

design focus Product

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设计新视点丛书

黑川雅之的产品设计

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设计新视

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设计

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产品设计的七个理论

黑川雅之

Seven Theories of Product Design

by Masayuki Kurokawa

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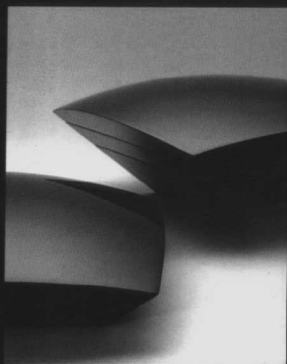
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理论一：时间的含义

Theory One: Time Implication

<EN · URUSHI LACQUERED BOX>



设计深深地打动、激励着人们，同时抚慰疲惫的身心。二十世纪设计强调的是人本主义，一体化的意识形态和国际范围的敏锐观察，随之产生的是脱离历史的孤立的抽象空间和时间，但是时间和地点的概念仍然不应忽略。

设计应该萌发于特定的地点，同时也经历着漫长的时间才得以形成。因而必须强调特定地域的历史、传统和自然特性，继承历史流传下来的文化。至于将来，那是历史的延伸。

设计是一个过程，设计计划则是一个项目，同样的，一个人，一个社会乃至世界都应该作为设计能否延续的考虑因素。

“此时”“此地”萌生的设计至为重要，对于人而言，这是一个标志。

跨越历史与将来的设计意义重大，关怜弱小，激励强者变得重要。

过分的强调历史使人陷入自怜自艾的泥潭，我们不应忽略设计中激励人心中奋斗激情的一面，设计的一个目标就是激发人心中生命的能量和创造力。

Design deeply moves and encourages people, and also often heals exhausted minds and bodies. Resulting from twentieth century design which puts importance only on the concept of humanism, standardized ideology and international

sensibility, abstract space and time that was disconnected and isolated from past history was created, however to which the concept of "place" and "time" should have also been included.

Design should be drawn and inspired from the place, and also as a thing that includes a long span of time arriving finally at the completed designing time.

Design should be given serious importance to history, custom and natural features of regions, and should inherit the culture continuing from the past, and as to the future, it should be a continuation of the past.

Design should be a process and the plan for design should be drawn as a program, and similarly an individual, a society and the world should be considered as important to what should be continued.

Design conceived "here" and inspired "now" is important, and is understood as an identity.

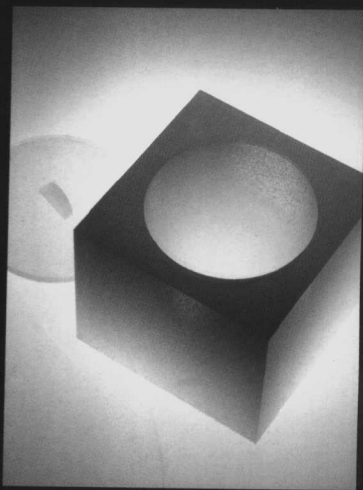
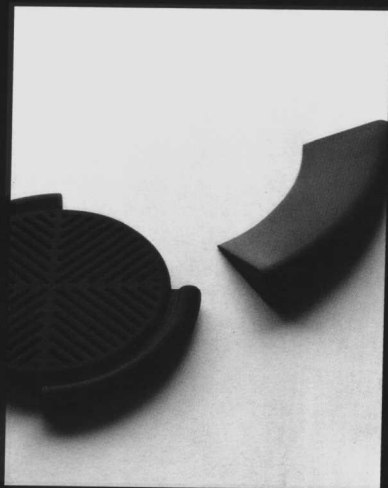
Design bridging history over future dreams is significant, and thoughtful feelings towards the weak, and provoking action to the powerful people become important.

Giving a heavy emphasis on history will trap people only to a passive healing part. We cannot ignore a principle concept of design that resides in a "provoking action" that stimulates the life energy of man. Design is to encourage man's life energy to spring up for creative energy.

理论二：身体感觉、触觉的时代

Theory Two: Towards the Age of Bodily Senses and Sensation

<GOM · MIZUSASHI>



设计同时建立着和真实事物的联系。设计的原则在于事物被人认知的方式和应用的方式。功能、外观和材料的纹理都是表达这一原则的语言。在人类触觉、视觉、嗅觉、味觉和听觉这五大感觉当中，视觉和触觉是最接近设计的。但是在当今，视觉的重要性在强大的国际影响下被大力强化。对于要把信息通过大众传媒以图片、印刷品和影视片的形式传播到世界每一个角落的人而言，视觉对大众人群有着强大的影响力。二十世纪被称为图像的世纪，影像不断的开发，而视觉随之成为人最为主要的感觉。

然而，人与生俱来的感觉是动物最为原始的味觉和触觉。人们相信在二十一世纪，曾经在二十世纪被遗忘的那些没有开发的感觉将再次重要起来。从一个追求全球号召力的年代到一个强调个性的世纪意味着身体感官的重要性得以加强。

设计将强调重量和软硬程度，甚至形状也将为材料的纹理手感而决定。人们应该在设计形成之前首先认识到材料。

Design is also to creating a relation to a real thing. The principle of design is how it is to be perceived and how people will use it. The function, appearance and the texture of materials are the language to communicate this principle. Among the five senses of man, sensation, vision, sense of smell, taste, hearing, the sense closest to design is visual sense and touching sense. However, in modern times, great importance has been given to visual senses that greatly emphasized visual sensations due to strong global influences. Visual sensations have a tremendous power over the mass of people that transmit messages to every corner of the world in the form of photographs, prints and films through mass media. In the twentieth century that was called the century of images, the images were further developed, and the visual senses became predominant in man's senses.

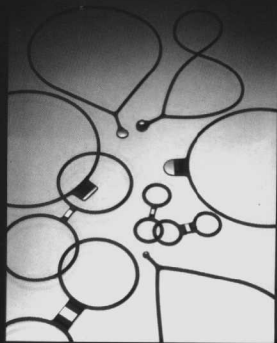
However, an animal's original senses were smell and a touch that were man's primordial senses. In the twenty-first century, it is believed that the wild senses that have been forgotten in the twentieth century will become important. From a global inspiration to the age emphasizing identity means the inspiration which gives an importance to bodily sensations.

The design will be given magnitude to its sense of weight, of hardness and softness. Even the form will be decided by the relation to the textual feelings for materials. The materials proceeding to the formation should be recognized.

理论三：编辑的记忆

Theory Three: Editing Memories

<ACCENT GLASS · P+G>



人们仿佛只是活在今天。事实上人生活在从过去到将来的一个完整连续的时间里。漫长的人类历史把种种记忆和信息注入到人类的基因当中，同时人们也勾画着未来的梦想和愿望。时间是不间断的现在，但同时，那些作为过去记忆的和将来梦想的“现在”也应该包括在内。

设计在这里有着一种以人类记忆为主线的共同语言。设计激发，触动，抚慰着人们，当中就包含了每个个人的记忆。

设计是创作一件真实物件的过程，而不单是一个信息，一篇文章或一个视觉图像，而是实实在在的联系着存在的概念。创作的目的是产生一件真实的物件，设计于是就不能停留在表达思想上面，而要关联着行业 and 人的精神。

设计的完成要通过编辑“与生俱来的形体和材料”，这是人类记忆的载体。

人类的记忆联系着世界上所有事物的形体，颜色和材料，这些都不能逃离人的记忆。追溯这些记忆，设计得以实现，获得了意义和感觉。设计的工作就是编辑这些多样的复杂的记忆。

People appear to be living only in the present "now". In fact, people live in a continuing time of past and future. People have varied memories and inherit

past information programmed in their genes throughout a long history of mankind. People are also drawing hope for future with dreams and desires. Time is captured as a continuous present, however, simultaneously "the présent time" as memories of the past, and future as dreams should be included.

Design for such people has a key of "man's memories" as a common language.

The design, which stimulates, excites and relaxes people, is processed with a key of each individual's memories, or primordial senses registered at human hippocampus of brain.

Design is a process of making a real thing, not only a message like literature or visual images, but also it is related to a serious concept of "being". Design can not remain simply an expression of thoughts since the objective of making is a "thing", it also relates to industries and the soul of man.

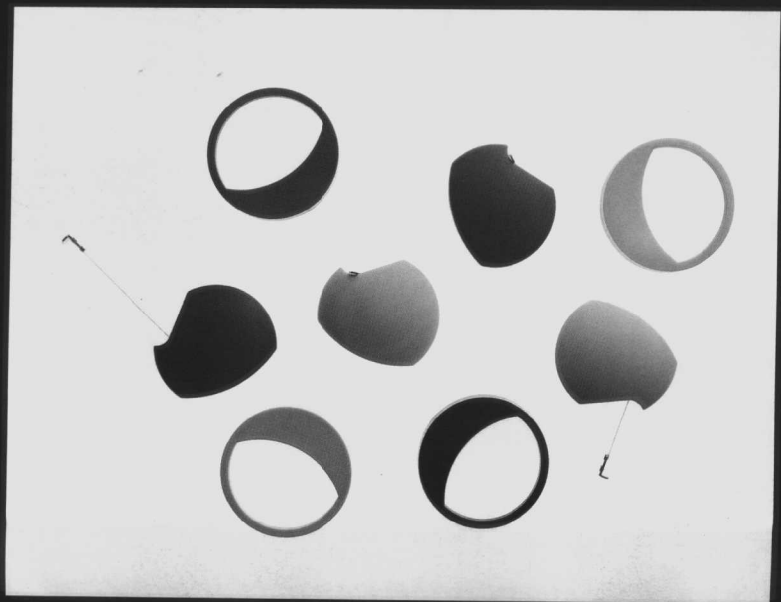
Design should be completed by editing the work of "primordial form and materials" which is considered as a container of man's memories.

People have memories that relate to the many varied forms, colors and materials of all things in the world, and cannot escape from their memories. Tracing on these memories, design is realized and given its meaning and senses. Design is an editing work of all these varied complex memories.

理论四：物质和形体的诗

Theory Four: Poetry of Materials and Form

<RABAT · CHAOS & BUDDHA · MEASURE & LUPE>



设计的终极目的在于抚慰和唤醒人们。众多文献当中我们可以读到，“诗歌的目的在于存在”，而设计的目的也在于诗。

虽然美一直被认为和秩序等同，这种秩序并不必然意味着传统的稳定和谐，而可以视为一种带有混乱和挑衅，毁灭和重生的新的秩序观。

勾画事物，联系存在的设计和与生活与生产直接相关，使用的容易程度、价格的合理性，视觉上的美观程度，都是表达我们怎么想怎么说的媒介。

实现和构造事物的终极概念包含着多层含义，而不单是美丽和刺激。在这一方面，设计和诗歌有着共同之处，囊括了生命和存在的方方面面。

理智不能先行于设计，工业和经济也不应该主导设计。

人和真实事物根本关系的形式被视为恋物主义。无关于事物的本质，仅仅在于人对事物本身的偏爱，其中只能找到人们称为“爱”的这样一种看来非常牵强的联系。

The ultimate work of design is to heal and provoke people. In various literal works, it says, "The objective of poetry is being", and the objective of design is also poetry. Though beauty is believed to be similar to a sense of order, which does not necessarily mean a classical stability or harmony, but in contrast it could be considered as an order with provocation and chaos, a new concept of order, including destruction and regeneration.

The design that draws "the things" which are related to being, is directly connected to industries and life, whether it is easy to use, or reasonably priced, or visually pleasant, it is a medium expressing the notion of how we should think and what we should say.

The ultimate concept finalizing and shaping the thing that contains various meanings, cannot just be beautiful and exciting. In this respect, the design resembles poetry that includes all aspects of life and being.

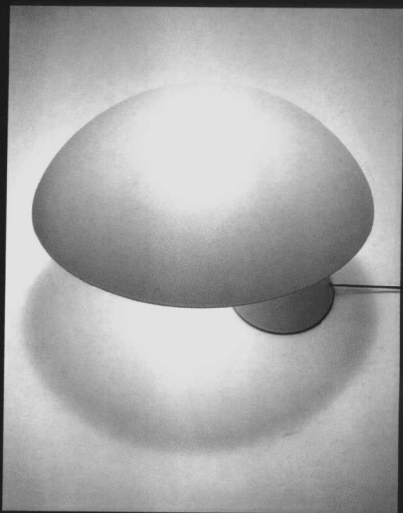
Reason cannot precede the design, nor should industries and economy be allowed to take a leadership over the completed design.

The form of the ultimate relation between man and a real thing is believed to be fetishism. No cue to the essential of a real thing, except the being of the thing only in itself as an object of man's love, is found, because no explanatory answer to relation of the concept of being other than a far fetched relation, called love is found.

理论五：晦暗的影子

Theory Five: Obscure Shade

<BATHTAB · LAVINIA >



据说日本文化的核心在于晦暗。对日本人而言，阴影不单是光照的结果，本身也是一个目的。日本人不会照亮所有的东西以便人们能够看清事物。他们相信美不在于清楚地表达每一件事物，而在于发掘隐藏在晦暗当中的东西。

阴影并不是指光照下产生的影子，晦暗是孤独中徘徊的思想。阴影，不论是隐喻或晦暗，都不带有正面的含义，它是光的影子，是反面，晦暗就是阴影下的思想。日本美学的代表是月亮而非太阳。日本美学难以为西方现代主义所理解的原因在于，西方现代美学史是按照太阳的模式建立的，而日本的美学则如月亮一般晦暗。我不否认，科学一直尝试令事物更加清楚，但无论科学发展到何种程度，对自然中无法理解的事物保持真诚谦恭的态度是非常重要的，因为人类存在的复杂性和神秘性仍然无法用科学清晰地加以阐释。

设计跨越了本身的疆界而更加接近于诗歌，这不是一本阐述事实的课本，但诗歌不断地为自己的存在而努力，接近真实，争取真实存在的自我。

无论是一个建筑还是一个城市，人追求的不应是自身环境中事实的堆砌，整个环境应该成为一首诗。

It is said that the core of the Japanese culture is in obscurity. For Japanese, shadow is not only a result of light, but also it is an objective. Japanese are not found of lighting up everything brightly to be exposed. They believe beauty is not found in expressing everything clearly but in discovering hidden and obscure things.

Obscure shade does not mean the shadow that is generated by light. Obscurity is a wondering or crisscrossing mind accompanied with loneliness. "Shadow" of any shadow, implicit or obscurity does not have positive connotation. Shadow is a shade of light. Implicit it means that the reverse side and obscurity is a shaded mind.

Japanese aesthetics are represented by the moon and not by the sun. The reason why Japanese aesthetics has not been comprehended by Western modernism is that Western modernistic aesthetics has been developed clearly like the sun, and Japanese aesthetics is too obscure like the moon.

I do not deny that science has tried to clarify everything, but no matter how science has developed, a sincere and modest attitude towards incomprehensive natural dispensation is important. Because human beings' existence is still complex and mysterious that even science cannot clarify fully.

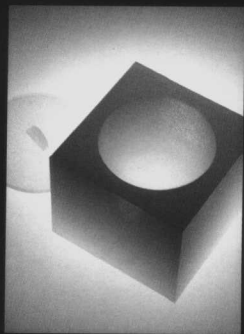
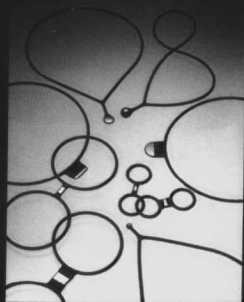
Design crosses over the boundary of design and becomes closer to poetry, which is not a textbook provided with facts, but poetry aspires for existence in itself, approaches to the real thing, and tries to give it tangible entity.

Whether it is architecture or a city, man should not seek for the accumulation of explanatory facts in his environment. It is expected that the entire environment would be the poetry.

理论六：意义的冲突

Theory Six: A Crush on Meanings

<ZO · P&G · MIZUSASHI>



据说死亡是生命中注定的。毁灭等于创生，但这并不代表创生一定伴随着毁灭，而是毁灭本来就是创生的一部分。

人的细胞每天都在死亡，而新的细胞的产生正是死亡伴随生命的明证。

通过激发行动来打破原有秩序，这是美和兴奋的概念。生存并不意味着追求稳定，但还是带来不安全感 and 毁灭的瞬间。毁灭既有的观念，挑战既有的秩序，追求社会革新。设计给予人类的记忆和想象富有力量的表达。通过背离人们习惯的方式挑动人的意识。设计对人的记忆的编辑并不单单是剪贴收藏而已。

人们说有两种善良，一是母亲的怀抱和父亲的棒子。如果设计是对人的宣扬和帮

助。也应该有两种善良。

动人们行动。

It is said that death is produced by creation. Equating death with creation does not mean that creation would be followed by destruction, but it means that destruction is included in creation itself.

Human cells are dying daily and the fact that new cells are generated is a proof that human life is implied with death.

Provoking an action in order to disrupt an order is an appropriate concept for beauty and excitement. Being alive is not only meant to seek for stability, but it is also a moment of catastrophe, which will bring insecurity and destruction. As the destruction of a preoccupied idea, and the protest against a preoccupied order had sought after a social renovation, design gives provocative expressions to man's memories and speculation, or it disturbs consciousness with an intended betrayal to what is expected by everyone. That design is an editing work of memories does not simply mean a collage of the past memories.

They say there are two kinds of tender kindness. One is a mother's embracing and the other is a father's cane. If design is celebration of man and a kind assistance to man, there should be two different kindness in it. It is important in design not only being kind to people but also strict provoking actions are also involved.

理论七：系统与结构

Theory Seven: System and Structure

<INGOT-BATTA · LIBRO>



所有事物，无论目的和组织方式，都有着结构。决定结构的因素有很多，动力特性，材料特性，生产过程，材料和部件的寿命，部件的可换性，维护方式，组装次序，表达的意念以及决定存在方式的结合因素等等，这是一整个“意念体系”，决定着结构，决定着物件存在的方式。

文学中的语言和语法在这里有着相通之处，但是，就和没有什么特定的语法适用于诗歌一样，诗歌中的事物的存在不受文学语法的规限，事物的存在完全可以依赖于所表达的意思体系，而不是任何规则。

事物结构产生了两种不同的变化。物料的采购一年比一年复杂，只要看看生产过程中发生的变化，物料的使用和淘汰，这些都改变了物质存在的意义，带来了结构变迁的需要。

在生产中，使用者的观点重于设备的观点，使用者和生产者靠得更紧了。同时为了保护全球自然环境，物料和部件的再用回收变得重要起来，每个部件因而有了