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dude in front of
you now pay
attention.



Isao Hosoe Design



masaya hashimoto marialuisa villa batjargal tonor francesco pozzato emil
cassani loreno palmeri philippe casens elisabeth vidal gian luca m





Isao Hosoe

> **born in tokyo 1942.**

> bachelor of science and a master's degree in aerospace engineering.

> professor of industrial design at:
politecnico of milan
universita degli studi, la sapienza of rome.

> lecturer at different institutes:
domus academy
elisawa of barcellona
university of siena
risd of providence
isia of florence
univeristy of lisbona
les ateliers of paris.



Isao Hosoe

> member of the adi

sie/japan design committee/japan interior design forum.

> had 5 personal exhibition.

> won loads of awards:

compasso d'oro, smau prizes

biennial of industrial design at ljubiana

gold medal at the triennale di milano

office design orgatchnik 88

forum design, milan 88 red dot for high design quality

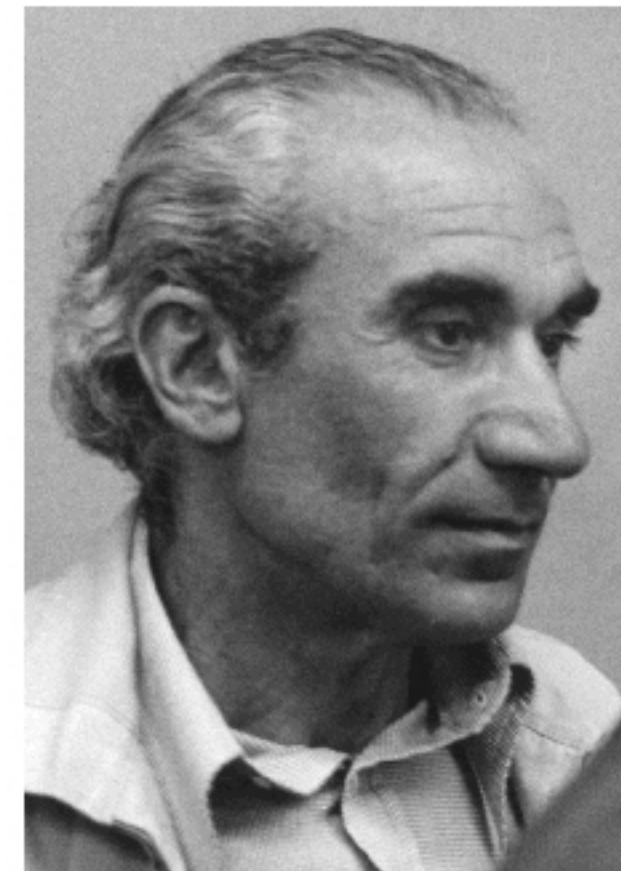
if awards design innovations at

the design zentrum nordrhein westfalen

good design award tokyo 88

remember to spellcheck chumps

annual design review, etc.



Hosoe and Rosselli

> **collaborated with architect alberto rosselli from 1967-74**

> notable: "meteor" bus, 1970 for iveco, carrozzeria orlandi; built by fiat; compasso d'oro;
simplicity and elegance; mobile home concept;
one of the first designers to dedicate skills to public transport



IHD

> <http://www.ihd.it>

> found isao hosoe design
in 1985

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consumer



environment



equipment



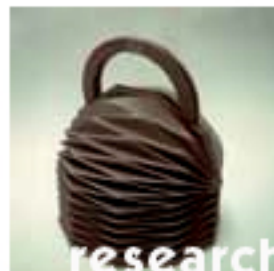
furniture



lighting



office



research



transport

Interdisciplinary.

> **no defining design product.**

> transport does not remain sole focus.

> engaged in a multitude of
design fields:
consumer, environment,
equipment, furniture,
lighting, office,
research, and transport.





Consumer.

> portacenere, 1971.

> production: kartell.
materials: melamina.

> notes: two sizes; can be stacked;
positive-negative play on form
lets users choose a side;
the "nipple" ashtray.



Furniture 1.



> **domo, 1976. for omfa.**

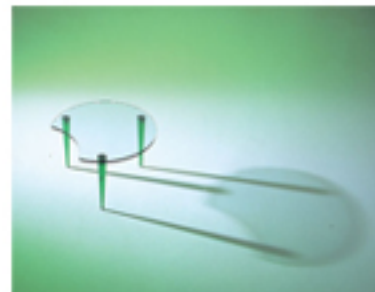
- > reconsidering the kitchen rationally through three uses: immediate, frequent, storage.

> **lobacevskij, 1992. for tonelli.**

- > inspired by non-euclidean geometry.

> **dune, 1993. for arflex.**

- > activate the communication between actors and audience; melt ice between speaker and listener; fluid elements such as water, fire, and sand are inspirations.





Furniture 2.

> haru, 1985. for arflex.

> designed for living comfortably, with an image which is friendly and honest.

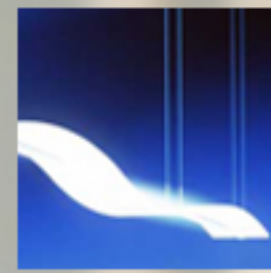
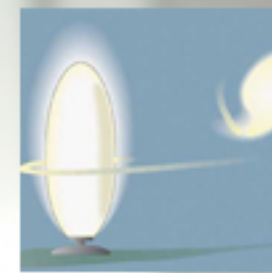
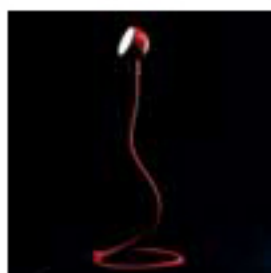
> attori spaziali, 1996. for bisazza.

> fluidity; "space actors" to not only divide space but create interactive space.

> please, 1998. for segis.

> weightless chair presenting natural graciousness inviting one to sit in it; elegant, but not over-refined.





Lighting.

> **hebi, 1970. for valenti.**

> ready-made; functional assembly using existing elements.

> **heron, 1994. for luxit.**

> asymmetric light distribution for visual performance and comfort; highly functional but brightens up day with bird form.

> **gyra, 1996. for luxit.**

> harmoniously in tune with nature by reflecting on environment around it; illuminating and rotating to the stimulus of the wind.

> **onda, 2001. for luxit.**

> softly marks the rhythm of shade and lights as if "it were a sound wave designing a melody; can be combined; compasso d'oro 2004.



hebi



heron



gyra



onda



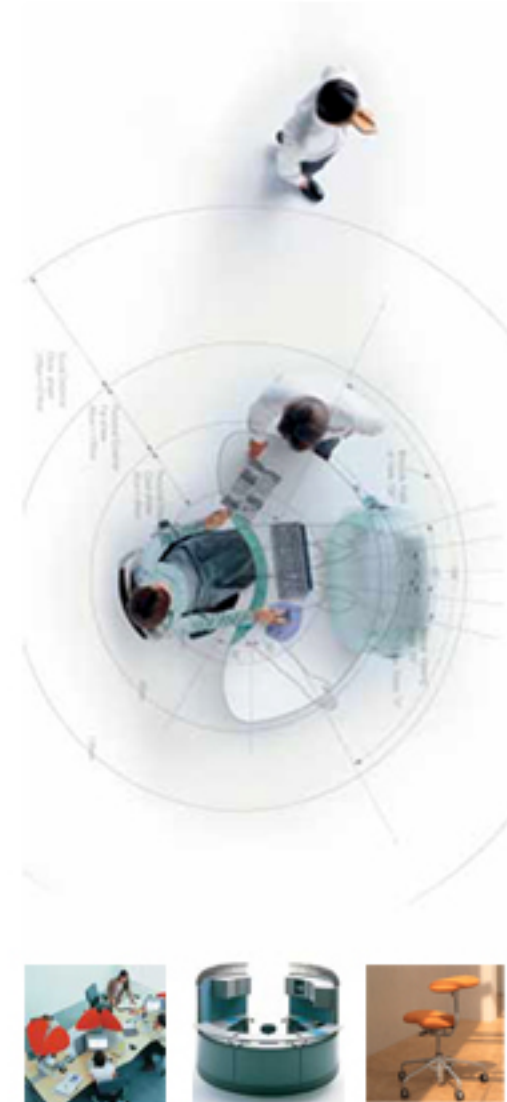
Design Philosophy.

> no "hosoe style".

- > solution always follows the project's specific requirements and constraints; understanding the vernacular of each field.

> example.

- > from hosoe's "toward a new culture in the workplace": 7 key words when designing for the office.
- > amenity, eroticism, play, meeting, status, theatricality, territoriality.



"a material
[plastic]
considered to
be the symbol of
artificiality was in
fact a natural material
because it comes
from oil, which in turn
comes from the

decomposition
of trees, animals and
our ancestors.
This revelation
completely changed
my opinion of this
material which
I later used with greater
enthusiasm."



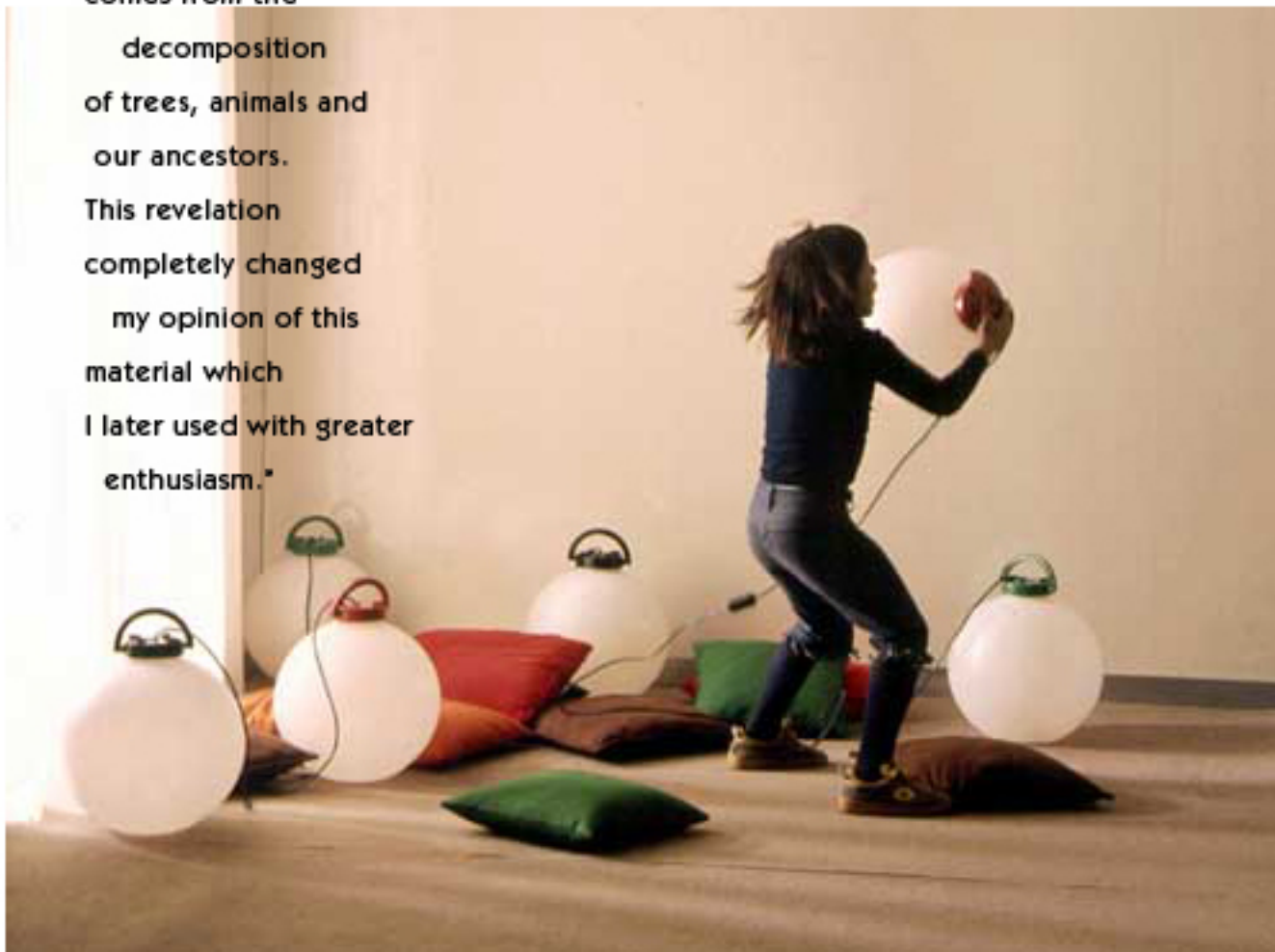
Plastic.

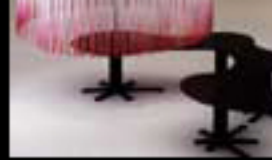
> 3 groups of materials.

- >1 organic (trees, animals)
- >2 stones (granite, marble, glass)
- >3 metals (iron, aluminum, alloys).

> plastic?

- > fits first category because it has same specific properties: weight, density, origins of process.





What the crap is design?

> **from hosoe's "design as abduction."**

>1 charles sanders peirce's "abduction"

> the selection of a known rule to explain a fact, creating something new; randomness and mistakes can be opportunity for innovation.

>2 claude levi strauss's bricolage

> a bricoleur is a curious person whom does not invent anything but understands an old discovery next to something new can produce interesting relationships.

> e.g.: hosoe's hebi

>3 folly

> something different and extreme; outside of our rational thoughts.





Questions:

Having seen design applied to the early industries such as furniture, transportation, appliances, architecture, and other more traditional fields, to the products of today, iPods, computers, etc., has design, and what it is, changed much?

Each field of design has its own vernacular and articulation; does focusing on one particular field have advantages over the intention of mastering many categories?

If there is no one “Hosoe” style, i.e. each situation, its constraints and variables dealt with independently, would there still be some level of coherence among different design objects within a single environment? For example, would Tama lighting agree with Oasy space?

