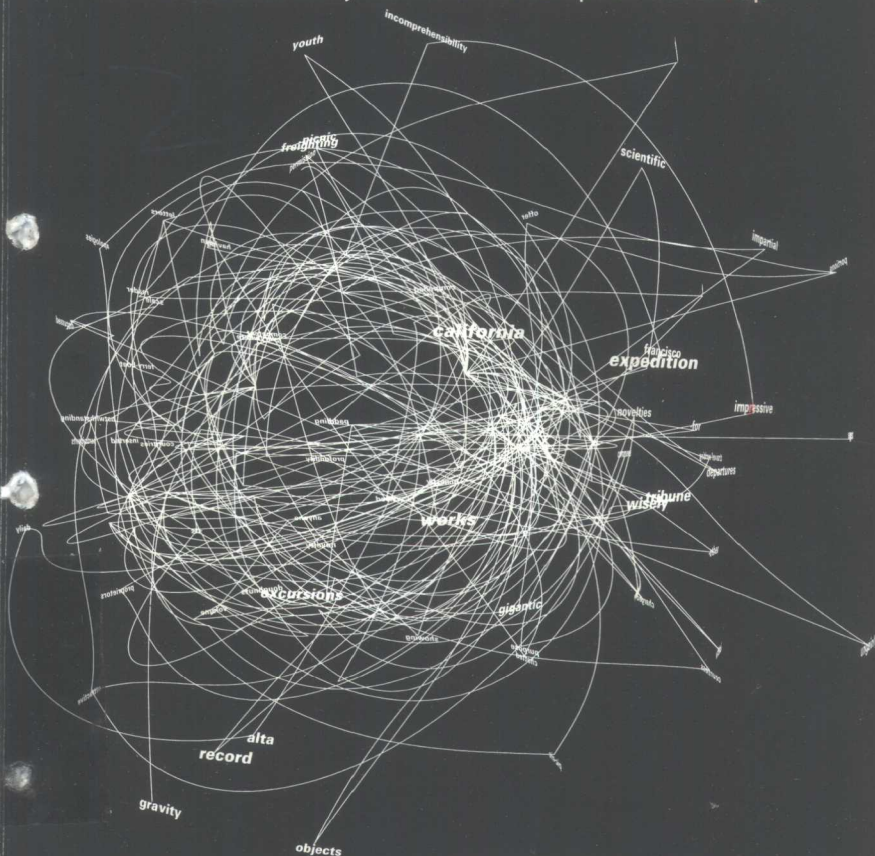


design focus Media Students Work of John Maeda

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M.I.T. Media Laboratory Aesthetics & Computation Group



设计新视点丛书 麻省理工学院媒体实验室

约翰·梅达的学生作品

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HD57/OP

麻省理工学院

回顾

一九八零年媒体实验室的轮廓由尼古拉斯·尼格罗邦特与杰罗米·维斯乐初步奠定。之后由建筑机械集团发展壮大，并建立在该实验室教师的开创性工作上。如：在概念上的马维·明斯基，学术上的西蒙·帕比特，音乐上的巴里·维可，平面设计方面的穆里尔·库朋，影视方面的安德列·利曼，全息摄影方面的史蒂芬·班顿。一九八五年十月一日，在新设计的贝聿铭物业名为维斯乐的大厦里，实验室正式对外开业。

在实验室成立的第一个十年里，其实验室活动大多数集中在传统实物图像的抽象电子内容，有助于创造当今流行的领域，如数码影视及多媒体。

这种计划成功地引向了正被日益关注的比特如何与原子相遇的问题：即电子信息如何与日常物体重叠。实验室在学术与工业合作上走在前面，它没有依照传统的分门别类，而是提供独特的环境来探索基础的研究与应用。

学术计划

与麻省理工学院的其他实验室不同的是，媒体实验室包括学位研究课程及研究项目。实验室的教师与高级研究员约三十人，另外有八十名职员为实验室的研究、设施及管理工作提供协助。在读研究生共一百六十四人，硕士生与博士生几乎各占一半，其中一百三十八人就读媒体艺术和科学课程，其余二十六人在麻省理工学院的其他科系就读，但在媒体实验室的指导下进行研究工作。另外，约一百五十名大学生每年通过麻省理工学院的“研究生研究机会计划”来实验室工作。

研究协会

目前三个主要的研究协会承担了实验室的大部分工作。协会基金由企业赞助商提供。协会的许多技术及软件通过麻省理工学院的实验进行测试及提炼，并与个别的会员公司合作。

“数据生活”协会处理比特与人之间的内部联系，还有在线领域的事情，研究着重以下四个方面：媒体／演示定义声音和画面的结构图像，将网络与娱乐相结合，逐步形成叙述故事的观念，行动／相互作用探索言语、手势及情感，还有令人投入的交流环境。儿童／文化包括学习、建造、设计，以及儿童与各个年龄段的成年人在各方面的合作。“联系／社区”建立合作、探索、设计以及随意的全球性互

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如：在概念上的马维·明斯基，学术上的西蒙·帕比特，音乐上的巴里·维可，平面设计方面的穆里尔·库朋，影视方面的安德列·利曼，全息摄影方面的史蒂芬·班顿。一九八五年十月一日，在新设计的贝聿铭物业名为维斯乐的大厦里，实验室正式对外开业。

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动环境。

“未来新闻研究协会”为麻省理工学院媒体实验室和成员公司提供探索及开发关于提高新闻收集与传播的技术论坛，其目的是提高制作效率，随时传送，便于展示，加强编辑、广告内容与消费者之间的关系。“未来新闻研究协会”侧重四个方面的研究：由电脑提供及为电脑制作的新闻描述；消费者行为的观察及模仿；展示与互动设计；还有应用。该协会为数据管理开发技术，在新闻提供者与观者之间搭起桥梁，以新的手段表现新闻内容。

“智能协会”于一九九五年十月在媒体实验室建成十周年庆典上正式宣布成立。该协会探索超越常规领域的移动电脑形式，如PC机或便携式电脑，通过添加智能功能使原产品变为全新或另一种产品。普通产品如烤面包机、门锁拉手或鞋，通过了解其用者的习惯及感受而解决问题。通过对事物的敏感与周到的考虑，使信息技术加强我们日常生活的质量。“智能协会”把出色的跨学科人才集中在一起，在实验室与其赞助机构之间建起紧密的研究合作关系。

特别兴趣小组

实验室成立了一批规模较小、专注于特别兴趣的小组，这些小组处理特别的课题。现已有六个小组正在运作或还在组建中：

“明日玩具”小组，探索数据革命改变玩具和娱乐世界的途径。

PENNY PC小组，研究利用商业程序和自然机器（如印刷和智能材料）来大幅度地降低成本，扩大电脑和传递的范围。

CC小组，研究数据世界的汽车发展。

智能柜台小组，专注于开发与数据相关的智能厨房。

格雷问题小组，考虑电脑与通讯对老龄人生活的影响。

宽频播放小组着重广播媒体的未来。

处理健康与电子商务的SIGS小组正在拓展中。

设施

媒体实验室是世界上仅有的几家电脑数量远远超过研究人员数目的实验室之一。一个用于实验的千兆比特光纤连接到带有各种各样电脑的网络，从微型的嵌入式处理器到超级电脑，包括由最主要的厂商开发的产品。能迅速提供样板的资源包括3-D印刷，喷射式制模和PC板制作。实验中心还设有语音与影视工作室，DNA排列实验室，新型传感器实验室，微波压缩和感性研究实验室。

Massachusetts Institute of Technology

Retrospective

The outline of the Media Laboratory was formed in 1980 by Nicholas Negroponte and Jerome Wiesner, growing out of the Architecture Machine Group, and building on the seminal work of faculty members such as Marvin Minsky in cognition, Seymour Papert in learning, Barry Vercoe in music, Muriel Cooper in graphic design, Andrew Lippman in video, and Stephen Benton in holography. On October 1, 1985, it opened its doors for business in the newly designed I.M. Pei facility called the Wiesner Building.

In its first decade, much of the Laboratory's activity centered around abstracting electronic content from its traditional physical representations, helping create now-familiar areas such as digital video and multimedia.

The success of this agenda is now leading to a growing focus on how bits meet atoms, how electronic information overlaps with the everyday physical world. The Laboratory pioneered collaboration between academia and industry, and provides a unique environment to explore basic research and applications, without regard to traditional divisions among disciplines.

Academic Programs

Unlike other laboratories at MIT, the Media Laboratory comprises both a degree-granting academic program and a research program. The Laboratory's faculty and senior research staff number approximately 30; another 80 staff members also support the Laboratory's research, facilities, and administration. Graduate enrollment totals 164, divided nearly equally between master's and PhD candidates. Of these students, 138 are enrolled in the Media Arts and Sciences program, while another 26 are formally based in other MIT departments, but carry out their research under the direction of Media Laboratory faculty. In addition, approximately 150 undergraduates come to work at the Laboratory each year through MIT's Undergraduate Research Opportunities Program (UROP).

Research Consortia

Much of the Laboratory's work today is organized into three main consortia, which are funded by corporate sponsors. Many of the technologies and applications conceived within the consortium structure are tested and refined through experiments at MIT and in the field, in cooperation with individual member companies.

Digital Life (DL) addresses the interconnection between bits, people, and things in an

online world. Research focuses on four areas: Media/Performance defines structured representations of sound and pictures, merging networks with entertainment, and evolving our notions of storytelling. Actions/Interfaces explores speech, gestures, and motions, as well as immersive communications environments. Kids/Culture includes learning, construction, design, and cooperation by kids and adults of all ages and for all reasons. Connections/Community builds environments for collaboration; discovery; design; and casual, global interactions.

The News in the Future (NiF) research consortium provides a forum for the MIT Media Laboratory and member companies to explore and exploit technologies that will improve the collection and dissemination of news. The goals are to enhance the efficiency of production, the timeliness of delivery, the convenience of presentation, and the relevance of editorial and advertising content to the consumer. NiF focuses on four areas: description of news by and for computers; observation and modeling of consumer behavior; presentation and interface design; and application. The consortium develops technologies for managing data, building linkages between news providers and consumers, and enabling new approaches to the look and feel of news content.

Things That Think (TTT), officially inaugurated at the Laboratory's 10th birthday celebration in October 1995, explores ways of moving computation beyond conventional sites, such as PCs or laptops, and adding intelligence to objects that are first and foremost something else. By sensing the movements or feelings of their owners - or by learning their owners' habits - common devices such as toasters, doorknobs, or shoes will be able, in their own right and through communication with one another, to solve meaningful problems. By becoming truly responsive and unobtrusive, the information technology in the inanimate things around us will enhance the quality of daily living. TTT brings together an unusual range of interdisciplinary talent and builds upon the close research partnership between the Laboratory and its sponsor community.

Special Interest Groups

The Laboratory has also organized a growing number of smaller, more focused special interest groups (SIGs) which deal with particular subject areas. Six are currently in operation or formation: Toys of Tomorrow (TOT) explores ways that the digital revolution will transform the world of toys and play; Penny PC investigates using commodity processes and natural mechanisms (e.g., printing and smart materials) to dramatically reduce the cost and expand the reach of

computing and communications;

CC++ looks at cars in the digital world;

Counter Intelligence is focused on developing a digitally connected, self-aware kitchen;

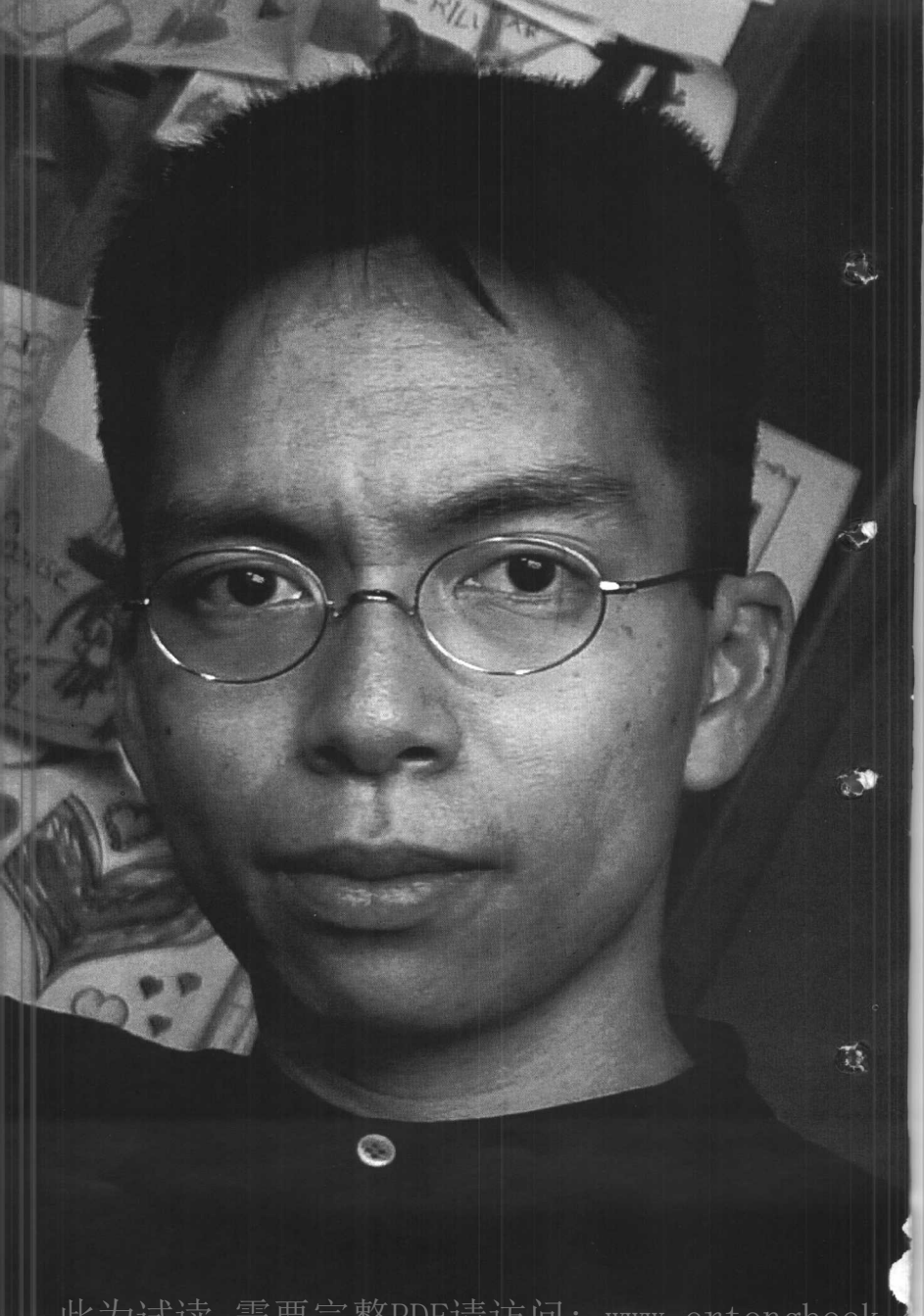
Gray Matters considers the impact of computation and communication on the lives of older persons;

Broadercasting looks at the future of broadcast media.

SIGs dealing with health and e-commerce are in development.

Facilities

The Media Laboratory is one of the few places in the world where computers outnumber people by a significant margin. An experimental, gigabit fiber-optic plant connects a heterogeneous network of computers, ranging from fine-grained, embedded processors to supercomputers, and includes products developed by most major manufacturers. The rapid prototyping resources include 3-D printing, injection molding, and PC board fabrication. There are studios for audio and video, and laboratories for DNA labeling, new sensors, micro-encapsulation and perceptual studies.



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约翰·梅达

约翰·梅达，麻省理工学院媒体实验室设计与电脑专业副教授，索尼职业发展媒体艺术与科学教授。一九六六年生于西雅图，曾就读麻省理工学院，并获得电脑科学专业学士学位，一九八九年获硕士学位。约翰·梅达在日本筑波大学艺术设计学院完成了他的平面设计博士课程。在那里他开始试验把优秀平面设计的简洁与电脑设计的复杂性结合的概念，这些实验被编入一套名为《反应书》的五本系列书中，该书是当今世界公认的高质量数字媒体设计标准。一九九六年，约翰为资生堂化妆品、索尼及森泽公司设计的商业作品在日本大坂DDD艺廊及东京GGG艺廊举办的“约翰·梅达：电脑与纸”个展中展出。最近，他编写了一本由麻省理工学院出版社出版的二百五十六页的《数字设计》，该书概述了他的作品作为平面案例与数码结合的理论基础。约翰·梅达与其合伙人基里斯·梅达共同经营位于麻省勒星顿的印刷及数码设计顾问公司——梅达工作室。

约翰·梅达所获的奖项包括：

“反应广场”获一九九四年日本多媒体荣誉大奖，为森泽设计的十幅系列海报获九六年东京字体指导俱乐部金奖，“十二点”获九七年东京字体俱乐部互动奖，为“ONE-LINE.COM”设计的项目获九九年日本文化部互动奖，一九九九年《ID》杂志金奖，一九九九年 MILIA D'OR 提名奖，“TAP, TYPE, WRITE”作品获一九九九年纽约艺术指导俱乐部新媒体金奖。约翰也是一九九九年 DAIMLER-CHRYSLER 设计奖的获得者。他的作品刊登在世界各地的刊物上，如《意念》、《AXIS》、《印刷》、《ARTBYTE》、《技术年鉴》、《ID》及《创作评论》。此外，他曾在各种机构进行演讲，如：索尼设计中心、三星 IDS、东京设计中心、AXIS、东京字体指导俱乐部、GGG艺廊、DDD艺廊、INTERVAL研究机构、哈佛大学、普林斯顿大学、旧金山现代艺术博物馆、纽约艺术指导俱乐部及阿斯朋设计大会。



John Maeda

John Maeda is Sony Career Development Professor of Media Arts and Sciences, Associate Professor of Design and Computation at the MIT Media Laboratory in Cambridge Massachusetts. He was born in Seattle, WA in 1966, and later attended MIT where he was awarded the bachelors and masters degrees in Computer Science in 1989. He completed his doctoral studies in graphic design at the Tsukuba University Institute of Art and Design in Tsukuba, Japan. There he began to experiment with ideas on ways to bond the simplicity of good graphic design together with the complex nature of the computer. Those experiments grew into a series of five books called "Reactive Books" that are today a worldwide-recognized standard for high quality digital media design. His commercial work for Shiseido Cosmetics, Sony, and Morisawa was honored in 1996 in the one-man exhibition "John Maeda: Paper and Computer" at the Ginza Graphic Gallery in Tokyo, Japan and the Dai Nippon Duo Dojima Gallery in Osaka, Japan. He recently published the 256-page book "Design By Numbers" from MIT Press which outlines the theoretical underpinnings of his work as a combination of graphical examples and codes. Together with his partner Kris Maeda, he runs the print and digital design consultancy MAEDASTUDIO in Lexington, MA. John Maeda's awards include the 1994 Japan Multimedia Grand Prix for "The Reactive Square," the 1996 Tokyo Type Director's Club Gold Prize for his series of 10 posters for Morisawa, the 1997 Tokyo Type Director's Club Interactive Prize for "12 o'clocks," the 1999 Japan Ministry of Culture Interactive Prize for "one-line.com," and the 1999 ID Magazine Gold Prize, the 1999 Milia d'Or nomination, and the 1999 New York Art Director's Club New Media Gold Award for "Tap, Type, Write." He is also a 1999 recipient of the Daimler-Chrysler Design Award. His work has been featured worldwide in periodicals such as IDEA, AXIS, Print, ArtByte, Technology Review, ID Magazine, and Creative Review. He has lectured at various venues including Sony Design Center, Samsung IDS, Tokyo Design Center, AXIS, Tokyo Type Director's Club, Ginza Graphic Gallery, Dai Nippon Duo Dojima Gallery, Interval Research, Harvard University, Princeton University, San Francisco Museum of Modern Art, The New York Art Directors Club, and the Aspen Design Conference.

麻省理工学院媒体实验室

约翰·梅达是麻省理工学院媒体实验室设计与电脑专业副教授，索尼职业发展媒体艺术与科学教授。他在实验室指导美学与电脑小组(ACG)。他的使命是促进他称之为“人文主义技术”的发展，即人们通过获知他们正运用的技术能够明确表达未来的文化。

ACG是一间实验研究工作室，于一九九六年成立，是前任教授穆里尔·库朋的可视语言室的再续。自它成立的短短时期里，ACG独特的实验作品以其在概念与工艺上的独创性，获得了众多奖项与赞誉。ACG成就的一个重要因素在于它以举行专题研讨会和活动的形式将基本的电脑技术概念介绍给艺术设计团体，如正进行的“数字设计”项目就是例证。

这里所介绍的设计师都参与了梅达工作室的教育项目。大多数的学生是研究生，有些是大学生，如本书封面作品的设计师马克斯·凡·克里克。梅达对过去与现在的小组成员深表感激，包括汤姆·怀特，阿瑟尔·基里安，戈兰·莱温，本杰明·佛莱，艾里斯·科，安得烈·得维特，梅根·格布莱夫，里察·斯特莱马特，周彼得及杰雷·舒夫曼。

On M.I.T. Media Lab

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John Maeda directs the Aesthetics & Computation Group (ACG). His mission is to foster the growth of what he calls "humanist technologists" - people that are capable of articulating future culture through informed understanding of the technologies they use.

The ACG is an experiment research studio that was founded in 1996 as the successor to the late Professor Muriel Cooper's Visible Language Workshop. In the short time since its existence, individual experimental work in the ACG has received numerous awards and acclaim for a uniqueness in both concept and craft. A major component of the ACG's efforts involves outreach to the design and art community in the form of workshop and events that introduce the underlying concepts of computing technology, as exemplified in the ongoing Design By Numbers project. A 480-page retrospective of Maeda's personal work entitled "MAEDA@MEDIA" has been published at Thames & Hudson in Europe, and Rizzoli in the US. A collection of work by Maeda is visible at <http://www.maedastudio.com>.

The designers featured here are the participants in Maeda's intense studio track of education. The majority of the students are post-graduate students. Some of them are undergraduates, such as the creator of the graphics on the cover of this book, Max van Kleek. Maeda remains thankful to the members of the group, past and present, including Tom White, Axel Kilian, Golan Levin, Ben Fry, Elise Co, Andre Devitt, Meagan Galbraith, Rich Streitmatter, Peter Cho and Jared Schiffman.

阿瑟尔·基里安

阿瑟尔·基里安是在 ACG 攻读建筑硕士学位的二年级学生。他正探索通过所指定图像空间获得数据空间的概念。一九九八年阿瑟尔获得德国柏林艺术大学建筑专业学位。

Axel Kilian is a second year Master's student in Architecture studies and the ACG group and is exploring the notion of digital space mediated through image space by using the point of attention. Axel received his professional degree in Architecture at the University of the Arts Berlin, Germany in 1998.