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提起设计，我们谈论什么？

祖汉娜·格拉伍德

What we talk about when we talk about design?

by Johanna Grawunder

当提起设计，我们谈论什么？市场？风格？人类工程学？问题的解决方式？我们说起建筑时，我们知道会说些什么。例如，我们知道建筑物与建筑通常是两种不同的东西。我们知道存在着派系，几乎如同政治派系，这些派系代表建筑的不同观点、不同流派。然而设计作为一种专业，离派系的说法也不会太远，设计是一种新专业，尽管它也是存在久远的职业之一。设计一直就存在，只是我们过去从不这样叫而已。长久以来工匠都在进行设计与制造，以前，设计与制造犁的农庄工人，发明车轮的人是设计师吗？设计师与发明者之间的区别是什么呢？如果这仅是一种正常情形的话，那么还需要设计师吗？我们是否像艺术家一样是必需的？

我的一个朋友曾经想像出一个镜球——一个纯粹、完美的镜球。镜面在球内，球表面是镜的另一灰色面。我想：一个如此完美的概念构思，从设计的观念看，却又是切实可行的。你或许可以用棕色玻璃做这个球，但那一定会弄得很糟。重要的是想法，这是设计师的主要问题。如何形成概念并赋予之形式，而不是去直译赫胥黎（1894~1963年，美籍英国作家）的作品，将金转为铅；如何使作品具有功能而赋予之灵魂，最重要的是如何去除一些东西而又仅保留概念。

当我们说起设计也有必要区分设计与产品设计。医疗设备、戴森吸尘器、索特萨斯书柜、斯达克牙刷、iBook，这些产品中的每一种都代表各自完整的设计范畴，几乎是完全不同的专业，具有明显不同的目标、不同的信息或不同的结果。

那么我们必须选择自己的游戏：不管是否有意识地选择。我个人认为，设计师如同一种茶包，被置于问题（开水）之中，然后制成一个项目（茶），其项目的风味由拥有自己信念、经验、环境、感情及气质的设计师来调配。当设计超越气质，并触动时代景观，那么就有文化共鸣的机会。这是我们很多设计师在说起设计时喜欢谈到的。设计构筑一条更宽广的文化光谱，不是“X 档案”所描述的，但如一种在化学实验室的手段，解决问题，找出精髓，装载感觉，是精细和少有的。功能是不足够的，甚至远不足够，像艾伦·金斯伯曾说过：“一个上帝是不足够的。”文化共鸣是多神教的。

我们中的很多人刻意地把自己与功能拉开距离，这不意味设计没有功能性，或甚至更糟糕的非功能性的东西。我做很多样板及尝试，许多设计师也如此，我们许多人对先例有一种想超前的意识，在做任何事之前我们都不能不考虑曾做过些什么，这个过程通常会有绝望的时候：“一切都做过了”。但又怎么可能还有如此多的新问题而没有解决方案？新的问题是设计的肥沃土壤，新的材料是肥料：这是很重要的，却仅限于较容易做的项目。尝试新的制作程序也有同样的情形。

时间就是一切。在 21 世纪伊始，我们被赐予很多新问题，因为有如此多的生活方式、人们居住在不适于居住的空间、城市的状况、服务的非个性化、环境的恶化、中产文化的支配、专注于市场上中低档电视、政府问题、减肥、娱乐等等，有无限的新问题。选择你下一个要做的精彩项目吧。

常言说，下一个精彩项目是对上一个精彩项目的嘲弄，在时代文化中，向前的步伐既急速又紧张，设计师很有必要处于随时掌握信息的状态，否则，你将会过时，跟不上潮流。但概念在历史上也支配设计与建筑。现代主义是对艺术与工艺的反应，新现代主义是对后现代主义的反应，解构主义是对新现代主义的反应，孟斐斯是对上述所说一切的反应，不过是来自旁门左道。当然我们不是生活在真空中，相反，设计师可以像唱片骑师（DJ），菲利普·斯达克是一位唱片骑师，他尝试形式的方式就如同最出色的唱片骑师，从其他文化抽取音乐，以致把听众带到另一个王国——情感的、记忆性的，并不总是准确，但总会引起联想。

索特萨斯，从某方面来说他是游击队，即使他的早期作品也是对文化精英的一记耳光，这些文化精英把现实主义从意识形态中分解形成一种新的风格时尚，其过程失去一切意义。索特萨斯的作品是对世界的唤醒。80年代早期，他与一些人最为人知的选择是孟斐斯，一种对“尚好品味”设计的竭尽全力的恐怖袭击。其中休斯的反响就如同最恐怖的袭击，以及今天设计师所能享受的自由都是直接的结果。然而正如历史所支配的，循环又再开始。

人们说上一代的休闲服饰是下一代的正式服装，我想这是否可用于设计上，设计在许多层面上是通达的，但又经常相互矛盾。一些设计师相信，美有最低的标准，这些标准是科学性地纪实描述，它们只在这些界限内作用。其他人相信，功能是一种价值，这种价值可以达臻完美。还有一些设计师在其作品中作有诗



意与争辩的陈述，他们冒着与前两类设计师疏远与对抗的风险。也许，尽管大多数成功的作品是美丽、令人振奋、具功能性、在其自身的政治与文化范围内是可看懂的，但不具更广泛的共鸣，某种超越的回忆。此外，对于人类文明的先进与发展，我们的艺术还不是很美。

What are we talking about when we talk about design? Markets? Styling? Ergonomics? Problem solving? When we talk about architecture, we know what we're talking about. We know that building and architecture are often two different things, for example. We know that there are factions, almost like political parties, which represent different views about architecture, different schools of thought, as they say. But design isn't far enough along yet, as a profession, to be partisan: it is a new profession, though it is also one of the oldest occupations. There has always been design but we never called it that in the past. Artisans have been designing and making things forever. Before them industrious farmers were designing plows. Was the guy who invented the wheel a designer? And what is the difference between a designer and an inventor? If it is only formal, then are designers necessary? Are we as necessary as artists?

A friend of mine once imagined a mirrored ball - no, not a disco ball - a pure and perfectly formed mirrored sphere. Only this: the mirrored part was on the inside. The outside was the flat grey of the backside of a mirror. The mirror was on the inside. And I thought: such a perfect conceptual thought but also do-able from a design point of view. You could make this sphere, in blown glass perhaps. But that would ruin everything, of course. What is important is only the thought. And that is the main

problem for designers: How to take the conceptual and give it form, without, to paraphrase Aldous Huxley, turning gold into lead; how to take a function and give it a soul, and most importantly, how to leave some things, including some ideas alone.

When we talk about design it is also necessary to distinguish between design and product design. Medical equipment, Dyson vacuum cleaner, Sottsass bookcase, Starck toothbrush, iBook. These items each represent an entire world of design, almost completely different professions, certainly different objectives, different messages, different effects on the world.

So each of us has to choose our game; whether consciously or not, we choose. Personally, I think a designer is a sort of tea-bag who is put into a problem (hot water), and then makes a project (tea) which is flavored by the designers own beliefs, experiences, surroundings, sensibilities, idiosyncrasies. When design goes beyond the idiosyncrasies and touches the contemporary landscape, then there is a chance for cultural resonance. This is what many of us like to talk about when talking about design. Design that channels a broader cultural spectrum, not "X-files" like, but like a medium in a chemical lab, dissolving solutions, finding essence, and loading up the senses, is fine and rare. Function is not enough. Not even close. As Allen Ginsberg once said: "One God is not enough." Cultural resonance is polytheistic.

Many of us work hard to distance ourselves from function. That does not mean designing non-functional or worse, un-functional things. It does mean trying to go beyond grammar and syntax, towards something else. I do a lot of sampling and

surfing. A lot of designers do. A lot of us have a hyper-awareness of precedents and we cannot do anything without thinking about what was done before. This process often passes a phase of desperation: "everything has already been done" But how can that be true when there are so many new problems with no new solutions? The new problems are the fertile soil of design. New materials are fertilizer: important, but only to the point of allowing things to be made more easily. The same with new manufacturing processes.

Timing is everything. At the beginning of the 21st century, we are blessed with a huge amount of new problems due to 24/7 lifestyles, people living in uninhabitable spaces, the state of cities, the impersonality of services, the hardness of our surroundings, and the dictates of a middle-culture intent on marketing an offer of lowest-common-denominator TV, government, diet, entertainment, and so on. There is an infinity of new problems. Choose your next great thing.

It has been said that the next great thing is taking the piss out of the last great thing. *In contemporary culture the pace is fast and furious, and it is necessary to stay very informed or you will not "get it". You will be "out".* But the idea holds historically for design and architecture too. Modernism as a reaction to arts and crafts, post modernism as a reaction to modernism, neo-modernism as a reaction to post modernism, deconstruction as a reaction to neo-modernism, Memphis as a reaction to all of the above but coming in a side door, and so on. We certainly do not live in a vacuum. On the contrary, designers can be like DJs. Philippe Starck is a DJ. He samples forms in the way the best DJs sample music from other cultures in order to transport the audience into another realm-emotional, mnemonic, not

always accurate, but always suggestive.

Sottsass, on the other hand is a guerrilla. Even his earliest work was a slap in the face of the cultural elite who had reduced modernism from an ideology to a new stylish fashion, losing all significance in the process. Sottsass' work was a wake-up call to the world. The most famous alternative he and others offered, in the early 80's, was Memphis, an all - out terrorist attack on "good-taste" design. And as with most terrorist attacks, the reverberations were HUGE, and the freedom designers enjoy today is a direct result. But as history dictates, the cycle began again.

They say the last generation's casual wear is the formal wear of the next. I wonder if this applies to design. Design is read at many levels that are often in contradiction with each other. Some designers believe there are minimal standards of beauty that are scientifically documented, and they work only within these parameters. Others believe function is a value that can be brought to perfection. There are still others who make poetic and polemical statements with their work, and they risk alienating and antagonizing the first two groups. Perhaps though, the most successful work is that which is beautiful, provocative and functional, understood within the limits of its own political and cultural sphere but with a vaster resonance, some transcendent memory. And by the way, with all the advances and developments of human civilization, our art is not more beautiful.

贾斯帕·莫里森设计公司

伦敦 巴黎

Jasper Morrison Office for Design

London Paris



## · 贾斯帕·莫里森

贾斯帕·莫里森1959年生于伦敦，毕业于伦敦金斯顿理工设计学院设计系（1979~1982年，获学士学位），其后在英国皇家艺术学院学习（1982~1985年，获硕士学位）。1984年获奖学金在柏林HdK学院深造。

1986年，贾斯帕·莫里森在伦敦成立设计公司，他的作品于1987年在卡塞尔“Documenta 8”展览中展示，该作品是为路透社新闻中心而设计。第二年他应邀参加“柏林，欧洲的文化城市”活动之“设计Werkstadt”，其间“房子的新变革，第一部分”作品在DAAD艺廊展出。

与此同时他在伦敦开始为SCP设计产品，包括德国门把手生产商FSB公司，办公用品公司Vitra，还有意大利家具制造商Cappellini。1992年，他与詹姆斯·埃维恩一起，为Cappellini公司举办了“Progetto Oggetto”展览，展品是他与一些年轻的欧洲设计师共同设计的家具用品系列。此外他与安德利斯·布莱多里尼、阿塞尔·库福斯为Utilism国际设计了多种装置、展览、城市规划项目。

1992年，平面设计师托尼·阿列芬将贾斯帕的幻灯演讲《无声的世界》以书的形式出版。1994年，贾斯帕·莫里森荣幸地在比利时举办“Interieur '94”展。1995年，他在法国波尔多的建筑中心举行了个展。同年他开始担任汉诺威运输局顾问，并为该城的公共汽车站进行设计。

1995年，贾斯帕·莫里森设计公司赢得汉诺威新电车设计项目，这个高达5亿德国马克的合同是当时欧洲轻轨制造业中最大的项目。在1997年6月汉诺威工业博览会上，第一辆车被展出，并同时被授予IF交通设计奖与生态奖。

最近的展览包括：“事物形态”展（为1999年设计年鉴的推出而举办的展览），在东京Axis艺廊举办的个展，东京Yamagiwa中心举办的Flos产品展，巴黎设计博览会之2000年度设计师，与马克·纽森、麦可·杨在巴勒莫举办Magis展，此外与马克·纽森在雅典Deste Foundation举办另一个展览。



最近的项目包括：伦敦 Tate Modern 的家具设计；Flos 公司的“Luxmaster”产品；Magis 公司的“Air – Chair”和“Low Air – Table”；由 Lars Muller 出版社出版的新专题著作《除了柏林墙的一切》；东京 Roppong Hill 的长椅设计。

目前，贾斯帕·莫里森公司分别设在伦敦和巴黎，主要客户有：

Alessi Spa (意大利)，Alias Srl (意大利)，佳能照相机分部 (日本)，Cappellini Spa (意大利)，Flos Spa (意大利)，FSB GmbH (德国)，Magis Srl (意大利)，Roenthal AG (德国)，Rowenta (法国)，索尼设计中心 (欧洲)，Vitra International AG (瑞士)。

## Jasper Morrison

Jasper Morrison was born in London in 1959, and graduated in Design at Kingston Polytechnic Design School, London (1979 - 1982 BA (Des.)) and The Royal College of Art for Post Graduate studies (1982 - 1985 MA (Des.) RCA). In 1984 he studied at Berlin's HdK on a Scholarship.

In 1986 he set up an Office for Design in London. His work was included in the Documenta 8 exhibition in Kassel in 1987, for which he designed the Reuters News Centre. The following year he was invited to take part in "Design Werkstatt", a part of the "Berlin, Cultural City of Europe" program, where he exhibited "Some new items for the house, part I" at the DAAD Gallery.

At this time he began designing products for SCP in London, the German door handle producer FSB, the Office furniture company Vitra, and the Italian furniture producer Cappellini. In 1992 together with James Irvine, he organised Progetto Oggetto for Cappellini, a collection of household objects designed together with a group of young European designers. He also worked with Andreas Brandolini and Axel Kufus on a variety of installations, exhibition designs and town planning projects under the umbrella of Utilism International.

In 1992, his slide show lecture "A world without words" was published in book format by the graphic designer Tony Arefin.

In 1994 Jasper Morrison was guest of honour and held an exhibition at the Interieur '94 exhibition in Belgium. In 1995 he held a solo exhibition at Bordeaux's Arc en Reve Centre d'architecture. He began a consultancy with Ustra the Hannover Transportation Authority by



designing a Bus Stop for the City.

In 1995 Jasper Morrison's office was awarded the contract to design the new Hannover Tram, the largest European light rail production contract of its time, at 500 Million Deutschemarks. The first vehicle was presented to the public in June 1997 at the Hannover Industrial Fair, and awarded the IF Transportation Design Prize and the Ecology award.

More recently exhibitions and instalations have included: "The State of Things" to complement the editing of the 1999 Design Year Book. Solo exhibitions at the Axis Gallery, Tokyo, for Flos at the Yamagiwa Centre in Tokyo, as Designer of the Year 2000 at the Paris Design Fair, a Magis exhibition with Marc Newson and Michael Young in Palermo, and another with Marc Newson at the Deste Foundation, Athens.

Recent projects include the design of furniture for Tate Modern in London, "Luxmaster" for Flos, Folding Air-Chair and Low Air-Table for Magis; a new Monograph "Everything but the Walls" published by Lars Muller Publishers; a bench for the Roppongi Hills development in Tokyo. Jasper Morrison Ltd. currently based in London and Paris, have worked and in most cases still do for the following companies:

Alessi Spa, Italy; Alias Srl, Italy; Canon Camera Division, Japan; Cappellini Spa., Italy; Flos Spa, Italy; FSB GmbH, Germany; Magis Srl, Italy; Rosenthal AG, Germany; Rowenta, France; Sony Design Centre Europe; Vitra International AG, Switzerland.

