

мировое
пространство
дизайна

№9

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full text in English

КОМНАТЫ

предмет интерьер архитектура среда

Революционный дом
Освальда Боатенга

Мастер максимализма
Майкл Сизз

Архитектурный фанк
Ленни Кравица

максимализм



«Когда я создаю предмет, я долгое время обдумываю его характер. Где я могу его использовать? Будет ли он уместен в необычной ситуации? Нравится ли мне этот предмет? Захочу ли я его показать друзьям или спрячу?» Дизайн Тошихико Сакаи (Toshihiko Sakai) — это ответ на вопросы, адресованные самому себе

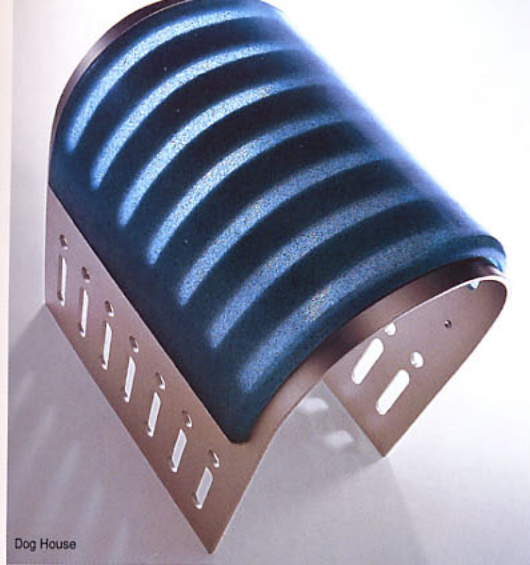
Индустриальные хокку

Автор текста Наталья Вавилина

В 1987 году Тошихико Сакаи закончил Токийский университет искусства и дизайна (Tokyo University of Art and Design). Свою карьеру он начинал как дизайнер бытовой, аудио- и видеотехники. Сотрудничество с **PIONEER, SHARP, LG, TOSHIBA** и другими столь же известными компаниями — достойный послужной список. Но вместо того, чтобы почивать

на лаврах, Тошихико Сакаи ставит под сомнение общепринятые принципы дизайна электроприборов. Почему бытовая техника должна выглядеть так, словно ее прямое назначение — участие в съемках очередного научно-фантастического фильма? Неужели телефонами, фенами и посудомоечными машинами пользуются инопланетяне и астронавты? «Сейчас, когда я работаю для компаний, выпускающих бытовые приборы, я пытаюсь изменить ситуацию», — заявляет дизайнер. Взаимоотношение «предмет — интерьер» выходит на первый план. «Самая важная вещь для меня при создании промышленных предметов — связать индустриальный дизайн и интерьерный».





Тошихико Сакаи

В 1992 году Тошихико Сакаи организовал дизайнерское объединение **SAKAI DESIGN ASSOCIATE**. С 1998 года участвует в Миланской мебельной выставке. Он разрабатывает не только технику, но и мебель, светильники, аксессуары. Особенности стиля — это, прежде всего, истинно японский лаконизм и поэтическое восприятие окружающего мира. Комментарии, которыми дизайнер сопровождает свои модели, совсем не похожи на унылые описания из каталогов. Скорее, они напоминают знаменитые японские трехстишия хокку (или хайку). Это совершенно особое и уж точно непривычное для европейца восприятие предмета.

Шезлонг в обычном представлении: легкое раздвижное кресло, в котором можно полулежать. Шезлонг **Future** Сакаи:

Чувство изменчивости.

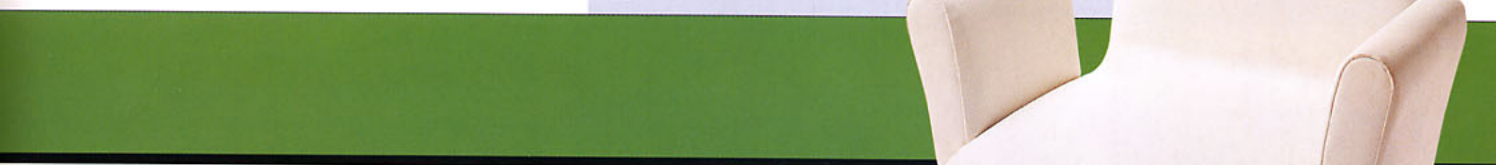
Одна точка опоры.

Шезлонг.

Можно ли точнее определить суть предмета?



Akiko



Nap



Atom chair



Fun



L Sofa



Yoko



Fat Yoko

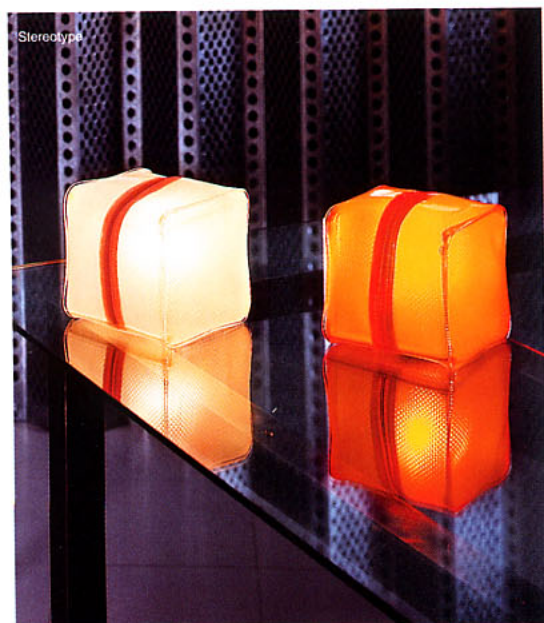
Другой пример — софа **Yoko** (Йоко — женское имя, можно перевести как «солнце»).

Маленькая софа
Для кафе моей мамы.
Ширина всего 380 мм.

Заметьте, какой лиризм! **Fat Yoko** (толстая, большая Йоко) — вариант шириной 1000 мм.

Прокомментированные прозой модели ничего не теряют. **Atom chair** — стул для детей. На его ножки надеты специальные удлинители из термопласта красного и желтого цвета. Ребенок растет — убирают красные удлинители. Когда он становится старше, снимают и желтые.

L Sofa — «Жизнь на полу. Японский стиль». Пуф **Nap** — «Поставьте его на пол, обнимите его и обопритесь на него, будьте счастливы, сидя на нем». **Dog House** из силикона и алюминия — отнюдь не конура. Это такой необычный табу-



Stereotype



Foma ST

рет. **Dai** — высокий табурет из вишневого дерева и силикона, вещь традиционная для японского дома.

Работы дизайнера нельзя назвать однообразными. Легкая и мобильная мебель из коллекции **Fun**, «классический» диван **Hatori**, «органическая» модель **Akiko** — все абсолютно разное по форме и стилю.

Светильник **Stereotype** создает в интерьере атмосферу, близкую той, что описана в классическом хокку: «...И каждый мелкий кустик на праздник приглашен».

Бытовая техника по-прежнему занимает огромное место в разработках Тошихико Сакаи. Телефон **Foma ST** — предмет «индустриального дизайна», спроектированный по принципам «дизайна интерьерного».



English Version

ROOM I

p. 6 Design News

Text by Natalia Vavilina and Yulia Bobyleva

p. 12 Cosmic Intuition of Junko Koshino

Text by Angelina Vin

Circle, triangle, square, wave, neoprene, metal, gold, tension, object are the universe basis which are reflected in Junko Koshino's design. Sometimes they run into one, sometimes they smash into smithereens, but they are always inseparable in cosmic harmony.

Junko Koshino was only nineteen when she created and began to sell her first range of ready-to-wear clothes. Some time later the young couturier felt a burst of energy and began to develop the first women's haute couture collection with the intriguing name «Primitive Oriental» and in 1978 she first participated in the Paris Women's Prêt-à-Porter collection. It was a tremendous success. The indefatigable Japanese entered the world of European high fashion with a FEC (Fashion Editors' Club) award and was recognized the most active couturier of the year.

Careless fairy shows and deep philosophy, sharp gestures and vague silhouettes, ardent colours and indifferent glow of metal, warm neoprene and alluring gold — all these characterize the couturier Junko Koshino. But Junko Koshino, the couturier, is inseparable from Junko Koshino, the furniture designer. In any sphere of her activity Junko Koshino professes the same principles.

«The Circle is eternal nature: the Earth, the Sun, the Moon, the planets, the whole universe has this form. It is divine, having neither top nor bottom, left nor right and proves itself to be a perfection, it embodies the mystiques of nature and cosmic continuity.» Junko Koshino emphasizes this idea in garments, leather hand-bags, ceramic tableware. The triangle is enlightenment and ascending will, the square is rationality and plane geometry, symbolic form of human wisdom and Euclidean geometry. The set of ten dry lacquered nest boxes that can be stored one inside the other or piled up to form a pyramid and a low black table illustrate the thesis.

The Japanese know the mighty and destructive power of the wave! For Junko Koshino the wave never stops moving, even in the picture. The wave represents permanent movement and eternity, cosmic continuity of time and space. The Jumelage table and clock are static embodiment of eternal dynamics. Neoprene is seen as something alive, as the second skin which insinuates sensibility, mystery and seamless beauty. These features are accentuated in the swimsuit.

All the above universe characteristics can be expressed with the help of metal. Genuine gold is at an unachievable level, its magnificent luster engenders the luxurious and mysterious

substance. One of the works is decorated with golden leaves, which are put on the stretch material. The silhouette and the form express tension that is the strain of a taut string.

However, for Junko Koshino the object is the fusion and osmosis of art and function, reasoning and sensibility. This synthesis is demonstrated by the Taikyoku table — a puzzle-like construction consisting of six parts. The object like that accumulates all the essences and contains all the above variations. Junko Koshino manoeuvres instinctively in the cosmic space that she has created, being detached from it as she prefers the chaos of life. Or the order?

p. 16 Industrial Haiku of Toshiko Sakai

Text by Natalia Vavilina

«When I design an object I spend a lot of time thinking about its character. Where can I use it? Will it be at its place in a specific situation? Do I like this object? Do I want to show it to my friend or to hide it?» Toshiko Sakai's design consists of answers to questions addressed to himself.

In 1987 Toshiko Sakai graduated from the Tokyo University of Art and Design. He started his career as a designer of household goods and home audio and video equipment. He worked for PIONEER, SHARP, LG, TOSHIBA and other equally famous companies. But instead of resting on his laurels, Toshiko Sakai calls into doubt the general principles of electrical appliances design. Why should household equipment look like science-fiction movie accessories? And do extraterrestrials and astronauts use telephones, hair-driers or dish-washers? «Now, working with Electric appliances company I try to change this situation», says the designer. The relationship «object — interior» is brought to the forefront. «When I design an industrial object, the most important thing for me is connecting industrial design and interior design.»

In 1992 Toshiko Sakai organized the designers association SAKAI DESIGN ASSOCIATE. Since 1998 he has taken part in the Milan furniture fair. He develops not only techniques, but also furniture, lamps, accessories. His style is first of all characterized by the true Japanese laconism and poetical perception of the outworld. There is nothing of dull catalogue descriptions in the comments that the designer gives to his items. They rather resemble famous Japanese three-line haiku. That's absolutely specific and certainly unusual for European perception of the object.

The typical description of a chaise-longue is: «A folding chair often having an adjustable leg rest»

«Sakai's Future Chaise longue is: «A feeling of floating. A single fulcrum. Chaise Longue.» Is it possible to define the essence better? Another example — the Yoko sofa (Yoko is a women's name which can be translated as «sun»). «Small single sofa. For my mother's cafe. Wide is just 380 mm.» Oh, what lyricism! Fat Yoko is the variant of 1000 mm wide.

Prosaic comments do not derogate from Sakai's items.

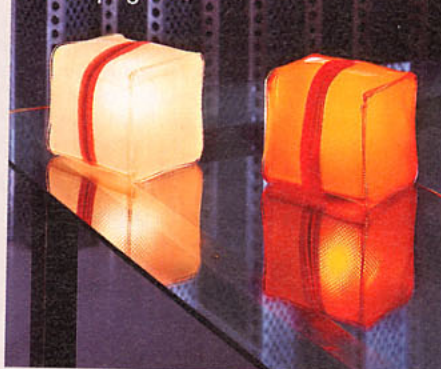
The Atom chair is for children. The chair's legs are lengthened due to the special extenders made of red and yellow thermoplastic. The baby grows and the red extenders are taken off. The baby grows on and the yellow ones are not needed anymore. L Sofa is «Life on the floor. Japanese style.» The Nap ottoman — «Put it on the floor. Embrace it. Lean on it. You feel happy sitting on it.» Dog House made of silicone and aluminium is not a kennel at all. It's such an unusual stool. Dai is a high stool of cherry-wood and silicone, it's quite a traditional thing for Japanese home.

The designer's works are far from being called uniform. The light and mobile furniture of the Fun collection, the classic Hatori sofa, the «organic» Akiko model — they are all absolutely different in forms and styles.

The Stereotype lamp creates an atmosphere which is close to one described in classic haiku.

Toshiko Sakai still pays great attention to household equipment design. The Foma ST telephone is an «industrial design» object created according to the principles of «interior design».

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p. 20 Marina Sheetikoff at her Parnassus

Text by Angelina Vin

The false donna Rosa («donna Lucia» in the original play) d'Alvadores from the brilliant Russian screen adaptation of Brandon Thomas' classic play «Charley's Aunt» let us know that «in Brazil there are a great many wild monkeys!» But not only monkeys! In the virgin rain forests, hot savannas and grassland of that huge country there are plenty of fabulous and dangerous beauties. They are a source of inspiration for Marina Sheetikoff, the fashionable designer of furniture and jewelry (including piercing jewelry).

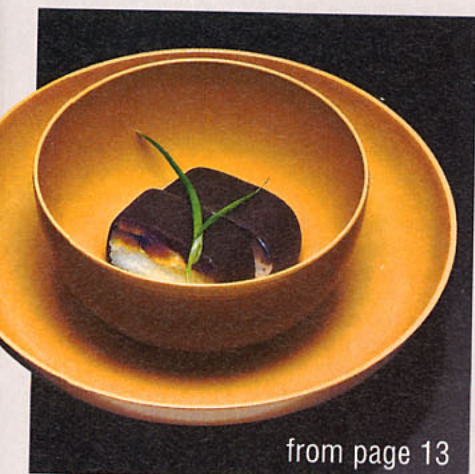
Marina Sheetikoff studied in Paris: she graduated in architecture and postgraduated in design at Ecole Nationale des Arts Decoratifs. At that five-year period, spent in the capital of fashion, Marina began to climb her Parnassus: she invented various accessories and theatre decor for a play at the famous Avignon theatre festival. But when Sheetikoff came back to Brazil, her work acquired some new features.

«The forms of nature always inspire my work. I collect stones, leaves, seeds, insects. I try to create my pieces like poetry, thinking about every little detail of the constructing of a model, even if it is a jewel or a furniture», says Marina. In her home country there grow 80-meter giant trees: ceibas, palm-trees, papaws, cacao-trees and heveas entwined with lianas. In the mysterious bosom of queer woods there live sloths, terrifying anacondas, jaguars, predatory ants and, certainly, various monkeys. In the forests there are seas of fairy orchids, where wonderful butterflies and hummingbirds gathering nectar flutter over amazing flowers.

One can float down the river on enormous Victoria-regia water lily pads. Its flower — a real gift of the Amazon river — changes colour from white to tender pink or bright red. A familiar gorgeous rose opened on the tabletop of the Rose model. You'll find a big transparent leaf inside the Totem cupboard. The forms of the Rose and Pluma tables'legs reflect ethnical motives. Sitting in the comfortable Parabolic arm-chair you feel lightness of the reed seat. It's a real colourful world where nature and modern world coexist successfully!

Marina Sheetikoff has long been interested in jewelry design. Her exquisite diadems — the golden Lisa with Brazilian jewels, the silver Nine wires and Chapa ones resemble tiaras of the ancient kings of vanished civilizations. The piercing jewelry also takes us to the world of Indian cultures. What teenager will refuse a fashionable golden item that can be worn on his bridge of nose? Having acquired the third eye he becomes the sharp-sighted Hawkeye, having decorated his brow he transforms into Montehomo, the Hawk's Claw. The teeth on this claw look very impressive! Don't pity your tongue and ears, and you'll get the glorious names of Sharp Ear and Arrowy Tongue. It only remains to get armed with a spear and bow. Young friends, don't forget about war paint!

Marina Sheetikoff's design has not only been influenced by tropical nature, South American culture and careless Parisian lustre. «My family origin is Russian. I grew up listening to Russian fairy tales and the culture of this country is in my soul!» says the designer. Beautiful Marina, who lives in distant lands, doesn't weave fairy flying carpets — she takes modern materials and designs the wonderful Olaia and Flutura lamps. But what if they are the magic rings and we should wait for a miracle?



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