世界室内产品设计

moebel interior design md 作品精选

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序　言

对工业设计在当今世界的作用，大家已经越来越清楚，我院工业设计专业是在1992年创办，是全院最年青的专业，首先它是适应社会发展需要的，但更是培养一流设计人才的。起步晚需借助别人的优势，向先进的国家学习。基于我们与德国、日本、美国等发达国家广泛的文化交流共同愿望，1997年春，德国基尔工艺美术学院工业设计系主任迪特尔·齐默尔教授，同时也是著名的设计杂志《MD》的主编，受邀第一次来到美丽的西子湖畔，在我院工业设计与陶瓷系带班授课。他由浅入深的设计理论，结合单项产品设计课题，让西方设计理念与东方的现实生活加以结合。其教学效果受到广泛好评，才华初露的学生设计，《MD》杂志也给予了充分的肯定。齐默尔教授的兴致更是不亚于学生的，他也为能在东西方架起一座“桥梁”而感到欣慰。1999年4月间，我们两校又一次的合作开始了，让东西方的学生面对同一的课题《城市家具》进行研究设计，经过数月的共同努力，终于有了可喜的结果，别具一格的《城市家具》展，引起了正在改造中的城市各层领导与设计师们的很大兴趣，认为是一个很有意义的新尝试，我们的学生自然更加欣喜，还有什么比结出的果实更有说服力呢？齐默尔教授的基础性理论与实验性课题为我们的工业设计教学留下深刻印象和宝贵的经验。然而他不仅做了开拓性的课题，而且还想加强图文资料的交流，为中国的设计师们进一步开阔眼界。他以担任《MD》杂志主编的优势，在德国考恩拉丁出版社的支持下，无偿提供《MD》杂志优秀设计的图文版权，从而使《MD》精品设计的中文版终于与读者见面。它是基尔工艺美术学院与中国美术学院的携手之作，是德国考恩拉丁出版社与中国美术美院出版社的合作成果。它的意义是显而易见的。工业设计当随时代，社会的经济发展离不开工业设计，让我们为培养一流的设计人才，为更现代、更美好的设计作品走入我们的生活而共同努力。

潘公凯

FOREWORD

The effects of industrial design to the world we are now living are becoming more obvious. The major of industrial design is promoted in our school in 1992, which is also the youngest major in our school.It is for accomodate the requirements of social development as well as to cultivate the most talented persons in China. Since we started the major very late, we should learn from the advanced countries in this area. Based on the willingness of cultral communication between our country and Germany, Japan, and the United States etc. , Prof. Dieter Zimmer is the director of Industrial design department from Kiel Academy of arts and crafts, who is also editor-in-chief of the well known design magazine MD, arrived in the beautiful West Lake to teach in Department of Industrial Design and Ceramic in our school. He combined the design theory of Western world and Oriental life by teaching the design theory from easy to hard and integrating the products design tasks into eduation. The educational effects won wide compliments. The MD magazine also gave a lot of positive comments on the students initiative design. Prof. Zimmer shows no less interest than the students. He is also very happy to build a communication bridge to Occidental and Oriental world. Our another cooperation started in Arpil, 1999. We let the students from Eastern and Western world to do research and design on the same subject - City Furniture. After several months' hard working, satisfactory result came out. The unique exibition of City Furniture intrigued the great interests of the municipal government and designer. They all believe it is a meaningful try. Our students are surely more rejoicing because there are nothing more convincing than the success itself. Prof. Zimmer's basic theory and experimental task give deep impression to our industrial education. He not only developed the new area of research, but also wanted to enrich the communication of image data between us. He took advantage of the position as editor-in-chief of MD to make the Chinese version of the excellent design of MD come into publish. The Karadin publishing house also gives great support by providing the copyright free of charge. It's the cooperation result of Kiel Academy of arts and crafts and China National Academy of Fine Arts, also the fruit of the Konradin publishing house in Germany and the publishing house of China National Academy of Fine Arts. Industrial design should keep up the step with time, the development of social economy depends on industrial design. Let us make great efforts for more excellent designer and for a better life.

Gongkai Pan

在西方世界,设计已经成为一个相当不确定的概念。对一些人来说，它唤起了对包豪斯风格,好莱坞梦幻及那个遥远时代的记忆，另一些人则把它看成是奢侈和新潮生活时尚的象征。然而，任何一位对工业设计这个概念深思过的人，将会很快的认识到设计不仅仅是美丽的形式和煽情的魅力，它还将走得更深，更远。设计意味着把一个明确的目的转换成一系列客观因素——即要考虑到技术、制造、功能、形式和环境等的方方面面。关于这个概念，德国工业设计师协会已经制订了一个衡量的标准，协会提出，一件优秀的工业设计作品应当首先具备以下几点：

1.很高的实用价值

经优化具备最佳状态的使用性和无可挑剔的运作状况。

2.安全可靠

应附上所有相关的安全指示和说明，以及运作标准，另外，还应充分考虑到可能产生的任何不经意的错误操作，以避免在使用和运作工程中潜在的伤害。

3.耐久的使用性和有效性

确保产品的审美功能同它所使用材料的可用期限之间良好的平衡。

4.人机适应性

在使用中，产品应当同用户的生理需求相适应。换句话说，应具备简单的操作性，明确的可读性，适当的工作高度，合宜的伸展距离，使用户获得充分的舒适感，以避免额外产生的即使是最小的疲劳。

5.功能和形式的独创性

避免无意或刻意的剽窃行为。

6.与环境的协调

无论是功能还是形式，除了产品本身,还应考虑到同它相关的一类或是一系列产品，这些产品会共同形成一个整体；同时，对造型、色彩及材料也要有充分的考虑，满足各种已知的需求并要同使用者的身份联系起来。

7.有益于环保

在制造和使用过程中，应使能源和自然资源的消耗达到最小化，不应招致不适当的污染，必须能够再循环使用。

8.功能的可识别性

不管是以何种可能，产品应能够从形式上和视觉上准确的传达信息，使用户可以一目了然，产品的功能和用途是什么，是如何运作的，从而方便地实现对它的操作。

9.造型的优化处理

产品应当具备造型上的说服力,它的根本的形态来源应可被识别；它的各个部分：形态、体积、尺度、色彩、材质及图案应具备整体

的可读性。

10.感官和精神上的吸引力

就总的外观而言，产品应能给使用者以启示，赋予他或她快乐的感受，并能刺激他或她的感官。不论是应用在何处，它也都应当能够唤起人们的好奇心，激起使用或是实现自己想法的意念，又或者引起使用者各种兴趣。简而言之，它应当从形式上有助于引导使用者步入它的“内涵”。

上述就是德国工业设计师协会所认证的标准，无论你的任务是实现或鉴定一个好的设计，以上几点都是应当被重视的。

根据各种产品特性的不同，换句话说，根据它们各自的功能，去参选上述标准，显然在这个过程中，思考中的产品必须符合其主要任务。原因很简单,设计中各个不同种类的产品会很自然地要求有这样的区分。毕竟，设计一部移动电话和设计一张椅子是有所不同的，前者注定要在两三年的时间内被淘汰,而后者即使是在过了20年以后，还有可能是相当现代的。这种状况不仅在西方国家真实存在，同样地，这种区别也存在于中国。

紧随着不断发展的小型化趋势，科技产品正变得越来越小，也从而变得越来越难以理解并使用它们的功能。这即是说，科技产品日趋抽象化，它的形式和内容之间的关系正不断分离，变得越来越不密切，很快两者就会彻底的独立开来产品是无关的。在这里，形式和功能被强有力的捆绑在一起，通过它的形式，对人机需求的满足，也作为东方国家在探索形式方面的技术手段--所有这些基本原理在这里继续发挥着它的效用，书中的这些实例都将为我们展示这一点。

事实上，本书中所精选的来自欧洲的家具和灯具同时在中国也值得参考借鉴的，其中的大部分产品被有意识地设计，使其具备较长的使用期限，这同通常许多产品的标准即我们所谓的快餐式的“现代文明”是相背离的。如果这些潜在的“模范角色”能够为年轻的中国设计师和设计领域的学生的自身发展提供一个正确的引导，一种途径与东方的古老文化有着相当的联系，我将会感到十分高兴。无论如何，这是我的一个期望，也是德国考恩拉丁出版社的一个美好愿望，正是由于他们的支持，从《MD》杂志无偿提供了图片，这本书方得以问世。

迪特尔·齐默尔

In the Western world, design has come to be a rather ambiguous concept. To some, it evokes visions of Bauhaus styling, hollywood glamour and rusty iron. others see it as a mix of luxury and trendy lifestyle. however, anyone seriously contemplating the concept of industrial design will soon realise that there's more to design than just beautiful form or provocative charm. Design implies that a clearly defined purpose is to be translated into terms of physical form - giving due consideration to such aspects as engineering, manufacturing, function, beauty and environment; to which end, the'Association of German industrial Designers' has compiled a listing of priority criteria. For this Association, good industrial design is marked by the following virtues:

1. Great utility value
   Optimised usefulness and flawless performance.
2. Safety assurance
   Compliance with all pertinent safety specifications and performance standards, plus anticipation of inadvertent incorrect handling, Preclusion of injury risks in use or operation.
3. Long service life and validity
   Assurance of well-balanced aesthetic and material life expectancies.
4. Ergonomic adaptability
   Adaptability of the object in hand to the physical requirements of the user . In other words, easy handling and readability, well suited work heights, optimised reach distances, sufficient user comfort and avoidance of redundant or at least excessive fatigue.
5. Technical and formal uniqueness
   Avoidance of inadvertent or deliberate plagiarisms.
6. Ambience conformity
   With regard to both function and form, the object should be meaningful not just in itself but also in due respect of any such products as would subsequently make up its ambience. it should also pay due heed to the adequacy of forms, colours and material qualities as related to its foreseeable application and status of use.
7. Pro-environmental merits
   The object should minimise the consumption of energy and natural resources in its manufacture and use; it should not incur undue wastage and should be recyclable.
8. Visualisation of purpose
   Wherever possible, the product should formally and visually inform the beholder of the envisaged functions or purposes to which it, or parts of it, will be put, so as to facilitate its handling.
9. Optimised formal quality
   The product should be convincingly structured. It should be recognisable with regard to its underlying formal principle and readable as a whole in respect of its individual parts with regard to forms, volumes, dimentsions, colours, material qualities and graphic merits.
10. Sensual and spiritual appeal
    In its overall appearance, the product should inspire the user, impart to him or her a feeling of joy, and stimulate his or her senses. Wherever applicable, it should also arouse curiosity, stimulate play or materialisation of own ideas, or it should appeal to the user's sense of wittiness, irony or alienation. In short, it should be formally instrumental in guiding the beholder toward "inner identification".

So that is the afore-mentioned Associationís listing of criteria that ought to be taken into account whenever the task is to make or identify good design.

Depending on the specific properties of products in hand, in other words, depending on their functions, these criteria should be followed in varied combinations. in which process it is obvious that the product category in question must be attributed an overriding role, simply because the different nature of objects to be designed will naturally call for such distinction. After all , there's a difference between disigning a mobile phone which is doomed to be obsolete in two or three years' time, and designing a chair that may well be quite modern still even after 20 years. It's a truism valid not only in the Western world; conceivably, some such differentiation may be equally as valid also in China.

Technical consumer goods have long become smaller and smaller in the wake of advancing miniaturisation, and have hence become more and more difficult to handle in both understanding and making use of their functions. This means that technical objects have become progressively more abstract such that form and content are increasingly drifting apart to a point where soon they won't have anything to do with each other any more.

Conversely, this is not the case with the furniture being discussed in this book. Here, the strong ties between form and function do continue to obtain. Visualisation of an object by means of its form, fulfilment of ergonomic requirements, and engineering as a means of orientation in the search for form - all of these postulates do continue to be valid , and all of the examples reproduced here will surely reveal the fact.

Indeed, the high-grade choice furniture and lights from Europe presented in this book may conceivably be worth emulating also in the People's Republic of China. The more so since these products have been deliberately devised for a long service life going far beyond the standard of many of those things which our so-called "modern civilisation" with its fast-lived ways would usually have to offer. I should be quite happy if these potential "role models" could provide some guidance to young Chinese designers and students of design in search of the right way in their own development - a way which may perhaps be quite something to do with the venerable culture of their country. This is in any case a personal wish of mine, and it is also a hope extended by the Konradin publishing house in Germany which has been so kind as to let us have the illustrations of its md editors for this book to come into being - free of charge.

Dieter Zimmer

工业设计是机器时代的产物，它随科技与时代向前发展，不断地创造人类的新生活，启迪生活的意义。我们设计钟表来控制生活节奏；设计电话来互相交流；设计洗衣机、冰箱来减轻家务；设计汽车、飞机来解决交通；设计电脑来获取信息；甚至想设计机器人来代替人类。一方面机械产品已经成了我们的所有，就像空气那样成为人类生活中不可欠缺的组成部分。另一方面，中国正面临加入世界贸易组织，设计将成为人类十分主动的行为，离开设计便无法生存。

正是由于科学技术的迅猛发展，使当今社会在三年内发生的变化相当于上一世纪初30年内的变化，而牛顿前时代300年内的变化，相当于石器时代3000年内的变化，就象运输工具的发展那样，从每小时5公里的骆驼队到每小时13公里的马车队，中间整整经过了4400年；从每小时65公里的蒸汽机车到每小时250公里的飞机只化了50多年；然而，从每小时3000公里的火箭飞机到每小时11200公里的宇宙飞船仅用了10年时间。科学技术的高速发展推动了社会的前进，今天，在发达国家新产品开发的速度也愈快速，1920年美国的吸尘器和冰箱等，从投产到生产高峰需34年左右，而1949年出现的电视机和洗衣机，从投产到生产高峰只需8年左右，现在更新电脑只有3个月，更新小汽车只有6个月。

工业设计在我国起步较晚，发展的时间尚短（与发达国家相比），开办工业设计专业的大学并不少，每年培养的设计专业人才也逐年增加（尤其在九十年代以来），高素质的优秀设计作品却不多见。究其原因当然是多方面的，教学目的模糊，教学思想僵化，教师人才缺乏，这是最为明显的。生活观念在变化，工业时代在变化，科学技术在变化，唯有设计教育仍是延习不少包豪斯时期的基本方式。我们应该反对僵化的理性主义，关注产品设计的人文内涵，强调所处的社会文化环境，注重产品形态的情感表达和象征意义，将高科技与人机学，民族性与时代感，小批量与多品种，大众化与个性化等各类关系完美地结合。学会超越自我，平衡技艺，运用各种设计手段使大众能简捷而方便地应用科技。

迪特尔·齐默尔教授是德国基尔工艺美术学院工业设计系主任，同时也是《MD》杂志的主编，他应邀来中国美术学院工业设计系三次教学，一次科研，均获成功，我并不因此而感到意外，因为德国在工业设计方面向世界作出了显著的贡献，从1907年成立“德意志制造联盟”肯定了工业设计的重要性，到1919年包豪斯学校的创建，不仅探索成功了现代设计教育体系，培养了大批有成就的优秀设计师，影响了整个设计界，以实际行动造成广泛的社会影响，确立了在整个世界工业设计的地位。德国战后的五十年建设更是在科技开路，设计辅助的情况下，成为世界经济强国。为了加快我国工业设计教育的高层面发展，借助齐默尔教授的直接努力，这本《MD》精选才得以迅速地出版。我们的动机不仅仅是为了“引进”，而更在于提供研究与突破。

赵 阳

Industrial design is the product of machine era. It continously creates new life and intrigues the meaning of life with the development of science and technology as well as time. We design the watches to control the rythem of life, telephone to communicate, washing machine and refrigerator to do housework, cars and aeroplane to transport, computers to get infomation. We even design the robotics to replace ourselves. Mechanical products now becomes essential part of our life just like the air. On the other hand, design also becomes the initiative activity of human being.

It is the rapid development of science and technology that makes the changes in three years nowadays is correspondent to changes within thirty years in early 20th century while the changes within 300 years in pre-Newton Era is correspondent to 3000 years in Stone Age. The development of tranportation tools can be an example. It took 4400 years for human being from riding camels with 5 kilometers per hour to taking carriage with 13 kilometers per hour while only some fifty years from steam engines with 65 kilometers per hour to aeroplanes with 250 kilometers per hour. Meanwhile, it only takes 10 years to develop rockets with 3000 kilometers per hour to spacecraft with 11200 kilometers per hour. In developed countries, the speed to develop new products is amazingly quick. In 1920s, from putting into production of cleaner or refrigerator to the peak of manufacturing of them needs about 34 years while in 1949, the same procedure of TV and washing machine only needs 8 years. Nowadays, new style of computer comes out in 3 months. For cars, it takes 6 months.

Industrial design starts very late in our country. Compared with developed country, we have little time to develop. The number of schools with the major is not small with increasing graduates in this area, especially in 1990s. On the contrary, masterpieces with high quality are quite rare. The most apparent reason for this is the ambiguous of education goal, the rigidity of education methodology and the lack of excellent faculty. Instead of following the step of the changing of our viewpoint of life, industrial era as well as the science and technology, our design education is still rely on the basics of Bauhous era. We should object the rigid rationalism while take care of the humanity of products design, the social cultural enviroments as well as the emotional expression and simbolization of products design. To perfectly combined the high-tech and ergonomics, nationality and time spirit, small batch and enormous varieties, popular style and individuation. Learn to challenge oneself, keep balance between technology and arts, by all means create a better way for the people taking advantage of science and technology easily and conveniently.

Prof. Dieter Zimmer is the director of Industrial design department from Kiel Academy of arts and crafts, as well as the chief editor of MD, he was invited to the Industrial design department of China National Academy of Fine Arts to teach three times and do rearch once. I am not surprise at his success in these activities because Germany provides significant contributes to the world in industrial design. From the foundation of "German Fabrication Union" to realize the importance of industrial design in 1907 to built up of Bauhaus School in 1919. They have successfully exploited the modern design education style, cult vated many fruitful disigner, affect the professional area, have great effects on the society and raised their position in the world industrial design. With the great help of science nd technology as well as of design, Germany has been one of the developed countries after World War II. To increase the pace of our industrial design education, the MD selection was pressed promptly with the support of Prof. Zimmer. Our motivation is not just introduction, but aslo provide opportunity to do research and to break through.

Yang Zhao

迪特尔·齐默尔

1944年 出生于德国汉堡。
1962年 德国加米施--帕滕基兴学习木雕工艺。
1964年 卡塞尔建筑艺术学院获工学学位，后获德国学术交流中心奖学金在伦敦皇家艺术学院学习家具设计。
随后在多个建筑事务所从事设计工作，其中包括1972年参加斯图加特大学佛赖·奥托教授领导的慕尼黑奥林匹克运动场设计工程。
1978/79年 获罗马奖学金，在罗马MASSIMO别墅学习一年。
1982年 任石荷州姆第思姆第工艺美术学院工业设计系主任，教授。
1997年 中国美术学院访问教授。
1999年 中国美术学院名誉教授，同时也是上海SID成员。
"WK-Erwin-Hoffmann协会"理事会成员。
国际设计杂志<<MD>>发行人之一。
为多国及跨国公司设计方案。

1944 Born in Hamburg, Germany.
1962 Apprenticeship as carpenter and wood-sculptor in Garmisch-Partenkirchen. Completed apprenticeship.
1964 Architecture studies at "College of Fine Arts", Kassel. Diploma. Studies of Furniture Design at "Royal College of Art", London. DAAD-scholarship.
Then contributor to contests in various architect-offices, inct. Prof. Frei Otto, University Stuttgart, on the project "Olympic roofs, Munich 1972".
1976-1978 Instructor at "State Academy of Fine Arts". Stuttgart.
1978-1979 Rome-Prize. One-year scholarship and studies at Villa Massimo, Rome.
1982 Professor of Industrial Design at "Muthesius-College", Kiel.
1997 Visiting-professor at "China National Academy of Art", Hangzhou.
1999 Honorary-professor in Hangzhou. Also, member of the foundingboard at "Shanghai Institute of Art, SID".
Member of the board of trustees of "WK-Erwin-Hoffmann-Foundation".
Co-Publisher of md, international design-magazine.
Design-project for various national and international companies.

赵 阳

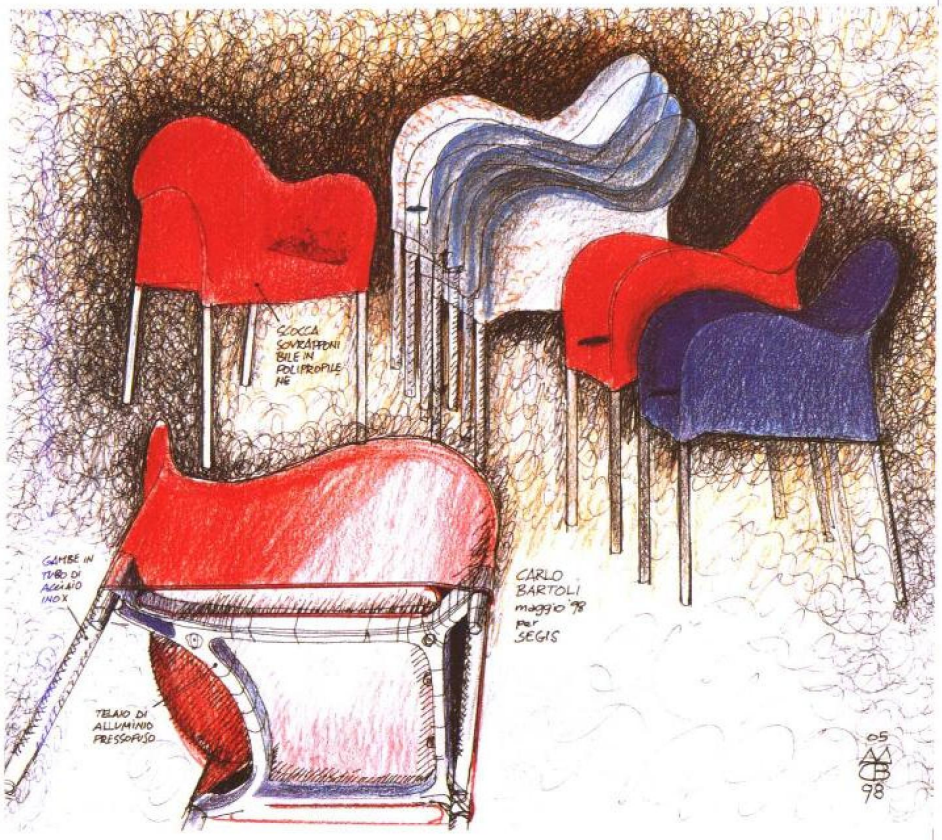
1953年 出生于浙江金华。
1982年 毕业于中央工艺美术学院工业美术系。
1982年 浙江丝绸工学院任教。
1983年 参加浙江省创新家具设计大赛获一等奖。
1985年 参加杭州黄龙饭店设计工程，获建筑部优秀奖。
1988年 调入中国美术学院环境艺术专业任教。
1992年 任中国美术学院环境艺术系副主任，副教授。
1996年 在日本武藏野美术大学ID工作室任外国研究员一年。
1999年 任中国美术学院工业设计与陶瓷系主任。

1953 Born in Jinhua, Zhejiang Province.
1982 Graduated from Central Academy of Crafts and Arts.
1982 Became a faculty in Zhejiang silk engineering institute.
1983 Won the first prize in the competition of innovative furniture design in Zhejiang.
1985 Participated in the architecture design of Dragon Hotel in Hangzhou, won the outstanding award of Construction Ministry.
1988 Teaching at the environment arts department in China National Academy of Fine Arts.
1992 Appointed to be the vice-director of the environment arts department, aslo an adjunct professor.
1996 Be a research scholar in the ID studio of Musashino Art University in Japan.
1999 Appointed to be the director of the industrial design and ceramic department.

目　录

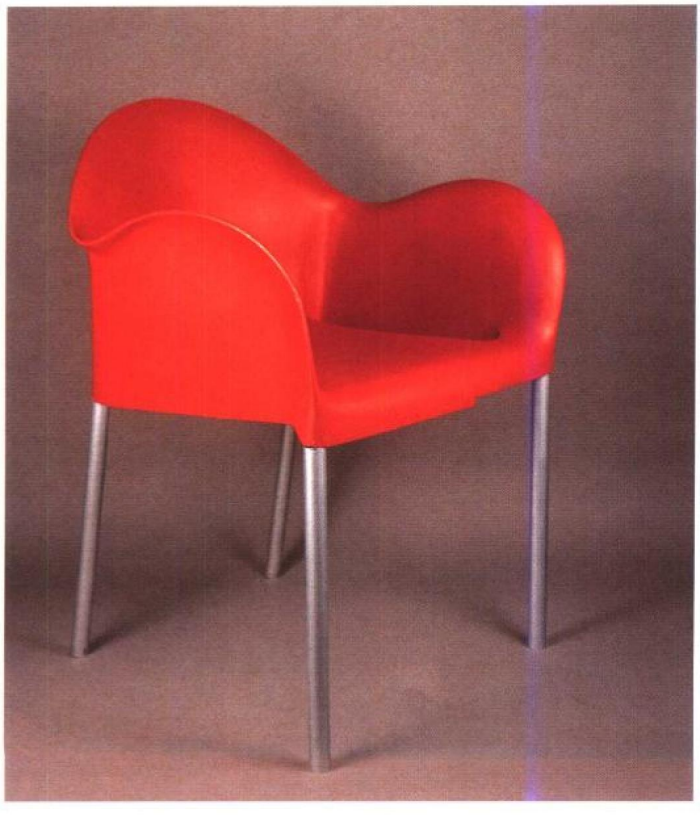
这款座位和靠背一体化的椅子特色在于铝压铸的框架被嵌在内部用于支撑下面的不锈钢椅腿，这项技术已经申请专利。

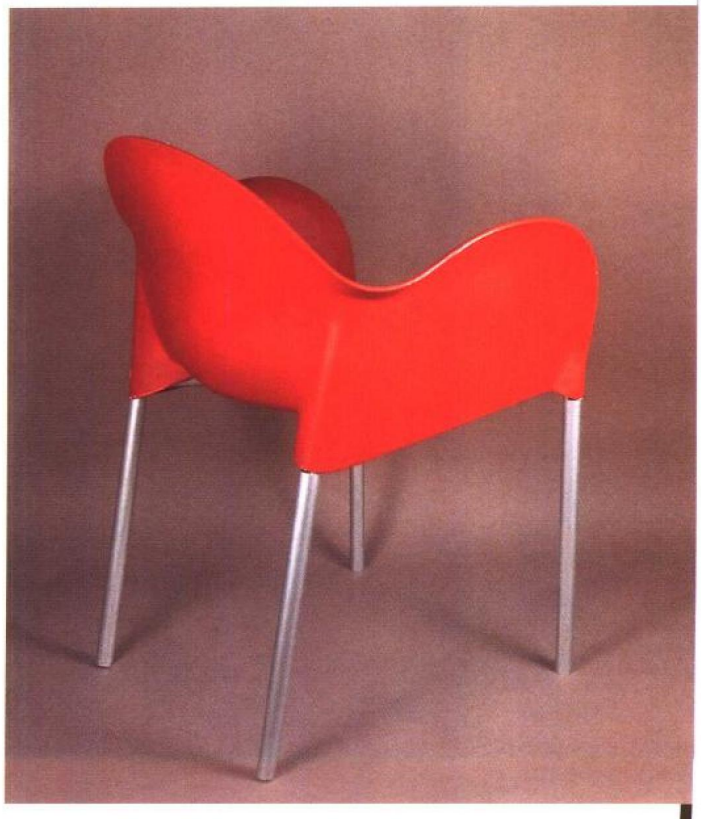
The seat-cum-backrest shell features a diecast aluminium frame wedged onto its underside for the stainless-steel chair legs to be plugged in.



设 计：Carlo Bartoli

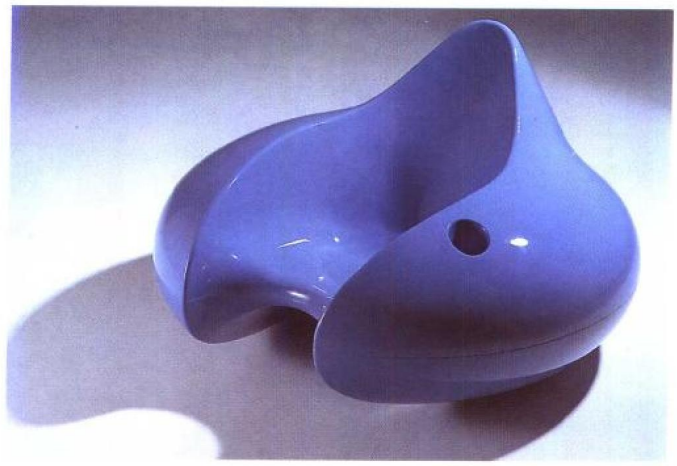
制 造：Segis spa,Poggibonsi (Si)
意 大 利





Eero Aarnio 是一位著名的流行艺术设计师，他致力于新形式和新材料的研究，尝试着用富于鲜明色彩的塑料进行家具创作。这款家具的尺寸为 130 x 128 x 81 cm。

Eero Aarnio is one of the best-known pop-art designers. His probing into new forms and materials led to a kind of furniture design that was characterised by richly coloured plasticity. 130 x 128 x 81 cm.



设 计：Eero Aarnio

制 造：Adelta, Dinslaken

游戏站系列是为年轻人设计的，聚丙烯的材料让人想起70年代的流行艺术。

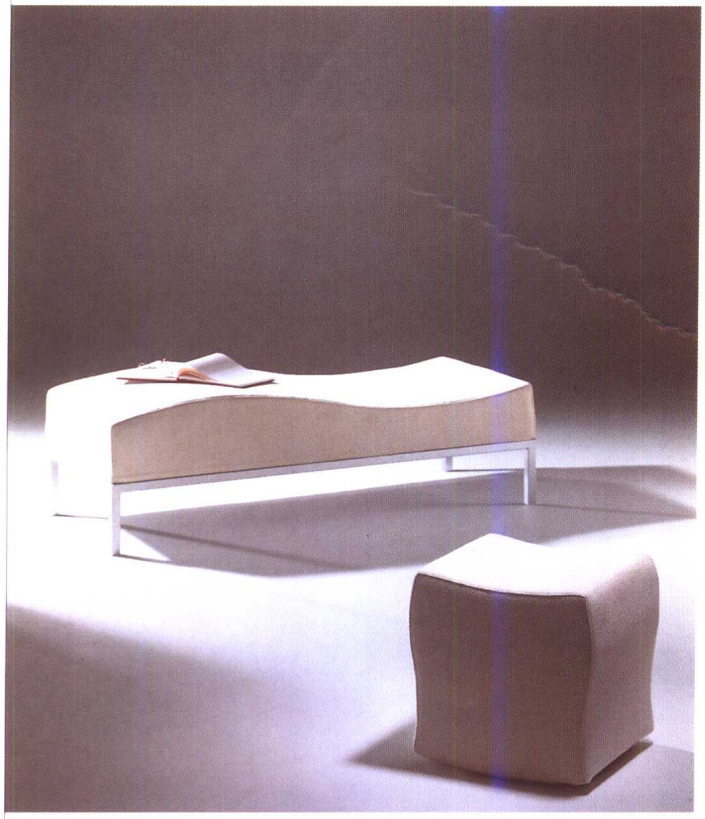
它的款式众多，有带一个或两个搁腿的躺椅，还有不带搁腿的休闲椅或双人椅。

Play Station range are intended for young people. The polypropylene meterial is reminiscent of the pop-art '70s.

They're available in several varieties, as a lounge chair with plain or duplex outriggers or without outriggers figuring as an easy chair or as a two-seater.

设 计：Jerszy Seymour

制 造：B.R.F. 西班牙, Colle Val d'Elsa (Si) 意大利



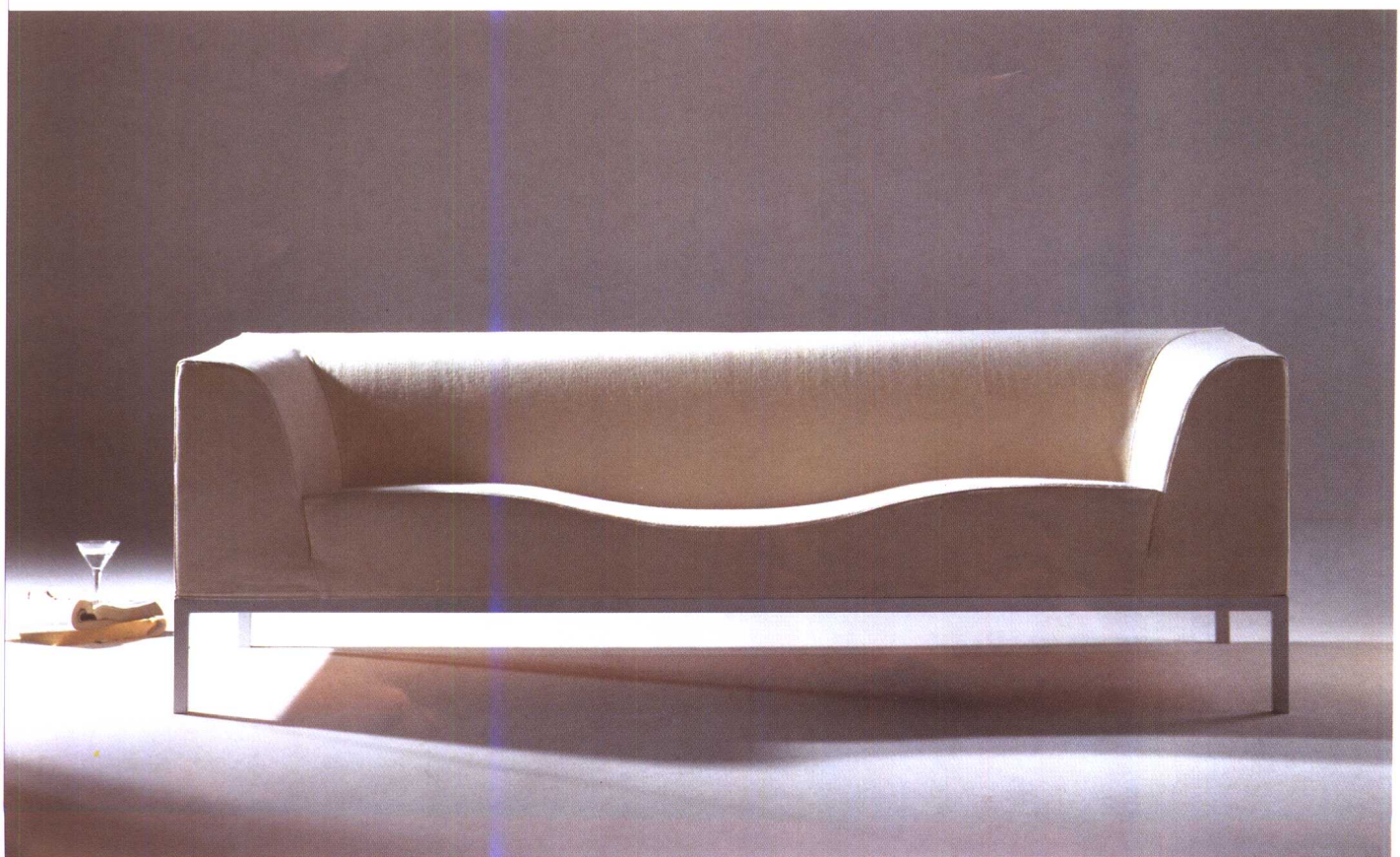
Agua 有着迷人的轮廓，充满兴趣的线条和结构。

宽度有两种款式：双人座 180 cm、三人座 200 cm，坐深都是 220 cm，高 71 cm。

这款家具系列包含有三人沙发，四人沙发，双人座椅和休闲躺椅，每一款都具有波浪形的装饰线条，和谐同一在硬朗的矩形轮廓内。

设计：Diego Fortunato

制造：Perobell Soc. Cop.,
Sabadell
(巴塞罗那)西班牙



设 计：A. kleene, G. Assmann
(Ala)
Holger Janke (Fino)

制 造：COR Sitzmobel
Helmut Lubke 有限公司

Ala沙发隐藏着一个机械装置用以加强就坐的舒适度，它的坐垫可以根据承受的重量调整位置，最多可向前伸出16 cm。

The Ala sofa is characterised by a mechanism concealed inside which enhance the comfort. Thus, through the trick of users shifting their own weight, cushions can be moved forth by 16cm.

Agua has inspiring contour, vital line and structure.

Width is available in two: two-seet 180cm, three-seet 200cm. Each 220cm deep and 71cm height.

Three or four-seaters or double stools or the chaiselongue included in this range all feature those soft undulations of upholstery work perfect harmony with the rigidly square outer forms.

Fino餐桌系列造型朴素明朗，它包括两款椅子和三款不同尺寸的桌子。

桌子有三种标准的长度，170 cm、220 cm 和 270 cm，宽 90 cm，高 73 cm。同它配套的椅子有两种型号，48 / 63 x55 x81 cm。

The Fino dining range with its austerely lucid design comprises two types of chair and three basic table sizes.

Table lengths is 170cm, 220 and 270 in the standard versions, width 90, height 73. the companion chair has two measure.
48 / 63 x55 x81 cm.