCTS. HE BECAME THE MOST DIVERSE DESIGNER OF MASS-PRODUCED ITEMS FOR THE CONSUMER GOODS INDUSTRY IN WEST GERMANY. HE MADE SIGNIFICANT CONTRIBUTIONS TO THE CHANGING DESIGN OF LIVING AND HOUSING CONDITIONS AND DEVELOPED SOLUTIONS WITH OUTSTANDING SUSTAINABILITY, IMPRESSIVE FUNCTIONALITY, AND RESTRAINED AESTHETICS THAT HAVE CONTINUED TO WIN OVER BUYERS FOR DECADES. HIS EXPERIMENTS WITH NEW MATERIALS AND METHODS ALSO HELPED REDUCE PRODUCTION COSTS AND IMPROVE THE QUALITY OF GOODS FOR THE BENEFIT OF BUYERS AND MANUFACTURERS ALIKE.



WILHELM WAGENFELD'S ICONIC TABLE LIGHT (C. 1923-24), DESIGNED IN CONJUNCTION WITH CARL JAKOB JUCKER AT WEIMAR BAUHAUS, SET OUT ITS NEW FUNCTIONALIST AGENDA SPECULATED ON THE DEVELOPMENT OF STANDARDIZED GOODS FOR INDUSTRIAL MASS-PRODUCTION. WITH ITS ELEMENTAL CONSTRUCTION OF AN OPALESCENT DOMED SHADE, GLASS AND METAL CYLINDER STEM, AND CIRCULAR GLASS BASE, THIS REMARKABLE LIGHT CLEARLY SHOWED THE APPLICATION OF MODERN DESIGN PRINCIPLES. THROUGH PURITY, SIMPLICITY, SELF-EFFACEMENT, A CERTAIN STYLISHNESS CAN BE ACHIEVED IN EVERYDAY OBJECTS. AS A PROTOTYPE FOR INDUSTRIAL PRODUCTION, THE ME1 LIGHT ALSO REFLECTED THE SYMBIOSIS OF ART AND TECHNOLOGY, WHICH WAS AT THE CORE OF BAUHAUS PHILOSOPHY.



➤ BRASS, NICKEL-PLATED STEEL AND GLASS BASE WITH OPALESCENT GLASS SHADE, 35.5 CM HIGH

⏪ BAUHAUS TABLE LAMP | WG 24
1924



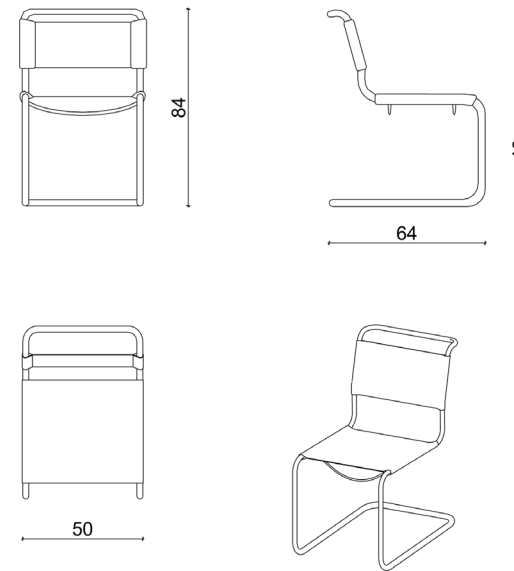
4.7 _ MART STAM (1899-1986)

BORN IN NETHERLAND, HE WAS TRAINED AS A JOINER AND DRAWING TEACHER. THERE HE STARTED WORK; LATER ON, HE MOVED ON TO BERLIN AND SWITZERLAND TO WORK IN VARIOUS ARCHITECTURE OFFICES, FOR EXAMPLE, WITH MAX TAUT AND HANS POELZIG. IN 1924, HE FOUNDED THE SWISS AVANT-GARDE MAGAZINE "ABC" TOGETHER WITH ARCHITECT HANS SCHMIDT.

STAM FELT AN OBLIGATION TO BUILD AND DESIGN RATIONALLY. SIMPLICITY WAS NOT AN END IN ITSELF FOR HIM. THE VISIONARY ARCHITECTURAL STUDIES HE PUBLISHED MADE HIM INTERNATIONALLY FAMOUS. IN 1925, HE BEGAN EXPERIMENTING WITH GAS PIPES, FROM WHICH HE COMPOSED AN INNOVATIVE CHAIR WITHOUT BACK LEGS – THE BASIC IDEA OF THE CANTILEVER CHAIR, WHICH THONET HAS BEEN PRODUCING UNDER VARIOUS MODEL NUMBERS TO THIS DAY – WAS BORN. IN 1926, LUDWIG MIES VAN DER ROHE INVITED HIM TO PARTICIPATE IN THE WERKBUND EXHIBITION "THE DWELLING" IN STUTTGART, WHERE STAM CREATED A ROW HOUSE WITH THREE UNITS. HE FURNISHED TWO OF THEM HIMSELF, AND MARCEL BREUER FURNISHED THE THIRD. IT WAS THERE THAT MART STAM PRESENTED HIS CANTILEVER CHAIR WITHOUT BACK LEGS – THE PROTOTYPE FOR COUNTLESS CANTILEVER CHAIRS – FOR THE FIRST TIME. IN 1928, HE MOVED TO FRANKFURT AM MAIN, WHERE HE TESTED THE TYPIIFICATION OF CHEAP HOUSING. IN THE WINTER SEMESTER 1928/29, HE WAS A GUEST LECTURER FOR URBANISM AT THE BAUHAUS DESSAU. IN 1930, HE WENT TO THE SOVIET UNION TO PLAN CITIES TOGETHER WITH ERNST MAY ("BRIGADE MAY") AND HIS WIFE, LOTTE

STAM-BEESE. AFTER REFUSING TO PLAN A CITY IN AN ESPECIALLY INHOSPITABLE ENVIRONMENT IN 1934, HE HAD TO LEAVE THE USSR. IN 1939 HE TOOK OVER THE DIRECTION OF THE INSTITUTE FOR APPLIED ARTS EDUCATION IN AMSTERDAM. AFTER 1945, HE WAS UNABLE TO CONTINUE HIS FORMER SUCCESSES. IN 1948, HE MOVED TO THE EAST OF GERMANY, BECAME DIRECTOR OF THE DRESDEN ART ACADEMY, AND THEN OF THE BERLIN-WEISSENSEE ACADEMY OF ART STARTING IN 1950. DURING THE COLD WAR, THE INVENTOR OF THE CANTILEVER CHAIR WITHOUT BACK LEGS FOUND HIMSELF TRAPPED BETWEEN A ROCK AND A HARD PLACE: IN THE GDR, STAM WAS CONSIDERED A FORMALIST WITH CLOSE TIES TO THE BAUHAUS, WHILE IN THE NETHERLANDS, WHERE HE RETURNED TO IN 1953, HE WAS VIEWED AS A LEFTIST REFORMER. FROM 1977 ONWARD, HE WITHDREW TO SWITZERLAND. STAM WAS AWARDED THE ARTISTIC COPYRIGHT FOR THE CANTILEVER CHAIR, WHICH IS TODAY OWNED BY THONET.

CUBIC FORM, CLEAR DESIGN, FINE PROPORTIONS, AND FLEXING MOVEMENT: THE DEVELOPMENT OF THE PERFECTED CANTILEVER CHAIRS S 33 AND S 34, AMONG THE FIRST OF THEIR KIND, TODAY COMBINES ZEITGEIST AND A SENSE OF TRADITION. "WHY FOUR LEGS IF TWO WILL SUFFICE?", WROTE ARTIST KURT SCHWITTERS IN 1927 AFTER SEEING THE FIRST CANTILEVER CHAIRS IN FURNITURE HISTORY. HIS CANTILEVER CHAIR S 33 WAS MORE THAN MATTER-OF-FACT DESIGNED INTERIOR DESIGN OBJECT BUT PART OF THE OVERALL REVOLUTIONARY CONCEPT OF A NEW ATTITUDE TOWARDS ARCHITECTURE AND LIFE.



⤴ **CAST TUBULAR STEEL FRAME INTERNALLY REINFORCED WITH METAL RODS, FABRIC SEAT, AND BACK. S33 (1926)**

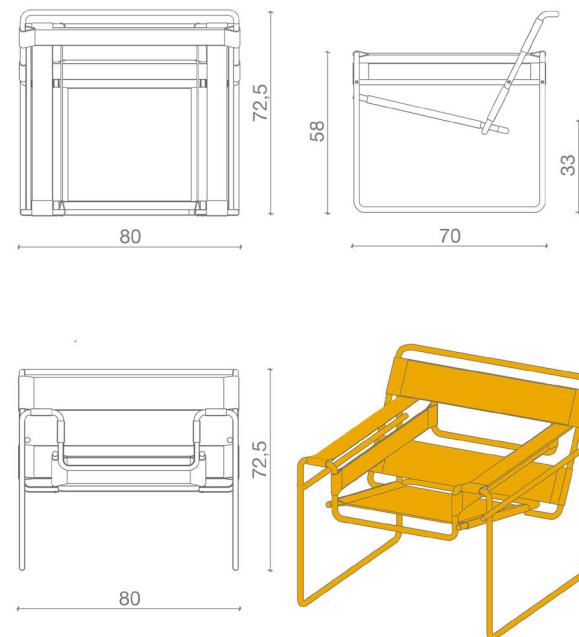


4.8 _ MARCEL BREUER

(1902-1981)

BORN IN PÉCS, HUNGARY, A CHAMPION OF THE MODERN MOVEMENT AND PROTÉGÉ OF BAUHAUS FOUNDER WALTER GROPIUS, HE IS EQUALLY CELEBRATED FOR HIS ACHIEVEMENTS IN ARCHITECTURE AND FURNITURE. BREUER WAS A STUDENT AND SUBSEQUENTLY A MASTER CARPENTER AT THE BAUHAUS IN THE EARLY 1920S. HIS ENTIRE BODY OF WORK, ARCHITECTURE, AND FURNITURE EMBODIES THE DRIVING BAUHAUS OBJECTIVE TO RECONCILE ART AND INDUSTRY. WHILE AT THE BAUHAUS, BREUER REVOLUTIONIZED THE MODERN INTERIOR WITH HIS TUBULAR-STEEL FURNITURE COLLECTION — INSPIRED BY BICYCLE CONSTRUCTION AND FABRICATED USING THE TECHNIQUES OF LOCAL PLUMBERS. HIS FIRST DESIGNS, INCLUDING THE WASSILY, REMAIN AMONG THE MODERN FURNITURE MOVEMENT'S MOST IDENTIFIABLE ICONS. BREUER'S ATTENTION EVENTUALLY MOVED TOWARDS ARCHITECTURE. AFTER PRACTICING PRIVATELY, HE WORKED AS A PROFESSOR AT HARVARD'S SCHOOL OF DESIGN UNDER WALTER GROPIUS. BREUER WAS HONORED AS THE FIRST ARCHITECT TO HAVE A SOLO EXHIBITION AT THE METROPOLITAN MUSEUM OF ART. IN 1963, BREUER BEGAN WORK ON PERHAPS HIS BEST-KNOWN ARCHITECTURAL PROJECT — THE WHITNEY MUSEUM OF AMERICAN ART IN NEW YORK CITY. BREUER EVENTUALLY SOLD HIS FURNITURE COLLECTION TO THE ITALIAN DESIGN COMPANY GAVINA SPA. IN LARGE PART IT WAS THE BREUER COLLECTION THAT MOTIVATED KNOLL TO ACQUIRE GAVINA IN 1968. THE WASSILY CHAIR, THE CESCO SIDE CHAIR, AND THE LACCIO TABLE COLLECTION — ALL MODERN CLASSICS IN THEIR OWN RIGHT.

DESIGNED FOR WASSILY KANDINSKY'S QUARTERS AT THE DESSAU BAUHAUS, THE NO. B3 UTTERLY TRANSFORMED THE LANGUAGE OF CHAIR DESIGN. IT WAS PARTICULARLY REVOLUTIONARY IN ITS USE OF TUBULAR STEEL AND ITS MANUFACTURE. INSPIRED BY THE FRAME OF A BICYCLE AND INFLUENCED BY THE CONSTRUCTIVIST THEORIES OF THE DE STIJL MOVEMENT, BREUER REDUCED THE FORM OF THE CLASSIC CLUB CHAIR TO ITS ELEMENTAL LINES AND PLANES.



➤ BENT, NICKED TUBULAR STEEL (FRAME LATER CHROME-PLATED) WITH CANVAS, FABRIC OR LEATHER SEAT AND BACK SECTIONS.
 ⚡ WASSILY, MODEL NUMBER B3, 1925-27





UNLIKE STAM'S CHAIR W1, ON WHICH THEIR DESIGNS WERE BASED, BREUER'S B33 AND SLIGHTLY LATER B64 UTILIZE NON-REINFORCED TUBULAR STEEL. THIS GIVES THEIR CONSTRUCTION GREATER RESILIENCE AND MORE COMFORT. LIKE OTHER CANTILEVERED CHAIRS, THESE DESIGNS ELIMINATE THE VISUAL DIVISION BETWEEN THE BASE AND SEAT SECTIONS BY USING A CONTINUOUS SUPPORTING FRAME.

CHROME-PLATED WITH STEEL FRAMES WITH
BENTWOOD AND WOVEN CANE SEATS AND
BACKS
MODEL NUMBER B 32 & MODEL NUMBER B 64
1928



4.9 _ LUDWIG MIES VAN DER ROHE

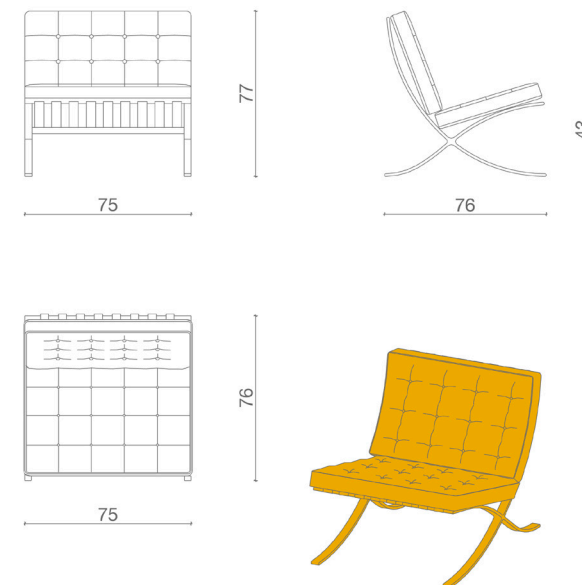
(1886-1969)

BORN IN GERMANY, REGARDED AS ONE OF THE MOST INFLUENTIAL FIGURES IN THE HISTORY OF ARCHITECTURE, HIS 'LESS-IS-MORE' APPROACH TO DESIGN WAS THE GOLD STANDARD FOR MANY GENERATIONS OF MODERN ARCHITECTURE. HIS LEGENDARY CAREER STARTED HUMBLY AT HIS FATHER'S STONEMASONRY BUSINESS, GIVING HIM AN EARLY APPRECIATION OF MATERIAL AND STRUCTURE. HE APPRENTICED WITH FURNITURE DESIGNER BRUNO PAUL IN BERLIN BEFORE JOINING THE OFFICE OF PETER BEHRENS, AN ARCHITECT, AND PAINTER AT THE FOREFRONT OF THE MODERN MOVEMENT. IN 1912, MIES ESTABLISHED HIS OWN OFFICE IN BERLIN. THROUGH FURNITURE, RESIDENTIAL PROJECTS AND EXTRAORDINARY, YET UNREALIZED CONCEPTS FOR SKYSCRAPERS, HE GAINED RECOGNITION AS A LEADER OF THE GERMAN MODERN MOVEMENT. AS SUCH, HE WAS SELECTED TO DESIGN THE GERMAN PAVILION AT THE BARCELONA INDUSTRIAL EXPOSITION OF 1929. HIS DESIGN, A RHYTHMIC ARRANGEMENT OF HORIZONTAL AND VERTICAL PLANES OF GLASS, STONE, AND METAL, WAS AN EXPERIMENT IN FREE-FLOWING SPACE. WITH NO DISCERNABLE DISTINCTION BETWEEN ROOMS OR INSIDE AND OUTSIDE, THE DESIGN FUNDAMENTALLY CHALLENGED THE ARCHITECTURAL 'BOXES WITHIN A BOX' STANDARD OF THE TIME. INSIDE, MIES INCLUDED THE BARCELONA CHAIR AND OTTOMAN, DESIGNED TO OFFER THE KING AND QUEEN OF SPAIN A PLACE TO REST (THEY NEVER SAT DOWN). THE BARCELONA PAVILION AND THE CHAIRS IT CONTAINED ARE UNIVERSALLY RECOGNIZED AS MILESTONES OF MODERN DESIGN. MIES SERVED AS VICE

PRESIDENT OF THE DEUTSCHER WERKBUND AND DIRECTOR OF THE BAUHAUS FROM 1930 UNTIL IT CLOSED IN 1933. HE IMMIGRATED TO THE UNITED STATES IN 1938 TO BECOME THE DIRECTOR OF ARCHITECTURE AT THE ARMOUR INSTITUTE (LATER THE ILLINOIS INSTITUTE OF TECHNOLOGY). FROM HIS CHICAGO-BASED PRACTICE, MIES DESIGNED A PORTFOLIO OF BUILDINGS THAT CHANGED THE FACE OF AMERICAN INSTITUTIONAL ARCHITECTURE — THE MOST NOTABLE EXAMPLES BEING THE IIT CAMPUS AND THE SEAGRAM BUILDING IN NEW YORK. WHILE AT IIT, HE BEFRIENDED AND MENTORED A YOUNG FLORENCE KNOLL. FLORENCE HAS ALWAYS CREDITED MIES AS HER MOST INFLUENTIAL INSTRUCTOR. IN 1948, MIES GRANTED KNOLL EXCLUSIVE RIGHTS TO PRODUCE HIS FURNITURE, INCLUDING THE BARCELONA COLLECTION, THE BRNO CHAIR, AND THE MR SERIES.

ONE OF THE MOST RECOGNISED OBJECTS OF THE LAST CENTURY, AND AN ICON OF THE MODERN MOVEMENT, THE BARCELONA CHAIR IS A TRIBUTE TO THE MARRIAGE OF DESIGN AND CRAFTSMANSHIP. OPULENT, YET IMPARTING A MODERN APPEARANCE, THE CHAIR'S FORM WAS BASED ON THE SELLA CURULIS, A ROMAN MAGISTRATE'S STOOL.

CHROME-PLATED WITH STEEL FRAMES
WITH BENTWOOD AND WOVEN CANE SEATS
AND BACKS
BARCELONA, MODEL NUMBER MR 90
1929



POLISHED CHROME STRUCTURE HAND-BUFFED AND HAND-FINISHED TO A MIRROR FINISH. THE CUSHIONS ARE UPHOLSTERED WITH 40 INDIVIDUAL PANELS CUT. SEAT AND BACK CUSHIONS ADAPT TO FIT THE CURVE OF THE FRAME. SIDE AND EDGES OF UPHOLSTERY STRAPS ARE DYED TO MATCH SPECIFIED UPHOLSTERY COLOUR





DESIGNED FOR THE TUGENDHAT HOUSE IN BRNO, CZECHOSLOVAKIA, THIS CHAIR UTILIZES A FLAT STEEL FRAME. THE STEEL USED IS OF A HEFTY GAUGE, MAKING IT EXPENSIVE BUT ALSO STRONG ENOUGH TO SUPPORT A CANTILEVERED STRUCTURE.

CHROMED BENT FLAT STEEL FRAME WITH AN UPHOLSTERED WOOD SEATING SECTION
BRNO, MODEL NUMBER MR 50
1929-30



FRAME MADE OF TUBULAR POLISHED CHROME
FINISH WITH A THICK COWHIDE SLING SEAT
WITH LEATHER LACES.
MR SIDE CHAIR
1927



THE MR COLLECTION REPRESENTS SOME OF THE EARLIEST STEEL FURNITURE DESIGNS BY MIES VAN DER ROHE.

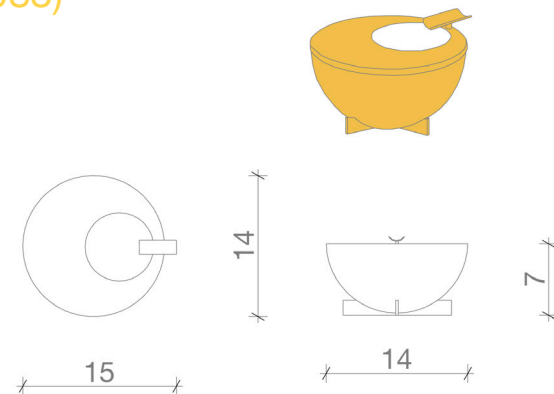
THE MATERIAL CHOICE WAS INSPIRED BY FELLOW BAUHAUS MASTER MARCEL BREUER, WHILE THE FORMS ARE THOUGHT TO BE MODERN DERIVATIVES OF 19TH CENTURY IRON ROCKING CHAIRS.



4.10 _ MARIANNE BRANDT

(1893-1983)

BORN IN GERMANY, SHE BEGAN HER ARTISTIC TRAINING AT A PRIVATE ART SCHOOL IN WEIMAR. IN 1923, BRANDT STARTED HER STUDIES AT THE STATE BAUHAUS IN WEIMAR, WHERE SHE STUDIED PAINTING AND SCULPTURE AND WAS THE ONLY WOMAN WHO TOOK PART IN THE METALLWERKSTATT OF THE BAUHAUS. HER OBJECTS ARE A SPLENDID EXAMPLE OF HER RESEARCH TO SIMPLIFY THE INDUSTRIAL PROCESSES OF SPINNING AND PRINTING. HER UNIQUE TALENT WAS SOON PICKED UP BY LÁSZLÓ MOHOLY-NAGY, WHO INSPIRED HER TO UNDERTAKE STUDIES IN THE MALE-DOMINATED FIELD OF METALWORKING. AS EARLY AS 1926, SHE DESIGNED THE FIRST LIGHTING FIXTURES FOR THE BAUHAUS BUILDING IN DESSAU, AND SHE LED THE LIGHTING EXPERIMENTS AT THE METAL WORKSHOP. SHE WAS THE HEAD OF THE METAL WORKSHOP FROM MAY 1928 TO 1 JULY 1929. AMONG THE BEST-KNOWN PRODUCTS DEVELOPED AT THE BAUHAUS, THE TEAPOT MBEK 24 WAS A STUDENT WORK OF HERS SOON AFTER JOINING THE METAL WORKSHOP THERE. AN ACCOMPLISHED EXERCISE IN REDUCING AN EVERYDAY OBJECT TO A COMBINATION OF ELEMENTAL SHAPES, THE TEAPOT USES PURE GEOMETRIC FORMS INSPIRED BY THE CONSTRUCTIVIST AESTHETIC THAT MOHOLY-NAGY HAD PROMOTED. ITS DESIGN IS INNOVATIVE YET FUNCTIONAL, BEARING AN EBONY HANDLE AND FINIAL THAT ARE COMFORTABLE TO HOLD. THE TEAPOT WAS AMONG BRANDT'S FIRST ATTEMPTS TO DEVELOP PIECES FOR INDUSTRIAL PRODUCTION. BRANDT LEFT THE BAUHAUS IN 1929 WHEN THE METAL WORKSHOP MERGED WITH OTHER DEPARTMENTS.



A SMALL OBJECT WHICH NURTURES A GREAT HISTORY
STAINLESS STEEL MIRROR POLISHED
ASHTRAY /ALESSI
1924



SILVER PLATED BRASS, BLACK LACQUERED WOOD
TEE ESSENCE POT | MBEK 24
1924

ONE OF THE MOST IMPORTANT BAUHAUS ICONS. ONLY A FEW ORIGINAL EXAMPLES FROM THE BAUHAUS METAL WORKSHOP ARE KNOWN TODAY AND ALL ARE IN THE POSSESSION OF THE MUSEUM. THESE SPECIMENS, DESIGNED BY MARIANNE BRANDT, ALL DIFFER SLIGHTLY IN SHAPE AND HAVE A VALUE OF OVER EUR 250,000. A SPECIAL DESIGN FEATURE IS THE TYPICAL, CROSS-SHAPED FOOT SECTION. TODAY'S LICENSED VERSION OF THE TEA EXTRACT JUG IS MADE BY TECNOLUMEN.

STERLING SILVER 925/1000, EBONY
BAUHAUS TEA POT MBTK 24 SI
1924

THIS POT IS A PART OF THE TEA AND COFFEE SET, DESIGNED IN 1924. ONLY ONE COMPLETE SET IS KNOWN TO EXIST. THE TEA POT, ON THE OTHER HAND, IS IN SEVERAL MUSEUMS, A.O. IN THE "MUSEUM OF MODERN ART", NEW YORK. THE TEA POT IS THE PART OF THE SET, WHICH MOST STRICTLY FOLLOWS THE FORMAL PRINCIPLES OF THE BAUHAUS SCHOOL. CIRCLE, GLOBE AND SQUARE ARE THE BASIC FORMS OF THE CONSTRUCTION.

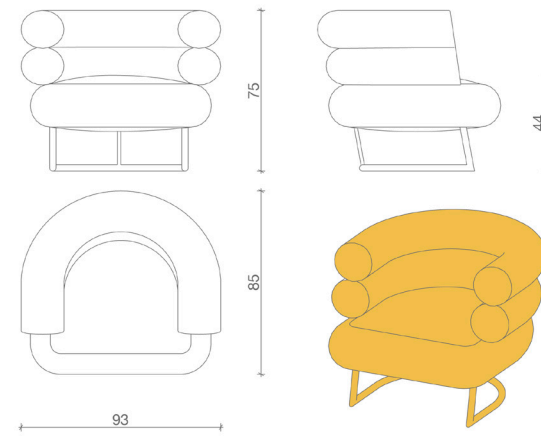


4.11 _ EILEEN GRAY

(1878–1976)

BORN IN IRELAND, INTO AN ARISTOCRATIC IRISH-SCOTTISH FAMILY, SHE WENT TO LONDON AND PARIS TO STUDY ARCHITECTURE AND DESIGN. SHE FIRST MADE A NAME FOR HERSELF AS A LEADING DESIGNER OF LACQUERED WALLS AND DECORATIVE PANELS. WITH HER THEORIES ON DESIGN AND ARCHITECTURE, SHE LEFT AN INDELIBLE MARK ON OUR IDEAS ABOUT LIVING; HER WORK IS CONSIDERED THE EPITOME OF MODERNISM. GRAY'S TUBULAR STEEL FURNITURE, REVOLUTIONARY AT THE TIME OF THEIR CREATION, ARE CONSIDERED CLASSICS TODAY. HER ADJUSTABLE TABLE E.1027 IS ONE OF THE MOST FAMOUS AND MOST-COPIED DESIGNS IN THE WORLD. IT WAS ADDED TO THE PERMANENT COLLECTION OF THE MUSEUM OF MODERN ART IN NEW YORK IN 1978. HER DRAGONS ARMCHAIR WAS SOLD IN 2009 FOR THE UNBELIEVABLE AMOUNT OF €21,905,000 AND, AT THE TIME, BECAME THE MOST EXPENSIVE DESIGN OBJECT EVER TO BE SOLD AT AUCTION.

THE PRODUCTION OF THE MOVIE "PRICE OF DESIRE" AND THE DOCUMENTARY FILM "GRAY MATTERS" (BOTH 2014) CONTINUED THE SUCCESS OF THE EXHIBITION. GRAY'S MOST FAMOUS ARCHITECTURAL DESIGN, THE MAISON EN BORD DE MER E.1027 ON THE CÔTE D'AZUR, WAS REOPENED TO THE PUBLIC IN 2015. IN THE 1970S EILEEN GRAY BEGAN WORKING WITH ZEEV ARAM TO PUT HER FURNITURE, RUGS AND LAMPS INTO SERIES PRODUCTION. IN 1973, SHE GRANTED THE WORLDWIDE RIGHTS TO MANUFACTURE AND DISTRIBUTE HER DESIGNS TO HIS COMPANY. TODAY CLASSICON PRODUCES AND DISTRIBUTES EILEEN GRAY DESIGNS UNDER LICENCE.



BIBENDUM IS ONE OF A KIND. IT IS CAPTIVATINGLY HARMONIOUS DESPITE ITS SIZE AND UNITES A MAJESTIC IMPRESSIVENESS. EILEEN GRAY UNDERScoreD THE CHARACTER WITH SLY IRONY; SHE NAMED IT AFTER THE MICHELIN MAN, WHOSE FORM THIS ARMCHAIR CALLS TO MIND.

TUBULAR STEEL FRAME, UPHOLSTERY
COVER IN FABRIC OR LEATHER
BIBENDUM ARMCHAIR

1926

DAYBED

1925

ADJUSTABLE TABLE E1027

1926

TUBE LIGHT FLOOR LAMP

1927



4.12 _ LE CORBUSIER

(1887-1965)

CHARLES-EDOUARD JEANNERET, KNOWN AS LE CORBUSIER, WAS BORN IN SWITZERLAND. EARLY IN HIS CAREER, HIS WORK MET WITH SOME RESISTANCE OWING TO ITS ALLEGED «REVOLUTIONARY» NATURE AND THE RADICAL LOOK IT ACQUIRED FROM ITS «PURIST» EXPERIMENTS. IN TIME, HOWEVER, IT WON THE RECOGNITION IT DESERVED, AND IT IS STILL WIDELY ADMIRER. HIS MESSAGE IS STILL BEING ASSIMILATED BY AN EVER-INCREASING NUMBER OF PEOPLE IN THE PROFESSION. HIS FAR-OUT AVANT-GARDE ATTITUDES SHOULD BE INTERPRETED WITH CONSIDERATION FOR USING RATIONAL SYSTEMS IN HIS PLANNING METHOD, EVIDENCED BY ELEMENTARY MODULES AND FORMS BASED ON THE FUNCTIONAL LOGIC.

IN HIS ACTIVITIES AS TOWN-PLANNER, ARCHITECT, AND DESIGNER, HIS METHOD OF RESEARCH CONTINUED TO DEVELOP, AT TIMES GOING TO THE OPPOSITE EXTREMES OF A RICH PLASTIC IDIOM. MUCH THE SAME COMMITMENT WILL BE FOUND IN THE FURNITURE OF THE EQUIPMENT INTÉRIEUR DE L'HABITATION (TABLES, CHAIRS, ARMCHAIRS, SOFAS) DESIGNED FOR THE SALON D'AUTOMNE, 1928, WITH PIERRE JEANNERET AND CHARLOTTE PERRIAND AND "CASIERS STANDARD", SYSTEM OF CONTAINER UNITS DESIGNED FOR THE PAVILLON OF THE ESPRIT NOUVEAU, 1925, WITH PIERRE JEANNERET. CASSINA REPROPOSES THESE FURNITURE CONSIDERED "UP-TO-DATE"; THE CLEAR AND ESSENTIAL "FORM" IS HIGHLY ADAPTABLE TO CHANGE IN TIME AND ENVIRONMENT, CONTINUALLY PROVIDING NEW SIGNIFICANCE.



DESIGNED IN 1952 FOR THE CABANON, A HUT BUILT BY LE CORBUSIER ON THE FRENCH RIVIERA, WHERE ALONGSIDE THE MANY FIXED FURNISHINGS, THE FURNITURE WAS ALL CONCEIVED AS BOXES. THIS STOOL IS SPARTAN AND YET AT THE SAME TIME SOPHISTICATED DUE TO ITS DOVETAIL JOINTS THAT HIGHLIGHT THE CONNECTIONS BETWEEN THE SOLID WOOD SURFACES. THE OBLONG HOLE ON EACH SIDE MAKES TABOURET VERY EASY TO HANDLE.

MADE IN NATURAL-COLOURED SOLID CHESTNUT WOOD.
LC 14 TABOURET
1952/59



STURDY OAK TABLE-TOP ON A BASE COMPOSED OF STEEL TUBES
LC 15
1958

ORGANIC AND YET RATIONAL, ITS DISTINCTIVE CONSTRUCTION DERIVES FROM TWO GEOMETRIC FIGURES: THE CIRCLE, SITTING ON A CUBE-LIKE BASE, AT RIGHT ANGLES TO EACH OTHER. THIS CLEAN-CUT DYNAMIC STYLE CONFERS ON THE FUTURE A PIECE OF GREAT VALUE, AESTHETICALLY SPEAKING, THAT MAKES A PERFECT PARTNER IN THE HOME, OR AS A CONFERENCE TABLE, SEATING UP TO TEN.



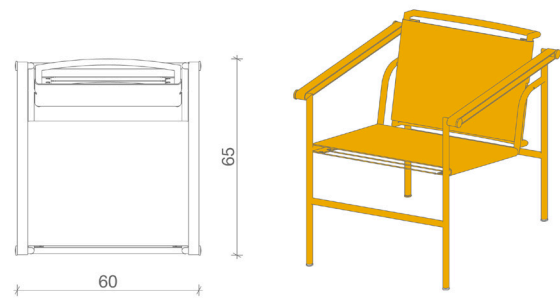
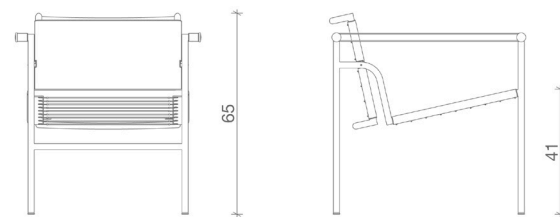
4.13 _ LE CORBUSIER, PIERRE JEANNERET & CHARLOTTE PERRIAND

IN 1922, LE CORBUSIER BEGAN WORKING IN THE NEW RUE DE SÈVRES, PARIS, ATELIER WITH HIS COUSIN PIERRE JEANNERET. THEY SHARED RESEARCH PROJECTS AND DESIGN CRITERIA IN A PROFOUND AND LIFE-LONG PROFESSIONAL RELATIONSHIP.

IN OCTOBER 1927, THE PAIR DECIDED TO DRAW ON THE CONTRIBUTION OF A YOUNG ARCHITECT, CHARLOTTE PERRIAND, WHO HAD ALREADY BEGUN TO ESTABLISH A REPUTATION ON THE ARCHITECTURAL SCENE.

THEIR COLLABORATION LASTED THROUGH TO 1937 AND WAS EXTREMELY FRUITFUL, ESPECIALLY IN THE FIELD OF FURNITURE DESIGN. THE PARTNERSHIP WAS HIGHLY SIGNIFICANT, BOTH IN TERMS OF THE CULTURAL WEIGHT OF THEIR ACHIEVEMENTS AND THEIR PROFESSIONAL SUCCESSES.

IT WAS TOGETHER WITH CHARLOTTE PERRIAND THAT THE PAIR TACKLED THE INNOVATIVE PROJECT FOR "L'ÉQUIPEMENT D'INTÉRIEUR DE L'HABITATION". THE RESULTING DESIGNS WERE OF GREAT INTELLECTUAL VALUE AND CONSIDERABLE COMMERCIAL SUCCESS.



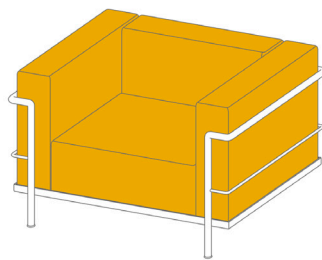
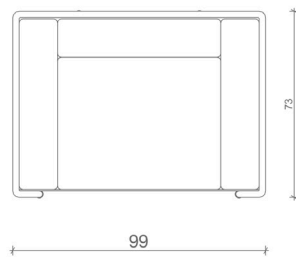
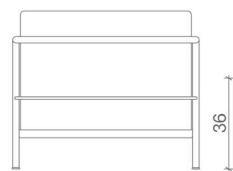
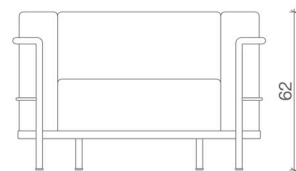
TUBULAR STEEL FRAME, LEATHER SEATING
LC 1
1928

A LIGHT, COMPACT CHAIR DESIGNED AND PRESENTED AT THE 1929 SALON D'AUTOMNE ALONG WITH OTHER IMPORTANT MODELS, SUCH AS THE LC2 AND LC3 ARMCHAIRS, THE LC6 TABLE AND THE LC4 CHAISE-LONGUE. AS WITH ALL OF LE CORBUSIER'S WORKS, THE LC1 DERIVES FROM AN IN-DEPTH STUDY OF HUMAN POSTURE. THE CHAIR IS INTENDED TO BE RELAXING AND TO FOSTER CONVERSATION. THE BALANCE BETWEEN FORM AND FUNCTION IS ACHIEVED THROUGH THE USE OF THE MODULOR, A SYSTEM BASED ON THE TYPICAL MEASUREMENTS OF THE MALE BODY AND ON A MATHEMATICAL LANGUAGE INFORMED BY THE PROPORTIONS OF UNIVERSAL HARMONY. ITS PERFECT COMPOSITIONAL SIMPLICITY, SUITED TO ANY CONTEXT.





TUBULAR FRAME IN BRUSHED NICKEL WITH A SEMI-OPAQUE FINISH WITH LEATHER UPHOLSTERED CUSHIONS
LC2 & LC 3
1928



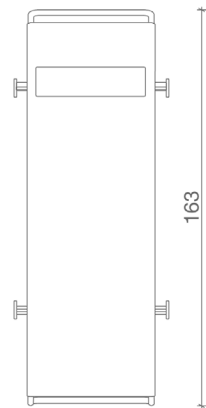
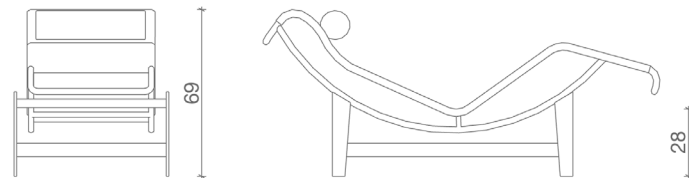
LC2 IS A TIMELESS MODEL, WHICH HAS MADE DESIGN HISTORY. DESIGNED IN 1928 AND EXHIBITED AT THE SALON D'AUTOMNE IN PARIS IN 1929, IT IS THE ARCHETYPAL ARMCHAIR IN THE NEW AND MODERN CONCEPTION OF FURNISHINGS UNDERSTOOD AS "DOMESTIC EQUIPMENT". THE SEPARATION OF THE METAL FRAME AND THE CUSHIONS EXPRESSES A RATIONALIST APPROACH TO INDUSTRIAL PRODUCTION. ARMCHAIR, TWO- AND THREE-SEATER SOFAS, AND POUF WITH POLISHED CHROME OR PAINTED STEEL FRAME ARE IN THE LC PALETTE.

THE LC3 IS THE WIDER VERSION OF THE LC2, IMPLEMENTING MODERNITY LOGIC, SEPARATING THE SUPPORTING METAL FRAME FROM ITS PADDED ELEMENTS LIKE THE ARCHITECTURAL RELATIONSHIP BETWEEN THE CONCRETE SUPPORTING STRUCTURE AND ITS BUFFERING ELEMENTS.





CHAISE-LONGUE WITH ADJUSTABLE POLISHED
TRIVALENT CHROME PLATED STEEL FRAME.
BLACK ENAMEL STEEL BASE
MAT- PONYSKIN OR COWSKIN WITH BLACK
LEATHER HEADREST
LC4
1928

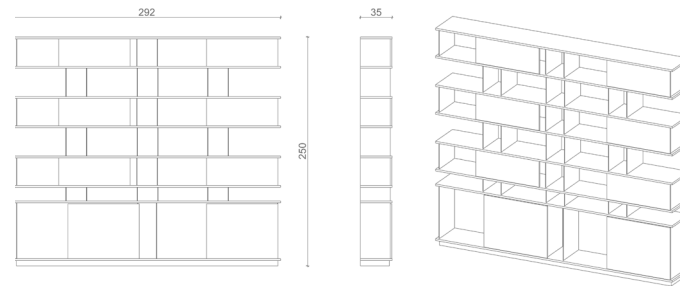


DESIGNED IN 1928, THE LC4 IS THE DEFINITIVE CHAISE LONGUE: BUILT IN A SHAPE DESIGNED FOR RELAXATION, THE CHAIR WAS CREATED WHEN THE THREE DESIGNERS TEAMED TOGETHER TO PUT MAN AT THE CENTER OF THEIR DESIGN, TAKING THE IDEA THAT FORM AND FUNCTION SHOULD BE AT THE SERVICE OF RELAXATION, CREATING A PERFECT BALANCE BETWEEN ITS GEOMETRIC PURITY AND ITS ERGONOMIC INTENT. THE FRAME'S STABILITY – FOR ANY ANGLE OF INCLINATION IS GUARANTEED BY THE FRICTION THROUGH RUBBER TUBES THAT COVER THE CROSS-BAR OF THE BASE.



4.14 _ CHARLOTTE PERRIAND (1903-1999)

BORN IN FRANCE, A FULL MEMBER OF THAT AVANT-GARDE CULTURAL MOVEMENT WHICH, FROM THE FIRST DECADES OF THE TWENTIETH CENTURY, BROUGHT ABOUT A PROFOUND CHANGE IN AESTHETIC VALUES AND GAVE BIRTH TO A TRULY MODERN SENSITIVITY TOWARDS EVERYDAY LIFE. HER SPECIFIC CONTRIBUTION FOCUSES ON INTERIOR COMPOSITION, CONCEIVED AS CREATING A NEW WAY OF LIVING, STILL TODAY AT THE HEART OF CONTEMPORARY LIFESTYLE. AT THE BEGINNING OF HER PROFESSIONAL CAREER, SHE WAS ACCLAIMED BY CRITICS FOR HER BAR UNDER THE ROOF, EXHIBITED AT THE SALON D'AUTOMNE IN 1927 AND CONSTRUCTED ENTIRELY IN NICKEL-PLATED COPPER AND ANODIZED ALUMINUM. IN THE SAME YEAR, SHE BEGAN A DECADE-LONG COLLABORATION WITH LE CORBUSIER AND PIERRE JEANNERET. HER PRESENCE IN THE STUDIO IS VISIBLE IN ALL THE FURNISHINGS DESIGNED. SO SHE BECOMES A CORNERSTONE IN THE ARCHITECT'S REFORMATION PROJECT, ADDING A DISTINCT DIMENSION OF HUMANENESS TO LE CORBUSIER'S OFTEN COLD RATIONALISM. IN HER CREATIONS, SHE MANAGES TO ANIMATE THE FUNDAMENTAL SUBSTANCE OF DAILY LIFE WITH NEW AESTHETIC VALUES. DURING HER EXTENDED STAY IN THE FAR EAST ('40-'46), SHE REVEALS HER ARTISTIC TALENT TO THE FULL THROUGH A REINTERPRETATION OF LIFE'S REALITY TO ECHO BOTH TRADITION AND MODERNITY. BY WAY OF EXAMPLE, WORTHY OF MENTION ARE THE FURNISHINGS PRODUCED USING TRADITIONAL BAMBOO PROCESSING TECHNIQUES, CAPABLE OF ENHANCING THE NEW FORMS ALREADY EXPERIMENTED USING STEEL-TUBING.



AUTHENTICITY AND AVANT-GARDE CHARACTERISE THE NUAGE SHELVING UNIT. DRAWING ON HER EXPERIENCE OF SEEING CLOUD-LIKE WALL-HUNG MODULAR SHELVES IN KYOTO, SHE DEVELOPED HER OWN VERSION: FUNCTIONAL, ATTRACTIVE AND VERSATILE.
NUAGE
1940

DESIGNED DURING HER TIME IN TOKYO, THIS CHAIR USES BAMBOO TO REVISIT THE FAMOUS LC4 CHAISE-LONGUE. ITS ORGANIC FORM, CURVY AND INVITING. THE SEAT OF THIS RECLINER IS MADE OF TWELVE CURVED STRIPS OF WOOD WHILE THE JOINING ELEMENTS ARE SATIN-FINISH BRASS STUDS
TOKYO CHAISE LONGUE
1940



4.15 _ WILLEM HENDRIK GISPEN

(1890-1981)

BORN IN THE NETHERLANDS, HE WAS AN INDUSTRIAL DESIGNER, BEST KNOWN FOR HIS GISO LAMPS AND SERIALY PRODUCED FUNCTIONALIST STEEL-TUBE FURNITURE. HE STUDIED DESIGN AT THE ACADEMY FOR VISUAL ARTS AND TECHNICAL SCIENCE IN ROTTERDAM (ACADEMIE VAN BEELDENDE KUNSTEN EN TECHNISCHE WETENSCHAPPEN) AT THE ARCHITECTURE DEPARTMENT. IN 1916 HE PURCHASED A SMALL SMITHY, WHICH HE WOULD DEVELOP AND EXTEND TO THE WELL-KNOWN GISPEN'S FACTORY FOR METALWORK. THE COMPANY'S SUCCESS WAS TO A GREAT EXTENT BASED UPON HIS OWN QUALITIES AS AN INDUSTRIAL DESIGNER, DESIGNING MANY ARTISTICALLY AND TECHNICALLY QUALITATIVE LAMPS AND FURNITURE. MANY OF THESE SERIAL PRODUCED DESIGNS, LIKE ARMCHAIR NO. 412, STILL BELONG TO THE HIGHLIGHTS OF DUTCH DESIGN. WITH HIS GISO LAMP-DESIGNS FROM THE 1920S AND 1930S HE WAS A PART OF THE INTERNATIONAL AVANT-GARDE INTERESTED IN LIGHT INNOVATIONS. IN 1911 WILLEM HENDRIK GISPEN TRAVELED TO ENGLAND, WHERE HE WAS EXPOSED TO THE IDEA OF "ART MANUFACTURES." ON HIS RETURN TO THE NETHERLANDS, HE BECAME A MEMBER OF THE NETHERLAND UNION OF HANDICRAFT AND INDUSTRIAL ART. LATER IN 1916, FOUNDED A METALWORKING COMPANY TO PRODUCE MAINLY ARCHITECTURAL FITTINGS MADE OF TUBULAR METAL. IN 1927 THE FACTORY LAUNCHED ITS GISO RANGE OF LIGHTING. COMBINING FUNCTIONALISM WITH GEOMETRIC PURITY, THESE LIGHTS WERE EXCEPTIONALLY AVANT-GARDE FOR THEIR ELEMENTS IN MOST DUTCH MODERNIST INTERIORS DURING THE LATE 1920S AND 1930S.

THE REMARKABLE SUCCESS OF THE GISO LIGHTING RANGE WAS DUE TO NOT ONLY WILLEM HENDRIK GISPEN'S ABILITY TO COMBINE INDUSTRIAL PRODUCTION WITH ARTISTIC EXPRESSION, BUT EQUALLY TO HIS USE OF BOLD, EYE-CATCHING POSTERS, WHICH HELPED TO ADVERTISE HIS MODERNIST PRODUCTS.

WITH ITS BOLD OUTLINE, THE MODEL NO. 66 REFLECTS THE STRONG GRAPHIC QUALITY SO CHARACTERISTIC OF DUTCH DESIGN. METAL MOUNTS WITH OPALESCENT GLASS SHADE AND ETCHED GLASS DISKS. MODEL NO. 66 GISO SUSPENDED CEILING LIGHT, 1931

IN 1927 GISPEN DISPLAYED HIS FURNITURE AND LIGHTS AT THE DEUTSCHER WERKBUND'S DIE WOHNUNG EXHIBITION IN STUTTGART AND RECEIVED SO MANY ORDERS THERE THAT TWO YEARS LATER, HE WAS ABLE TO OPEN A LARGER FACTORY IN CULEMBORG TO MASS-PRODUCE HIS DESIGNS. GISO WALL LIGHT GISO SUSPENDED CEILING LIGHTS 1927



4.16 _ DONALD DESKEY

(1894-1989)

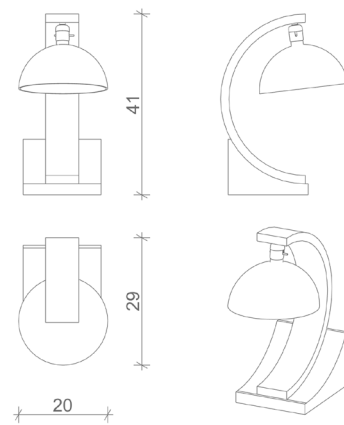
BORN IN THE USA, HE STUDIED ARCHITECTURE AT THE UNIVERSITY OF CALIFORNIA. STILL, HE DID NOT WORK AS AN ARCHITECT BUT INSTEAD BECAME AN ARTIST AND A PIONEER IN INDUSTRIAL DESIGN. HE ATTENDED THE 1925 EXPOSITION INTERNATIONALE DES ARTS DÉCORATIFS ET INDUSTRIELS MODERNES IN PARIS, WHICH INFLUENCED HIS DESIGN APPROACH. HE ESTABLISHED A DESIGN CONSULTING FIRM IN NEW YORK CITY AND LATER THE FIRM OF DESKEY-VOLLMER (IN PARTNERSHIP WITH PHILLIP VOLLMER), WHICH SPECIALIZED IN FURNITURE AND TEXTILE DESIGN. HIS DESIGNS IN THIS ERA PROGRESSED FROM ART DECO TO STREAMLINE MODERNE.

FROM HIS FIRST DESIGNS FOR DEPARTMENT STORE WINDOW DISPLAYS TO HIS SUMPTUOUS FURNISHINGS FOR RADIO CITY MUSIC HALL'S INTERIORS, DESKEY DESIGNED MANY OF THE ICONS THAT DEFINE AN AMERICAN MODERN STYLE.

IN 1927 DONALD DESKEY AND PHILIP VOLLMER ESTABLISHED DESKEY-VOLLMER INC. -- A STUDIO CONCENTRATING ON THE DESIGN AND MANUFACTURE OF EXCLUSIVE ART DECO METAL FURNITURE AND LIGHTING, SPECIALLY COMMISSIONED BY WEALTHY CLIENTS LIKE ADAM GIMBEL (PRESIDENT OF SAKS FIFTH AVENUE), HELENA RUBINSTEIN, AND JOHN D. ROCKEFELLER. BOTH THESE LIGHTS (C. 1927-29) REFLECT DESKEY'S EXTRAORDINARY ABILITY TO CREATE STRIKING FORMS THAT EPITOMIZE THE MODERN STYLE. HIS LIGHTING DESIGNS FROM THIS PERIOD ARE CHARACTERIZED BY THE BOLD USE OF GEOMETRY AND GLEAMING METAL SURFACES.

WITH ITS SHARP ZIG-ZAG PROFILE AND ITS MIRROR-POLISHED CHROME, THIS LAMP EMBRACES AS A COMPACT AND PUNCHY OBJECT THE ESSENCE OF DESKEY'S DESIGN. THE LIGHT IS THE VERY EMBODIMENT OF THE SLEEK, MACHINED AESTHETICS OF INDUSTRIAL DESIGN'S RISE DURING THE FAST-PACED, STYLE-DRIVEN INTERWAR PERIOD.

DESK LIGHT
1927



CHROME-PLATED STEEL SHADE AND STEM ON PAINTED WOOD BASE

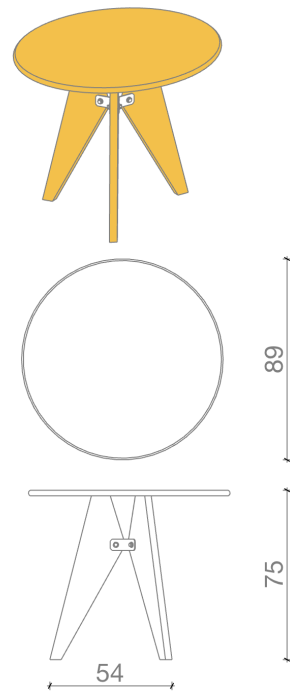
NICKEL-PLATED METAL SHADE AND BASE,
DESK LIGHT
C. 1927-29



4.17 _ JEAN PROUVÉ

(1901-1984)

BORN IN FRANCE, AFTER SCHOOL, HE COMPLETED HIS TRAINING AS A METAL ARTISAN BEFORE OPENING HIS WORKSHOP IN NANCY IN 1924. IN THE FOLLOWING YEARS, HE CREATED NUMEROUS FURNITURE DESIGNS, AND IN 1947 PROUVÉ ESTABLISHED HIS OWN FACTORY. DUE TO DISAGREEMENTS WITH THE MAJORITY SHAREHOLDERS, HE LEFT THE COMPANY IN 1953. DURING THE ENSUING DECADES, PROUVÉ SERVED AS A CONSULTING ENGINEER ON SEVERAL IMPORTANT ARCHITECTURAL PROJECTS IN PARIS. HE LEFT HIS MARK ON ARCHITECTURAL HISTORY AGAIN IN 1971, WHEN HE PLAYED A MAJOR ROLE IN SELECTING RENZO PIANO AND RICHARD ROGERS'S DESIGN FOR THE CENTRE POMPIDOU AS CHAIRMAN OF THE COMPETITION JURY. PROUVÉ'S WORK ENCOMPASSES A WIDE RANGE OF OBJECTS, FROM A LETTER OPENER TO DOOR AND WINDOW FITTINGS, FROM LIGHTING AND FURNITURE TO FAÇADE ELEMENTS AND PREFABRICATED HOUSES, FROM MODULAR BUILDING SYSTEMS TO LARGE EXHIBITION STRUCTURES. ESSENTIALLY, ALMOST ANYTHING THAT IS SUITED TO INDUSTRIAL PRODUCTION METHODS. HE INTENDED BOTH IN HIS ARCHITECTURAL AND DESIGN WORK TO EMPLOY HIGHLY-ADVANCED METAL WORKING TECHNIQUES TO CREATE INNOVATIVE CONSTRUCTIONS AND SHAPES. HE PLAYED AN INFLUENTIAL ROLE IN DEVELOPING A CONSTRUCTION METHOD FOR ARCHITECTURE BASED ON LIGHT-WEIGHT PREFABRICATED SECTIONS AND DREW AMONGST OTHER THINGS ON THIS KNOWLEDGE OF AIRCRAFT AND CAR CONSTRUCTION.

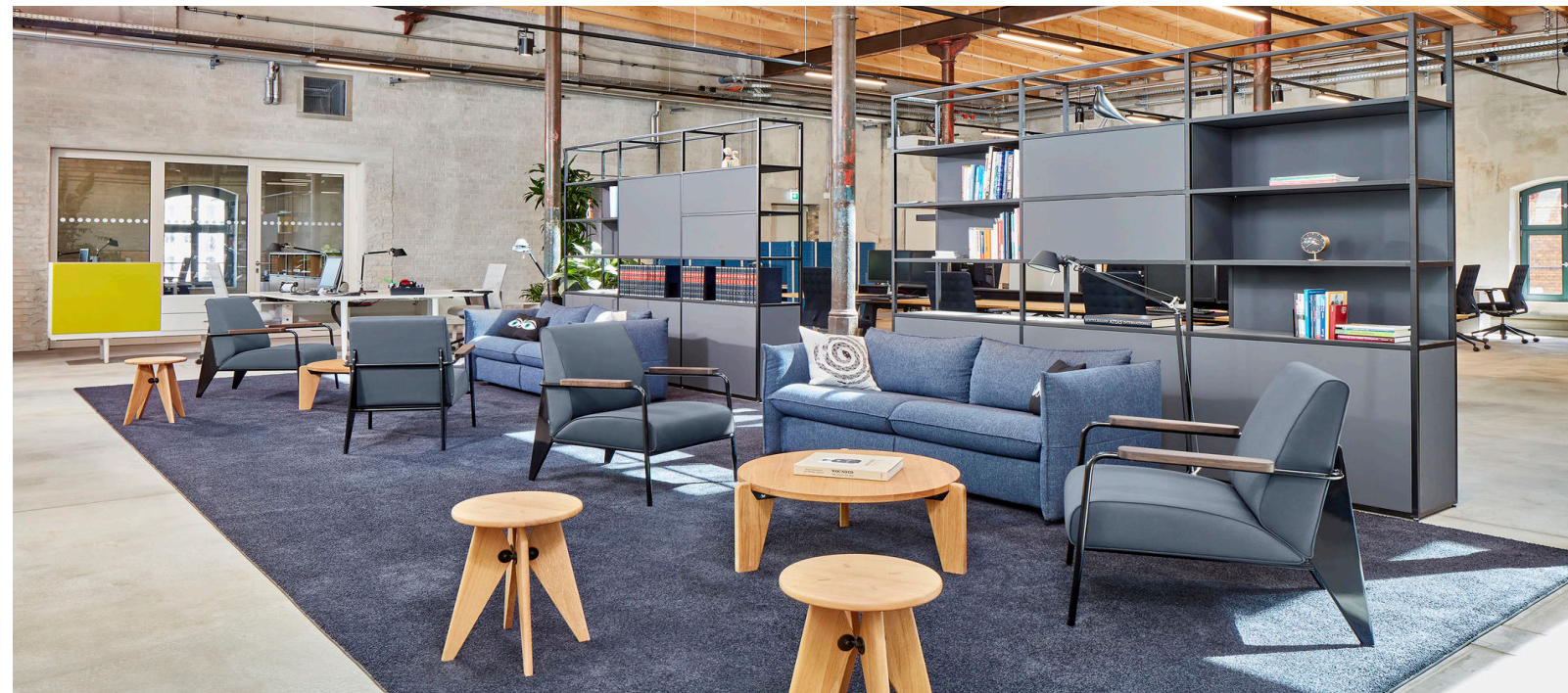


MADE IN NATURAL-COLOURED SOLID CHESTNUT WOOD.
LC 14 TABOURET
1952/59



STURDY OAK TABLE-TOP ON A BASE COMPOSED OF STEEL TUBES
LC 15
1958

JEAN PROUVÉ CREATED THE ROUND, WOODEN GUÉRIDON TABLE FOR THE UNIVERSITY OF PARIS IN 1949. IT COMES IN TWO DIFFERENT SIZES AND VARIOUS TYPES OF HIGH-QUALITY WOOD.



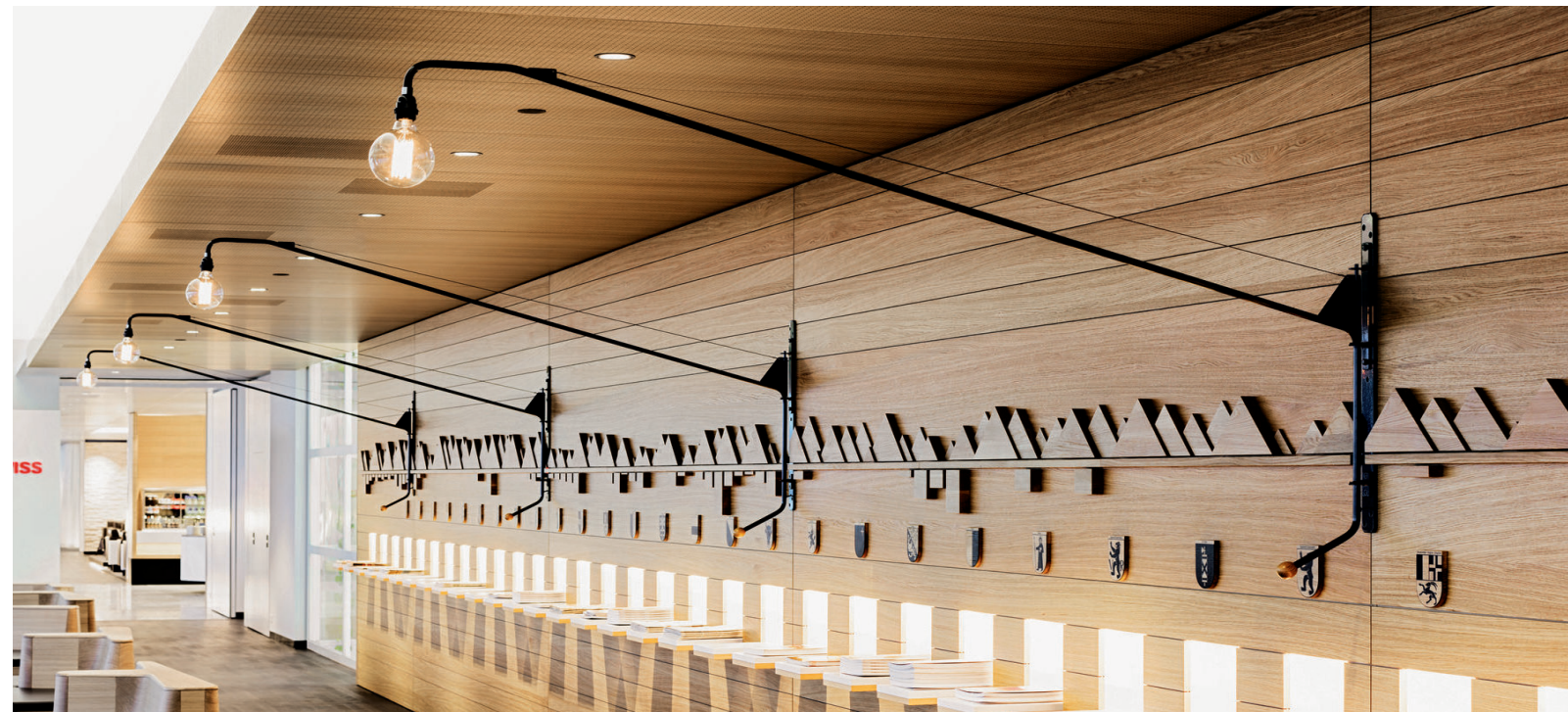


ENAMELED TUBULAR METAL CONSTRUCTION
THE JIB WALL LIGHT (AKA POTENCE/PETITE POTENCE)
1942



ONCE AGAIN CONCENTRATES ON THE LIGHT SOURCE: THE BULB BEING EXPOSED, AS IN GERRIT RIETVELD'S DESIGNS OF THE 1920S. TAKING ITS NAME FROM THE JIB OF A SAIL, THE LIGHT'S ARM CAN BE SWUNG HORIZONTALLY IN EITHER DIRECTION. PROUVÉ USED THESE LIGHTS IN MANY OF HIS HOUSING PROJECTS, THE MOST FAMOUS BEING FOR AIR FRANCE'S OFFICES IN BRAZZAVILLE, IN WHICH HE USED THE LARGER JIB WITH AN ELONGATED HANDLE. AT OVER TWO METERS IN LENGTH, THIS WALL LIGHT WAS AN IMPRESSIVE INTERIOR FEATURE.

DESIGN FOR THE UNIVERSITY OF STRASBOURG, THE ANTONY CHAIR, DISPLAYS PROUVÉ'S LOVE OF INDUSTRIAL ROUGHNESS OR ART BRUT. NO ATTEMPT IS MADE TO HIDE THE FRAME'S WELDED JOINTS OR UNFINISHED SURFACE. PAINTED BENT TUBULAR STEEL FRAME WITH MOLDED PLYWOOD SEAT SECTION
ANTONY 1950



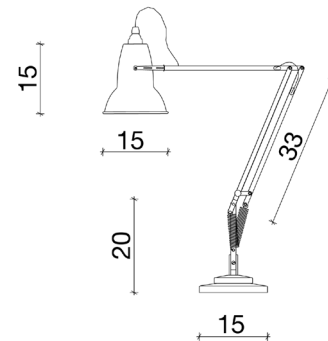
4.18 _ GEORGE CARWARDINE (1887-1947)

BORN IN BRITAIN, HE WAS ALREADY A PRACTICING ENGINEER OF SOME NOTE, SPECIALISING IN VEHICLE SUSPENSION SYSTEMS, WHEN HE INVENTED HIS FAMOUS DESK LAMP. HE HONED HIS SKILLS AT THE HORSTMANN CAR COMPANY WHERE HE ROSE THROUGH THE RANKS TO BECOME CHIEF DESIGNER. THEN IN 1924, WHEN HORSTMANN'S GOT INTO FINANCIAL DIFFICULTIES CARWARDINE LEFT TO START HIS OWN BUSINESS, WHICH HE CALLED CARDINE ACCESSORIES. HE LATER WENT BACK TO WORK WITH SYDNEY HORSTMANN BUT IN 1929 THE HORSTMANN CAR COMPANY WENT BANKRUPT. CARWARDINE SEIZED THE MOMENT – HERE WAS THE OPPORTUNITY HE'D BEEN WAITING FOR TO EXPLORE A LONGSTANDING FASCINATION WITH SPRING AND LEVER BASED MECHANISMS. HE ESTABLISHED A GARDEN WORKSHOP AT HIS HOME IN BATH AND BEGAN WORK ON THE DESIGN THAT WOULD LATER BECOME HIS LEGACY.

1932 HE UNVEILED HIS REMARKABLE INVENTION - A 4-SPRING LAMP, COMBINING UNPRECEDENTED FREEDOM OF MOVEMENT AND PERFECT BALANCE DUE TO ITS PATENTED CONSTANT SPRING MECHANISM. AND SOON DEMAND FOR THE LAMP FAR OUTSTRIPPED CARWARDINE'S SMALL-SCALE SUPPLY. SO IN 1934 CARWARDINE LICENSED THE DESIGN TO WORLD-CLASS SPRING MAKER, HERBERT TERRY & SONS, WHO ALREADY SUPPLIED THE SPRINGS FOR HIS LAMPS. NOT LONG AFTER, THE ANGLEPOISE® NAME WAS REGISTERED AND THE 4-SPRING 'MODEL 1208™' WENT INTO VOLUME PRODUCTION.

IN 1932, WORKING AS AN AUTOMOTIVE ENGINEER, GEORGE CARWARDINE DEVELOPS A FORMULA FOR A NEW TYPE OF SPRING. HE DISCOVERS THAT PIVOTING ARMS SUPPORTED BY A SEQUENCE OF THESE SPRINGS CAN BE REPOSITIONED WITH THE LIGHTEST TOUCH YET WILL REMAIN PERFECTLY IN PLACE ONCE RELEASED.

MODEL NO.1208 ANGLEPOISE TASK LIGHT, C.1933 -
EARLY PRODUCTION MODEL
ENAMELED METAL BASE WITH METAL ARM AND ALUMINUM SHADE, 90CM HIGH



MODEL NO.1227 ANGLEPOISE TASK LIGHT, 1934
ENAMELED METAL BASE WITH METAL ARM AND
ENAMELED METAL SHADE



05

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