

design focus Product

Ali Tayar

Parallel Design



设计新视点丛书

艾利·泰雅的产品设计

TB472-64

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广州天河区林和中路 158 号天誉花园悠雅阁 2104 2105

邮政编码: 510610 传真: 020 38840350

E-mail: xu@wangxu.com.cn

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艾利·泰雅

艾利·泰雅以立体工程知识熟练清晰地表达了概念。他的思维方式如一名建筑师，从结构与空间方面考虑家具的制作。每一套家具使用起来就如智力玩具，泰雅喜欢说他的家具如小建筑。无论在机械或是在概念上，探索过程就是建筑实践的重点。力度、能量、工业技术及创新材料都是他掌握的元素，并使之在设计中视觉化。尽管他的家具都是美仑美奂的工业雕塑，对他而言，目的不是以一件纯美学设计来满足自己。他关心的是批量生产，这种关注激励着他去拓展订造样板，从而具备批量生产的潜力。

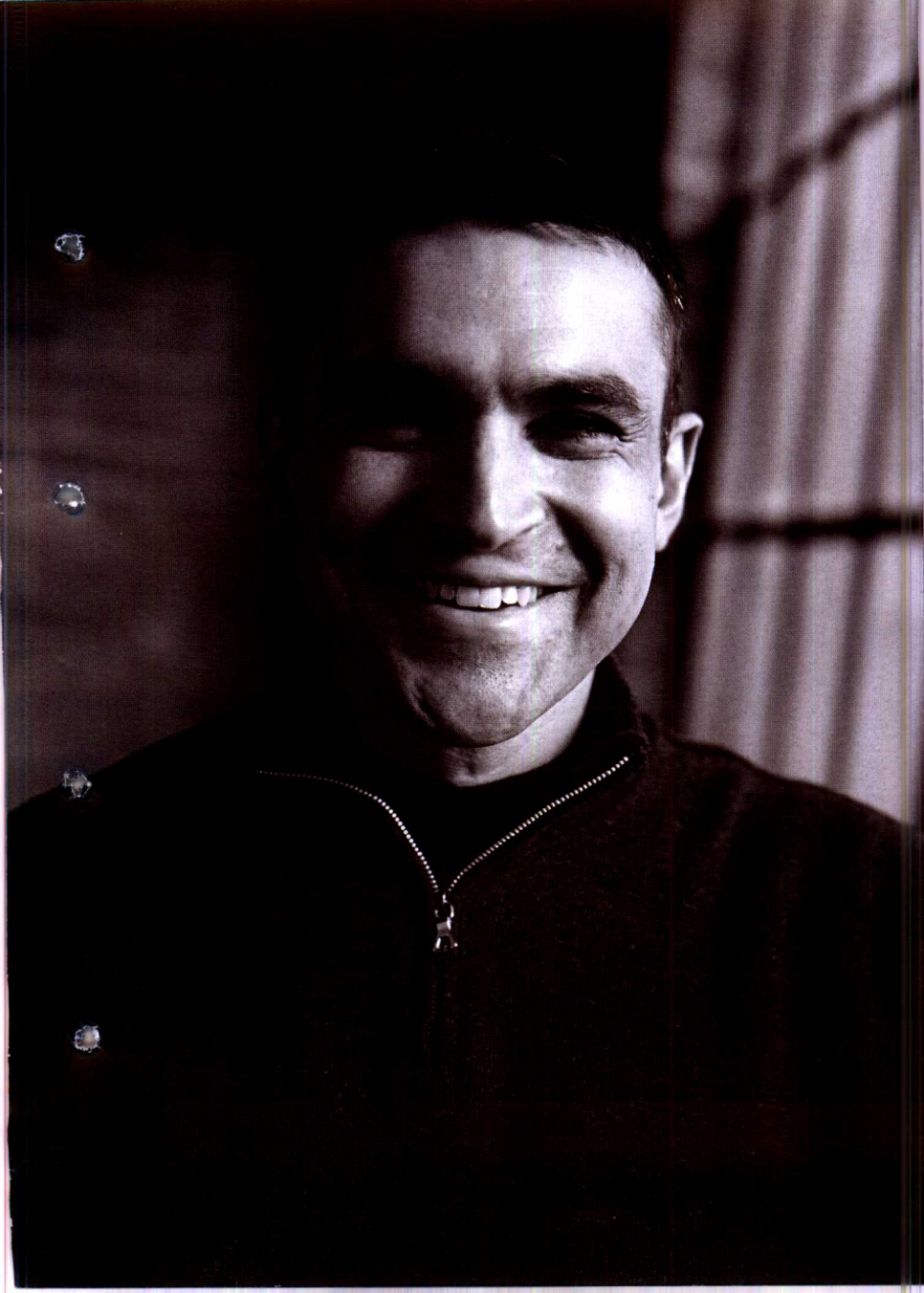
M. Ali Tayar skillfully articulates concepts along with solid engineering knowledge. Thinking as an architect, his furniture pieces are structurally conceived and fabricated in respect of the spatial context for which they are made. Each unit of furniture operates as a piece of a puzzle. Tayar likes to say that his pieces of furniture are built like little buildings. Exploring processes is central to the architect's practice, whether at a mechanical or at a conceptual level. Force, energy, industrial technology and innovative materials are components he masters and makes visible in his designs. Although his furniture are beautifully crafted sculptures (in fine wood for instance) the intent is not to content himself with a pure aesthetic statement. His concern for mass-produced objects has spurred him to develop custom-made prototypes while implementing them for potential mass-produced systems.

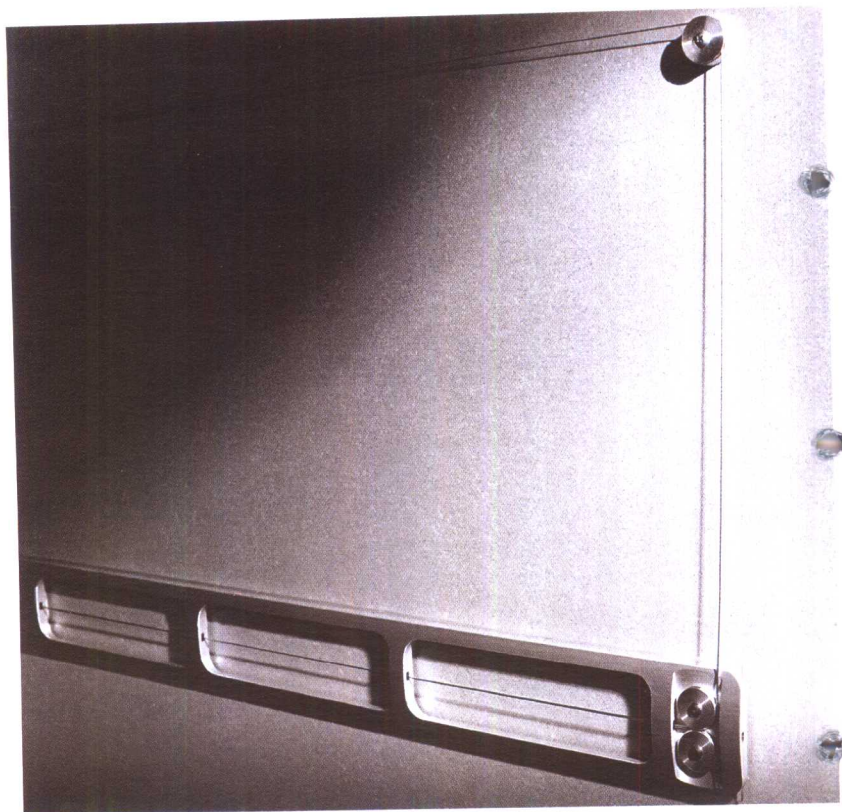
P3 艾利·泰雅

摄影：乔舒亚·麦休

P3 M. Ali Tayar

Photograph: Joshua McHugh





P4 平行设计公司, 1991

尺, 建筑师工具, 是平行设计公司的第一个标志产品, 也是公司名作为公司的 3D 标志。

P4 Parallel, 1991

Ruler, a drafting tool typically used by architects, reinterpreted from the traditional design by exposing the inner mechanism of the pulley system. It became the first iconic product designed by Parallel design, which is also the name of the firm and functions as a 3-d logo.





设计论述

在接受了传统的现代主义教育后，我的爱好就转向了对设计与机械再生产间关系的这种更为有趣的研究。然而我的工作仍然坚持现代主义的设计概念，这种概念可用于批量生产，同时达到严谨的美学准则。我注重的是：正常的问题与技术上问题都不可以忽视或者不考虑工业制作程序来解决。

如果遇到具体的设计问题，我会尽量找出具有通用含意的解决方案。例如为图书馆阁楼的翻新设计就成了墙上固定架子系统批量生产的样板。同样项目的门芯板可发展为一种预制隔板系统，这是采用约翰·哈巴拉肯为工业化房子组件而拓展的几何组合原理，概念借鉴了华特·格罗彼斯、康纳得·华舒斯曼的“整板系统”与詹·伯罗夫的居屋项目。

结构行为是我设计的另一部分。受到安东尼·甘地及佛莱·奥托项目的启发，我以空间与重量之间的最佳比率研究结构，并试图协调经常出现的生产过程与生产流程之间的矛盾。通过以新的方式利用现有的生产程序，就如铝架项目，或者通过研究新材料，如碎料模板都可找到解决方案。

如果材料是力量形的，则以最少的材料来表达尽可能大的效果便可节省资源。这是对正常概念的实际及概念性的表达，在此社会与自然融为一体。

Having received an orthodox modernist education, my approach subsequently moved towards a more playful investigation of the relationship between design and mechanical reproduction. However, my work still hews to the modernist ideal of design that can be mass-produced and truly affordable and yet meet a rigorous set of aesthetic criteria. My underlying assumption is that problems formal as well as technical are less likely to be solved by ignoring or excluding industrial production.

Given a specific design problem, I try to develop a solution with generic implications. For instance, the library designed for a loft renovation became the prototype for a system of mass-produced wall-mounted shelving hardware. The same project's extensive paneling was developed as a prefabricated partition system, using the principles of geometric organization developed by John Habraken for industrialized housing components. Conceptually the design borrowed from Walter Gropius and Konrad Wachsmann's General Panel System and Jean Prouvé's housing projects. Structural behavior is the other guiding component of my design work. Inspired by Antoni Gaudí's and Frei Otto's projects, I investigate structures with optimal ratios between load-bearing capacity and weight. In my forms I try to reconcile the often contradictory requirements of production processes with diagrams of flow of forces. Solutions can often be found by either utilizing existing processes in new ways, as in the case of the extruded aluminum shelving bracket, or by investigating new materials, such as molded particle board.

If material is energy, then using the minimum material to the maximum effect is energy saving. It is an actual as well as conceptual expression of a formal ideal to which the ideals of society and nature are integral.

Ali Tayar





