

Konstantin Grcic Panorama

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ALBERT HINTON

Herman Miller UCL Press

Design theorist Louise Schouwenberg examines the meaning and agency of things as mediators between people and world, both within everyday life and the museum context. Moreover, she questions the market's obsession with novelty in design, and searches for answers how to distinguish novelty for the sake of novelty from true cultural innovation in design, of which a museum archive testifies. The themes, examples and images are chosen in close consultation with designer Hella Jongerius. Graphic design by Irma Boom. Published on the occasion of the exhibition, Die Neue Sammlung/Beyond The New at The Design Museum, Pinakothek der Moderne, Munich (10 November 2017 - 16 September 2018).

Walter Gropius, 1883-1969 National Geographic Books

The fertile dual evolution of design under socialism and capitalism in postwar Germany The cheap, colorful plastic designs of East Germany pitted against the cool functionalism of West German design: German Design 1949-1989: Two Countries, One History does away with such clichés. More than 30 years after German reunification, it presents a comprehensive overview of German design history of the postwar period for the first time ever. With over 300 illustrations and numerous examples from the fields of design--fashion, furniture, graphics, automobile, industrial and interiors--the book shows how design featured in daily life on both sides of the Wall, the important part it played in the reconstruction process and how it served as a propaganda tool during the Cold War. Key objects and protagonists--from Dieter Rams or Otl Aicher in the West to Rudolf Horn or Renate Müller in the East--are presented alongside formative factors such as the Bauhaus legacy and important institutions such as the Hochschule für Gestaltung (HfG) Ulm. The exceptional case of the division of Germany allows a unique comparative perspective on the role design played in promoting socialism and capitalism. While in the Federal Republic to the West, it became a generator of the export economy and the "Made in Germany" brand, in the East it was intended to fuel the socialist planned economy and affordability for broad sections of the population was key. While the book highlights the different realities of East and West, the many cross references that connected design in both are also examined. It impressively illustrates the many facets of German design history in the postwar period: from the domestic sphere to global politics, from industrial products to design's role as a tool of protest that foreshadowed the fall of the Berlin Wall in 1989.

Archidoodle Rodopi

Encompassing furniture, tableware and exhibition designs, the practice of German designer Stefan Diez (born 1971) is characterized by innovation through technical expertise and a passion for experimentation. Before founding his own design studio in 2003, Diez worked for Richard Sapper and Konstantin Grcic since then, he has worked in various fields of design, from furniture, tableware, bags and accessories to industrial design, as well as exhibition design for companies such as Authentics, Bree, HAY, Moroso, Rosenthal, Thonet, Wilkhahn and others. Full House, a comprehensive compilation of his multifaceted body of work, portrays his studio's methodology and development processes and delivers first-hand insight into the state of industrial design today, complemented by essays and interviews exploring some of the issues in the field.

The Infamous Chair Charta

What is the contemporary relationship between art and thought,

Artistic Research Laurence King Publishing

An exhaustively researched visual history of the office chair.

Desarting John Wiley & Sons

Transcripts of interviews by Hans Ulrich Obrist with architects, artists, curators, film-makers, musicians, philosophers, social theorists and urbanists.

Beyond the New on the Agency of Things Birkhäuser

After endlessly hearing that the Onomatopoeic publications had a tactility not often found in current art publications, director freek Lomme decided to create an exhibition and catalog addressing the issue of printing today. The result was the hugely successful, palm-sized book that was jam-packed with information and ideas on the subject. Quickly sold out this informative book is once again in print. Included are six contemporary artists and eight international academics and authors in the field of graphic design, materiality, theory, and art, exploring how, in the digital age, our daily interaction with physical materials is greatly altered and how this affects us as humans. Developed in the context of fine book publishing, the project includes in-depth discussions of past printing and reproduction processes, including silkscreen, etching, Risograph, linocut, lithography, and letterpress. Images are limited, but texts are diverse with small reproductions accompanying the art and artist interviews. It is a fresh and rigorous conversation about the process and the art of bookmaking in the twenty-first century.

Design Real Routledge

Italy and the UK experienced a radical re-organisation of urban space following the devastation of many towns and cities in the Second World War. The need to rebuild led to an intellectual and cultural exchange between a wave of talented architects, urbanists and architectural historians in the two countries. Post-war Architecture Between Italy and the UK studies this exchange, exploring how the connections and mutual influences contributed to the formation of a distinctive stance towards Internationalism, notwithstanding the countries' contrasting geographic and climatic conditions, levels of economic and industrial development, and social structures. Topics discussed in the volume include the influence of Italian historic town centres on British modernist and Brutalist architectural approaches to the design of housing and university campuses as public spaces; post-war planning concepts such as the precinct; the tensions between British critics and Italian architects that paved the way for British postmodernism; and the role of architectural education as a melting pot of mutual influence. It draws on a wealth of archival and original materials to present insights into the personal relationships, publications, exhibitions and events that provided the crucible for the dissemination of ideas and typologies across cultural borders. Offering new insights into the transcultural aspects of European architectural history in the post-war years, and its legacy, this volume is vital reading for architectural and urban historians, planners and students, as well as social historians of the European post-war period.

Perspective, Projections and Design Rizzoli International Publications

The Bauhaus was one of the 20th century's most influential cultural movements, yet at the same time it is regarded as the epitome of the Modernist design cliché: geometric, industrial, minimalistic. The publication »The Bauhaus #itsalldesign« disproves this cliché and takes a new, up-to-date look at the design of the Bauhaus. The book offers the very first comprehensive overview of the extended concept of design which was initiated at the Bauhaus showing the great interest of Bauhaus designers in social interconnections, experiments and processes. Alongside rare exhibits from design, architecture, art, film, and photography, the book documents the development processes as well as the socio-political concepts behind the Bauhaus. To underline their relevance for today's creative practise, these ideas are contrasted to current themes in design such as the digital revolution, and the works of numerous present-day artists and designers. Among others, Olaf Nicolai, Adrian Sauer, Wilfried Kühn and Joseph Grima created artistic works on the topic especially for the exhibition and the publication. The lavishly illustrated publication features essays by renowned authors, a glossary of key terms related to all aspects of the Bauhaus, as well as a detailed catalogue section.

Alvar Aalto Vitra Design

This book provides readers with a timely snapshot of ergonomics research and methods applied to the design, development and prototyping – as well as the evaluation, training and manufacturing – of products, systems and services. Combining theoretical contributions, case studies, and reports on technical interventions, it covers a wide range of topics in ergonomic design including: ecological design; educational and game design; cultural and ethical aspects in design; user research and human-computer interaction in design; as well as design for accessibility and extreme environments, and many others. The book particularly focuses on new technologies such as virtual reality, state-of-the-art methodologies in information design, and human-computer interfaces. Based on the AHFE 2018 International Conference on Ergonomics in Design, held on July 21–25, 2018, in Orlando, Florida, USA, the book offers a timely guide for both researchers and design practitioners, including industrial designers, human-computer interaction and user experience researchers, production engineers and applied psychologists.

The Vitra Campus Phaidon Press

"This book is about the work and visions of German designer Konstantin Grcic. It includes a comprehensive catalogue raisonné as well as essays by Paola Antonelli, Jan Boelen, Mario Carpo, Jonathan Olivares, Lousie Schouwenberg, Richard Sennett and Peter Sloterdijk, accompanied by pictorial collages and texts created by Konstantin Grcic in conjunction with the Panorama exhibition." -- Back cover.

Friedrich Kiesler Designer Phaidon Press

When you start to deconstruct or question design, all sorts of questions emerge: How does design affect our behaviour, our use of resources, our choices and freedoms to participate in social, political or economic decision-making, and the extent to which we feel we have agency over our lives? Jan Boelen in conversation with Michael Kaethlers Social matter, social design' challenges the way we look at, think of, and interact with the social world by emphasising the role of materiality. This enlarged field for engagement demands that design incorporates a more nuanced and complex reading of how the social is intertwined with the material, which confronts the often reductive or simplistic notion of 'social design?', and offers novel forms of critical and meaningful engagement at a time of mounting social contradictions. The essays in this book explore and unveil uncanny, disconcerting or discordant connections, bricolages, assumptions or breaches at critical junctures for transformation. They are centred around four major themes: the body; earth; the political; and technology.

Herzog & De Meuron + Ai Weiwei Vitra Design Museum

At the Salon del Mobile 2017, Design Academy Eindhoven shows #TVclerici, a live TV studio where media is presented in the making. It is an experiment with facts and fiction, props and performance, as well as individual bodies and objects. An alternative reality is created for a world of designed fakery, from biometrics, cybernetics, and GPS fences, to gendered architecture and the era of khaki. This small book takes a behind-the-scenes look to reveal the underlying conversations, inspirations, controversies, narratives, and points of view. In addition, it uncovers how the positions taken by the students connect to what is going on in the world, beyond the safe confines of the academy.

Funtastico Bloomsbury Publishing

Thinking: Objects: Contemporary Approaches to Product Design discusses influences on modern product design such as globalization, technology, the media and the need for a sustainable future, and demonstrates how readers can incorporate these influences into their own work. The book also discusses how readers can learn to read the signals an object sends, interpret meaning and discover historical context. Thinking: Objects provides an essential reference tool that will enable you to find your own style and succeed in the industry.

KGID MIT Press

"Konstantin Grcic, head of the Munich-based studio Konstantin Grcic Industrial Design, has emerged as one of the most important designers working today. Since 2004 Grcic has been developing a significant body of work that illustrates a shift in his practice and output. Although his production continues to be characterized by an uncompromising approach that favors simple, yet distinctive, design solutions, Grcic has more recently harnessed an interest in new technologies and materials research to produce an ambitious portfolio of furniture and products that are transforming the landscape of contemporary design." "Grcic's studio has gained critical recognition internationally for work that cuts across commercial and cultural fields for such prestigious companies as ClassicCon, Flos, Luminaire, Magis Coroso, Muji, Plank, Rosenthal, SCP, Serafino Zani, and Vitra. Grcic delights in creating fresh takes on familiar industrial designs - whether desks, chairs, benches, stools, kitchen equipment, lamps, or a set of salad servers. This foundation has enabled him to carve out a unique career path that honors the tenets of Modernism while bringing forth innovative new archetypes of form and function." --Book Jacket.

Full House Mondadori Electa

Akira Tatehata

Can You Feel It? Phaidon Press

Philosophy and architecture by Bernard Tschumi.

German Design 1949-1989 Springer

"The present publication, designed to accompany the exhibition "Le Corbusier - The Art of

Architecture," also coincides with the centenary of the foundation of the Deutsche Werkbund."--
Foreword.

Atlas of Furniture Design Valiz

Born and educated in Germany, Walter Gropius (1883-1969) belongs to the select group of architects that massively influenced the international development of modern architecture. As the founding director of the Bauhaus, Gropius made inestimable contributions to his field, to the point that knowing his work is crucial to understanding Modernism. His early buildings, such as Fagus Boot-Last Factory and the Bauhaus Building in Dessau, with their use of glass and industrial features, are still indispensable points of reference. After his emigration to the United States, he influenced the education of architects there and became, along with Mies van der Rohe, a leading proponent of the International Style.

Events Set Margins Publications

The rise and fall of identical copies: digital technologies and form-making from mass customization to mass collaboration. Digital technologies have changed architecture—the way it is taught,

practiced, managed, and regulated. But if the digital has created a “paradigm shift” for architecture, which paradigm is shifting? In *The Alphabet and the Algorithm*, Mario Carpo points to one key practice of modernity: the making of identical copies. Carpo highlights two examples of identity crucial to the shaping of architectural modernity: in the fifteenth century, Leon Battista Alberti's invention of architectural design, according to which a building is an identical copy of the architect's design; and, in the nineteenth and twentieth centuries, the mass production of identical copies from mechanical master models, matrixes, imprints, or molds. The modern power of the identical, Carpo argues, came to an end with the rise of digital technologies. Everything digital is variable. In architecture, this means the end of notational limitations, of mechanical standardization, and of the Albertian, authorial way of building by design. Charting the rise and fall of the paradigm of identity, Carpo compares new forms of postindustrial digital craftsmanship to hand-making and the cultures and technologies of variations that existed before the coming of machine-made, identical copies. Carpo reviews the unfolding of digitally based design and construction from the early 1990s to the present, and suggests a new agenda for architecture in an age of variable objects and of generic and participatory authorship.