

design: Vignelli

RIZZOLI
NEW YORK



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Essays by
Germano Celant
Mildred Constantine
David Revere McFadden
Joseph Rykwert

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Designed by Massimo Vignelli

*Set in type by The Typecrafters, Inc.,
New York, N.Y. Printed and bound by
Dai Nippon Printing Company,
Tokyo, Japan*

**Vignelli Associates Office,
New York, 1985**

*In 1985 we moved to a new space,
on the top floor of a building on 10th
Avenue, with the most spectacular
view of the Manhattan skyline
and the Hudson River. Our office
is indeed the best expression of us,
as we stand at this point in our
lives, and it is definitely the most
serene space for us to work in.*

*This renovation project was a testing
ground for new ideas in order
to experience their tangible and
intangible qualities in time.*

*Much of the exploration concerned
ordinary materials that were applied
in extraordinary ways. The furniture
is made of crude steel sheets and
tubes as they came from the foundry.
Walls and doors are covered with
square sheets of hand-waxed lead.*

*Gold leaf is applied to industrial
steel tubing and used as a base
for a steel-topped table. Aluminum
grids are finished with a random
brushed pattern, contrasted with
sandblasted squares of glass. Particle
board, stained white and lacquered,
is used like fine wood to panel
office walls, to encase the library in
shelving, and to construct work
stations in the studio. Corrugated
galvanized steel forms a wall
dividing the design studio from the
service areas. All furniture and
materials were developed especially
for this project.*

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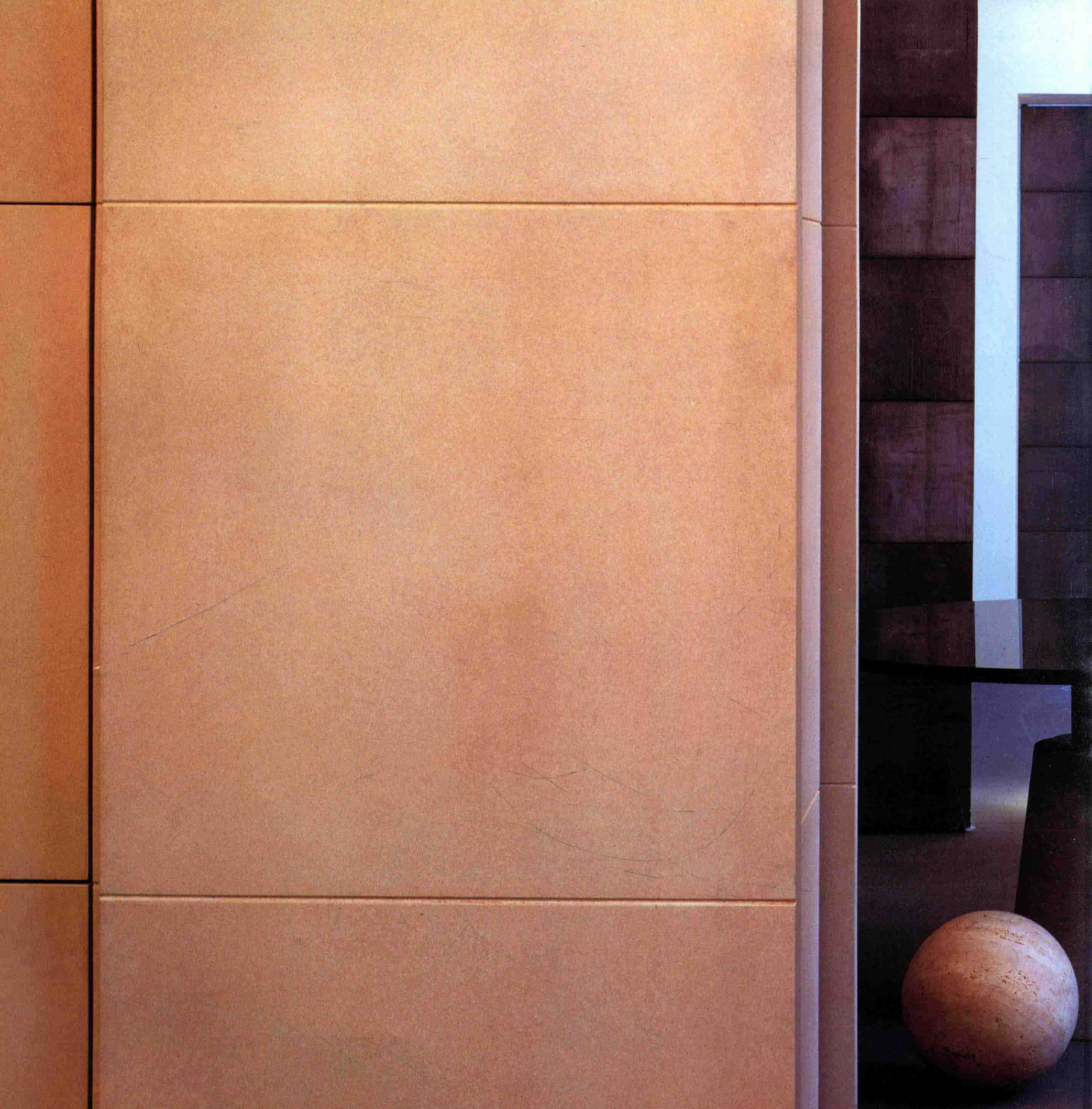
In 1971 Vignelli Associates was founded in New York by Lella and Massimo Vignelli to work in the whole field of design, from graphic programs to books, magazines and newspapers, from transportation design to packaging and product design, from furniture to interiors and exhibition design.

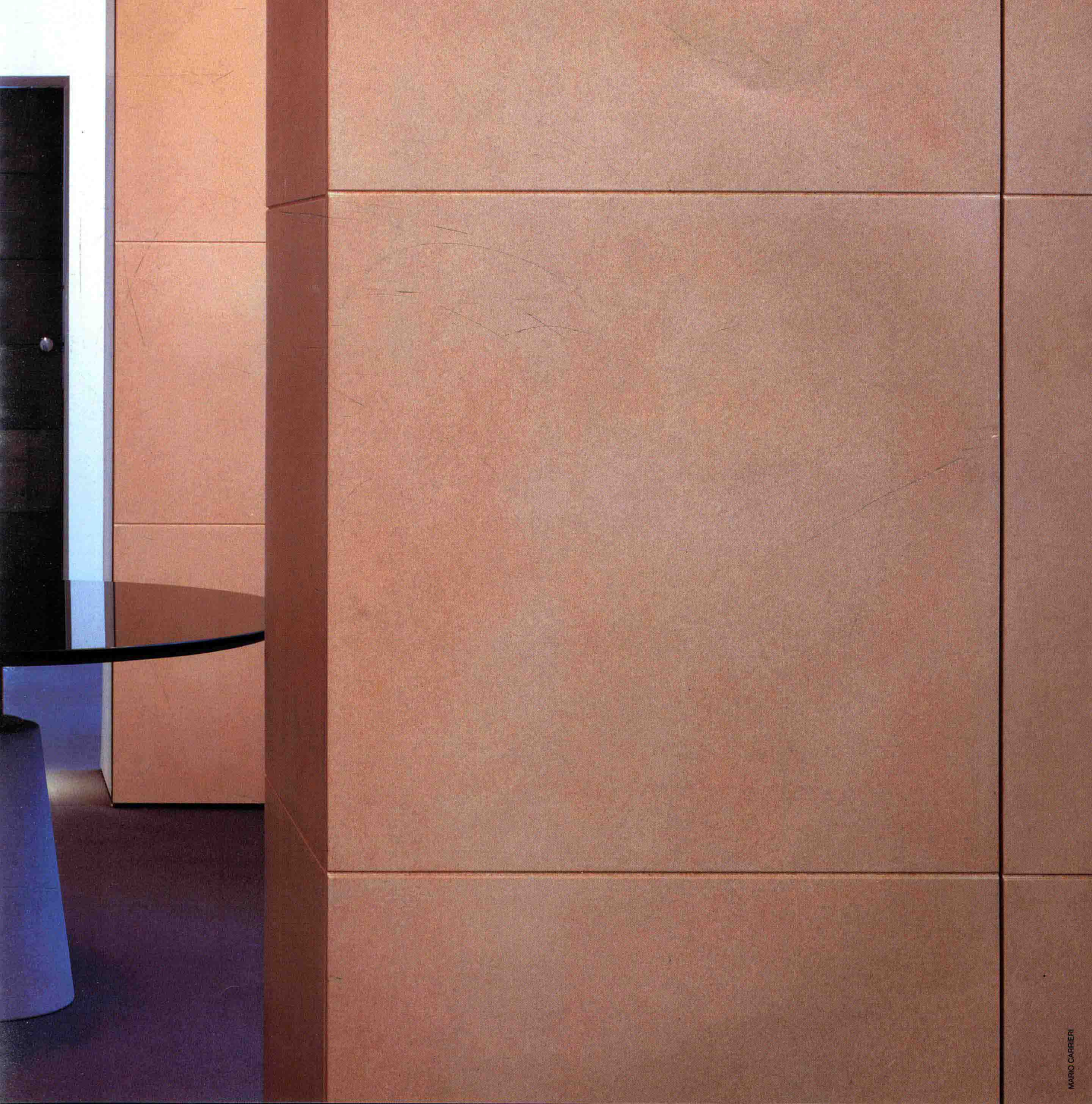
Vignelli Associates' basic design belief is that "design is one." We believe in discipline as the pursuit of structural integrity, appropriateness as the search for the specific, and ambiguity as a plurality of meanings. We believe that a designer should be able to design anything, "from the spoon to the city" because the basic discipline of design is one, the only things that change are the specifics. We believe that the interaction between different experiences enriches the mind and that specialization creates entropy. We strongly believe in the social responsibility of the designer and that design is an integral part of the production process, not an embellishment.

We also believe that in design where there are dogmas, there is no more design.

















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Through the years, we have enjoyed the dedicated and intense collaboration of many outstanding designers—some of them the bright stars on today's design scene—who came to us not for a job, but because we believe in working for a better world. To all of them we offer our most passionate gratitude and love.

Lella and Massimo Vignelli

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