Objects Of Desire Design And Society Since 1750


Cult designer Carl Auböck founded the Werkstatte (workshop) in the 19th century, specialising in bronze casting. Expert craftsmanship and superior materials became the signature of his creations and many of their modernist designs stand out as prescient objets d’art. Carrying on generations of the workshop tradition, Carl’s son and grandson (both of the same name) forged ahead with new ideas and designs. This magnificent volume showcases Auböck’s finest creations and documents hundreds of signature objects culled from exclusive private collections.

A compelling defense for the importance of design and how it shapes our behavior, our emotions, and our lives Design has always prided itself on being relevant to the world it serves, but interest in design was once limited to a small community of design professionals. Today, books on “design thinking” are best sellers, and computer and Web-based tools have expanded the definition of who practices design. Looking at objects, letterforms, experiences, and even theatrical performances, award-winning author Jessica Helfand asserts that understanding design’s purpose is more crucial than ever. Design is meaningful not because it is pretty but because it is an intrinsically humanist discipline, tethered to the very core of why we exist. For example, as designers collaborate with developing nations on everything from more affordable lawn mowers to cleaner drinking water, they must take into consideration the full range of a given community’s complex social needs. Advancing a conversation that is unfolding around the globe, Helfand offers an eye-opening look at how designed things make us feel as well as how—and why—they motivate our behavior.

Traces and analyzes the history of product design since 1750, beginning with the design and marketing innovations of Josiah Wedgwood, and examines how product design came into existence, how it influences our choices, and what is says about society

Looks at contemporary sculpture, art installation, and design work that is created using printed books as a primary material.

This book is the first in-depth study of the still life as interpreted and transformed by avant-garde artists of the 20th century. Published to accompany a major exhibition opening in May 1997 at The Museum of Modern Art, New York, Objects of Desire traces a radical rethinking of the genre ion terms of subject matter and formal invention. Through unprecedented juxtapositions of works by 56 artist, Objects of Desire profiled the changing cultural values that are patently evident in the still life, reflected in the choice of objects – from pitchers to bicycle wheels to soup cans – and their perceptual or conceptual, objective or subversive representations.

Objects: USA 2020 hails a new generation of artist-craftspeople by revisiting a groundbreaking event that redefined American art. In 1969, an exhibition opened at the Smithsonian Institution that redefined American art. Objects: USA united a cohort of artists inventing new approaches to art-making by way of craft media. Subsequently touring to twenty-two museums across the country, where it was viewed by over half a million Americans, and then to eleven cities in Europe, the exhibition canonized such artists as Anni Albers, Sheila Hicks, Wharton Esherick, Wendell Castle, and George Nakashima, and introduced others who would go on to achieve widespread art-world acclaim, including Dale Chihuly, Michele Oka Doner, J. B. Blunk, and Ron Nagle. Objects: USA 2020 revisits this revolutionary exhibition and its accompanying catalog—which has become a bible of sorts to curators, gallerists, dealers, craftspeople, and artists—by pairing fifty participants from the original exhibition with fifty contemporary artists representing the next generation of practitioners to use—and upend—the traditional methods and materials of craft to create new forms of art. Published to coincide with an exhibition of the same title at the renowned gallery R & Company, and featuring essays by some of the foremost authorities on craft at the intersection of art, including Glenn Adamson, curator and former director of the Museum of Arts & Design; James Zeinalis, curator and former head of twentieth-century design at Sotheby’s; and Lena Vigna, curator of exhibitions at the Racine Art Museum; an interview with Paul J. Smith, the cocurator of Objects: USA; archival photographs of the original exhibition and important historical works; and lush full-color images of contemporary works, Objects: USA 2020 is an essential art historical reference that traces how craft was elevated to the status of museum-quality art, and sets its trajectory forward.

Illustrations of luxury possessions including cars, jewelry, boats, furnishings, clothing, instruments and others.

“Everybody who has ever read a book will benefit from the way Keith Houston explores the most powerful object of our time. And everybody who has read it will agree that reports of the book’s death have been greatly exaggerated.”—Erik Spiekermann, typographer We may love books, but do we know what lies behind them? In The Book, Keith Houston reveals that the paper, ink, thread, and board from which a book is made tell a rich story—from the words on its pages—to the civilizations, empires, human ingenuity, and madness. In an invitingly tactile history of this 2,000-year-old medium, Houston follows the development of writing, printing, the art of illustrations, and binding to show how we have moved from cuneiform tablets and papyrus scrolls to the hardcovers and paperbacks of today. Sure to delight book lovers of all stripes with its lush, full-color illustrations, The Book gives us the momentous and surprising history behind humanity’s most important—and universal—information technology.

Surrealism expanded our reality by drawing upon myths, dreams, and the subconscious as sources of artistic inspiration. Beginning in the 1930s, the movement made a crucial impact on design, and it continues to inspire designers to this day. «Objects of Desire: Surrealism and Design» is the first book to document this fascinating conversation. It includes numerous essays and a comprehensive selection of images which trace these reciprocal exchanges by juxtaposing exemplary artworks and design

Page 1/5
objects. Among the featured artists and designers are Gae Aulenti, Achille Castiglioni, Giorgio de Chirico, Le Corbusier, Salvador Dali, Marcel Duchamp, ntoni Gaudi, Frederick Kiesler, René Magritte, Carlo Mollino, Meret Oppenheim, and many others. The book is rounded off with historical text material as well as short texts and statements by contemporary designers. This in-depth examination makes one thing abundantly clear: form does not always follow function -- it can also follow our obsessions, our fantasies, and our hidden desires.

"Many famous artworks of the Italian Renaissance were made to celebrate love, marriage, and family. They were the pinnacles of a tradition, dating from early in the era, of commemorating betrothals, marriages, and the birth of children by commissioning extraordinary objects - maiolica, glassware, jewels, textiles, paintings - that were often also exchanged as gifts. This volume is the first comprehensive survey of artworks arising from Renaissance rituals of love and marriage and makes a major contribution to our understanding of Renaissance art in its broader cultural context. The impressive range of works gathered in these pages extends from birth trays painted in the early fifteenth century to large canvases on mythological themes that Titian painted in the mid-1500s. Each work of art would have been recognized by contemporary viewers for its prescribed function within the private, domestic domain."—BOOK JACKET.

WHAT IS THE STORY GRID? The Story Grid is a tool developed by editor Shawn Coyne to analyze stories and provide helpful editorial comments. It's like a CT Scan that takes a photo of the global story and tells the editor or writer what is working, what is not, and what must be done to make what works better and fix what's not. The Story Grid breaks down the component parts of stories to identify the problems. And finding the problems in a story is almost as difficult as the writing of the story itself (maybe even more difficult). The Story Grid is a tool with many applications: 1. It will tell a writer if a Story "works" or doesn't work. 2. It pinpoints story problems but does not emotionally abuse the writer, revealing exactly where a Story (not the person creating the Story/the Story) has failed. 3. It will tell the writer the specific work necessary to fix that Story's problems. 4. It is a tool to re-envision and resuscitate a seemingly irredeemable pile of paper stuck in an attic drawer. 5. It is a tool that can inspire an original creation.

The world of erotic product design is revealed in this curated showcase of over 100 beautifully crafted objects and the creative minds behind them. The latest adult toys, jewelry, and accessories from leading companies, as well as intriguing prototypes, are featured. Each product, from high-tech gadgets to handcrafted pieces of art, is presented with concise descriptions in a minimal graphic format that emphasizes the flowing curves, materiality, and overall design of the products. Once taboo, sex toys are in the midst of a design revolution. Andy Warhol, for instance, sets about questioning the terms and methodologies of gay or queer historical studies and the very nature and definition of collecting. Richly illustrated, scholarly and bold, this anthology represents the work of both young and established Art Historians in trenchant, original and groundbreaking style.

"One of the most significant contributions to design history in recent years." Financial Times

Other Objects of Desire; Collectors and Collecting Queerly explores gay identities and identifications as they are communicated in and through art, and provides a critical approach to the study of collectors and collecting. From Jean de Berry to the internet addict, the book introduces the central ideas of both second-wave feminism and feminist cultural studies and demonstrates how they inform feminist and demonstrates how the relationship between feminism, femininity and popular culture has often been a troubled one. The book respresents the work of both young and established Art Historians in trenchant, original and ground-breaking style.

"A debut story collection of the rarest kind you wish that every single entry could be an entire novel." —Entertainment Weekly Fresh, intimate stories of women’s lives from an extraordinary new literary voice, laying bare the unexpected beauty and irony in contemporary life "A Best Book of the Summer: The Wall Street Journal, Entertainment Weekly, Vogue, Lit Hub, Vulture, Esquire, Refinery29, and The Millions" A college freshman, traveling home, strikes up an odd, ephemeral friendship with the couple next to her on the plane. A mother prepares for her son’s wedding, her own life unraveling as his comes together. A long-lost stepbrother’s visit to New York prompts a family’s reckoning with its old taboos. A wife considers the secrets her marriage once contained. An office worker, exhausted by the ambitions of the men around her, emerges into a gridlocked city one afternoon to make a decision. In these eleven powerful stories, thrilling desire and melancholic yearning animate women’s lives, from the brink of adulthood to the labyrinthine path between twenty and thirty, to middle age, when certain possibilities quietly elapse. Tender, lucid, and piercingly funny, Objects of Desire is a collection pulsing with subtle drama, rich with unforgettable scenes, and alive with moments of recognition each more startling than the last—a spellbinding debut that announces a major talent.

In this accessible introductory guide, the author identifies key feminist approaches to popular culture from the 1960s to the present and demonstrates how the relationship between feminism, femininity and popular culture has often been a troubled one. The book introduces the central ideas of both second-wave feminism and feminist cultural studies and demonstrates how they inform feminist debates about a range of popular forms and practices through a series of case studies: the woman’s film; romantic fiction; soap opera; consumption and material culture; fashion and beauty practices; and youth culture and popular music.

Provides information on analyzing, designing, and writing object-oriented software.

An essential and compelling exploration of the design, history, and culture of the motorcycle - an icon of the machine age Motorcycles are ubiquitous in the world’s streets and cities, evolving over decades in engineering and design to meet individual transportation needs. With the coming demise of the internal combustion engine and the rise of electric-powered vehicles, motorcycle design is being revolutionized by new technologies, the demands of climate change, and global social transformation. The Motorcycle: Desire, Art, Design traces the exciting evolution of this automotive icon -- and the culture of desire, freedom, and rebellion that surrounds it.

Surrealism, one of the influential movements of the 20th century, had a profound impact on all forms of culture. Containing over 350 illustrations, this book examines its impact in the wider fields of design and the decorative arts and its sometimes uneasy relationship with the commercial world.

The book that helped make Michael Pollan, the New York Times bestselling author of How to Change Your Mind, Cooked and The Omnivore’s Dilemma, one of the most trusted food experts in America Every schoolchild learns about the mutually beneficial dance of honeybees and flowers: The bee collects nectar and pollen to make honey and, in the process, spreads the flowers’ genes far
and wide. In The Botany of Desire, Michael Pollan ingeniously demonstrates how people and domesticated plants have formed a similarly reciprocal relationship. He masterfully links four fundamental human desires—sweetness, beauty, intoxication, and control—with the plants that satisfy them: the apple, the tulip, marijuana, and the potato. In telling the stories of four familiar species, Pollan illustrates how the plants have evolved to satisfy humankind’s most basic yearnings. And just as we’ve benefited from these plants, we have also done well by them. So who is really domesticating whom?

The desire to know the body is a powerful dynamic of storytelling in all its forms. Peter Brooks argues that modern narrative is intent on uncovering the body in order to expose a truth that must be written in the flesh. In a book that ranges widely through literature and painting, Brooks shows how the imagination strives to bring the body into language and to write stories on the body. From Rousseau, Balzac, Mary Shelley, and Flaubert, to George Eliot, Zola, Henry James, and Marguerite Duras, from Manet and Gauguin to Mapleton, writers and artists have returned in fascination to the body, the inescapable other of the spirit. Brooks’s deep understanding of psychoanalysis informs his demonstration of how the “epistemophilic urge”—the desire to know-guides fictional plots and our reading of them. It is the sexual body that furnishes the building blocks of symbolization, eventually of language itself—which then takes us away from the body. Yet mind and language need to recover the body, as an other realm that is primary to their very definition. Brooks shows how and why the female body has become the field upon which the aspirations, anxieties, and contradictions of a whole society are played out. And he suggests how writers and artists have found in the woman’s body the dynamic principle of their storytelling, its motor force. This major book entertains and teaches: Brooks presumes no special knowledge on the part of his readers. His account proceeds chronologically from Rousseau in the eighteenth century forward to contemporary artists and writers. Body Work gives us a set of analytical tools and ideas—primarily from psychoanalysis, narrative and film studies, and feminist theory—that enable us to read modern narrative anew.

Offers critical analyses of one hundred innovative products to examine their design and assess patterns of success or failure.

DESIGN BEHIND DESIRE also demonstrates how many items and genres from the world of fetish wear and bondage are inspiring and provoking fashion and design in a tangible way. How there is a tactility and truth to materials, which shifts the ‘sexy’ to profoundly sexual and where desire as both a concept and motivational force becomes more powerful where there is duality or contradictory forces at play. Traversing the pages of DESIGN BEHIND DESIRE the heat rises as we explore desire through the three chapters and phases; Generating, Contemplating and Fulfilling. Hidden within Fulfilling desire we also discover the Cabinet of Desire; a small immersive volume of desirous text where the mind is encouraged to wander and dance.

machines stems from the consumer, the product, or the interplay between the two. —

Autobiographical essays, framed by two interpretive essays by the editor, describe the power of an object to evoke emotion and provoke thought: reflections on a cello, a laptop computer, a 1964 Ford Falcon, an apple, a mummy in a museum, and other “things-to-think-with.” For Sherry Turkle, “We think with the objects we love; we love the objects we think with.” In Evocative Objects, Turkle collects writings by scientists, humanists, artists, and designers that trace the power of everyday things. These essays reveal objects as emotional and intellectual companions that anchor memory, sustain relationships, and provoke new ideas. These days, scholars show new interest in the importance of the concrete. This volume’s special contribution is its focus on everyday riches: the simplest of objects—an apple, a datebook, a laptop computer—are shown to bring philosophy down to earth. The poet contends, “No ideas but in things.” The notion of evocative objects goes further: objects carry both ideas and passions. In our relations to things, thought and feeling are inseparable. Whether it’s a student’s beloved 1964 Ford Falcon (left behind for a station wagon and motherhood), or a cello that inspires a meditation on fatherhood, the intimate objects in this collection are used to reflect on larger themes—the role of objects in design and play, discipline and desire, history and exchange, mourning and memory, transition and passage, meditation and new vision. In the interest of enriching these connections, Turkle pairs each autobiographical essay with a text from philosophy, history, literature, or theory, creating juxtapositions at once playful and profound. So we have Howard Gardner’s keyboards and Lev Yergoyt’s hobbyhorses; William Mitchell’s Melbourne train and Roland Barthes’ pleasures of text: Joseph Cvetelio’s glucometer and Donna Haraway’s cyborgs. Each essay is framed by images that are themselves evocative. Essays by Turkle begin and end the collection, inviting us to look more closely at the everyday objects of our lives, the familiar objects that drive our routines, hold our affections, and open out our world in unexpected ways.

This book looks at women’s contributions to modern design. It also explores how women as consumers have shaped contemporary design and the assumptions made by male designers about women’s tastes and lives. The role of design education is also covered.

“One of the most significant contributions to design history in recent years.” Financial Times

Imaginative design will be a crucial factor in enacting sustainability in people’s daily lives. Yet current design practice is trapped in consumerist cycles of innovation and production, making it difficult to imagine how we might develop a more meaningful and sustainable rendition of material culture. Through fundamental design research, The Spirit of Design challenges a host of common assumptions about sustainability, progress, growth and globalization. Walker’s practice-based explorations of localisation, human meaning and functional objects demonstrate the imaginative potential of research-through-design and yield a compelling, constructive and essentially hopeful direction for the future - one that radically re-imagines our material culture by meshing mass-production with individuality, products with place, and utilitarian benefit with environmental responsibility. In so doing, the author explores: how understandings of human meaning affect design and how design can better incorporate issues of personal meaning how mass production needs to become integrated with localised production and service provision how short-lived electronic goods can be brought into a more sustainable design paradigm the changing role of the designer in a post-consumerist world taking a design-centred approach a combination of creative, propositional design practice, reasoned argument and theoretical discussion the book will impel readers to investigate the nature of contemporary material culture and its relationship to both the natural environment and to deeper notions of human meaning.

The System of Objects is a tour de force—a theoretical letter-in-a-bottle tossed into the ocean in 1968, which brilliantly communicates to us all the live ideas of the day. Pressing Freudian and Saussurian categories into the service of a basically Marxist perspective, The System of Objects offers a cultural critique of the commodity in consumer society. Baudrillard classifies the everyday objects of the “new technical order” as functional, nonfunctional and metafunctional. He contrasts “modern” and “traditional” functional objects, subjecting home furnishing and interior design to a celebrated semiological analysis. His treatment of nonfunctional or
“marginal” objects focuses on antiques and the psychology of collecting, while the metafunctional category extends to the useless, the aberrant and even the “schizofunctional.” Finally, Baudrillard deals at length with the implications of credit and advertising for the commodification of everyday life. The System of Objects is a tour de force of the materialist semiotics of the early Baudrillard, who emerges in retrospect as something of a lightning rod for all the live ideas of the day: Bataille’s political economy of “expenditure” and Mauss’s theory of the gift; Reisman’s lonely crowd and the “technological society” of Jacques Ellul; the structuralism of Roland Barthes in The System of Fashion: Henri Lefebvre’s work on the social construction of space; and last, but not least, Guy Debord’s situationist critique of the spectacle.

An impressive book dedicated to the innovative designs of Sony, a trailblazer in personal electronics and pioneer of the legendary and highly successful WALKMAN®, Handycam®, and other portable electronics. Emerging from the ashes of the Second World War, Sony Corporation pioneered the miniaturization of electronics and created some of the most innovative technologies of the postwar period. Following the model of one of its founders, Masaru Ibuka established Sony with the goal of doing what had never been done before. Beginning with the TR-63 from 1957, the world’s first truly pocket-sized transistor radio, Sony launched the consumer microelectronics industry and gave rise to some of the most memorable products that transformed the way billions of people consume media. Notable for their ease of use, Sony’s products embody the utility of good design and have themselves become objects of desire. This book beautifully catalogs their vast achievements in design and impact on global culture for almost seventy years. In-depth case studies from Sony’s archives on the development of the WALKMAN, the Handycam, the flat-screen TV, and the PlayStation make this the definitive history of Sony design. Through Sony’s relentless pursuit of innovation, this book is a tribute to the passion that continues to live on in their products today. With a stunning cover and interior design inspired by some of the most memorable Sony products, this book is a must-have for design and technology enthusiasts.

Disruptive Business is a provocative and insightful redefinition of innovation as an outcome of human behaviour, a dynamic in constant change requiring the shaping of new responses in business and the economy. Alexander Manu believes that organizations must treat innovation not as a process to be managed but as an outcome that changes people’s lives. In Disruptive Business he explains how innovation is the moment when human behaviour is changed by a particular invention, discovery or event. This position challenges the current understanding of innovation, as well as the current ecology in which innovation operates in organizations: its management, methods, tools, language, focus and metrics. The challenge extends to some of the labels currently applied to innovation typologies, such as ‘disruptive innovation’, seen today as addressing purely the technological side of an invention, rather than the more complex motivational and behavioural side. Alexander Manu considers that a disruption is not manifest in the moment a new technology is introduced. The disruption is the human being and manifest only when human motivation embraces the technology and uses it to modify and improve everyday life. Our acceptance and appropriation of new technologies creates the business disruption. Manu makes the case that successful innovation outcomes are answers to conscious or subconscious goals residing in human motivation, and motivation starts in desire. This position is consistent with the history of innovations that have changed, improved and reshaped human life, and also consistent with their roots and ethos. Humans are a ‘perpetually wanting animal’, bound to desire, to seek media for a better self and to need innovation. In this dynamic, innovation is the constant and business is the variable. The role of business is to create the tools, objects and services through which people can manifest what they want and who they are. The book provides a new perspective of current behavioural disruptions which are relevant to the continuity of business, as well as a set of practical methodologies for business design, aimed at creating innovation outcomes of value to users.

Conventional thinking has brands trying to give customers what they want. But what if wanting is no longer enough? A customer may want a great mobile phone, for example, and there are many options. But a huge majority will choose the new iconic iPhone, even waiting long hours in lines to purchase the latest model. This is not simply about wanting. It’s about desire. The question for brand marketers is how to make that elusive magic happen. In Desire by Design, Jean-Pierre Lacroix unravels the irrational element of desire and explains how brands, designers, and marketers can tap into the emotional high that elicits such passion for certain brands. Jean-Pierre shapes high-level ideas and insights from neuroscience, cult fanaticism, and behavioral psychology into practical worksheets that explain the how-to in creating desire for a brand. Using design philosophies he has developed through his experiences, this book shows customers what they want. It is a must-read for anyone interested in understanding how to bridge the desire gap and create the emotional connection between the customer and the brand.

First published in 1986. The free market is often associated with liberty and individualism, and this connection has been made for more centuries than is generally realised. This essays collected in this book trace the development, importance and influence of the market as a dominating component of the shared human life from classical antiquity to the present. The authors, from various backgrounds, keep constantly in view the moral and political questions raised by the role of markets, as well as laying out succinctly what can be known or deduced about the actual operation of the market in Western and other cultures. This book will be of interest to students of economics and history.

The daily lives of ordinary people are replete with objects, common things used in commonplace settings. These objects are our constant companions in life. As such, writes Soetsu Yanagi, they should be made with care and built to last, treated with respect and even affection. They should be simple and natural, sturdy and safe - the aesthetic result of wholeheartedly fulfilling utilitarian needs. They should, in short, be things of beauty. In an age of feeble and ugly machine-made things, these essays call for us to deepen and transform our relationship with the objects that surround us. Inspired by the work of the simple, humble craftsmen Yanagi encountered during his lifelong travels through Japan and Korea, they are an earnest defence of modest, honest, handcrafted things - from traditional teacups to jars to cloth and paper. Objects like these exemplify the enduring appeal of simplicity and function: the beauty of everyday things.

Publisher description

We are now standing at the precipice of the next transformative development: the Internet of Things. Soon, connected technology will be embedded in hundreds of everyday objects we already use: our cars, wallets, watches, umbrellas, even our trash cans. These objects will respond to our needs, come to know us, and learn to think on our behalf. David Rose calls these devices—which are just beginning to creep into the marketplace—Enhanced Objects. Some believe the future will look like more of the same—more smartphones, tablets, screens embedded in every conceivable surface. Rose has a different vision: technology that atomizes, combining itself with the objects that make up the very fabric of daily living. Such technology will be woven into the background of our environment, enhancing human relationships and channeling desires for omniscience, long life, and creative expression. The
enchanted objects of fairy tales and science fiction will enter real life. Groundbreaking, timely, and provocative, Enchanted Objects is a blueprint for a better future, where efficient solutions come hand in hand with technology that delights our senses.

"Paul Betts first came to my attention through his pioneering article on the post-1945 Bauhaus myth as a joint German-American venture. This book is a landmark study of cultural continuities and ruptures, institutional realignments, and individual careers that introduces a breath of fresh air into a field of research long staled by received ideas. It demonstrates the rewards of approaching the years from 1933 to 1945 as a revealing window onto the subsequent history of West Germany."—Wolfgang Schivelbusch

"The Authority of Everyday Objects is a small gem of the new cultural history. This is a work of striking originality and insight that fits the development of industrial design in postwar Germany into the country's broader social, cultural and political history, constructing an analytical narrative that carries from the Third Reich into the Cold War. It illuminates not merely cultural transformation but the wider social history of twentieth-century Germany."—Stanley G. Payne, author of A History of Fascism, 1914-1945

"The Authority of Everyday Objects is a refreshing, innovative, and convincing approach to post-World War II Western consumer society. Design—as a weapon in Cold War competition and as a vehicle for German redemption by revitalizing Bauhaus traditions—is thoroughly researched and wonderfully presented in Paul Betts' book. This well-illustrated work convinces the reader that design was a part of glücklich Leben ("lucky life") and schönen wohnen ("beautiful living"), and a factor in the politicization of material culture."—Ivan T. Berend, author of Decades of Crisis: Central and Eastern Europe before World War II and History Derailed: Central and Eastern Europe in the Long Nineteenth Century

Copyright code: 48e0c8679ddade14f145a0bb43ab6158