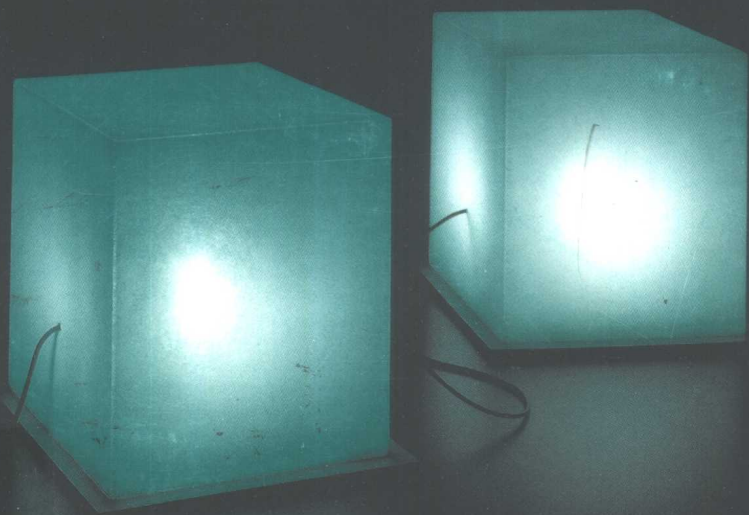


design focus Product

Johanna

Grawunder



设计新视点丛书

祖汉娜·格拉伍德的产品设计

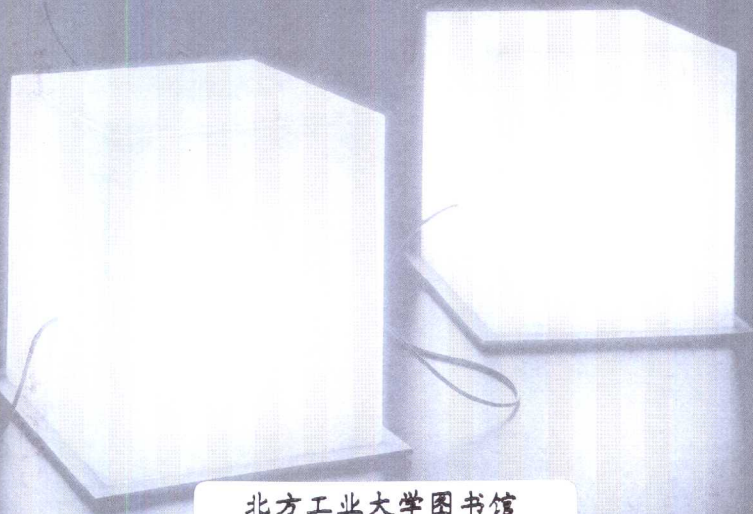
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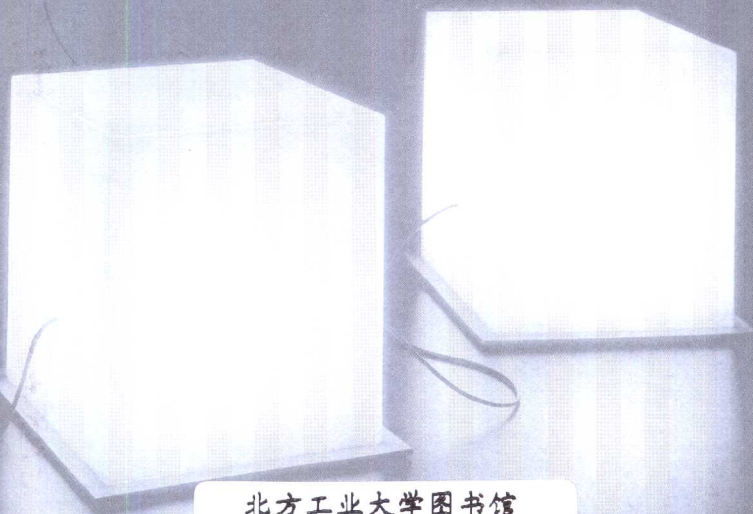
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祖汉娜·格拉伍德的产品设计

HDS/02

WMF 是一家大型的德国不锈钢公司。WMF 生产一系列的设计作品，包括“X”烟灰缸。这种烟灰缸是专为抽雪茄的人设计，用黑色陶瓷制成。

祖汉娜在一九九八年接受《雪茄》杂志采访时说：“设计一个烟灰缸得考虑很多特别的地方。首先，烟灰缸应该比较性感，因为抽雪茄是一件性感的事。我打这个比方相信大家都能明白，我很喜欢抽雪茄，觉得是一种美的享受。抽雪茄时会使整个房间弥漫着烟雾，在这烟雾中，灯光变得柔和，一切东西的界限都模糊起来，我喜欢模糊的界限。”

WMF, the enormous German stainless steel company, produced a series of "design" objects including the "X" ashtray. This ashtray, meant for cigar smokers, was eventually produced in black porcellane.

"There a lot of special design aspects in designing a cigar-ashtray. First of all, the ashtray must be SEXY. Cigar smoking is supposed to be SEXY. It is a very indiscrete physical metaphor which we can all understand. I like cigar-smoking as an aesthetic event. A cigar makes a great "Bladerunner" type smoke which can fill up a room and soften the light, fuzz-up the borders. I love fuzzy borders."

Johanna Grawunder from "Cigar Magazine" interview-1998.

P3 祖汉娜·格拉伍德

摄影：CARLO ORSI

P3 Johanna Grawunder

Photo: Carlo Orsi





祖汉娜·格拉伍德是米兰和旧金山的建筑师与设计师。从一九八九年起，她就是米兰索特莎士设计公司的合作伙伴。她与艾托·索特莎士一起负责公司一些最重要的建筑项目。本书展示的作品是她的个人作品，虽然是分别做的，但反映了她的建筑设计活动。

本书所介绍的大部分项目都是为艺廊或博物馆展览做的，在生产制作方面颇为独特。许多产品都只有一种版本，如“MEMES”玻璃与“空调”系列都是限量生产。一些项目如“灯光管理”或是为WMF设计的产品是“批量”生产，但这只是相对而言。

这些项目构成了对个人设计风格的全面探讨，一种直接从现代景观及文化技术美学中得到启示的语言，它们只是一些“可能的事”，要通过合成材料的使用、工艺程序、电子形象、跨文化的引用以及光与色彩的丰富性来展现。

Johanna Grawunder is an architect and designer based in Milan and San Francisco. She is a partner of Sottsass Associati Milan since 1989, where she has been responsible for some of the studio's most important architectural projects, designed with Ettore Sottsass. The work shown here is her personal work; done separately but in parallel with her architectural design activity.

Most of the projects presented here are design collections done for galleries or museum exhibitions and therefore the production capabilities are unique. Many of the pieces are one-off editions, such as the "Memex" glasses, and others, such as the "Air Conditioning" collection are produced in a limited numbered series. A few of the projects, such as the "Lighting Management" collection or the products for WMF are in "mass" production, but only relatively speaking.

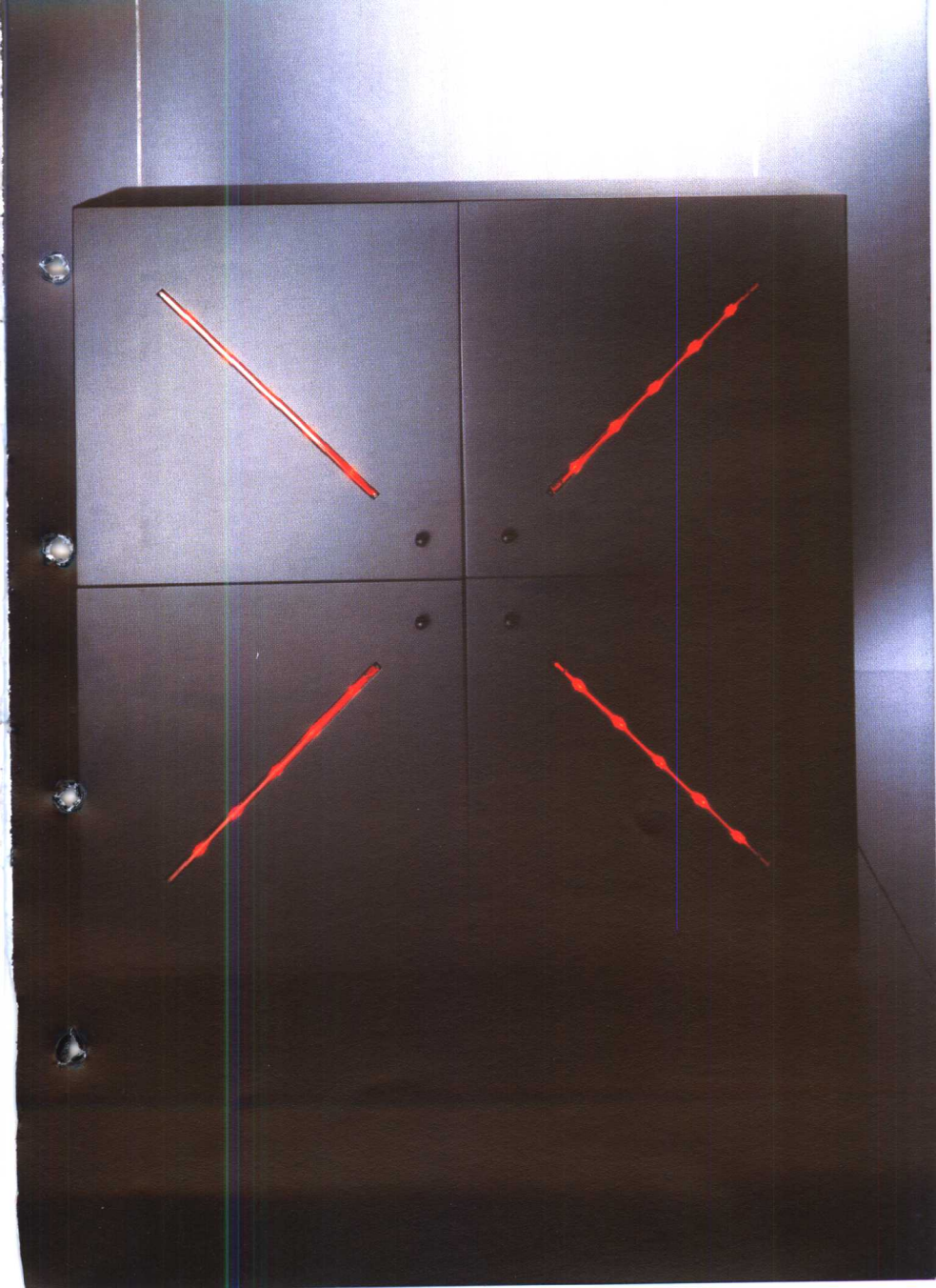
Mostly though, the projects presented here constitute an extensive research into a personal design vocabulary; a language inspired directly by the contemporary landscape and the aesthetics of the culture of technology. They are just some "possibilities", defined through the use of synthetic materials, industrial processes, electronic imagery, cross-cultural citations, and a richness of light and color.

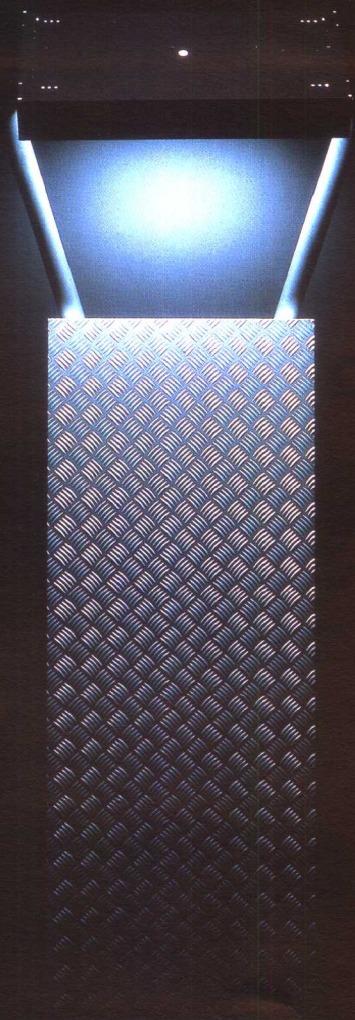
“空调”系列

这一组包含家具和灯具的系列是为米兰设计艺廊设计的，并于一九九五年在米兰家具博览会上展出。米兰设计艺廊是八十年代孟斐斯系列作品的生产商，它生产销售许多设计师的作品。

这一系列包括座架，橱柜，灯，桌子和木质或金属质的桌面。有的桌面是橡胶做的，有的则以织纹钢面作装饰。该系列中的灯，特别是工业制灯和裸露的铰链，汽车反射镜，发光二极管灯，汽车照明灯以及有色霓虹灯放在一起，形成一种特殊的氛围，一种现代都市的氛围：这意味着对南加州高速公路的效仿，或是对霓虹闪烁的大城市的屈服，比如广州，香港，洛山矶，德里。典型的当代都市，到处是电脑，电视，汽车部件和闪烁的灯光。如果客观地用设计者的话，这反映了虚无主义对“理想世界美好设计”的干预。

祖汉娜在一九九七年的《Vibrators》杂志上说道：“想想城市里的各种变动吧：广告牌，闪动的大楼，模糊不清的灯光，闪烁的信号灯。反光的太阳镜，耀眼的荧光画。这一系列都是以新材料制成，LSD 织物，人为的变动，和整组作品的风雅程度的参差正是当今世界的全部体现。”





Air Conditioning

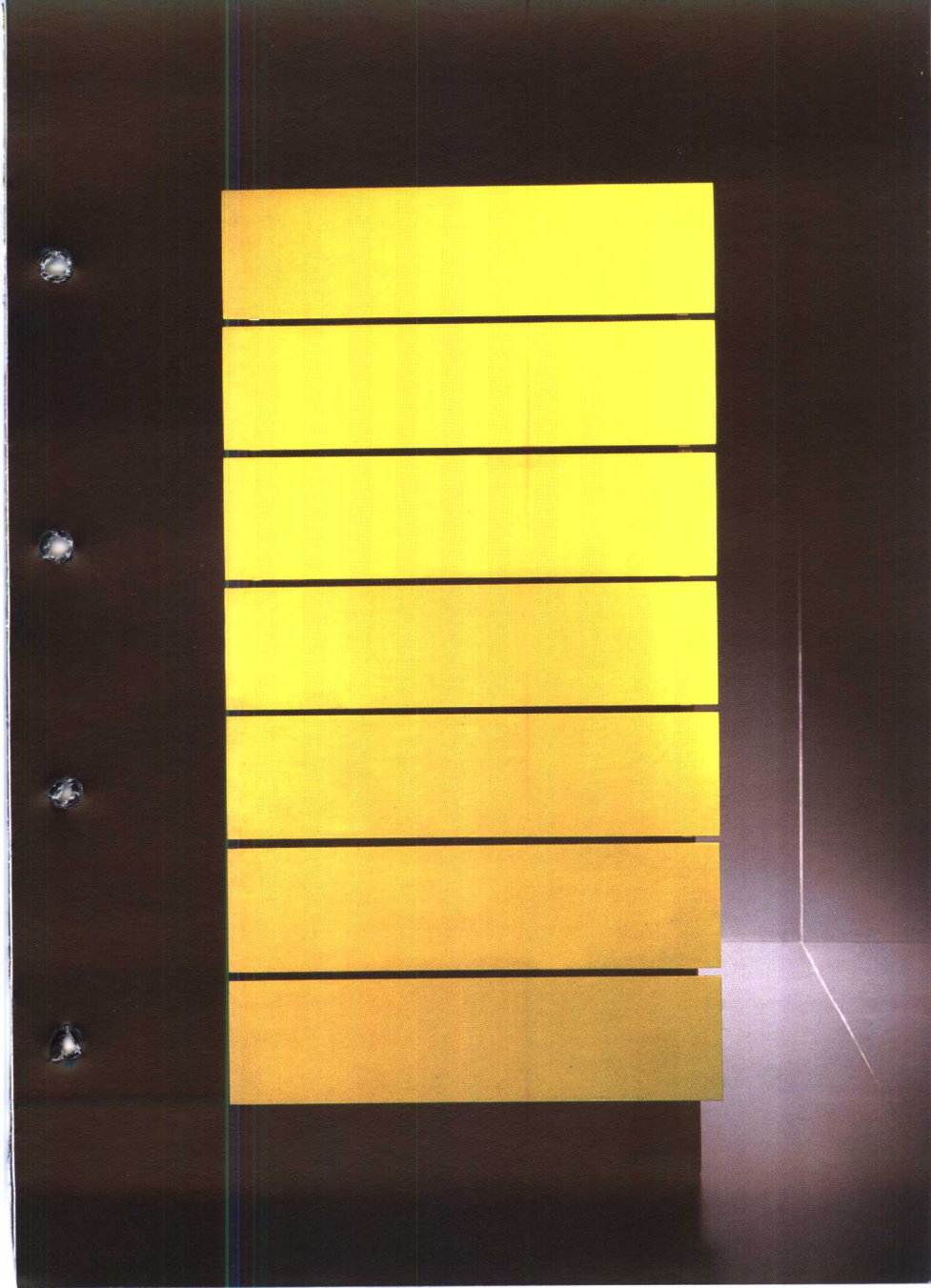
The collection of furniture and lights was designed for the Design Gallery Milano, and presented during the Milan Furniture fair in 1995. Design Gallery Milano, the producers of the Memphis collection in the 80s, produces and sells different collections from different designers.

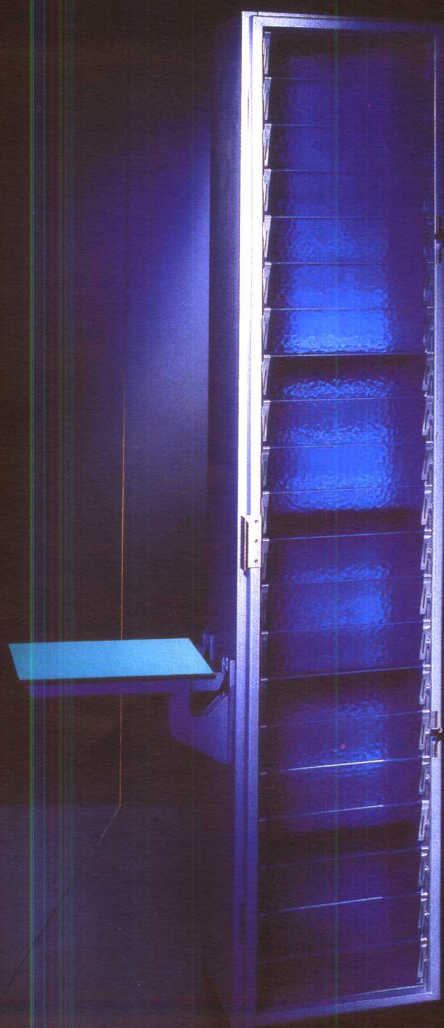
This collection consists of consoles, cabinets, lamps, tables, and side tables made in wood or metal, sometimes with rubber paint, or textured steel fronts. Light, and especially industrially manufactured lamps are used in conjunction with exposed hinges, plastic car reflectors, LED lights, car flood lights, colored neon tubes to create an unusual environment inspired by the contemporary urban landscape; an homage to the Southern California freeways. To huge neon-lit sprawling cities such as Guangzhao, Hong Kong, Los Angeles, DeIntemporary urban landscape, of computers and T.V., car parts and flashing lights, taken objectively, as direct citation, as a nihilistic intervention on the "good-design" of an "ideal" image of the world.

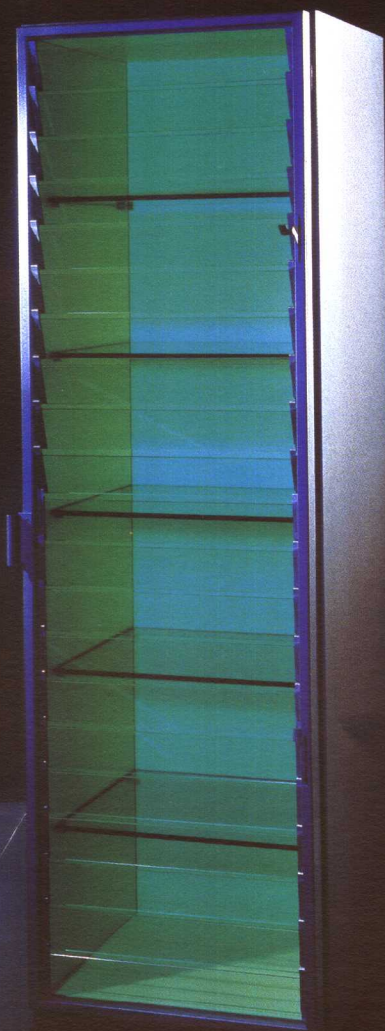
"Consider the vibrations of the urban landscape:

Advertising billboards, vibrating buildings, fuzzy, blurry walls of light, flashing signal lights, mirrored sunglasses and fluorescent glowing paints. These are the new materials, the LSD textures, artificial induced frequencies, and vibrational thicknesses of an easthetic program which is integral to and symbolic of the contemporary environment." (Johanna Grawunder-from "Vibrators"- 1997)









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