

Mediacontext 1

De designer als storyteller

Kristof Michiels

Inleiding

Tweede etappe van een vierluik

- De taal van het object
- De designer als storyteller
- Het spanningsveld tussen design en kunst
- Leven in een beeldcultuur

Mediacontext1 wil jullie laten nadenken over de samenleving en het toekomstig werkveld. Het wil ook een kapstok bieden.

Wat nemen we mee uit de vorige les?

- Welke rol objecten spelen in de samenleving. De taal die ze spreken.
- Het complexe spel van betekenisgeving
- Is het de taal van de zender of van de ontvanger?

De designer als storyteller: de stem van de designer

- Hoe vertelt de designer een verhaal via een object?
- Over welke mogelijkheden beschikt de designer?
- We koppelen aan deze les ook een crashcursus designgeschiedenis

De mens is van nature uit een verhalenverteller



"Design gaat niet over storytelling"

- Design = problemen oplossen
- Design = design
- Om (visuele) problemen op te lossen, moeten designers eenvoudige vormen toepassen op een rationele manier

Interview Charles Eames over Design (1972)

- <https://www.youtube.com/watch?v=w8rlCo44kAE>
- <https://www.youtube.com/watch?v=tUOFhnWTbm0>
- Zijn definitie van design: "a plan for arranging elements to accomplish a particular purpose"
- "Design depends largely on constraints"
- "Not forced to accept compromises but I have willingly accepted constraints"
- "It is a method of action, not of expression"
- "A recognition of need"
- Maar ook: "who would say that pleasure is not useful"
- Design an expression or art? "It's an expression of purpose. It may, if it's good enough, later be judged as art"

Charles & Ray Eames



Charles Eames (1907-1978) en Ray Eames (1912-1988)

László Moholy-Nagy over Design

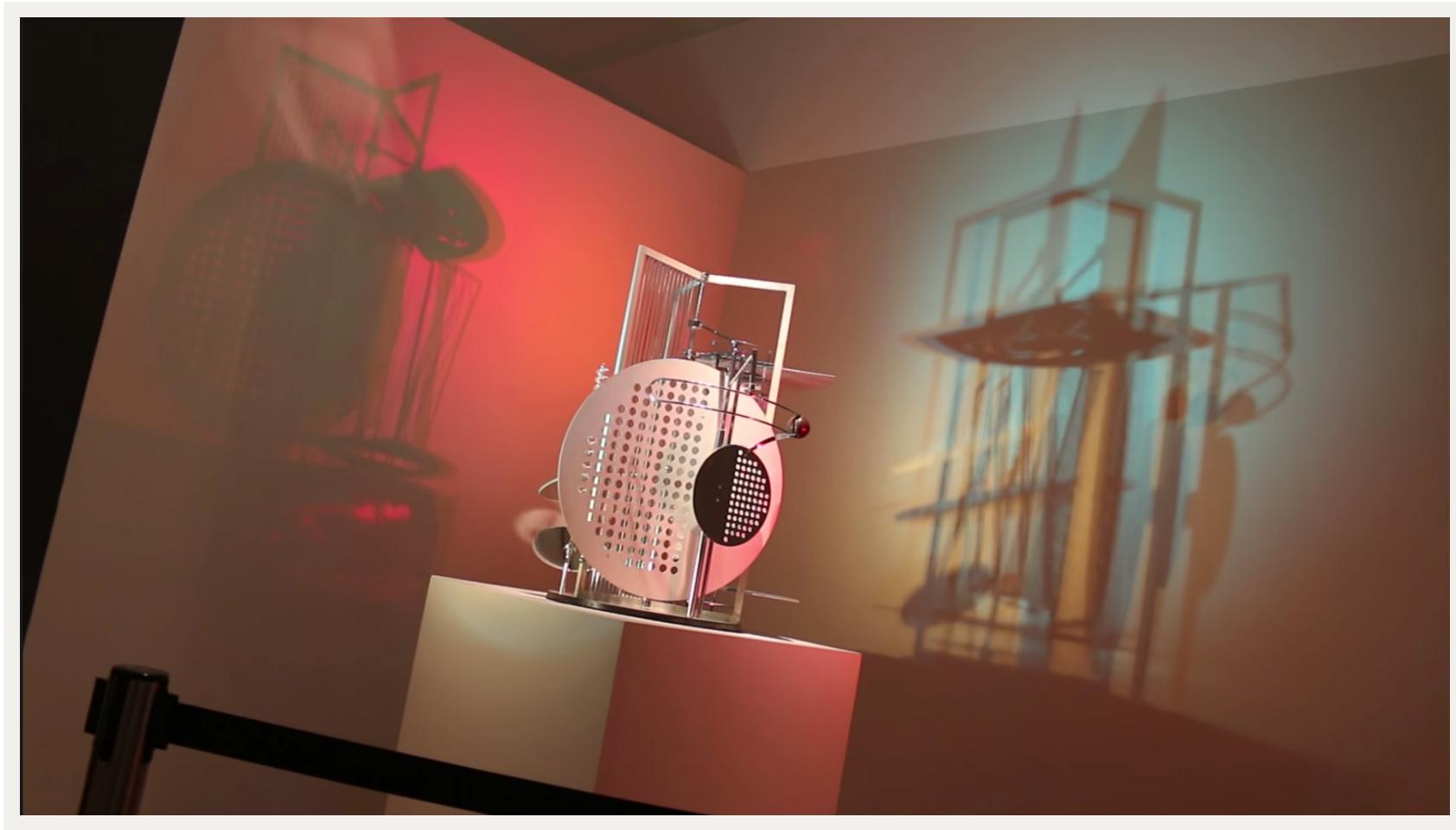
- Vision in Motion (1947): zijn visie op design, kunst, technologie, creatieve scholing en hun rollen in de samenleving.
- "Designing is not a profession but an attitude"
- "The idea of design and the profession of the designer has to be transformed from the notion of a specialist function into an generally valid attitude of resourcefulness and inventiveness which allows projects to be seen not in isolation but in relationship with the need of the individual and the community"
- "Ultimately all problems of design merge into one great problem: 'design for life'. In a healthy society, this design for life will encourage every profession and vocation to play its part since the degree of relatedness to all their work gives to any civilization its quality"

László Moholy-Nagy: radicaal experimenteren



Moholy-Nagy in overall in Dessau, in 1926, door Lucia Moholy: <https://www.youtube.com/watch?v=l7iKw2Qtr6w>

László Moholy-Nagy: licht-ruimte modulator (1930)



Licht-ruimte modulator (1930): <https://www.youtube.com/watch?v=ByJ3r39JNBA>

Stefan Sagmeister: "You are not a storyteller"



<https://www.youtube.com/watch?v=UlkiVlau1Nk>

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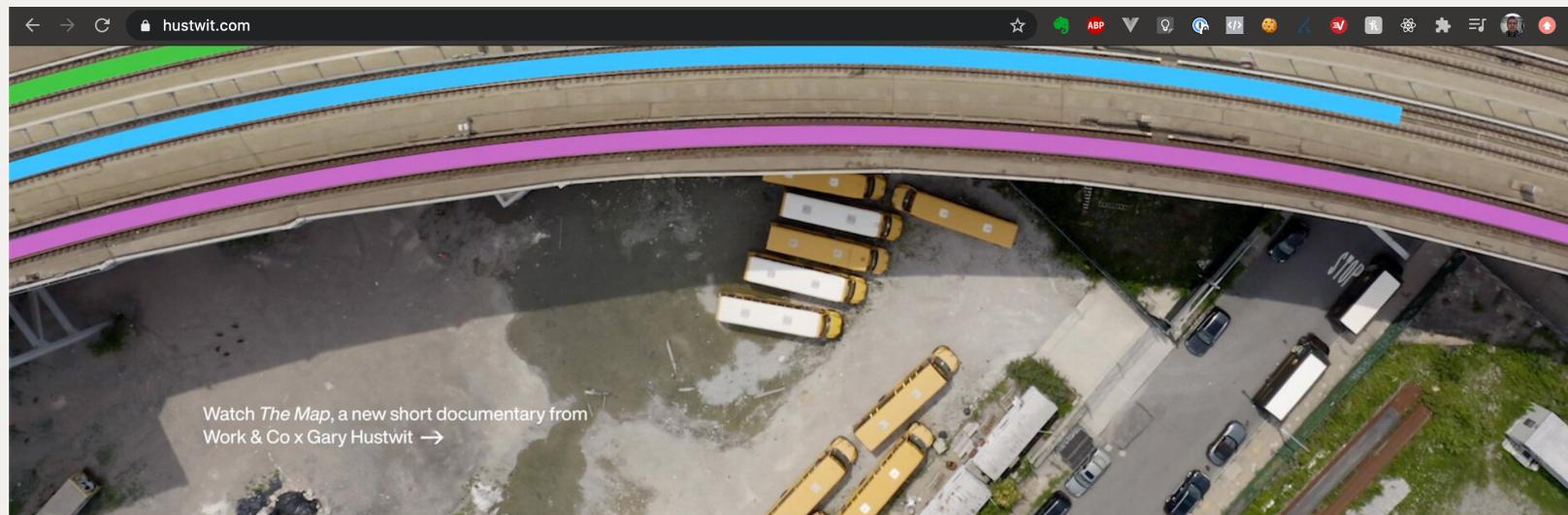
Stefan Sagmeister (1962-) <https://sagmeister.com/work/>

Stefan Sagmeister: graphic design provocateur



https://www.youtube.com/watch?v=nE_Z0_nsYSg

Documentaires over design: Gary Hustwit



The screenshot shows the homepage of hustwit.com. At the top, there's a navigation bar with icons for back, forward, search, and other browser functions. Below the bar is a large aerial photograph of a highway interchange with three curved overpasses in blue, pink, and green. A text overlay on the left side of the photo reads: "Watch *The Map*, a new short documentary from Work & Co x Gary Hustwit →". Below the image, there's a section titled "FILMS" with a "Watch Now" heading. It says: "Stream or download Gary's films now, from anywhere in the world." To the right, there are five film posters with play buttons: "Rooms" (white poster), "Workplace" (red poster), "Urbanized" (blue poster), "Objectified" (grey poster), and "Helvetica" (grey poster).

FILMS

Watch Now

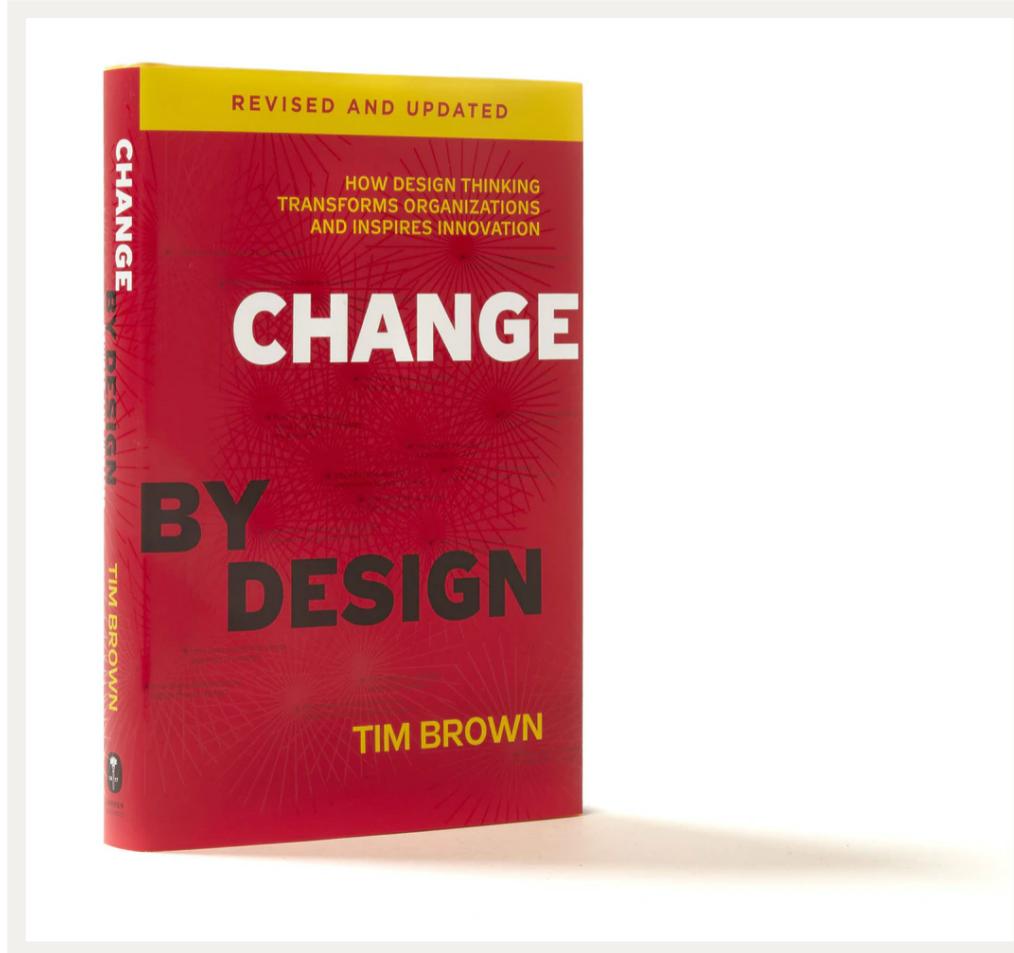
Stream or download Gary's films now, from anywhere in the world.

<https://www.hustwit.com/>

"Designen als een attitude"

- Hoeft niet noodzakelijk over "objecten" te gaan: opwarming van de aarde, gezondheidssysteem, sociale zekerheid, sociale gelijkheid om maar een paar voorbeelden te noemen
- Designer is geen "op zichzelf staande figuur" meer => verbonden met andere disciplines
- Omgaan met technologische verandering (sociale media, AI, quantum computing, automatisering, digitaal "maken")
- Is het niet zo dat de "verhalen" zo zichzelf (deels) schrijven?

Change by Design: Tim Brown



Tim Brown (IDEO): de man die term design thinking op de kaart zette

Change by Design: Tim Brown

The myth of innovation is that brilliant ideas leap fully formed from the minds of geniuses. The reality is that most innovations come from a process of rigorous examination through which great ideas are identified and developed before being realized as new offerings and capabilities.

In this revised and updated edition of *Change By Design*, Tim Brown reintroduces design thinking, the collaborative process by which the designer's sensibilities and methods are employed to match people's needs with what is technically feasible and a viable business strategy. In short, design thinking converts need into demand. It's a human-centered approach to problem-solving that helps people and organizations become more innovative and creative.

Change by Design is not a book by designers for designers; it is a book for creative leaders seeking to infuse design thinking into every level of an organization, product, or service to drive new alternatives for business and society.

collaboratief - breed - multidisciplinair - veel meer dan een methode: een skill

Design vertelt een verhaal



Design is storytelling

- Narratieve impact van design is onmiskenbaar
- Oplossen van een "probleem" is niet het enige streven
- Ook schoonheid, gevoel, zintuiglijkheid...
- Humor, conflict, interpretatie...
- We zagen in de vorige les dat dit onze interpretatie kan zijn, maar er is zeker ook een intentionele kant aan het verhaal

Metro New York bewegwijzering

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Massimo Vignelli, Bob Noorda
New York City Subway Street-Level Signage
Designed 1966-1970 (this version 1979)



Massimo Vignelli + Bob Noorda: <https://www.moma.org/collection/works/89620>

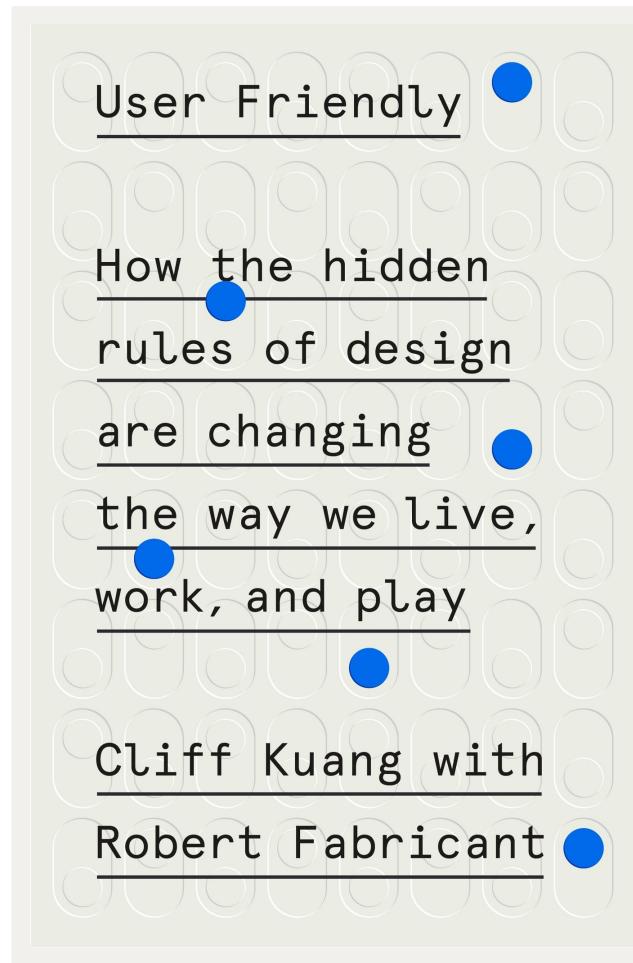
Metro New York bewegwijzering

- Voor een groot deel probleemoplossend
- Eenvoudig te begrijpen en te onderhouden
- Maar is meer dan "waar vind ik mijn metro"
- Belichamen ideeën en principes
- Waarden over orde, betrouwbaarheid, burgerschap
- Markeerde overgang van een onbetrouwbare, versnipperde metrodienst naar een door de overheid gecontroleerde publieke dienst en autoriteit

Massimo Vignelli (1931-2014)

- "The life of a designer is a life of fight: fight against the ugliness."
- "In the new computer age, the proliferation of typefaces and type manipulations represents a new level of visual pollution threatening our culture. Out of thousands of typefaces, all we need are a few basic ones, and trash the rest."
- "I thought that it might be useful to pass some of my professional knowledge around, with the hope of improving [young designers'] design skills. Creativity needs the support of knowledge to be able to perform at its best."
- <https://www.fastcompany.com/3044133/a-rare-interview-with-graphic-design-legend-massimo-vignelli>
- <https://www.youtube.com/watch?v=5TFZ3RVhN1s>

"Gebruiksvriendelijk": geschiedenis van user-driven design



Overeenkomsten tussen storytelling en design

- Verhalen beschrijven acties en stimuleren nieuwsgierigheid
- Design gebruikt vorm, kleur, materialen, taal en systeemdenken om betekenissen te transformeren
- Design belichaamt waarden en illustreert ideeën. Het verschaft genoegen, verrast en spoort aan tot actie
- Welk product we ook creëren (denk publicatie, een digitale toepassing): makers nodigen mensen uit om uit om een ruimte te betreden en te ontdekken wat er is - om aan te raken, rond te dwalen, te navigeren.

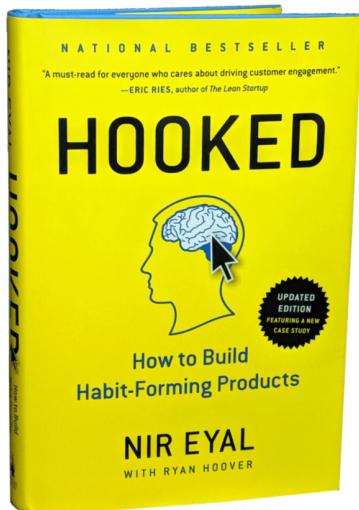
Overeenkomsten tussen storytelling en design

- Psychologie van visuele communicatie vanuit vertelperspectief
- De verbeelding van gebruikers wordt gebruikt, zet aan tot acties en gedragingen
- Goede "vertellers" brengen emotie, gevoel en persoonlijkheid over
- Design heeft net zoals verhalen het potentieel om informatie over te brengen in de gedachten van mensen (soms expliciet, soms minder duidelijk)

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-Eric Ries, author, *The Lean Startup*

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How to Build Habit-Forming Products (bekijk ook zeker The Social Dilemma op Netflix!)

We ervaren design ook doorheen de tijd en acties

- Gebouw, stoel, affiche, smartphone app = op zich statisch van aard. Maar ...
- We ervaren elk van deze dingen over tijdsperiode
- Verhalen zijn gedreven door actie, maar design ook
- Bij een poster, foto, illustratie: ons oog gaat over het oppervlak, van detail naar detail. Geleidelijk ontstaat het volledige beeld

We ervaren design ook doorheen de tijd en acties

- Interface designers creëren ook structuren en creëren daar diagrammen, sitemaps, user flows enz voor.
Spreken ook van journey's
- Een stoel is geen voorwerp om in te zitten => familieleven, plek om uit te rusten, vrienden in te ontmoeten...
- Producten, plaatsen, beelden: onthullen zich doorheen de tijd.
- Geluid, textuur, smaak en geur stimuleren ons
- Ze helpen ons bij het maken van herinneringen en maken van verbindingen

Designgeschiedenis: enkele bijzondere voorwerpen

Moleskine notitieboek (ca. 1850)

The screenshot shows the Moleskine website's homepage. At the top, there is a navigation bar with links for CORPORATE GIFTS, EXPERIENCES, MYMOLESKINE, FOLD, SUPPORT, and user/account icons. Below the navigation is a main menu with categories: PLANNERS, NOTEBOOKS, MOLESKINE+, BAGS AND ACCESSORIES, DEVICE ACCESSORIES, PENS AND PENCILS, BOOKS, PERSONALIZE, and INSPIRATION. A search icon is also present.

A large image of several Moleskine notebooks in various colors (red, blue, black) is displayed prominently. To the left of this image, a callout box labeled "CLASSIC" contains the text: "Any size and layout you need, any color you feel".

Below the main image, there are two filter sections: "CATEGORY" and "FILTER BY". Under "CATEGORY", there is an image of pencils and a sharpener. Under "FILTER BY", there are four individual product cards, each showing a different Moleskine notebook model: "volant COLLECTION" (red), "PRO Notebook Large PRO" (black), "PRO Notebook Large PRO" (black), and "PRO Notebook Large PRO" (teal).

Designer onbekend (familiebedrijf in Tours, Frankrijk?)

Stoel nr. 14 (1859)



Michael Thonet (1796-1871)

Van Thonet tot Dutch Design

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Zwitsers zakmes (1891)



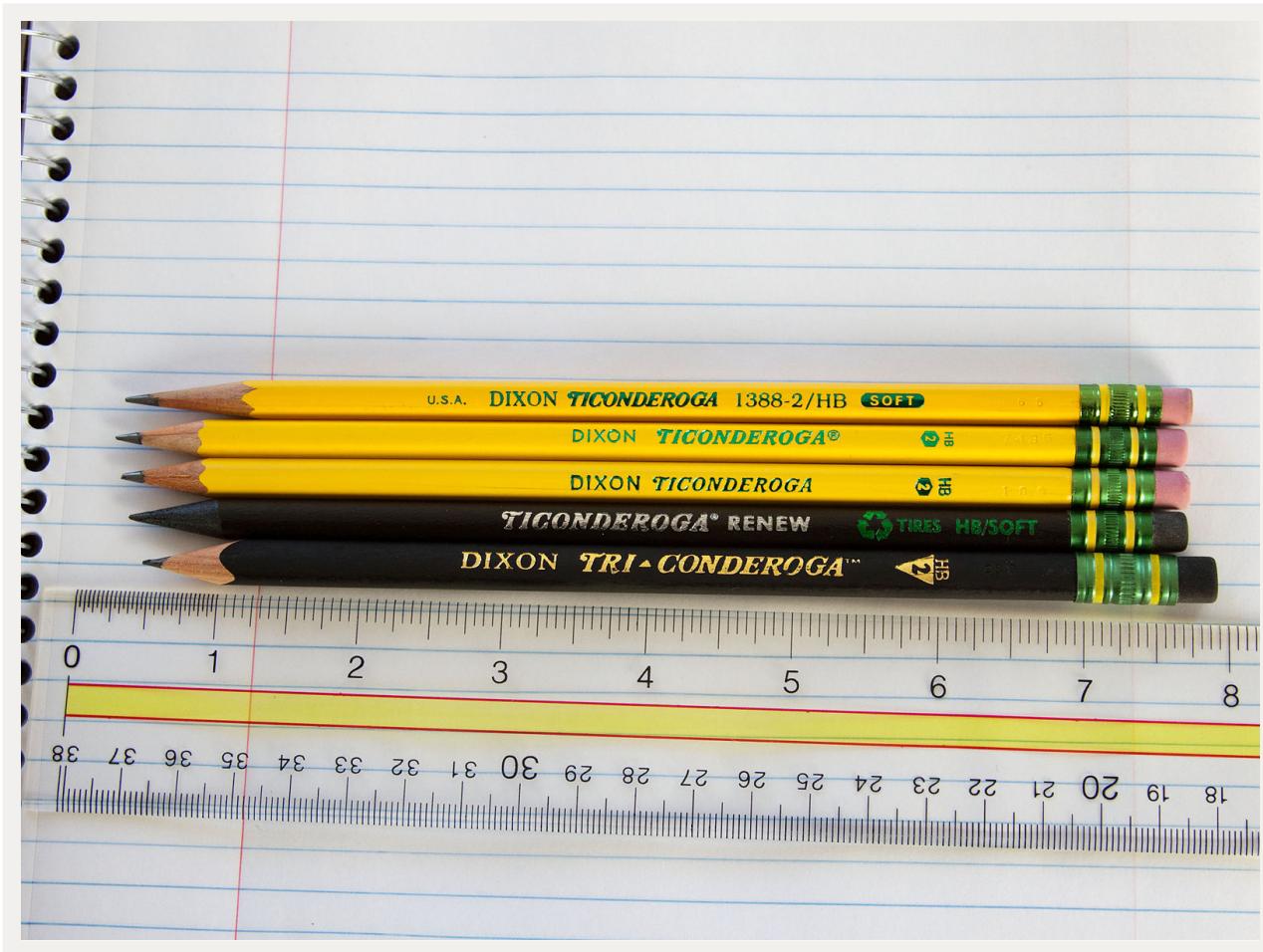
Karl Elsener (1860-1918), Victorinox

Rits (1913)



Gideon Sundback (1880-1954)

Dixon Ticonderoga potlood (1913)



Dixon Ticonderoga design team

Krantenhouder (1924)



Fritz Hahne (1897-1986)

Martini glas (ca. 1925)



Designer onbekend

Le Creuset gietijzeren kookpotten (1925)

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LE CREUSET

1925 Anniversary Original cast iron cocotte

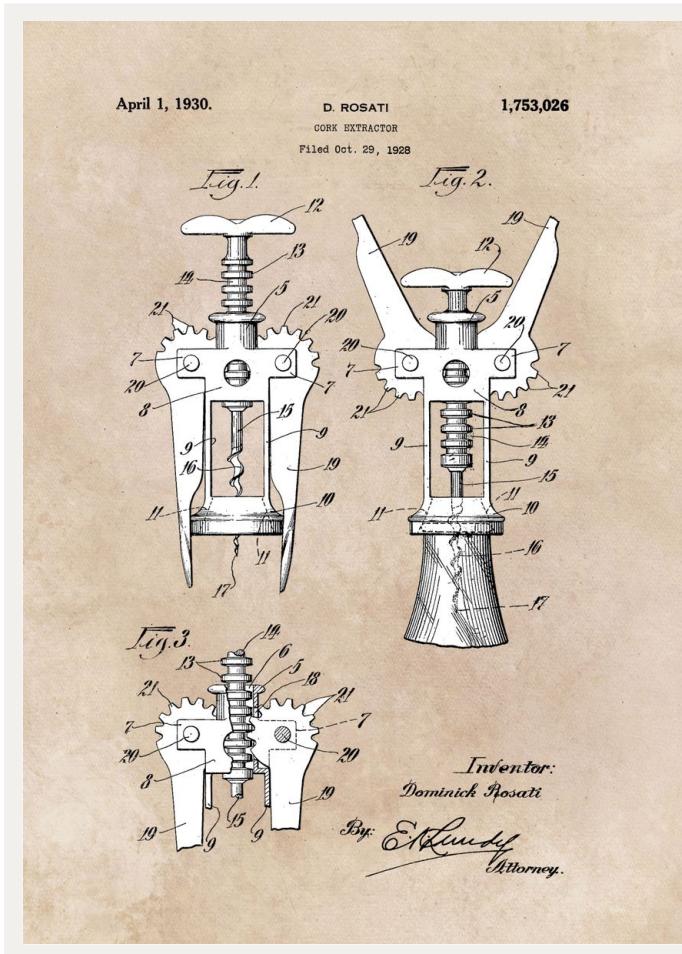
Le Creuset design team

LC4 Chaise Longue (1928)



Le Corbusier (1887-1965)

Kurkentrekker met dubbele hendel (1928)



Dominick Rosati

Standard stoel Jean Prouvé (1934)



Jean Prouvé (1901-1984)

Potence lamp Jean Prouvé (c. 1945)



Jean Prouvé (1901-1984)

Melkfles (jaren 1940)

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Waterloo Milk Company Glass Milk Bottles, 1940's

Home  Portfolio



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These are milk bottles from the Waterloo Milk Company based in Waterloo, Illinois, circa 1940's. The glass bottles featured "pyroglazed" paintings and had "applied colored labels" also known as ACL's. The orange label reads, "Milk Completes your Daily Meals". The red label on the back states, "No One ever Outgrows the Need for Milk". The green label asks, "Why Not Serve Cottage Cheese Tomorrow?". Waterloo Milk Co had at least 38 different styles of milk bottles in various shapes, sizes and colors. Many had different painted slogans and images. The images featured children, athletes, families, and maps of the United States.

Many collectors are interested in the early milk bottles because they were so many styles. The bottle types changed often because people returned them to the dairy to be reused and they got broken.

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- WHEN FIRE & MARINE INSURANCE WAS ALL THE RAGE!!
- I.W. HARPER REMAINS A LOUISVILLE FORCE 148 YEARS

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Designer onbekend

LCW Stoel (1945)

Producten Living Professionals Over Vitra Magazine

vitra. Producten Home Stories Kleuren & materialen Ontwerpers Nieuws

Plywood Group LCW
Charles & Ray Eames, 1945/1946



Charles Eames (1907-1978)

Tupperware (1945)



Earl Silas Tupper (1907-1983)

Eames scherm (1946)



Charles Eames (1907-1978) en Ray Eames (1912-1988)

Ball Clock (1947)

Wall Clocks - Ball Clock
George Nelson, 1948-1960



Avec sa collection de Wall Clocks (1948-1960), George Nelson a concu un vaste

Irving Harper (1917-) George Nelson (1908-1986) Associates

Womb chair (1947)



Eero Saarinen (1910-1961)

Compas bureau (1948)

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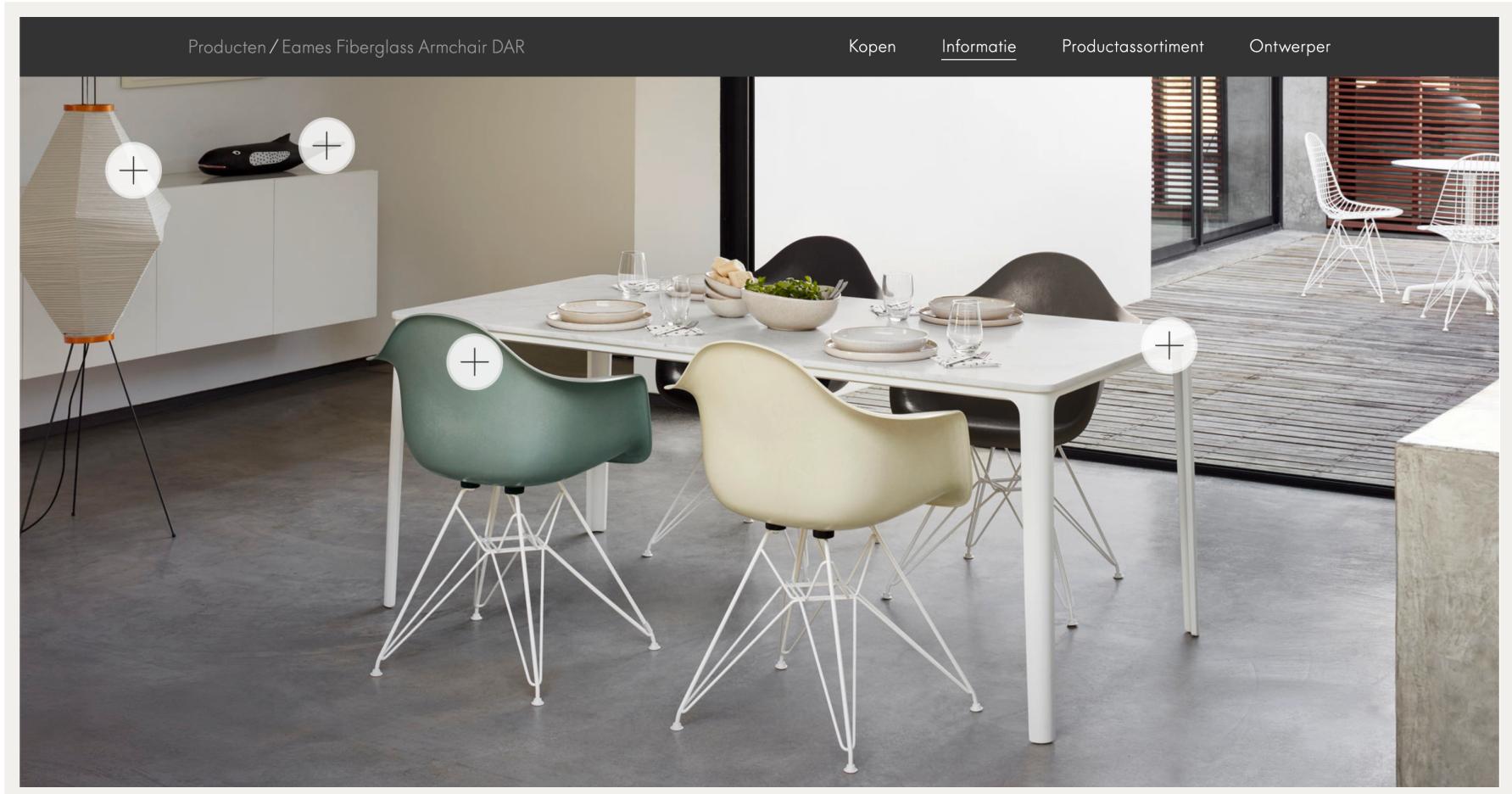
Jean Prouvé
Compass desk

Ateliers Jean Prouve
France, 1948
oak, enameled metal
63 w × 27½ d × 29 h in
160 × 70 × 74 cm

estimate: \$5,000–7,000

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Eames DAR (1948)



Charles Eames (1907-1978) en Ray Eames (1912-1988)

Eames ESU (1949)

De Eames Storage Unit (ESU), Shelf

Charles & Ray Eames, 1949



Charles Eames (1907-1978) en Ray Eames (1912-1988)

Arabesque tafel (1950)

Brooklyn Museum

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Carlo Mollino (Italian, 1905-1973). *Tea Table*, ca. 1949. Maple plywood, glass, brass, 20 1/2 x 47 1/2 x 21 1/4 in. (52.1 x 120.7 x 54 cm). Brooklyn Museum, Gift of the Italian Government, 54.64.231a-c. Creative Commons-BY (Photo: Brooklyn Museum, 54.64.231a-c_edited_SL1.jpg)

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Tea Table
DECORATIVE ARTS
On View: Decorative Art, 20th-Century Decorative Arts, 4th Floor

Today when we think of where inventive contemporary design is manufactured, we often think of Italy. This, however, was not always the case. Wide acceptance of modern design came somewhat later in Italy than elsewhere, perhaps because of the ever-present conservative influence of the palpable Roman classical past and the slow development of the Italian economy in the twentieth century. To be sure, before World War II there were important modern designers in Italy, foremost Gio Ponti, an architect from Milan whose influence spread beyond his native country through two architecture and design magazines he founded, *Domus* and *Stile*. And the Fascist regime of Mussolini in the pre-World War II period did embrace modern architecture, unlike the Nazi regime in Germany, which consciously rejected modernism as a source of foreign, moral corruption. It was not, however, until the post-World War II era, when the Italian economy

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Cubo asbak (1957)

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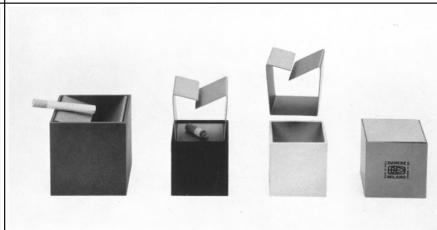
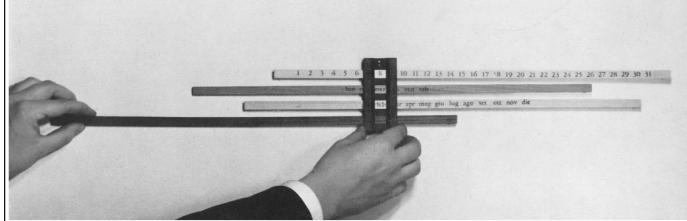
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Bilancia, Enzo Mari, 1959.
Perpetual wall mounted calendar.



Cubo, Bruno Munari, 1957. Ashtray.



Camicia, Enzo Mari, 1961. Vase.



[Intro](#)

1957

1969

Eames Aluminium stoelen (1958)

Aluminium Chairs EA 105/107/108

Charles & Ray Eames, 1958



Charles Eames (1907-1978) en Ray Eames (1912-1988)

606 Universal Shelving system (1960)

VITSŒ Design Dieter Rams

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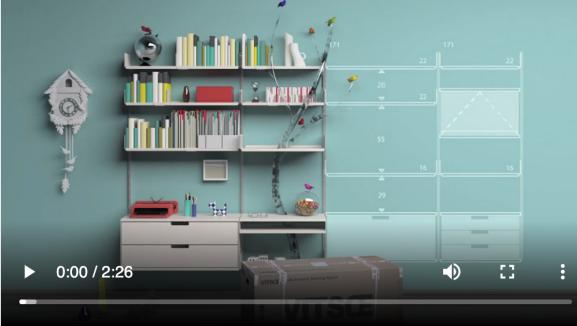
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Dieter Rams (1932-)

Barboy (1963)



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Verpan Barboy

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Artikelnummer: Niet beschikbaar Categorieën: **Tafels**,
Trolleys Tags: Barboy, Verner Panton, Verpan



Gratis levering in België.

Verner Panton (1926-1998)

Falkland lamp (1964)



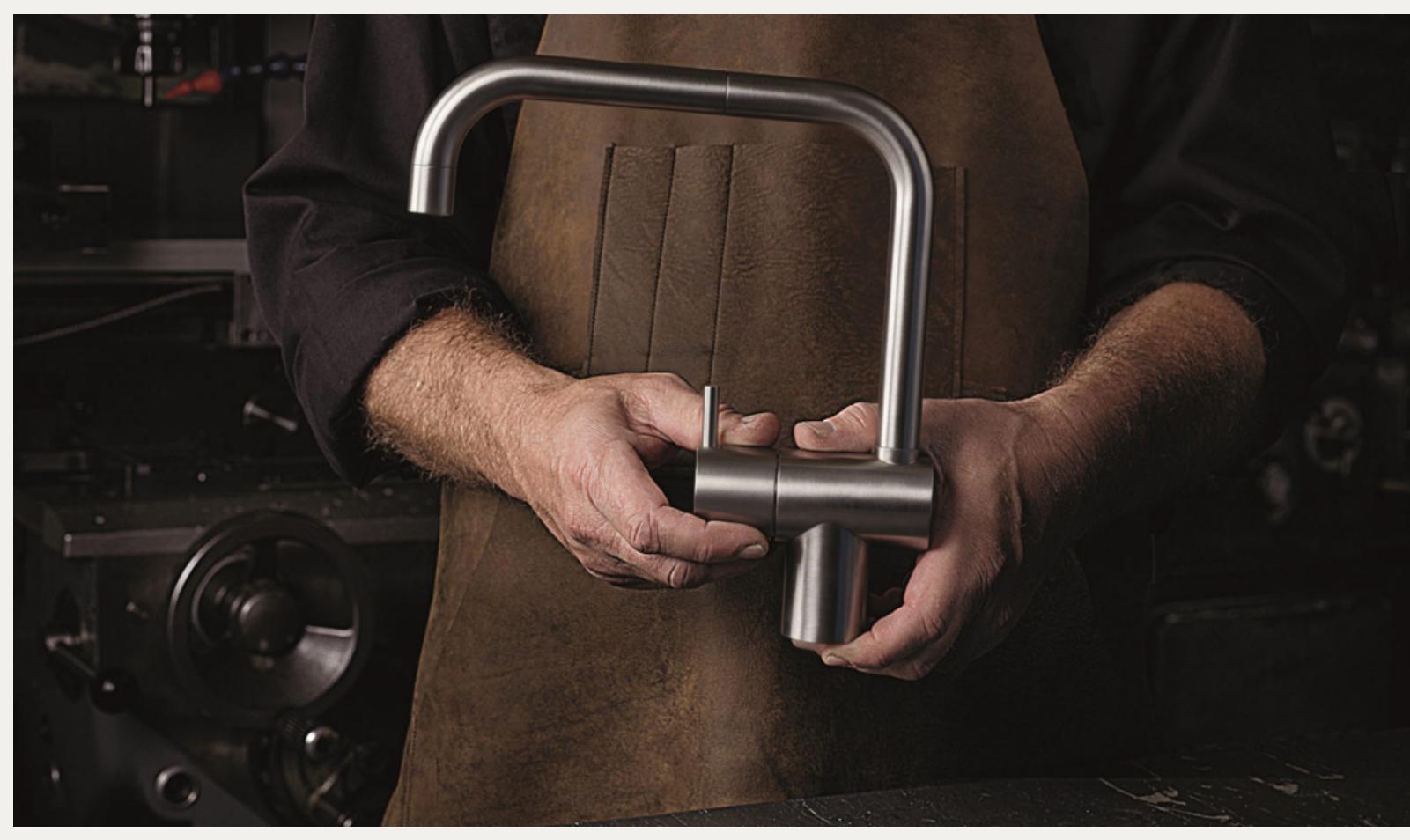
Bruno Munari (1907-1998)

Tongue chair (1967)



Pierre Paulin (1927-2009)

KV1 Mixer kraan (1971)



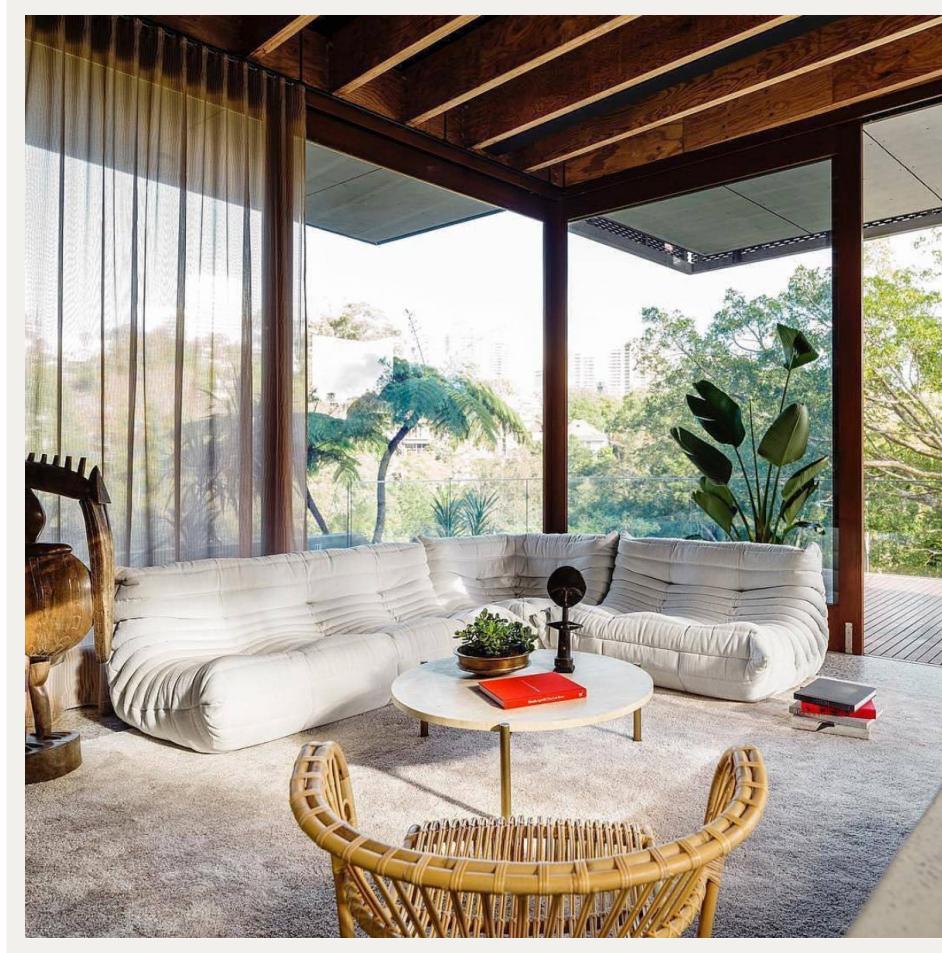
Arne Jacobsen (1902-1971)

Tripp Trapp kinderstoel (1972)



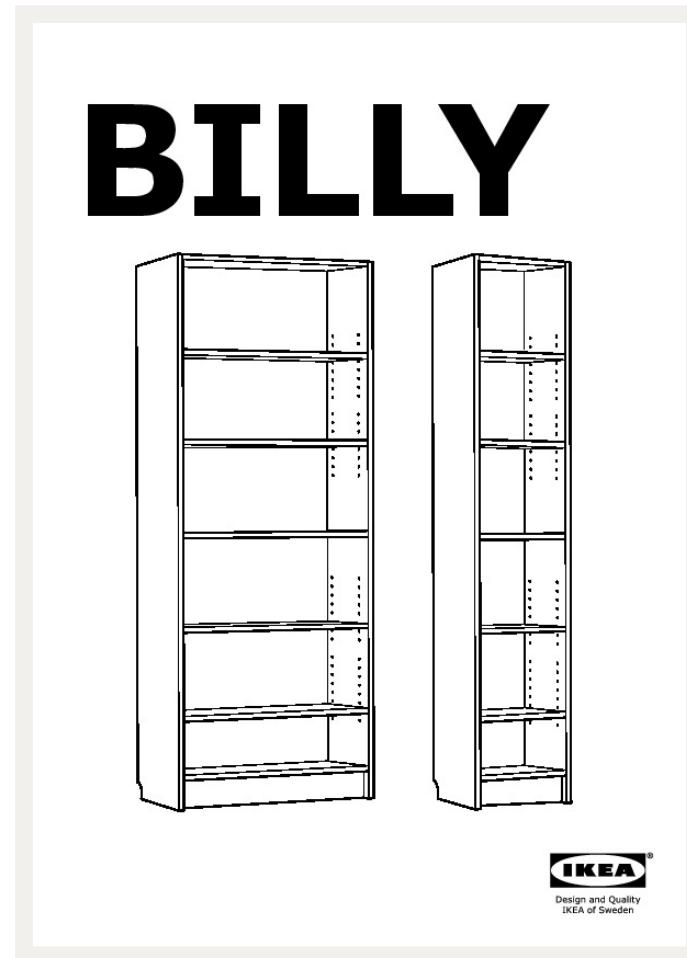
Peter Opsvik (1939-)

Togo sofa (1973)



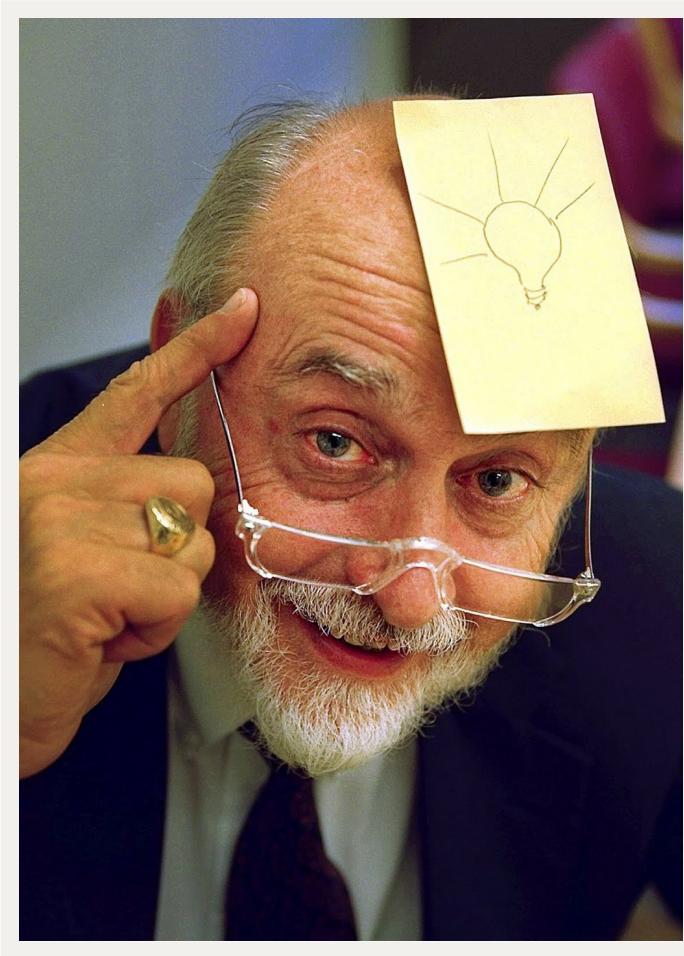
Michel Ducaroy (1925-2009)

Billy kasten (1978)



Ikea

Post-it Notes (1980)



Spencer Silver (1941-) & Art Fry (1931-)

Swatch polshorloges (1983)



Swatch Lab

Juicy Salif citruspers (1990)

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Philippe Starck's Juicy Salif lemon squeezer: Genius design or just a cool fruit squeezer?



Christy Orr

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Apr 26, 2019 · 5 min read

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Philippe Starck thought up his design for the Juicy Salif in a way that most of us budding young designers can relate to. A burst of inspiration from an unsuspecting everyday activity. Whilst enjoying a meal of calamari and noticing his lack of lemon wedge to accompany his plate, he started to doodle a lemon squeezer inspired by the form of a squid. Commissioned by the Italian design house

Stoel nr 2/03 (1992)

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Chair no.2

Object: Chair
Place of origin: Belgium (Made)
Date: 1992 (Designed)
2001 (Manufactured)
Artist/Maker: Van Severen, Maarten, born 1956 - died 2005 (Designer)
Top Mouton (Manufacturer)
Materials and Techniques: Aluminium and beech plywood
Credit Line: Given by Maarten Van Severen Meubelen by TM - Belgium
Museum number: W.671-2001
Gallery location: In Storage

[Image in copyright](#)

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Physical description
Chair made of unpainted aluminium, with a seat and back formed from a single sheet of beech plywood supported on four metal legs.

Place of Origin
Belgium (Made)

Date
1992 (Designed)

Maarten van Severen (1956-2005)

Stoel nr 2/03 (1992)



Maarten van Severen (1956-2005)

Garbino vuilemmers (1997)



Karim Rashid (1960-) voor Umbra

iPod MP3 speler (2001)



Jonathan Ive (1967-) & Apple design team

Joyn Office System (2001)



Roman Bouroullec (1971-) & Ewan Bouroullec (1976-) voor Vitra

Alcove sofa (2006)



Roman Bouroullec (1971-) & Ewan Bouroullec (1976-) voor Vitra

Little Sun (2012)



Olafur Eliasson (1967-) & Frederik Ottesen (1967-) voor Little Sun

Mediacontext 1 - de taal van het object