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DESIGN IN THE INTERPLAY BETWEEN THE UNICUM AND SERIAL PRODUCTION

The unicum is an individual product that reflects the needs and ideas of one person and is usually driven by emotions and spontaneous inspirations. The private use of the unicum by its designer and his friends completes its subjective direction, as well as its artistic impetus that also articulates social criticism and irony.

The serial production has clearly a broader reference to the society. It reflects the requests and needs of as many users as possible and tries to express social streams and trends with which the future owners of the products can identify. The acceptance of the market throughout a longer period of time is a precondition for economical action.

While the unicum can give food for thought, the serial product must create more reasonable and longer valid expressions of social reality.

However, both forms of design are unified by the communication between the user and the product. Each piece of furniture and each accessory tells something about itself, as well as about the lifestyle ideas of its addressees. Therefore, the focus on a certain awareness of life or on a particular

lifestyle always means a restriction with regard to the quantity of the serial production.

Nevertheless, the user respectively the owner also communicates through the product: On the one hand he navigates the way he wants to be perceived and with which period of time he wants to be linked. On the other hand he defines both his level of luxury and his social status.

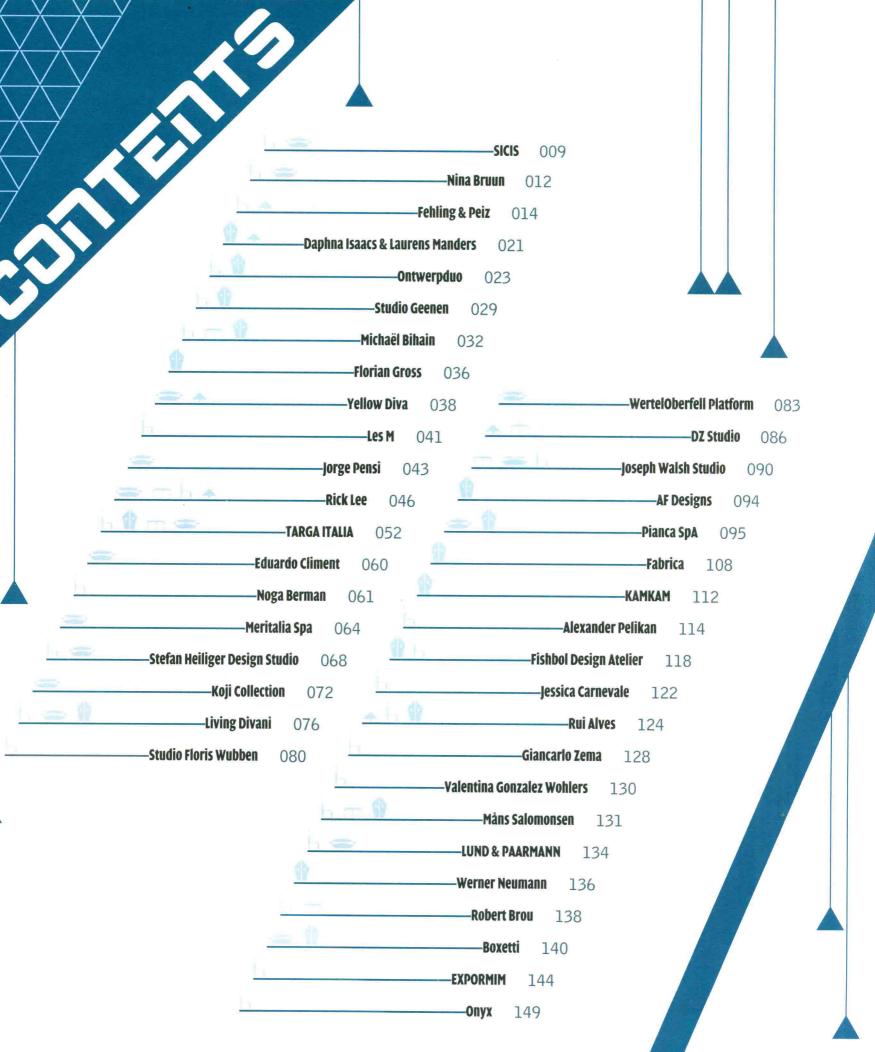
But there also exist inner modes of operations, because lifestyle products stimulate different behaviour patterns. Consequently, the user feels either interpreted by a soft curved relax lounger, or by an ostentatious sofa design. Further, sharp-edged linear forms stand for precision and intellect. Thus, symbolism is an important and influential term.

However, it always applies that processes of social change function as a catalyst for design. Therefore, modified social and economic factors demand reconsiderations and new interpretations of all characteristics of the product. In order to understand a design or to visually receive it, one must know the individual cultural background of the product.

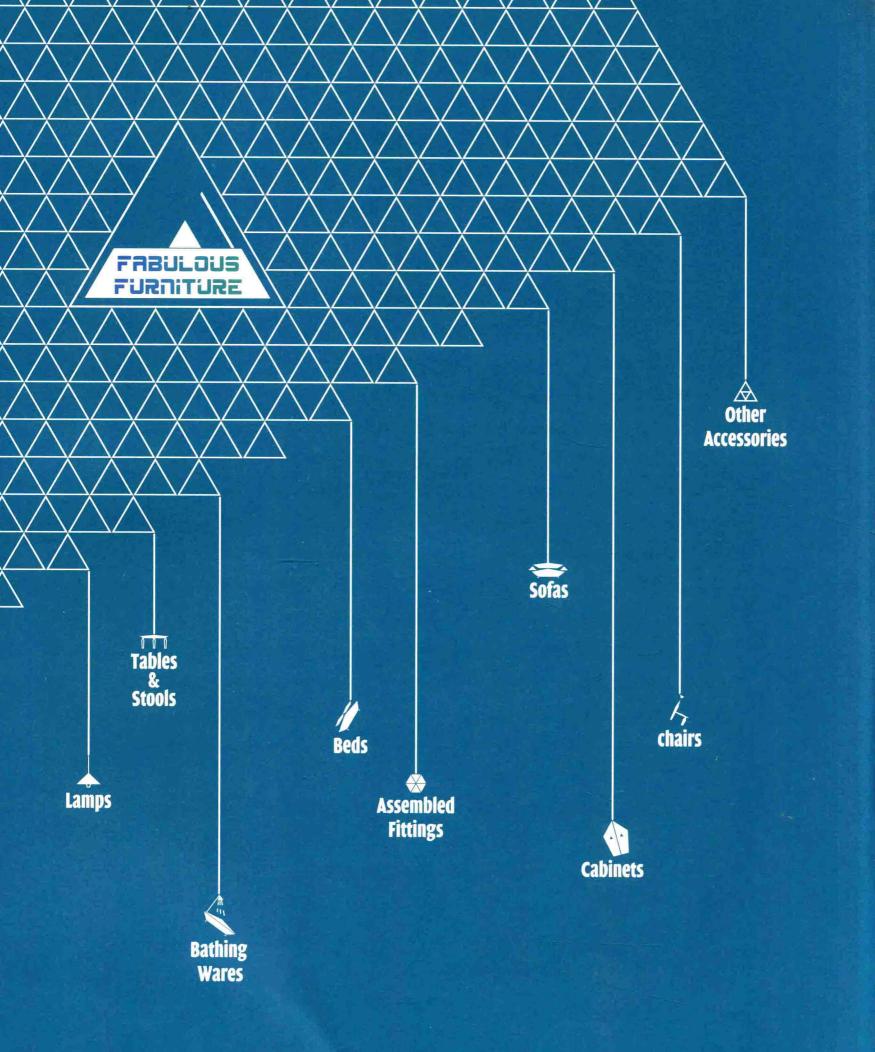
The surrounding area of the user also offers him modes of identification, depending on his individual phase of life. Thus, the communication between user and product becomes a dense and complex relation. Hence, its modes of operations are used by the advertisement in order to reach the market. Nevertheless, the market and the literature is flooded by a broad spectrum of designs. Thus, it becomes obvious that the user product relation cannot so easily be exploited for the market. In consequence, the instinct for trends and future lifestyles and needs will always overlay the rationality of planning and marketing.

Frankfurt am Main, July 2011 Prof. Stefan Heiliger Stefan Heiliger Design Studio









SICIS

SICIS entered into the Big Apple, with the official opening of the flagship Store in SOHO, New York in July of 2006.

The creation of SICIS North America coordinates the distribution of SICIS collections through its growing network...following the SICIS philosophy to create an advanced and well-organized distribution system, up to the satisfaction of every request from all over the world.



Design Agency: SICIS

Enchanting adornment for hair left loose 4 leaves I give you, fortune and pardon I accuse.



THE BIG PROMISE

Design Agency: SICIS

With hands, if you like to release a memory, distant and nostalgic.







Design Agency: SICIS

Perfume of moon, magic and spicy, laid out, in folds, at the peak of luxury.



Design Agency: SICIS

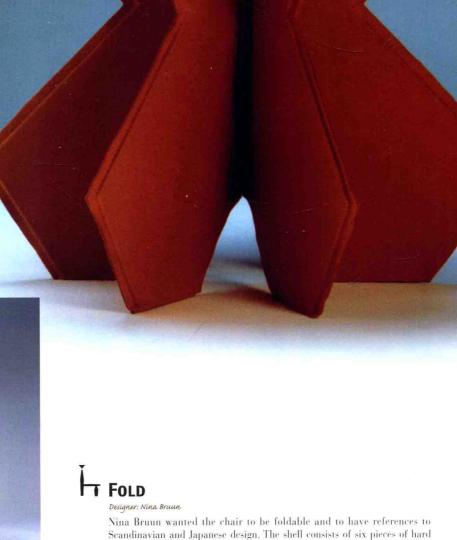
Like buds that open in verse, the breath of crystal petal flowers set in place.





Nina Bruun

Nina Bruun is a 26-yearold Copenhagen based designer. She works in the fields of furniture, spatial and graphic design. Her main focus is furniture designgood handcraft and graphical expression is a must. Nina Bruun is educated from The Danish School of Design and is specialized in furniture and spatial design. In the spring of 2010 Nina Bruun won 1st prize with her Nest chair in a big competition named SYDFORM for designers from Sweden and Denmark (60 participating designers). And was together with the FOLD chair, exhibited from March to September four different places in Sweden and Denmark.



plastic, which is upholstered with woolen felt. All seams on the chair are hand sewn, which took her 105 hours. The seams are visible to create a more industrially expression and to create sharp edges which give the chair a lighter expression. The look and function of the chair is inspired by paper

folding—especially the Japanese origami folding technique.









NEST CHAIR

Designer: Nina Bruun

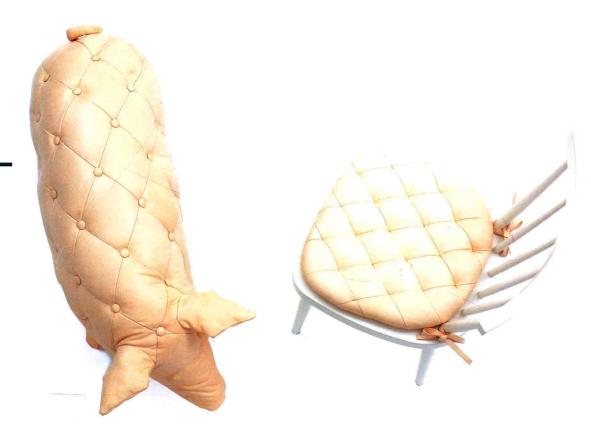
Influenced by the spring and by nature, this lounge chair is inspired by a bird's nest. Nina Bruun's idea was to create a graphical chaos which still felt like a unified whole. To create a 'nest feeling' Nina played with birch strips in different thicknesses and hurled them around the supporting structure. It was natural for me that the chair had a soft center to create references to the bird's nest, that is typically lined with down, to form a confident frame for eggs and chicks.

Fehling & Peiz

Yvonne Fehling and Jennie Peiz are based in Karlsruhe and Munich, Germany. In 2006, they founded their design studio and the brand 'Kraud'.

Yvonne Fehling
Assistant professor at the
University of Karlsruhe.
Working experiences in the
Netherlands and China.
Jennie Peiz

Working experiences in the U.K., India, Australia and the Netherlands.









STILL LIVES

Design Agency: Kraud Designer: Yvonne Fehling and Jennie Peiz Materials: smooth leather, skin color Photography: Frederik Busch

Objects for domestic space. Fitment, toy, luxury good, sculpture. Stuffed toy, gym equipment. Projection area.







HOCKERBANK
Photography: Frederik Busch



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