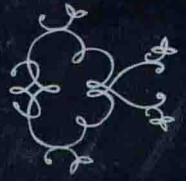



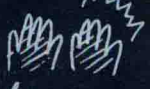







(ART)IFACT®



RE-RECOGNIZING THE ESSENTIAL OF PRODUCTS

- Inspiring Ideas of Using Sandpaper :
1. Use As a Book Cover
 2. Grate Garlic 
 3. To Start a Fire
 4. Scrub Your Feet
 5. Scrub a Pair of Jeans
 6. POLISH NAILS 
 7. For Kittens To Sharpen its Nails
 8. Open A Tight lid
 9.  Scratch Where it is Itchy
 10. Make A Pair Of Experimental Climbing Gloves 
 11. To Sharpen A Blunt Knife
 12. Sharpen Scissors
 13. Make a Glittering Ribbon 
 14. Polish Table
 15. Polish Rusted Gate
 16. To light Matches 
 17. Make a Coaster
 18. To Make Anti Slip Strips 
 19. To Make a Skateboard
 20. Scrub Rusted Wok
 21. Scrub Rusted Pot
 22. Stick On Stairs To Avoid Slipping Surfaces
 23. To Make A Pinhole Camera
 24. To Make An Ashtray
 25. Scrub Rusted Bicycle
 26. Use As Toilet Paper to Make FUN of Others
 27. Make a Folded Doormat
 28. To Make Friction Surfaces
 29. Stick Under table / Chair's Legs
 30. To Make a Skateboard
 31. Use as Gift-Wrapping
 32. Use for Shoe Repairing
 33. Polish The Wall Before Painting 
 34. Sharpen Pencil 
 35. Stick it On a Surfboard / Wave-board
 36. Scratch Where it is itchy
 37. Grate Ginger
 38. Grate Cheese
 39. To Make Non-Slip Socks
 40. Non-Slip Metal Tennis Racket Handle / s and More

(ART)IFACT

RE-RECOGNIZING THE ESSENTIAL OF PRODUCTS

viction:ary

(ART)IFACT

First published and distributed by
viction:workshop limited
URL: www.victionary.com Email: we@victionary.com

viction:ary™

Concept and art direction by Victor Cheung
Book design and produced by viction:design workshop
Edited by viction:ary

© 2007 viction:workshop limited

The copyright on the individual texts and design work is held by the respective designers and contributors.

All rights reserved. No part of this publication may be reproduced, stored in retrieval systems or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any information storage and retrieval systems, without permission in writing from the copyright owner(s).

The captions and artwork in this book are based on material supplied by the designers whose work is included. While every effort has been made to ensure their accuracy, viction:workshop does not under any circumstances accept any responsibility for any errors or omissions.

ISBN 978-988-98228-6-6
Printed and bound in China

Key to symbols:



kitchenware



furniture



clothing +
accessories



out-door
accessories



personal
accessories



lighting



home
decorations



household
commodities



home
electronics

CONTENTS

PREFACE

Page. 004-008

OBSERVATIVE + AUGMENTATION

Page. 009-088

FUN + FUNCTION

Page. 089-168

INTERACTIVE + SENSATION

Page. 169-248

BIOGRAPHY

Page. 249-262

PREFACE

[Art]ifact has sought to bring appropriate works into pages with a particular character. A palette of designers generating the intellectual impetus to carry their study of the meaning of objects into the territory where design meets art. An open space for reflection, by grouping Droog's personal and inquisitive objects with Martin Guixé works on living matter and Pascal Anson's inspirations from unconscious design to create design objects that are "different, challenging and beautiful." "A kind of miser", Anson turns ordinary materials into magical objects. Connected with one another in climatic zones, as zones of influence in contemporary design, stories are told while objects leave their own questions.

The significance of [Art]ifact lies not so much in the body of work itself, however much you admire the creativity of the individual pieces, but in the resonant ideas that underpin them. One of the fundamental notions in [Art]ifact is the idea that design itself can be a critical medium for cultural reflection without recourse to interpretation by the design critic who writes about the artefact.

Despite the weight of evidence that art and craft sit along the same spectrum of creative visual art, the divide persists both bureaucratically and socially. Its persistence has more to do with retaining the status accorded certain possessions and ways of working than it does with a genuine difference between the fine artist and craftsperson. [Art]ifact begins at this point. It is not interested in determining where the borders might lie but in showing work which ignores all categories as unhelpful to looking at things. It is concerned to get out with the job of being stimulating, poetic and though-provoking. In doing so, the wish is to contribute to the creation of a forward-looking art and a more open minded approach to all forms of visual practice.

'Art is not a profession. There is no essential difference between the artist and the craftsmen', says Walter Gropius. Borders are never comfortable places to be, but they are often where the most interesting things happen. Nowhere are the boundaries more volatile and complex than those that lie between art and craft and between design and craft.

The strength of the Bauhaus was that it turned its eyes forwards. In order to prevent the artist being shut off from the world of industry and handicraft (and vice-versa), it was the first art and design school to make a point of teaching the specific disciplines of metalwork, carpentry, weaving and ceramics alongside a rigorous programme of art theory and exercises in manipulating colour, line and form. The results of this aesthetic cross-fertilisation included the influence of Paul Klee in the stained glass and weaving workshop, the blueprints for adjustable metal lamps and coffee pots from painter Marianne Braundt and the highly regarded typefaces of photographer Moholy Nagy.

The Bauhaus designed objects which are still admired and produced today, form a potent example of how and why art-craft demarcations could and can be mutable and how this hybrid might be adapted to face the future.

It's significant that craft and art also stood shoulder to shoulder at another crucial moment in the evolution of 20th Century Modernism. The Constructivist artists who provided the virtual accompaniment to the 1917 Russian Revolution sought to destroy hierarchies in society. 'Go into the factories, this is the only task for artists²'.

For everyone of the designers in [Art]ifacts the border between art and craft has become their homeland. In their richly varied work there is no sense of transgression, but rather a transcendence of restricting categories into art forms that stand in their own right and require no labels. In each case, a background in individual craft practice is just one of many elements and influences which each combine to make the finished work a demonstrative of both skill and sensitivity to the environment and understanding of current art theory and practice.

Design is alive, well, morphing, evolving, becoming more complex, more pervasive, and evident in the lives not only of the experts but in the lives of people. Design is no longer some distant, half-imagined, half-understood poor relation in the business process. Contemporary design, a timeless concept, exemplified best by an object that is soundly manufactured and beautiful, works efficiently for its purposes, and suggests ideas that tran-

scend its form and function. Design is about 'products worth bonding with for a lifetime,' says Wanders. Ours times are of concern and awareness. Stimulated by a spreading preoccupation with the world that surrounds everybody, contemporary design should be valued for "lightness, speed, accuracy, visibility, multiplicity and consistency³" as Italo Calvino suggested for this Millennium.

Finding these qualities is a shared responsibility: all those with power need to use that power wisely and responsibly to this end, where they can. Designers, through their designs, exert a powerful influence on society. If we take this ethical responsibility seriously, we will want to be active as protagonists in shaping the future, making sure that the results of our work advance people's personal growth, create a healthy living environment, both natural and artificial, and engender a relation between people and their environment that is maximally harmonious.

Objects remain important as a symbolic location of experience but a shift is occurring in Contemporary Design. The attention is focused on the psychological, social and cultural contexts that give meaning and value to products and to the discipline of design practice. This shift is guided by the recognition that objects are situated in a variety of ways that were not clearly understood or adequately explored by the designers, historians, critics, and theorists who established the precedents for the field of design earlier in the 20th Century. As a consequence, contemporary design discourse does not represent a radical break with the past. Instead, it represents a broadening of the scope of design to include issues and problems that were often embedded in earlier practice and speculation but were seldom developed in depth.

The most interesting as well as the most difficult thing about contemporary design is that you can never really put your finger on it. We may understand or identify it but usually "only" emotionally. Contemporary design can be baffling and lyrical, provocative and disturbing.

Title

I.V. DRIP FEED PLANT POT

Dimension

POT SIZE : 53 X 53 X 30 CM
(HEIGHT WITH DRIP STAND
FULLY EXTENDED 122 CM)

Design / Client / Manufacture

VITAMIN

Quantity

2000

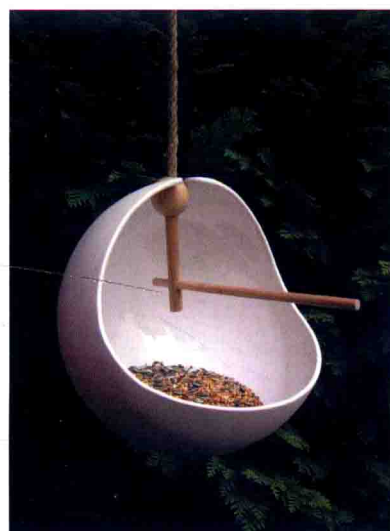
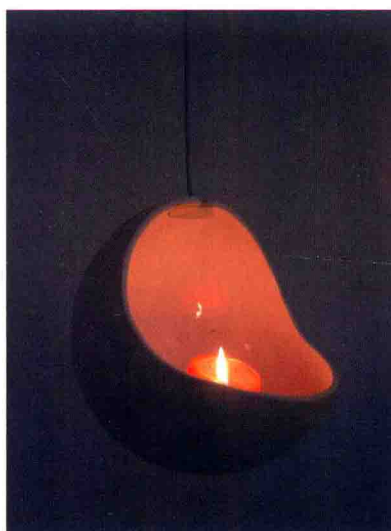
Year

2005

> See also:

Page 056-057







Title
NIKLAS

Dimension
25 X 30 CM DIAMETER

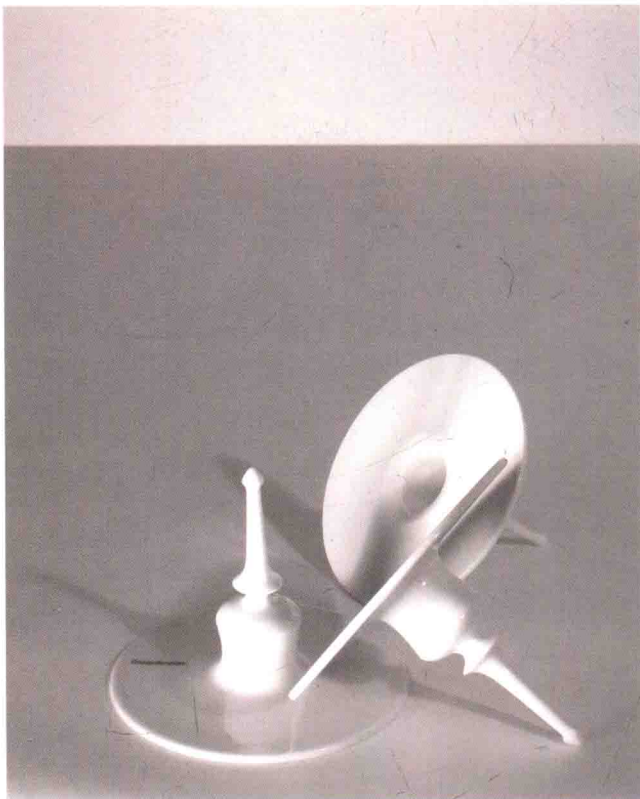
Design / Photo
**STERNFORM
 PRODUKTGESTALTUNG**

Client
PROTOTYPE

Year
2004

> See also:
 Page 028-029, 034-037,
 216-217, 240-241





Title

CANDLESTICKMAKER ₁
VASEMAKER ₂

Dimension

7,5 X 10 CM ₁

6,5 X 15 CM ₂

Design / Client / Manufacture

DESIGNFENZIDER

Photo

DESIGNFENZIDER, STUDIO

Quantity

MASS PRODUCTION

Collection

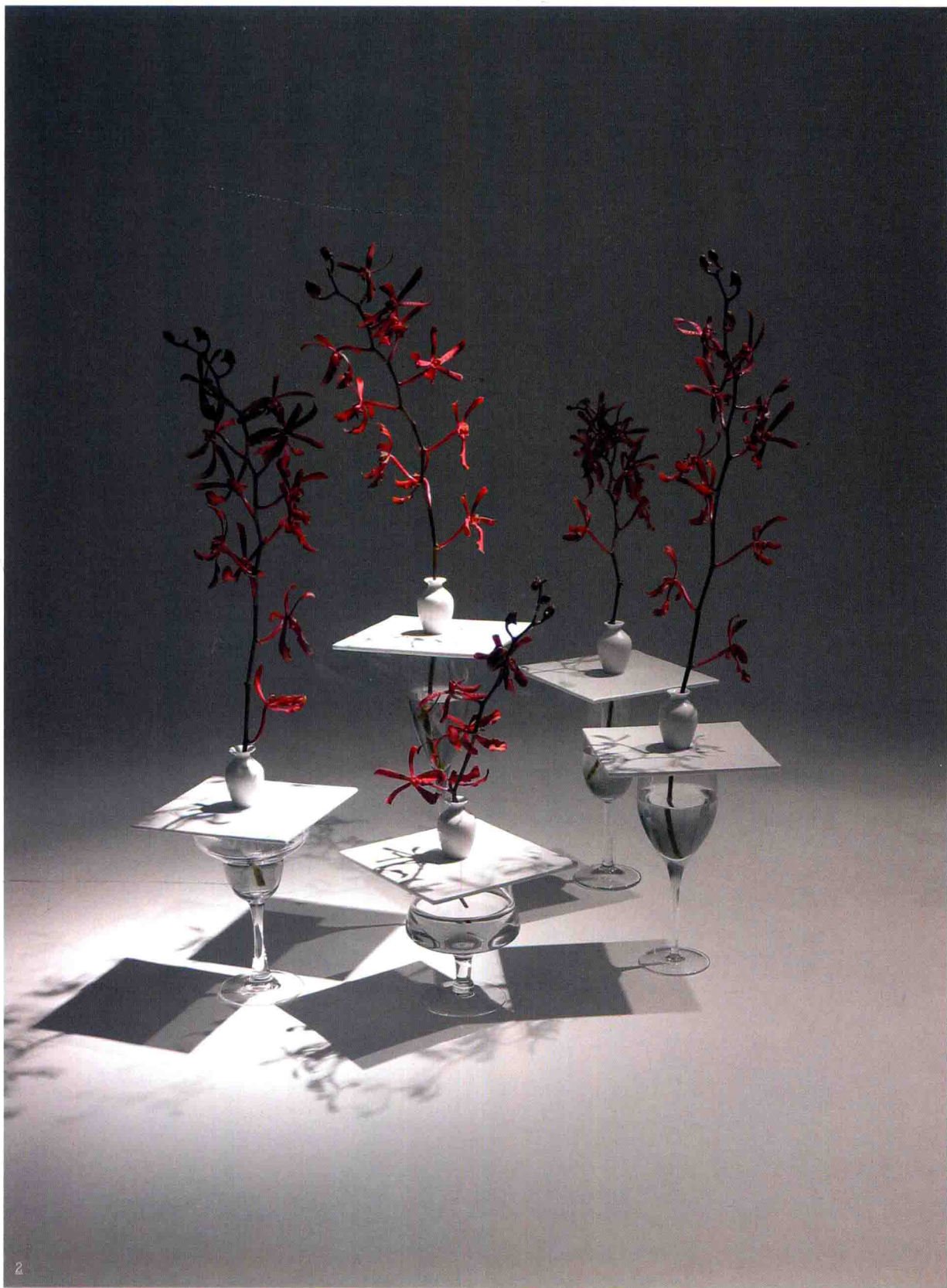
PART OF THE TEL AVIV
MUSEUM OF ART COLLECTION ₂

Year

2000 ₁

2005 ₂

> See also:
Page 013





Title
 WATERPROOF ¹
 COLA CUP ^{2,3}
 GOOD WATER CUP ^{2,4}

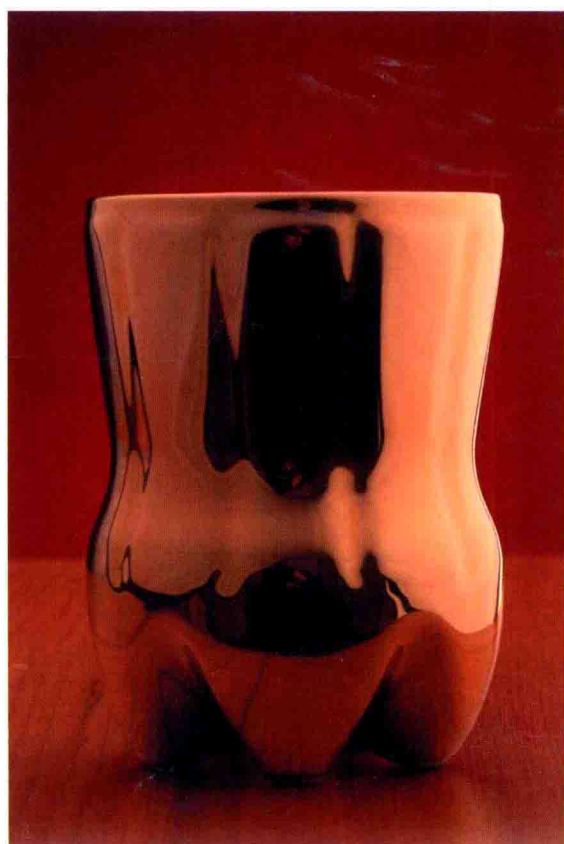
Year
 2001
 > See also:
 Page 015-019, 021, 030

Dimension
 27 X 8 X 37 CM ¹
 9 X 12 CM ^{2,3}
 7.5 X 10 CM ^{2,4}

Design / Client / Manufacture
 QUBUS DESIGN STUDIO

Photo
 MAREK NOVOTNY

Quantity
 2000 ¹
 250 ^{2,3}
 300 ^{2,4}



Title

COLA CUP

Dimension

9 X 12 CM

Design / Client / Manufacture

QUBUS DESIGN STUDIO

Photo

MAREK NOVOTNY

Quantity

250

Year

2001

> See also:

Page 014-015,

017-019, 021, 030

