STUDIO LOVEGROVE: logic and beauty in nature, an evolutionary design

ROSSLOVEGROVE

Ross Lovegrove studied industrial design at Manchester Polytechnic, graduating in 1980. He earned a master's degree from the Royal College of Art, London, in 1983 and then went on to work as an industrial design consultant for Frog Design, Altensteig, where he was responsible for projects such as the Walkman for Sony and computers for Apple. In 1990 he founded Studio X in London, where he designs products for a number of international manufacturers, including British Airways, Kartell, Cappellini, Phillips Electronics, Moroso, Driade, Mazda, Apple Computers, Olympus Cameras, Luceplan, Tag Heuer, Alias, and Hermann Miller.

Ross Lovegrove is inspired by the logic and beauty found in nature, and is known as an inventor of forms with function. His idea of design brings together the most current and modern studies in materials science, technology, and organic forms, in creations that many see as a new aesthetic expression for the 21st century.

In all the fields he traverses, he remains attentive to the use of renewable and recyclable materials, participating in the successful development Alessandri Office System, and he was also a member of the Atelier de Nîmes, France, with Philippe Starck, Jean Nouvel, Martine Bedin, and Gérard.

Known as the "Organic Captain," he is obsessed with nature and technology. To reference these passions in his design, in this way he manages to exuberantly embrace the opportunities that new digital technologies provide. The Welsh artist is a high--tech enthusiast and loves challenges. A pioneer of the concept of organic essentialism, he uses an instinctive approach to creating forms where mass and material are reduced.

He calls himself an "evolutionary designer who puts his work through a sequence of progressive improvement and contemporary innovation. His goal is to always be in the right moment and remain relevant, and everything he designs could only have existed at the moment it was made, not before.

CEO
Ross Lovegrove

ISBN 978-65-5550-222-0

Winner of numerous international awards, his work has been widely published and exhibited internationally, including the Museum of Modern Art in New York, Lovegrove was awarded the World Technology Award by Time magazine and CNN in November 2005. In the same year, he was awarded the prestigious Red Dot Design Award for products created for Vitra.

Go Chair

Year: 1998 | **Manufacturer:** Bernhardt Design USA

Go Chair, designed by Ross Lovegrove in 1998. Inspired by the logic and beauty of nature, his process is deeply human-centered, ranging from architecture to aviation, consumer goods and furniture; his innovative Go Chair for Bernhardt Design USA, made entirely of magnesium, is a one-of-a-kind, used piece with minor markings on the frame.

Modern lines and elegant profiles define the Go Chair, the first seat made from magnesium. A light weight with a curvilinear shape that from the side appears to be bending backwards, the chair evokes movement and still looks futuristic and somewhat “alien” today, after more than 20 years since its debut.

Subdivision Level 1

GARRAFA TY NANT

Year: 2001 | **Manufacturer:** Water Ty Nant

The visionary bottle designed by Ross Lovegrove and deservedly awarded, is recognized as a fitness icon among designers worldwide. It features unique asymmetric packaging and was once thought impossible to mass produce, but Lovegrove proved once again that he could meet the challenge. Launched at Harrods in December 2001, this radical work of art rewrote the rules of bottle design. One of its accolades is that this bottle was voted the 8th coolest object in the world by Arena Magazine, its undulating, undulating design evokes the hypnotic motion of running water.

Mercury Ceiling Lamp

Year: 2008 | **Manufacturer:** Artemide

This ceiling fixture realized for Artemide in 2008, places a floating array of large pebbles below a simple, modern aluminum disk. These in turn reflect each other, reflecting light between their biomorphic surfaces and reflecting the surrounding environment. During the day, the piece functions as a sculptural object reflecting the dynamics of natural light and the movement of people around it.

Ross Lovegrove's work is provocative and enduring. His fascination with natural forms, the beauty and elegance of evolution, inevitable shapes, and the way the world "just fits together" permeates every aspect of his projects. His work spans sectors and divides sensibilities.

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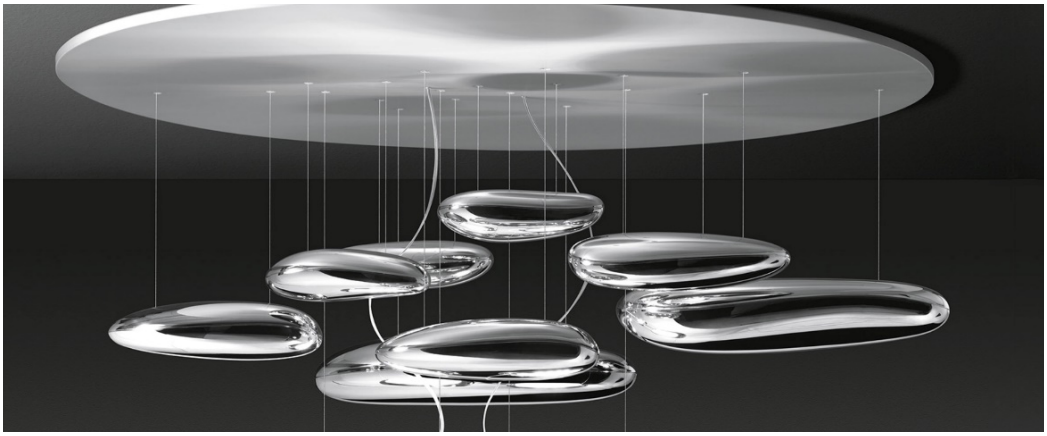
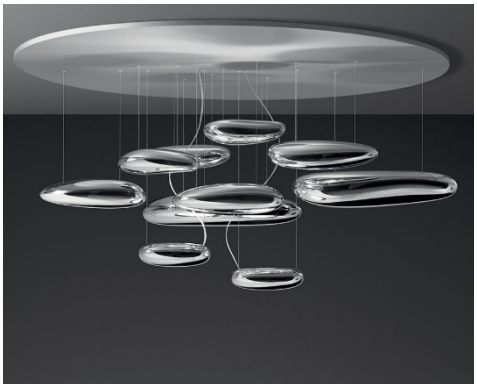


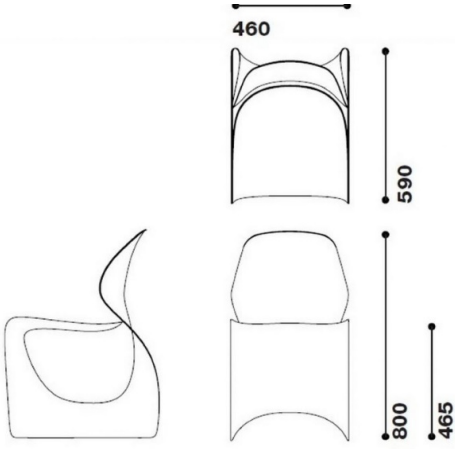


Moot Chair

Year: 20013 | **Manufacturer:** stablished & Sons

Fascinated by high-strength materials borrowed from racing and aero-ship engineering, Lovegrove finds the use of carbon fiber the only possible resource for shaping his Moot chair. The partnership with British furniture brand 'stablished & Sons' which has focused on developing cutting-edge products, testing the limits of strength combined with lightness means, so this partnership with ross lovegrove was bound to happen at some point. Together, they collaborated on the realization of 'MOOT' (mood of our time).

The seat is designed with a complex curvature that follows the shape of the human anatomy, achieving maximum performance with minimal use and waste of woven carbon fiber. The design is reminiscent of Alberto Meda's 'lightlight' chair. The design expresses Lovegrove's preference for organic, sinuous lines; where the formal and structural design are dynamically interwoven, forming a single surface that adheres to and respects the contours of the human anatomy, evincing the concept of an 'exoskeleton' for support. Ross Lovegrove used carbon fiber to shape the Moot chair



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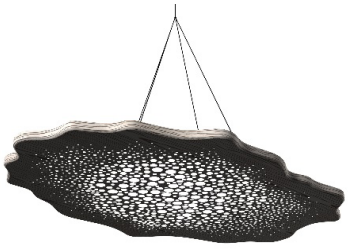
ERGO

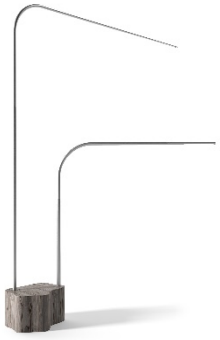
Year: 2019 | **Manufacturer:** Natuzzi Italia

"It is your duty" as a designer to promote sustainability, says Ross Lovegrove When creating his furniture collection for Natuzzi, he used recyclable and renewable materials, even the production processes are lead-free and have more than 75% recycled water. Part of the energy used in the process also comes from renewable sources, in an environmental strategy, which gave Nadja Swarovski the Social Impact Award in Sustainability from the Fashion Institute of Technology.
The Ergo collection, developed for Natuzzi Italia, consists of a range of items for the bedroom designed and manufactured with sustainability in mind. The furniture's hard moldings are constructed with wood from FSC-certified plantations. They are fitted together to avoid the need for additional metal fixings. The adhesives that were used are water-based and formaldehyde-free, and the surfaces are finished with natural wax.
All upholstery is produced with organic fabrics, including linen, wool, and cotton. The bed's mattress is made of 100% natural latex and is upholstered in hemp fiber. Inside the collection is a chandelier with LED light sources that are capable of displaying different color temperatures, and that can be adjusted throughout the day to match the user's circadian rhythm.
The bed, for example, is made of natural latex and upholstered in hemp fiber, Lovegrove explains that the shapes used for the various products are an evolution of the organic style for which he has become known.

> *"It's based on a two-dimensional shape that fits the line of the column. If I were to do anything else with the shape, I'm not sure it would make it any better; it's an anatomical spine line with the minimum thickness needed to become structural."*

Fonte: https://www.dezeen.com/2019/04/23/ross-lovegrove-sustainable-design--ergo-furniture-natuzzi/





Formula 1 Fragrance

Year: 2019 | **Manufacturer:** designer parfums

Bottle Design

The F1® Fragrance Collection has a streamlined bottle design at its core. Designer parfums are the first fragrance brand to use 3D printing in their products, offering consumers the ability to create their own custom designs.'

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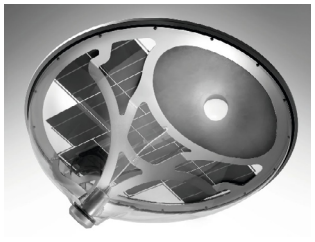
Suspended within a 3D printed exoskeleton, an interchangeable bottle inspired by the sleek lines of the F1 car chassis, these perfume bottles are truly sculptural objects that were impossible to manufacture before the introduction of additive 3D printing. Like exoskeleton figures, organic lines embrace the fragrance's inner suspended glass core, in the first Formula 1 high-perfume collection ever released, an aesthetic of complex geometries with an inspiration in nature.

> *"We are harnessing the heritage and principles of the sport to build a unique fragrance brand that blends a highly legitimate approach to the world of perfumes with the core values of Formula 1®,* **' Dilesh Mehta, president and CEO of designer parfums.**

SOLAR TREE LED 2nd GENERATION

Year: 2017 | **Manufacturer**: Artemide

The solar tree is a luminaire that combines an innovative design with the technical performances of LED lighting systems and solar energy aid. Its structure is composed of curved steel poles of different diameters and heights, having a maximum total height of about 5.5m above road level. This system is made up of "grass branches".



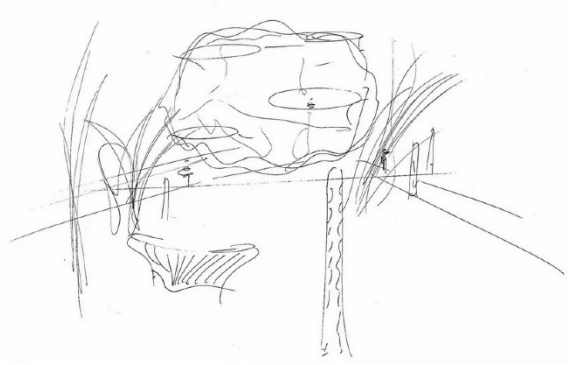
The poles are painted with external epoxy paint in light green color shading in white. The heads, which house the photovoltaic cells in their upper part, are supported by poles; an aluminum sink, and are provided with a plastic screen that ensures protection against water and dust.

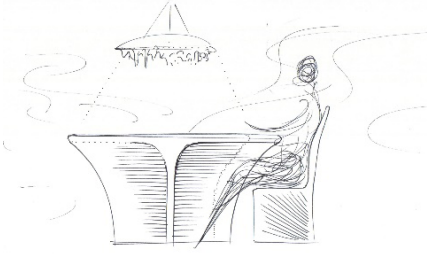
BIOPHILIA COLLECTION

Year: 2019 | **Manufacturer:** VONDOM

This collection designed by Ross Lovegrove, called Biophilia was designed for VONDOM, a company specializing in advanced rotomolding technology and ongoing research into the transfer of the digital process to contemporary design. The collection explores a new design language that establishes a dialogue between time, form and space, combining the organic design pioneered by Antonio Gaudi's Sagrada Familia.

This process of enrichment has its origins in a time when the discovery of nature, its wonder and the consequent diversity of forms, beginning with Art Nouveaux, an enduring and sensual movement in art that brought the organic world, brought inanimate objects to life through the fluid organic minds. of designers, artists, photographers and architects.





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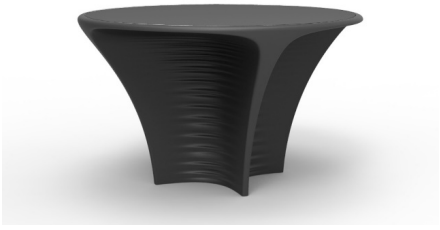
Starting from craftsmanship to the progressive mastery of polymerization, making use of the industry of the recent century, BIOPHILIA is a collection that recognizes this lineage and takes advantage of this fact to cross the boundaries between material structure and form, seeking a new modern territory not yet seen. In conjunction with technological processes, the Biophilia collection was conceived in a parametric way, using programming codes that seek to translate in a computational way the way nature behaves.



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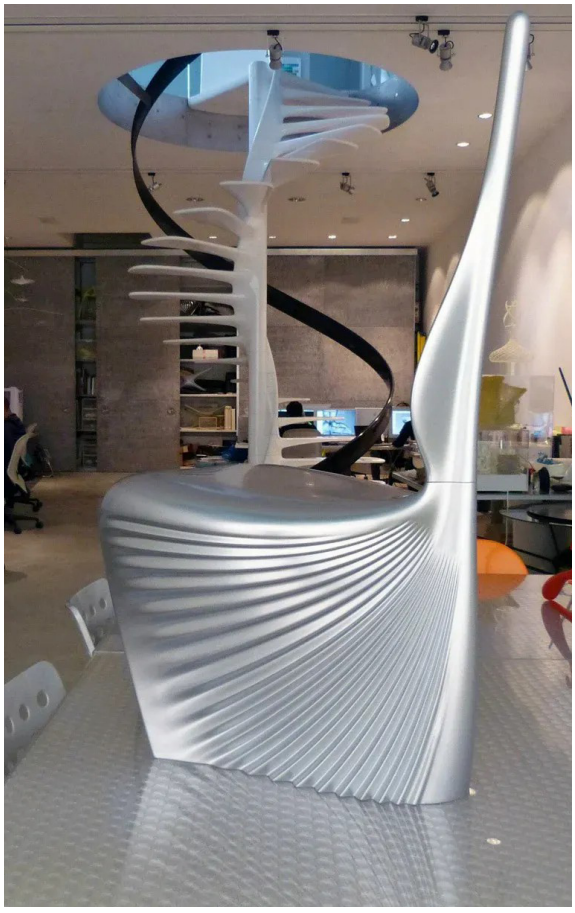

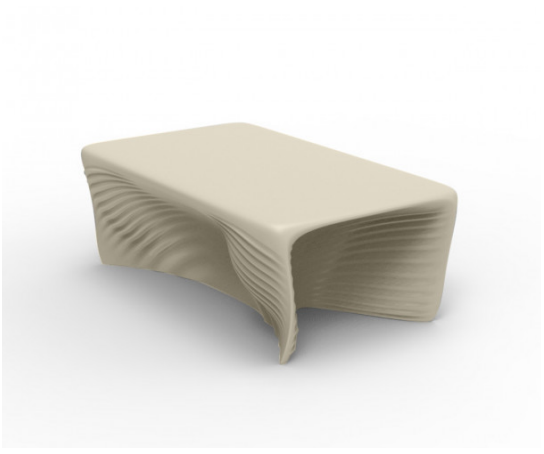

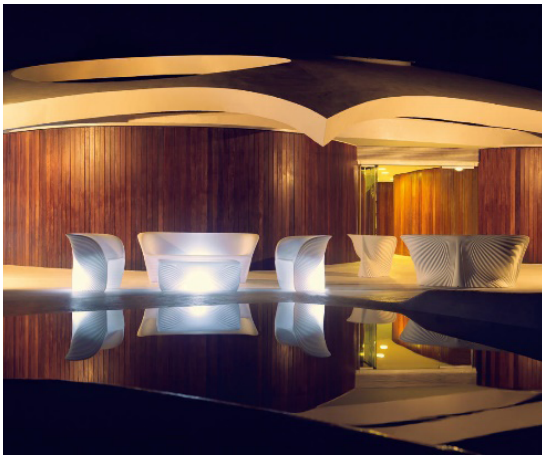

Bionics (1958)

The term was coined in 1958 by Major Jack Ellwood Steele (1929-2009), being defined as the "*analysis of the ways in which living systems act*". Bionics, as well as Biodesign and Biomimicry, study the basic principles of nature (constructive, technological, formal, etc.) for application in technological solutions, and for this reason they have become an interdisciplinary field that combines biology with Engineering, Architecture and Design.

Biodesign (1970)

The concept of Biodesign emerged in the 1970s, through the German designer Luigi Colani. "*Biodesign is a practice that consists of designing a design product from nature, that is, based on materials, shapes or even adaptation strategies arising from a living being. The main characteristic of this practice is the use of living organisms or residues — resulting from these beings — in products or services, which, consequently, make it possible to work with the modification and creation of new organisms. And these organisms will serve as producers of other structures used as a basis for the development of a product*". In this way, the technique puts biology in favor of design and also of architecture.

Biomimicry (1997)

In 1969 the word Biomimicry gave rise to the title of an article by Otto Schmitt (1913-1998). Although the American researcher Janine Benyus was responsible for the better definition and dissemination of the term Biomimicry. According to her, "*biomimicry is defined as the study of biological structures and their functions, aiming at the creation of solutions for the current problems of humanity, uniting functionality, aesthetics and sustainability*".

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