

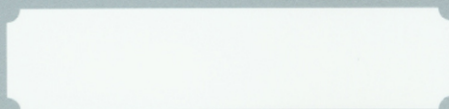
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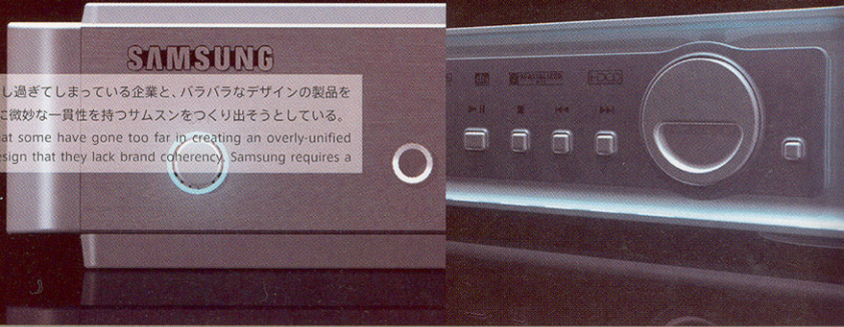
concepts on the horizon

創刊100号 特集「プロトタイプ100」
vol.100 memorial issue feature : Prototype 100



Your name here.

サムスンでは市場における競合他社の製品を分析し、理性的なデザインに統一し過ぎてしまっている企業と、バラバラなデザインの製品を市場に出してブランドの一貫性に欠けるというもう一つの企業を比較、その間に微妙な一貫性を持つサムスンをつくり出そうとしている。An analysis of the products produced by competing companies shows that some have gone too far in creating an overly-unified rational design, while others put out products with such uncoordinated design that they lack brand coherency. Samsung requires a more subtle coherency that lies in between those extremes.

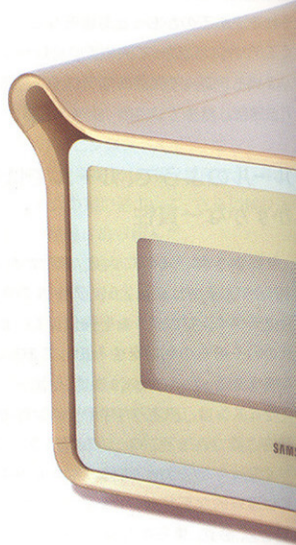
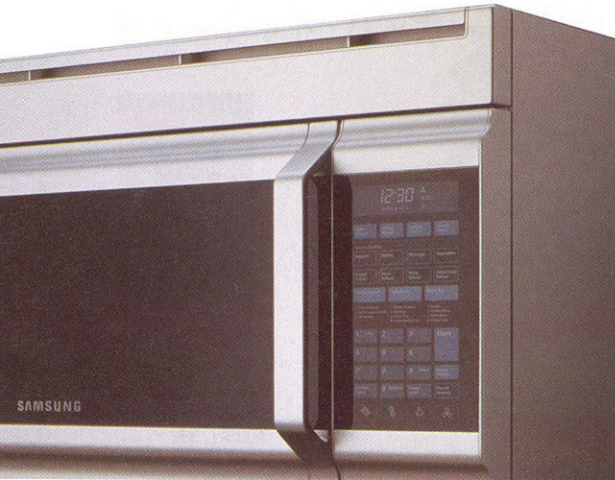


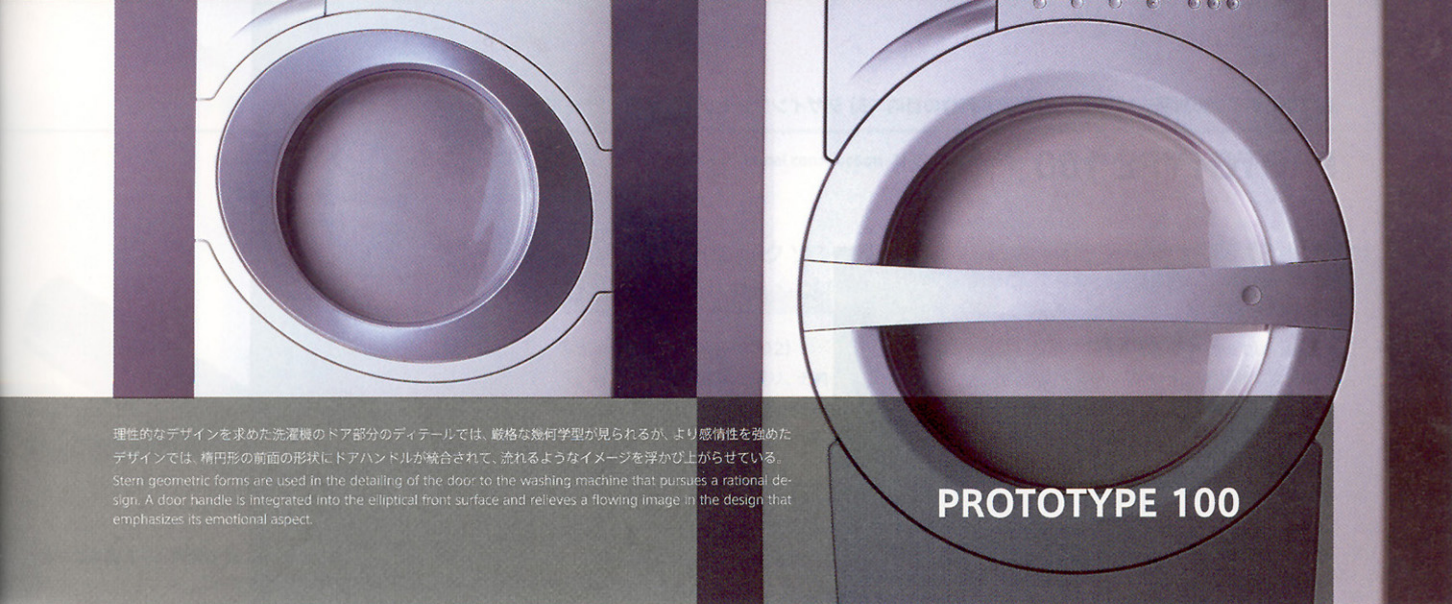
DVDプレーヤーのスタディー。テクノロジー好きなユーザーのためのデザインと、一般消費者向けのデザイン。ニュアンスの違いがわかるが、同じサムスンのらしさを追求した。Study for DVD players. Compares design for technophiles and design for the general consumer. While different nuances are apparent they pursue the same Samsung identity.

テクノロジー好きなユーザーのための直線的デザイン、寒色使いの携帯電話と、一般消費者向けの微妙な曲線でアウトラインされた暖色のパレットを含む携帯電話。A cell phone with a linear design and cool color scheme for technophiles and a cell phone with warm color palette and subtle, curved outlines for the general consumer.



多機能型電子レンジと、シンプルな機能の電子レンジ。右は、木製カバーがそのまま小さなテーブルになる。Multi-functional microwave oven and another with more basic functions. The wooden cover of the latter turns into a small table.





理性的なデザインを求めた洗濯機のドア部分のディテールでは、厳格な幾何学型が見られるが、より感情性を強めたデザインでは、楕円形の前面の形状にドアハンドルが統合されて、洗れるようなイメージを浮かび上がらせている。Stern geometric forms are used in the detailing of the door to the washing machine that pursues a rational design. A door handle is integrated into the elliptical front surface and relieves a flowing image in the design that emphasizes its emotional aspect.

PROTOTYPE 100

Delving once again into "design language"

Samsung

By Noriko Takiguchi

Samsung is in the midst of strengthening its design program for the global market by 2010, an effort in which they will invest 120.6 million dollars. Samsung aims to establish an Asian design language and is hammering out an approach based on the theory of Yin and Yang. This achieves a balance between theory and emotion at any one time. It is a way in which design can combine, in a concrete fashion, such opposites as linear design, technology and rigid elements with non-linear design, sensibilities and flexible elements. Since last year Samsung has been conducting workshops where designers work together to develop design language for products like cell phones and office equipment. They search for key words, analyze market competition and then draw up proposals in sketches and then re-

view. Even if 100 proposals are made only about 15 mockups are actually constructed; the design language is shared through this process and aligns its expressions. Shin T. So of Samsung Design America explains: "It's not our aim to have the design language cover products like an umbrella. We merely want to engender a shared understanding through a philosophy expressed in words. Although designers on each product project will share a visual strategy, such as shape and color variations, it is only meant to imply coherency."

It's like a rule, but isn't. Changes in the design language situation reflect the complex and subtle economy and marketplace in which we are living today. ❷



サムスン・デザイン・アメリカのスタッフ。最上列右が所長のシン・T・ソー、左がジェフ・マックファーランド。
Samsung America's staff. At left is senior manager Jeff McFarland.