Gabriel Ordeig

SPHERES AND POTATOES

Undisciplined portrait of GABRIEL ORDEIG COLE

SANTA & COLE

To Nina Masó

SPHERES AND POTATOES

Undisciplined portrait of GABRIEL ORDEIG COLE

SANTA & COLE

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TOUT EST LITTÉRATURE

Bendita Gloria

Ordeig's work belongs to a disjointed time. We don't mean that baffling realisation that you'll never come back to the same river twice, but rather how a linear narrative will not suffice to bring meaning to our subject matter. Here's a hunch: Ordeig's work is a whirlpool in the flow of time; it is made up of the past and of what's to come, which is why it is so present.

Many of us know only the mythological Ordeig. We see a literary figure interwoven with a historical one. We may be able to invoke his voice when we read his texts, but it is the accounts of those who had personal dealings with him that stand out in our minds. Notable among these is Nina Masó, who cultivated a belief around the concept of light before lamp. For us, Ordeig is a flock.

The cosmogony for our tale is the Barcelona of the 80s, a city in equal measure mythical, vibrant, nocturnal, dreadfully lit, but infused with swing. And where we can most likely come across Gabriel, Nina and Javier huddled in a bar firing thoughts at one another, in fervent conversation, threading together the concepts that would transform their vision of a warm and welcoming world into something that was, first, intelligible and, later, palpable.

Time was out of joint, we were saying, a whirlpool. The accounts, the interior designs, the graphic work, the lamps and other pieces contained within this book fall within a timeframe spanning little over a decade. *Everything everywhere all at once*, that is, an imbrication, a group of elements that is heterogenous and yet impossible to separate. The creative impulse behind this work steers away from stony, compartmentalized descriptions encapsulated within disciplines, presenting us instead with an off-piste itinerary, nourished and energized thanks to a porous, cross-cutting and undisciplined approach. Some might draw the conclusion that the images in this book were blown out of order by a passing breeze; and they wouldn't be far wrong. We are confident that such an accident has given way to an heuristic work, that is, to an optimal order for display and, above all, one for discovery.

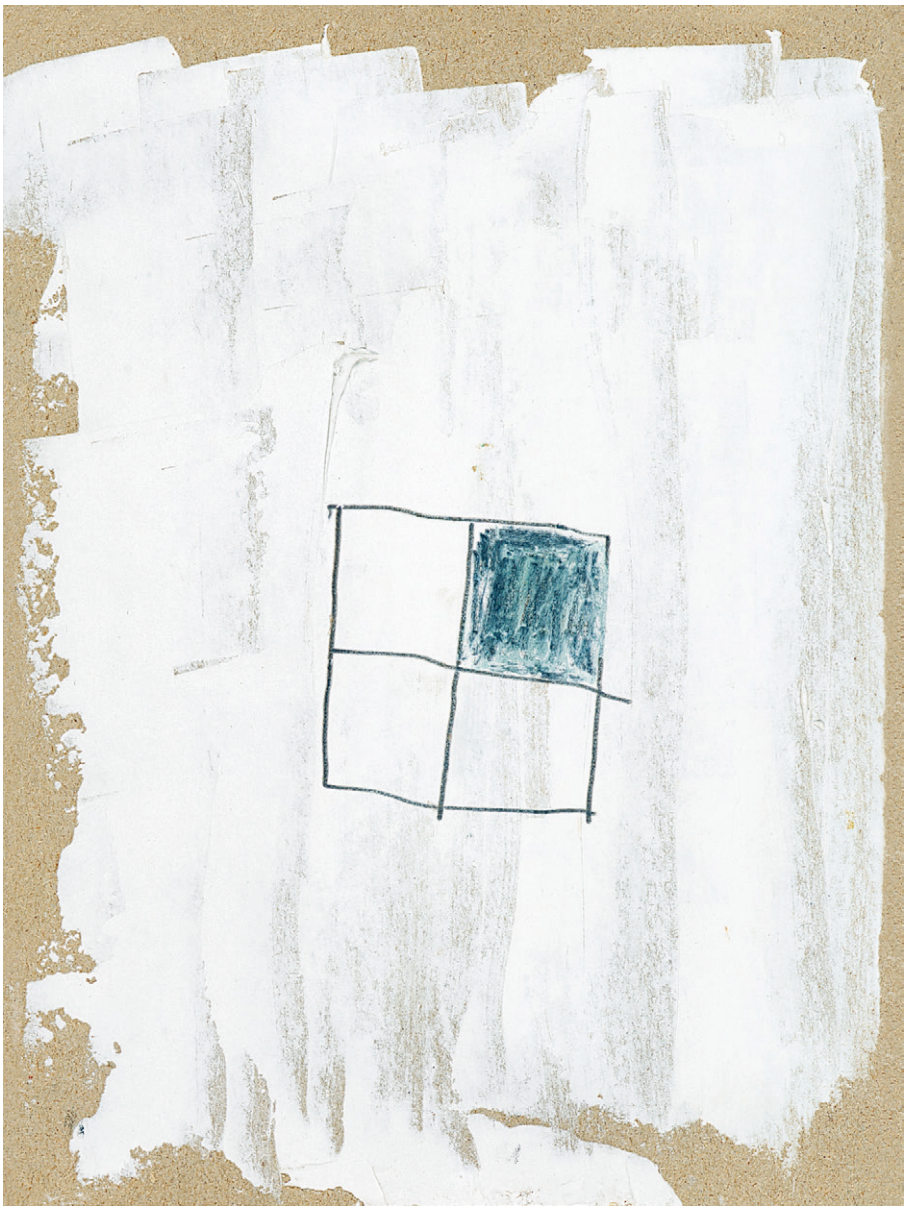
Polyphemus enters into the REM phase and produces the 1985 Milan Fair [End of paraphrase].

Those who are about to meet Gabriel Ordeig Cole for the first time should ready themselves for a splendorous encounter. So come and journey through these pages, defying the arrow of time, delving into the images, seeking out other interpretations, or, better still, allow yourself to be carried away by the very intonation of someone who, like Montaigne, never did anything without joy.

Coda:

Firstly, an ideal, archetypal, perfect, celestial figure. And secondly, a fleshy, starchy, erratic tuber buried in the earth. The former appeals to our brain, the latter to our gut. The intersection between the two, the "and" in *Spheres and Potatoes*, is a place of no return, a place you have to reach.

1 2



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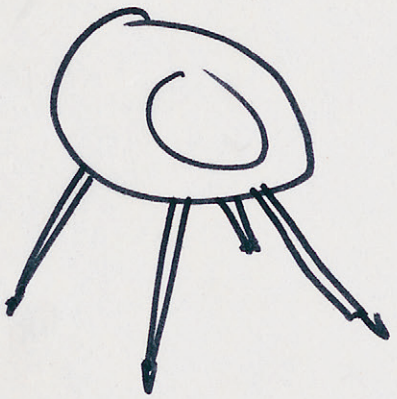
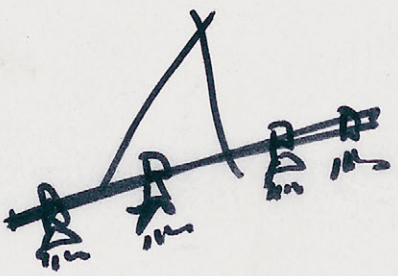
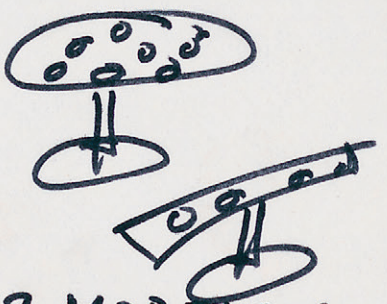
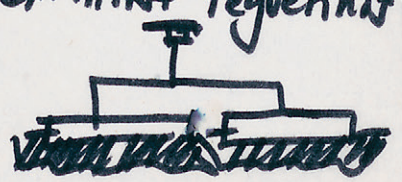
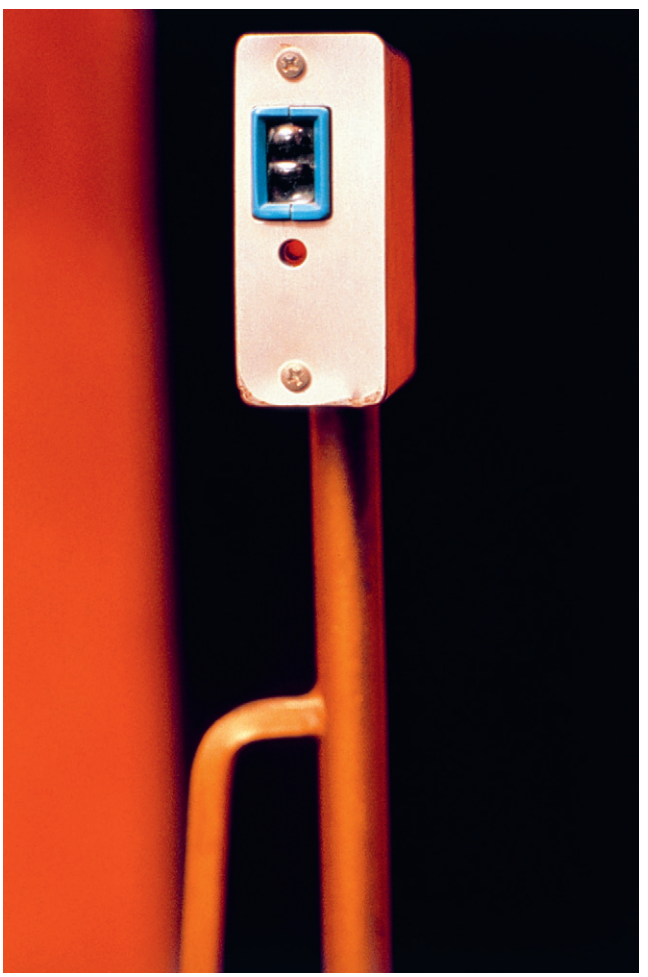
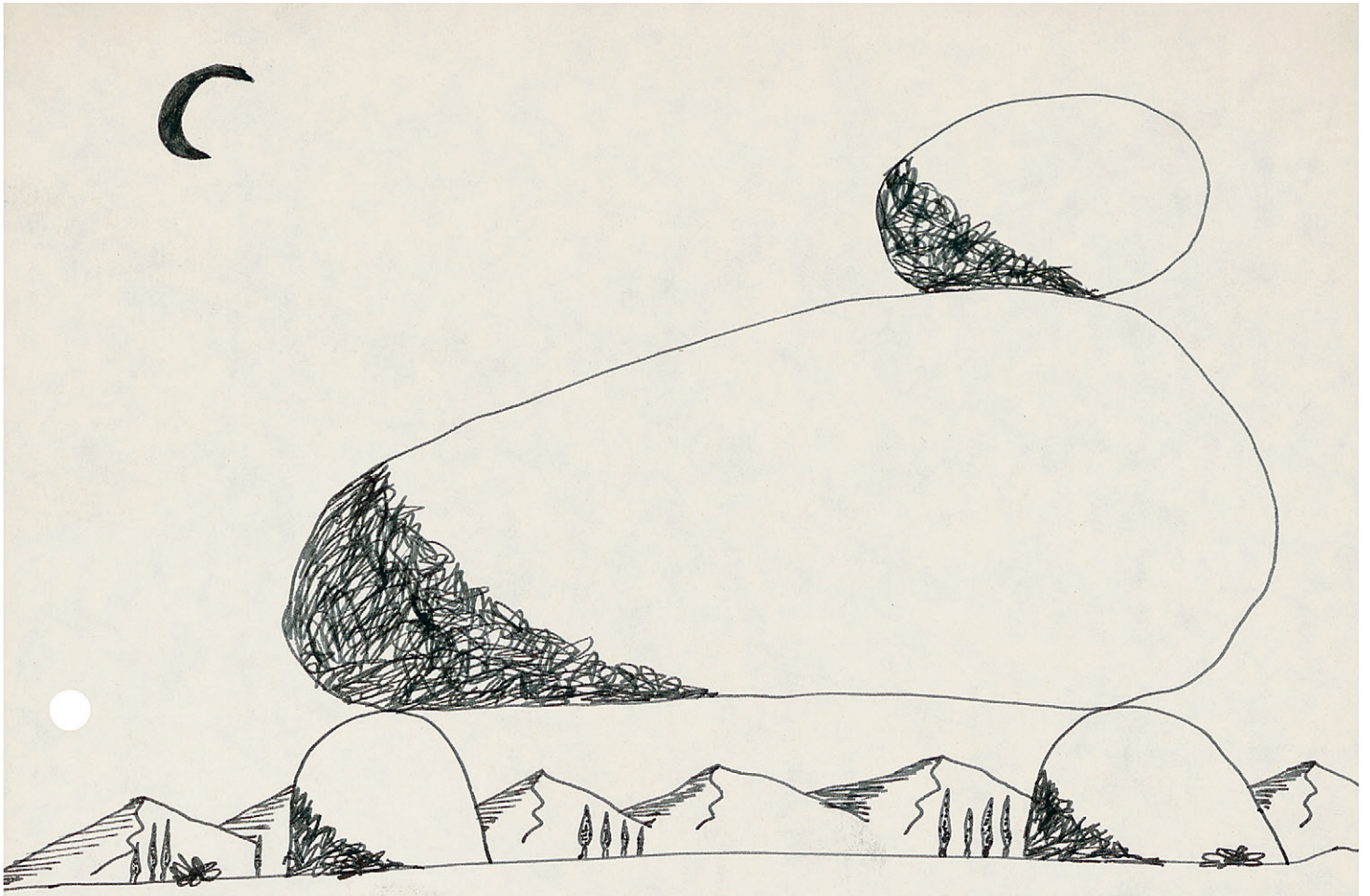


TRES MEDIDAS → MINI
→ MEDIO
→ MAXI

TAPIZADOS → TERCIOPELOS
→ CUERO
→ ESTAMPADOS FONT.

MASA 1	MASAI TECHO 	SISSI.
COMODINES 10	GOLDEN GATE (JACK & JILL) 3 MODELOS	CANDELABROS  2 MODELOS
CAMPS 2 MODELOS	MESAFONOS (Pete Sons) 3/4/ó 5 mesitas	LAMPARA Pequeñas 





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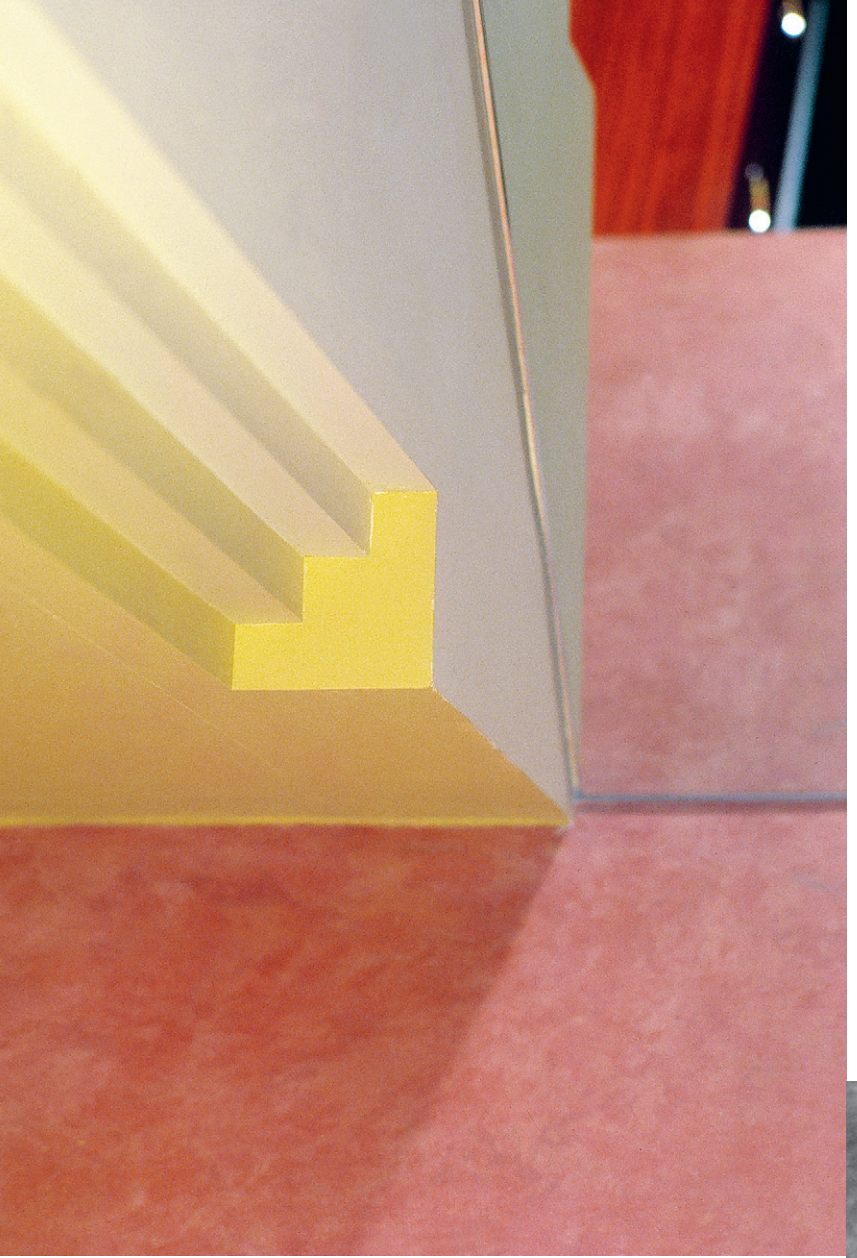


ESTUDIO DE DOS LAMPARAS CON FORMA DE COLUMNA PARA EL RESERVADO DEL BAR "DOS TORRES"

Descartada la solución con cartulines (que sería una de las mejores en cuanto a calidad de luz) quedan tres alternativas:

(A) Solución sencilla y barata: Tela con/sin base de madera.

Estructura metálica (barra ø 10/15 mm con funda).
Fluorescente "IF" ò bombrillas.

(B) Solución más cara y más complicada:

1) Cristales matizados y/o coloreados fijos
2) Cristales matizados y/o coloreados móviles.

} con/sin base de madera

Fluorescente "IF" ò bombrillas.

Desventajas (aparte precio ⇒ elevado)

- Complicación para cambiar bombrillas ò fluorescentes fundidos
- Aparatoso

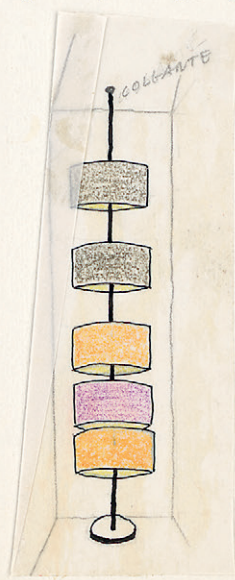
(C) Otras soluciones

1) Pantallas de pergamino

Desventajas:

* Complicaciones de ensamblaje
* " de sustitución de luminarias fundidas.
* Caro.

Alternativa ⇒ no ensamblar las pantallas

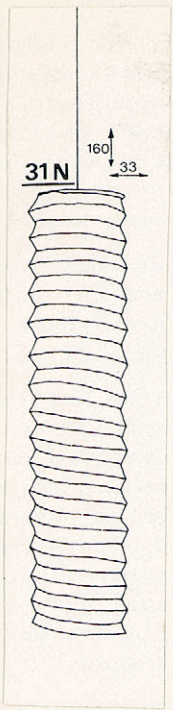


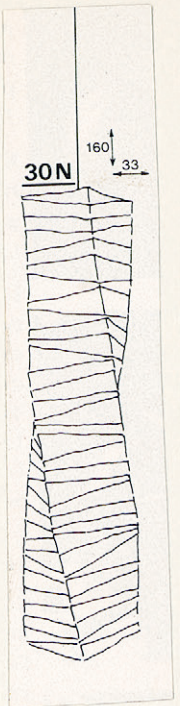
NOTA:

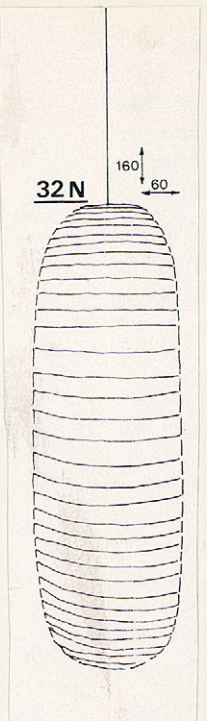
SOLUCIONES DESCARTADAS: Metacrilato ⇒ con/sin acetatos ⇒ caro y demasiado pequeño de ø.

2) Solución muy barata y facil de instalar y sustituir en caso de rotura.

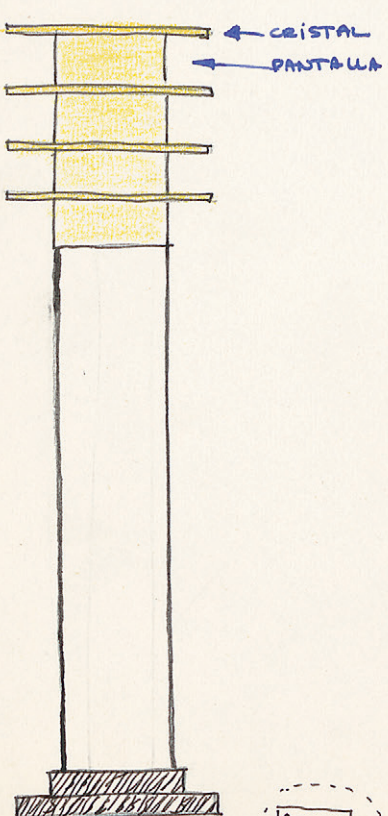
LAMPARAS DE PAPEL JAPONESAS







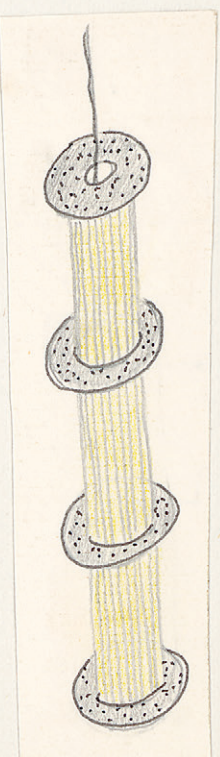
3) Descartar hasta cierto punto la idea de una columna continua

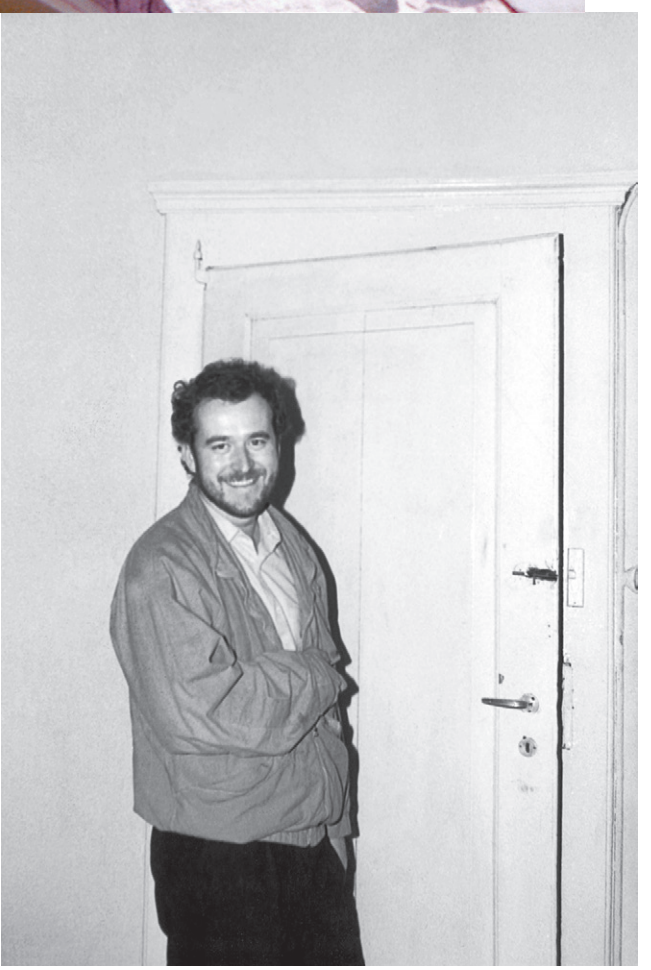
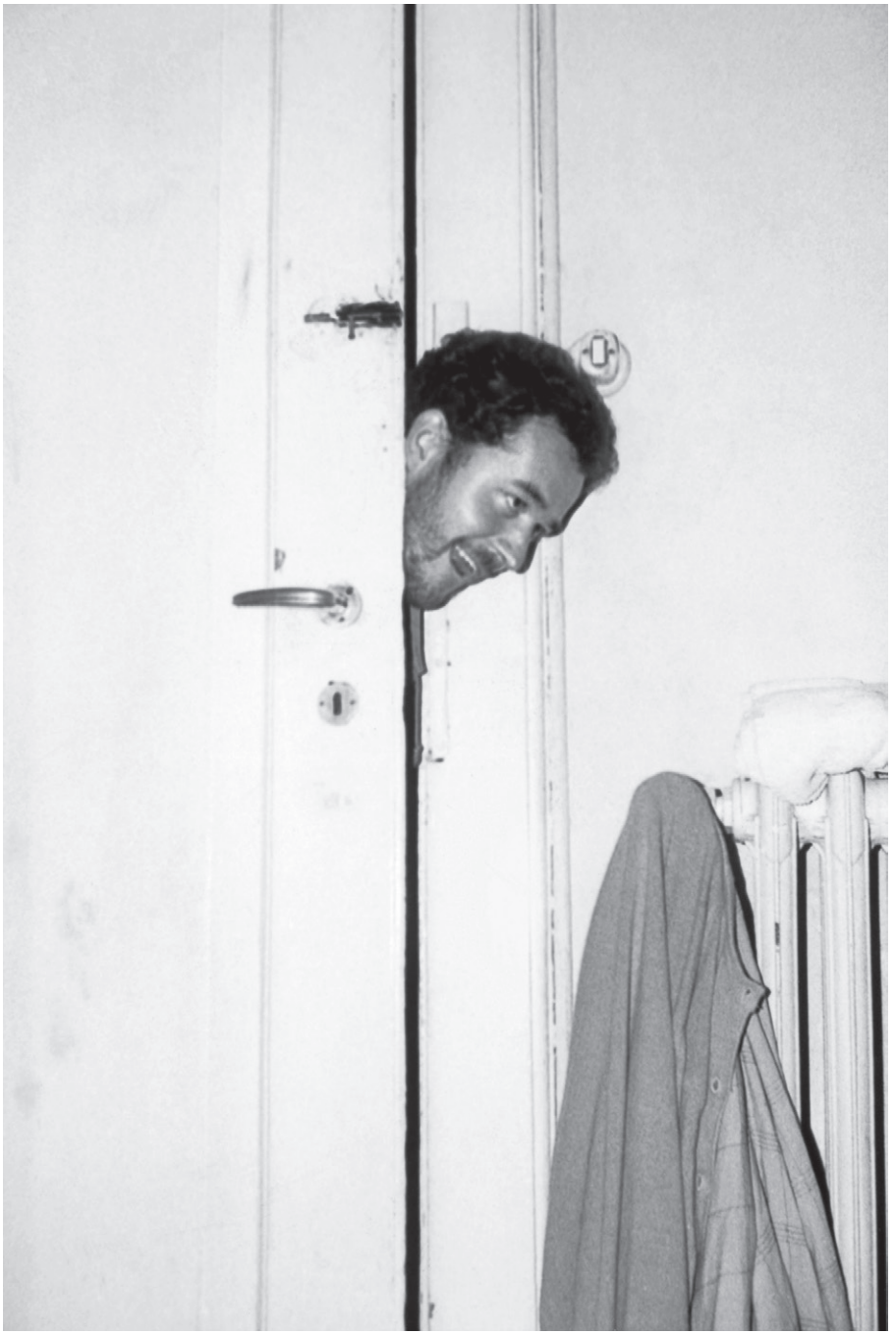


lampara

patas
- madera/metal

base madera



⇐ ó similares

NO DEMASIADO CARO. // FÁCIL SUSTITUCIÓN BOMBILLAS