

EL MUEBLE

EL CUERPO

LOS SENTIDOS

[NO SOLO]

VER Y TOCAR

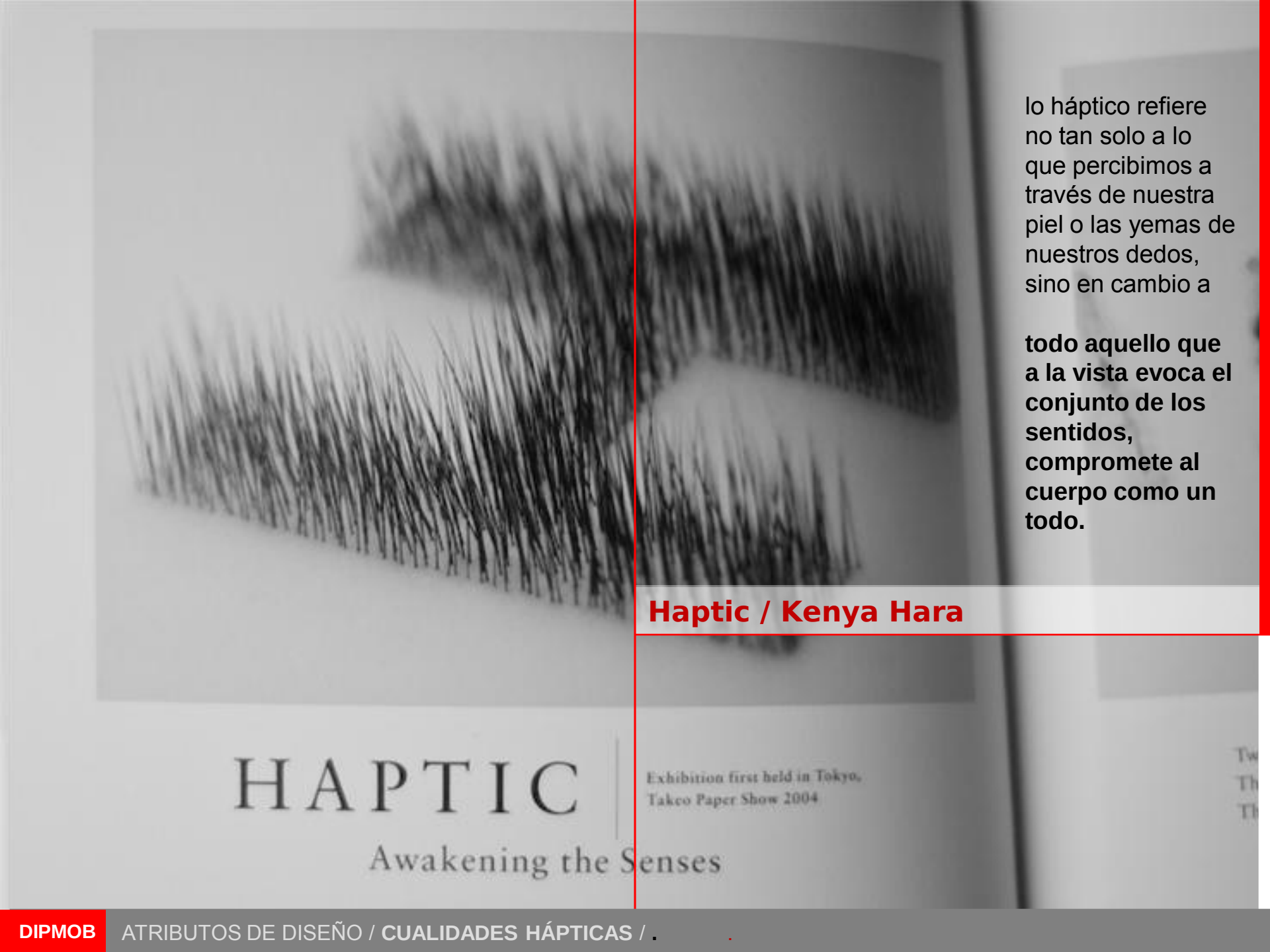
SENSORIALIDAD

SENSORIALIDAD
CUALIDADES HÁPTICAS

Terminológicamente lo háptico refiere al sentido del tacto.

A través del tacto somos capaces de sentir los objetos y también modificarlos

SENSORIALIDAD
CUALIDADES HÁPTICAS



lo háptico refiere
no tan solo a lo
que percibimos a
través de nuestra
piel o las yemas de
nuestros dedos,
sino en cambio a

**todo aquello que
a la vista evoca el
conjunto de los
sentidos,
compromete al
cuerpo como un
todo.**

Haptic / Kenya Hara

HAPTIC

Awakening the Senses

Exhibition first held in Tokyo,
Takao Paper Show 2004

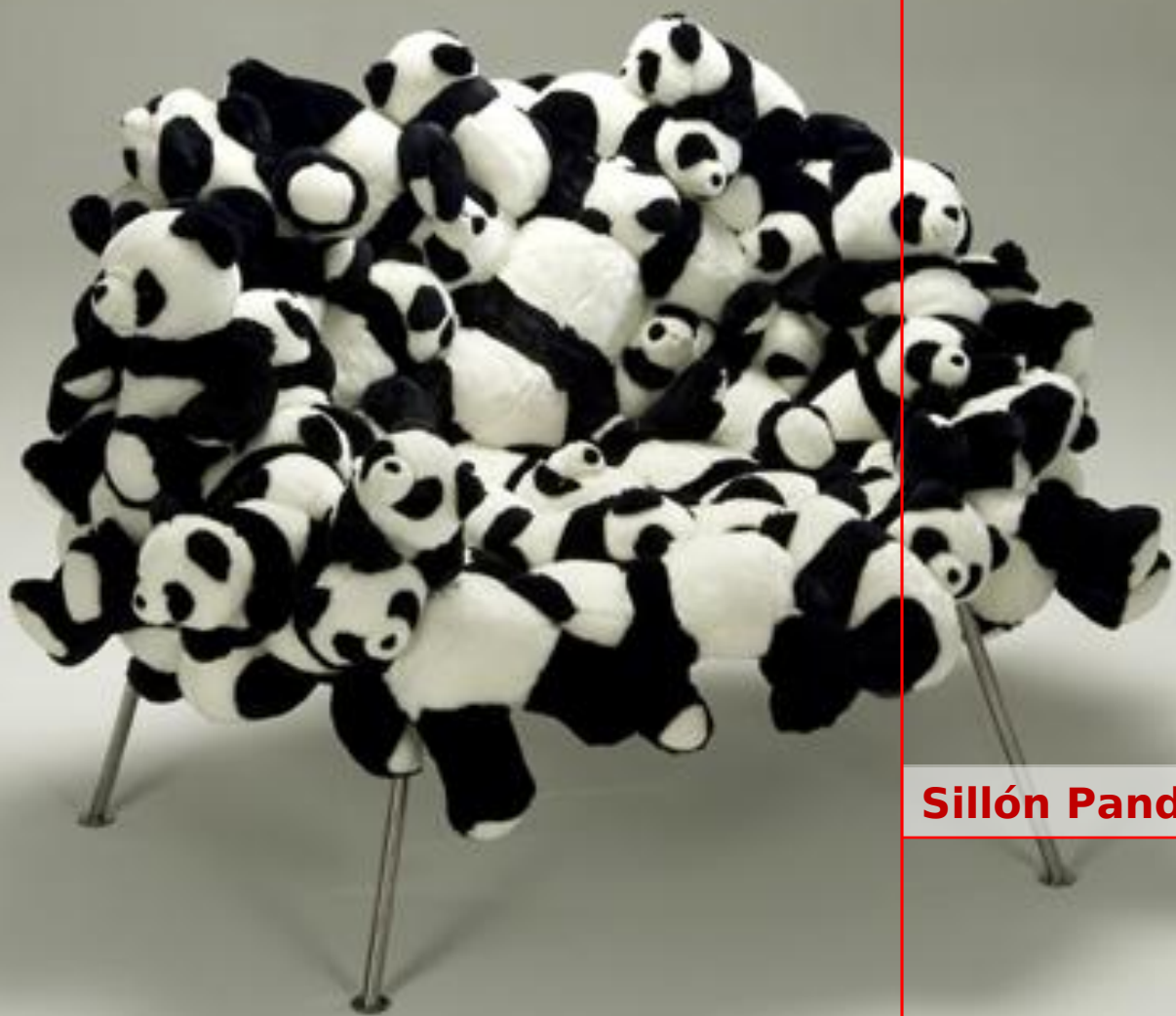
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Peletería humana / Nicola Constantino, 1998



Architecture for dogs / Kenya Hara



Sillón Panda / Hermanos Campana



Jens Sage



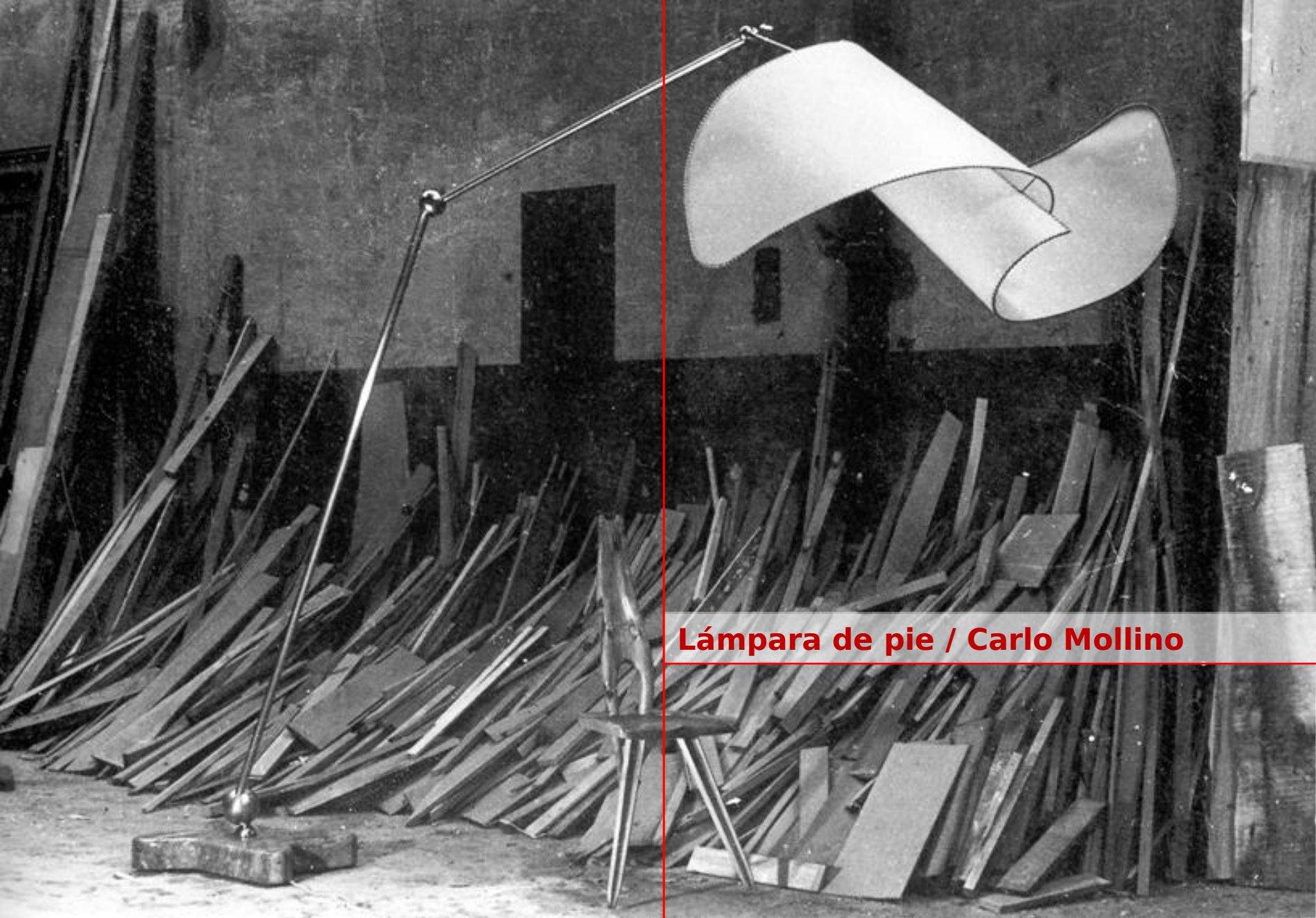
Cornelis Zitman



Cornelis Zitman



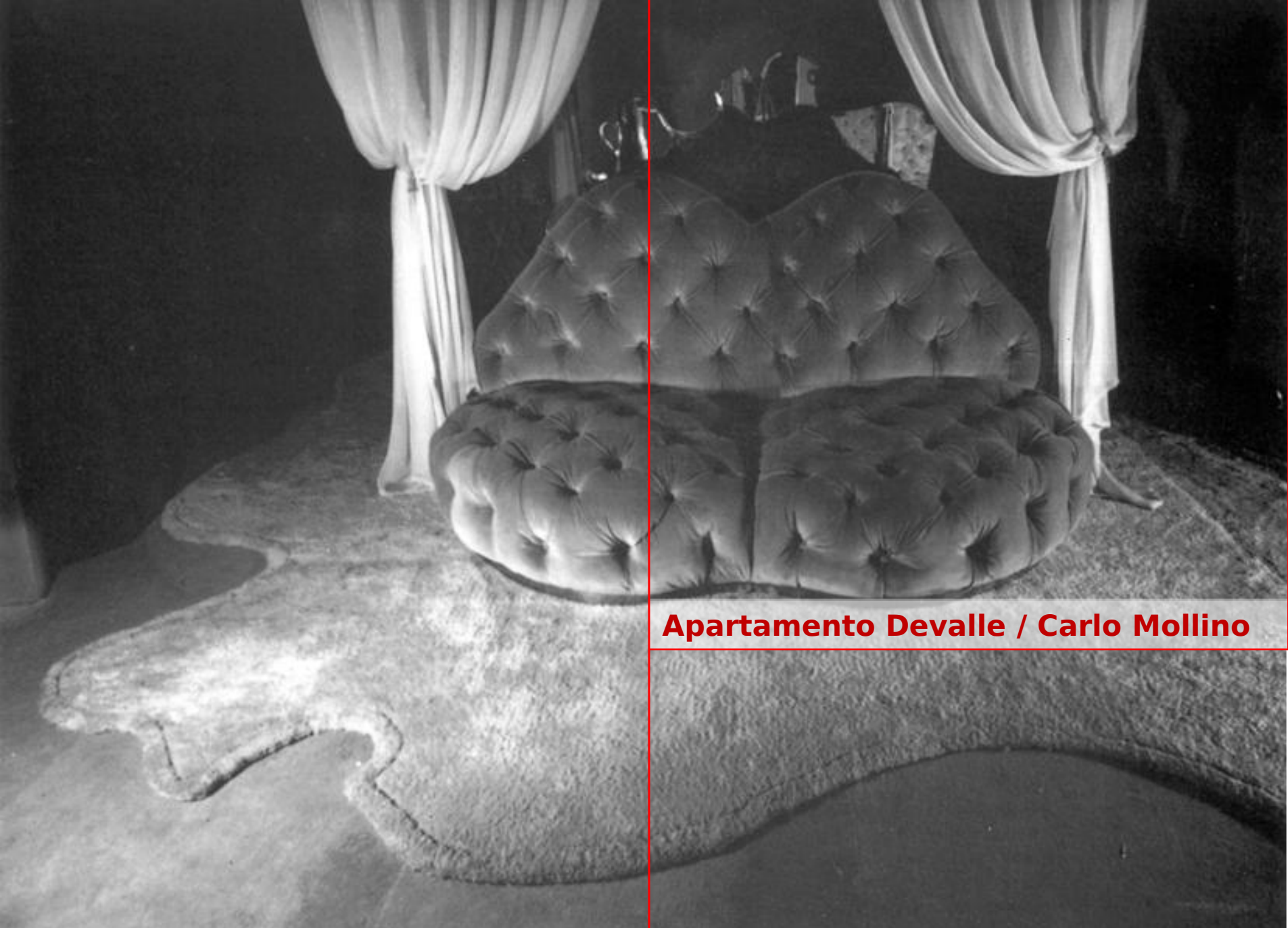
Vladimir Tsesler



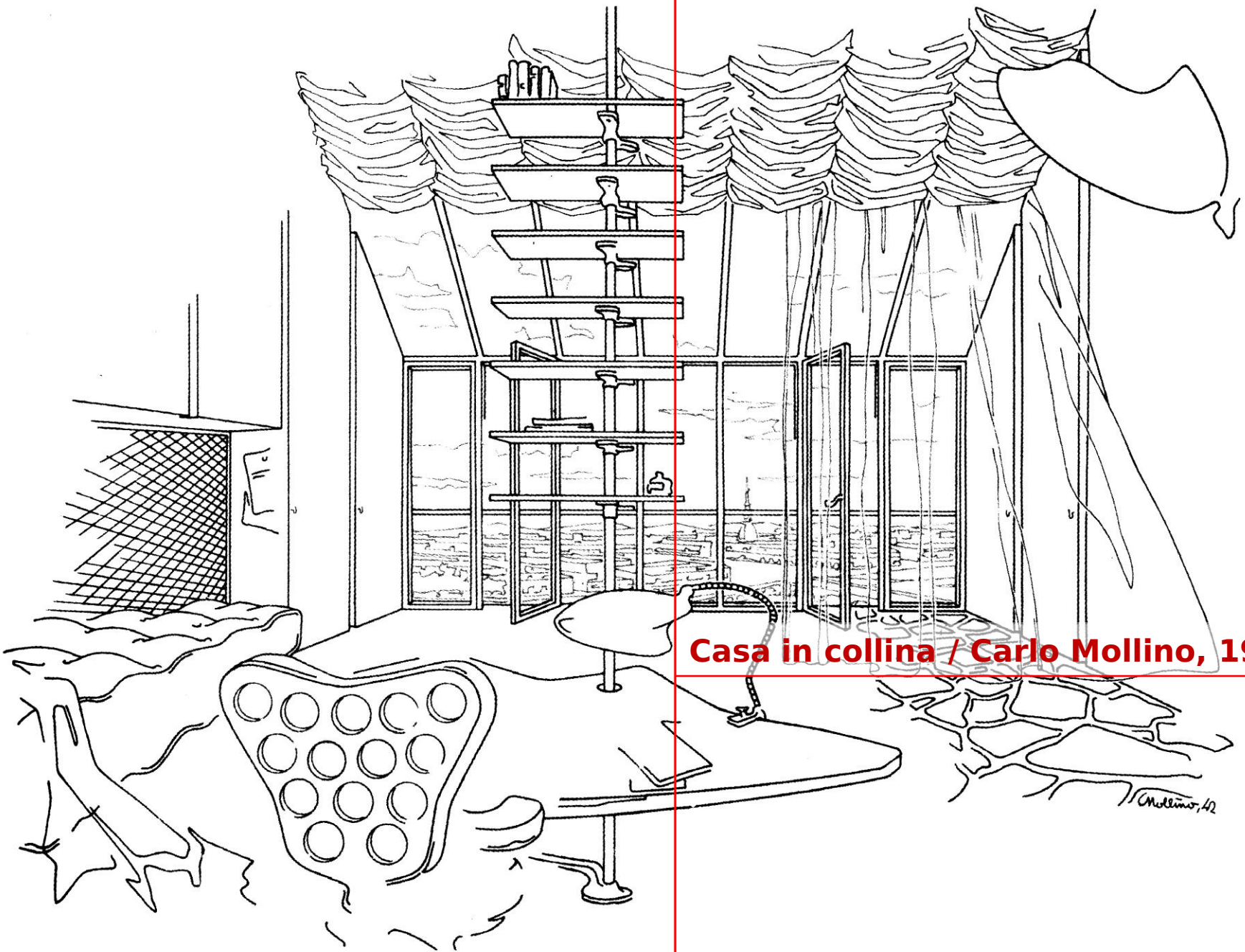
Lámpara de pie / Carlo Mollino



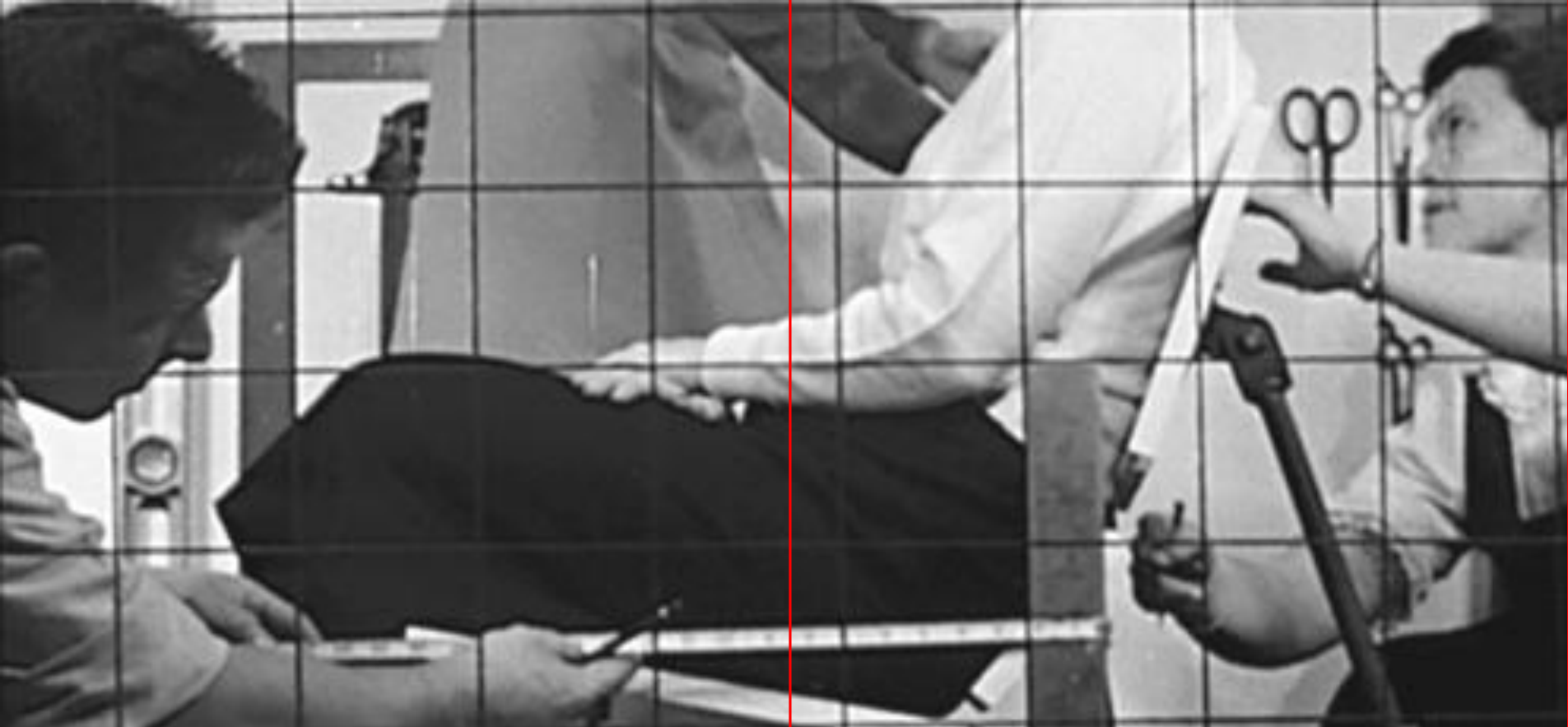
Apartamento Devalle / Carlo Mollino



Apartamento Devalle / Carlo Mollino



Casa in collina / Carlo Mollino, 1943

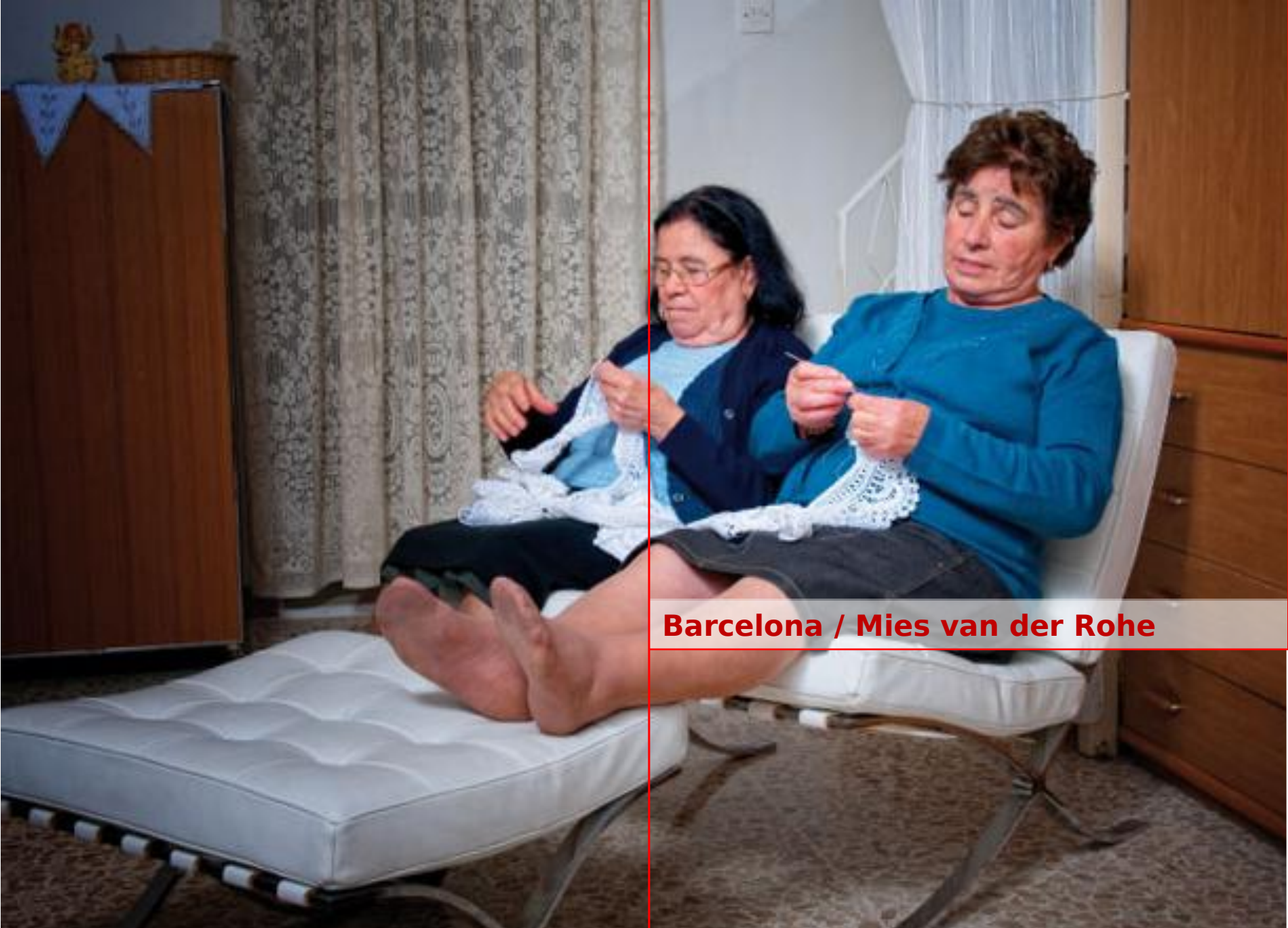


Posición - Contacto/ Eames

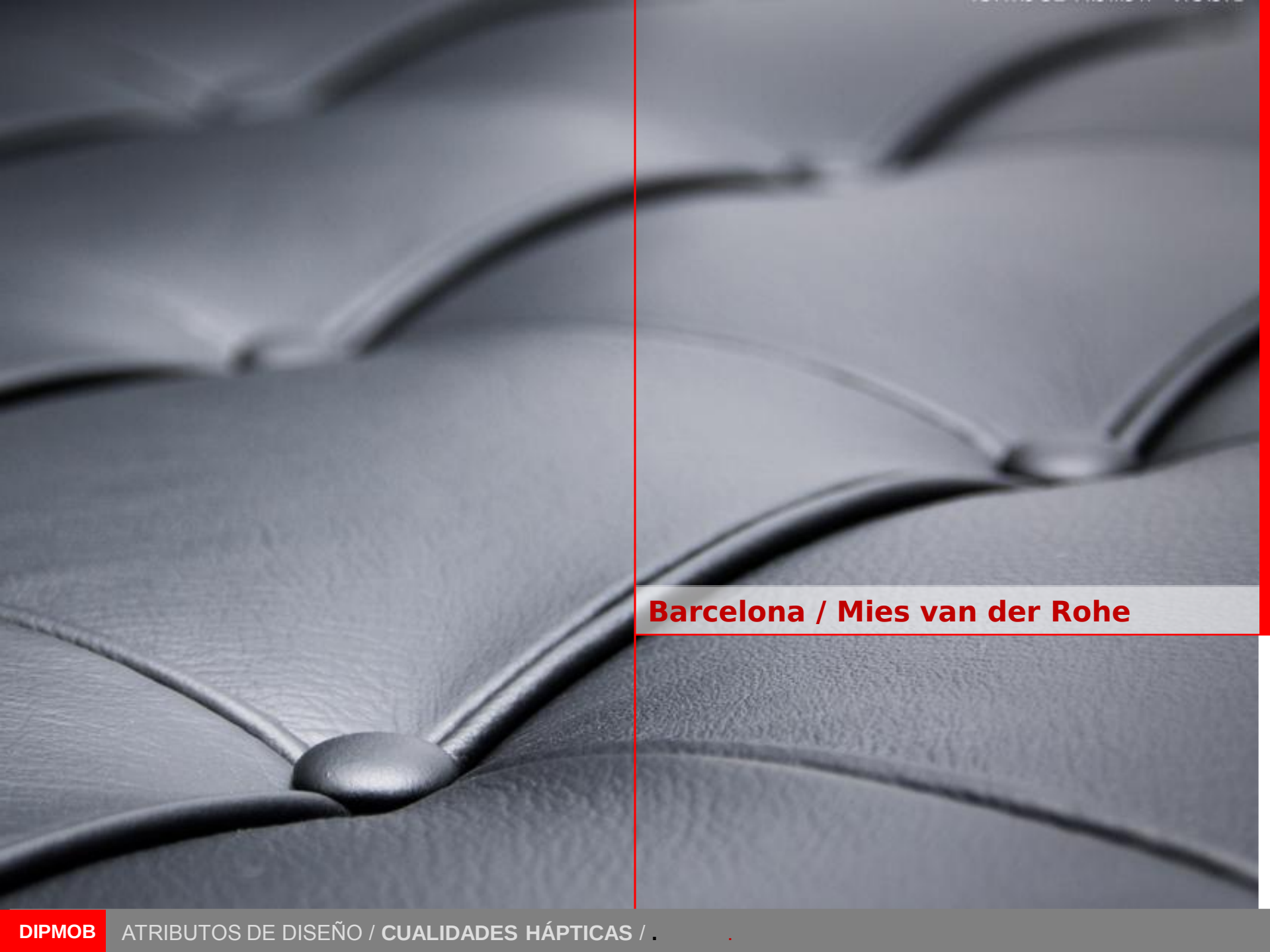


Cardborad furniture / Frank O. Gehry

LIFE



Barcelona / Mies van der Rohe



Barcelona / Mies van der Rohe

SINESTESIA

percepción conjunta o
interferencia de varios tipos de
sensaciones de diferentes
sentidos en un mismo acto
perceptivo

Uno ve la dureza y brillo del cristal, y cuando con un sonido metálico se rompe, ese sonido es transportado por la imagen del cristal. Uno ve la elasticidad del acero y la ductilidad del un hierro al rojo vivo, la dureza de una hojilla de afeitar, la suavidad de una afeitada. Vemos la profundidad, la velocidad, la suavidad y dureza de los objetos. Decía Cezanne que hasta vemos los olores.

Merlau-Ponty, Fenomenología de la percepción, 1962

SINESTESIA

El limón está en todas sus cualidades, y cada una de sus cualidades está en las demás. La acidez del limón es amarilla, y el color amarillo del limón es ácido.

Jean-Paul Sartre, El ser y la nada. Ensayo de ontología fenomenológica, 1980



UP5-La mamma /Gaetano Pesce, 1969

SINESTESIA

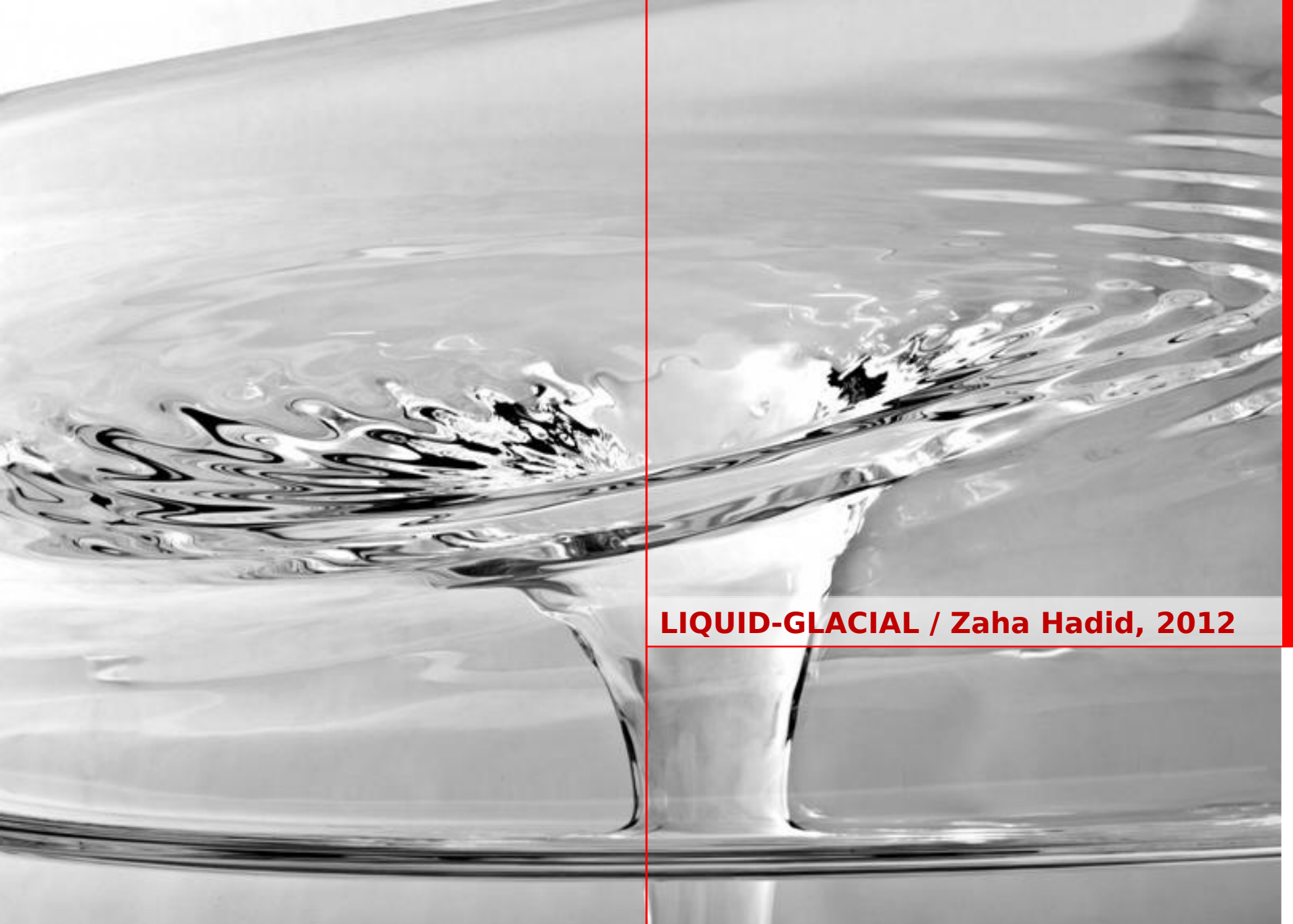
CUALIDAD VISUAL Y TÁCTIL



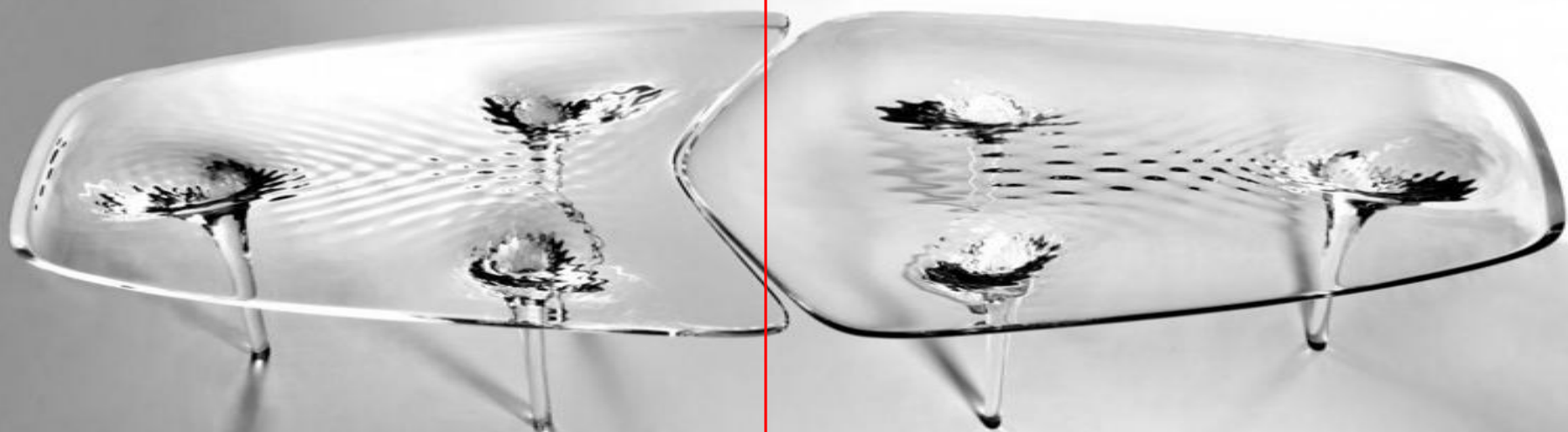
MONTANARA / Gaetano Pesce



Gaetano Pesce



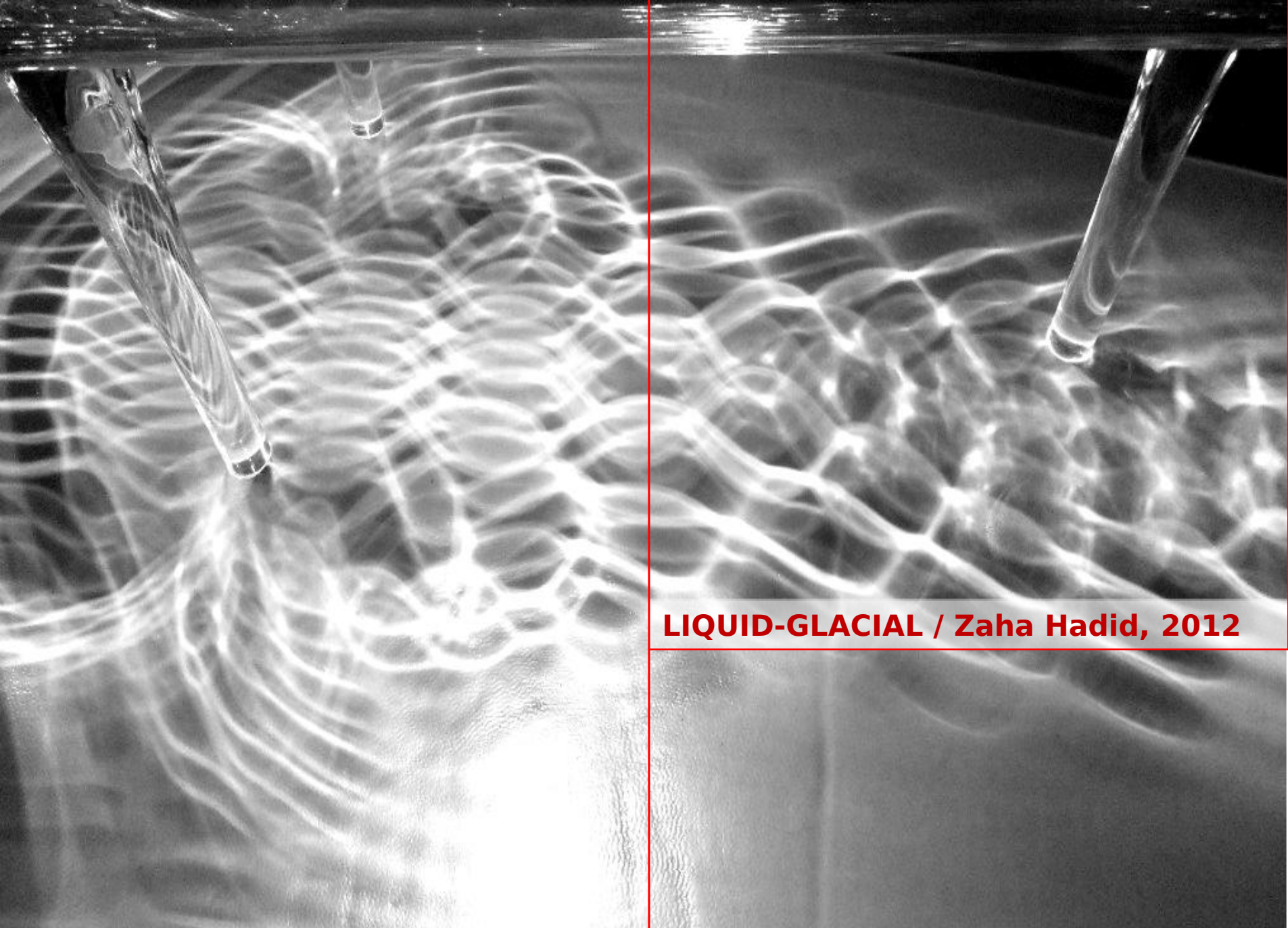
LIQUID-GLACIAL / Zaha Hadid, 2012



LIQUID-GLACIAL / Zaha Hadid, 2012



LIQUID-GLACIAL / Zaha Hadid, 2012



LIQUID-GLACIAL / Zaha Hadid, 2012

CINESTESIA

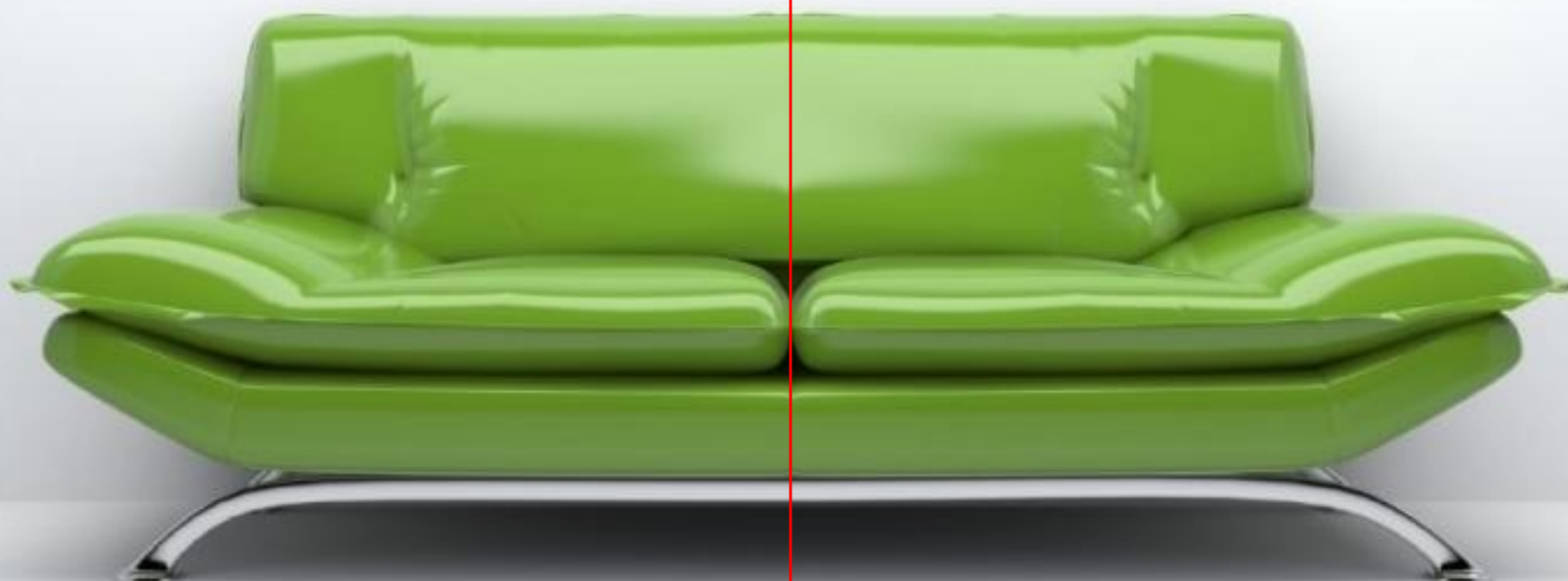
PERCEPCIÓN DEL MOVIMIENTO
EQUILIBRIO

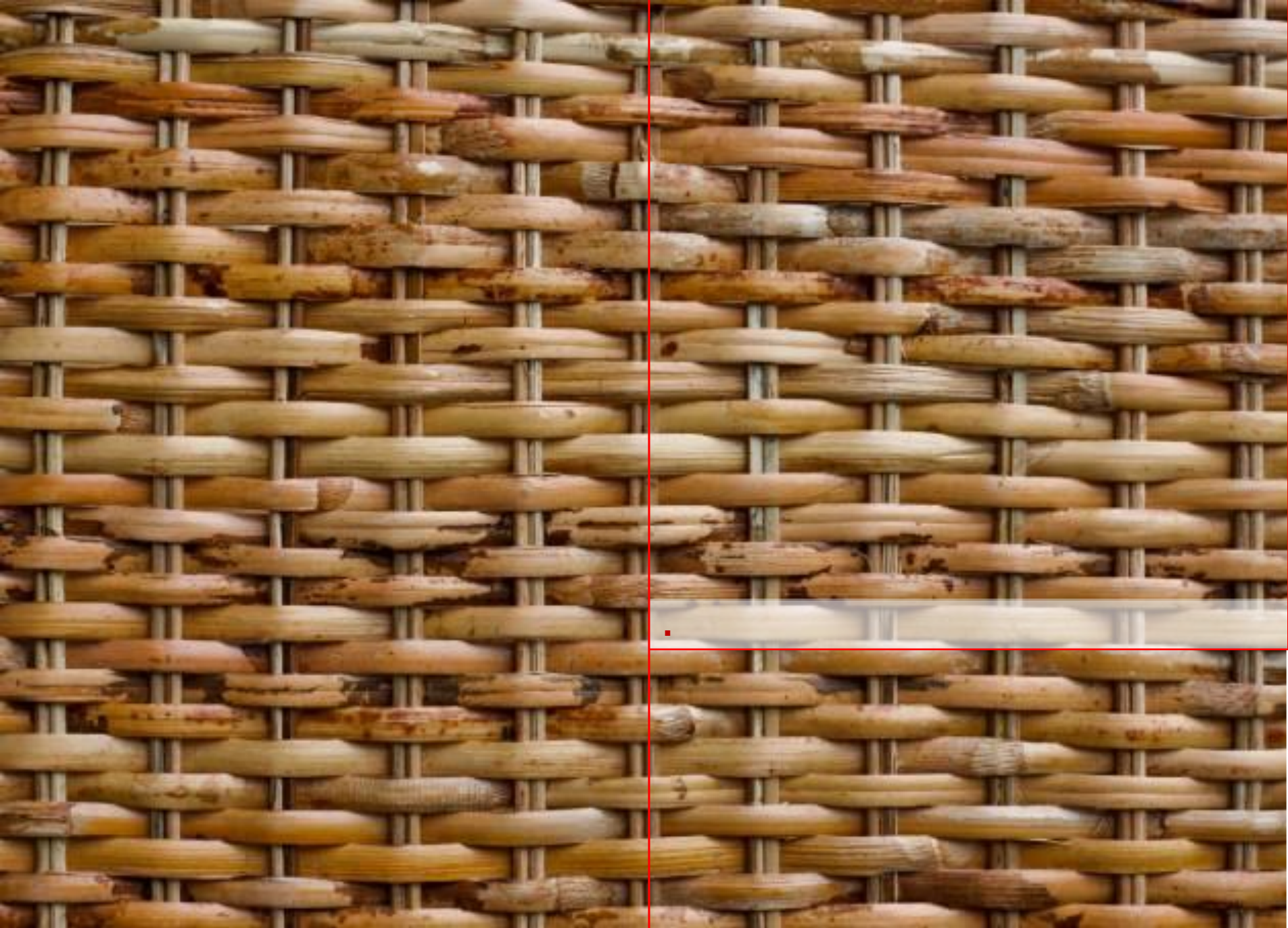


Mecedora Thonet

SONIDO
DERIVADO DEL USO

CONTACTO
ROZAMIENTO
APOYO
DESCARGA
DEL CUERPO
con el mueble





SONIDO
DERIVADO DEL USO

CONTACTO
ROZAMIENTO
APOYO
DESCARGA

DEL MUEBLE
sobre los cerramientos



SONIDO

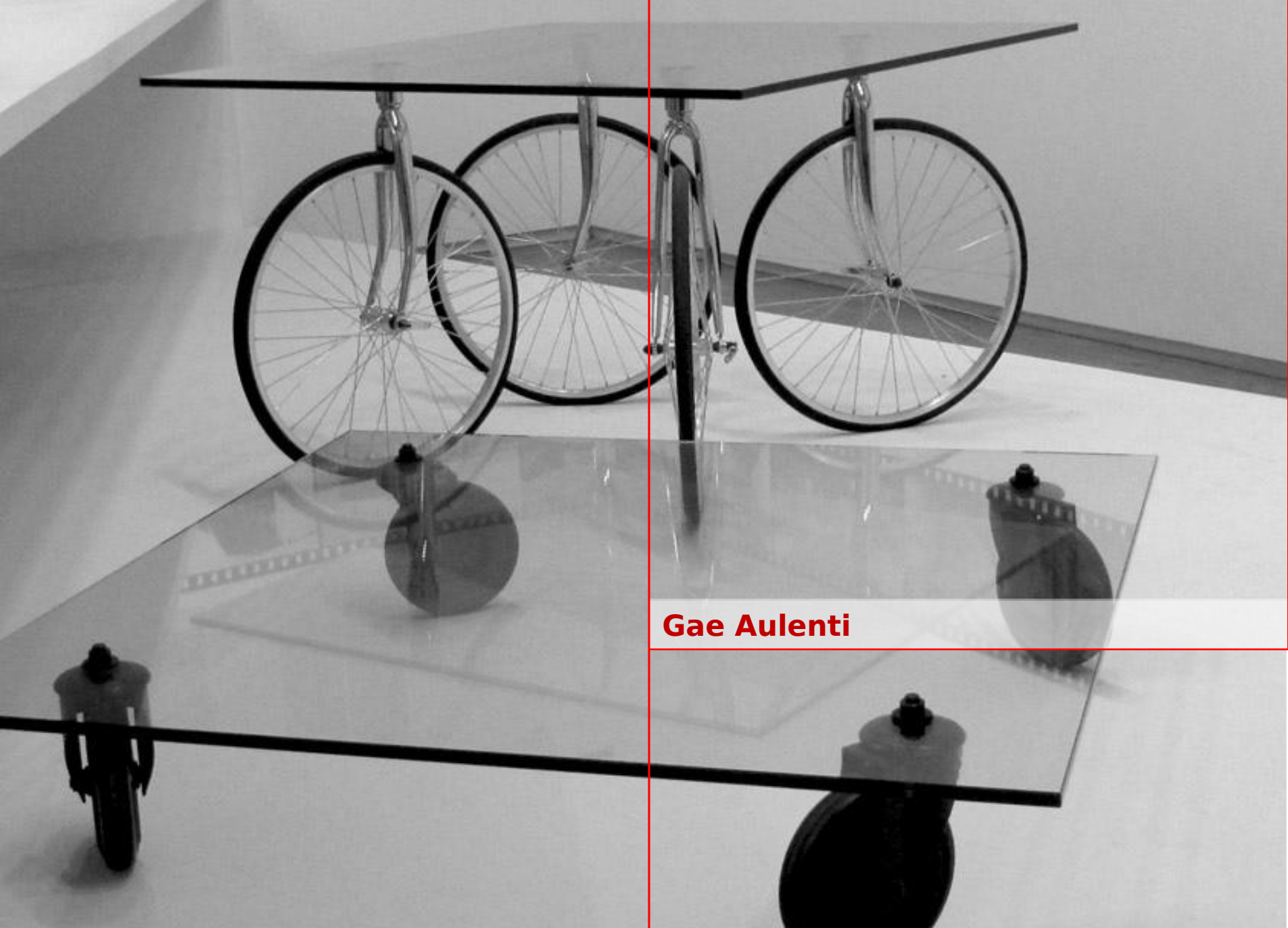
DERIVADO DEL USO

REGULACIÓN

CIERRE

MOVIMIENTO

**ACCIONAMIENTO
DE MECANISMOS**



Gae Aulenti



Lounge Chair / Eames

AMORTIGUACIÓN DEL
SONIDO
AMBIENTE

materialidad
configuración espacial





Silla de playa en mimbre, Holanda



Marijn van der Poll



()

DO HIT / Marijn van der Poll

SONIDO

PRESTACIÓN COMPLEMENTARIA

© sonic chair

sit inside sound

SONIC / .

AROMA



Taburetes / Eames



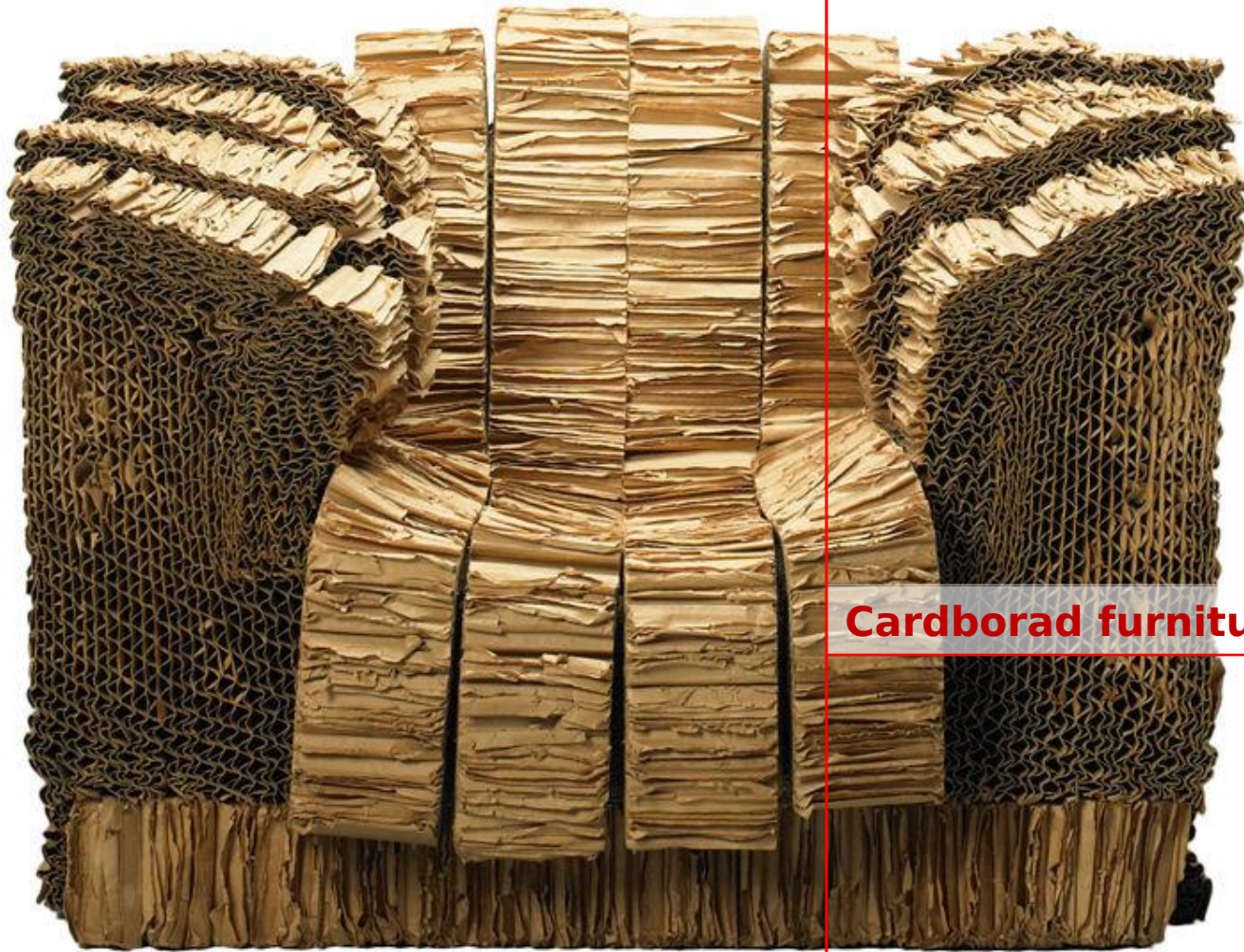
Paulistano / Mendes da Rocha

TEMPERATURA



George Nakashima

azureazure.com



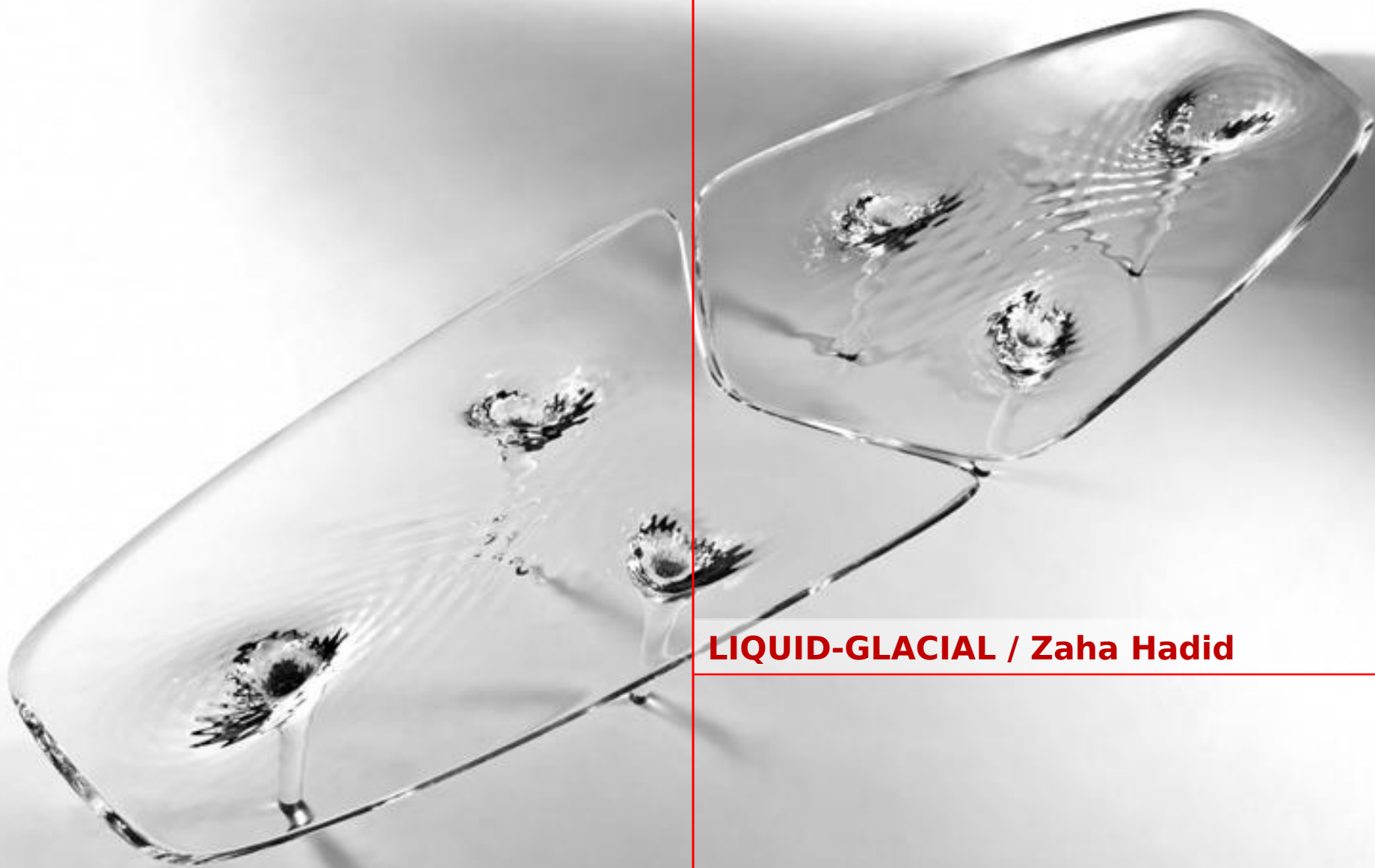
Cardborad furniture / Frank O. Gehry



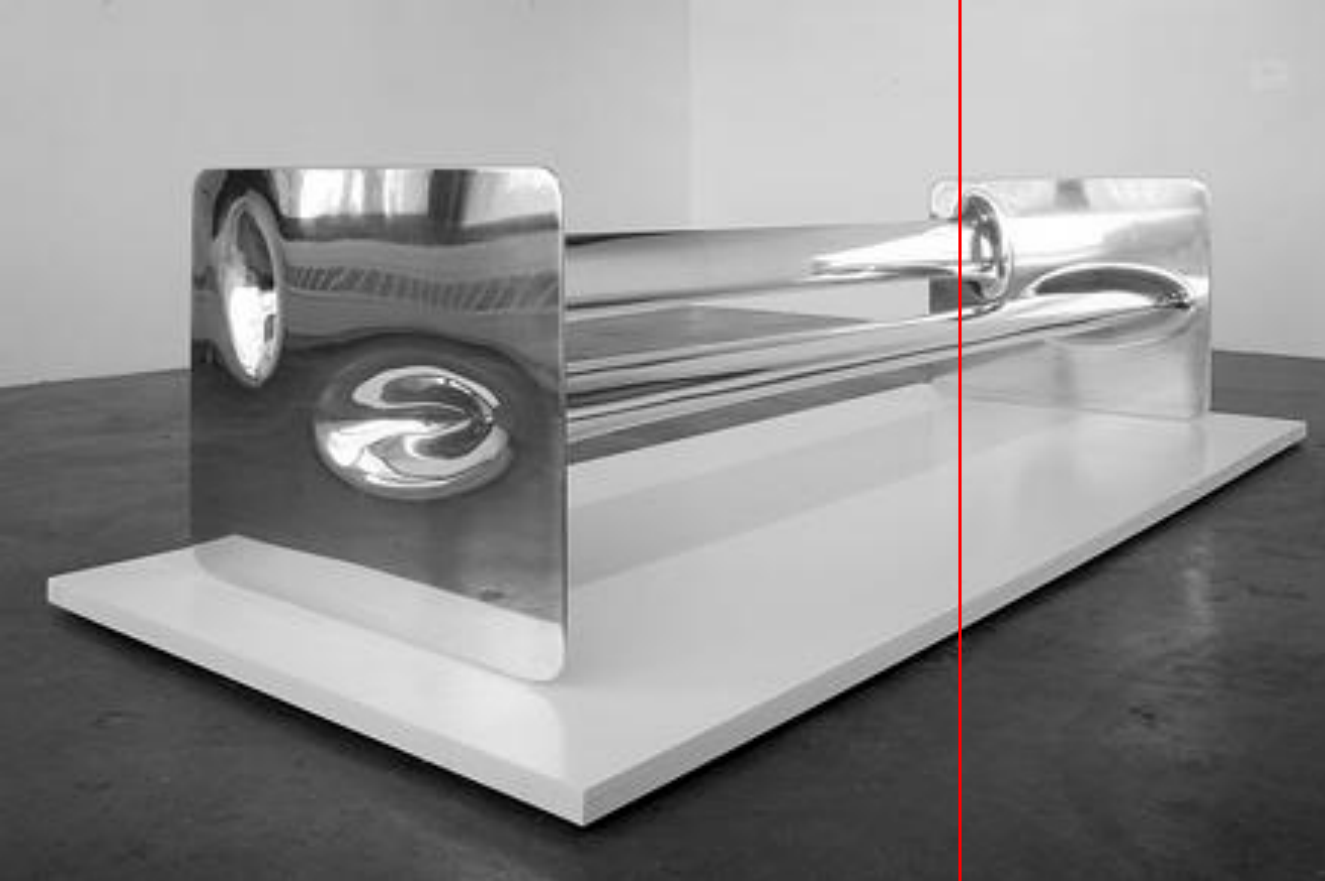
Detalle mesa / Carlo Mollino



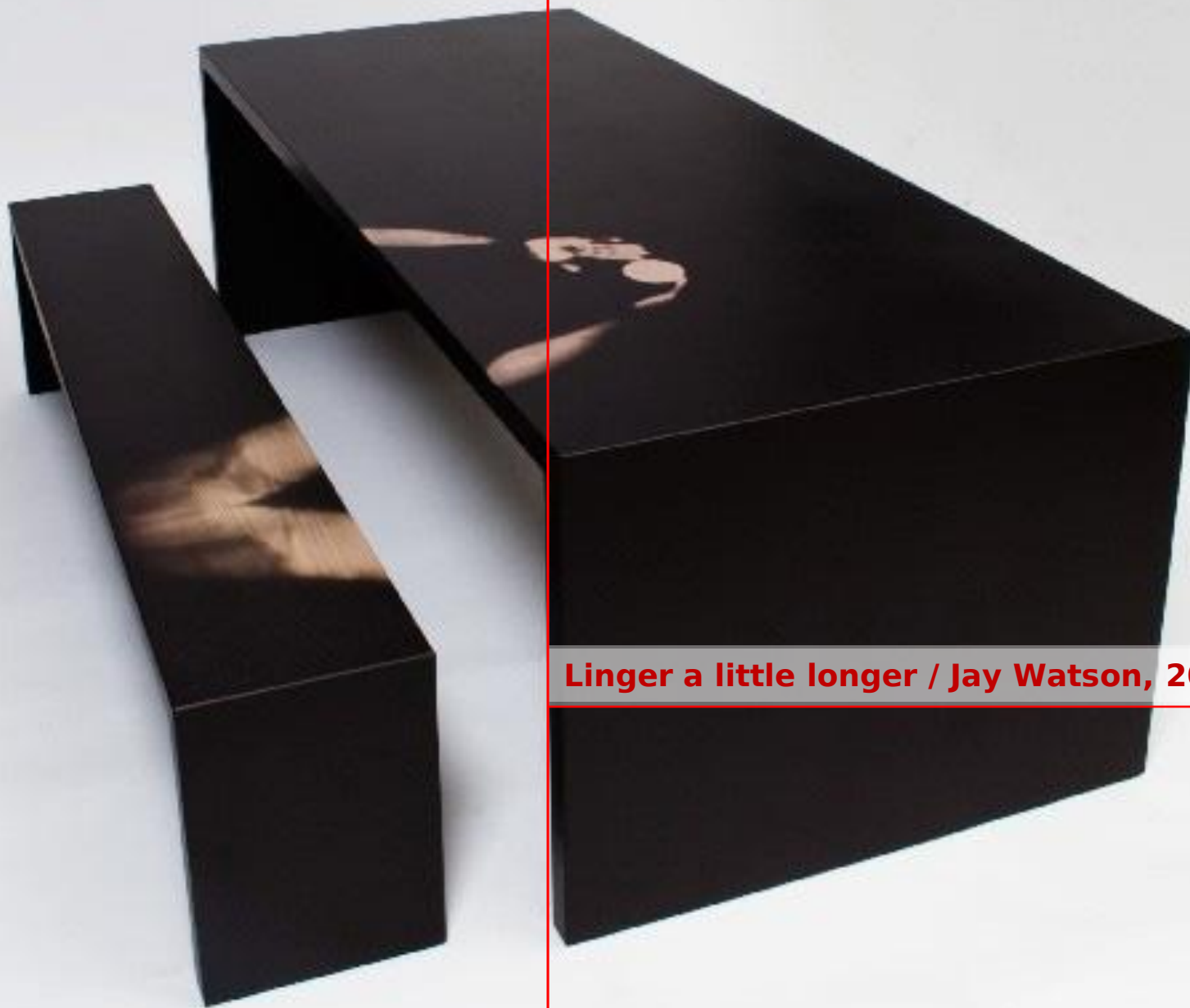
GHOST / Cini Boeri, 1987



LIQUID-GLACIAL / Zaha Hadid



LIQUID / Ross Lovegrove



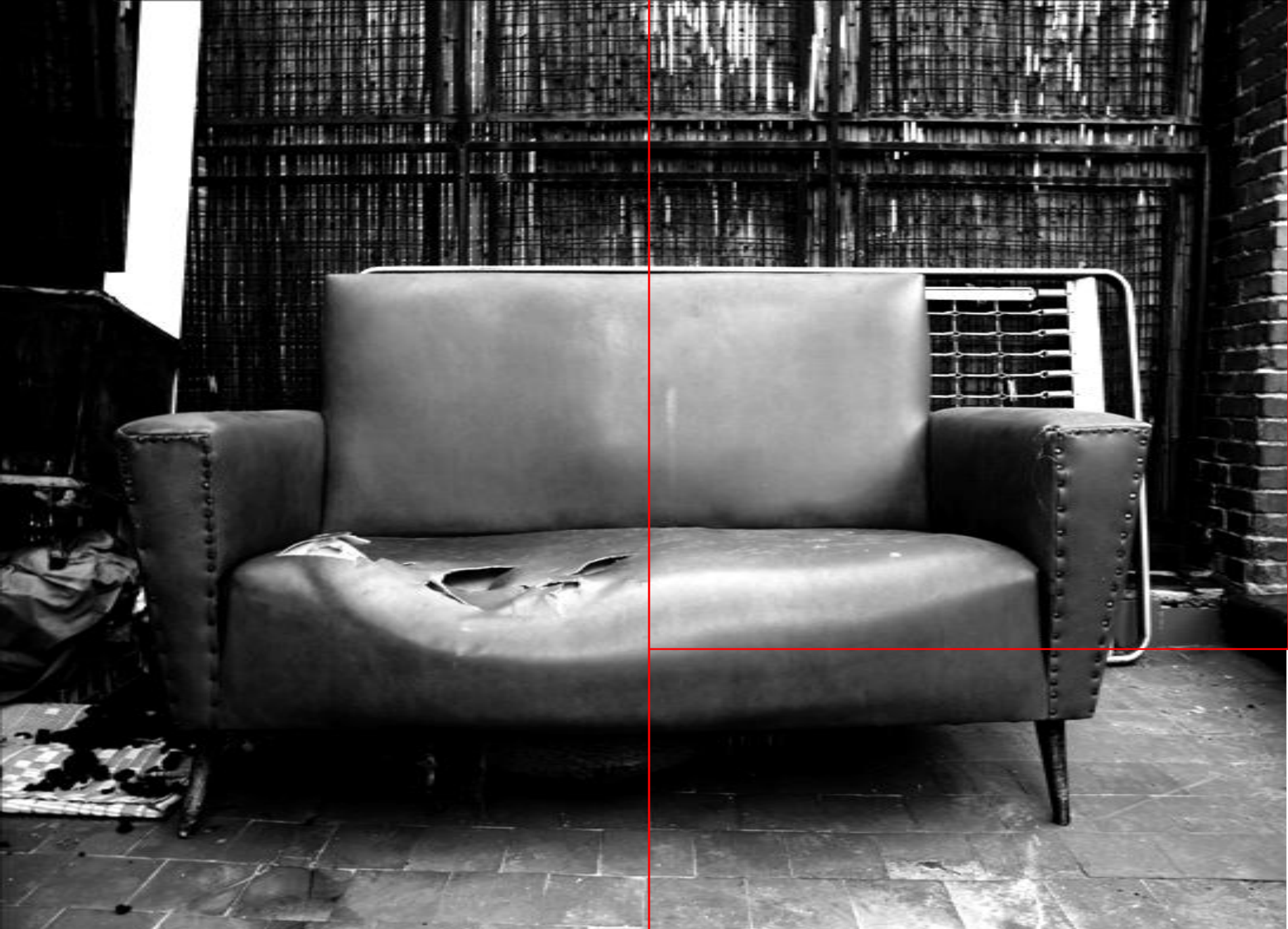
Linger a little longer / Jay Watson, 2011

a través del tacto somos capaces de sentir los objetos y también modificarlos

RESISTENCIA A LA
COMPRESIÓN

densidad

memoria

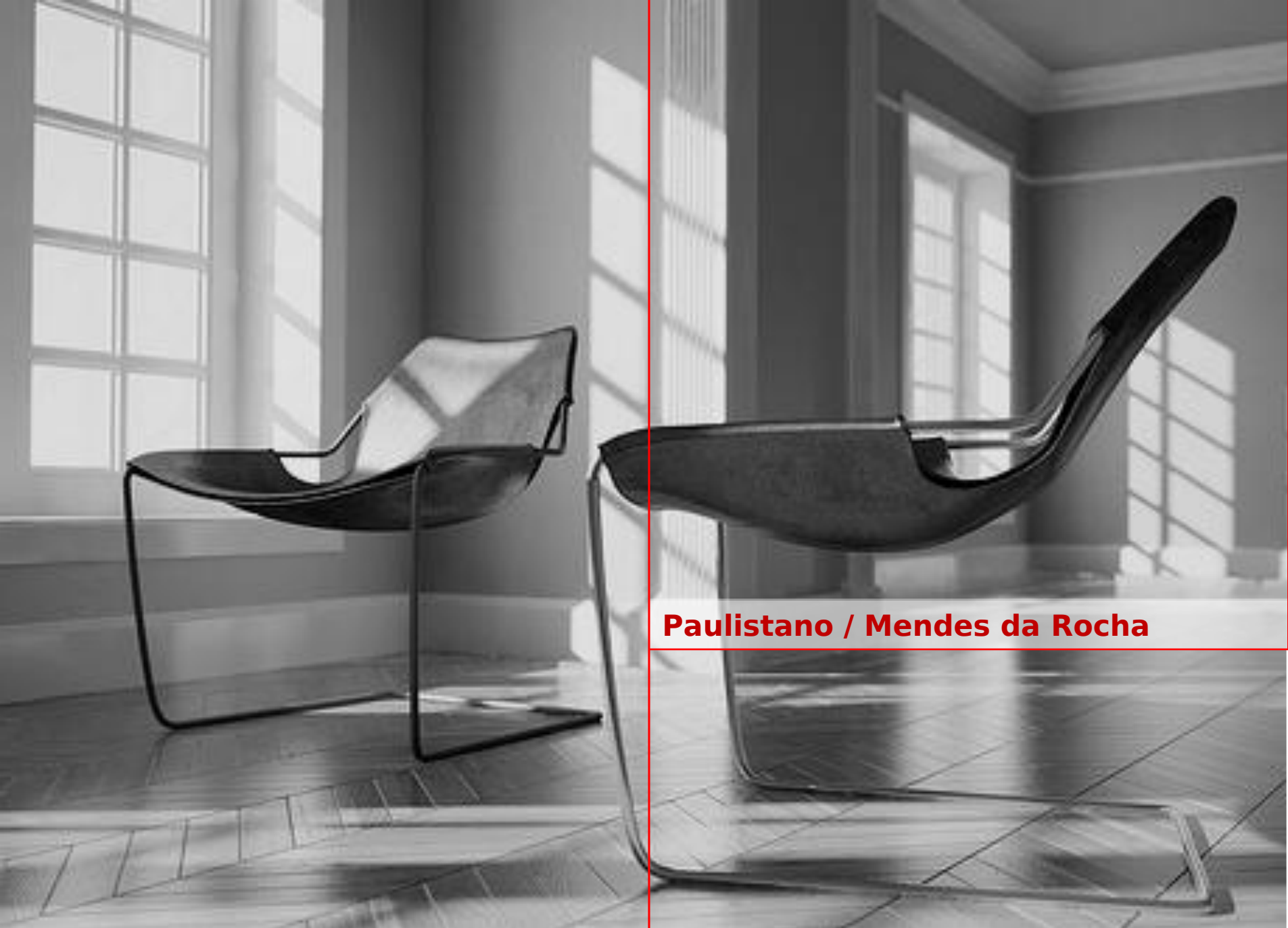


RIGIDEZ



Ant / Arne Jacobsen

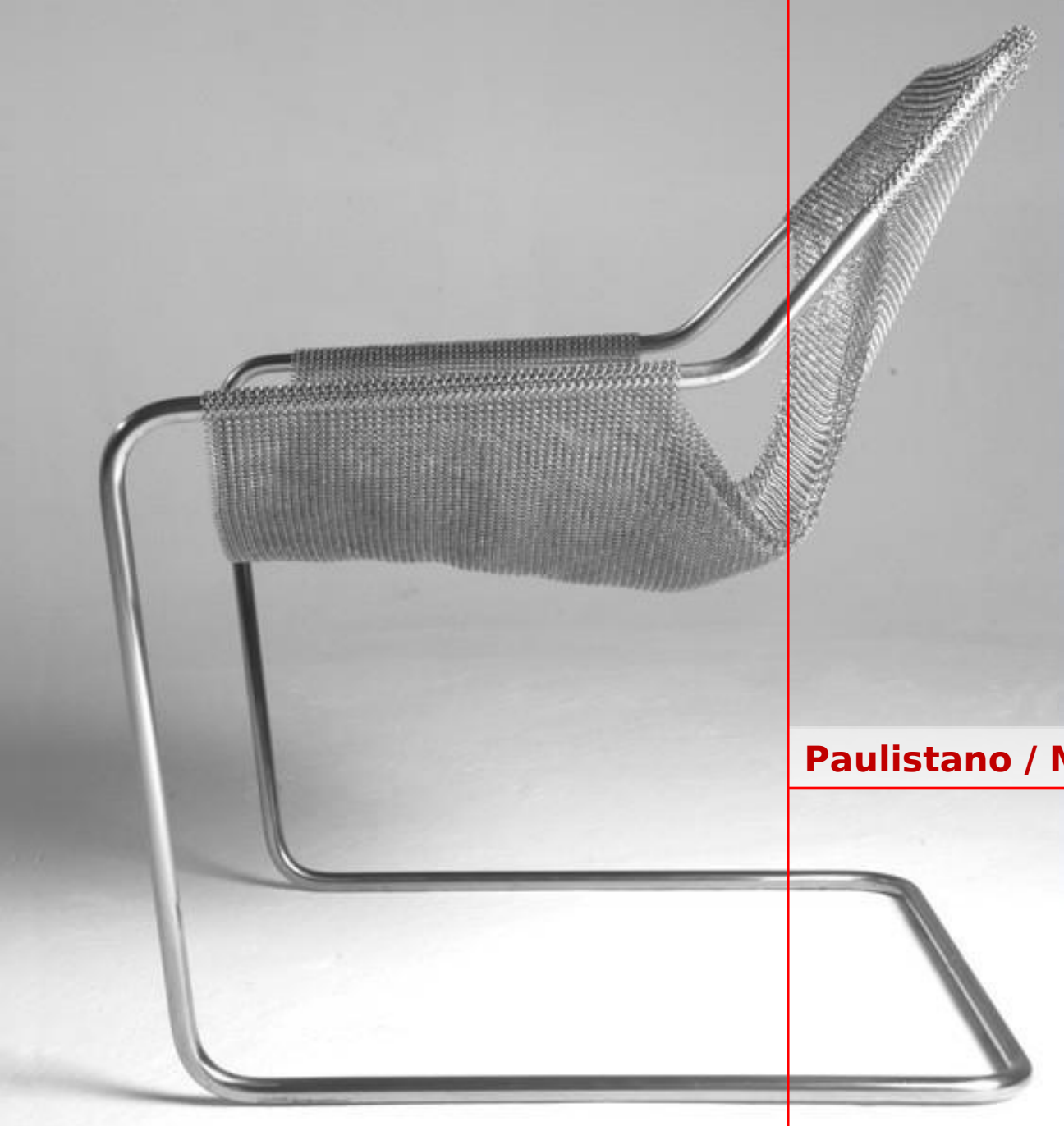
ELASTICIDAD



Paulistano / Mendes da Rocha



Paulistano / Mendes da Rocha



Paulistano / Mendes da Rocha



ONDA / Diego Granese





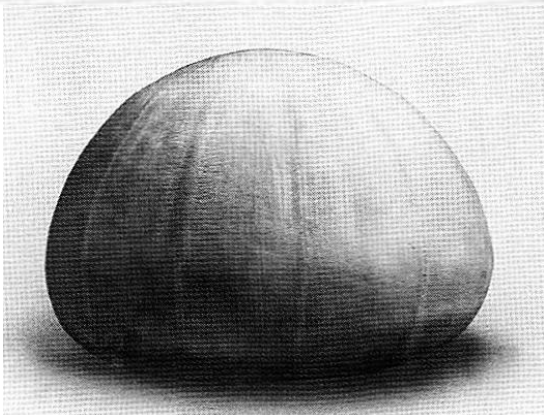
Cornelis Zitman



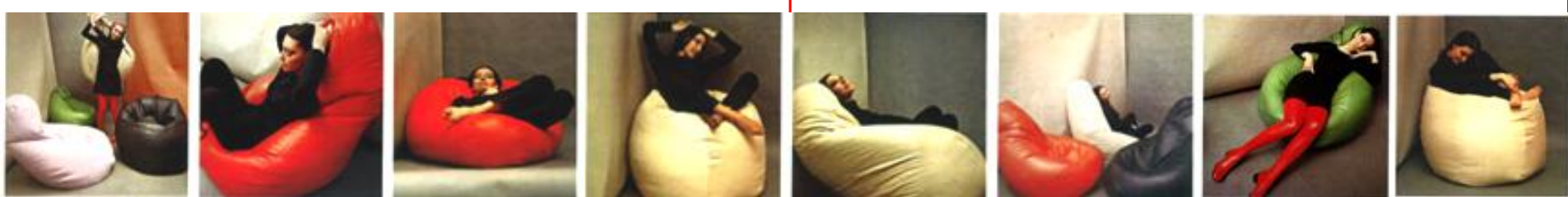
MIES / Archizoom, 1969



SEA URCHIN / Roger Dean, 1968



MALEABILIDAD



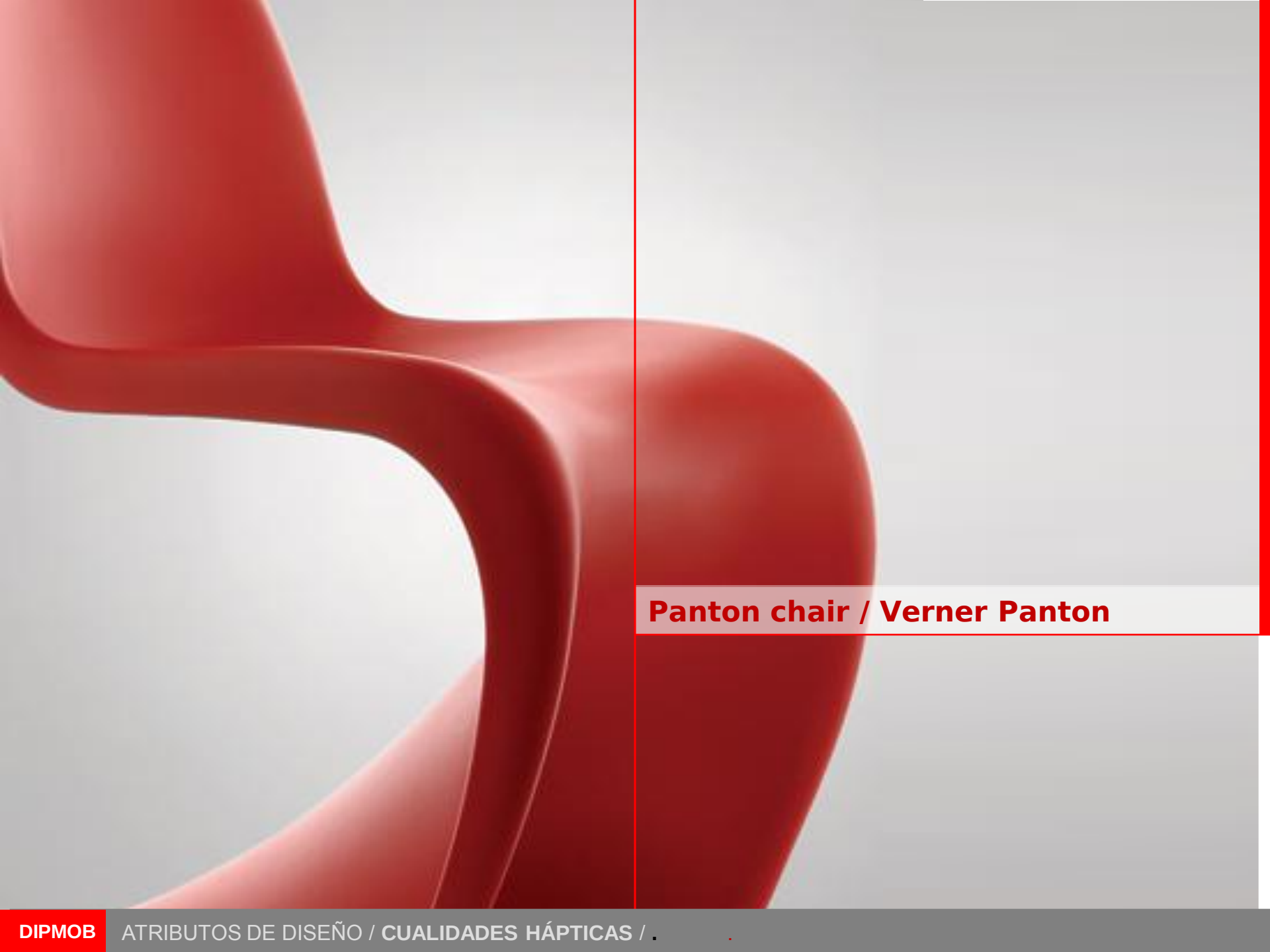
SACCO / Gatti, Paolini, Teodoro, 1968

RUGOSIDAD



Marc Newson

TERSURA



Panton chair / Verner Panton

BRILLO

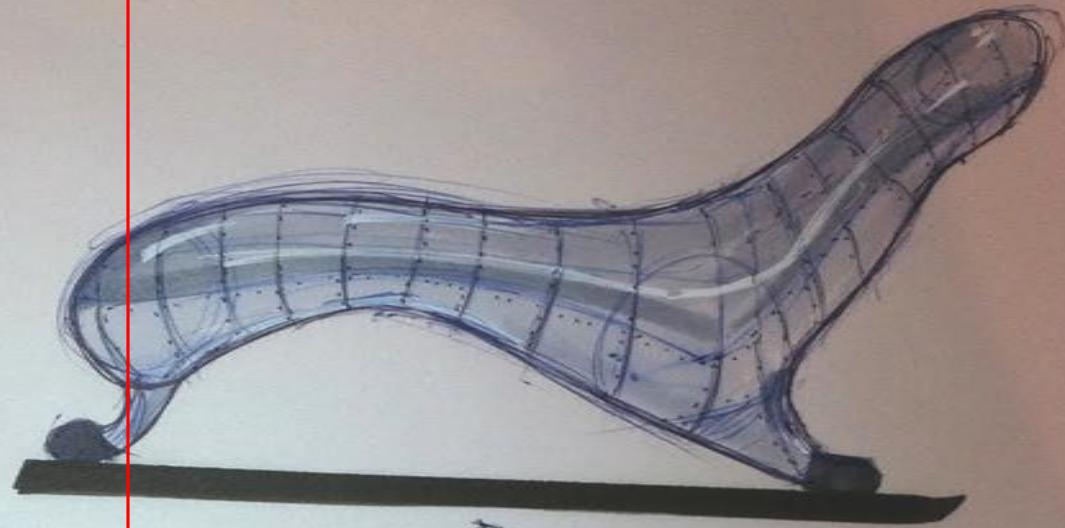
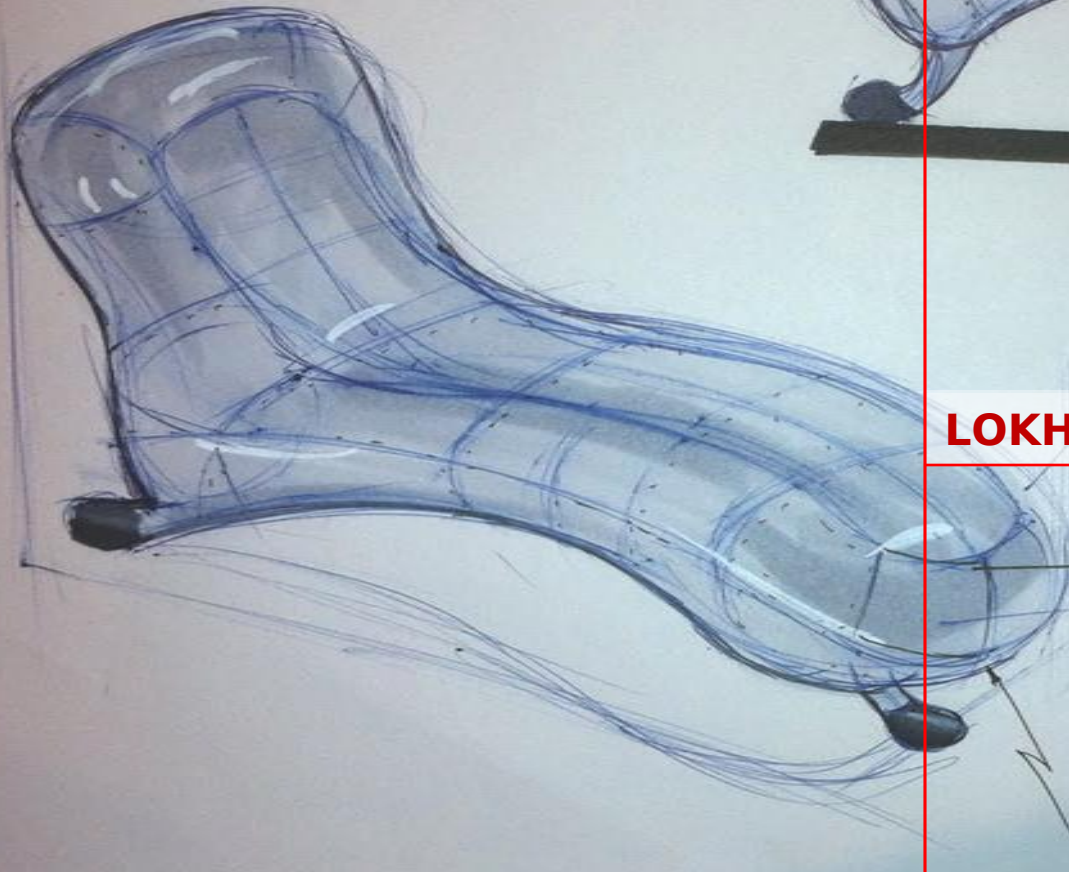
LUSTRE

BRUÑIDO

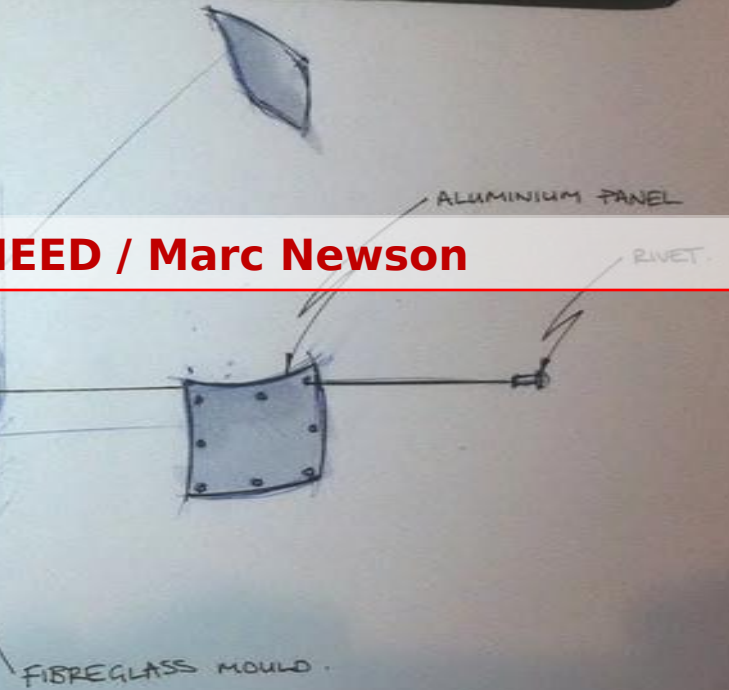


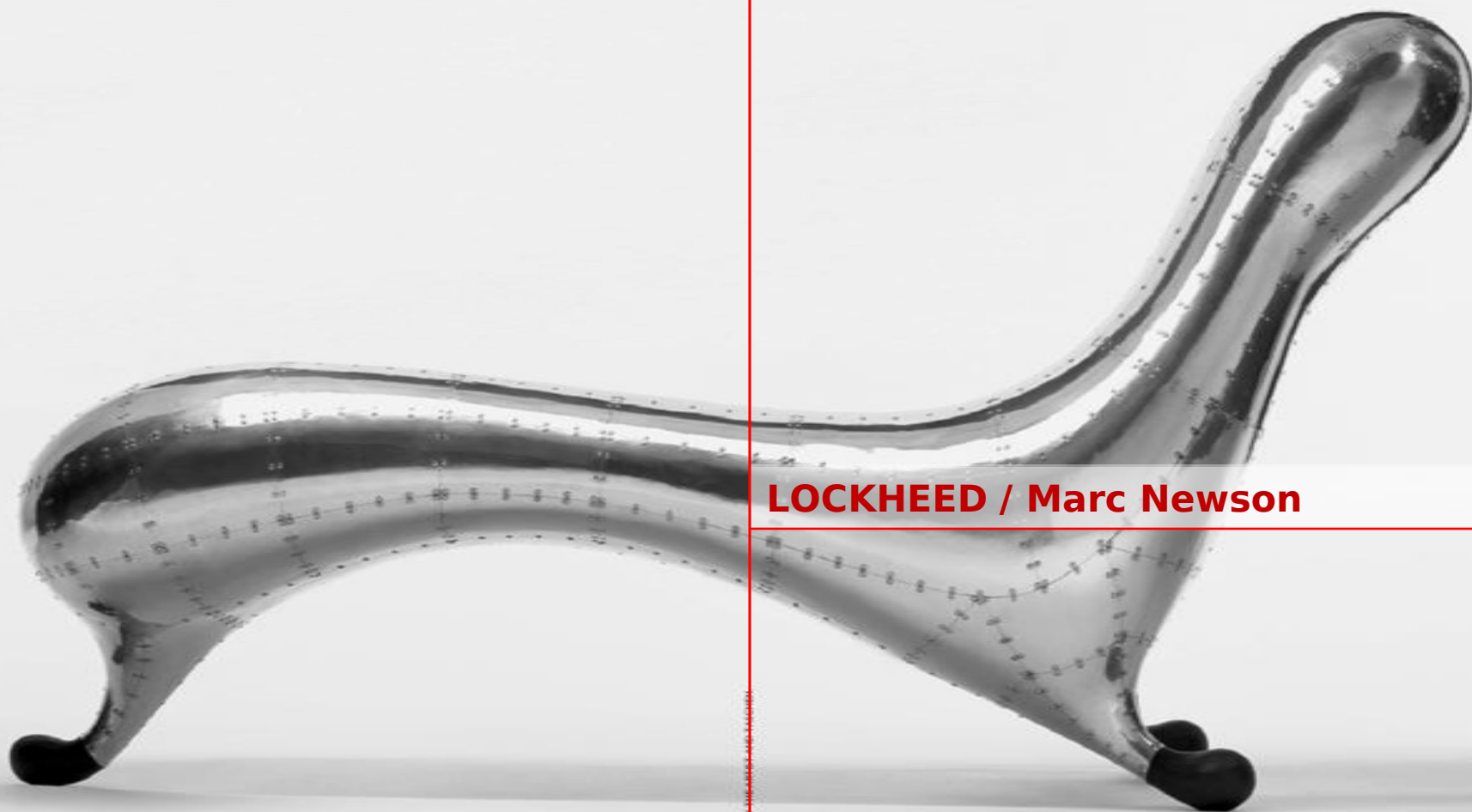
Panton chair / Verner Panton

LOCKHEED LOUNGE .
LOCKHEED LOUNGE .



LOKHEED / Marc Newson





LOCKHEED / Marc Newson



ORGONE / Marc Newson



OPACIDAD
TRANSPARENCIA



LOUIS/ Phillippe Starck



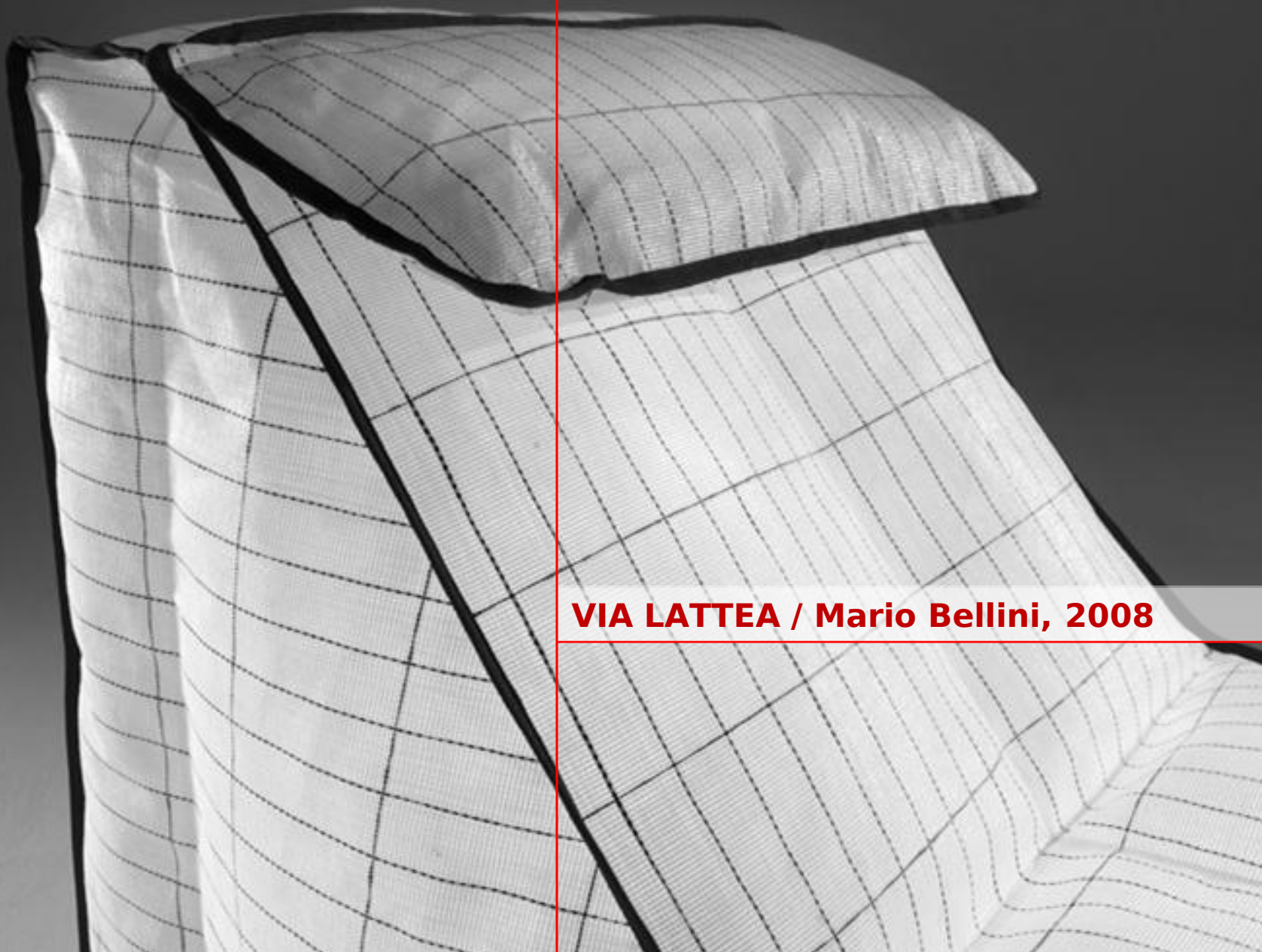
VIA LATTEA / Mario Bellini, 2008



Plastic shell chair / Eames

Wera Shulman, a member of the
Eames Office, using the armchair shell
as beach furniture.

CUALIDAD DEL
ROZAMIENTO



VIA LATTEA / Mario Bellini, 2008



DUNE FORMATIONS / Zaha Hadid

RESISTENCIA AL
ROZAMIENTO



LCW / Eames

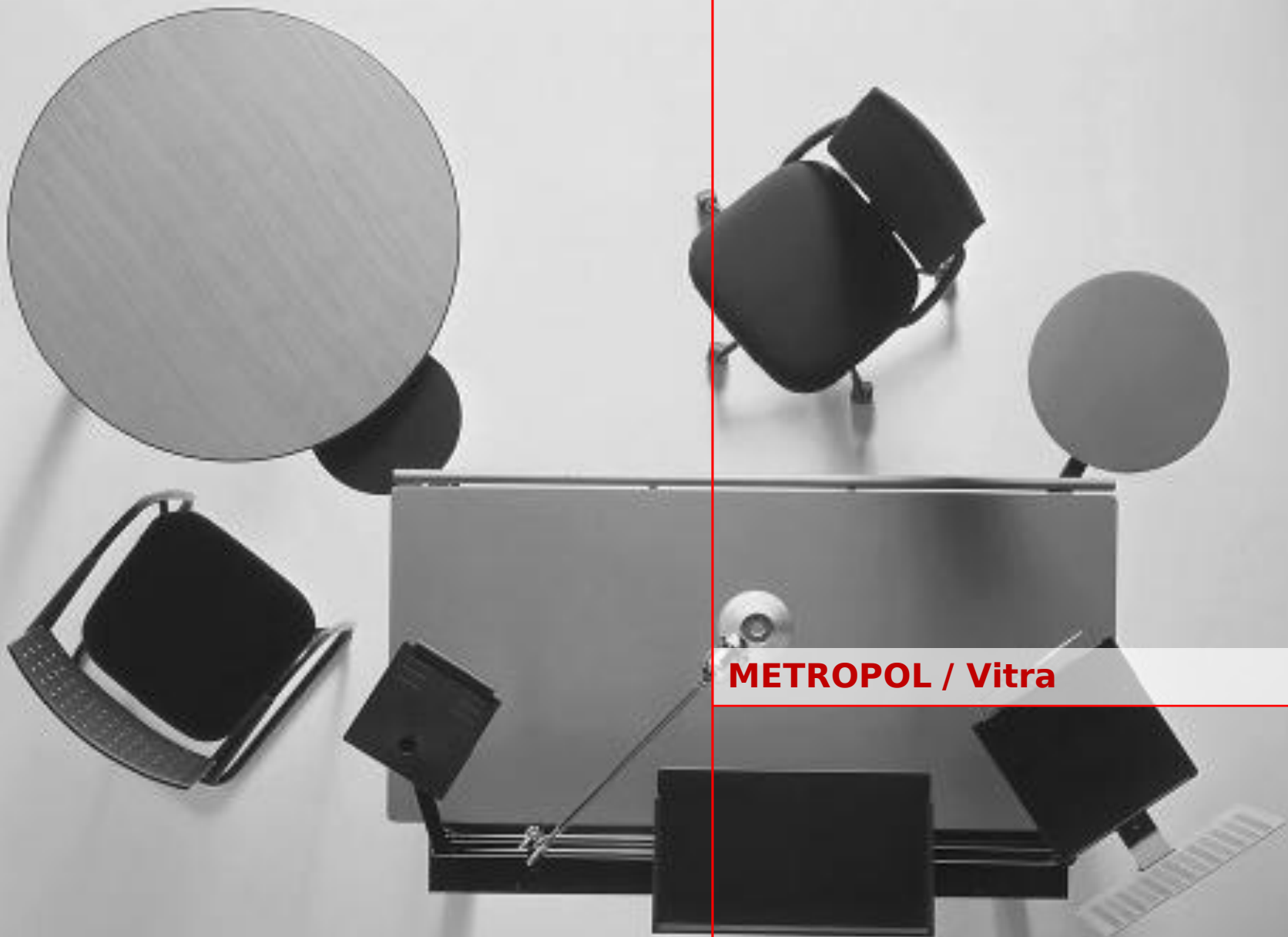


Eames



Eames

COMODIDAD



METROPOL / Vitra



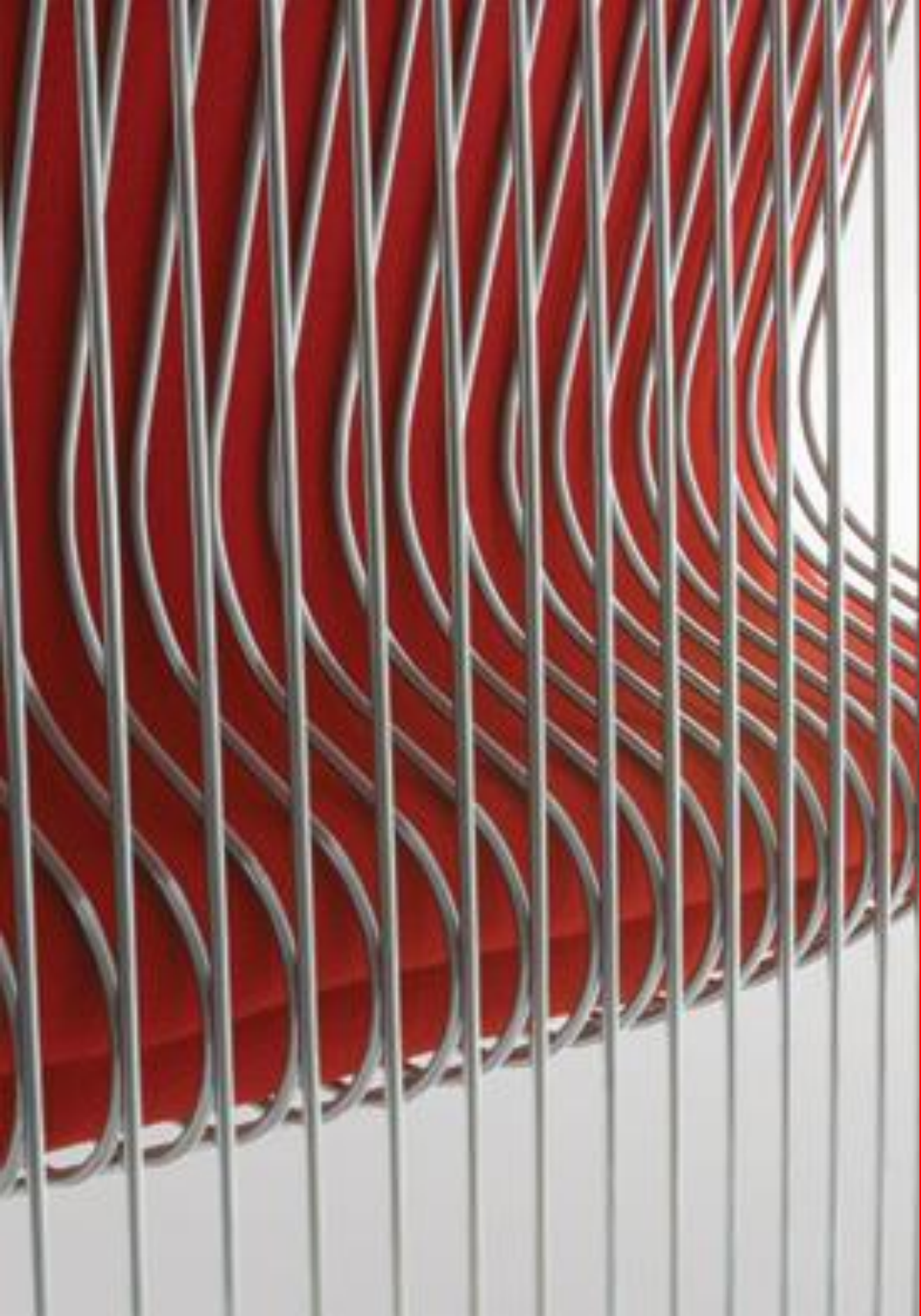
LOUNGE CHAIR & OTTOMAN / Eames



SUAVIDAD



Wire chair / Verner Panton



Wire chair / Verner Panton

ASPEREZA



Asiento colgante en mimbre

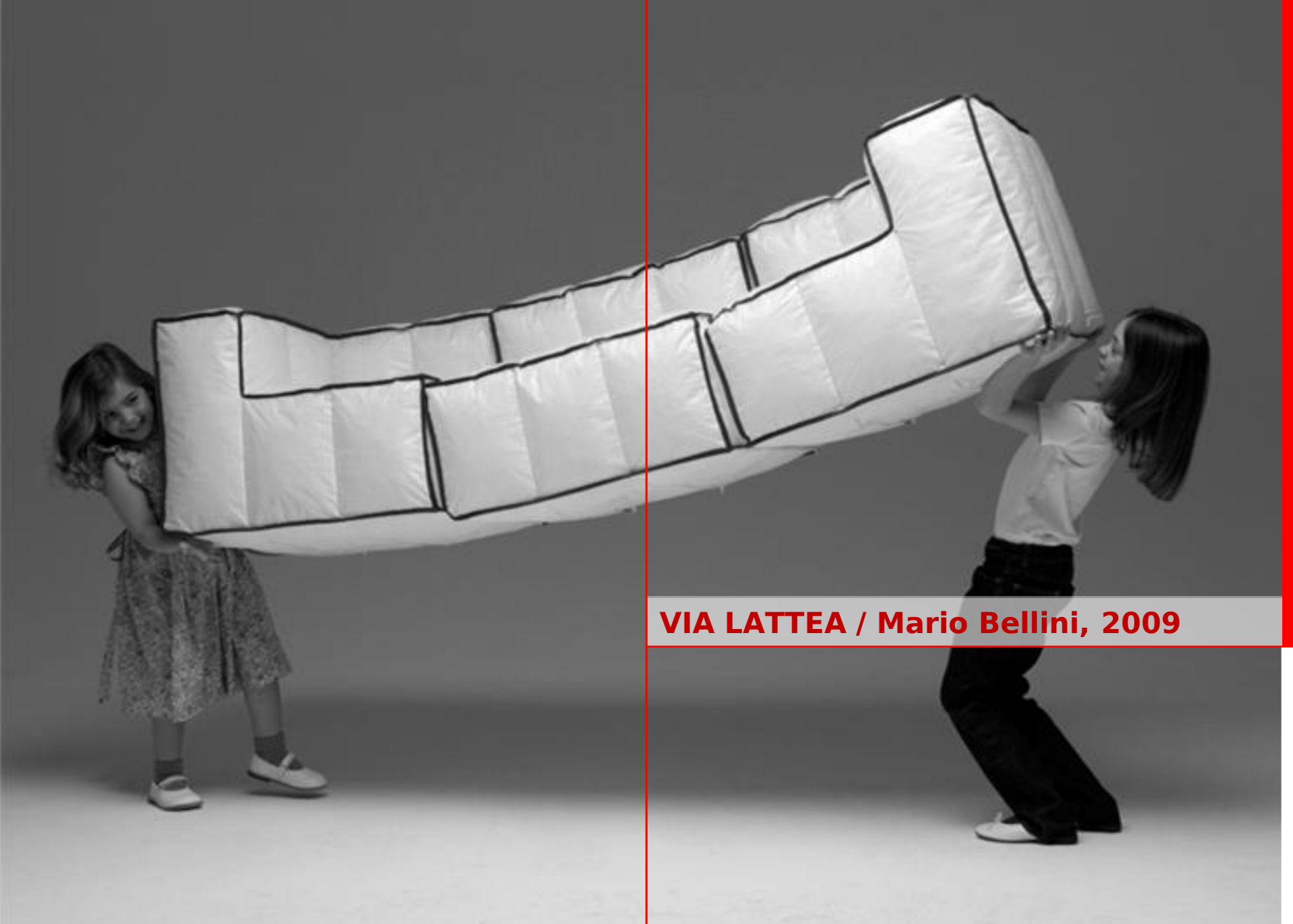


MR10 / Mies van der Rohe

LIGEREZA



SUPERLEGGERA / Gio Ponti

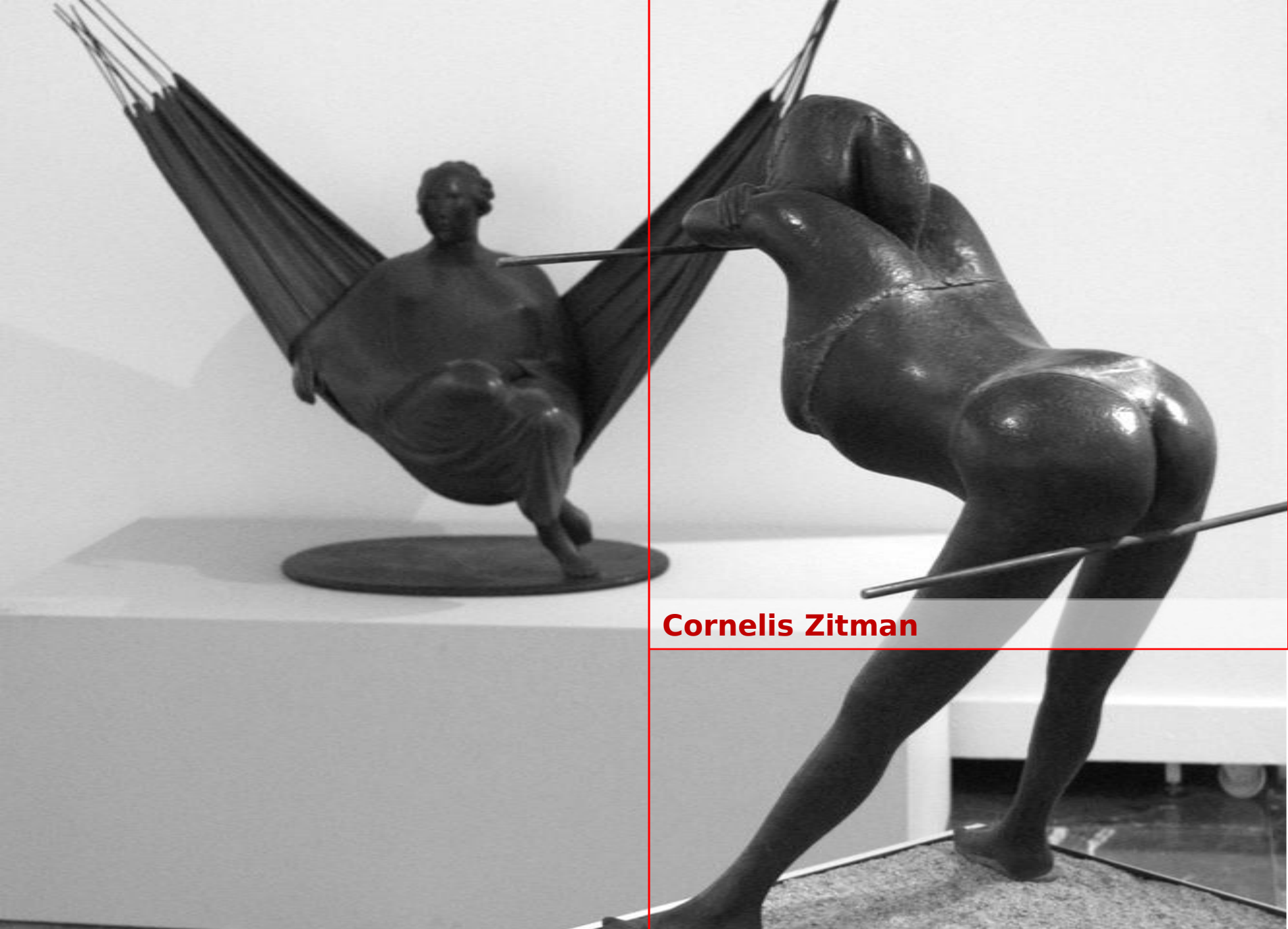


VIA LATTEA / Mario Bellini, 2009

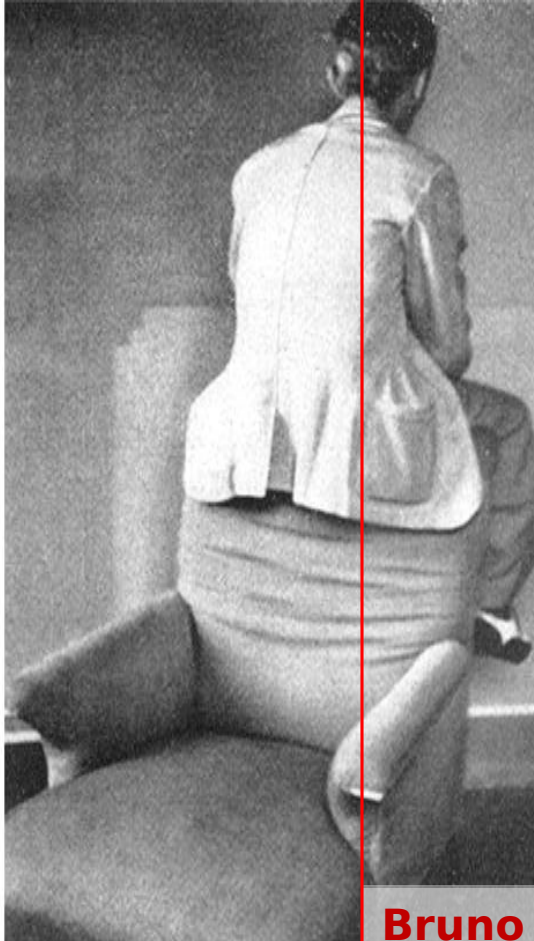
CONTACTO



TRIPODE / Lina Bo Bardi



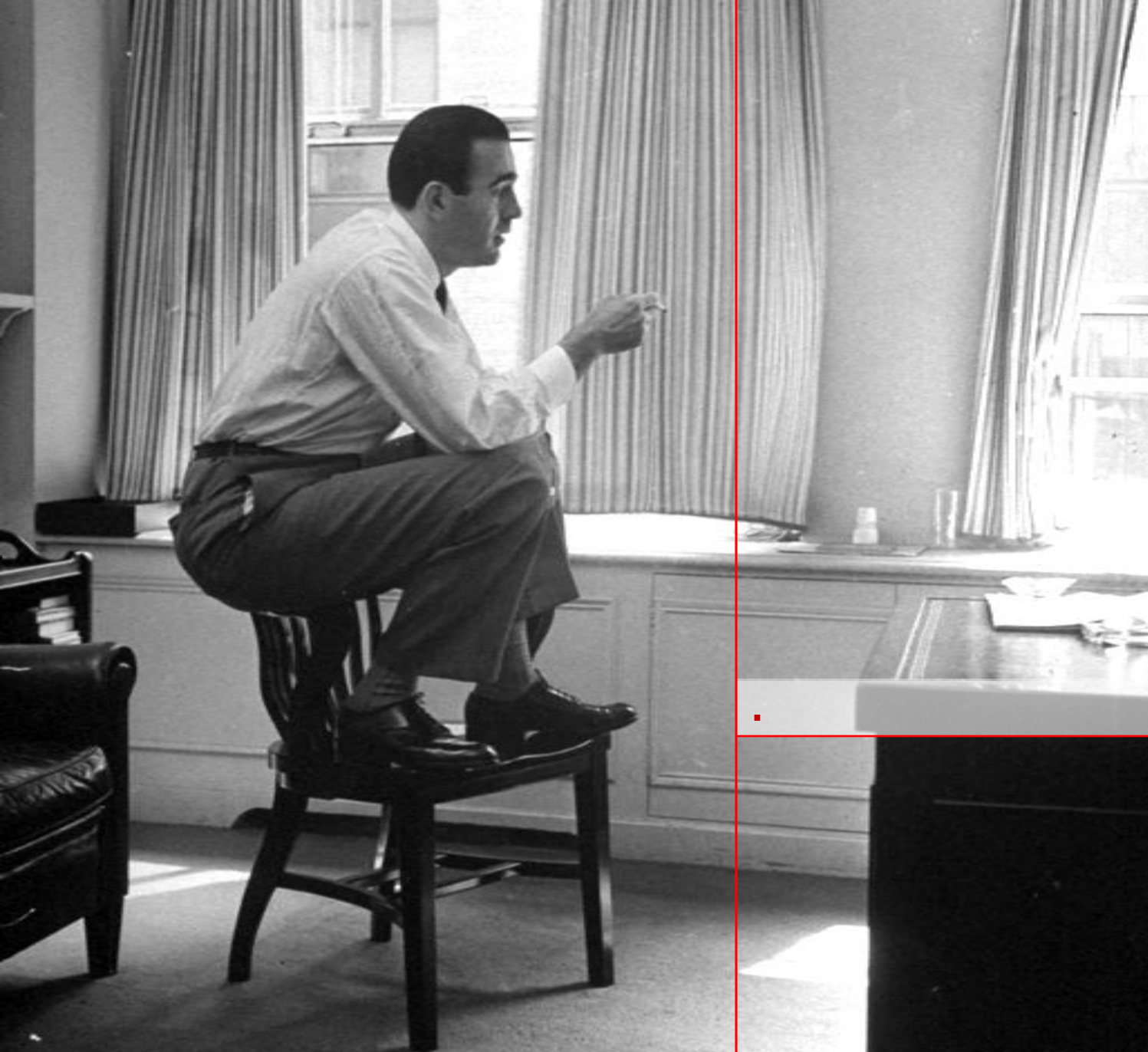
Cornelis Zitman



Bruno Munari, 1950











Aeron / Herman Miller

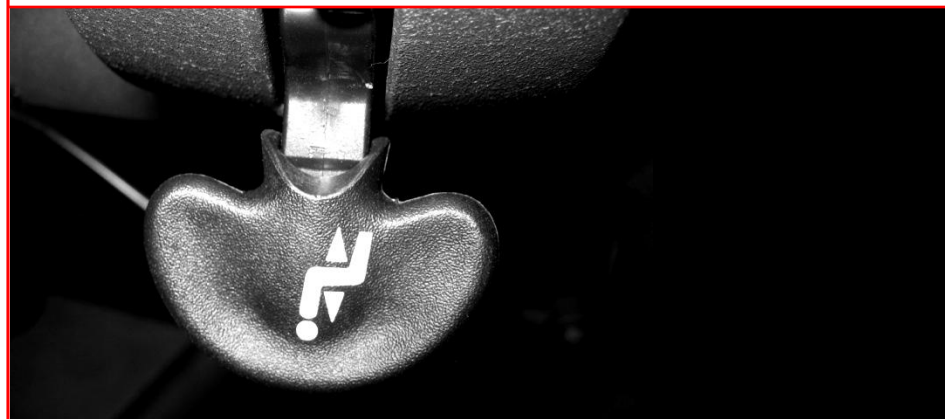


Aeron / Herman Miller



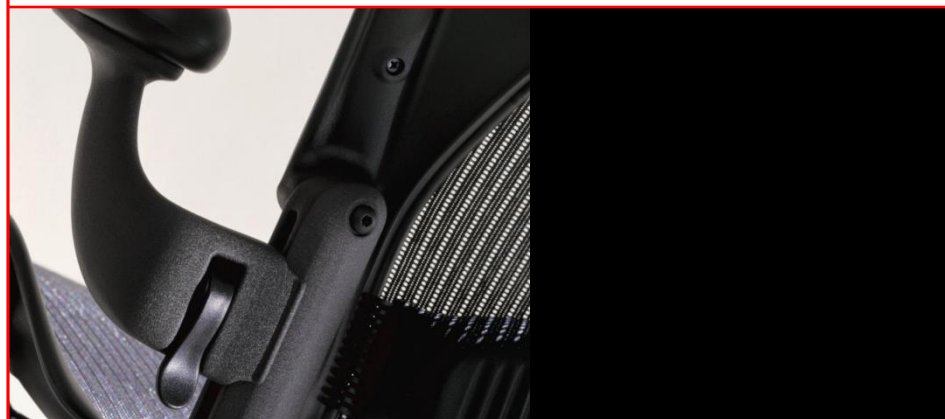


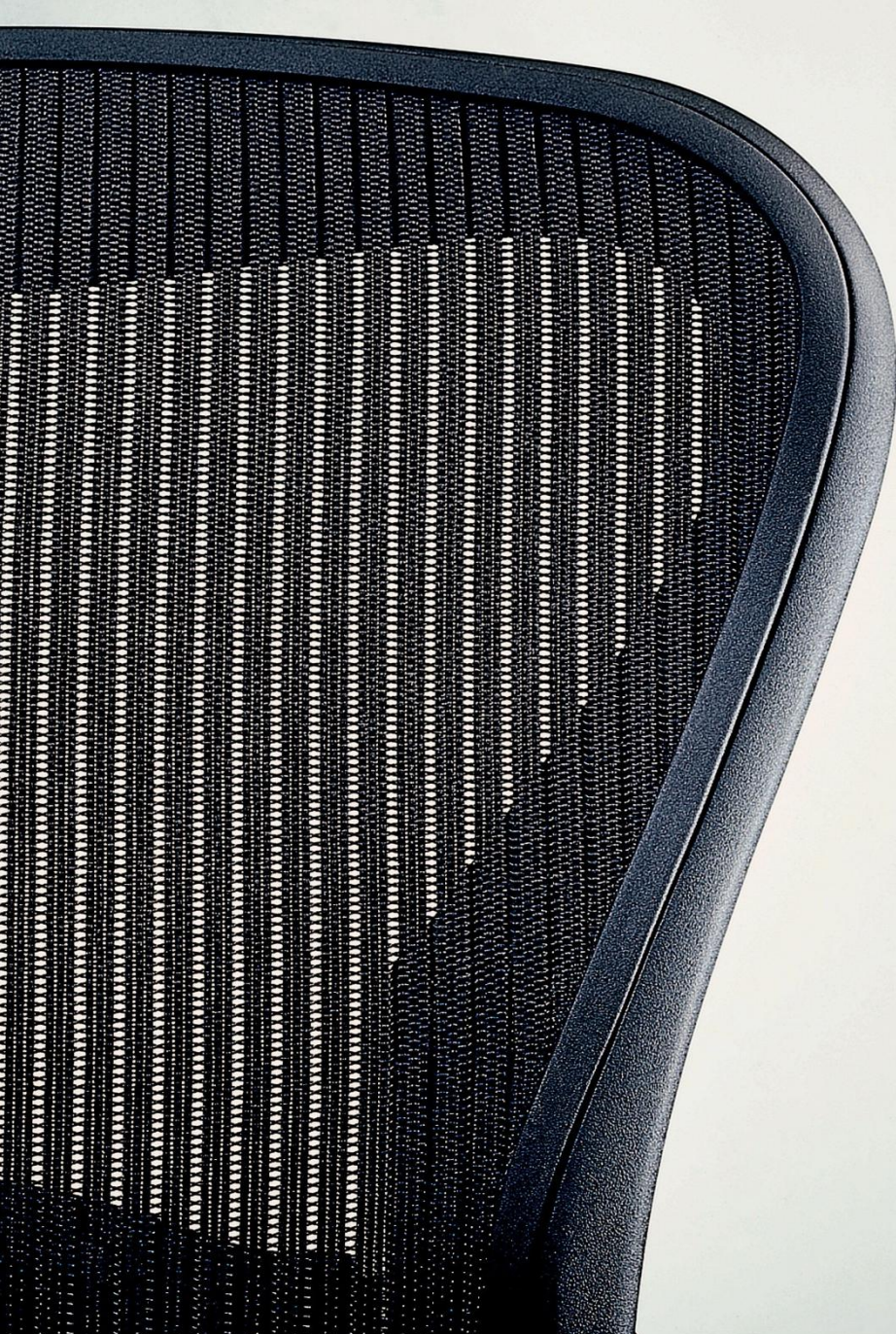
Aeron / Herman Miller





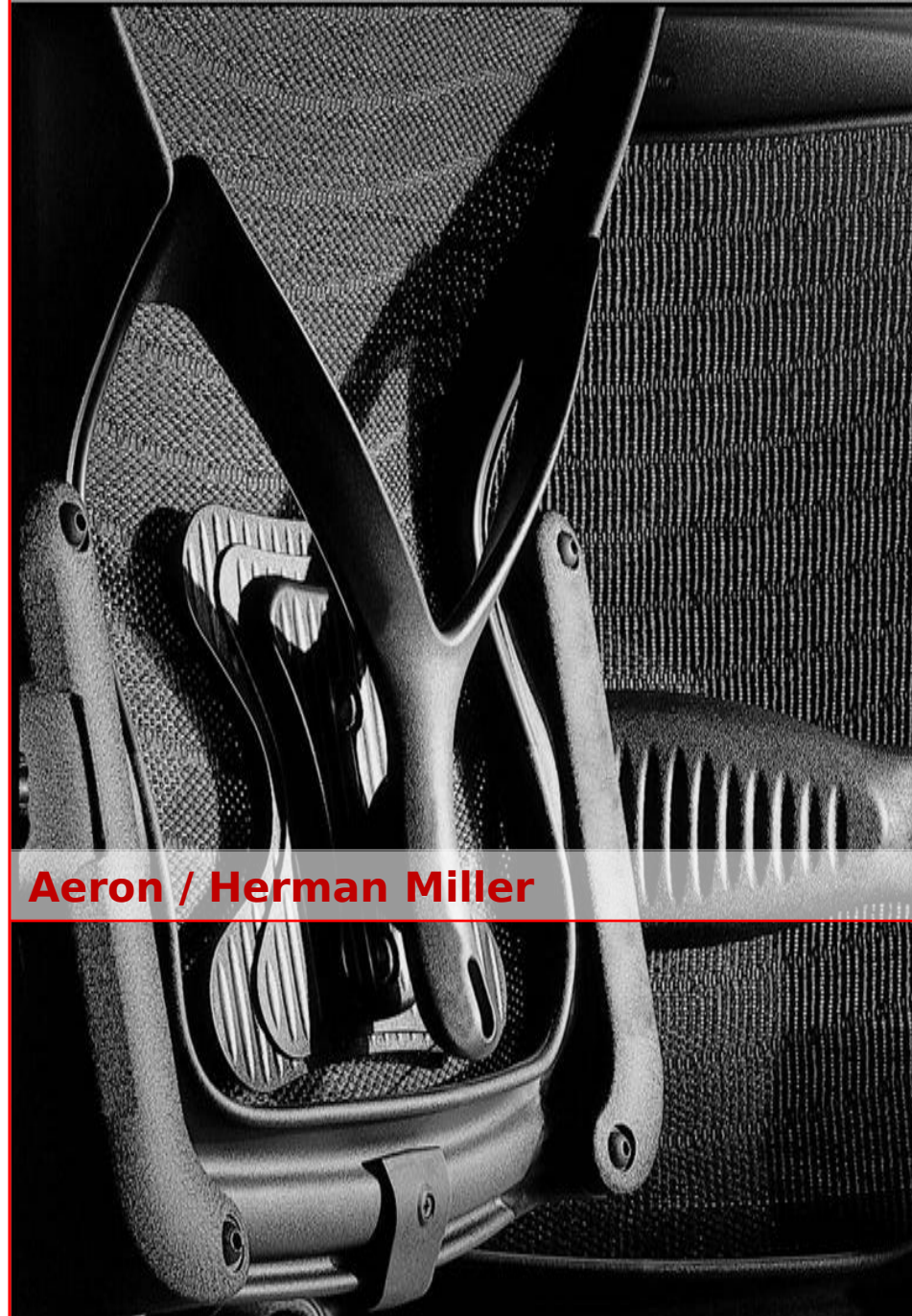
Aeron / Herman Miller



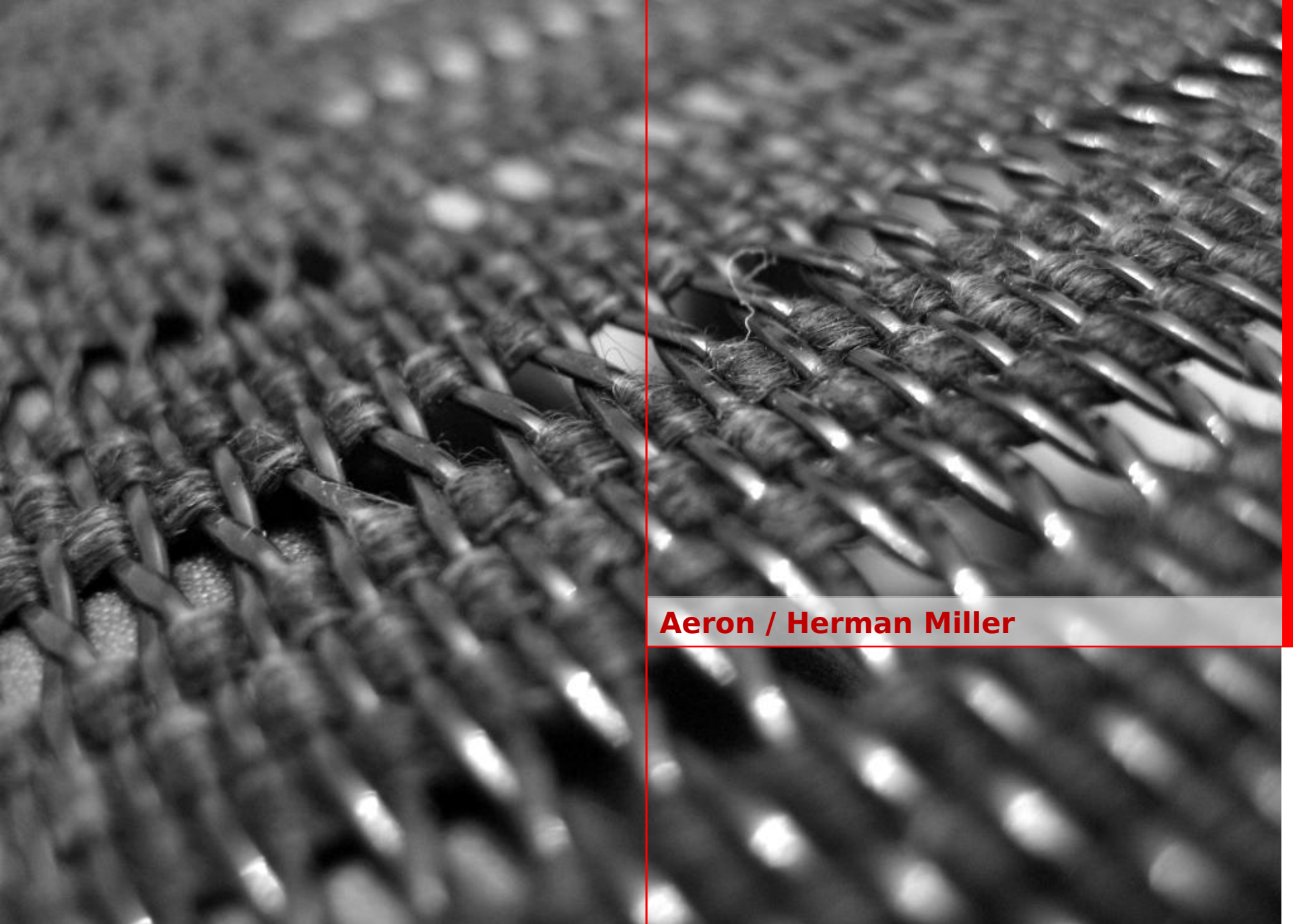


Aeron / Herman Miller





Aeron / Herman Miller



Aeron / Herman Miller

CONTACTO
ROZAMIENTO
APOYO
DESCARGA
DEL CUERPO

dedos / manos / pies
extremidades / nalgas
lumbares / tronco
cabeza / rostro



Cornelis Zitman

MANIPULACIÓN

MANIPULACIÓN

TACTO

AGARRE

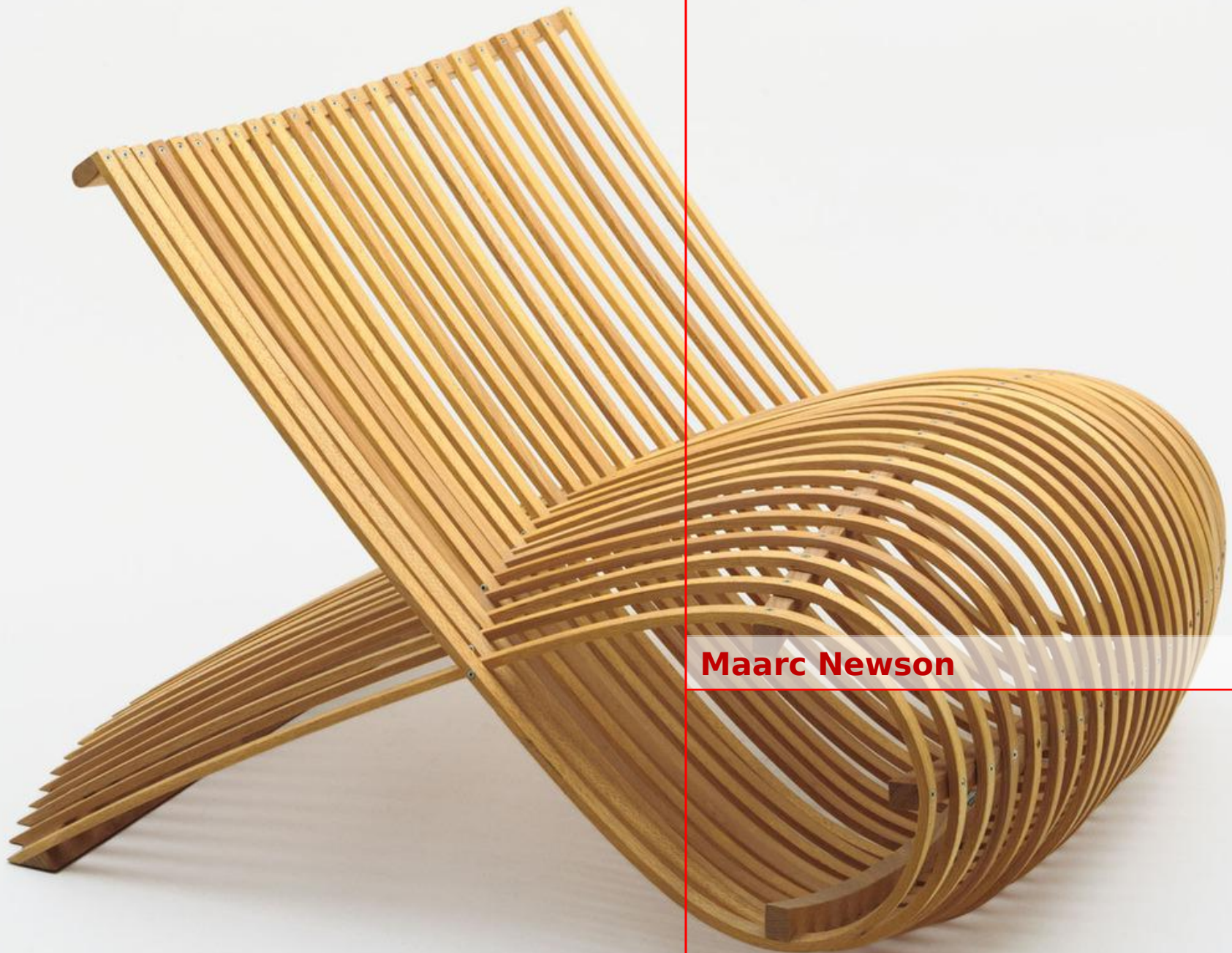
MOVIMIENTO

BORDES

reconocimiento de
aristas, inflexiones
asibilidad



George Nakashima



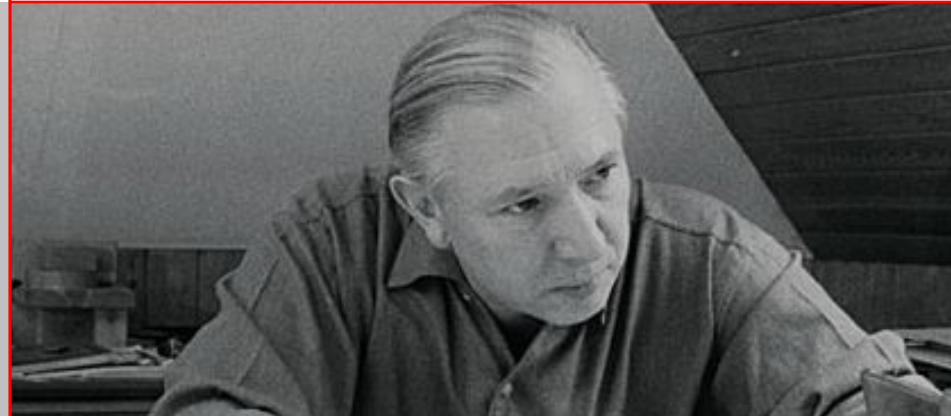
Marc Newson

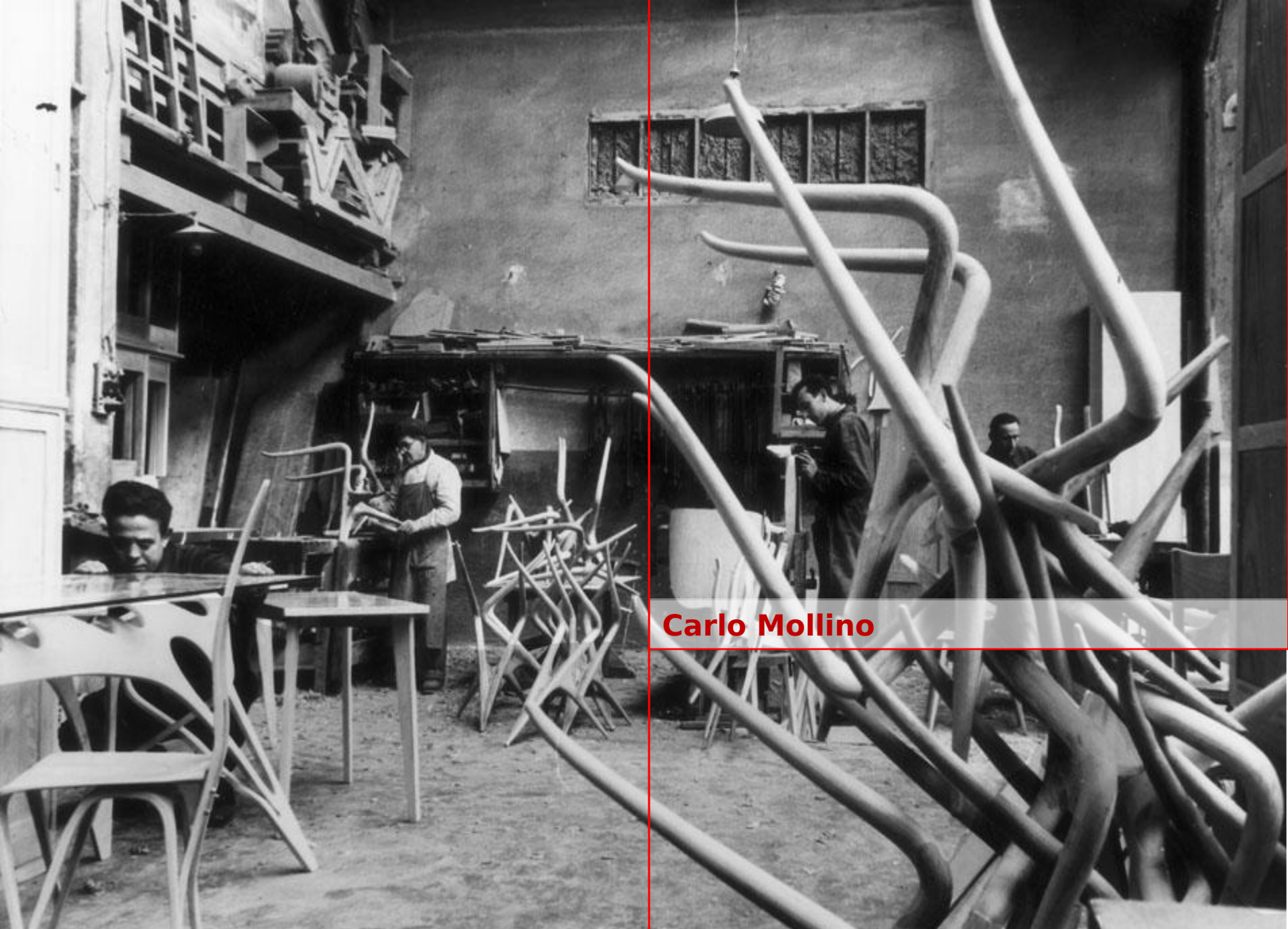


NUVOLA ROSSA / V. Magistretti, 1977



VALET / H. Wegner, 1953





Carlo Mollino



Pata-posabrazos / Carlo Mollino



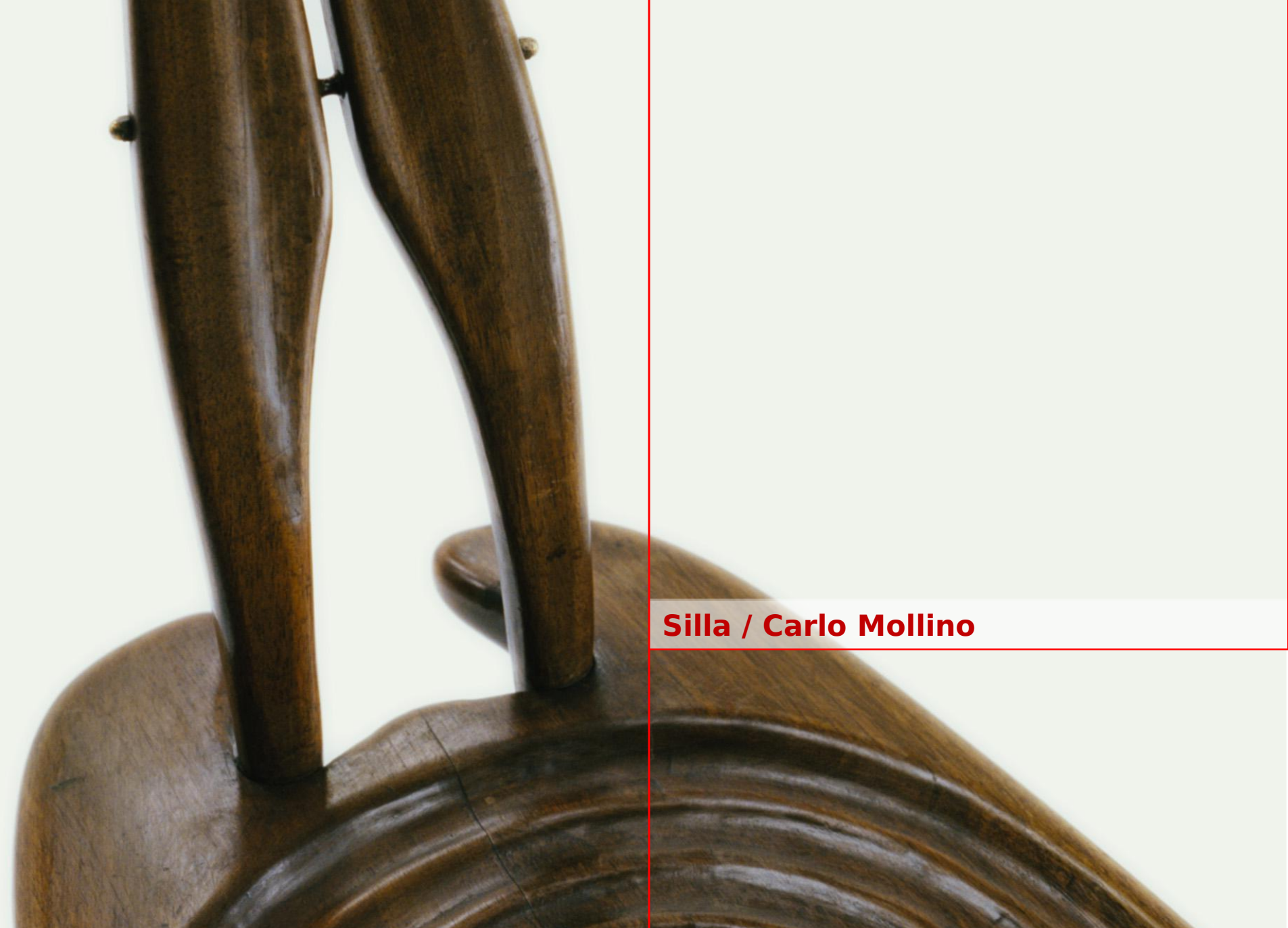
Pata-posabrazos / Carlo Mollino



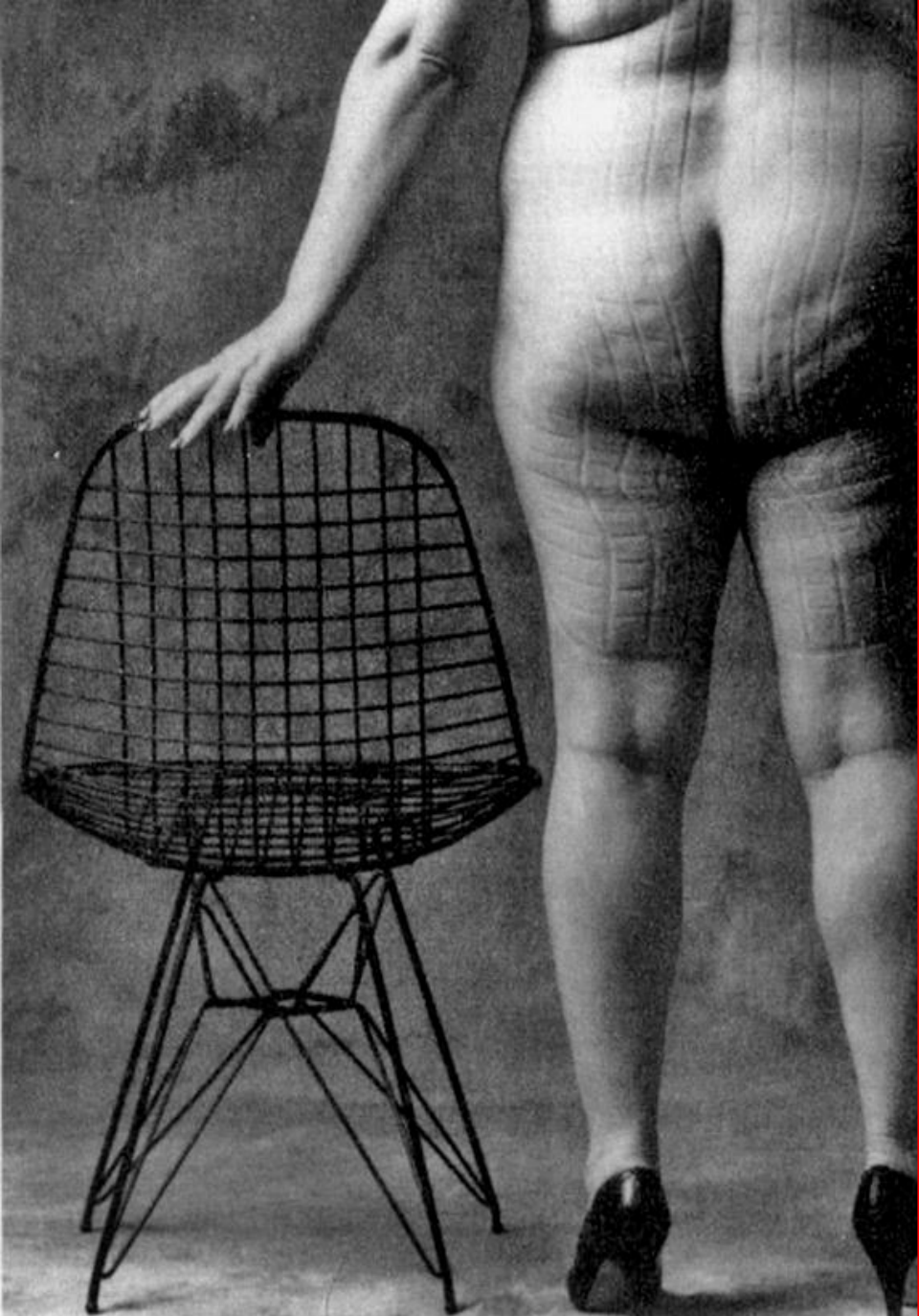
Karim Rashid



Silla Orengo / Carlo Mollino, 1949



Silla / Carlo Mollino



WIRE / Eames



Akira Ishikawa



MINOLA / Carlo Mollino



Setu / Herman Miller



Setu / Herman Miller

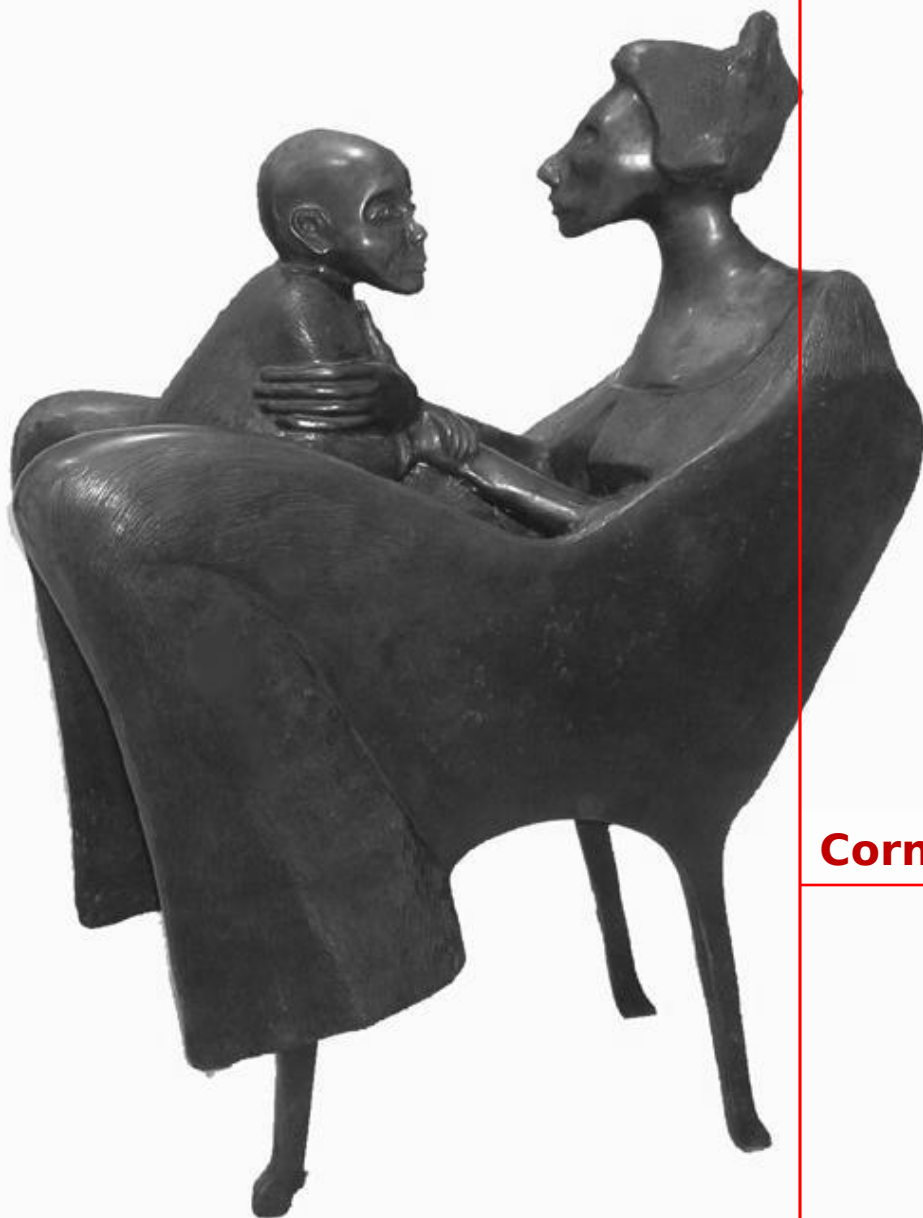


Setu / Herman Miller



TABURETE MECEDOR / Isamu Noguchi

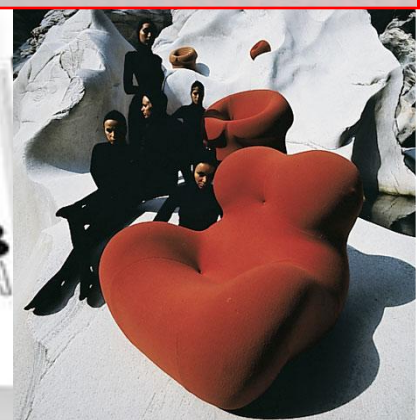
REGAZO

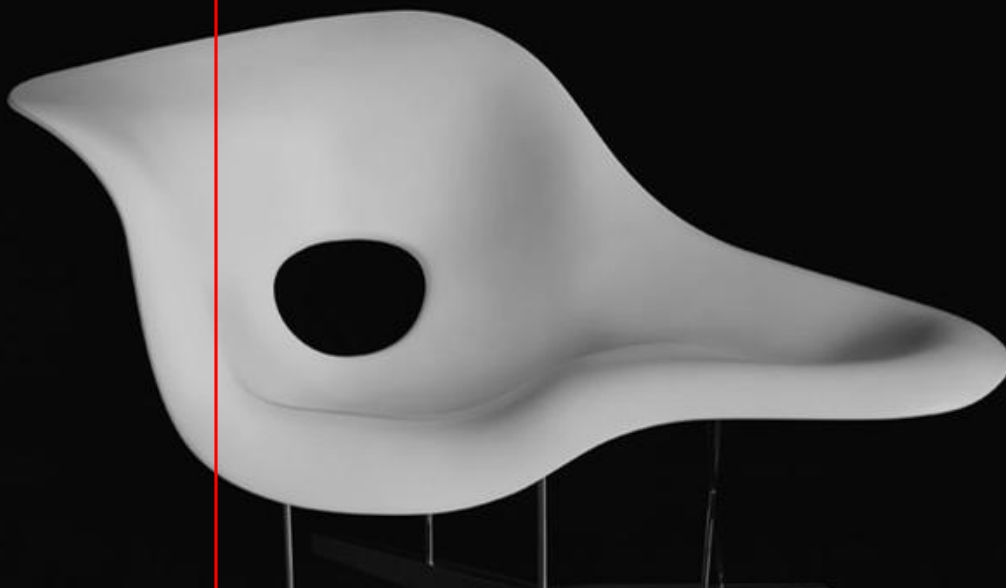


Cornelis Zitman



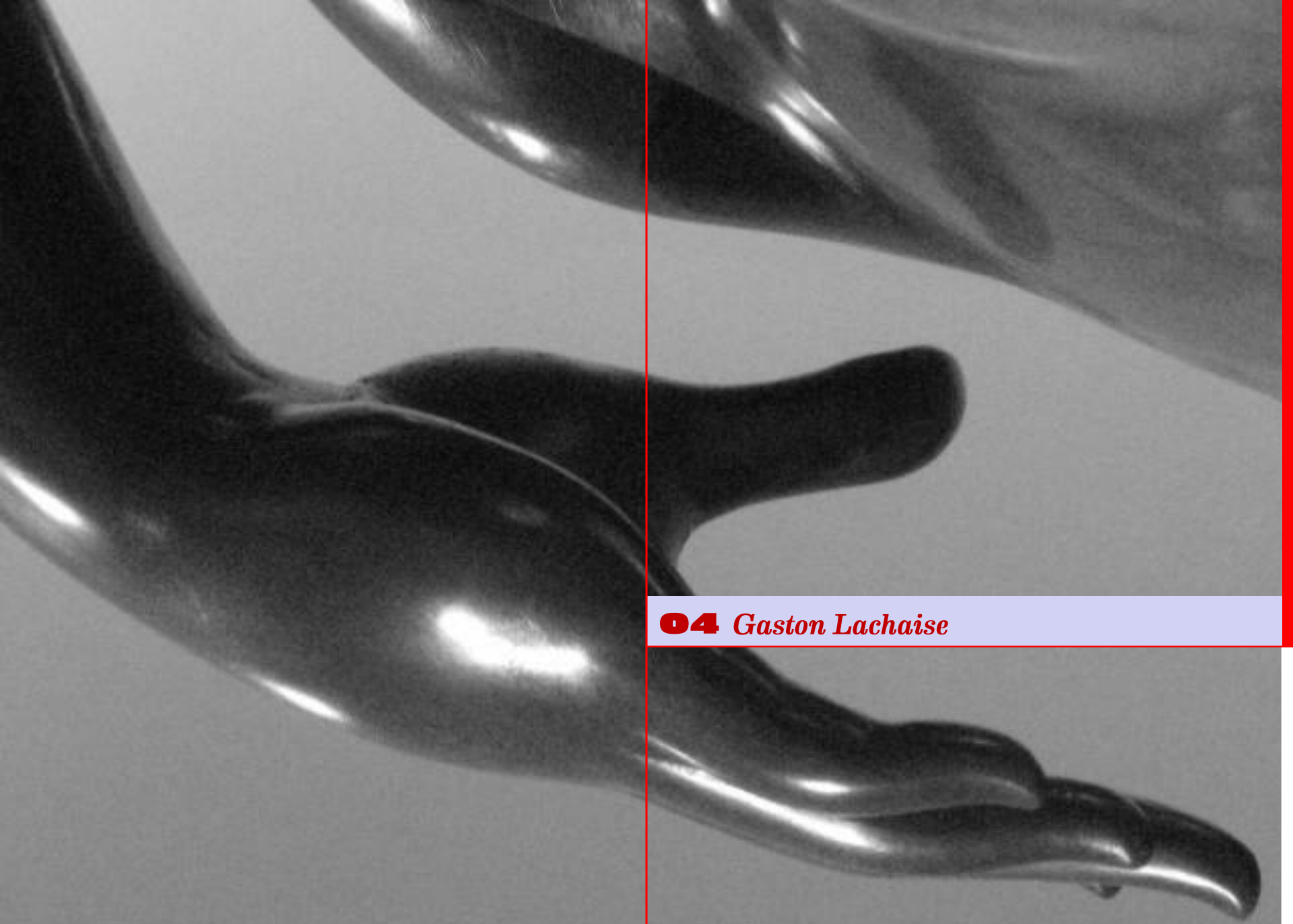
UP5-La mamma /Gaetano Pesce, 1969



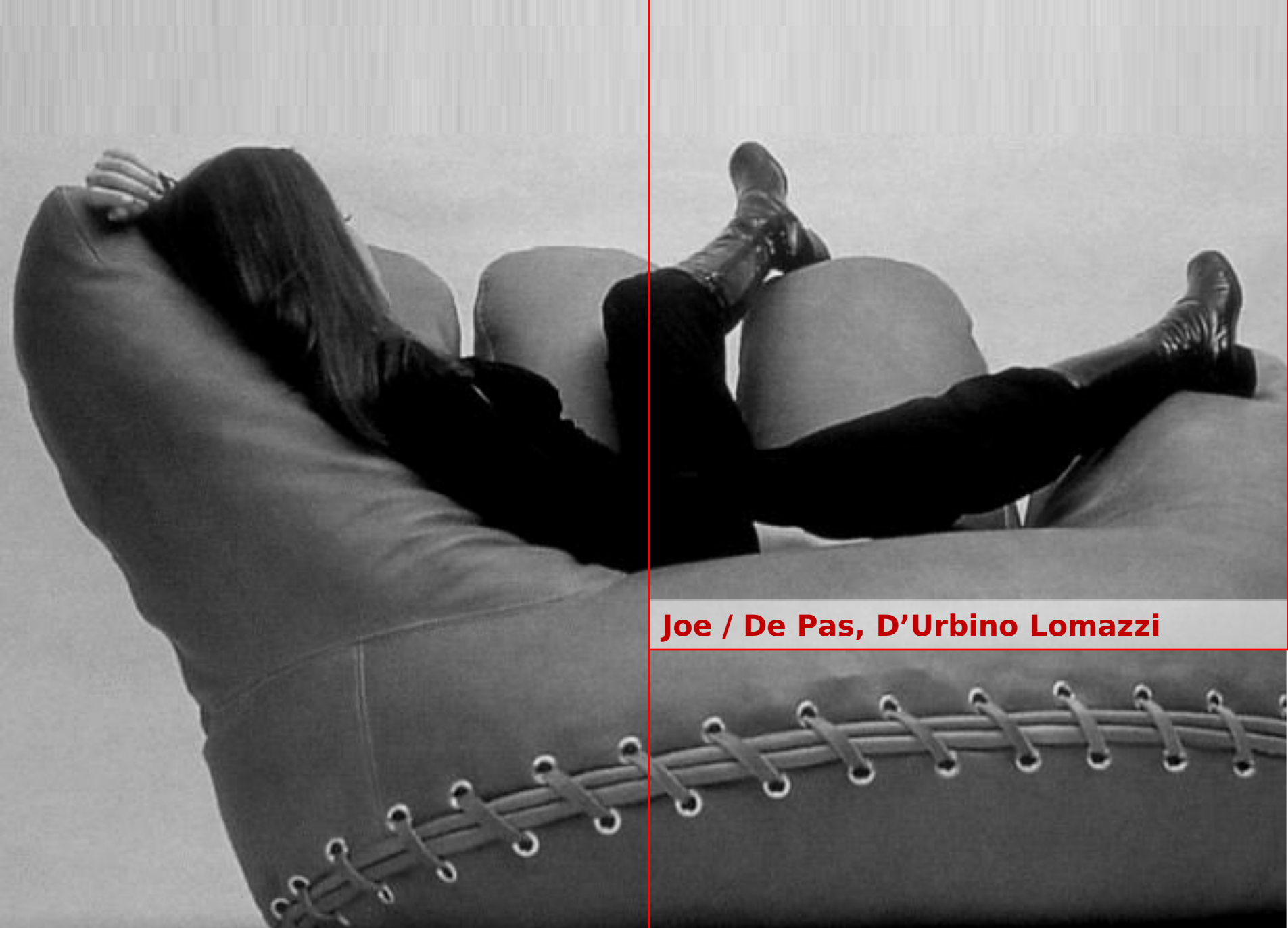


04 *Gaston Lachaise*

01 *Forma / iconicidad*



04 *Gaston Lachaise*

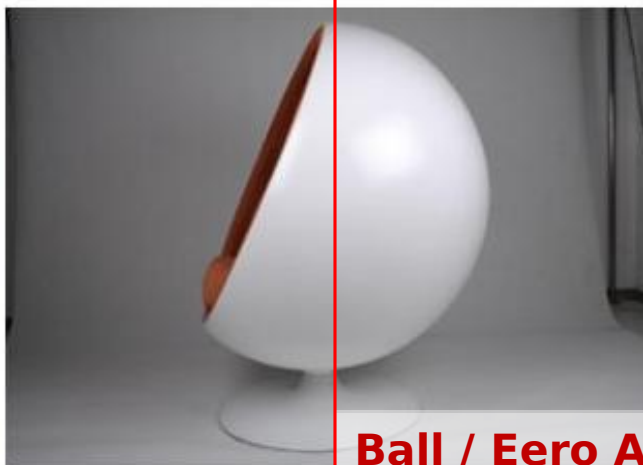
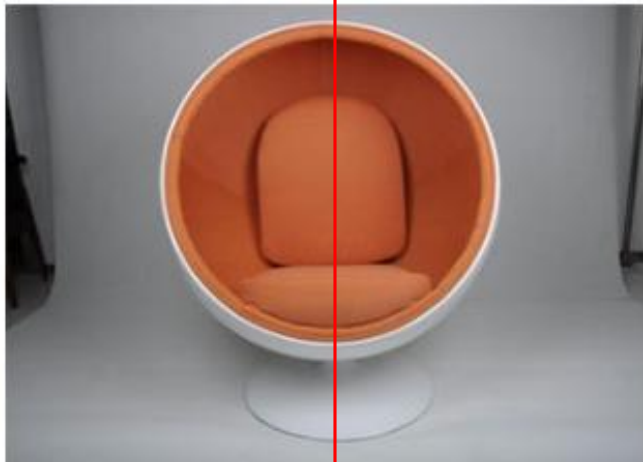


Joe / De Pas, D'Urbino Lomazzi

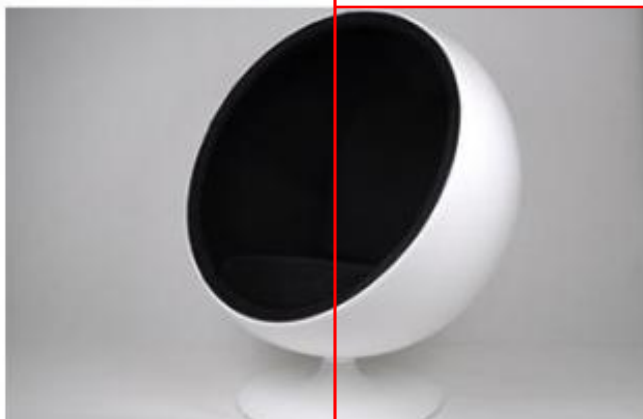


WOMB / Eero Saarinen

CAPULLO



Ball / Eero Aarnio





Ball / Eero Aarnio



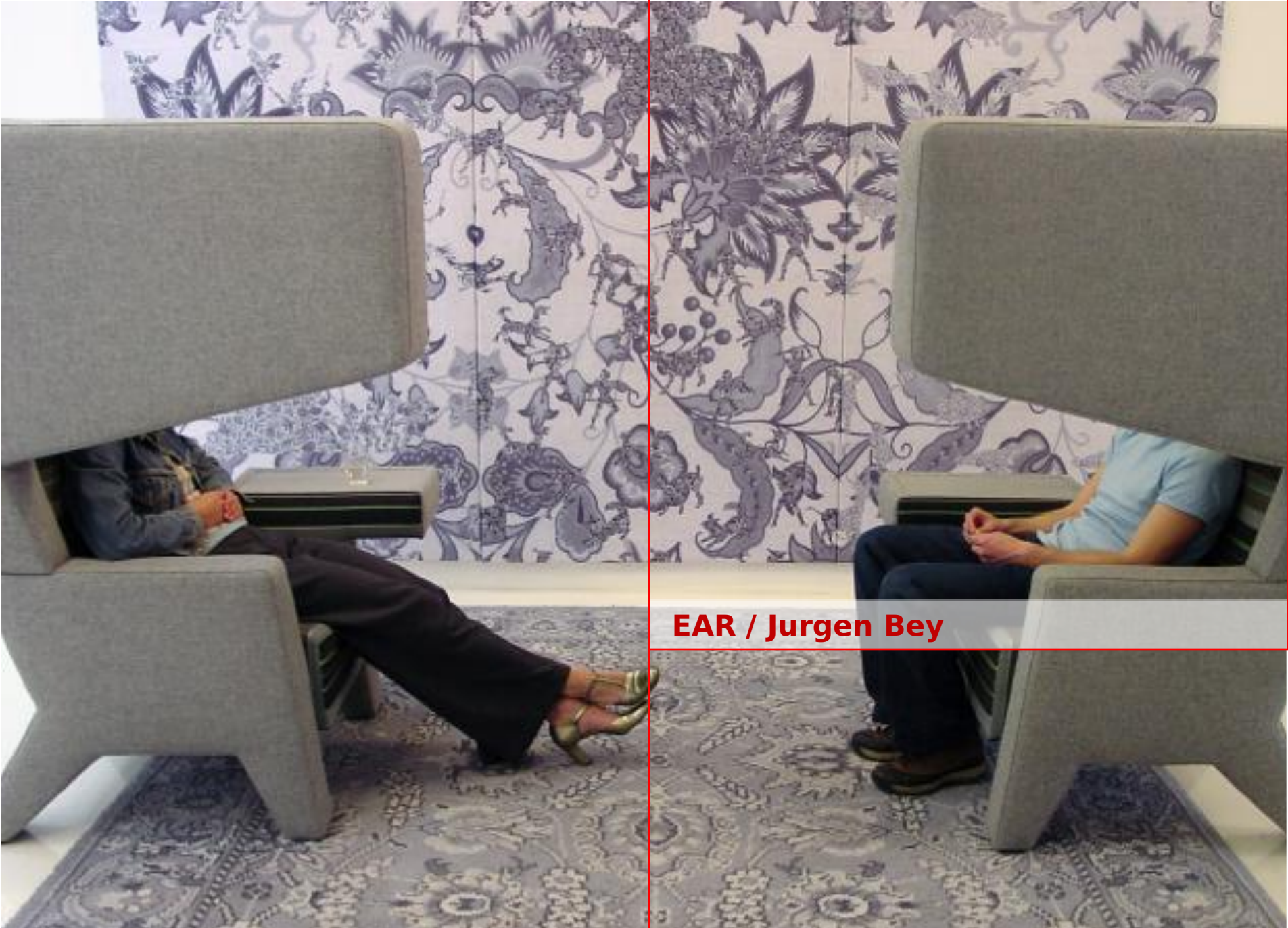
EAR / Jorgen Bey



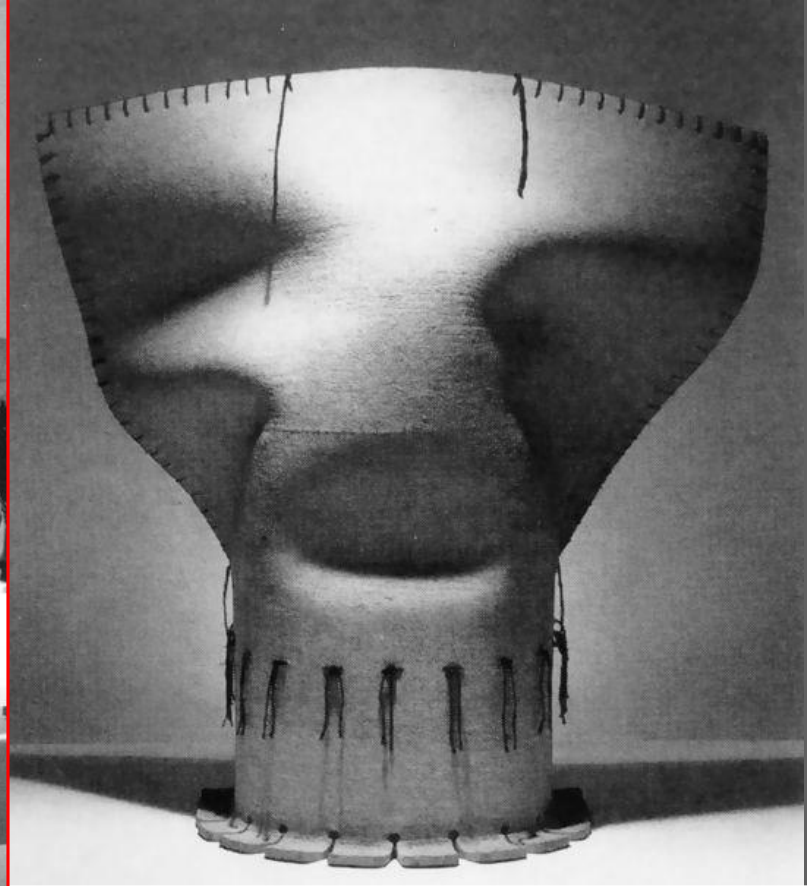
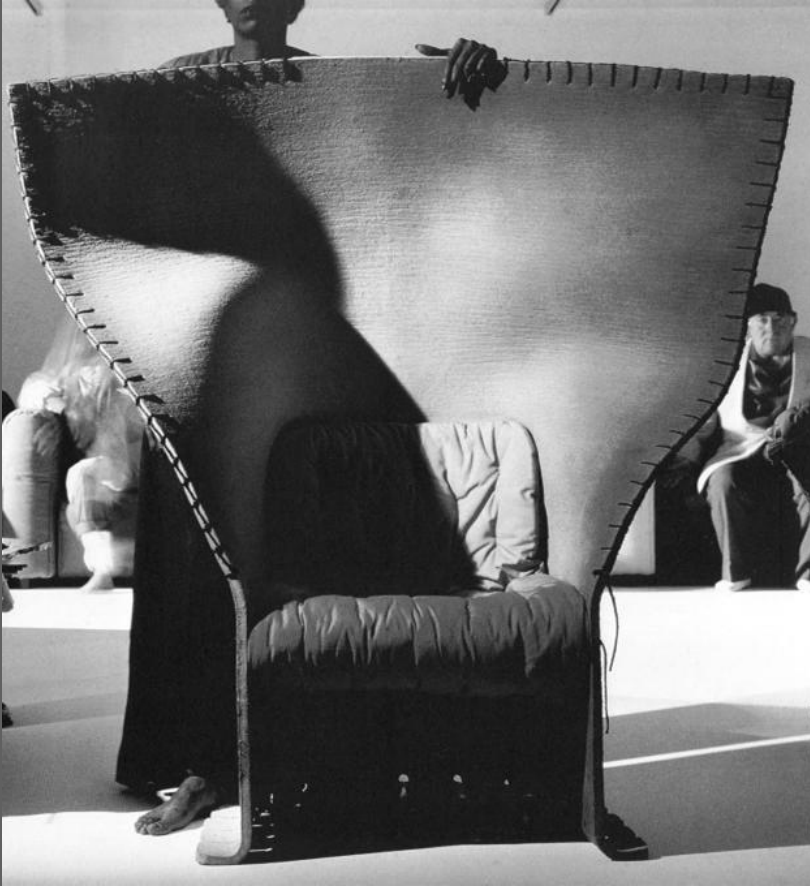
EAR / Jorgen Bey



EAR / Jurgен Bey



EAR / J urgen Bey



Feltri /Gaetano Pesce



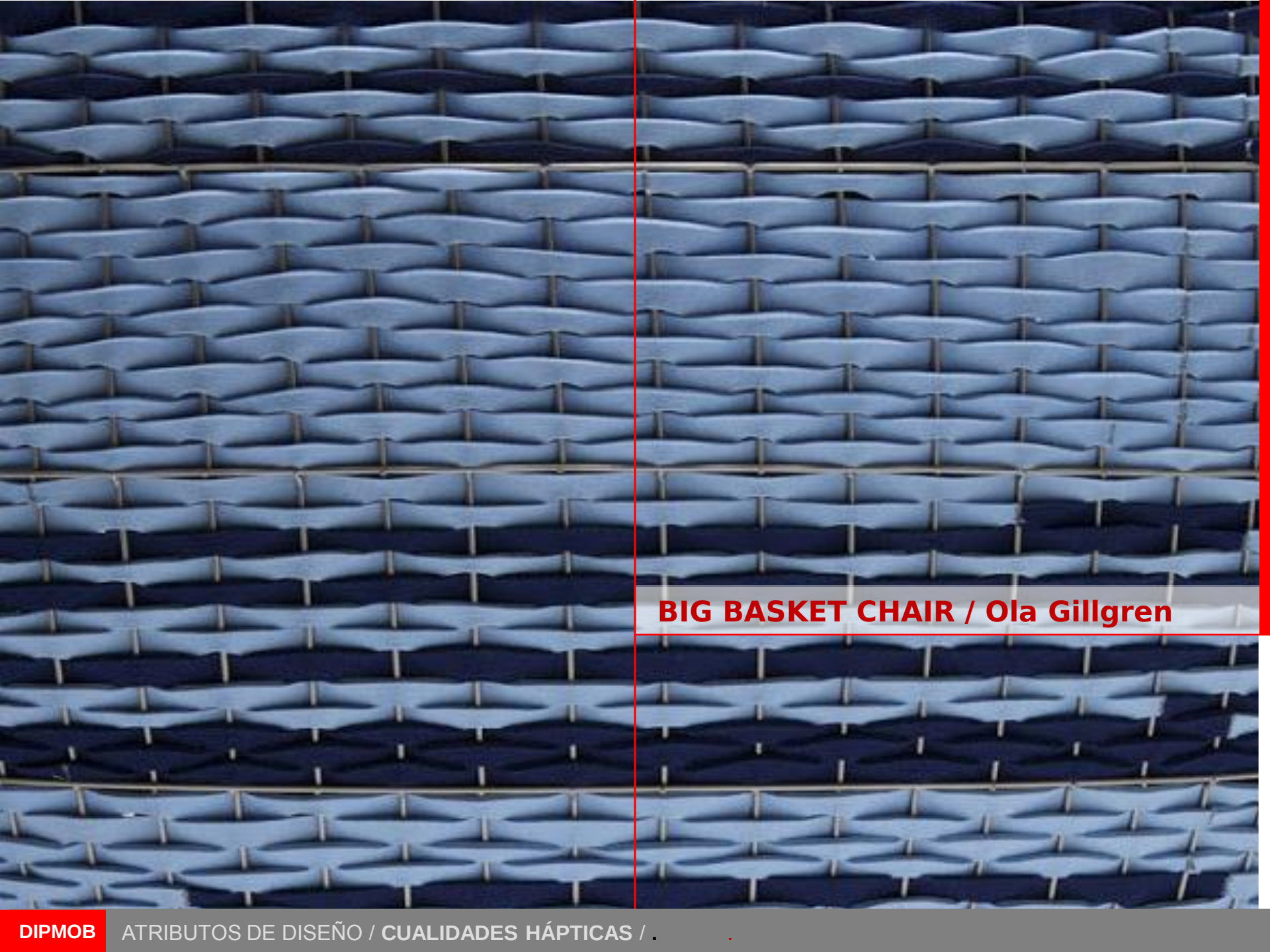
Feltri /Gaetano Pesce



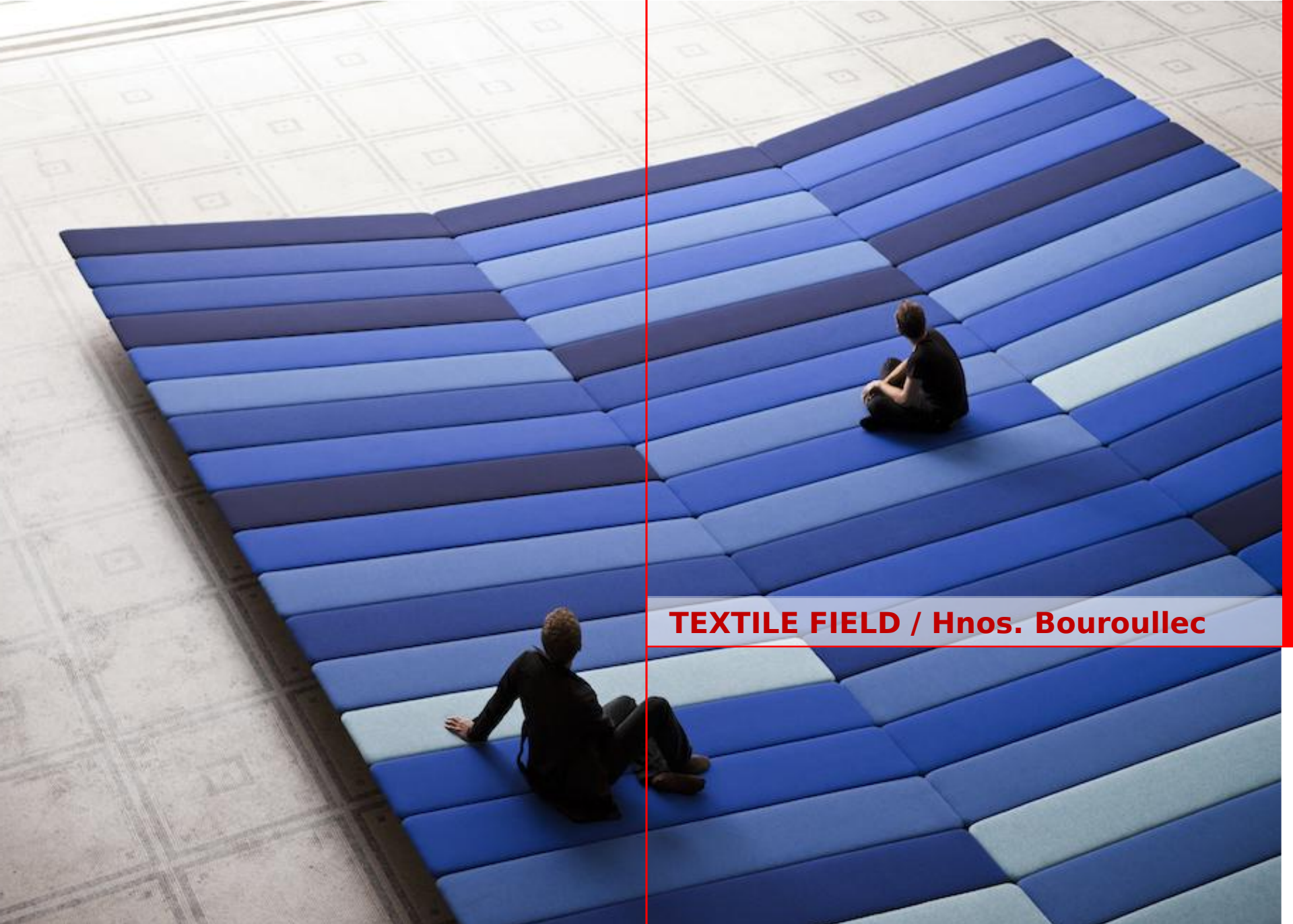
Feltri /Gaetano Pesce



BIG BASKET CHAIR / Ola Gillgren

A close-up photograph of a blue woven chair fabric. The fabric features a repeating diamond-shaped pattern created by the interlacing of horizontal and vertical threads. The lighting highlights the texture and depth of the weave. A vertical red line is positioned on the left side of the image, and a horizontal red line is positioned below the text.

BIG BASKET CHAIR / Ola Gillgren



TEXTILE FIELD / Hnos. Bouroullec

