

物與環境的關係暨顯現環境的偶然性於產品之研究創作

摘要

本研究創作係闡明物的存在感：物的存在是存在於充滿偶然性的環境。環境的偶然性與物接觸、侵入，並留下痕跡，因此物依據它的環境而有了獨特性，這是物的「整體性」概念：物的整體是包含其環境的偶然性，是具有「被穿透性」的。環境的偶然性顯明於物件不定的表象，賦予無獨立自我的量產品各自相異的表象；繼而，使用者通過對於量產品表象的感覺，使之易於達成各自的詮釋。物件表象上的痕跡，是其「感覺能力」的顯現，因此每個物件都是有生命的。以此概念，可以體會使用者與產品的溝通，是自然地、持續地發生於細微之處；物件感受它的環境與使用者，就如同我們感受環境中之物件。表象的功能，獨立於物件的功能性與其形體；表象再現了它的環境，人對於物件也由其表象而再現了各自的意義，這接近藝術的詮釋過程。這是使用者在面對「穿透性譜記」產品的過程中，產生屬於他自己的結果。

本研究創作以「穿透性譜記」的概念，設計四件作品：「海灘」（桌子）、「抽屜」（桌子）、「花」（椅子）與「燈」（椅子）。這些作品，將產品主要的環境——人的偶然性因素表現出來。量產品在此概念之下，顯現了獨特性。由人對於物「表象的詮釋」，產生再現的可能過程，而釐清「詮釋的模式」。此模式可作為討論量產品的藝術性問題之根據。藝術性在此模式中附加於產品上，並得到解答：不需再以二分法來判斷一物是為產品或是藝術品，因在產品上，藝術性與功能性皆不單獨存在。

關鍵字：環境、存在、感覺、偶然性、不定性、整體性、穿透性譜記、再現

The Relationship Between The Object and The Surrounding; To Represent The Contingency of The Surrounding in Product Design

Abstract

This researchful creation has clarified the sense of being of objects that is an existence of being in surrounding full of contingency. The contingency of surrounding has been touching with the objects, intruding into the objects and leaving traces on the objects. The concept of “wholeness” of the object is its own uniqueness according to its’ surrounding. The whole of the object is which includes the contingency of surrounding, the object is “penetrated”. The contingency of surrounding has appeared by the uncertain appearance on the object and endowed with heterology for the product which has no independent ego. Afterwards, the user could make whose own interpretations easily by felt with appearance of the object. The traces of the appearance on the object is its appearance of sensibility, each object is living. Therefore, the communication between users and products has occurred naturally and continuously in tiny places. The object feels its surrounding and users just like human feeling. The function of appearance is independent of the function of the object and its form. The appearance has reconstructed its surrounding, people also have reconstructed each meaning by the appearance. Those above are close to the interpreting process of art, the particular result from users whom face to the products with penetrated score.

This researchful creation is based on the concept of penetrated score, and had developed four projects: “the beach” (table), “the drawer” (desk), “the flower” (chair) and “the lamp” (chair). These projects express the main environment of products with the contingency of human. We clarified the mode of interpretation by the possible process of reconstruction through interpretation with the appearance of the object; the mode can be the basis for discussion of the artistic questions of manufactured products. In this mode, artistry has attached on the products. We don’t need to determine an object as a product or as an art by dichotomy. The artistry and function no more existed alone on products.

key words: surrounding, being, feeling, contingency, uncertain, wholeness, penetrated score, reconstruction