

design 宣言

manifesto 00



艺术和设计

ART AND DESIGN

在设计共和走入第三个年头的时候，我们希望透过一些设计师的限量艺术品和艺术家的设计作品去探索艺术和设计之间这一业已模糊不清的领域。这个命题也将成为我们计划中2009年春季开业的香港店的相关主题。因为我们相信这是一个并非仅仅需要旁观的趋势，而它将从根本上切实地改变设计的本质。

毫无疑问，近几年来艺术和设计产生了激烈的碰撞，在很多方面，这种碰撞甚至深入地影响了业内和商界行为。综观全球，从艺术画廊到拍卖行，我们正在经历一场空前的艺术和设计相互碰撞的冲击，以及由此带来的利益和质疑。

这种现象使很多人开始考虑艺术和设计之间的异同，或者关注其中的一方如何影响另一方。但对我们来说更值得重视的是，这种碰撞的结果在宏观上对创意领域的贡献。艺术家设计工业品，或者设计师的作品被放在艺术画廊里以天价拍卖，也许这些现象本身并不那么重要，但是它们表明了一个事实：一件作品从何而来已不再被严格区分，不同的创意力量可以参与其中，共同产生充满活力的艺术和设计作品，而原本这是不可能的。

当然，总会有一些随之而来的问题。在这一期《宣言》中，我们将开始去了解艺术和设计的一些交集，以及他们以何种方式影响着我们的世界。

在过去的两年中，设计共和以及《宣言》在很多朋友的支持下得以很好的成长和发展，包括：Tom Dixon，李景汉，Marcel Wanders，Jan Van Weijin，陈凛，Ross Lovegrove，徐宗汉，蒋琼耳，陈幼坚，王旭，Andy Hall，Richard Hutten，王一扬……真诚的感谢他们。我们希望能与大家一起带着一个对设计的新共和的愿景，展望令人振奋的下一年！

As Design Republic moves to its third year, we would like to explore some of these blurred territories between art and design by incorporating some limited edition pieces by designers as well as mass produced products by well known artists. We are planning to open our first Hong Kong store in Spring 2009 with a related theme, as we believe that this is not only a trend to watch but this will effectively change the nature of design from a fundamental way.



There is no question that the world of art and design has collided in a big way in recent years, and in many respects this collision has profoundly influenced both disciplines' professional and business practices. From galleries to auction houses across the world, we are experiencing an unprecedented overlapping that has stirred both interest and criticism.

This phenomenon has caused many people to ask questions about the similarities and differences between art and design. Others are more interested in how one has influenced the other. But more significant to us is how this cross-section is contributing to the creative field at large. Maybe it is not so important that artists are designing industrial products, nor that designer products are auctioned in art galleries for astronomical prices, but that finally disciplinary boundaries no longer define what is produced in each field but rather that different creative forces can join and produce dynamic works of design and art that would not be possible otherwise.

This, of course, is not without its problems. But for this issue of Manifesto, we want to start to understand some of the intersections between art and design and how they influence our world.

Over the past 2 years, both Design Republic and Manifesto have benefited from the contribution of various creatives: from designers Alan Chan, Andy Hall, Jiang Qiong Er, Marcel Wanders, Richard Chen, Ross Lovegrove, Richard Hutten, Tom Dixon and Wang Yi Yang, to cultured individuals with a passion for aesthetics such as Handel Lee, Jan Van Weijin, Richard Hsu and Wang Xu. Design Republic would like to extend our sincere appreciation to them for participating in these creative dialogues. We hope that we can all together look forward to yet another stunning year, with the vision of a new republic of design in mind.

郭锡恩 *lyndon neri* 胡如姗 *rossana hu*

从左到右 (from left to right):

- 陈幼坚
- 李景汉
- richard hutten
- 蒋琼耳
- marcel wanders
- 陈凜
- 徐宗汉
- ross lovegrove
- jan van weijin
- tom dixon
- 王一扬
- andy hall
- 王旭





艺术，是一件家具？

ART, A PIECE OF FURNITURE?

一系列艺术事件在这个秋天发生，把城里最活跃的人的目光和脚步拉到美术馆、画廊、博览会，以及形形色色的AfterParty、VIP之夜。还有些人则开始思考：又有哪个艺术家的作品将成为买家的新宠？要不要把那个令自己一见钟情又念念不忘的雕塑买回家？



john pawson frame

它是一幅画，一张照片，或者是一个雕塑。或者很小，或者很巨大。这一刻，它还在上海艺术博览会国际当代艺术展的展厅内，两个星期以后，它就被送到你家，由你决定是放在你的客厅，玄关，书房，卧室的墙头。把那个严肃的雕塑立在你的Tom Dixon Wingback沙发旁，或是邀请画廊用John Pawson设计的像框为你装裱那些小幅摄影作品。我个人十分偏爱的一种效果，是把丁乙的彩色抽象十字画，挂在极其干净的Vitra大沙发后的白墙上。如果你有一把Maarten Baas设计的烟椅，就在旁边的墙上挂一幅超现实主义的绘画：那个乍看十分寻常、实则毫不合理的搭配，其实是在你和Maarten Bass分享着你的艺术品位。

对于一些人来说，这也许是一种冒犯或者偏激，但是如果我们可以换个角度去思考的话，艺术收藏不过是买一张画挂到家里的平常举动。所以，不妨说：艺术品也是一件家具，它的实用功能就是它的装饰功能，它容纳并展示着主人在艺术作品上所投射的理解、欣赏、喜爱的感情，如同一个透明的橱柜容纳并展示着主人的餐具。



cross painting by dingyi / vitra sofa

Uli Sigg那样的超级收藏家，仅在中国当代艺术方面就拥有2000多件收藏品。在这位前瑞士驻华大使位于瑞士卢塞恩的家——一座建立在湖中小岛上的城堡里，摆满了上世纪80年代以来的中国当代艺术品，从卧室、客厅、走廊到厕所的每一个角落，令访客们“毫无防备”地贴近艺术。作为世界上第一个、同时也是最重要的中国当代艺术品收藏家，Uli Sigg立志通过自己的藏品记录中国当代艺术史，所以他选择作品的眼光也与普通收藏家不同：在个人品味的基础上，还坚持学术的角度。在一个这样的家里，作品占据了一切，作品是装饰品，也是房间的主人，它们享有空间、阳光、主人的欣赏和悉心维护。其中一些作品的创作者，与Uli Sigg保持朋友般的关系，还专门受其委托创作新的作品。难怪在Uli Sigg的城堡里，人们会想到意大利的美迪奇家族。

还有人直接把自己的家变成美术馆。建筑师Richard Gluckman曾经设计过圣地亚哥的当代艺术馆和柏林的古根海姆艺术馆，最近他受邀为收藏家Peter Brant和他的妻子、前模特Stephanie Seymour设计一座9800平方英尺的豪宅，这个空间必须能够容纳夫妻俩收藏的Julian Schnabel、Jeff Koons和Jean-Michel Basquiat的作品，以及一个价值270万美金的Mike Kelley的巨大装置。我们也许可以这样说：收藏家和建筑师正在地球上发明一种新的建筑——美术馆风格的住宅。



uli sigg

回到本源，如果说一个艺术之家有什么原则，那么这个原则一定是最简单的：让所有那些能够表达你内心的情感、启发你灵感的东西——无论你叫它艺术品还是设计品，无论大小地放在一起。不需要任何预谋，那种效果一定是惊人的。其实根本，我们是希望任何一件自己的东西都是“我”的体现。

As the season of autumn comes, numerous art events in town are dragging the hippest people to various museums, galleries and art fairs, not mentioning those after parties and VIP nights. Many of our minds start wondering: who will be the art world's next biggest HIT? Should I bring that love-it-at-first-sight-then-can-never-forget-it sculpture back home?

For some people, this theory could be offensive and somewhat radical, but could we possibly think if it in this way, that the behavior of art collecting is nothing special but simply to BUY A PIECE OF DRAWING to HANG ON THE WALL? If so, do we dare to say that: ARTWORK IS A PIECE OF FURNITURE?

That the owner’s emotions, appreciations, understanding are embodied in a piece of artwork, just like a shelf also contains and displays her knives, forks, and spoons?

Imagine someone’s favorite piece of art: a large piece of painting, a small sheet of photograph, or maybe a shiny sculpture. At this moment, it is still in the display hall of ShComtemporary. In two weeks, it will be delivered to your house. It’s all up to you whether to put it in the living room, study, or the bedroom. Let that solemn sculpture standing by Tom Dixon’s Wingback armchair, or ask the gallery to mount that small format photographic work in your favorite John Pawson frame. This is what I personally love: hang that colorful abstract painting on



wingback chair by tom dixon

the wall behind that perfectly clear sofa of Vitra. If you have a Smoke chair by Maarten Baas, why not have a piece of surreal painting in the same room? So real while so unreasonable – you can share your taste for art with Maarten Bass himself!



smoke chair by maarten baas

As a collector, former Swiss Ambassador to China, Uli Sigg, owns more than 2000 pieces of Chinese contemporary artwork. They are mostly reserved and displayed in his beautiful chateau on a small isle of Luzern, Switzerland. As the first and probably the most important



uli sigg's chateau

Chinese contemporary art collector, Mr. Sigg’s purpose is to document the art history through his collection, therefore visitors are confronted with, when they are wandering in the house, the Chinese contemporary art history from the 1980’s till now. This, is a true home of art: artworks are everywhere, even in the bathrooms. These works share the space, the light, people’s special appreciation and great care; they are members of the family. In this way, Uli Sigg’s chateau brings forth memories of the palace of the Medici family in Italy.

Some collectors even transform homes into personal mini museums. Architect Richard Gluckman designed the Museum of Contemporary Art San Diego and the Deutsche Guggenheim in Berlin. Recently he is commissioned to design a 9,800-square-foot house for collector Peter Brant and his wife, former model Stephanie Seymour. The new house should be home for works by Julian Schnabel, Jeff Koons and Jean-Michel Basquiat, plus a huge installation by Mike Kelley bought at \$2.7 million. From these projects, we see that collectors and architects are beginning to invent a new typology of architecture: a hybrid between museum and home.

Coming back full circle, if there is a golden rule for a home fit for art, it is simply this: whether you call it art or design object, as long as you are surrounded by things which inspire and are expressive of your inner desires, the effect will be truly amazing. Neither careful plan nor professional advice is needed, the result must be great. Hopefully what we like in the objects we surround ourselves with is ultimately a projection of our inner self.

文：林昱 contributor: aimee lin



peter brant home by richard gluckman



设计狂人对话

DR TALKS WITH PEARL LAM



ming style bamboo fragment by shaofan

[前言]

林明珠，对比窗艺廊的创始人。她相信艺术和设计是相互联系的，推崇艺术的创造性，认为这是一切艺术表现的源泉。对比窗艺廊由林明珠于1992年在香港创立，目前总部设在上海。艺廊定期邀请西方艺术家和设计师来东方创作新的作品，向中国展现他们的艺术理念，从而拓展中国艺术和工艺创作的边界。与此同时，艺廊从各种角度向西方推介中国艺术家的创作和设计作品、体现艺术家们秉承的文化特质，从而不断推进东西方文化交流。

[对话]

LN: Lyndon Neri (郭锡恩) PL: Pearl Lam (林明珠)
RH: Rossana Hu (胡如珊)

LN: 什么促使你创立对比窗艺廊？
PL: 1992-1993年之间我在香港创立了对比窗艺廊，目的是和公众分享我对艺术的热情。艺廊为东西方跨文化跨领域的艺术交流提供了展示和对比的平台。

LN: 在此之前，你有过与这个项目类似的经验吗？
PL: 在开艺廊之前，我在伦敦学习法律和会计。但我知道我要追求的是自己的梦想，而不是为家族履行义务。

LN: 你从什么时候开始对艺术感兴趣的？设计呢？
PL: 在装修我在伦敦的家时，我就开始对古董、艺术和当代设计越来越感兴趣。而我对中国当代艺术设计的兴趣则是随着我在上海的居住，在对中国各地的艺术家工作室的不断造访中逐渐浓厚起来的。

LN: 艺廊创立之初，你最大的阻碍是什么？
PL: 刚开始，我的父母很反对我开设艺廊，因为他们觉得这和开一家店铺没有区别。后来我证明了他们的想法是错误的。

LN: 为什么选择在上海开设对比窗艺廊，而不是香港或北京？
PL: 其实，艺廊最早是在香港起步的，现在北京和上海都有对比窗艺廊，但上海则是我们运作的主要基地。上海是我母亲成长的地方。当初我们一起来上海开发衡山路41号，正是在那时我看到了这个城市所蕴含的生机和它饱含的历史和文化底蕴。它不像北京那么传统，却比香港更具有人文气质。

LN: 有没有哪个（哪些）对比窗艺廊的作品或者展览对你个人来说具有独特的意义？能否给我们举个例子？
PL: 在上海城市规划展示馆举办的“激醒 – 中法艺术的碰撞与融合 (Awakening: La France Mandarine – The French Influence on Chinese Art)”展览是我和对比窗在中国筹备的第一场展览。虽然非常艰苦，但我个人感觉很满足，因为我用一种崭新的方式把艺术用跨越文化界限的国际化语言带到了中国观众面前。很多中国观众后来评价说这个展览拉近了他们和艺术之间的距离。

LN: 近年来，艺术和设计领域之间发生了巨大的碰撞，你觉得为什么会产生这种现象？你认为这对艺术和设计来说是件好事吗？如何理解？
PL: 就中国而言，我们只不过重新回归到没有把艺术和设计隔离开的文化传统中而已。总的来说，人们渐渐意识到表达自我的方式是多种多样的。我们没有必要把所有事物都贴上艺术或设计的标签——世界并非如此的黑白分明。这对艺术和设计来说都是好事，它带给人们更多的创作自由。

LN: 你最喜欢哪个共事过的艺术家或者设计师？
PL: 每个艺术家和设计师都是独一无二的。我喜欢Jurgen Bey、Maarten Baas这样的艺术家一起工作，我们的艺术和设计理念相通，术和设计没有界限。

LN: 有哪个一起工作的艺术家或者设计师是你未曾共事过但期望？
PL: 我喜欢FRONT, Studio Job和坎帕那兄弟(the Campana Brothers)目前正在进行的项目。

RH: 对比艺廊的秋季展览的计划是什么？
PL: 我们将展开“文化再融合(Cultural Remix)”计划，9月将因此而成为一个疯狂的月份。在短短4天时间里，我们不仅要在上海举办五个展览，还要参加上海艺术博览会国际当代艺术展(ShContemporary)。其中包括王天德、邱黯雄、彼德.丁(Peter Ting)、几位伊朗艺术家的展览，以及Maarten Baas 的一个设



plastic chair in wood by maarten baas



mythos of lost dynasties i series by gu wenda

计群展，展出他在今年8月的个展“上海之谜 (Shanghai Riddle)”中的部分设计作品，以及邵帆、Philip Michael Wolfson和 XYZ Design的作品。秋天结束的时候，我们还将在位于四川路的设计馆(Design Consulate)内举办Studio Makkink & Bey的个展。

[Foreword]

Pearl Lam, the founder of Contrasts Gallery. Lam's philosophy on gallery is not to segregate fine art and design by adopting creativity as the driving force behind artistic expression. Lam started Contrasts Gallery in 1992 in Hong Kong and now based in Shanghai, the gallery regularly invites leading Western artists and designers to the Orient to create new works that represent their vision of China with a brief to push the boundaries of Chinese art and craft. At the same time, the Gallery furthers East-West cultural exchange by introducing to the West a different perspective of art and design by Chinese artists, who are inherently influenced by their cultural heritage.

[Dialogue]

LN: Lyndon Neri PL: Pearl Lam RH: Rossana Hu

LN: What propelled you to open Contrasts Gallery?
PL: I opened Contrasts in Hong Kong in 1992 - 1993 to share my passion with the public. The gallery is a platform for celebrating differences in cross-cultural and cross-disciplinary art from the East and West.



pearl lam

LN: Had you done anything similar to this project before?
PL: Before opening the gallery, I was studying law and accountancy in London, but I needed to follow my own dreams instead of fulfilling familial obligations.

LN: When did you first take an interest in art?

How about design?
PL: While decorating my home in London, I became more and more interested in antiques, art, and contemporary design. My interest in Chinese contemporary art developed through my time in Shanghai and visits to different artist studios throughout China.

LN: What were some obstacles you had to overcome in starting the gallery?
PL: At first, my parents were against my starting a gallery since they equated it with shop-keeping, but I've since proved them wrong.

LN: Why did you open Contrasts Gallery in Shanghai, and not Hong Kong or Beijing?
PL: I started the gallery in Hong Kong, and there are galleries in Shanghai and Beijing, but Shanghai is the main base of operations. This is where my mother grew up. I came here with her to develop 41 Hengshan Road and I saw how dynamic the city is and how much culture and history there is. It isn't as traditional as Beijing, and more cultural than Hong Kong.

LN: Is there one (or a few) pieces or projects have you done at Contrasts that is particularly significant to you personally? Can you give us an example?
PL: The exhibition “Awakening: La France Mandarine – The French Influence on Chinese Art” that Contrasts and I organized at the Shanghai Urban Planning Exhibition was my first experience of mounting a show in China. It was hard work, personally gratifying since I was able to present a new way of looking at art and design to the Chinese public, using art as an international language to cross cultural boundaries. A lot of Chinese commented on how the show made art more accessible to them.



horse lamp by front

LN: The art and design worlds have collided in a big way in recent years, why do you think this is happening? Do you think it is good for both art and design? How?
PL: In China, we are just going back to our literati roots where there is no segregation between art and design. In general, people are realizing there are different ways of expressing themselves. We don't need to label everything as art or design – the world is not black and white. This is good for both art and design because it gives people more creative freedom.

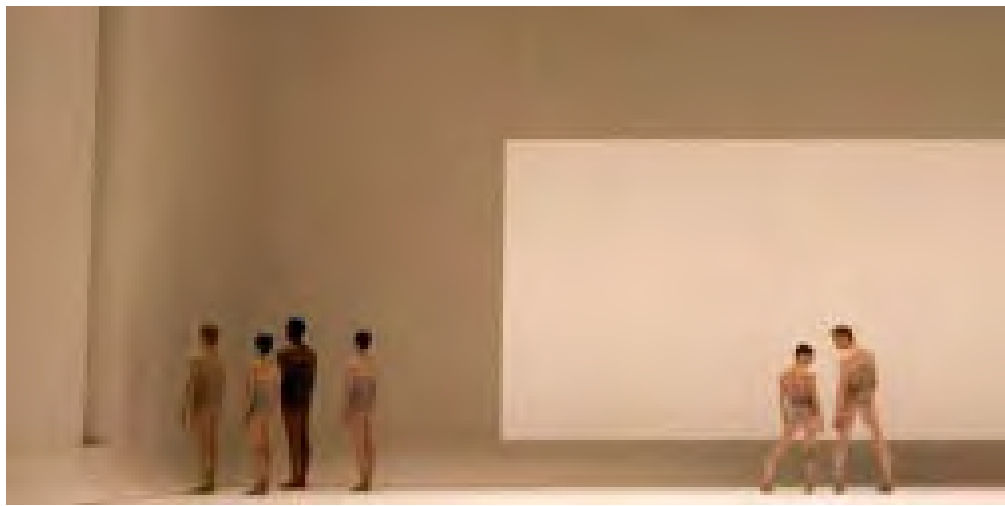
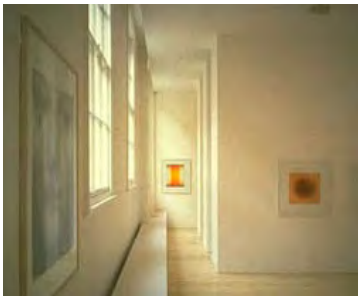
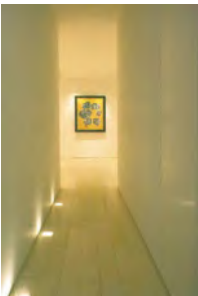
LN: Any favorite artist or designer you've worked with?
PL: I don't have favorites since each artist/designer is special in their own unique way. I enjoy working with artists and designers like Shao Fan, Jurgen Bey, and Maarten Baas who share my philosophy on art and design, where there are no limits.

LN: Any artist or designer you have not yet worked with but would like to?
PL: I like what Front, Studio Job, and the Campana Brothers are doing right now.

RH: What are you planning for this fall at Contrasts?
PL: September will be a crazy month with our “Cultural Remix” program. We're opening five exhibitions throughout Shanghai and an art fair stand at ShContemporary - all within 4 days! There will be exhibitions by Wang Tiande, Qiu Anxiong, Peter Ting, Iranian artists, and a design group exhibition with works by Maarten Baas from his solo exhibition “Shanghai Riddle” which opened this past August, as well as Shao Fan, Philip Michael Wolfson, and XYZ Design. Later this fall, we will open Studio Makkink & Bey's solo show at our Design Consulate on Sichuan Road.



cleaning-beauty-cabinet by studio makkink & bey



John Pa

简约主义 -- 约翰.鲍森

THE MINIMALIST - JOHN PAWSON



约翰.鲍森，1949年生于英格兰约克郡的哈利法克斯。从事了一段时间的家族纺织品生意后，他远赴日本，在名古屋大学教授英语。在日本生活的最后几年，他移居东京，在那里造访了建筑师、设计师仓右四郎的工作室。之后回到英国，鲍森便进入伦敦建筑协会学习，并于1981年成立了他自己的工作室。

起初，他的作品主要着意于对空间、比例、光线和材料等基本要素的不同运

用方式，而并非后来逐渐建立起来的那种独特风格——这一点，在他1996年首次出版的《简约主义》一书中有所阐述；这本书还通过对各个时期的历史、文化资料的分析，阐述了简约主义在艺术、建筑和设计中的体现。

约翰.鲍森早期的设计作品包括已故旅行作家布鲁斯.查特维、指挥家皮埃尔.奥迪、现代艺术经销商海斯特.冯.若因等人的私人住宅，收藏家多雷斯.洛克哈特.萨奇的住宅以及位于伦敦、都柏林和纽约的画廊。后来的项目则扩展到更为广阔的领域和建筑类型上：从Calvin Klein在曼哈顿的旗舰店、香港机场的国泰航空休息室到捷克的奴威.度尔西多会圣母修道院。

2006年5月，法国勒.托罗内（Le Thoronet）的12世纪西多会修道院迎来了对外开放20周年纪念，周年纪念的高潮以“约翰.鲍森：托罗内的课程”展为标志，成为当地修道院第一次相关领域的融合活动。此后两周，伦敦皇家植物园（Royal Botanic Garden）塞克勒小径的竣工，这是鲍森设计的一条横贯植物园湖面的步行道路。2006年11月底，鲍森为韦恩.麦格利戈（Wayne McGregor）的芭蕾作品在伦敦皇家歌剧院的首演进行舞台设计，这标志着他在舞台设计领域的第一次尝试获得成功。

John Pawson was born in 1949 in Halifax, Yorkshire. After a period in the family textile business he left for Japan, spending several years teaching English at the business university of Nagoya. Towards the end of his time there he moved to Tokyo, where he visited the studio of Japanese architect and designer Shiro Kuramata. Following his return to England, he enrolled at the Architecture Association in London, leaving to establish his own practice in 1981.

From the outset the work focused on ways of approaching fundamental problems of space, proportion, light and materials, rather than on developing a set of stylistic mannerisms - themes he also explored in his book Minimum, first published in 1996, which examines the notion of simplicity in art, architecture and design across a variety of historical and cultural contexts.

Early commissions included homes for the writer Bruce Chatwin, opera director Pierre Audi, contemporary art dealer Hester van Royen and collector Doris Lockhart Saatchi, together with art galleries in London, Dublin and New York. Subsequent projects have spanned a wide range of scales and building typologies, from Calvin Klein's flagship store in Manhattan and airport lounges for Cathay Pacific in Hong Kong to the new Cistercian monastery of Our Lady of Novy Dvur in Bohemia.

In May 2006, two decades of visits to the twelfth century Cistercian monastery of Le Thoronet culminated in an exhibition, 'John Pawson: Leçons du Thoronet', the first such intervention ever to be held within the precincts of the abbey. Two weeks after the exhibition opening in Provence, celebrations in London marked the completion of the Sackler Crossing - a walkway over the lake at Kew's Royal Botanic Gardens. The same year also marked the practice's first stage design, with a set for a new ballet choreographed by Wayne McGregor for the Royal Ballet which premiered at London's Royal Opera House in November 2006.

摘自：<http://www.johnpawson.com>
From: <http://www.johnpawson.com>

pawson



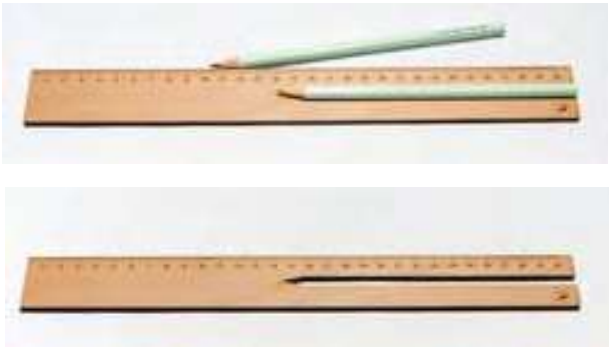
温室效应地毯
以温室效应命名的这款地毯是Nel Collective为Nanimaquina设计的。这个由5位墨西哥设计师创建的团队希望通过北极熊站在一小块浮冰上的画面，来提醒人们全球变暖的现象。

Global Warming Rug
Global Warming Rug was designed by The Nel Collective for Nanimaquina, formed by five Mexican designers. Global warming portrays a polar bear standing on an ice floe, victim of melting polar icecaps.



碳纤维启信刀
随着日常通信的日益数字化，启信刀无疑已经被归为奢侈礼品了。但是物件虽小却始终保留着自身的设计价值。恩佐·玛丽(Enzo Mari)在60年代曾为意大利Danese公司设计过一系列启信刀，现在，奥地利的Purisme工作室又设计出碳纤维材质的启信刀。这款符合人类环境改造学的启信刀不但可以作为办公工具，甚至可以作为自卫的武器，曾赢得2008年“红点”产品设计奖。

Carbon Fiber Letter Opener
With the bulk of our correspondences now taking place digitally, it's no wonder letter openers have been relegated to the luxury gift category. But the humble object remains one of those iconic pieces of design; Enzo Mari designed a whole series of them for the Italian company Danese in the '60s. Now comes the advent of the carbon fiber letter opener. Designed by the Austrian studio Purisme, this ergonomic opener is both an office accessory and a weapon for self-defense. It also won the Red Dot Product Design Award, 2008.



Split尺

传统的木尺被一个铅笔状的裂痕分为两部分，开口处正好成为你的铅笔“闲暇时”休息的地方。它由山毛榉木经激光切割而制成，是对一个工具意义的图解——把书写工具摆放的整齐而且方便携带和使用，令任何使用者都得心应手。

Split Ruler

A classic wooden ruler split in two by a pencil. The split functions as a place to rest your pencil when not in use. Made of laser-cut beech wood, it's a more graphic interpretation of a tool that, by conveniently and neatly locating the writing implement within reach for making a line, is as useful to proper third graders as it is to grown-up type-As.



Zero-G手表

由日本Tokyoflash推出的Zero-G手表，从表身到镜面LCD显示屏，极简主义的设计甚至融入了它对时间的显示中。像大多数其他的手表一样，一个指针指向小时，而分钟则由表盘边缘一个段弧来显示。它不同于其它Tokyoflash的设计，那些要靠说明书才能懂时间的手表。

Zero-G watch

Zero-G presented by Tokyoflash Japan . From the body to the mirrored LCD face, the Zero G has a simplistic design that carries through into the display. An arm (like most analog watches) points to the hour and a segmented curve around the edges marks the minutes. It's nothing like some of Tokyoflash's other watch designs, where you basically can't read the time without a manual.



Carver One汽车-摩托混合车

Carver One汽车-摩托混合车会让你禁不住想一反常态去寻找一些弯路进行驾驶。Carver One兼顾汽车驾驶的感觉，及摩托车的独有转弯的性能和犹如操控喷气战机的感觉。刺激的倾斜度加上跑车的操作感带给你无法比拟的令人兴奋的驾驶体验。

The Carver One's hybrid car-motorcycle

The Carver One's hybrid car-motorcycle is something that will make you go out of your way to find curvy roads: the Carver One! You steer it like a car, but when cornering it banks like a motorcycle while you feel like you are flying a jetfighter. The thrill of this tilting capability combined with the handling of a sports car makes for an exhilarating driving experience unlike any other!



CLIP CHAIR



CONTAINER VASE



PAPER FLOOR LAMP



DELFT BLUE

CONTAINER VASE 可以用来盛放景观花卉，也可以用作冰酒桶。FUNCTIONAL FOR FLORAL DISPLAYS OR WINE COOLING. **DELFT BLUE** MOOOI 青瓷系列集合了MARCEL WANDERS 的天才设计以及荷兰经典的代尔夫特瓷器工艺。MARCEL WANDERS' WHIMSICAL DESIGN JOINS CLASSIC DUTCH CERAMICS MANUFACTURER DELFT BLUE TO CREATE A SERIES OF VASES FOR MOOOI. **PAPER FLOOR LAMP** 这件作品的创作灵感来自于传统的物品，由于完全由卡纸制作，因此表现了对经典样式及制作材料的完美诠释。INSPIRED BY CLASSIC ICONS, THIS CARDBOARD FLAT PACK FURNITURE COLLECTION IS AN ODE TO CLASSICAL STYLE AND TO THE MATERIAL. **CLIP CHAIR** MOOOI的CLIP椅不仅外观十分精美，而且可以折叠使之非常便于携带和摆放。THE CLIP CHAIR BY MOOOI LOOKS FASCINATING AS IS, BUT BEYOND ITS SHAPE THE CLIP CHAIR FOLDS INTO A FLAT FORM FOR EASY CARRYING AND STORAGE.



CHILEWICH的创始人SANDY CHILEWICH, 在自己纽约的工作室里不断对纺织品于舒适和单调织法之上的研究。CHILEWICH的乙烯基(塑膠)制品, 如餐垫、地垫和背包, 以丰富的色彩和多样的织法, 已经成为她的纺织产品的最大特性。SANDY CHILEWICH, THE FOUNDER OF CHILEWICH, IN HER NEW YORK BASED DESIGN STUDIO CONTINUES TO DISCOVER WAYS TO PUSH TEXTILES BEYOND THEIR COMFORTABLE AND SOMETIMES MONOTONOUS CONTEXT. HER WOVEN VINYL, WHICH HAS BECOME HER SIGNATURE TEXTILE FOR TABLETOP, FLOORMATS AND BAGS, IS CURRENTLY AVAILABLE IN A WIDE SELECTION OF WEAVES AND COLORS.

5

张限量版天鹅椅在设计共和
LIMITED EDITION SWAN
CHAIRS AT DESIGN
REPUBLIC



2008年8月4日，Fritz Hansen为庆祝其50周年纪念，在全球推出1958把于1958年第一次问世的天鹅椅的限量版。所有1958把天鹅椅均为高贵优雅的白色，并且在它的底部都有一个纯银制作的圆环。而每一个银环上又都会刻有属于该把限量版天鹅椅的唯一序列号。THE SWAN CHAIR, FIRST PRODUCED IN 1958 IS AVAILABLE IN A LIMITED EDITION VERSION FROM 4TH AUGUST 2008 WITH ONLY 1958 PIECES IN THE WORLD FOR ITS 50 YEAR ANNIVERSARY. THIS SWAN IS UPHOLSTERED IN A DELICATE SWAN-WHITE COLOR. EACH LIMITED EDITION SWAN WILL BE CARRYING A BRACELET AND A PENDANT IN STERLING SILVER ON ITS BASE. EACH PENDANT WILL INDIVIDUALLY BE ENGRAVED WITH A UNIQUE NUMBER.



neri&hu

艺术为人民服务

ART FOR THE MASSES



[前言]

台湾PPGROUP的创办者包益民，联合彬彬、台北的MOT ARTS画廊在9月举办了“Art for the Masses”展览。该展览集合五位全世界最炙手可热的中国当代艺术家，设计出一套5个，全球限量100套的art toy。“Art for the Masses”，一方面希望融合艺术和设计，另一方面，正如展览名称所期待的，竭力让艺术更接近大众。参与展览的艺术家包括岳敏君、周春芽、刘野、周铁海和金钹，以及世界知名的美国产品设计师Kaws。Art for the Masses进一步确立了设计和艺术融合的趋势，广受玩具收藏家和艺术爱好者的期待和欢迎……

[对话]

RH: Rossana Hu (胡如珊) IP: Imin Pao (包益民)

RH: 可以介绍一下你为一些中国艺术家生产根据他们的画而设计的限量版玩具的基本理念么？你怎么产生这个想法的？如何着手加以实现的？为什么选择这群艺术家？

IP: 中国当代艺术热是一个全球现象。我们觉得把五位中国最知名的艺术家的作品带给大众和时尚、设计界去玩味会是一件有趣而且有意义的事情。2008年9月，彬彬、包益民、PPONE和MOT ARTS以及这些艺术家们在上海设计共和联袂推出“Art for the Masses”限量版art toy展。这些玩具不会在一般的博物馆或画廊出现，而只在先锋艺术商店出售，比如巴黎的Colette时尚概念店，纽约的Moss，东京的OriginalFake，以及上海的设计共和。

RH: 设计和艺术在很多地方有着重合。你怎么看待艺术家和设计师们对这种新趋势的回应？

IP: 自从克里斯蒂拍卖行以超过一百万美金拍出设计师Marc Newson 的Lockheed椅后，设计和艺术的概念就被彻底改变了。设计师们很享受这一荣誉，乐于见到他们的作品出现在艺术画廊和博物馆里。对设计师来说，从商业向艺术过渡要比艺术家容易。

我觉得，欧洲和美国的艺术家们至今仍对艺术领域的这些新面孔难以接受。从前，那些接受商业思维的艺术家被认为是背叛了艺术。但这种观念很快就会转变了。中国艺术家们跨入设计这个领域时相对没有那么强的抵触情绪，这是令人鼓舞的。市场强烈渴望更多的“艺术或者设计”作品。

RH: 能否谈谈你近年来比较喜欢的有影响力的“设计或者艺术”作品？

IP: 我觉得林明珠的对比窗艺廊在“艺术 + 设计 + 现代中国”中呈现的作品是前所未有的极好的代表。她的独特理念令人印象深刻。

RH: 中国的“设计或者艺术”发展和其他国家、尤其是亚洲各国相比是否达到标准，还是相形甚远？为什么？

IP: 中国在书写它自己的艺术和设计准则，由最近的北京奥运会可见一斑，很快，在2010年上海世博会上我们也将看到这一点。我们好像一直在拼命追随先驱，却突然发现其实我们已比他们领先一步，身处在全球的聚光灯之下了。全世界都在倾听并倾慕着在中国发生的一切。中国已经证明：中国人可以做的更好、更大、更快。

所以我认为，中国的艺术和设计是潮流的引领者，而并非跟随者。



zhou tie hai's toy



zhou chou ya's toy based on his "green dog series"

RH: 我相信你肯定有不少有关设计或者艺术的构想和想法。能否和我们分享其中一些令人激动的想法？
IP: 自从2008年9月的“Art for the Masses”展览以来，我们赢得了非常好的评价和反馈，所以我们可能计划在2009年继续举办“Art for the Masses”系列2。此外，我们还想在时尚、彩妆和文化领域和很多建筑师、设计师、艺术家一起合作创造新的品牌和产品。所有这些都会在2009年和2010年得以实现。

RH: 在你所有的想法中，你最想实现的是哪一个？
IP: 我们有个设想，是在中国的主要城市建立10座玩具博物馆。这些玩具博物馆将会具备时尚、现代、新潮等元素，我想，它们会成为城市里受欢迎的新场所。

[Foreword]

Imin Pao, the founder of Taiwan-based PPGROUP, in collaboration with Bin Bin and Taipei gallery MOT ARTS, launches Art for the Masses in September. A collection of five toys in limited runs of 100 pieces each designed by five of the hottest contemporary Chinese artists in the world today, Art for the Masses melds the world of art and design, while – as named – striving to make art more accessible. Featuring works by Zhou Tiehai, Liu Ye, Jin Nu and Zhou Chunya, as well as Yue Minjun with popular American vinyl designer KAWS. Highly anticipated by toy collectors and fine art enthusiasts alike, Art for the Masses further authenticates the fusion of design and art...

[Dialogue]

RH: Rossana Hu IP: Imin Pao

RH: Can you explain a bit about the conceptual framework surrounding this project where you produced limited edition products for the Chinese artists? What triggered the idea? What did you set out to achieve? Why did you select this particular group of artists?
IP: Chinese contemporary art is a global phenomenon. We thought it would be fun and meaningful to bring five of the most celebrated Chinese artists' work to the masses and the world of fashion and design to enjoy. The team of Bin Bin, Imin Pao, PPONE, Taipei gallery MOT ARTS, and the artists themselves collaborated to introduce the Art for the Masses toy collection. There are 100 limited edition toys, to be distributed in September 2008. The toys will be sold in avant-garde shops such as Colette Paris, Moss NYC, OriginalFake Tokyo, Design Republic Shanghai, rather than the usual museums and galleries.

RH: The worlds of design and art are overlapping in many ways. How do you think artists and designers are responding to this new phenomenon?
IP: When Christie's auctioned designer Marc Newson's Lockheed chair for over USD \$1 million, the definition of design and art changed forever. Designers enjoy the celebrity, and the freedom to see their work in galleries and museums. The transition from commercial to art is easier for a designer than an artist. I think European and American artists still have a hard time welcoming the new kids on the art block. It used to be that artists who embraced the commercial world would be viewed as sell outs. That is about to change very soon. And it is encouraging to see that Chinese artists have less difficulty crossing over into the design world. I think the market is hungry for more art and design products.

RH: Have you seen any major influential works of “design or art” that you particularly liked over the years?
IP: I think Pearl Lam of Contrasts Gallery does wonderful job presenting work of art+design+modern China that have never been seen before. I am really impressed by her vision.

RH: Compared to the rest of the world, and the rest of Asia, do you think the design



yue min jun and kaws' art toy



jin nü's toy, a mermaid sewing on a shark's tail

and art movement in China is on par with everyone else, or lagging behind? Why or why not?

IP: China is writing its own rules in art and design, with the recent Beijing Olympic events and with the arrival of the Shanghai Expo 2010. So after getting used to playing the catch-up game, all of sudden we've found ourselves ahead of the pack and in the global spotlight. The world is listening and envious of everything that is happening in China. China has proven that the Chinese can do it better, bigger, and faster. So I think the art and design movement in China is leading, not following.

RH: I'm sure you've had many fantasy project ideas that involve the subject of design or art. Can you share some wild ones with us?

IP: Art for the Masses has received wonderful reviews and responses since it was introduced. So we may do an Art for the Masses Series 2 in 2009. We also plan to work with many architects, designers, and artists to create brands and products in fashion, cosmetics, and arts/culture-related fields. All that will be revealed in 2009 and 2010.

RH: Of all of your ideas, which one would you mostly like to realize?

IP: We have an idea to open ten toy museums in major cities across China. These toy museums will be trendy, modern, and fashionable, I think they will be wonderful new destinations for the people in the cities to enjoy.



liu ye's toy



Carl Hansen & Søn



design republic stand at 100% design exhibition shanghai



neri&hu stand at 100% design exhibition shanghai

设计共和携如恩制作亮相100%设计上海展
Design Republic launched neri & hu at 100% design exhibition exhibitibion shanghai

6月26 - 28日，**设计共和**在首次100%设计上海展中正式推出了设计品牌**如恩制作**。在极具“上海味道”的布置现场，**如恩制作**展台的产品和环境成为了关注的焦点。远离光鲜夺目，这个空间映射了城市中四处可见的那些毁损痕迹；其间物品恰到好处的断裂和斑驳，在给一些观众留下了深刻印象的同时，也留给人们一些思考。作为展会上为数不多的中国设计品牌，**如恩制作**展示了其具有代表性的紫砂项目和玻璃系列，当然还有首次露面的新设计——通过不同的摆放就可以赋予其不同的使用效果，玩味“模块”概念的“正反”沙发；简洁、现代并带有中国灯笼外形玻璃灯罩的“灯笼”灯。

Design Republic formally launched its associated brand, **neri & hu**, during the first ever 100% design exhibitibion shanghai, June 26 - 28. Featuring a ‘state of Shanghai’ installation, the **neri & hu** space wowed the crowds with its products and surroundings. Far from glitz and glamour, the space was a reflection of demolition sites that can be found peppered throughout the city, featuring broken and stripped objects that impressed some visitors with its relevance, and left others puzzled. One of the few Chinese design brands showing at the exhibition, **neri & hu** featured iconic products such as their Zisha Tea Project and Boli series, as well as debuting new designs, the Switch Sofa - a convertible seating concept that subverts the concept of ‘modular,’ and the Lantern Lights, a clean, modern lighting series with Chinese lantern-shaped glass shades.



from left to right: 100% design co-creative director aric chen, writer and creative consultant andrew yang, fashion designer han feng, chef david laris, 100% design co-creative director tobias wong, designer richard hutten, design republic and neri&hu founders lyndon neri & rossana hu



100% design exhibitibion shanghai closing party and design society launch at design republic

100%设计上海展闭幕派对暨设计公社成立 100% design exhibitibion shanghai closing party and design society launch

设计共和与100%设计共同举办展会的闭幕派对，并在该派对上正式启动设计公社。作为设计界的一个交流平台，设计公社汇聚了专业的设计师和建筑师，还有那些对设计活动或论坛感兴趣的人士。活动当晚，设计师、建筑师，媒体和热衷设计的人士在这里聚集一堂。

Design Republic co-hosted the closing party for 100% design shanghai during its launch event for Design Society. A platform for the design community, Design Society brings together professional designers and architects, or those simply interested in the world of design for events and forums. The party itself was a huge success, bringing together an international panoply of designers, architects, media, and design enthusiasts.



persistence of vision book launch

设计共和于100%设计上海展期间发布《视觉暂留——建筑师绘话上海》 Design Republic launched Persistence of Vision: Shanghai Architects in Dialogue during the 100% design exhibition shanghai

在100%设计上海展期间，**设计共和**发布了其第一本出版物 - 《视觉暂留 - 建筑师绘话上海》。此次活动采取论坛讨论的形式，九位曾在书中接收过访问的建筑师，以及超过30名媒体专业人士参与其中。该论坛由此书的创作者郭锡恩和胡如珊共同主持。围绕该书的主题，建筑师们就上海建筑业的现状展开了自由的讨论。在业界有着良好声誉并屡获殊荣的建筑师Ralph Lerner（《视觉暂留》一书序言的作者之一）参与了此次活动并发言，Richard Hutten也作为特邀嘉宾出席。其他参与者包括James Brearley, Scott Kilbourn, Liang Hou, Pedro Pablo Arroyo Alba, Bing Bu, Anson Chan, Francesco Gatti, Xiaofeng Zhu, Erming Zhang

Design Republic launched its first publishing project - Persistence of Vision: Shanghai Architects in Dialogue during the 100% design exhibition shanghai. The event was in the format of a discussion forum, and nine of the architects interviewed in the book and over 30 media professionals participated in the event. The book creators, Lyndon Neri and Rossana Hu, moderated the discussion. The architects spoke freely about the state of architecture in Shanghai – the book’s theme – and the renowned, award-winning architect, Ralph Lerner (who authored the book’s forward) attended and took part in the lively discussion. Special guest Richard Hutten was also in attendance. Other participants included James Brearley, Scott Kilbourn, Liang Hou, Pedro Pablo Arroyo Alba, Bing Bu, Anson Chan, Francesco Gatti, Xiao Feng Zhu, and Erming Zhang.

南市老街

OLD CITY, OLD STREETS

[引言]

对南市老街的迷恋，更似一种咒语。豆市街、花衣街、紫霞路、蔑竹弄.....这些充满想象的音节就如同被过往时光遗落下的细小音符，令你如今再路过这些早已换了面目的街道的时候，感觉心里仿佛不小心地，被什么微微刺了下，只是微微，却留了余韵，而那些属于上海的故事，也有了机会，可以被细说从头。

或许2000年以后来上海的人，已经无从知晓“南市”这个老称谓了，如今的南市已经成了黄浦区的一部分，被注入了太多新人新事物。而回溯到百多年前，正是这片从老城厢到十六铺沿江的地块，令上海从一个“小渔村”渐渐发展成了一个大都市，“以港兴市”在这片特殊的土地上显现出了最原始与顽强的力量。丰富的物产与繁荣商业所带来的倨傲，不仅影响了当时“人”的气质，也多多少少构成了这个城市气质的一部分。而那些知名的老街，便是在这片水路交通的命脉处扎根生长，它们与码头相接，更与老百姓的生活图景相连。

花衣街、蔑竹弄、芦席街、火腿弄、面筋弄、糖坊弄.....人们习惯用盛行的生意种类命名不同的街道，趣味之余，更多的则是一种朴实的人情世故。这些街道如今大多已在拆迁中消失，却有一条“王家码头街”，不但依旧可寻，并且名气越来越大。这条昔日生意兴隆的豆市交易街现在日日人头攒动，沿着狭窄弄巷两边排开的零散小铺，成了本地时髦人淘面料的宝地，相比隔邻由董家渡拆迁而至的陆家浜路面料市场，王家码头更给人一种秘密与骄傲感，而只有在这里做过生意接过单开过店的裁缝，才能贴上“南市最好裁缝”的标签。

据说著名的鞋履设计师JIMMY CHOO曾在这里淘宝，他以双





面织“双喜”字的织锦缎面料和可用来做鞋子搭襻的中式盘纽为目标，不过最后却买下了许多银灰色和珍珠白的真丝面料（每米38元，还有还价余地吧？），或许是打算用作晚装高跟凉鞋吧。

不过，这里并不多见到处找麻料做宽大衣服的胖老外，反而是来淘点实惠料子给老公小孩做料子裤的上海阿姨更为常见（这条路的价格也比陆家浜路那栋楼里的要公道很多）。当然，更多的则是本地时髦又有独特品味的年轻女孩、自己开店的时装设计师等等，而一些便宜又花案别致的棉料也深得日本人的喜欢，一块每米价格不到10块钱的花棉布，做成别致的上衣挂到设计师的小店里，动辄就能卖出几百上千的价，让人不得不在一片啧啧声中，折服这不起眼的小街的魅力。

街上的店主多是中年人，做了一辈子生意，精明又公道，不乱开价，见了老外也早已处变不惊，他们中的大多数人已不住在这老街，但这背后深深的巷弄宅院里，则或多或少有着他们各自的童年记忆。那是沿街叫卖豆花的声音；是自行车铃一路飞驰的声音；是家家户户搬了板凳到家门口吃晚饭时闲聊的声音；亦是拆迁大潮中轰隆隆的爆破和打桩的声音.....当大量的新楼在这里拔地而起，没有人知道像王家码头这样的老街还能存留多久，但那种沉淀在老街深处、属于上海人过日子的安定与顽强是不会消失的，那些曾经或现在依然居住在老街的人们，他们身上早已烙印了一种老南市的独特个性，精明、顽强、知道美与财富的不易，所以往往可以活得更自在精彩。

而上海人也从来没有忘记过那些老街，因为它们才是上海的根。

[Forward]

The streets of old city in Shanghai are an enigmatic link to the past. “Dou Shi Jie,” “Hua Yi Jie,” “Zi Xia Lu,” “Mie Zhu Nong,” all these names are like tiny notes dropped from a song, forgotten mementos of days past. Walking by streets that still bear their old names, one can sense a missing presence. Only with the faintest of traces for the old Shanghai are left to tell the stories of former times.

There is no way for those who came to Shanghai after 2000 to know anything about the Nan Shi district. In recent times, it was incorporated into what is now the Huangpu District and modernized. However, over 100 years ago, the Nan Shi district spanned from Lao Cheng Xiang to Shi Liu Pu, and Shanghai started its metamorphosis from a small fishing town into a metropolitan city. The Shanghainese were considered an innovative and industrious force when developing the “city by the harbor.” Prosperity created opportunity, and eventually, an arrogance which not only influenced people's attitudes, but gradually became part of the city's character.

The old streets were close to the lifeline of the city – the harbor, linking it to ordinary people's daily lives. Hua Yi Jie (Flowerly Cloth Street), Kuai Zhu Nong (Chopsticks Alley), Lu Xi Jie (Reed Mattress Street), Huo Tui Nong(Ham Alley), Mian Jin Nong (Bean Curd Alley), Tang Fang Nong (Sugar Alley), streets were named for their prevailing businesses, revealing the people's interest in the livelihoods of the community. The majority of those streets disappeared during the “Relocation and Removal” imperative, but Wang Jia Ma Tou (Wang's Quarter) remains, still attracting the crowds. Once the old bean market, it has become a treasure hunt destination for local fashionists. Historically, families such as the Wang would own a strip of land from the river front – where a small dock would be housed – and the street that segued from this dock. Now, small designer shops are scattered along the narrow alleyway. Compared to its neighbor, the fabric market on Lu Jia Bang Road, Wang's Quarter is a local spot. It is such a fantastic secret that it is said only those who really understand Shanghai actually deserve to find it. Tailors fight to do business here and label themselves as “the best tailor in south market.”

It has been said that Jimmy Choo shopped here, looking for brocade fabric and Chinese buttons, but ended up buying a selection of silver and pearl white silk fabric (38 RMB per meter, any more space to bargain?). On this street, there are few western tourists seen shopping for linen outfits. There are mostly local Shanghai aunties looking for cheap fabric to make trousers for their husbands and children, since prices here are much more reasonable than on Lu Jia Bang Road. And, of course, trendy young female shoppers abound here. As a simple cotton top hanging in a designer's window can cost a small fortune, it is no wonder that people flock to this little street.

In general, shop owners are middle aged men known for their cunning. They have spent half of their lives making a living from bargaining, having sold to countless foreign visitors. Few of them still live on the old street, but spent their childhoods in the long alleyways and small courtyards of Wang's Quarter where you could once hear the calls of the bean curd peddler, the sound of the bicycles along the narrow alleyway, the daily after-dinner gossip between neighbors.

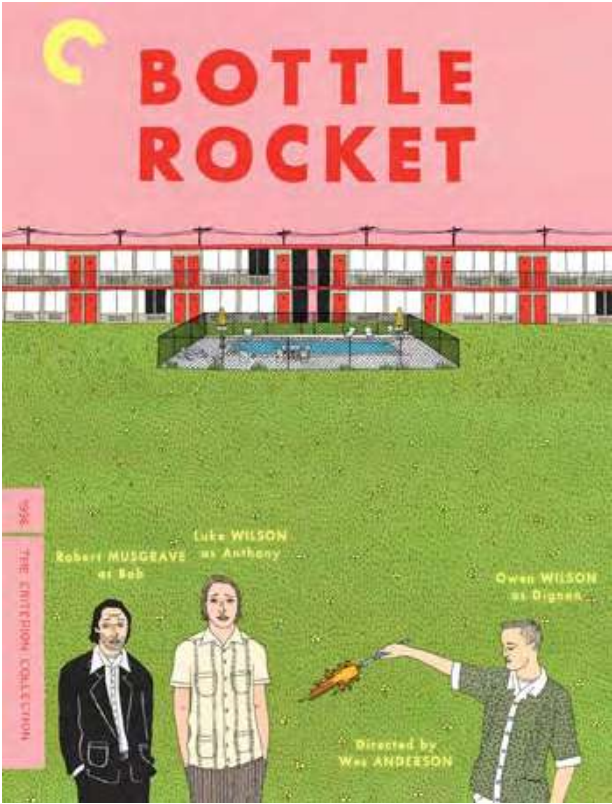
As skyscrapers continue to rise from the ground, one wonders how long old streets like Wang Jia Ma Tou will survive. For those who lived in Wang's Quarter and for those who remain, the character of the area will continue living through its legacy.

The Shanghainese will never forget the old streets. They are their history.

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瓶装火箭（2008 标准收藏版）
韦斯·安德森导演

《瓶装火箭》（又名脱线冲天炮）制作于1994年，是90年代“邪典电影”的代表作，影响了一代年轻人，同时也为导演韦斯·安德森收获了马克·雅可布这样的铁杆粉丝和密友。事隔多年重看韦斯·安德森的这部处女作，人们仍然会为剧中苦乐参半的漫画式人物的表演而逗笑，当然最大的看点是2008年标准收藏版的双DVD额外附送物：一部关于电影制作的纪录片，韦斯·安德森和欧文·威尔逊最早制作的13分钟长度的同名黑白短片，以及其他更多短片。标准收藏版的封面由伊恩·丁曼创作，风格竟然和屡屡为韦斯·安德森以及马克·雅可布挥笔的埃里克·安德森一样。

Bottle Rocket (2008 criterion edition)
Directed by Wes Anderson

Produced in 1994, first released in 1996, Wes Anderson’s first feature film, Bottle Rocket, is a classic 90’s cult film. Its influence spanned from youth to personalities like Marc Jacobs, as the surreal story of the three young middle-class misfits is relateable to a wide range of audiences. The 2008 Criterion Edition includes a documentary about the filming, a 13-minute black-and-white segment by Wes Anderson and Owen Wilson. The double DVD’s original artwork is illustrated by Ian Dingman, which bears close resemblance to work of Eric Anderson, the beloved illustrator of whom Wes Anderson and Marc Jacobs are fans.



显现：北京首都机场三号航站楼影像
艾未未作品 Ivorypress & Timezone 8出版

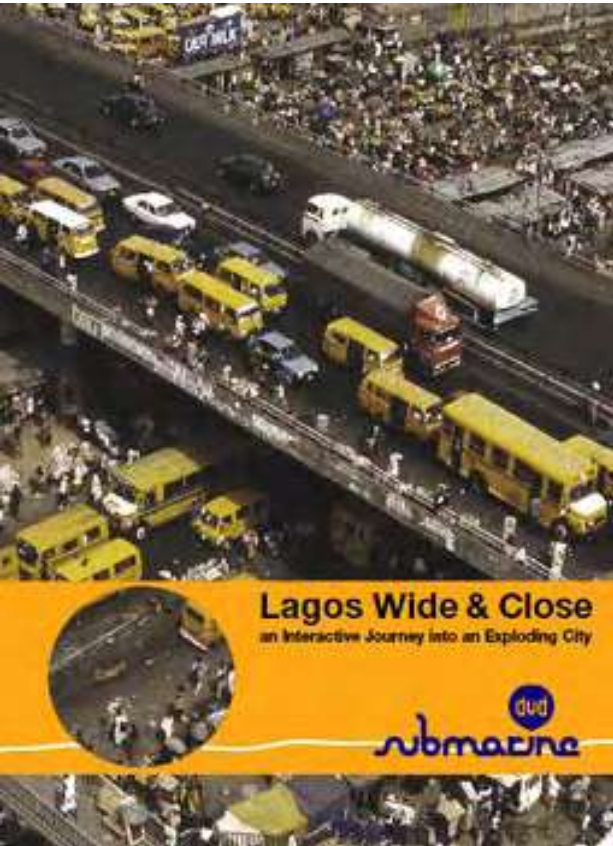
事情起于2005年。一个饭局上，正在北京建造新的机场航站楼的建筑师诺曼·福斯特对艾未未说：“我们正在建造世界上

最大的单体独栋航站楼，你应该去记录它。”于是，艾未未带着他的助手、三脚架以及一部大画幅相机，来到了建设工地，他们每隔一阵就去一次，最后他们把所有的图片标上拍摄日期按顺序排列，就有了这一本书《显现》。“显现”是一个从无到有的过程，成书之计，艾未未接受编辑的访问，谈及北京航站楼最有趣的一面：使用者永远只会知道真相的一部分，因为一旦航站楼建成了，他们也只会使用其中的一部分。这就是最有趣的一面，因为人们永远不会知道整体是什么样子。

Becoming: Images of Beijing's Air Terminal 3 by Ai Weiwei
Published by IVORYPRESS & Timezone 8

Becoming visually documents how a massive structure comes into existence from nothing.

The project began at the dinner table, where Norman Foster told Ai Weiwei that he was building the world's single largest navigational building in Beijing, and suggested Ai record the process. Thus from 2005 to 2007, Ai Weiwei and his assistant, a large format camera and tripod, would visit the construction site, shooting and recording. In 2008, selected images were tagged with timestamps, and published as the book Becoming, featuring interviews with Norman Foster and Ai Weiwei, and containing overview text by architecture critic Brendan McGetrick. In the interview, Ai Weiwei talks about what he finds the most interesting about Beijing's new terminal: users will never know the full story of the building, because a terminal is built to be only partially used.



Lagos: Wide + Close: An Interactive Journey into an Exploding City (Lagos / Koolhaas)
Bregtje van der Haak导演

荷兰建筑师雷姆•库哈斯曾花费数年时间不断探访尼日利亚首都拉各斯。在那里，库哈斯以一个城市主义者的身份出发，行走、观察。他着迷于这座城市爆炸性的发展速度和嘈杂而富有生机的状态，也以一个批评家和改革家的方式寻求西方以外的城市规划思路，并继续着他的“城市主义已死，呼唤新城市主义”的探索。纪录片《Lagos/Koolhaas》因库哈斯的经历与启发而诞生，因为未获得尼日利亚拍摄的许可，电影的主要影像资源来自库哈斯的哈佛城市研究项目。DVD内有一段互动录像，60秒的片长取自55小时的未使用素材，带领人们以独特的视角领略非洲大都会拉各斯的迷人扩张。

Lagos: Wide + Close: An Interactive Journey into an Exploding City (Lagos / Koolhaas)
Directed by Bregtje van der Haak

“Urbanism is dead, hail the new urbanism”.For four years, architect Rem Koolhaas has been traveling in Lagos, the capital city of Nigeria, seeking to learn from this modern African metropolis. In a city that is largely undocumented – as filming is forbidden in Nigeria – despite a burgeoning population of 14 million and growing, Koolhaas’ fascination with the city has to do with its extraordinary ability to self-organize and for its inhabitants will to survive.

With eyes of an urbanist, Koolhaas walks in the city, admiring the exploding speed of its development, its genetic and chaotic status, while pursuing a non-westernized strategy for urban planning. A sequel to Lagos/Koolhaas – a documentary released in 2002 by Van der Bregtje and Koolhaas in cooperation with the Harvard Project on the City – this interactive film documentary gives the viewer the option of viewing ‘wide’ (distant) or ‘close’ (near).



中国，一个国家的肖像
刘香成编，Taschen出版

关于当代中国最具野心的影像实录，由知名新闻摄影师、曾获普利策奖的刘香成先生编撰。该书收集的内容跨度，从1949年到2008年，涉及中国人的生活、环境，当然更重要的是政治事件。全书收录88名中国摄影师镜头下的中国，它们所呈现的品质和美学令人发现：中国人其实不用羡慕马克•吕布和布列松，因为中国摄影师已经用最好的方式记录了自己的时代。在新书推广会上，刘香成先生表示，编辑这本书的目的是唤起人们承认过去发生的事、承认中国摄影师记录时代的能力。

China, Portrait of a Country
Edited by Heung Shing Liu,published by Taschen

The most ambitious modern-day photographic documentation of China, China, Portrait of a Country is a visual history spanning seven decades (1949 – 2008). Edited by Pulitzer Prize-winning photojournalist Liu Heung Shing, it includes images from 88 Chinese photographers.

Liu’s position at the project’s helm is significant, representing an arrival and acceptance of Chinese photographers in their own land. For many years, the Chinese refusal to recognize homegrown talent fostered the fame of foreign photographers such as Marc Riboud and Henri Cartier-Bresson. With this book, Liu’s heraldship signifies a readiness for China to accept its own views, or does it? The book was not published for a Chinese market, but by Taschen, a notable Cologne-based art book publisher.

文：林昱 contributor: aimee lin



DESIGN REPUBLIC 2ND ANNIVERSARY

THE EXPANSION OF THE REPUBLIC HONGKONG BEIJING 2009