

ORBIS PICTVS



ABC-STUDIO DESIGN

We heten u opnieuw van harte welkom!
De lente nadert de middelste tak van onze design-boom.
Deze Orbis Pictus Design Special focust op 'producten'. Op de volgende pagina's tonen we u zowel lampen, sieraden en stoelen als verborgen designhelden uit ons dagelijks leven, verpakkingen, mode en speelgoed-design. Zo krijgt u een impressie van wat er zoal te vinden is in onze Design-boekencollectie (EX LIBRIS ABC). Twee bricolage-activiteiten zorgen voor inspiratie om zelf aan de slag te gaan in de klas of thuis aan de keukentafel. Daarnaast blijven we op zoek gaan naar antwoorden op eeuwige vragen over kunst, geloof, het goede leven en in het bijzonder over design. De Orbis Pictus Junior pagina komt terug in mei in onze volgende Special rond communicatie en Grafisch Design.

Met vriendelijke groeten

v.u. Gerhard Jäger / ABC 2014, Grafisch team: Lisa / ABC en Niko / Heartwork



ABC-STUDIO DESIGN

Nous vous souhaitons à nouveau la bienvenue !
Le printemps se rapproche de la branche au centre de notre arbre design.
Cet Orbis Pictus Design Special se concentre sur les 'produits'. Nous vous présentons donc dans les pages qui suivent des lampes, mais aussi des bijoux et des chaises, héros anonymes du design dans notre quotidien, des emballages, de la mode et du design de jouets. Vous vous ferez ainsi une idée plus précise de ce que vous pourrez retrouver dans notre collection de livres sur le design (EX LIBRIS ABC). Deux activités de bricolage nous aideront à trouver en nous l'inspiration pour créer à notre tour, que ce soit devant toute la classe ou chez soi, sur la table de cuisine. Nous continuerons par ailleurs de partir en quête de réponses à des questions séculaires sur l'art, la foi, la belle vie et, en particulier, le design. La page Orbis Pictus Junior effectuera son grand retour au mois de mai, à l'occasion de notre prochain 'Special' consacré à la communication et au Design Graphique.

Cordialement,

E.R. Gerhard Jäger / ABC 2014, Team graphique : Lisa / ABC et Niko / Heartwork

Products need more than perfect function and ergonomics, they need some poetry.

Büro für Form

Objects designed by trial and error have more soul.

Hella Jongerius

The details are details. They make the product. The connections, the connections, the connections. It will in the end be these details that give the product its life.

Charles Eames

STUDIO DESIGN PRODUCTS VASES LIGHTS CHAIRS STUDIO DESIGN PRODUCTS



RUBBER BAND
 INVENTOR: Charles Goodyear
 DATE OF PATENT: 17 March 1845

TIMELINE
 1775 2014

The British rubber industry was established by Thomas Hancock in the mid-19th century. Shortly after his American counterpart Charles Goodyear, Hancock discovered the chemical and technological process for manufacturing rubber out of caoutchouc by adding sulphur. On 21 November 1843, he obtained a patent in England for the process of vulcanisation.

Just one year later, Steve Perry, one of Hancock's licensees, introduced the first rubber band to the market, which was patented on 18 March 1845. Ever since, it has embodied the elasticity of rubber with a combination of simplicity and aesthetic appeal.

ES MISSING A HERO?

Did you know?

A well-aimed retake on a classic, hand-crafted by the designer Christopher Jarrett.



Expo Hidden Heroes (middenste beeld)

Ook gewone objecten die we elke dag gebruiken weerspiegelen hetzelfde proces van probleemoplossend denken, ontwerpen en uittesten als hun beroemde collega's. Het zijn de niet erkende helden van het industrieel design waarbij eenvoud en bruikbaarheid samenkomen met vindingrijkheid en elegantie. Koffiefilters, paperclips, kapstokken, theezakjes of de rekker zijn een aantal voorbeelden die de geniale eenvoud tonen van dagdagelijkse voorwerpen. Klik op 'www.hidden-heroes.net' om de hele interactieve online-tentoonstelling van het Vitra Design Museum te bekijken.

Expo Hidden Heroes (image du milieu)

Les objets de notre quotidien reflètent eux aussi un processus visant à résoudre les problèmes, du design et des nombreux tests passés, tout comme leurs collègues plus célèbres. Ce sont les héros anonymes du design industriel, où simplicité et utilité vont de pair avec ingéniosité et élégance. Filtres à café, attache-trombones, portemanteaux, ou sachets de thé sont de parfaits exemples de la simplicité géniale des objets usuels de notre quotidien. Cliquez sur 'www.hidden-heroes.net' pour visiter toute l'exposition interactive en ligne du Vitra Design Museum.

EX LIBRIS ABC :



Designing a product is designing a relationship.

Steve Rogers

I believe design is like poetry: absolute and precise with the minimal use of means employed to achieve the maximum result.

Ilka Suppanen

Als designer wil je geen vrijheid. Zonder grenzen is het niet interessant. Dan kun je niet creatief zijn. Je hebt grenzen nodig, die je wilt overschrijden.

Luc Donckerwolke

STUDIO DESIGN PRODUCTS HOUSEHOLD ELECTRONICA STUDIO DESIGN PRODUCTS



: EX LIBRIS ABC

De twee foto's hierboven tonen de 'TP1 Radio/Phono Combination' (links) en de 'T1000 World Receiver' (rechts). Beide elektrische apparaten werden ontworpen door de in Duitsland geboren industriële designer Dieter Rams voor de Braun Company in 1959 en 1963. Experts zeggen dat zijn functionalistische stijl een grote invloed heeft gehad op het Apple design van Jonathan Ive.

Les deux photos ci-dessus représentent la 'TP1 Radio/Phono Combination' (gauche) et le 'T1000 World Receiver' (droite). Ces deux appareils électriques ont été conçus pour la Braun Company en 1959 et en 1963 par Dieter Rams, un designer industriel né en Allemagne. Les experts affirment que son style fonctionnaliste a eu une grande influence sur le design Apple de Jonathan Ive.

'Ten Principles for Good Design' Dieter Rams

More details on www.vitsoe.com/gb/about/good-design

- Good design is innovative
- Good design makes a product useful
- Good design is aesthetic
- Good design makes a product understandable
- Good design is unobtrusive

- Good design is honest
- Good design is long-lasting
- Good design is thorough down to the last detail
- Good design is environmentally-friendly
- Good design is as little design as possible



Hands and machines are equal. Each works in its own way, each has its own beauty. The designer must find the right balance of human touch and mechanical structures.

Reiko Sudo

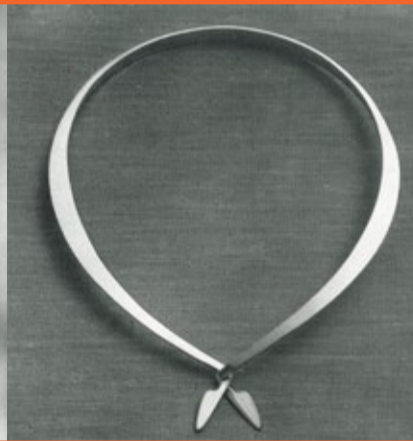
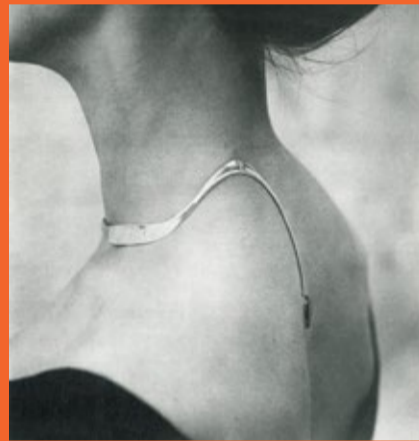
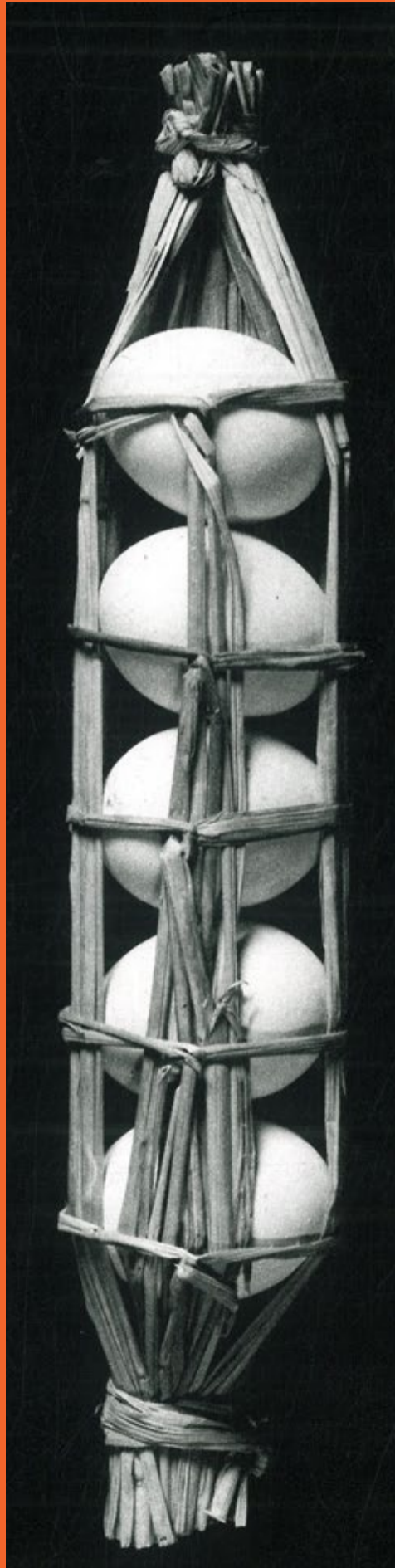
All my designs are essentially paintings about colours, shape and space.

Helen Yardley

The attempt to achieve simple things meets what you might call a 'biological' need for simplicity. Since we are complicated beings, let us at least be surrounded by simple objects.

Alberto Meda

PACKAGING DESIGN TEXTILE DESIGN JEWELRY DESIGN FASHION DESIGN



POSTER
 Hierboven vindt u een foto met een afbeelding van Bob Dylan in 1968. Het toont een hele collectie 'Posterdress' met een groot oog, een handpauze van Ginsberg, een roos en een weerspiegelt wat er in die tijd gebeurde. We namen Gordons idee over u thuis of in de klas uw eigen Posterdress.

Vouw deze dubbele pagina op de met uw vingernagel over de vouw van de jurkje uit op de stippellijn. Plooi het is nu uitgesneden. Leg de template op een stevig papier. Kies de kleur, de tint, de kleur of textuur naar keuze. Neem een nieuwe Posterdress-collectie! Indien u het proces, ontwerp dan een logo voor de modeshow om uw collectie te presenteren.

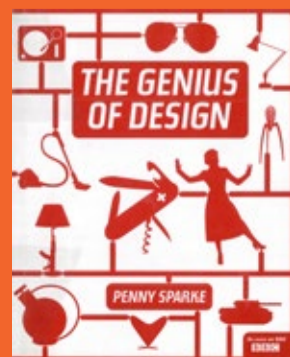
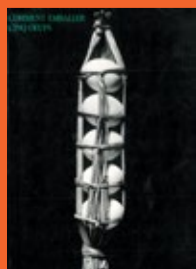
POSTER
 Nous avons reproduit ci-dessus la photo de Bob Dylan, conçue par Harry Gordon. Cette collection entière de ses 'Posterdress' est une collection entière de ses 'Posterdress' avec un poème d'Allen Ginsberg, une rose et un miroir. Cette mode de papier reflète les événements de l'époque. Nous avons repris l'idée afin que vous puissiez, à votre tour, élaborer votre propre collection.

Repliez cette double page vers l'arrière au pli avec votre angle. Découpez par les pointillés. Dépliez ensuite le papier : tout est prêt. Posez ce modèle sur une photo (tirée d'un magazine ou de votre album) et choisissez la couleur ou texture au choix. Faites-en une copie pour votre ligne de vêtements. Présentez-la à un show qui vous permettra de présenter votre collection.

EX LIBRIS ABC :

No matter what things to study, you will find that those which are good and useful are also graced with beauty.

Baldassare Castiglione, The Book of Courtier, 1528



But because design is considered a foreign art. Not a skill of everyday life. We don't teach it in schools, and we should.

Elva Rubio

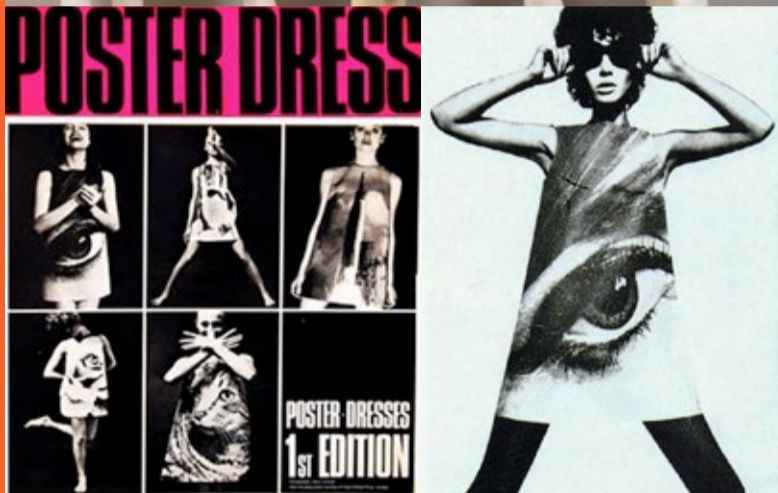
There are three basic principles behind any well-designed product: truth, humanity, and simplicity.

Sohrab Vossoughi

I'm not trying to do something different, I'm trying to do the same thing but in a different way.

Vivienne Westwood

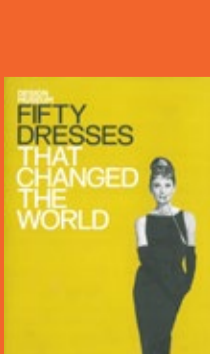
TEXTILE DESIGN STUDIO DESIGN PRODUCTS FASHION DESIGN



POSTER DRESS
 So van een papieren jurkje van Bob Dylan, ontworpen door Elva Rubio. De foto rechts daarnaast is een 'posterdress' met een kat, een film met een gedicht van Allen Ginsberg, een raket. Deze papieren mode is beïnvloed door kunst, politiek en cultuur. Het is voor onze fashion-studio zodat de Posterdress-Collectie kan ontwerpen.
 Knip nu voorzichtig het halve papier terug open, het hele silhouet is erop. Het is een afbeelding, thematisch. Het is een kopie van en creëer zo een nieuwe stapje verder wil gaan in uw modelijn en denk misschien ook aan het publiek te tonen!

POSTER DRESS
 So d'une robe en papier avec une photo de Bob Dylan en 1968. La photo de droite représente une 'posterdress' avec un chat, un grand œil, la photo de Bob Dylan, un film d'Allen Ginsberg, une rose et une fusée. Ces éléments artistiques, politiques et culturels ont inspiré notre studio de mode pour créer votre collection Posterdress en classe.
 Coupez au niveau de la ligne centrale et grattez la robe pliée en deux en suivant la silhouette. La photo de droite est présente découpée. Utilisez-la (dans un magazine ou d'un livre, par exemple), coupez et créez ainsi une toute nouvelle collection. Vous souhaitez aller un cran plus loin encore, copiez et songez dans la foulée à un défilé ou à présenter votre collection au grand public !

: EX LIBRIS ABC



Popgroepen zoals The Beatles en de jeugdcultuur van de jaren 1960 betekenden een revolutie in de fashion-wereld en de veranderingen uit die periode beïnvloedden ook nu nog de mode. De individuele stijl van de belangrijkste subculturen zoals de Beatniks, Mods en Hippies werd al snel overgenomen door modeontwerpers en producenten. 'We love you Beatles' is een prentenboek van Margaret Sutton uit 1971 in Pop Art-stijl, getransformeerd tot kamishibai en vertelt het verhaal van The Beatles, hoe ze van doodgewone jongens uit Liverpool uitgroeiden tot een echte Beatles-rage (zie ook frontpagina Orbis Pictus).

Des groupes pop tels que les The Beatles et toute la culture 'jeunes' des années 1960 ont entraîné une révolution dans l'univers de la mode ; les changements apparus à cette époque continuent d'ailleurs d'influencer la mode aujourd'hui encore. Le style des principales sous-cultures de cette époque, qu'il s'agisse des Beatniks, des Mods ou des Hippies, fut bien vite repris et copié par des couturiers et autres producteurs. 'We love you Beatles' est un livre d'images de Margaret Sutton de style Pop-Art publié en 1971, transformé ici en kamishibai et qui raconte l'histoire des Beatles, à savoir : comment quatre garçons de Liverpool pas encore dans le vent suscitèrent en quelques années la Beatlemania (voir aussi la couverture d'Orbis Pictus).

My role as a designer is to provoke change.

Jean-Pierre Vitrac

Do all your works as if you have a thousand years to live or might die tomorrow.

Sister Ann Lee, founder of the shakers

Design must balance ethics and aesthetics for the good society.

Kazuo Kawasaki

Who was the first artist?

Michael Wood / Historian

It's a great question and you've asked it at a time when we've just made an amazing discovery. A prehistoric paint kit was recently found in the Blomos cave by the seahore in South Africa. It was probably more than ninety thousand years old! They found cut seashells, containing red and yellow paint colours, along with grinding stones and bone spatulas for mixing the paint. We think the people who made this paint kit would have used their fingers to paint on their bodies and cave walls.

Human beings are above all creative beings and we must have been painters, carvers, shapers and whittlers before we could even speak language. But who were the earliest artists? Prehistoric paintings have been found all over the world, many of them haunting images that show us the human imagination taking flight. Look at the mazy, geometric shapes of native Australian art, the mysterious cosmic patterns of India or the swirling hunt scenes in the caves of southern France, and you touch the mystery of artistic creation itself. These are messages to us from ancestors, who felt the need to paint, to leave behind their responses to the world around them and the universe itself.

Of course, we can never know who the earliest artists were. But artists they were. Take the ancient, tiny carving of a woman called the Hohle Fels Venus found in 2008. The figurine is only six centimeters high, carved from woolly mammoth tusk. But when you look at her you can see that she must have been carved by someone with incredible sensitivity. This is from forty thousand years ago, a period when art – and maybe music too – seems to have made a great leap forward.



And the earliest great art? There is so much to choose from, but my favourite early paintings are the **Altamira cave paintings** in Spain. These first fascinated me as a child and the images are still, literally, awesome. The animals are fantastic: bison in deep luminous oranges edged in black, their movements captured with amazing liveliness. When they were first found in the nineteenth century some people argued that they were modern fakes because prehistoric humans could not have had the skill or intelligence or vision to create such things. How wrong they were.

What is designing?

The performing of a very complicated act of faith to initiate change in man-made things.

John Chris Jones (1966)

How do writers think of their ideas?

Philip Pullman / Author



I think if you asked ten different writers this question, you'd probably get ten different answers. In ancient times, poets used to believe in the Muses, who were goddess-like beings whose job it was to inspire them. There were **nine Muses*** altogether, and poets or musicians would pray to the Muse or perhaps make a sacrifice to her, the hope that she would give them some good ideas.

I don't think anyone these days believes in the Muses, but I understand why they used to. Ideas come mysteriously; you can't guarantee to get a good idea just by calling yourself a writer. They seem to come from somewhere out there in the darkness, for no particular reason.

But it does help to be prepared. When people ask me where I get my ideas from, I sometimes say, 'I don't know where they come from, but I know where they come to: they come to my desk, and if I'm not there they go away again.' In other words, whether you're really at your desk or whether you're anywhere else, you have to be prepared to recognize a good idea, and to do something about it.

When I was at school I used to find playing cricket a good time for ideas to come. The reason for that was that I was no good at batting or bowling, and I couldn't catch either, so I was generally sent to the furthest part of the field where I could just hang around in a state of half-dream and half-attention. That state of mind is ideal for helping ideas to arrive. I think I've lived in that state for most of my life, actually.

Some writers carry notebooks around with them to write down an idea as soon as it arrives.

That might work for you. I've tried it from time to time, but I never found it really helpful because a good idea for a story would stick to my mind like one of those burrs that catch on your clothes when you're walking in the country. I couldn't get rid of it even if I wanted to. And they can come from anywhere.

Lots of ideas come from reading, and there's nothing wrong with being inspired by another writer; most of us started by being so thrilled by something we'd read that we wanted to imitate it. A lot of ideas come from just watching and listening to people.

But having a good idea is only the start. What you have to do then is make it into a story. Some people think that all they need in order to be a writer is inspiration. Not a bit of it! Plenty of people have good ideas, but very few of them actually go on and write a story. That's where the hard work starts.

But don't worry about that: if you work hard, and regularly, and keep going even if you're not feeling good about it, the Muse will see you doing that and reward you with ideas. And one of the best feelings you'll ever have is getting a really good idea to solve that problem you've been fretting about for weeks.

It really happens, which is why I still - sort of - believe in the Muses. At any rate, I treat them with great respect.

The nine muses *

The nine Muses are the daughters of the Zeus and of Mnemosyne, the goddess of memory.

(They dance around Apollo) The muses preside over the arts and sciences, inspire all artists, especially poets, philosophers, and musicians.

Calliope was the muse of epic poetry

Clio of history

Euterpe of lyric poetry

Melpomene of tragedy

Terpsichore of choral songs and the dance

Erato of love poetry

Polyhymnia of sacred poetry

Urania of astronomy

Thalia of comedy



How did Michelangelo get so famous?

Sister Wendy Beckett / Art expert

Some people are famous for a few years and some are famous all their lives and some are famous even after their lives and a few, very, very few, are famous forever. Michelangelo is one of these very, very few. He was famous in his own lifetime, he is famous in our lifetime, and he will be famous in your great-grandchildren's lifetime. Well, your question is: how? Why is he so famous? He is famous and will always be famous because he made marvelous paintings, especially the stupendous stories that he painted on the ceiling of an important church in Rome called the **Sistine Chapel**.



He carved wonderful figures too. The best-known are his great and beautiful figures of David and Moses, two heroes from the Bible. Even more beautiful is his carving of the Virgin of Mary holding her dead son Jesus and grieving. It is called the **Pietà** (pronounced 'Pee-ay-ta').



When people look at these works of art they feel awe and wonder. Sometimes tears of joy come into their eyes, because it is such an astonishing thing to be in contact with so moving a sign of what we humans can make. There is so much badness all around us, and here is something absolutely good.

But when a little person looks at something so great, they may not feel this sense of wonder. Really seeing what Michelangelo has done is not like turning on a switch. We have to grow into what we are seeing. Some big people are never able to do this. Their bodies have grown big but they are still little people inside. Usually this is because nobody has ever told them about art and what it can mean for us.

You are lucky because just in reading this, you are starting to learn. You already know that it is worth looking at a great artist like Michelangelo, and looking again, and going on looking, until one day you 'see'. Believe me, the day you 'see' the Sistine Chapel or the Pietà or David will be one of the most memorable days of your life.

What is designing?

Thoughts and actions intended to change thoughts and actions.

John Chris Jones (2002)

When it is obvious that the goals cannot be reached, don't adjust the goals, adjust the action steps.

Confucius

Design is the whole experience of living.

Karim Rashid

Art is what a person sees in an object. Art could be a nail or a piece of nature, depending on one's perception. I cannot see any borderline between art and design. I do not have a philosophy. I try to follow my intuition, my instinct, my twenty responsibilities, and, of course, most important is quality. The main challenge for a designer in the future will be to act responsibly towards human beings and the environment and to design with sense.
Ingo Mauer

Creativity is allowing yourself to make mistakes. Design is knowing which ones to keep.

Scott Adams

Dear Professor Einstein

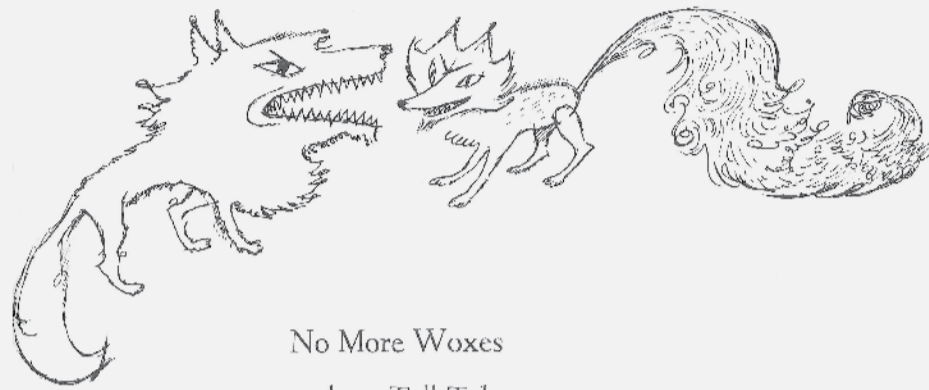
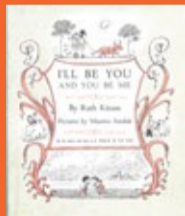
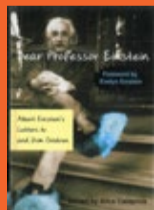
Einstein came to live in the United States in October 1933. This is the first extant letter received from a child when he lived in Princeton, New Jersey.

*My dear Dr. Einstein, January 19, 1936
We have brought up the question: 'Do scientists pray?' in our Sunday school class. It began by asking whether we could believe in both science and religion. We are writing to scientists and other important men, to try and have our own question answered.
We will feel greatly honored if you will answer our question: Do scientists pray, and what do they pray for?
We are in the sixth grade, Miss Ellis's class.
Respectfully yours, Phyllis*

Maybe Phyllis was encouraged by her Sunday School teacher at Riverside Church to write to Einstein because Einstein's image, among that of others, was sculpted into the arch over the entrance of the church. He was the only living person to have had this honor, and he was said to have been quite pleased with it.

*Dear Phyllis, New York, January 24, 1936
I will attempt to reply to your question as simply as I can. Here is my answer:
Scientists believe that every occurrence, including affairs of human beings, is due to the law of nature. Therefore a scientist cannot be inclined to believe that the course of events can be influenced by prayer, that is, by a supernaturally manifested wish.
However, we must concede that our actual knowledge of these forces is imperfect, so that in the end the belief in the existence of a final, ultimate spirit rests on a kind of faith. Such belief remains widespread even with the current achievements in science.
But also, everyone who is seriously involved in the pursuit of science becomes convinced that some spirit is manifest in the laws of the universe, one that is vastly superior to that of man. In this way the pursuit of science leads to a religious feeling of a special sort, which is surely quite different from the religiosity of someone more naive.
With cordial greetings, You're A. Einstein*

Einstein was often asked about his religious feelings and his belief in God, and his answers have been variously interpreted. But he said clearly that he did not believe in a personal God who can control the lives of others, one who punishes or rewards people. Rather, his was an attitude of cosmic awe and wonder, and a devout humility before the harmony of nature. Still, he was convinced that a superior intelligence reveals itself in the knowable world.



No More Woxes
a short Tall Tale

There was a wolf
and there was a fox and
they ate each other up.
And that made the wox.



Then the wox
ate himself up and
that's why there are
no more woxes.

Make your soul grow

Back in 2006, a group of students at Xavier High School in New York City (one of whom, "JT", submitted this letter) were given an assignment by their English teacher, Ms. Lockwood, that was to test their persuasive writing skills: they were asked to write their favourite author and ask him or her to visit the school. Five of those pupils chose Kurt Vonnegut. His thoughtful reply, seen below, was the only response the class received.

November 5, 2006

Dear Xavier High School, and Ms. Lockwood, and Messrs Perin, McFeely, Batten, Maurer and Congiusta:

I thank you for your friendly letters. You sure know how to cheer up a really old geezer (84) in his sunset years. I don't make public appearances any more because I now resemble nothing so much as an iguana.

What I had to say to you, moreover, would not take long, to wit: Practice any art, music, singing, dancing, acting, drawing, painting, sculpting, poetry, fiction, essays, reportage, no matter how well or badly, not to get money and fame, but to experience becoming, to find out what's inside you, to make your soul grow.

Seriously! I mean starting right now, do art and do it for the rest of your lives. Draw a funny or nice picture of Ms. Lockwood, and give it to her. Dance home after school, and sing in the shower and on and on. Make a face in your mashed potatoes. Pretend you're Count Dracula.

Here's a assignment for tonight, and I hope Ms. Lockwood will flunk you if you don't do it: Write a six line poem, about anything, but rhymed. No fair tennis without a net. Make it as good as you possibly can. But don't tell anybody what you're doing. Don't show it or recite it to anybody, not even your girlfriend or parents or whatever, or Ms. Lockwood. OK?

Tear it up into teeny-weeny pieces, and discard into widely separated trash recepticals. You will find that you have already been gloriously rewarded for your poem. You have experienced becoming, learned a lot more about what's inside you, and you have made your soul grow.

God bless you all!

Kurt Vonnegut

Space and light and order. Those are the things that men need just as much as they need bread or a place to sleep.

Le Corbusier

Choosing colours should not be a gamble. It should be a conscious decision. Colours have a meaning and function.

Verner Pantone

My work is play. And I play when I design. I even looked it up in the dictionary, to make sure that I actually do that, and the definition of "play", number one, was "engaging in a childlike activity or endeavor," and number two was "gambling." And I realize I do both when I'm designing.

Paula Sher

Trust life itself; it knows more than any teacher or book.

Johann Wolfgang von Goethe

The toy is a child's first introduction to art, and his playing is a propensity for something new.

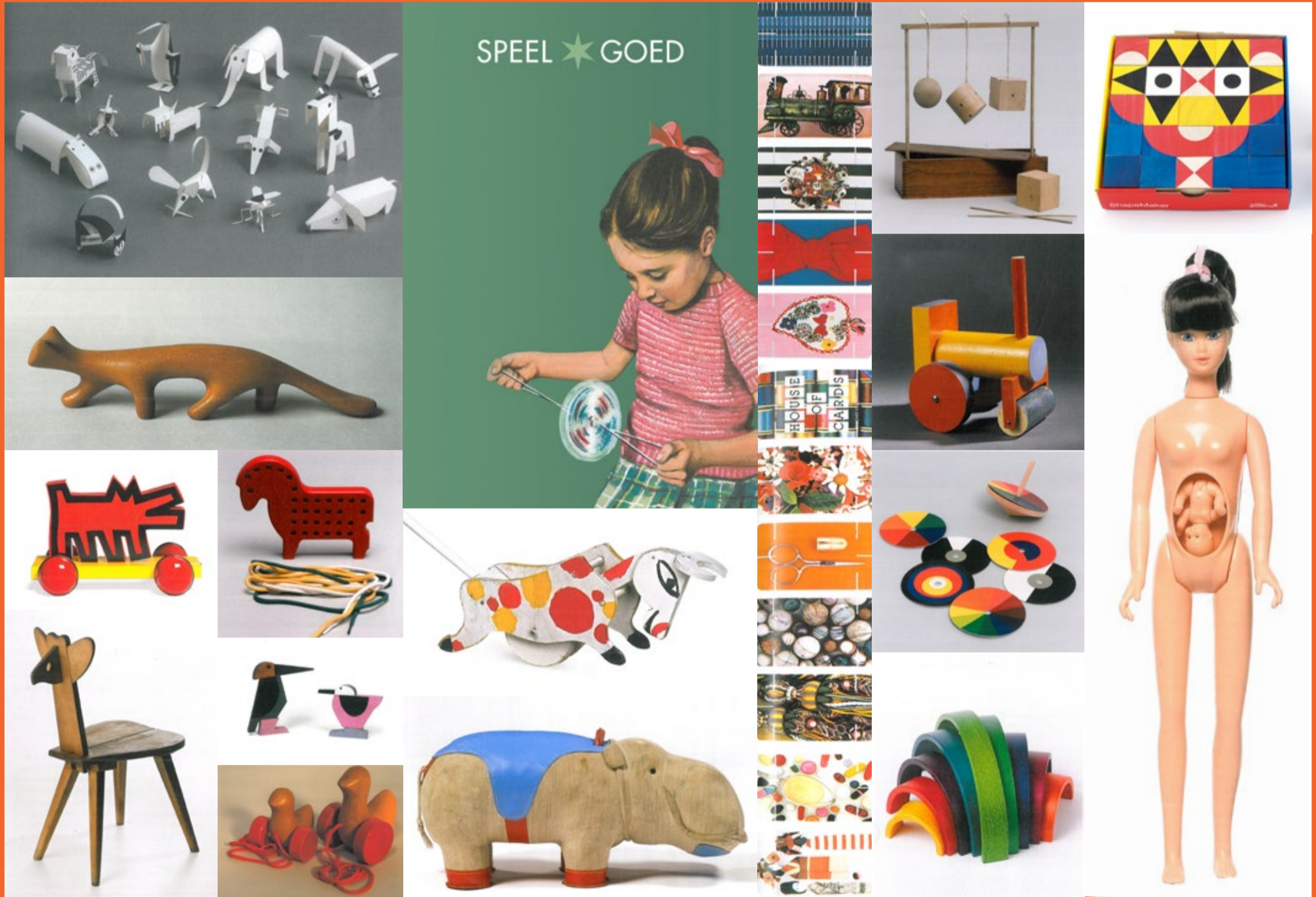
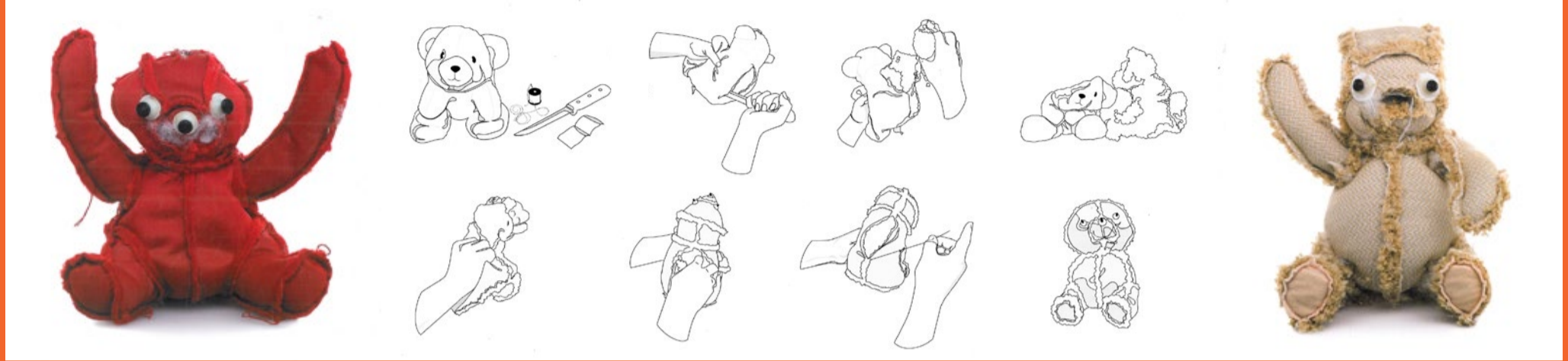
Baudelaire

In zijn beren-project keerde de kunstenaar Kent Rogowski alle geheimen en verhalen letterlijk en figuurlijk binnenstebuiten. In het middelste beeld hieronder vindt u een visuele handleiding voor uw eigen beren-transformatie. Werk naar believen af met extra attributen en stuur ons zeker een foto van uw nieuwe vriend!



Dans son projet sur les ours, l'artiste Kent Rogowski a retourné les secrets et les récits dans tous les sens (à commencer par les sens littéraires et figurés !). L'image au centre vous offre un mode d'emploi visuel pour votre propre métamorphose d'ours. Faites preuve de créativité en y ajoutant tous les attributs souhaités et... n'oubliez pas de nous envoyer une photo de votre nouvel ami !

STUDIO DESIGN PRODUCTS TOY DESIGN



: EX LIBRIS ABC

