

Inspiring Ideas of Using SANDPOPED: 1. Use as a Book Cover 2. Grate Gardie @ 3. To Start a Fire 4. Scrub Your Feet 5. Scrub a Pair of Jeans 6. POLISH WAILS MM 7. For Kittens To Sharpen its Wails 8. Open A Tight lid 9. Scratch Where it is My Scratch Where it is My III 10. Make A Pair Of Experimental Climbing Gloves My My 11. To Sharpen A Blunt Knife 12. Sharpen Scissons 13. Make a Glittering Ribboth, 14. Polish Table 15. Polish Rusted Gate 16. To light Matches 93 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 Birycle 26. Use As Toilet Paper to Make FUN of Others 27. Make a Folded Doorstopper 28. To Make Friction Surfaces 29. StiEl Under table / Chair's Leys 30. To Make a Skateboard 31. Use en Gift -Wrapping 32. Use for Shoe Repairing 33. Polish The Mall Before Painting Fill 34. Sharpen Pencil & 35. Stick it On a Surfboard / Ware-board 36. Scratch Where it is itchy 37. Grate Ginger 38. Grate Cheese 39 To Mile Allers - Skips Socks 40. Non-Slip Metal Tennis Racket Handle 15 and More

# (AOT) BACT

RE-RECOGNIZING THE ESSENTIAL OF PRODUCTS

viction:ary

### (ART) OFACT

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#### viction:ary

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#### Key to symbols



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[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 rigourous programme of art theory and exercises in manipulating colour, line and form. The results of this aesthetic crossfertilisation 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 consistency" 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.

Beauty, thinking, social, excessiveness, allegory, aesthetics, poetry are a few words that can describe the works presented in [Art]ifact. Art or Design? Art or Craft? Design or Craft? Above all, they are pieces of communication, be it physical, psychological or both. Now the frontiers are being breached. This time, practitioners working in all media are challenging distinctions not by issuing angry manifestos and storming the barricades, but by moving comfortably and constructively between different camps.

This book is not an effort to establish a monistic vision of design. It is not based on a single unifying concept of design or on the prospect of a single philosophy of design. Rather, it is based on a belief in the value of radical systematic pluralism: the principled cultivation of a sustained conversation among individuals with widely differing perspectives on the natural and human-made world. The element that unites the contemporary designers work presented most of all is the pluralism. A pluralism that keeps alive the ongoing search for truth and understanding by focusing inquiry on common problems encountered in experience. In addition to a search for identity within a context of globalization comes into their work. Not all of these designers are formally associated with one another. Some belong to separate generations or have attended different schools and come from different parts of the world. Nonetheless, they all share a similar sensitivity. The value of those objects is beyond money, form and function. In the face of a throwaway culture that consumes meaningless products, contemporary designers want their creations to have more quality and more personality.

[Art]ifact challenges not only the dictum of 'An object intentionally made for a certain purpose' but more contemporary notions of design such as problem solving or commercial branding by refracting Modernist design principles through the artist's eye.

Idealism without practical application is worthless. The system within which we live requires of industrial designers that they ensure that their products are commercially successful. The companies for whom they work ex-

ist to provide investors with a good return on their investment. An ailing company is unable to help anyone in society: it is a burden to all. design products should help people accomplish and experience the things they want to accomplish and experience; they should allow them to do these things with minimum effort and in natural, intuitive ways; and, in their manufacture, operation and effects, such products should be fully in live with their users' fundamental value systems.

The conjecture is the creative part and designers are very good at that. But then researchers must do their best to refute their own ideas. This is where many designers fall down, lacking the in-built scepticism to challenge their own speculations. This palette of designers does not suffer from this syndrome. Taking experimentation as design research method, ideas are subjected to a critical process of refutation, always questioning the work and using scholarly approach to the milestones of Modernism to enhance its depth.

One could describe this approach as somewhat introspective but it is also full of insight and engagement. [Art]ifact captures exceptional practitioner/researchers in their prime. These products and interiors mark a crosscultural shift that goes beyond bricolage to open new design possibilities. There are forms that go beyond functions, beyond aesthetics. Understand that sandpaper is a must-use item among the product design industry; the book cover is chosen to be made of it. Not only because of its familiarity that could link the title more closely to the industry, but also the nature of it that is interesting in explaining the attitude more concretely. And now, please feel free to see beyond.

Luísa Santos

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Royal College of Art, London

#### Notes

Programme of the Staatiche Bauhaus in Weuimar,

<sup>1919</sup> reprinted in Haus M Wingler The Raphaus MIT 1980

Georgio Vasari, 'Lives of the Artists', Penguin Classics, London, 1981

<sup>1</sup> Ítalo Calvino, 'Seis Propostas para o Próximo Milénio', Relógio D'Água, Lisboa, 1998

http://www.wikipedia.org

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





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Title NIKLAS Dimension

25 X 30 CM DIAMETER

Design / Photo

STERNFORM PRODUKTGESTALTUNG

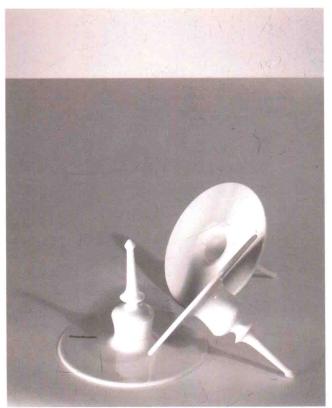
Client

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 I 6.5 X 15 CM 2

Design / Client / Manufacture

DESIGNFENZIDER

Photo

DESIGNFENZIDER, STUDIO

Quantity

MASS PRODUCTION

Collection

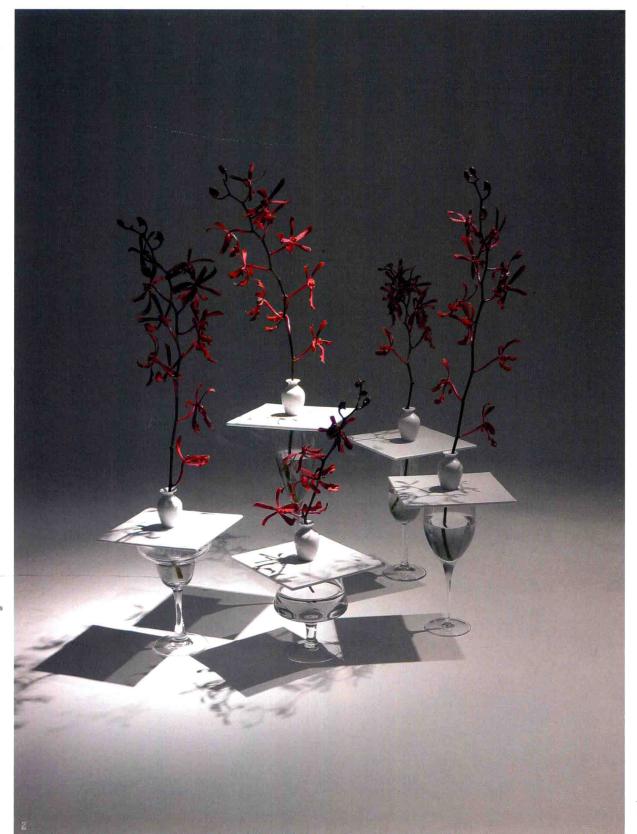
PART OF THE TEL AVIV MUSEUM OF ART COLLECTION 2

Year

2000 <sub>1</sub> 2005 <sub>2</sub>

> See also: Page 013







WATERPROOF 1 COLA CUP 2.3 GOOD WATER CUP 2.4

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

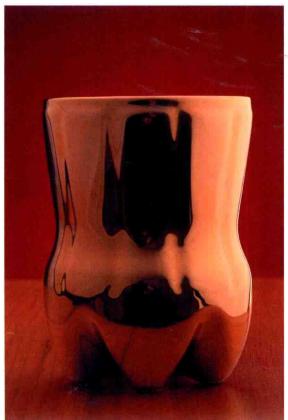
Photo

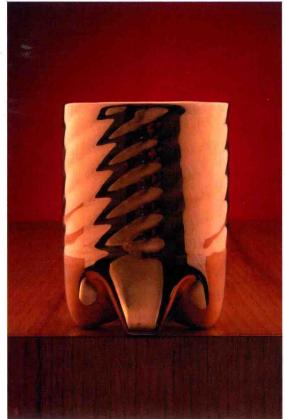
MAREK NOVOTNY

Year 2001

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







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

