

1 + 8

1 + 8

manifesto

CELEBRATION

18

_ W E _ A R E _ I N V I T E D _ T O _ C E L E B R A T I O N S , W E _ T R A N S F O R M _ O U R S E L V E S _ E V E R Y _ D A Y _



页面 112

我们受邀出席庆典



我们每天都在改变

113 页面

_ S O M E _ O F _ Y O U _ A R E _ S C A R E D _ O F _ U S _



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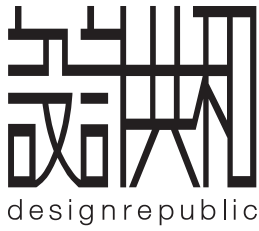
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THE BIRTHDAY CELEBRANTS / 生日司仪

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00

01

贡献
contributions

02

专题
feature
article

03

品牌故事
story of a
brand

04

采访
interview
design
art

00.

PHOTOSTORY_WE ARE...
FOUNDERS NOTES

01.

YOU ARE CORDIALLY INVITED TO MY BIRTHDAY

02.

BY CHANCE ON THE OTHER'S GROUND

03.

DESIGN REPUBLIC

04.

JENNIFER RUBELL: THE TASTE OF ART
STUDIO JOB
PHOTOSTORY_COLOR ME PRETTY

05.

MONUMENTS : OUT OF TIME, OUT OF PLACE
I AM A MONUMENT
SEA ORGANS
IKARUS WAX LAMP

06.

FACTORY IN YOUR LIVING ROOM – RAPID PROTOTYPING

07.

MICHAEL ANASTASSIADES

08.

CELEBRATION RECIPE
PHOTOSTORY_CLOWNS
PHOTOSTORY_RETHINK FURNITURE-END OF
THE WORLD SURVIVAL GUIDE



00.

照片故事_我们是
创始人片语

01.

诚挚地邀请您出席我的生日派对

02.

偶然，在别处

03.

品牌故事_设计共和

04.

詹妮弗·鲁贝尔：品味艺术
STUDIO JOB
给我色彩，我便灿烂

05.

建筑项目_纪念碑：错落的地点 时光不在
项目_我是一座纪念碑
项目_海洋风琴
项目_伊卡露丝 Ikarus 蜡灯

06.

科技_客厅里的工厂——原型速成

07.

品牌介绍_迈克尔 阿那斯塔斯阿迪斯
MICHAEL ANASTASSIADES

08.

庆典食谱_酸桔汁腌鲜贝
照片故事_小丑
照片故事_家具重想——世界末日求生指南

08

07

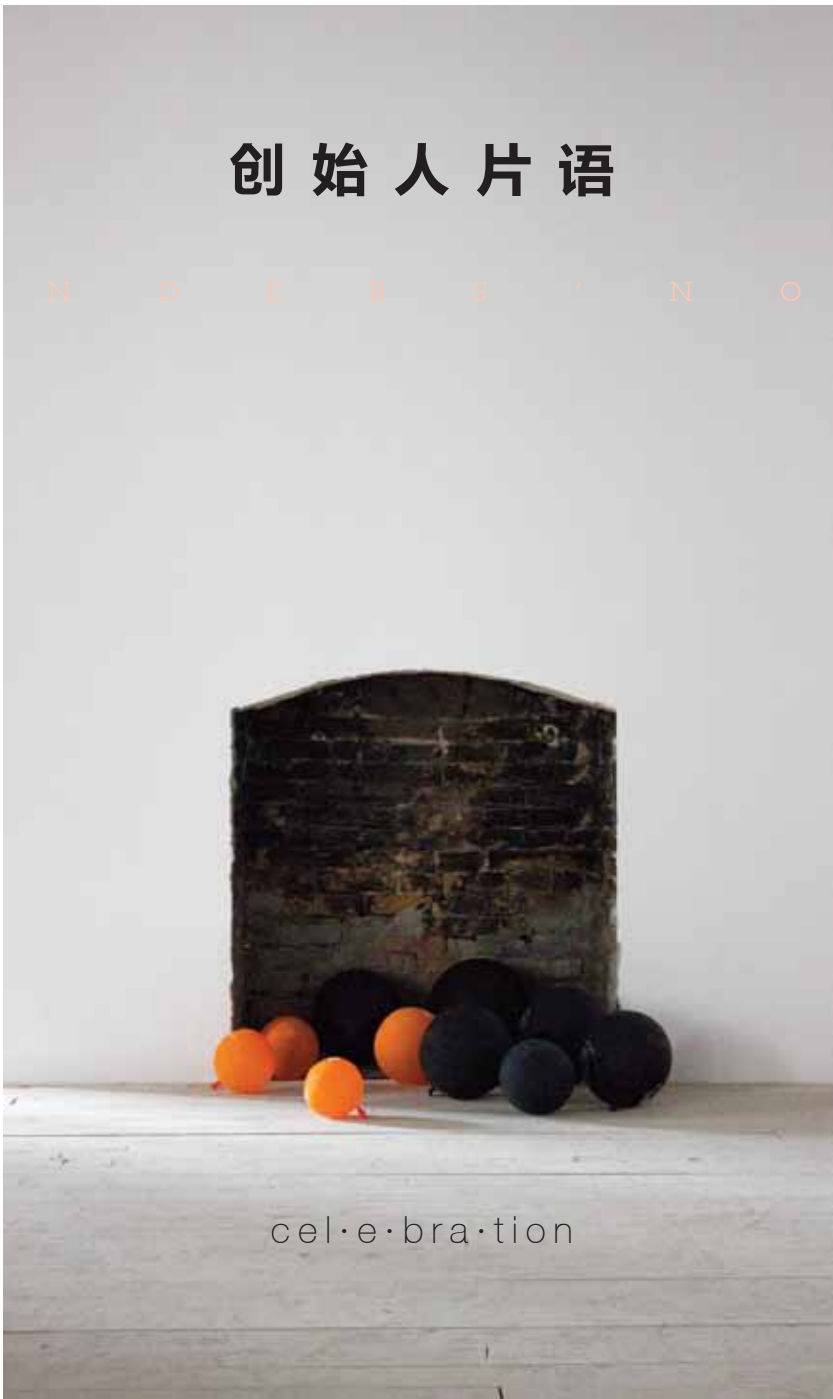
品牌介绍
introduction to a
brand

06

科技
technology

05

项目
project architecture
project design
project art



通过从事或参与，通常是社交活动中一个重要事件和场合而令人愉快的一种行动

The action of marking one's pleasure at an important event or occasion by engaging in enjoyable, typically social activity.
A celebratory event or series of events

最近我一直经受着时差的困扰。这也许要追溯到今年四月的米兰家具展。行与止，此与彼。旅行带我去到很多国家。从中，我发现了不同文化中的差别与相似，分析所见所闻，记录那些人情风俗的缘由。在餐厅里，你会看到人类最基本的互动桥段——一顿两个陌生人第一次约会的潜浪漫晚餐；一餐各自忙于电话而冷落家人的家庭饭局；一场相互掂量、探底的商业交际应酬……这些只是其中的几个例子。然后，总有这熟悉的曲调响起：112143.112154.1116432.776454……再然后，当“祝你生日快乐……”这几个字跃入我们耳朵时，条件反射让我们即刻融入这个庆祝行列，分享欢愉，抑或至少出于对这个多少有些扰人的快乐群体的好奇。总之，这是一种怂恿着每个人在同一空间一齐进入庆祝情绪的场合。

Schizophrenic Fragments /

I have been experiencing a serious case of jet lag lately. This seems to have been a remnant from this April's Milan fair. On and off. Here and there. The traveling has taken me to many countries. When you travel, you notice similarities and differences between different cultures, and you analyze what you see to take note of the causes for these practical customs. In restaurants, you notice the most basic level of human interaction –potentially-romantic dining between two strangers on a first date; mundane family dining between family members who focus on their phones more than each other; business associates networking and leveraging and sizing up one another's political gazes..just to list a few. Then, there is always the familiar tune of 112143.112154.1116432.776454...when we hear the words “happy birthday to...” there's an urge to join in the celebration, to share the joy, to at least be curious about the annoyingly happy group and the occasion almost always sways everyone in the same space into a celebratorial mood.

我们庆祝、我们哀悼、我们记录、我们收藏、我们计划、我们也摧毁……全人类无一例外地庆祝他们重要的事件和日子。以这个与生俱来的“习惯”来纪念生日，纪念日，婚礼，等等。，当然，还包括国庆，庆祝一个国家的独立被给予认可的重要节日。，我的这些文字，就是在中国的国庆长假期间爬出来的。

11月，《宣言》即将迎来它的第18个期刊。18这个数字代表着独立、成年和成熟。换言之，也代表着肩负了更多的责任。

在上期《宣言》里，我们向朋友们，读者们，以及最重要的我们自己征集关于“我是谁？”的答案，以反思我们的过去以及纪念我们即将迎来的18期《宣言》。在众多的回答中，我们发现一些有意思且具指导性的答案，并希望予以采纳。我们更愿意通过这样的方式来庆祝我们的新身份，我们的新里程，以及我们的革新，令到我们蜕变成更成熟的自我。

We celebrate. Like the way we mourn, we record, we collect, we plan, we destroy...all human beings celebrate important events and dates. This innate desire to commemorate results in birthdays, anniversaries, weddings...the list goes on. National holidays celebrate a state sanctioned event of significance and this week, as I'm writing this note on celebration, is the PRC's week-long celebration of its Independence Day. For manifesto, this issue marks our coming of age. 18, is an age of maturity, adulthood, and independence. In reciprocation, it is also comes with corresponding responsibilities. In the last issue, we prefaced our 18th commemoration with the self-reflective issue asking “who am i?” to our friends, readers, and most importantly, ourselves. We found some interesting answers that point to a direction we would like to take, and we use this opportunity to celebrate our new identity, our new milestone, and our new transformation into a more mature self.

如此存在主义式的问题经常引导我们进入更深层次的不惑而非理解。在现今以当代文化为主导的天下，设计究竟扮演着一个怎样的角色？建筑 and 城市化在这个社会里是否已经失去了它们的意义？为什么设计在当今社会那么昂贵？为什么我们在极力推销他们的同时，其实世界还存在着饥饿和贫穷。我们怎样去解决自己内在的矛盾和冲突？透过种种表象的实质是什么？或者，在我们内心？

Such existentialist questions often lead us to deeper incomprehension than understanding. What is the place of design in today's contemporary culture? Has architecture and urbanism lost its significance in society? Why is design so expensive today, and why bother selling them when the world is at the same time worried about feeding the hungry? How do we resolve our own inconsistencies and conflicts within? Where is authenticity in our business, our appearance, or, within our hearts?

今年，当代艺术的重量级人物Gerhard Richter（格哈德·里希特）以他在巴黎蓬皮杜中心的个展（6月6日-9月24日）来庆祝他80岁的生日。

“我的作品惯以无画题，无系统，无倾向；我不策划，不强调风格，不涉及任何关注。我喜欢模糊与无界。我喜欢连续的不确定。” Richter（里希特）这样阐述着。我一直认为他的作品很多面化，因为它们涉及到的是绘画与摄影、色彩与无色、主题与无题、自我与无我之间的关系。

“灰是一種顏色 — 并且有�候，對我而言，是重中之重。灰色代表了無主張，空無和模稜兩可。也曾是表現我自己和現實外表的關係的手段。我不想說‘非此即彼’”。Richter（裏希特）通過一系列的视觉作品来诠释他的不确定，也以此庆祝他不确定的一生。我带着思考离开展厅：思考关于建筑设计的状况，思考关于艺术和人类的环境，思考关于我们怎么更深层次的反思自己。

One of the most important contemporary art figures today, Gerhard Richter, celebrates his 80th birthday this year with a show at the Centre Pompidou in Paris. (6 june – 24 september)

"I pursue no objectives, no system, no tendency; I have no program, no style, no concern. I like the indefinite, the boundless. I like continual uncertainty." His work is dynamic, I believe, because they are about relationships; between painting and photography, between colorful and colorless, between meaning and meaninglessness, between self and others.

"Grey is a color – and sometimes, to me, the most important of all. Grey was absent of opinion, nothing, neither/or. It was also a means of manifesting my own relationship with apparent reality. I didn't want to say: "it is thus and not other wise". Richter celebrates the uncertainty of life with a collection of work that engages and transforms this uncertainty on visual terms. I left the show pondering. About the state of architecture and design. About art and the human condition. About what we can do to further the quest of self-reflection.

11月出版的《宣言》是改版后的第一期，它将是一个以设计为本的多维媒介：除了《宣言》刊物外，《宣言》和“设计共和。公社”在新设计共和的屋檐下，将成为一间关于设计与建筑的画廊，一所系列讲座的讲堂。画廊由今年10月 的名为“Magis制造”（来自意大利品牌Magis）展览揭开帷幕。而首个小型鸡尾酒会讲座“谈建筑”，我们则邀请了母校伯克利加州大学环境设计学院的新院长，著名的Jennifer Wolch（珍妮弗·华克），还有我们的老朋友，中国当代著名建筑师之一的张永和来和我们一起“谈建筑”。我们对伯克利都有着自特别的回忆，回忆在伯克利、在普林斯顿和哈佛走过的日子，是它们将我们塑造成建筑师，教我们为人处事的道理，我们至今仍坚信这些是在其他地方都学不到的。正是这些在学校的经历，用一种不寻常的方式建筑了我们最初的宣言。这严酷的（约）六年，我们被世界最优秀的建筑教育机构所铸造，而所有的经历帮助我们清晰和规范我们自己的宣言。无论我们主张怎样的信条，无论我们设定怎样的目标方向。我们在建筑和设计上的宣言将与我们终生为伴。我们要重塑我们的社团来丰富宣言的思想。最终，我们意识到《宣言》不仅仅是一本刊物，一间建筑设计的画廊，一所系类讲座的讲堂。它更是一种转变我们的无声无形力量。我们的想法由心而生。

This November marks an important milestone for Manifesto. We will launch Manifesto as a multi-dimensional design-initiative: in addition to the publication Manifesto, we will introduce Manifesto as a design/architecture gallery, as well as a lecture series, using the same space in the new Design Republic Commune. The gallery began this October with a show "Made in Magis" from the Italian brand, Magis. The Lecture series will begin with a small "architecture talk," hosting a cocktail for this year's University of Berkeley Ball, welcoming the distinguished new Dean Jennifer Wolch from our alma mater, Berkeley's College of Environmental Design, and old friends like Yong Ho Chang, one of the most significant contemporary Chinese architects. We all have our own special memories of Berkeley, and for those of us, the years at Berkeley, Princeton and Harvard had shaped us as architects and human beings alike in ways that we never thought any one place could. In an uncanny way the experience in all these schools encapsulate the founding premise of manifesto. In that crucible of six years (more or less,) we were molded by some of the best architectural educational institutions in the world, and our total experience there helped us to formulate our own manifesto. Whatever obsession we claim, whichever direction we aim, our own manifesto on architecture and design takes us on a lifetime's journey. We want to reshape our community to nurture more manifesto-thinking. At the end, we realize that Manifesto is not a magazine. It is not a design/architecture gallery. It is not a lecture series. It is the unspeakable and shapeless power that transforms us. Our ideas. From within.

01

C H A P T E R



J A S O N _ A T H E R T O N

Scallop ceviche, various radish, horseradish snow, yuzu and soy

Per portion allow 2-3 large scallops each sliced across into 3-4 disks

C E L E B R A T I O N _ R E C I P E _ P A R T _ 0 1

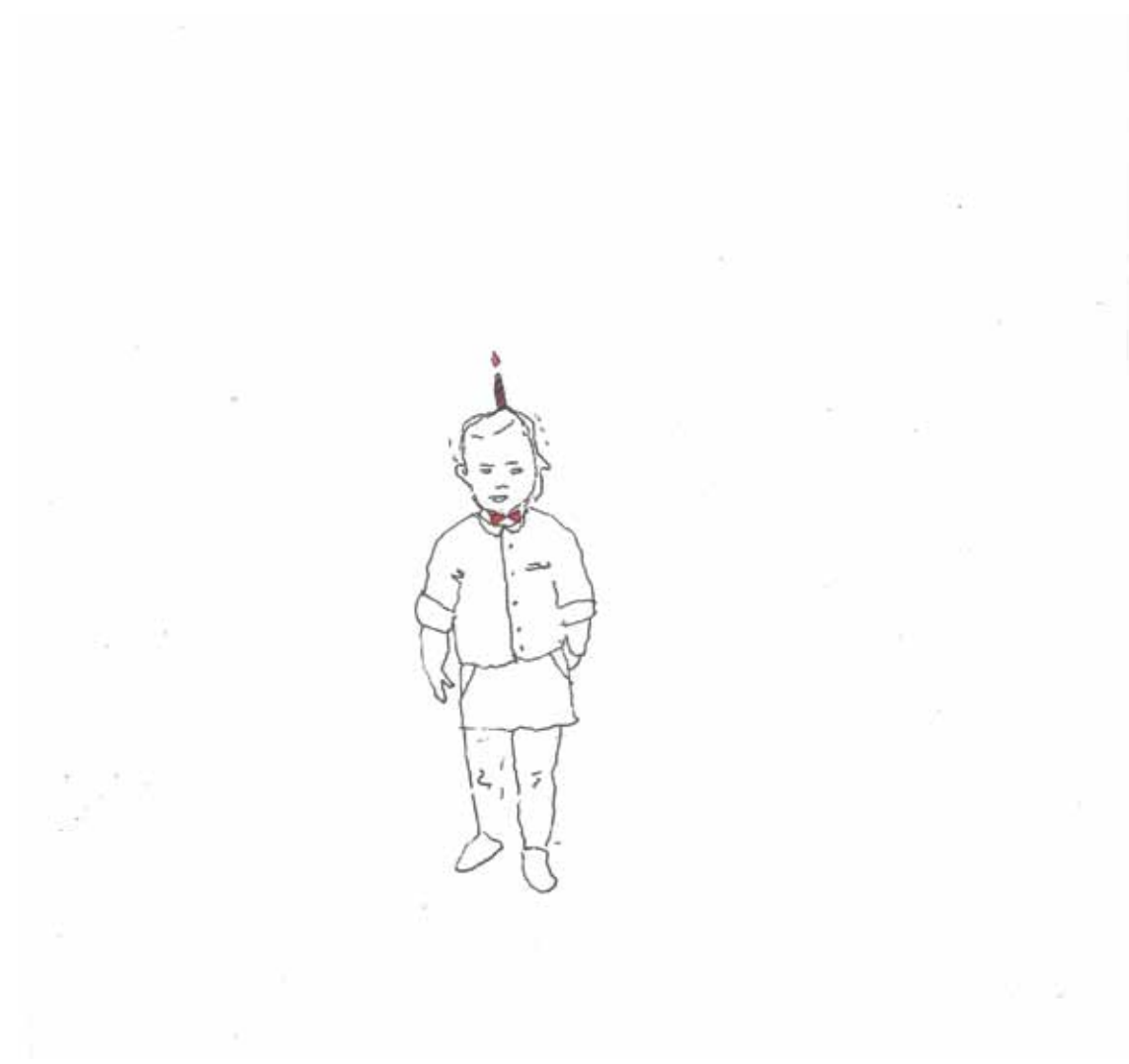
18

C O N T R I B U T I O N S

诚 挚 地 邀 请 您 出 席 我 的 生 日 派 对

R O S S A N A _ H U
H A N S _ L E N S V E L T
L I _ H U
R A M O N _ U B E D A
P H I L I P P _ M A I N Z E R
S T E F A N _ D I E Z
A L A N _ C H A N
Y A N _ L I _ Z H O N G
J A S O N _ M I L L E R
Y O N G _ H O _ C H A N G
M I C H A E L _ Y O U N G
M I C H E L E _ D E _ L U C C H I
S T U D I O _ J O B
L Y N D O N _ N E R I
M I C H A E L _ A N A S T A S S I A D E S
K U R O K A W A _ M A S A Y U K I
N A N I _ M A R Q U I N A
C A S P E R _ V I S S E R S

YOU ARE CORDIALLY INVITED TO MY BIRTHDAY PARTY



CELEBRATION ISSUE

manifesto

013

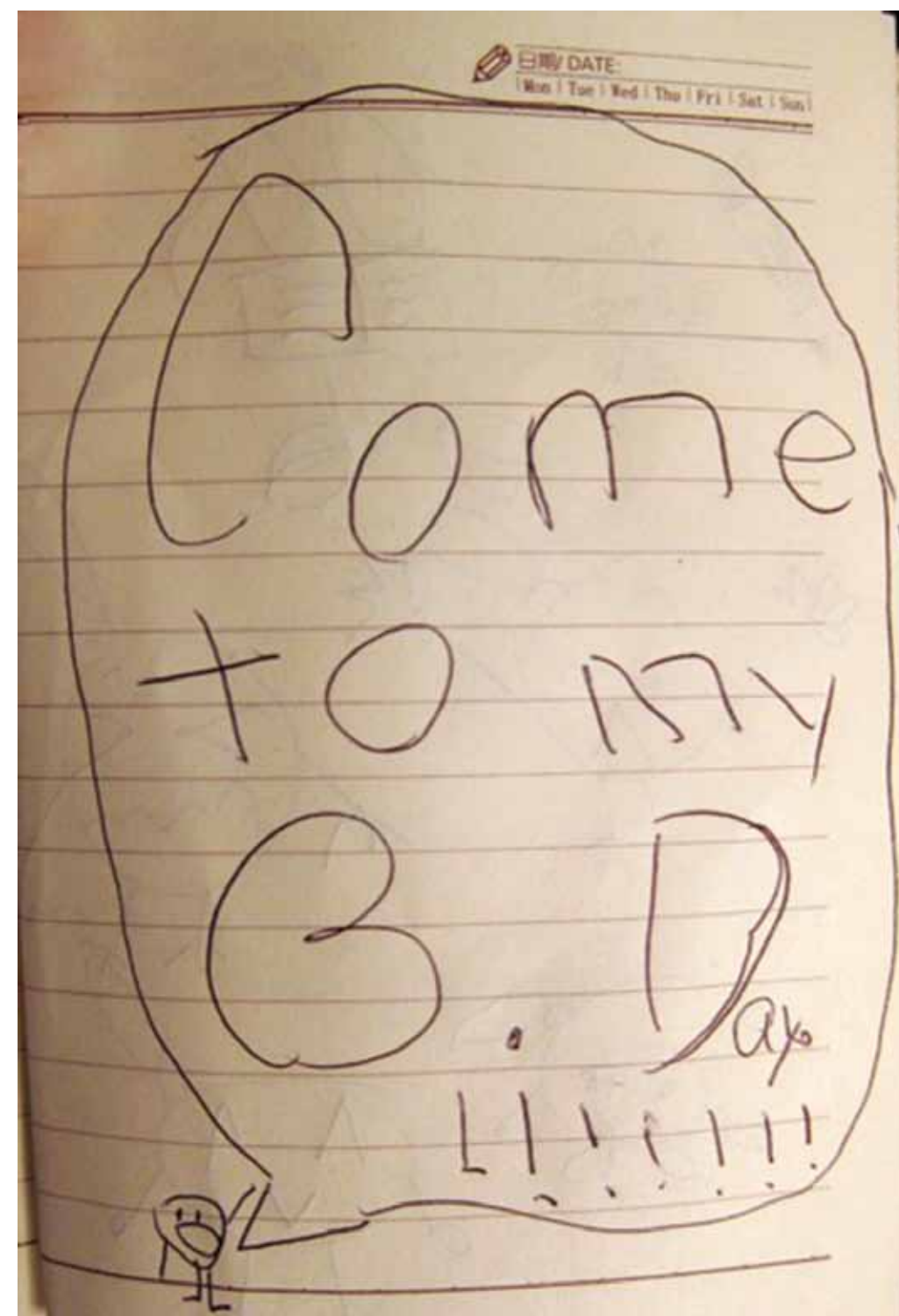
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ROSSANA HU 胡如珊



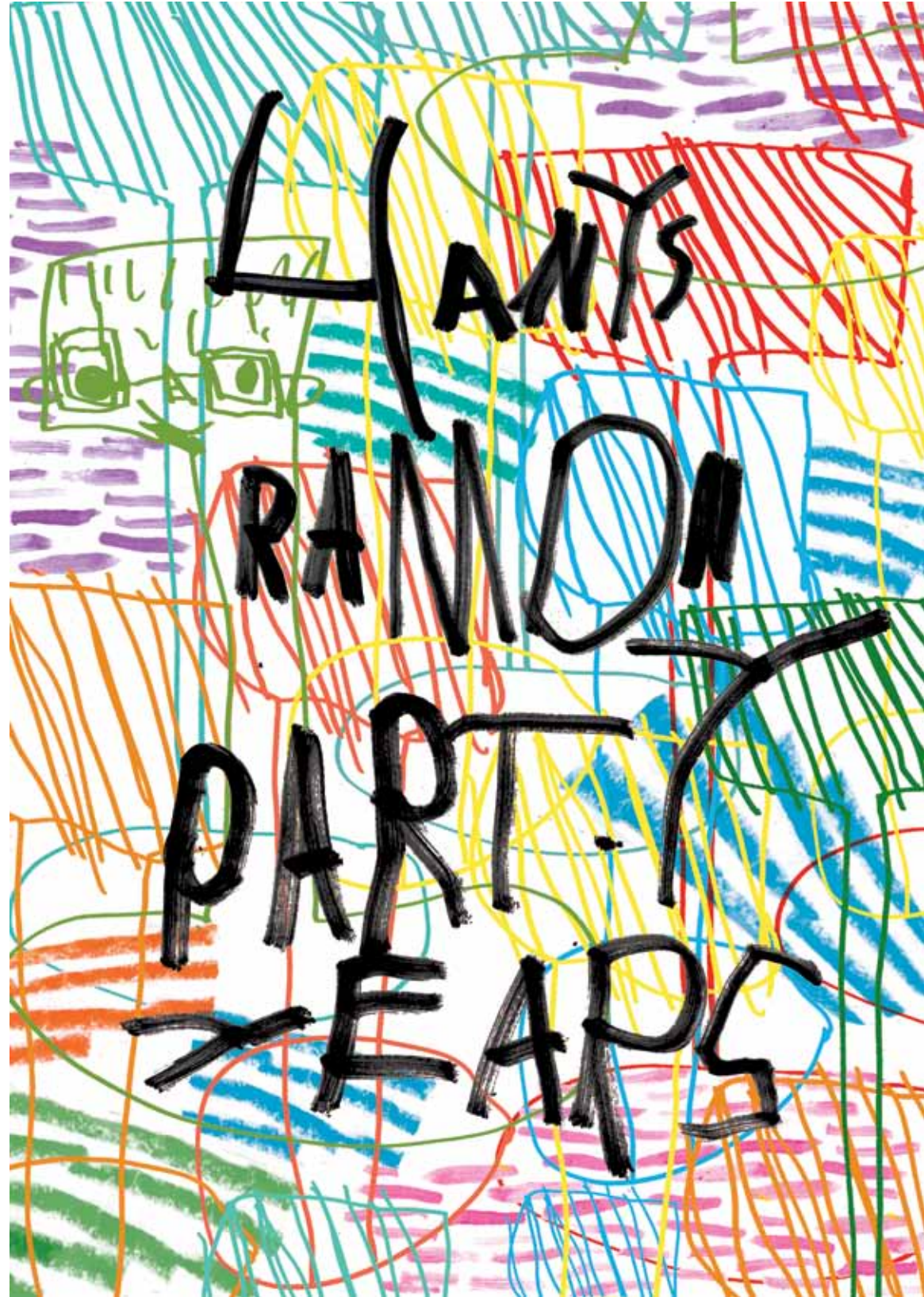
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HANS LENSVELT LENSVELT拥有者



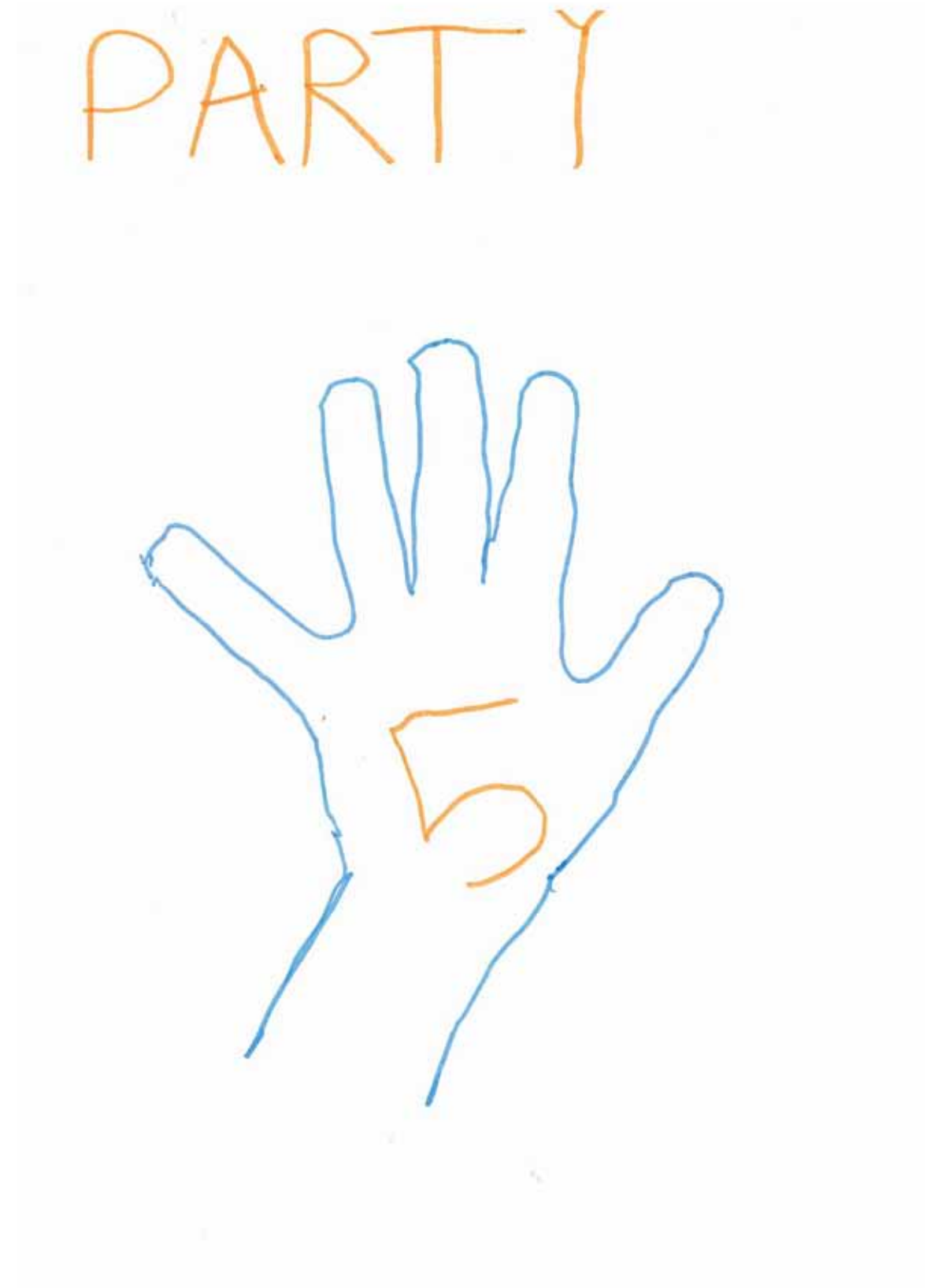
AGE: 03

LI HU 李虎 OPEN建筑事务所创始合伙人



AGE: 04

RAMON UBEDA BD BARCELONA & CAMPER艺术总监



AGE: 05

PHILIPP MAINZER E15创意兼总经理



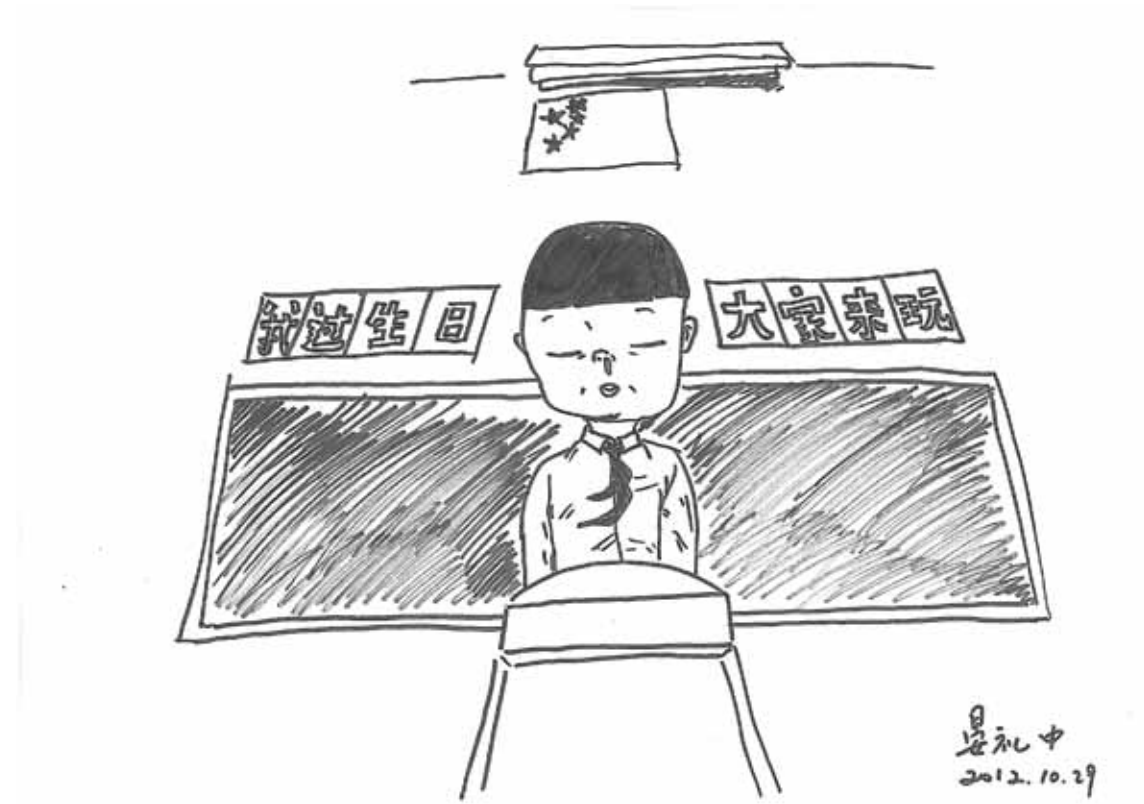
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SELMA _ HELENA _ STEFAN DIEZ 设计师



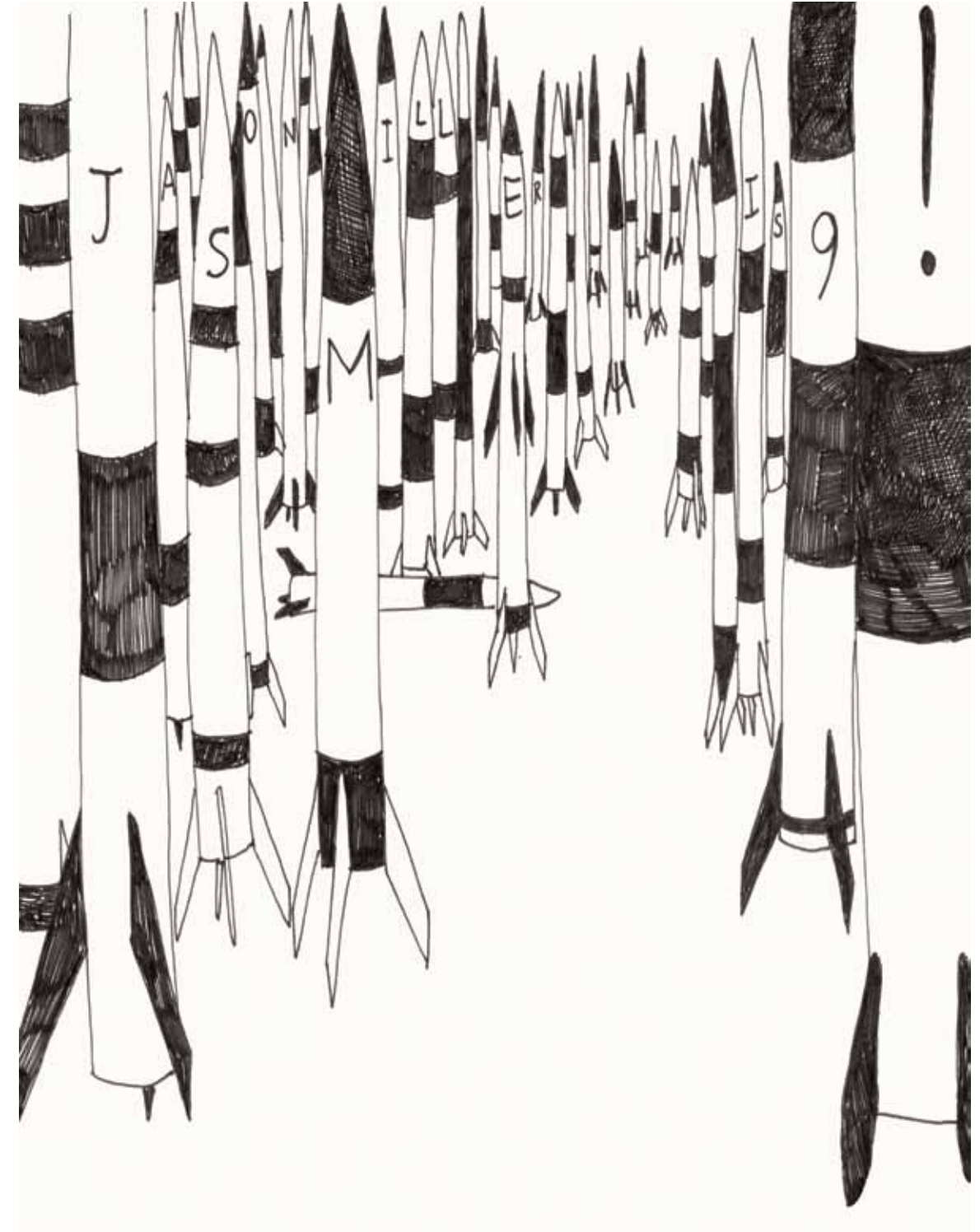
AGE: 07

ALAN CHAN 陈幼坚 平面设计师



AGE: 08

YAN LI ZHONG 晏礼中 作家



AGE: 09

JASON MILLER ROLL & HILL首席执行官及创意总监



“小朋友，过生日，唱堂会。”

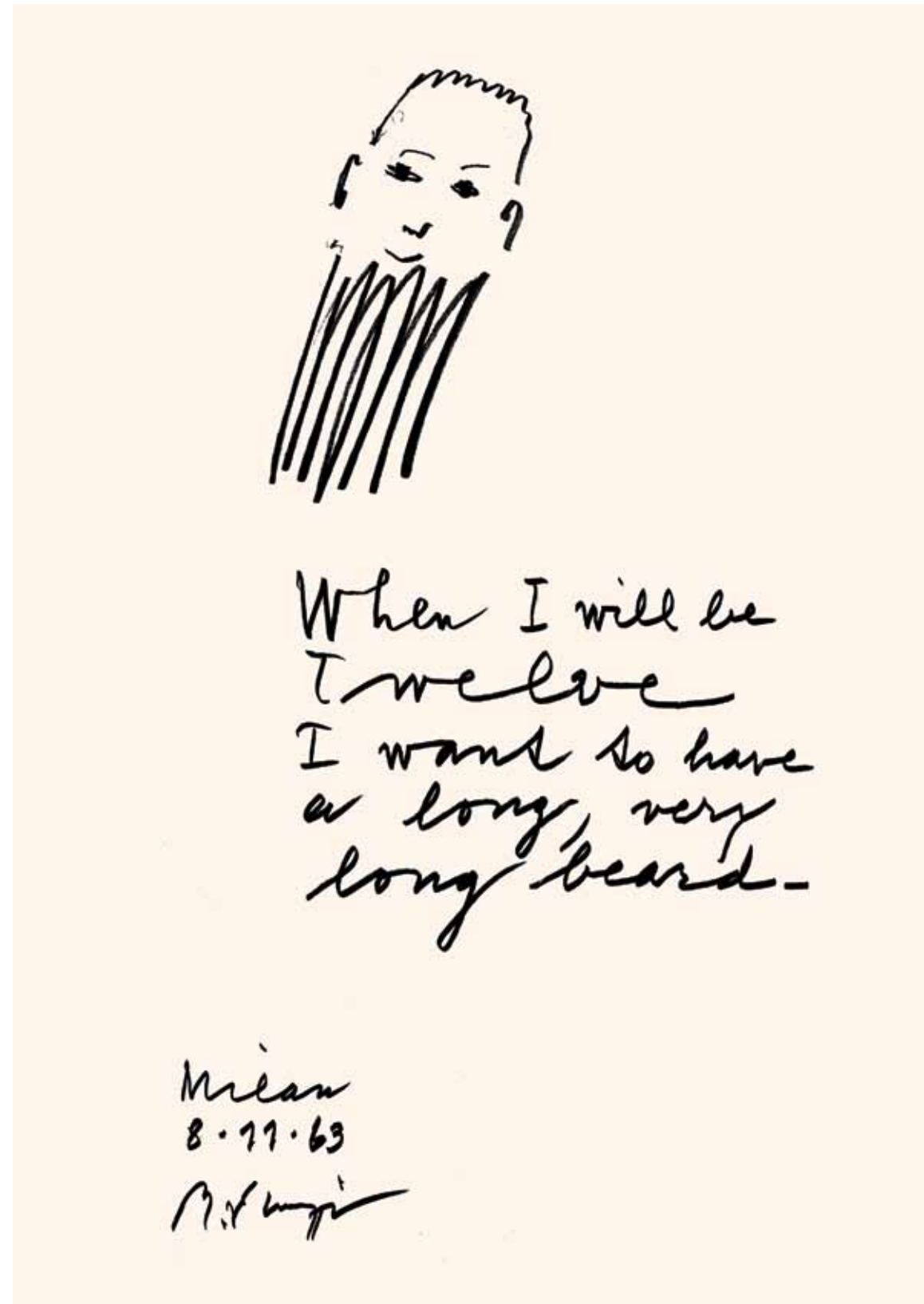
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YONG HO CHANG 张永和 FCJZ建筑事务所创始合伙人



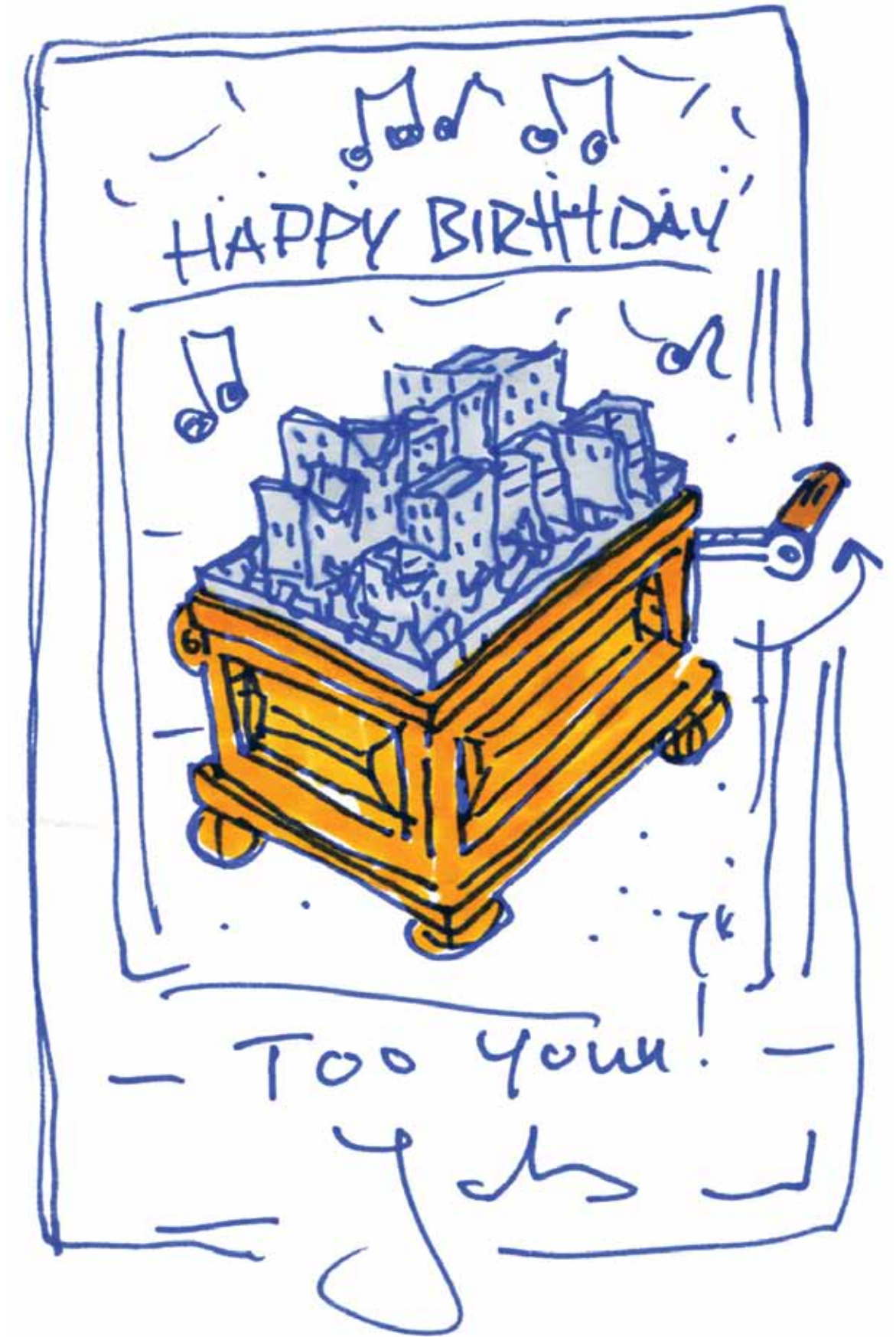
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MICHAEL YOUNG 工业产品设计师



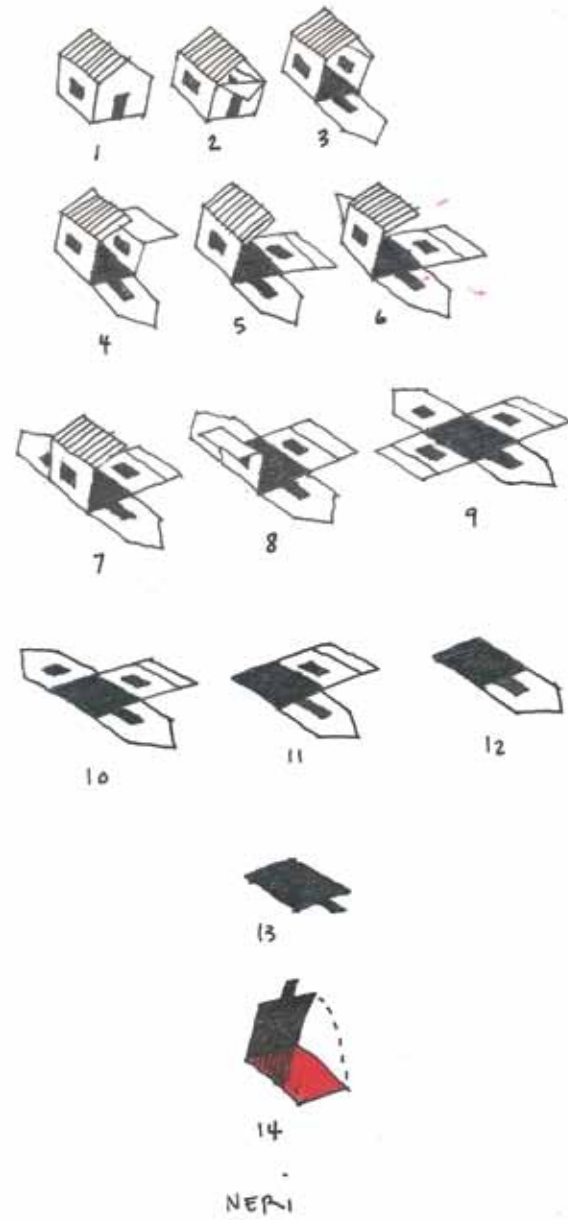
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MICHELE DE LUCCHI PRODUZIONE PRIVATA品牌创始人



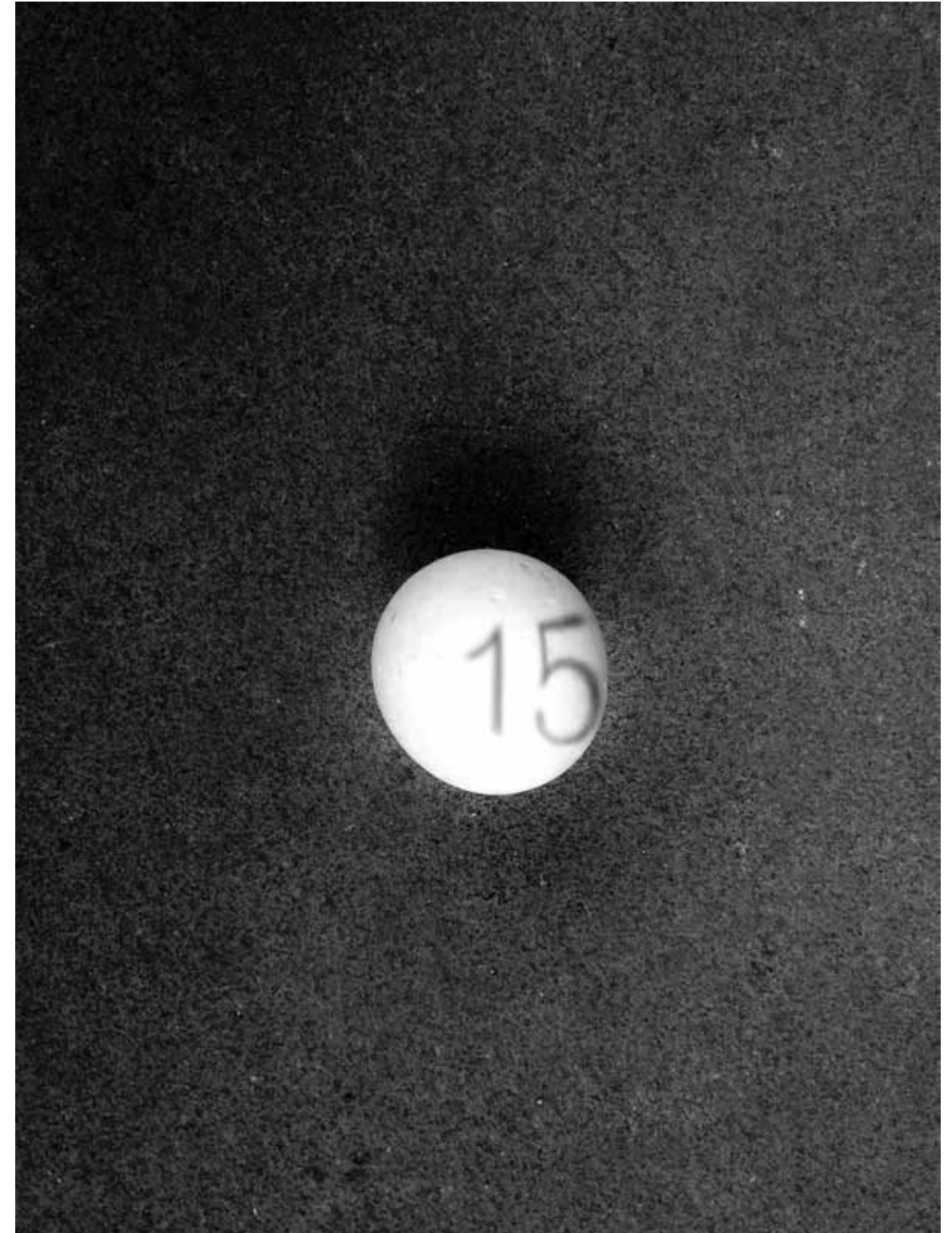
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STUDIO JOB 设计师



AGE: 14

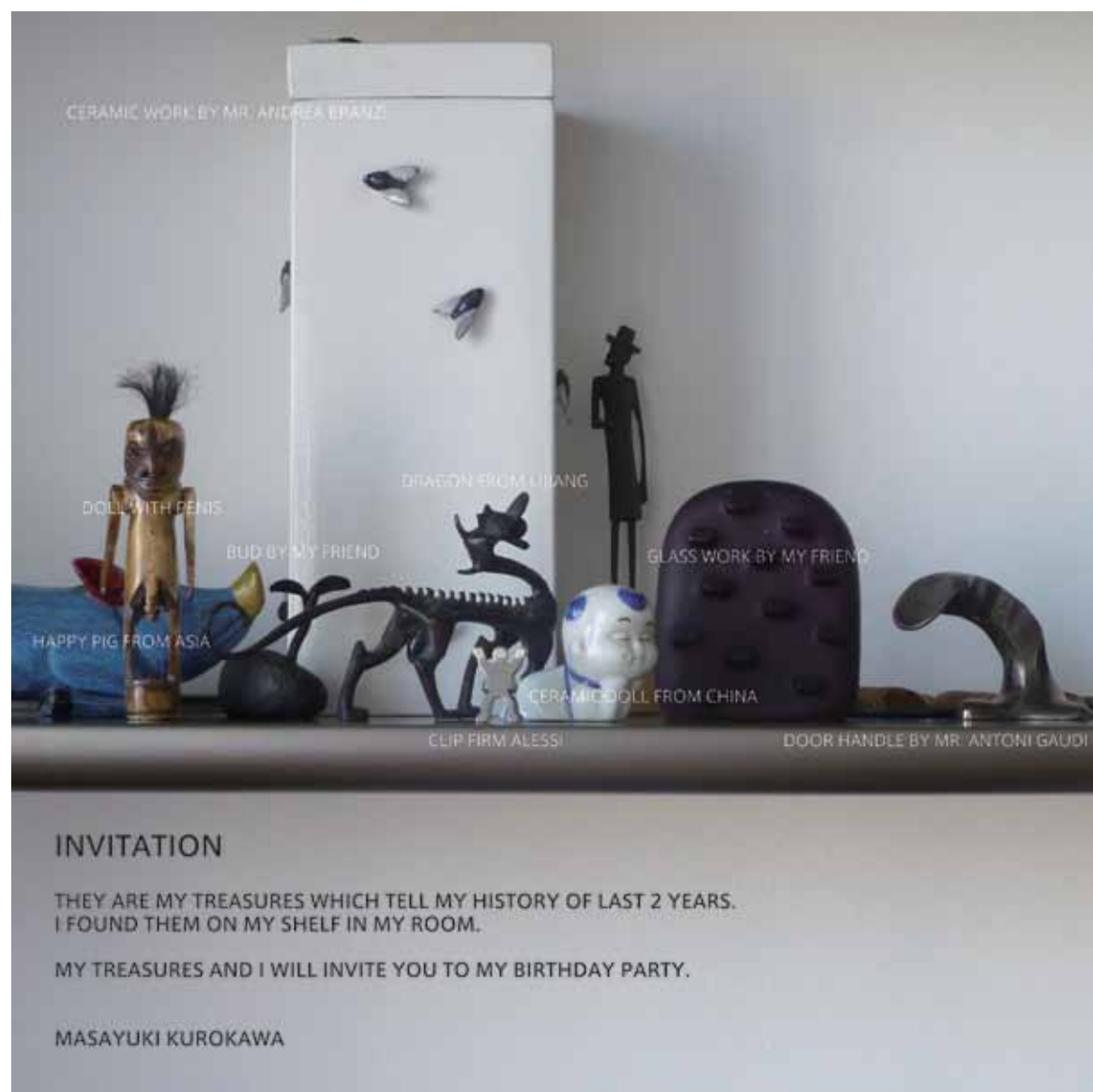
LYNDON NERI 郭锡恩 设计共和,如恩设计创始合伙人



I don't really know the exact age, but I remember as a teenager I used to spend hours walking along the beach searching for the perfectly round pebble. Every holiday, every travel to another place, became a project, an obsession to find the ultimate accidental formation. Sometimes I would get excited to spot one half buried in the sand and I would pray that once I would pick it in my hand, it would have no kinks that would distort its shape. Over the years, I realised that I carried that search for perfection. I look at this big collection of stones and only now I can see how beautifully different they all are.

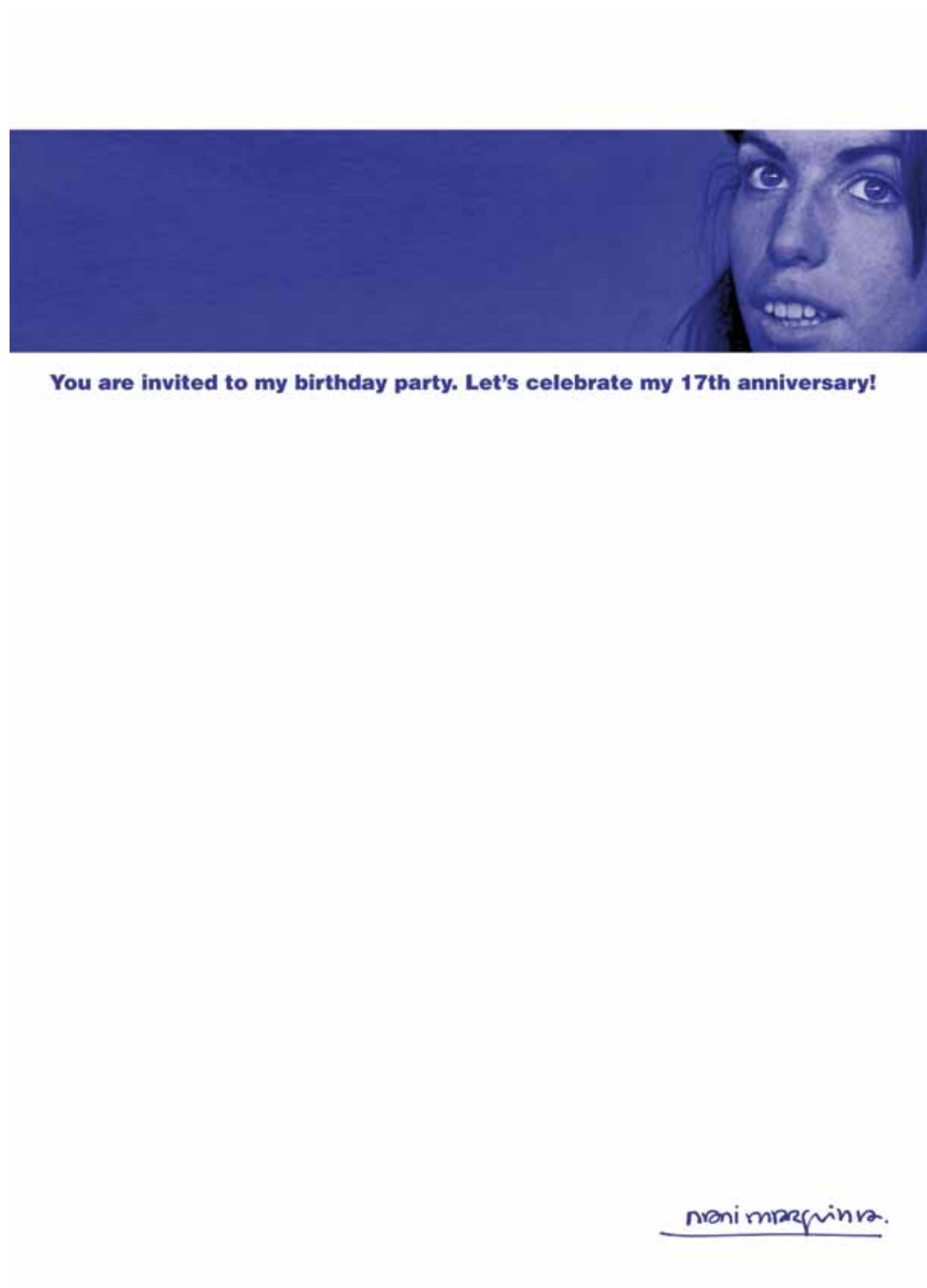
AGE: 15

MICHAEL ANASTASSIADES MICHAELANASTASSIADES品牌创始人



AGE: 16

KUROKAWA MASAYUKI 黑川雅之 建筑师兼产品设计师, K品牌首席执行官



AGE: 17

NANI MARQUINA NANIMARQUINA品牌创始人

Well, I am 45 today.

When I became 18, I was dreaming of getting my driver's license a.s.a.p., today we worry about too many cars and people with driver's licenses.

For me 18 meant entering into the adult status and getting old, today I perceive 18 as fresh and young, a lot to discover. Being 18, we were (by law) able to buy alcohol in the shops, today I don't drink alcohol anymore as this also feels good.

Age:

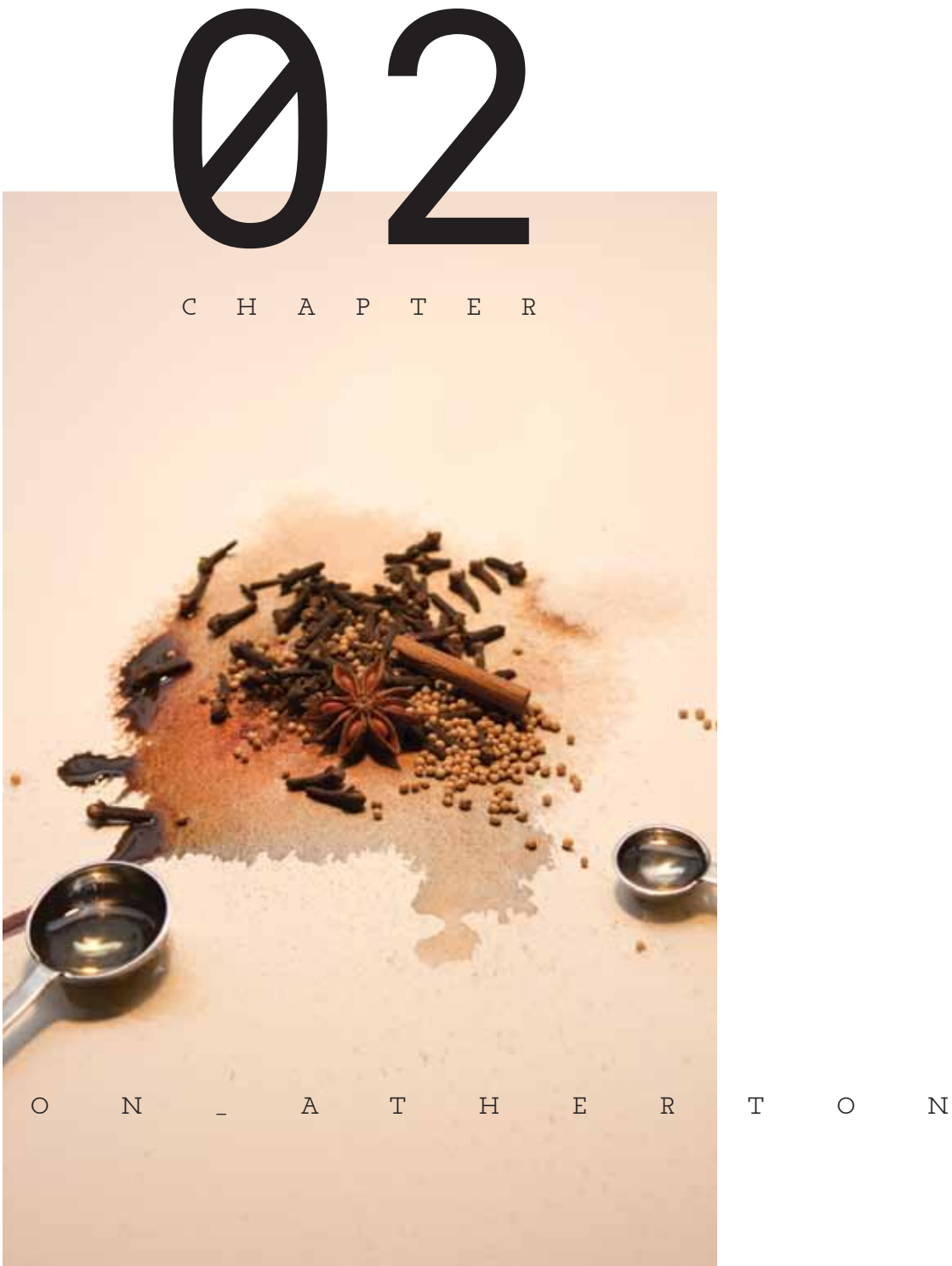
We all know people from 80 years old being young and people from 30 years old being old.

Also Manifesto will conquer time zones, there are always new insights and new values to be discovered.

One thing is guaranteed, Manifesto nr 18 will be very different from nr 100, this understanding makes me very happy and makes me enjoyManifesto so much today because it shows me freshness and pushes our ambitions to keep looking around us to be able to feel 18 forever.

AGE: 18

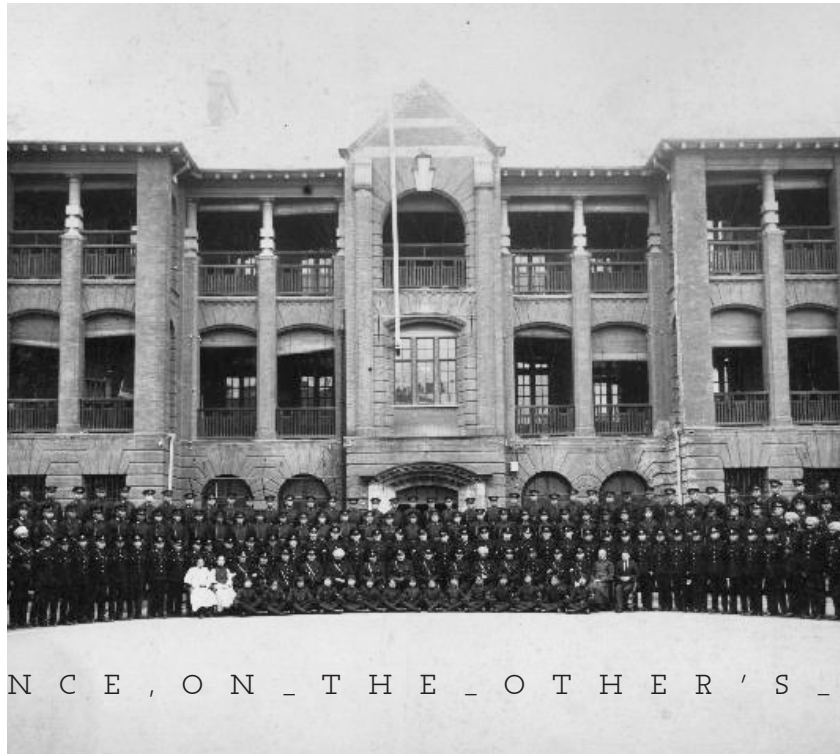
CASPER VISSERS MOOOI品牌首席执行官



Pickling liquor recipe

125ml	muscatel_vinegar
100ml	white_wine_vinegar
100g	castor_sugar
1	star_anise
1	cinnamon_stick
3	cloves
1	tsp_mustard_seeds

偶然，在别处



B Y _ C H A N C E , O N _ T H E _ O T H E R ' S _ G R O U N D

DESIGN _ REPUBLIC _ COMMUNE

随着年龄的增长，我们逐渐开始推却庆生，那些标刻时间的方式转瞬即逝。在建筑上也是如此；刚刚建成的头几年，当一切还是光彩如新的时候，我们欢呼赞颂为它庆祝；但是对于某些建筑而言，正是在那些年之后，当涂料开始剥落、墙壁出现裂缝的时候，它们才真正地开始，开始从衰落走向毁坏，再迈向最后的，重生。

As humans age, we start to balk at birthday celebrations, those definitive markers of time that seem to pass by all too quickly. In architecture, the tendency is the same, to celebrate buildings in their early years, when they are just shiny and new. But for certain buildings, it is those years after, when the paint has begun to chip and the walls start to show cracks that are the true beginning, the start of a transformation process from decay to destruction and finally, rebirth.

衰 落 / D E C A Y

“当我审视这座建筑时，我是在思忖它的每个楼面，考虑如何才能将其转变成工作室，如何才能迎合我的需求...但是我同时也在审视隐藏在这些楼面背后的历史”

— Rachel Whiteread



"When I was thinking about the building, I was combing every surface of it thinking about how we would change it to house the studio and meet my needs...but I was also combing the surfaces for its history."

— Rachel Whiteread



建于1909年英租界时代的戈登路派出所，在1943年以前一直是上海市政警察部队的总部。接下来的几十年间，也曾尝试将其改造为其他用途，然而没有一种功用能够持续长久，因为它们与这座建筑的殖民特色格格不入。2005年它被列入受保护文物建筑时，早已经年久失修了。几年前，如恩设计所首次邂逅位于江宁路的这座建筑，这座一度宏伟壮观的红砖建筑已被废弃良久，显得古老破旧，但在尘土和瓦砾下，如恩设计所看到了改造的潜力。

当代雕塑家Rachel Whiteread的设计取材于日常物品，并传承了其历史人文命脉，正如这位雕塑家的作品一样，如恩设计所同样渴望与历史对话，想要与这段不可再现的过去沟通交流，这就是改造计划的动力所在。所有的墙壁，地板，天花板，角落和裂缝，每一个细节都经过仔细琢磨，如恩设计所对如何划分新旧设施的边界给予了充分的考虑。其中一个方案是，明确划分现有的建筑和新融入的设施，分隔开新建的墙壁和老砖墙，以营造一个可供使用的内嵌空间。另一个方案是，新旧设施和谐融合，也就是，灰色的砖砌壁炉与当代家具鲜艳的色调相映得彰，而耀眼夺目的水晶吊灯在粗糙的砖石衬托下，熠熠生辉。

在建造材质方面，重嵌原有的砖墙是一项艰巨任务，但却不是最主要的挑战，真正的挑战是如何在复原过程中去退让，去抑制想要修复所有瑕疵的冲动，以及如何忠于每面墙上留下的岁月痕迹。虽然很多空间经过了抛光和修复处理，但原来的门和楼板搁栅仍保持原样。部分未经处理的墙壁，在剥落的石灰下露出摇摇欲坠的砖块或精致的板条。镶嵌在玻璃中的旧墙面，让人联想起博物馆中展出的珍品，使这些毫不显眼的普通墙壁瞬间升华为宝贵的陈列品。逐层剥开墙面，就如同解剖一样，揭露每一处瑕疵背后隐藏着的生机和趣味，这是对记忆的发掘，点点旧时光跃然眼前。

Built in 1909 during the British Concession, the Gordon Road Police Station served as the headquarters for the Shanghai municipal police force until 1943. In the following decades, attempts were made to adapt the building for various uses, yet none of the tenants were long-lasting, unable to find affinity with the building's colonial features. By the time it was added to a list of protected heritage buildings in 2005, it had fallen into disrepair. When Neri&Hu first came across the once regal red-brick building on Jiangning Lu several years ago, it had been abandoned for some time, left to waste away, but beneath the dust and rubble, they saw the potential for change.



Like the work of contemporary sculptor Rachel Whiteread, which inverts everyday objects and turns them into ghostly negatives of themselves, the underlying force in Neri&Hu's approach to the daunting task of readapting this historic building is a desire to communicate a shared history and connect to an irrecoverable past. Every single wall, floor, ceiling, nook and cranny was carefully considered, and there is an overt consciousness to how boundaries between the old and the new are defined. One such strategy involves a clear separation between the existing building and any new insertions, pulling away new walls from the old brick walls results in an occupiable in-between space. In other cases, the old finds itself cohabiting most amicably with the new—a gray brick fireplace pairs naturally with the vivid hues of contemporary furniture pieces, while a dazzling crystal chandelier floats effortlessly against a backdrop of rough masonry.

In dealing with the materiality, the challenge was not in the painstaking repointing of the original brick façade, but actually to hold back in the restoration process, to resist the urge to fix every imperfection and honor the imprint of time upon each surface. Though many of the spaces have been refinished and smoothed over, the original doors and floor joists are kept intact. Portions of wall, left untouched, expose crumbling bricks or delicate lathwork behind deteriorating plaster. Encased in a glass shield, these raw wall sections evoke the archival quality of a museum display, and suddenly the overlooked mundane is elevated to the precious. Peeling back the layers of finishes was akin to performing an autopsy—uncovering the lives and narratives hidden within each imperfection, an excavation of memories that brings the most intimate moments of inhabitation to public light.

毀 坏 / D E S T R U C T I O N

“空间切割的目的就是在提升其表现力的同时，完整保存楼宇的空间形态特征。它错综复杂，从一个原本寻常，古板，毫不起眼的形态，经过重新定义与换算，变成过去与现在相互交替的多重集合体”

— Gordon Matta-Clark



“What the cutting's done is to make the space more articulated, but the identity of the building as a place, as an object, is strongly preserved, enhanced. There is a kind of complexity which comes from taking an otherwise completely normal, conventional, albeit anonymous situation and redefining it, retranslating it into overlapping and multiple readings of conditions past and present.”

— Gordon Matta-Clark

建筑师出身的概念艺术家 Gordon Matta-Clark, 在上世纪70年代设计了一系列突破性的作品, 作品呈现的方式是, 在计划拆迁的危房中镂空其楼板, 并在墙壁上琢出奇形怪状的洞。他为这些负空间所着迷, 不仅让光线穿透到建筑的核心地带, 而且还揭示了如何在平凡无奇的楼宇中让空间错落有致。如恩设计所在旧派出所的改造方案中, 当中很多举措都是有悖建筑师常理的, 因为一般来说建筑师的首要任务是如何去‘建造’。而这个项目着重于如何删除, 而不是如何添加, 就像Matta-Clark 40多年前的实验性作品一样。

整个工程根据保育局的规定来进行, 也就是要保留现有的建筑结构, 如恩设计所就是从中发现了老屋再造的可能性。原有建筑的三层楼板绕着房屋中心轴层层直上, 当按照计划相继在入口大厅和主走廊楼板上开洞时, 平凡的空间将被打断。这种调整使得一系列线性空间(直而长的门廊, 沉闷重复的房间)转眼间变成环环相扣的多向立体空间。这个全新的双层空间内衬有多层玻璃窗口, 每个窗口以房间插画为主打, 全面激活了人们的视觉效应。

恍惚间, 犹如伫立在二楼走廊的尽头, 目光穿过前方排的门廊, 人们这才意识到门廊间的地板已经被完全移除, 瞬间感受到强烈的空间体验。在这些改造中, 空间动线强制转换, 激发人想要一探究竟的本能, 而不是机械地去浏览参观。这些看似毫不显眼的改造, 有效地提升了空间体验效应, 并促进了这类型历史建筑活化的新思维, 同时我们也在老房屋的使用和居住问题上看到了新的可能性。



Trained architect turned conceptual artist Gordon Matta-Clark created a series of breakthrough installations in the 70s by cutting holes through floors and carving wedges out of walls of dilapidated houses slated for demolition. Reveling in these shards of negative space, he not only allowed light to penetrate into the heart of a building, but also shed light on the spatial anomalies found within mundane housing typologies. In many ways the series of operations applied by Neri&Hu to transform the former police station is similarly counterintuitive for the architect whose primary role is to “build.” Like Matta-Clark’s experimental works some 40 years ago, this is a project that should be discussed in terms of its deletions, rather than additions.

Working within the constraints mandated by preservation authorities, that the existing structure was to remain, Neri&Hu was able to identify opportunities for alterations. The straightforward plan and section of the existing building, with three stacked floors and a centralized spine of circulation, is disrupted as strategic cuts are made, first in the entry lobby and then in the main corridor. Seemingly minute, these maneuvers convert a series of linear spaces—straight shot corridors and repetitive rooms—into an interlocking puzzle of volumetric spaces. Lined with multiple glazed openings, each featuring a vignette of the rooms beyond, the new double height voids activate visual connections throughout.

In a surreal moment, standing at one end of the second floor corridor, looking through two aligned openings, one realizes the floor between the openings has been removed completely, and immediately the potency of the void becomes tangible. Circulation patterns are forced to shift around these cutouts, encouraging a visceral exploration rather than a journey guided by logic. These deceptively insignificant acts of destruction have effectively altered the spatial experience and become a catalyst for the evolution of this historic building, setting the stage for new possibilities of use and occupation.

“它与发生的事情息息相关，某些预期不到的事情，只要换个方式思考，机会就会随之而来。它在别的地方与机缘相融合…记忆产生于无形中”

– Michel de Certeau



"It is mobilized relative to what happens – something unexpected that is clever enough to transform into an opportunity. It inserts itself into something encountered by chance, on the other's ground... memory produces in a place that does not belong to it."

– Michel de Certeau



在这样的一个项目中，当建筑有着如此明显的特征，原有的空间本身就决定了其将如何被改造，这就是为什么 设计共和 公社 的概念可以奏效。这个空间被规划为一个交流平台，一切与设计相关的项目均可参与，多元的设施将被融入其中，餐厅，酒吧，书店，花店，家具和时装零售店，单房旅舍/展示厅，多用途活动展览室，随着时间的推移这些功用将会发生转变和发展。事实上，在设计领域产生的动态能量是与建筑物休戚相关的，它处于不断的演变中，永远随着建筑物的兴建和拆除而波动前进。

同时，建筑师希望在建筑物的短暂性和规划方案的多样性中，找到一个平衡点。在实地考察中偶然发现这么一个空灵的场面，一个小平台，在木椽之间摇摇欲坠，一个梯子在中央直立，旁边是一把孤独的椅子，光线从坍塌的屋顶投射进来，诉说着它的岁月故事。偶尔捕捉到的这一幕，美得让时光也屏住呼吸，如恩设计所为之动容，决定在阁楼里重建这个隐蔽的房间，这里没有任何功利或意图，它是对建筑过去及现在命运的无声赞颂。



In a project like this, where the building has such a strong identity, the space itself dictates the program as much as the reverse, which is why the concept of the Design Republic Commune works here. Conceived of as a platform of exchange for everything design-related, a myriad of programs will be inserted into the building—restaurant, bar, bookstore, flower shop, furniture and fashion retail, one-room hotel/showroom, multi-purpose event and exhibition space—with the intention that these functions may shift and evolve over time. In fact, the dynamic energies generated by the design field exist in symbiosis with the building, which is in constant transition, never fully complete, eternally in the process of both being built and torn down.

At the same time, one desires a point of counterbalance to the fleeting nature of the building and its bustling programmatic contents. Picture this ethereal scene found during an early site visit: a small platform, hovering amongst the wood rafters, a ladder propped up in the center, a solitary chair beside it, glowing as light streams through a hole in the collapsing roof. Captivated by this incidental staging of ordinary objects caught in a suspended moment in time, Neri&Hu decided to recreate this hidden room in the attic, a space with no purpose or intent, a quiet tribute to the many past and future lives of the building.



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CARL HANSEN & SON

CARL HANSEN & SON CELEBRATED ITS 100TH ANNIVERSARY IN 2008. ONLY A FEW FAMILY-OWNED COMPANIES MAKE IT THIS FAR. EVEN FEWER ARE THE FURNITURE MANUFACTURERS THAT SPAN A CENTURY OF CHANGING TASTES AND TECHNOLOGIES, BUT IT IS TRULY RARE THAT THE FORTUNES OF A HIGH-END FURNITURE PRODUCER ARE SO CLOSELY CONNECTED TO JUST ONE DESIGNER. THE COOPERATION BETWEEN CARL HANSEN & SON AND HANS J. WEGNER BEGAN IN 1949 – AND WAS A TURNING POINT FOR THEM BOTH.

2008年为Carl Hansen & Son丹麦专业家具制造公司成立100周年，鲜少有家族企业能发展至今。而能够顺应一个世纪的审美变化和技术家具制造商更是罕见。一个高档家具生产商的命运与一个设计师如此紧密地联系在一起，实属罕见。Carl Hansen & Son 与 Hans J. Wegner的合作可追溯到1949年，这次合作对他们无疑都是一个巨大的转折点。

Carl Hansen & Son

CH24 / 1950 / HANS J. WEGNER

The Wishbone Chair is a classically beautiful, light and sculptural dining chair that is also perfect for simply relaxing in. The top rail is gently steam-bent to provide freedom of movement and excellent comfort.

The chair is a masterpiece of craftsmanship. More than 100 production steps are carried out by hand, and the seat is hand woven from 120 metres of paper cord that can last up to 50 years. Hans J. Wegner designed CH24 for Carl Hansen & Son in 1949, and the chair has been produced without interruption since 1950.

叉骨椅独特新颖，轻便小巧，后退呈曲线形设计，是餐桌畅聊和放松休憩的理想选择。蒸汽弯曲而成的上椅圈起到稳固作用，椅背搬动自由，舒适大方。

这把椅子堪称杰作，100多个生产步骤由手工打造完成，坐垫使用 120m 长的纸绳手工编织，可使用长达50年。CH24于1949年由汉斯.J. 威格纳先生设计，是其为 Carl Hansen & Son特别打造的首批产品之一，从1950年起生产至今，经久不衰。



CH07 / 1963 / HANS J. WEGNER

The famous Shell Chair - sculptural, three-legged and eminently comfortable. The floating form is highlighted by the wing-shaped seat and arching legs.

The chair is often given a prominent location so that it can be admired from all sides. The chair is absolutely stable even though it only has three legs. Hans J. Wegner's round coffee table, CH008, makes a handsome complement to the Shell Chair.

The Shell Chair is made of form-pressed veneer. Seat and back are upholstered in fabric or leather.

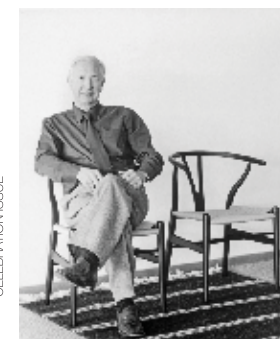
著名的 Shell Chair，三条腿的结构，非常舒适。羽翼般的线条给人一种轻盈的感觉，搭配锥形椅腿，装有软垫的椅面、贴合人体曲线的椅背，让整个座椅显得舒适大方。

三角形支架，适合在角落摆放，通常可将它单独或配套放置在便于全方位欣赏的地方。与 Hans J. Wegner 设计的咖啡圆桌CH008搭配相得益彰。

Shell Chair由层压板制成。坐垫和椅背由布面或皮革制成。



CELEBRATION ISSUE



HANS J. WEGNER IS WIDELY CONSIDERED TO BE ONE OF THE LEADING FIGURES IN 20TH CENTURY FURNITURE DESIGN – AND A DRIVING FORCE IN THE “DANISH MODERN” MOVEMENT THAT CHANGED THE WAY PEOPLE LOOKED AT FURNITURE IN THE 1950s AND 1960s.

A PROLIFIC DESIGNER OF A WIDE VARIETY OF FURNITURE AND OTHER ITEMS, WEGNER IS PARTICULARLY REVERED FOR HIS CHAIRS. HE DESIGNED MORE THAN 500 OF THEM AND IS OFTEN REFERRED TO AS “THE MASTER OF THE CHAIR”.

HANS J. WEGNER --20世纪最伟大的家具设计师之一，“丹麦现代风格”活动的先驱力量，改变了二十世纪五六十年代人们对家具的看法。

一位多产的设计师，他的作品涵盖多种家居系列，其标志性的椅子尤为他赢得盛誉，被誉为“椅子大师”，他设计的椅子作品有500余件。

Carl Hansen & Son

S T O R Y _ O F _ A _ B R A N D

品牌故事

设计共和

D E S I G N _ R E P U B L I C

设计共和 时间轴
design republic timeline

2005

2006

2007

2008

2009

盛大开幕 共和初旭
Grand Opening "the birth of the republic"



工地派对 共和曙光
Construction Party "the dawn of the republic"

设计共和创建于2006年，汇聚了世界顶级设计师的家居系列作品并将通过中外顶级设计师的设计作品来探讨新现代中国美学的发展方向。

设计共和代表了一种崭新的生活和独特风格。设计共和的成立初衷是建立一个生活的共和 —— 这是一种由精美的居家用品带给我们的精彩生活。通过寻找一种人与日常生活物品之间的微妙关系，从一杯一盞，到一把椅子，从而发现美的存在。

设计共和是一种时尚风格的共和 —— 一种以独特的现代中国审美观在设计、零售与商业推广领域中创造出来的全新时尚风格；它将突破传统束缚，融合旧与新、传统与现代、简朴与奢华，最终打造出设计的完美境界。

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Established in 2006, Design Republic offers a unique collection of products created by the world's best design talents collaborates with many designers both foreign and local to create products that will explore a new modern Chinese aesthetic.

设计共和余庆店盛大开幕； 设计共和承办100%设计闭幕派对；设计共和三周年
DR Yuqing store opens. DR hosts 100% design closing party



香港工地派对 共和远征
HK Construction Party "expansion of the republic"

Magis中国发布会
China Launch Magis

Nanimarquina中国发布会
China Launch Nanimarquina

设计共和两周年庆 共和远征之香港分店预览
2nd anniversary "the expansion of the republic"; preview to HK dr store

周年庆 共和昇晖
1st anniversary "the rise of the republic"

Moool中国发布会
China Launch Moool

100%设计展 设计共和外滩五号旗舰店闭幕派对
100% Design Preview Closing party at DR bund store.



发布“视觉暂留：设计师“绘”话上海”一书
DR launches its book "Persistence of Vision"

Established & Sons中国发布会
China Launch Established & Sons

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048

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詹妮弗·鲁贝尔

品味艺术



"Landscapes" _ Jennifer Rubell _ 2011. Basel, Switzerland _ photos by _ Eduard Meltzer

当艺术主宰着詹妮弗·鲁贝尔的家庭时，对她来说，成为一位艺术家的道路显得并不总是那么清晰。毕业于哈佛大学的她已在饮食业混迹了好多年，不仅为《多米诺》杂志撰写专栏，还写了一本叫做《有趣的现实生活》的烹饪书。拥有着这般才能的鲁贝尔，在2001年，她创造食物装置艺术作品之路终于启程了：在巴塞尔艺术博览会期间，她在一年一度的家族聚会上首推了自己的作品并将之称为“早餐”系列。

鲁贝尔的父母——唐和梅拉是著名的收藏家，而坐落于迈阿密的鲁贝尔家族珍藏馆中也已经摆满了他们收藏的作品。鲁贝尔的舅舅是史蒂夫·鲁贝尔，作为54俱乐部的合伙经营者，他是20世纪70年代后期风靡的纽约夜生活主要的传奇人物。而鲁贝尔也坦白道，成长在这样一个富有影响力的家庭，并且时不时地被艺术圈内的大人物包围着，这让自己对转而进军艺术界这件事感到害怕。

但不论如何，她的首次大作——《创造》在2009年诞生了，并且在纽约表演艺术机构Performa的慈善晚宴中展出。为了这次盛会，鲁贝尔在受到《创世纪》一书的启发后，创作出了大型的食物雕刻品。她展示台上摆放了重达一吨的肋骨，就像艺术作品一样，同时将蜂蜜从天花板滴下，而这个作品对“亚当的肋骨”有参照隐射之意。而其它展示厅地板上躺着的还有倒下的苹果树；堆得像小山丘似的糖果，并还为人们提供手套以便从糖堆中找出里面藏着的饼干；还有满满地摆放着各种酒类饮料的吧台，而且吧台被放置于28英尺高的货运升降机上，并且定时将吧台从一层楼移动到另一层楼。像这种形式的互动式装置艺术展览——不但视觉感强，而且还是可能消耗的——也已经成为鲁贝尔的食物项目作品的商标。

《创造》帮助鲁贝尔在艺术家圈内的这个罕见领域中建立了地位——不仅不可否认的时髦，完全原创，充满趣味性，而且同时和艺术世界的深层次部分完美地结合在一起。并且在很短的时间内，这些作品就已经受到洛杉矶郡立艺术博物馆、萨奇画廊、拜耳勒基金会及布鲁克林博物馆的委任制作了。

近日，鲁贝尔又在雕塑界忙碌着，创造着引人注目的与人互动并且能让人产生共鸣的作品。近期的作品包括一个与实物大小一样的威廉王子的雕像，还可供参观者站在其旁边拍照，仿佛把自己当做是凯特·米德尔顿。而在去年的菲列兹艺术博览会上，鲁贝尔首次登台并推出了18个与实际大小相同、水平摆放的女模特雕塑，并且在模特的私处安了一个可活动的胡桃夹。

为了探索本期《宣言》的“改变”主题，我们有幸在鲁贝尔位于纽约市布鲁克林绿林区的工作室与她交谈。



J E N N I F E R _ R U B E L L
T H E _ T A S T E _ O F _ A R T
I N T E R V I E W
ART

采访 _ 艺术

While art runs in the family of Jennifer Rubell, the path to becoming an artist was not always clear. The Harvard-educated Rubell worked for years in the food world, penning columns for Domino magazine and writing the cookbook Real Life Entertaining. In this capacity, she started creating food installations in 2001, which she called the Breakfast series, at her family's annual gathering during Art Basel Miami Beach art fair.

Rubell's parents, Don and Mera, are renowned collectors whose works now fill the Rubell Family Collection in Miami. Uncle Steve Rubell was the storied kingpin of New York nightlife as co-proprietor of Studio 54 in the late 1970s. Growing up in an influential family, and constantly surrounded by major figures in the art world made the transition to art all the more intimidating, says Rubell.

Nevertheless, her first major work, Creation, appeared in 2009, and was staged as a charity dinner for the New York performing arts organization Performa. For this event, massive food sculptures were created that were inspired by the book of Genesis. One ton of ribs were placed on platforms, like art work, while honey dripped from the ceiling, a reference to Adam's rib. Other floors contained entirely felled apple trees; large mounds of sugar with gloves provided to fish out the cookies contained within; and a massively packed liquor bar, contained in the 28-foot-long freight elevator, and which periodically moved from floor to floor.

This kind of interactive installation—visual and yet completely consumable—has been the trademark for Rubell's food projects.

Creation established Rubell in that rare realm of artists—undeniably hip, completely original, fun and fully connected within the deep inside of the art world. In a short amount of time, works have been commissioned by the Los Angeles County Museum of Art, the Saatchi Gallery, the Beyeler Foundation and the Brooklyn Museum.

Recently, Rubell has been working in the realm of sculpture, creating arresting figures that are interactive and evocative. Recent work included a life-sized sculpture of Prince William, which viewers can be photographed next to, as if putting themselves in the place of Kate Middleton. At the Frieze Art Fair this past year, Rubell debuted a room of 18 full-sized female mannequins, mounted horizontally, with a working nutcracker located in the vagina.

Exploring themes of transformation for this issue of Manifesto, we spoke at her studio in the Greenpoint section of Brooklyn, New York.



"Creation" _ Jennifer Rubell _ 2009. photo by _ J. Berens

The theme of this issue of Manifesto is "transformation." You came from a collecting family, made an impact in the food world as a writer and now you have ventured very fully into the art world. How did you make that move?

There was absolutely no master plan. Food is really the way I think. It's the medium through which I think in an abstract way. When I was growing up and in school, there wasn't that one person where I could say, "I want that career, I want that career path." I just got involved with food. I wrote a cookbook. I was occasionally on TV cooking things. I wrote two columns on food and entertaining.

I remember I had a meeting at the Food Network and they said to me, "Talk about how the recipe came from your grandmother. Be approachable." So I did this audition, cooking this tuna steak trying as hard as I could to be approachable—whatever that means—to talking about my grandmother, and how I was on some trip and I saw this thing ... whatever. I finished that and they called me in for a meeting and they said "We just think you're too highbrow for us." This is after I had the dopiest 20 minutes of my life. I was completely covering up my essence, trying to fit the mold of what they were looking for. Even trying, I totally came through and I failed. My formation and my core interest in life is high art. It was just clear that that was just somewhere inside there and I was never going to be a popular television cook because I was "unrelatable". It's often these moments of massive failure that clarify your life to yourself.



"Creation" _ Jennifer Rubell _ 2009. photo by _ J. Berens

本期《设计共和》的主题是“改变”。您来自收藏世家，却作为作家在食品界中富有影响力，而现在您又向艺术世界全力进攻。您是怎么走出这一步的呢？

我完全没有设想什么蓝图。食物是我思考的方式，它是我进行抽象思考的一种媒介。从小到大，包括在学校的时候我都没有人可以去倾诉，“我想要从事这个职业，我想要那样的职业道路。”我只是与食物联系在了一起。我写过一本食谱，有时也上上电视做做菜，我还就食物和娱乐方面的题材写过两个专栏。我还记得我和《美食频道》的工作人员有过一次谈话，他们跟我说：“谈谈这个菜谱是怎么从你祖母那流传下来的吧，表现得平易近人些。”所以在录影时我就照着做了，做着金枪鱼排，还非常努力地表现得平易近人——不管这是什么意思——我还谈论着我的祖母，谈论着我的旅行，谈论着我是怎么看待事物的... 诸如此类。完事儿之后他们约我开会说：“我们觉得你太卖弄了，不适合这个节目。”而这还发生在我一生最痛苦麻痹的20分钟之后。我彻头彻尾地将自己的本性藏好，试着去配合他们所要的那种模式步调。虽然最终我失败了，但我甚至尝试了，我也彻底地经历过了。在生活中我的模式和核心兴趣就是高雅艺术。并且我很清楚它就藏在我身体内部的某个地方，而且我从来没有打算成为大受欢迎的电视节目厨师，因为我与这个实在是“太不相干了”。但正是这些失败的沉重打击让你更加清晰地了解自己。

所以您将自己人生的转折点归功于那次的谈话吗？

是的，当时我马上反思了我的人生。我用人生去做了一些自己都不尊重的事情。食物并没有传达我感兴趣的東西。而最后，我也

不会在这件事上成功。而在某种程度上，那次和《美食频道》的谈话让我决心开始要利用我感兴趣的東西来寻找一条出路，此谈话是非常睿智的谈话，是非常睿智也是相当激动人心的谈话。我想要抓住这些在电视节目上你永远都抓不到的人性的瞬间。

那么谁是您的榜样呢？

以前艺术家们把食物当做媒介，但是没有一位艺术家能让我说“这就是我要走的路。”但我去欣赏观看像杰夫·昆斯、安迪·沃霍尔、莫里吉奥·卡特兰、马塞尔·杜尚这样的艺术家的作品。媒介其实并没有那么重要。

如果说我错了，还请您指正。世界众人瞩目的首个食品表演艺术作品是您2009年在Performa展出的《创造》对吗？

那是比我之前做过作品尺寸大很多同时也重要很多的作品。对我来说那是一个很大突破。我做过很多项目，像（每年在瑞士的巴塞爾藝術博覽會）的早餐项目，而且这个项目也很有意思。但是《创造》真的是我艺术发展轨迹上的一个大事记。你可以看到随着时间的流逝意向性也在增加。它是第一个给人们留下印象并认为这是个作品的作品。这时正是2009年，真的让我大吃一惊。

您从食物界的一员转而变成一位艺术家，这一路上都还顺心吗？

我在一个收藏世家中长大，我最不想的做的事就是成为一位艺术家。而且曾经我极度害怕变成一位艺术家。在我的成长过程中，我周围便都是我们这个时代真正伟大的艺术家们。我认为，



"Icons" _ Jennifer Rubell _ 2010, photo by _ K. Tachman

So you attribute that meeting to a major turning point in your life?

Yes, at that moment I immediately rethought my life. I had spent my life trying to do something I have no respect for. Food was not conveying what it is I am interested in. Above that, I am never going to succeed at this. In some ways that meeting at the Food Network was the beginning of my commitment to figuring out a way to use this medium I was so interested in that was fundamentally intellectual, fundamentally emotional. I wanted to capture these moments of human-ness that you were never going to capture in a TV show.

Who did you look to as a model?

Artists have used food as a medium but there isn't one of those artists whom I could say "That is the path." I look at artists like Jeff Koons, Andy Warhol, Maurizio Cattelan, Marcel Duchamp. The medium is not that important.

Correct me if I'm wrong but, the first major food happening that the world took notice was Creation, made for Performa in 2009?

That was exponentially larger and more significant than anything I had done before. That was a big quantum leap. I had done projects, like the Breakfast Project [each year at Art Basel in Switzerland], that was truly interesting. But it's truly a timeline of my trajectory. You see the intentionality increasing over time. It's the first piece that clicked in a lot of

people's minds that this was a work. This was 2009. It blows my mind.

Were you uneasy going from the food world and becoming an artist?

I grew up in a collecting family and the last thing I wanted was to be an artist. I was extremely intimidated to be an artist. I grew up around the truly great artists of our time. I thought it was the height of smugness to even be in their realm, let alone have a place inside of art history. Basically I maxed out on what the food world could offer me in terms of context. Art expands on the needs of individual artists. [At the Performa installation], I walked around the project with [New York Times art critic] Roberta Smith, and so she says, "Do you consider yourself an artist?" and my intention at that time was extremely clear—to myself. But I felt very uncomfortable revealing that intention. I think it had to do with growing up in a family of collectors. I felt very uncomfortable. I remember this moment that it was such a crystallized moment. I thought to myself: "I knew it was a moment I should have said 'Yes!'" I certainly couldn't say no because that was just not true. So I said "Well, I don't think that's for me to determine." And when she wrote about it she said it was a hybrid of happening and performance and installation. Now I can't connect with that feeling. I can't believe I felt uncomfortable.

融入他们的世界就要有那般的自命不凡，就更不要说在艺术历史上拥有一席之地了。就作品内容来说，在食物世界方面我算是基本上精疲力尽了。然而艺术却会根据每个独立的艺术家的需要而膨胀延展。

（在Performa装置作品展上），我和《纽约时报》的艺术评论家罗伯塔·史密斯一起四处走走看了看这些作品，她问我，“你把自己当做是艺术家吗？”而我当时的想法非常明确——对我自己来说我是。但是要将这种想法呈现出来给大家时却让我感觉很不自在。我觉得这个和我成长在收藏世家有关。我记得这个时刻，它非常的具体清晰。我想：“我早就知道在这种时刻我就应该说‘是’。”当然我不能说我不是，因为这不是事实。所以我说：“我觉得这种事情我说了不算。”而当她在撰写文章的时候，她说，这是对表演艺术、演出和装置作品展的结合。但是现在我没有那种感受了，我真不敢相信我还对此感到不自在。

那么您如何看待展出过程中作品的演变呢？观众是如何改变或转变的呢？

其实模式几乎每次都一样的。我把这些作品的组成成分看成是提示词，并在内部建造了互动的通道。所以没有人告诉其他人应该怎么做。

刚开始的时候，人们更愿意就作品的本身样子进行拍照。但是这不是一件寻常事——但我自己对视觉效果已经免疫了，因为我做的每件作品都是超大型的。而某些人——通常是已经参与到我先前的项目作品中去的观众——一会开始与项目作品展开互动。然而观众对互动的第一反应是觉得这样有伤大雅，而他们也不知道互动到底对不对。但不管是我的什么作品，我自己最喜欢这样的时刻了。我的作品旨在打破观众和艺术作品之间的界限、超越那条界限。所以看到相当多人跨过那条界线的时候我就无比地开心。你从5岁就开始来博物馆，那么你总是会被教导“不要乱摸”。但仅仅是触摸这些作品就很让人开心愉悦，就

更不要说品尝它了。然后人们便开始了真正的互动。之后他们便以自己的方式去交流互动，我不想去控制，而我也控制不了了。

那么您是否收获了些惊喜呢？

我不能说我有惊喜。如果有的话，那就是这些遗留下来不参与互动的道德观念是那么地浓浊，甚至这些观众在面对明确地被邀请参与互动的情况之下亦是如此。这很让我震惊，但其实也不是很震惊，因为我不带着任何期许来参加作品展会。我认为有的时候也会发生某种程度的暴力——可能准确一点来说是摧毁——摧毁艺术作品。看起来越是艺术的作品，就会有越多人乐于去摧毁它。对于我来说这过程也很愉快。拆毁也是作品的一部分。

您来自收藏世家，那么您是否曾经意识到您的这些作品都是不能被收藏的呢？

最初我只是想创作一些短暂性的作品。我认为作品的生命要么就是短暂的，要么就是永恒存在的。所以一开始我就只是想创作一些拥有短暂生命的作品。然后我便开始怀念这些曾经存在过的作品。我真的很怀念它们，而且我也不想它们就这么没了。这才是真正的动机，但我不知道——然后我便开始带着对作品短暂生命的可能性的探究去创作一些能够永久存在的作品。

"Icons" _ Jennifer Rubell _ 2010, photo by _ K. Tachman



How would you describe the evolution of the pieces during the course of the event? How does the audience change or shift?

The pattern is almost the same every time. I think of the components of these projects as prompts that have a path of interaction built into them. No one is telling anyone what to do. In the beginning, people tend to photograph the project as it is. But it's so unusual—I am so immune to the visual effect because everything I do is large scale. Someone—usually someone who has participated in a project I've done before—begins to interact with it. Then there's a first response when people think it's transgressive and wrong, and they're not sure if it's OK, or not OK. It's my absolute favorite moment in any project. My work is about violating the boundary of viewer and artwork. Bashing through that boundary. And a critical mass of people—transgressing that boundary is so joyous. When you start coming to museums at age 5, it is always "Don't touch." Just touching the work, let alone consuming it, is a playful feeling. And then people really engage. And then at that point they engage in ways that I don't seek to control, and can't control.

Have you had any surprises?

I can't say that I've been surprised. If anything I've been surprised at how firmly those mores of non-interaction remain in place even in the face of a clear invitation to interact. That's been surprising to me. But no, I don't find it surprising because I don't come to it with a set of expectations. I think there's a level of violence sometimes—maybe the right work is destruction—breaking artwork. The more like artwork it is, the more people enjoy breaking it. For me, it's joyful too. The destruction is part of the work.

Coming from a collecting family, were you ever conscious that these pieces are not collectible?

In the beginning I only wanted to create ephemeral. I think of work as either ephemeral or durable. And then I really started missing things that had existed. I really missed them. And I didn't want them to be gone. That was really the motivation. I don't know—and then I began to think about creating a durable work with the possibility of ephemerality.

Is that what led you to the sculptures?

Just by nature of the ephemeral work—it takes place in one day, it's exclusive. That's the opposite of my desire. I absolutely do not want to limit my audience to the people who are on the deep inside or have a lot of money. I am very interested in that hard-core art-world audience. But I'm very interested in your average person that goes to a museum. I could not engage that person if I was only creating ephemeral work.

What was the turning point at which you started doing more “durable” works?

I made these drinking paintings for the Brooklyn Museum. And I kept all of them. That was my first durable work. And I realized that was a puzzle piece that fell into place. And I've been making drinking paintings in various contexts. It's a metronome to my artmaking. They're so pure—it's just a canvas with a spigot and a tank inside. And the canvas doesn't change. The context connected to it does.

You've made the full shift from ephemeral art work to working more like a traditional artist. Was this surprising to you?

I had almost never put the puzzle together in my head. What I was fundamentally interested in is to be durable. But I am interested in interaction. I would say the point where I am at right now is questioning whether interaction is at the core of what I do. Can you break this spell of art institutions without people touching the work? A lot of that arises out of the problematics of people touching the work. There's a reason why museums don't want people to touch art—it messes it up! I would say that's where I am at the moment. I joke with my assistants—my trajectory from ephemeral is a march toward the durable. In 20 years, I am going to making an oil painting with my thumb through the palette. It's a natural evolution of the work.



那么正是这引导了您去从事雕塑吗？

只是受到拥有短暂生命的作品其本质的启发——它只存在一天，也是独一无二的。而这也正与我的愿望正相反。我确实不想把我的观众仅限于拥有深层内心世界或者很有钱的人们。但是我对艺术界的铁杆观众也非常感兴趣。同时我也对参观博物馆的普通民众很有兴趣。但如果我只限于创作稍纵即逝的作品的话，我便不能够跟他们互动了。

是什么样的转折点让您开始创作更多的“永恒性”的作品？

我为布鲁克林博物馆创作了这些饮料绘画作品是这个转折点。我将它们所有都保留了下来，这也是我第一件永恒性的作品。然后我意识到我是在用一片片的拼图在完成一幅完整的图画。而且我已经以不同的背景内容创作了许多饮料绘画作品。而这对我的艺术创作来说就像是一个节拍器。它们是如此的纯粹简单——只用了水龙头和帆布，再在里安装一个水槽。帆布也不会发生改变，但它背后的内容却会改变。

您已经从一位创作稍纵即逝的艺术作品的艺术家完全转型成了一位传统的艺术家。您对此感到很惊讶吗？

我基本上就没有在脑海中做过拼图。我非常有兴趣可以将其保持永恒状态。但是我也同时对互动很感兴趣。我可以说我现在的状态是在思考互动是否就是我所作所为的核心。不让人们触摸到作品，你是否也可以解开这个属于艺术机构的咒语呢？许多疑问都产生于人们触摸艺术作品带来的一大堆问题中。这就是为什么博物馆不愿意让人们触摸艺术品的原因——因为这会把艺术品搞得一团糟！但我想说的是，我现在就处于这样一个状态当中。我和我的助理们开玩笑说——我从创作短暂性作品转向创作永恒作品的轨道就是一个长途跋涉。而在20年的时间内，我打算用拇指运作调色板来做一幅油画。这也是艺术作品的自然

"Engagement"_Jennifer Rubell_ Stephen Friedman Gallery London _photo by Stephen White



"Drinking paintings"_ Stephen Friedman Gallery London _ photo by Stephen White

给我色彩,我便灿烂

它们比其他鸽子更均等

这个项目是由柏林的两位艺术家——朱利叶斯·冯·俾斯麦及朱利安·查理尔发起的。此项目探究了我们对美的感知。想必每个去过意大利威尼斯的游客都对“飞鼠”代指鸽子的这个形容并不陌生,而这个项目的出发点便来源于此。鸽子在特制的小隔间中被喷上油漆,让他们看起来更符合我们的审美标准,也更具吸引力...

The project is by two Berlin-based artists Julius von Bismarck and Julian Charrière. The project explores our perception of beauty. Everyone who has visited Venice, Italy is familiar with the expression "flying rats" when referring to pigeons, and this perception was the starting point of the project. Pigeons were spray-painted in a specially created booth to make them more appealing to us and our standards of beauty...

SOME PIGEONS ARE MORE EQUAL THAN OTHERS

_ C O L O R _ M E _ P R E T T Y _

P I G E O N S



Courtesy the artists, Alexander Levy, Berlin and Dittrich & Schlechtriem, Berlin



Courtesy the artists, Alexander Levy, Berlin and Dittrich & Schlechtriem, Berlin



Courtesy the artists, Alexander Levy, Berlin and Dittrich & Schlechtriem, Berlin



Courtesy the artists, Alexander Levy, Berlin and Dittrich & Schlechtriem, Berlin

written by _ Ivo Toplak / translation _ 张译心 / images _ Photo Courtesy of Studio Job



S T U D I O
J O B

I N T E R V I E W

DESIGN

采访 _ 设计

人们常常用欢快喜庆、有趣生动、丰富多彩、漫画式的以及诙谐幽默等词来形容Studio Job设计公司及其作品。但是这些此并不仅仅描绘了这些作品所展现的特征，同时这些形容词也融汇穿插在设计师创作作品的过程中，以及他们对工作持有的态度，当然还有设计本身。而当我们在为同样既有趣欢快的《设计共和》庆祝特刊决定采访的人选时，正是这种态度抓住了我们的目光。

设计师乔布 斯梅茨和妮科 塔娜杰是Studio Job的中坚力量。2000年，乔布 斯梅茨在比利时安特卫普成立了这个设计工作室。然而，不管是在专业方面还是在私底下，他们俩的合作却从他们俩都就读过的埃因霍温设计学院开始。在公司成立伊始时，他们俩便暴风式地席卷了设计世界，他们将自己充满表现力及独特的创作方式倾注于自己的作品、设计、作品的功能及其生产过程中，而正是如此，他们成为了设计圈内为数不多的，敢于对既成定义及已广为人们所接受的规则提出质疑的设计师。他们的作品常常尺寸庞大、或限量版、亦或是世界上仅此一件。他们或用青铜、陶瓷作为材质对作品进行铸造，亦或是使用镶嵌细工技艺成就毫无瑕疵的作品。他们的作品常常能体现自由，并且有个性、有质感，还同时能够具有一种艺术品的效果，但是它们却依旧保持着一个设计作品的姿态。摆脱了现实压迫以及大规模工业生产的束缚，他们创造出了属于自己叙述故事般的世界，而在这个世界里，主题、标志、文化借鉴以及多层次的意义却变成了物品以及常常在物品上出现的复杂曼妙的图案。拥有着非常独特的视觉语言以及他们对创作对象的选择，他们的世界看起来似乎是个很丰富多彩并且很快乐的地方，但是你若再进一步探究作品里隐藏着的讯息，却能察觉他们作品中偏向黑暗的一面，并且其常常与武器、枪支、头颅、圣经故事以及死亡联系在一起。而对现实生活以及社会现状的看法常常被他们暗藏在对一个物品的功能诙谐幽默地夸大里面。他们的所有作品可分为不同种类，比如强盗大亨（2007）、农场（2008）、巴伐利亚（2008）、及福音（2009），也借由这些一件件的作品展开了属于Studio Job的故事篇章。出自Studio Job的作品着实挑战了设计的边界极限，常常与艺术打擦边球，而许多相关的博物馆等机构都收藏有这些作品，同时这些作品也出现在许多私人收藏及私人家庭中。文化韵味和多层次的含义遍布着他们富有想象力和创造力的世界，不仅如此，他们还让观众能够自己尽情品味、欣赏作品，让每个人都能有自己的心得体会。



STUDIO JOB _ SELFPORTRAITS, FARM 2008.

STUDIO JOB _ ALTDEUTSCHE GRANDFATHER CLOCK, 2012.



STUDIO JOB _ ROBBER BARON TABLE, 2007.

With a very specific visual language and choice of objects, their world would appear as a colorful and happy place on the surface, however on closer look the messages hidden within show a much darker aspect to their work often connected to weapons, guns, skulls, Biblical stories and death. The commentaries of reality and current state of society are often wrapped in a witty and playful humor exaggerating the functionality of an object. Their body of work divided into collections, such as Robber Baron (2007), Farm (2008), Bavaria (2008), The Gospel (2009), unfolds piece by piece the story of Studio Job. ~

The objects of Studio Job push the boundaries of design. Often flirting with art they found their places in many relevant museums and institutions as well as in private collections and homes. Their imaginative and creative world filled with cultural references, layers of meanings, open to interpretation leaves no one indifferent.

01

如果有人想要进入您的个人世界，您会推荐他随身携带些什么东西？与此同时，您会如何描述在您的个人世界里等待迎接他的东西呢？

一个可以发现所有隐藏讯息的放大镜:-)

02

在您的创作作品中，您是否将您的世界中的点点滴滴融入到现实生活当中？您是如何看待作品产生的选择过程的呢？

真实的世界赋予了我们最大的灵感！所以实际上我们只是在集结着已经存在的事物。这就像是写作...但是接着我们要将之赋予形式以呈现。我们可以创造出很形象的故事。



STUDIO JOB _ BAVARIA BENCH, 2008..

STUDIO JOB _ ROBBER BARON LAMP, 2007.

03

請問您是如何看待您與周圍的環境和世界的互動的呢？

每天都只是一男一女在做其他所有人在做的所有同样的事情，而在工作中我们则是演员，在超现实主义的Studio Job世界里扮演着自己的角色

04

您獨特的視覺語言使用原型及圖標，並將之作爲主要的交流元素，爲什麼您選擇了這樣的語言表現形式？它的優勢和缺點又分別是什麼呢？

它们比语言更加普遍...世界上所有人都可以理解它们！ 我并不认为它有什么缺点，因为所有的图标都可以用许多不同的方式进行解读，所以作品其实是抽象的...亦或是神秘的！

05

當一個人品味您的作品時他/她可以獲得許多不同層次的體驗，或幽默風趣或黑暗隱晦，您是否對觀眾對您作品的理解有任何的期望呢？

还真没有...只要我们自己能有所收获就行。

06

您的作品當中涉及到的歷史和文化元素扮演的角色有多重要呢？爲什麼？

我们不去思考过去、现在亦或是将来。一切皆在当下。
作品中涉及的文化元素可以说是一个个人迷信。我们乐于旁征博引，但是我们从不清楚地表明到底引用的什么。
而在现实当中，难道事情永远是百分之百的清晰明白的吗？



07

在圖形學中，尺寸大小代表了某人某物的重要性。而您的作品以其不按常規出牌的尺寸大小而聞名，在其背後隱藏着什麼含義呢？

这都关乎我们人类...物体越大，我们便显得越小。:-)

您因模糊藝術和設計之間的分界綫而聞名于世，但是您的作品仍然保持着一定程度的功能性，您在創作過程中的什麼階段將物體的功能性融入到您的作品當中呢？

这与自我否定有关:-)...最后成型的哪怕只是一个橱柜、一盏烛台、一面钟、一张凳子或一个咖啡壶。直至现在我们才敢“冒险”去创造出等同一幅画或一个雕刻作品那样珍贵作品:-)
你懂得...这就是作品！

09

您是否能够爲我們描述一下把泰姬陵轉變成一張桌子、把工廠烟囪裏冒出的烟轉變成一張桌子的臺面、把一個蛋架轉換成一盞燈、把一張小醜的面容轉化成珠寶保險箱，還有把晶片轉變成垃圾籃的過程？

这是由于对比，可能还有幽默造成的。在这个过程中我靠的是直觉。并且我从来不会理性地去思考这个转变的创作过程。这就像是眼前出现海市蜃楼一样。

您的系列作品與某些特定的主題有很強的關聯性，或靈感啓發，或敘述故事，您是如何從這些系列作品中選擇作品對象的呢？

这就要涉及到时间契机和地点了。有的时候一面镜子可以是展出的系列作品中的重点作品，但不会没有任何原因就去把一面镜子当做为展览的重点作品。而这个创作的严格分界线，我有意将称为“有意识的直觉”。这不是一个你可以说关掉就关掉的按钮...这个按钮是一直开着的。

11 那麼您是如何看待您與宗教之間的聯系的呢？您在您的作品圖案中運用到了宗教符號，而且在一些系列作品中存在着與聖經主題強烈的關聯，您認為它們在當今的世界能起到多大的作用？

对于我们来说宗教便是创造者，是传道总会的肖像和图标。而我们自己是无政府主义者。

12 在宗教信仰中常常談到人類是按照上帝的形象來創造的，您認為在人類身上哪點最像上帝？

人类是按照上帝的形象来创造的这种观念很可以告诉人们人们的骄傲自大。

13 有人說，人類擁有的最大的天賦和力量就是創造力，有了創造力便會隨之而來不小的責任，在您的作品中您是否有過這種意識層次的切身體驗呢？

可以这么说，在某种程度上你哪怕是个庸医，但是还迫切地想要把铅变成金子。（当我力图把普通的东西经过创造变成不平凡的作品的时候。）

14 您如何看待每天我們的周遭環境，以及您的作品對其的影響？

影响是非常直接的，但是将这种影响力物质化并转变成实体用了很长的时间。
创作好比雷电，你先会看到电，之后随之而来的是雷。

STUDIO JOB _ PANTHEON RUG

15 您認為是什麼讓完美的東西變得完美？

当物品在我们称为每日生活中巨大又堆积成山的嘈杂中闪闪发光时。

16 您是否可以用您自己的視覺語言解釋一下“慶祝”呢？

我只能展示给您看。

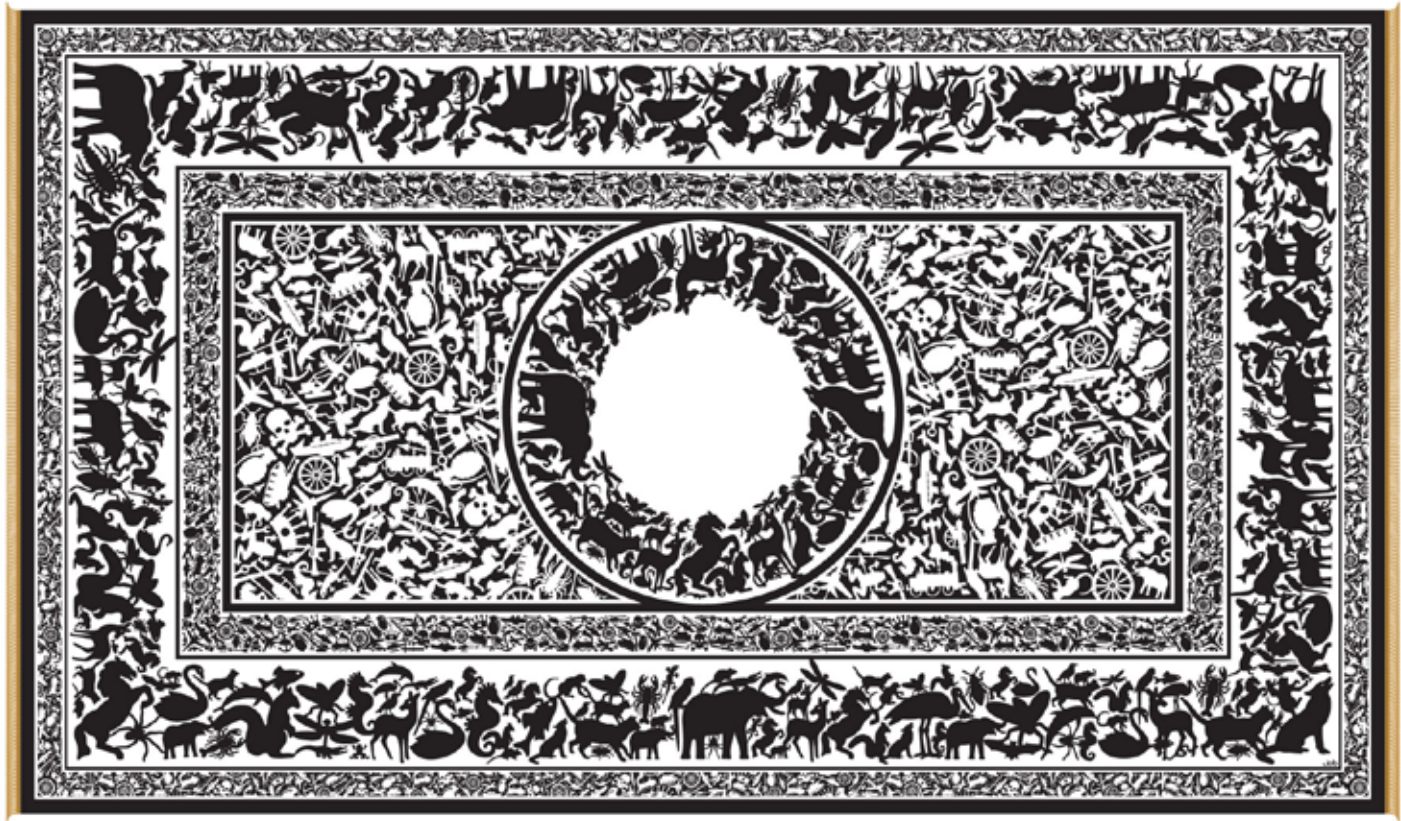
17 您如何描繪您現處的地方？如果有人問您如何去那個地方您會說什麼？

我们进入到的是无人之境地，同时我会叫他走开。

18 氣球能够讓您開心地笑嗎？

当里面有二氧化氮的时候就会。

STUDIO JOB _ ALTDEUTSCHE BLANKET CHEST, 2012.



I N T E R V I E W

If one is to enter your personal world what item would you recommend that he takes along, and how would you describe what awaits him there?

A magnifying glass to discover all hidden messages :-)

In your work, do you bring parts of your worlds into this reality, and how do you select what will be born into the objects you create?

The real world is our big inspiration! So in fact we just assemble what is already there.
It's like writing...but then in forms. We create figurative stories.

How would you describe your interaction with the environment and the world you live in?

In everyday life we are just two humans doing all kind of things everybody does....in our work we are actors playing a role in the surreal Studio Job world.

Your distinctive visual language uses archetypes and icons as main communication elements, why did you choose to use this form of language and what are its advantages or disadvantages?

They are more universal than words... understood all around the world!
I see no disadvantages since all the icons can be interpreted in many ways so the work stays abstract.... or mystic!

Confronted with your objects one can experience it on many levels, from very playful to dark, do you have any expectations how your objects should be perceived?

Not really...as long as we have achieved our own expectations.

How important are the historical and cultural references in your work and why?

We don't think in past, present and future. Everything is NOW. Cultural is a personal fetish. We love to quote but we never make it too clear what is quoted.
As in reality...things are never ever 100% clear, are they?

In iconography the scale and size represented the importance of something or someone. Your work is known for its extreme scales and sizes, what is the message behind it?

It's all related to us: humans.....The bigger the object gets, the smaller we become :-)

You are famous for blurring the fine line between art and design, but your objects still keep a certain level of functionality, at what stage of creation does functionality enter your design?

It has to do with self denial :-)...in the end it's just a Cabinet or a candle holder or a clock or a stool or a coffee pot. Until now we never 'dared' to make something as precious as a painting or a sculpture :-) You know....It's just work!

Can you describe the thought process that transforms Taj Mahal into a table, a smoke from factory chimney into a working surface of the table, an egg holder into a lamp, a clown face into a jewel safe, a crystal piece into a waste basket....

It has to do with contrasts and maybe with humor. It's an intuitive process. Never rational... It appears in front of the eyes like a mirage.

Your collections have strong connections to certain themes, inspirations or narratives, how do you choose the objects that form these collections?

It has to do with moment & place. Sometimes a mirror can be the center piece object of the collection but it would be impossible to do a mirror without a reason. It's a strict line up conducted by, as I intend to call it - conscious intuition-. Not a button you can turn off...its always on.

How would you describe your connection to religion, you use religious symbols in your patterns, and in some series there is a strong connection to Biblical themes, how relevant you think they are in today's world?

For us religion is the inventor, archetype and icon of propaganda. We are anarchists.

STUDIO JOB _ GOSPEL, 2009.

Religion often says that man is created in the image of God, what part of man is most God-like?

The concept that man is created in the image of god tells a lot about man's cockiness.

One could say that greatest gift and power man has is to create, and with it comes a huge responsibility, in your work do you ever experience this level of awareness?

In a way you are a quack who desperately tries to turn lead into gold.

How would you describe our everyday environments and the impact of your work on them?

The impact is super direct but it takes a long time to materialize the impact into an object. Creation is like thunder and lightning. First you see the light and after a while you hear the thunder.

In your opinion what makes a perfect thing perfect?

When the object glows in this huge pile of chaos we call everyday live.

How would you explain celebration in your own visual language?

I can only show you.

How would you describe the place where you currently are, and if someone asked you how to get there what would you say?

We entered no-ones land and got lost.

Do balloons make you smile?

When there is nitrogen dioxide inside.



m o o o i m o o o i m o o o i m o o o i

m o o o i m o o o i m o o o i m o o o i m o o o i m o o o i

Gothic Chair by Studio Job, concept & photography by Marcel Wanders & Erwin Olaf



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! o o o w ! o o o w ! o o o w ! o o o w

05

C H A P T E R



J A S O N _ A T H E R T O N

Scallop dressing

100ml	good_dark_soy_sause
35ml	yuzu
10g	toasted_coriander_seeds
35ml	mirin
20ml	sesame_oil

C E L E B R A T I O N _ R E C I P E _ P A R T _ 0 5

纪念碑

错落的地点 / 时光不在

M O N U M E N T S

O P P O S I T E
U N I T E
L A U N D R Y
T I M E



Monument _ Jasenovac _ Bogdan Bogdanović, archive photo

在人类历史上，记忆被标记并永恒不变的流传下来。其中最常见的方式就是建造一座纪念碑。从这个意义上来说，纪念碑有助于提出和巩固被广泛接纳的历史事件，而民族认同感就是从这些历史当中产生。就纪念碑和纪念性庆祝活动而言，它们一方面体现了政治和意识形态之间的关系，另一方面人们可借此一窥日常生活的痕迹。

纪念碑属于符号的范畴，反映了人们共有的价值观，因此，它们的存在不仅简单的将某个思想实物化，还常常用来承载记忆。纪念碑是历史在空间中的实体，当它们渗透到（潜）意识中去，就会成为某种特征的标志，又或者是一个唤醒人们回忆的精神记标。当谈到南斯拉夫一些独特的纪念碑，它们往往是由南斯拉夫当代最杰出的艺术建筑师所设计，这当中最著名的建筑师包括 Vojin Bakić, Bogdan Bogdanović 和 Dušan Džamonja。在20世纪下半叶欧洲当代艺术的大背景下，他们三个的名字更是不可避免会出现。纪念碑及其风格与它们的国家息息相关，反映了它们所处的时代特征，并服务于这个国家的意识形态。

南斯拉夫第一个君主政权建立于第一次世界大战结束后，而另一个政权（南斯拉夫民主联盟）成立于第二次世界大战的反法西斯斗争中。在南斯拉夫时代建造的纪念碑中，革命斗争一度是其主题，这种情况一直持续到1990年代联邦政府于一场血腥战争中解体。

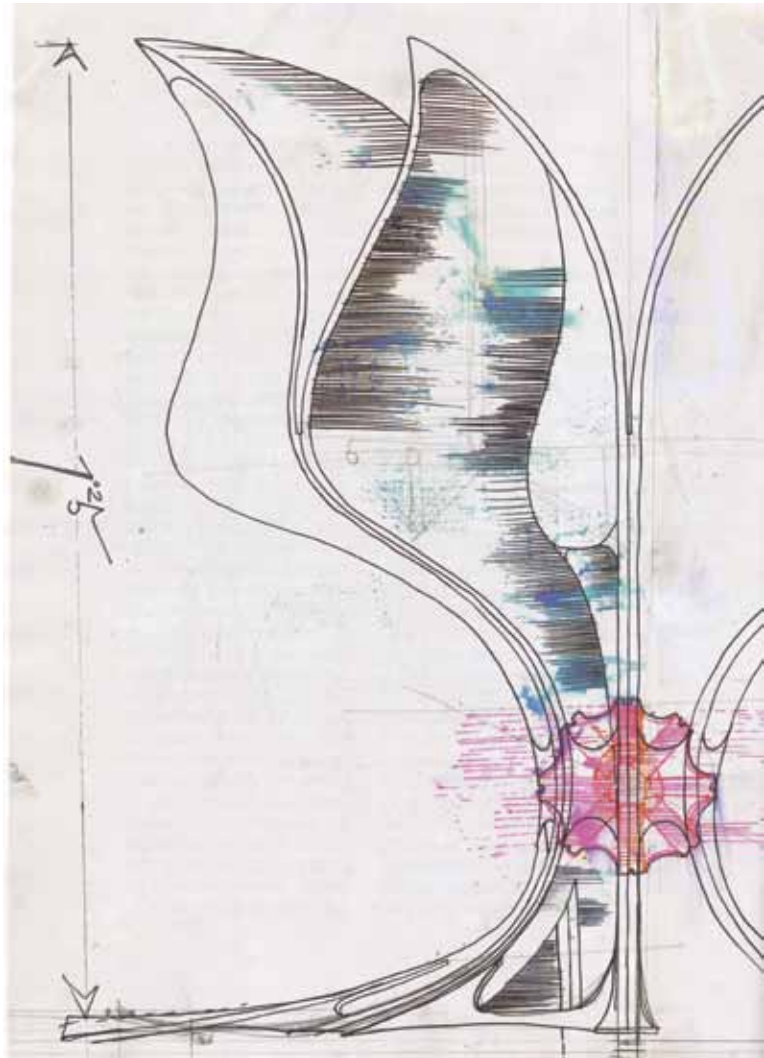
Marking memories has been a constant throughout human history. And one of the most common ways of doing it has been by employing the form of a monument. As such, monuments contribute to creating and confirming widely accepted versions of history out of which collective identities are constructed. On one hand, the relation between politics and ideology, and on the other the everyday life, are manifested when monuments and commemorative festivities are concerned.

Monuments are symbols, they reflect common values and as such they exist not merely as the embodiment of an idea, but also as places of memory. Monuments are facts in space that penetrate the (sub) conscious thus becoming marks of identity or simply places that we recognize and remember.

When it comes to the monuments of Yugoslavia, the exceptional examples that were erected were often designed by some of the most distinguished names of the Yugoslav contemporary art and architecture, most notably Vojin Bakić, Bogdan Bogdanović and Dušan Džamonja. All three of them are also unavoidable names in the context of the European contemporary art of the second half of the 20th century. Reflecting their times, those monuments and their style are closely related to the country whose ideology they served.

The first, monarchist Yugoslavia, was created immediately following the First World War, while the other, socialist Yugoslavia, grew out of the antifascist struggle in the Second World War. It was exactly that revolutionary struggle which would later feature as the main topic of the monuments erected during the Yugoslav era, up until the breakup of the Federation in a bloody war of the 1990's.

OPPOSITE PAGE _ Petrova gora _ Vojin Bakić, archive photo



Monument _ Jasenovac_ Bogdan Bogdanović_ sketch

Certain political events exerted a strong influence on the style of the monuments also. The key event was the political breakup of the Yugoslav President Tito and the Soviet leader Stalin, which took place in 1948. From that moment on, internally the Yugoslav politics aimed at creating its own autonomous version of socialism, while in the foreign affairs field it is directed towards the creation of the third block – the Nonalignment Movement heavily influenced by Tito's Yugoslavia. Yugoslavia, thus, literally becomes – the third side of the Cold War.

Visually, the breakup with Stalin also meant the breakup with Social Realism and embracing the progressive art tendencies. When it comes to monuments, this is reflected in the acceptance and development of abstract forms. The first abstract public monument in Yugoslavia, and probably in Europe, was erected in 1961 in the Croatian capital – Zagreb. Its author was a Macedonian-born, Croatia-based sculptor of Serbian origin – Dušn Džmonja. Later on, Džmonja will become the author of numerous imposing monuments, like the one in the town of Podgarić(Croatia) or the one that was erected in 1972 on one of the peaks of the Kozara Mountain Range in Bosnia. The Kozara Mountain monument serves as a reminder of the battle which took place between the Yugoslav partisans and the fascists in 1942.

某些政治事件也对纪念碑的风格产生着重大影响。其中最关键的事件是，1948年南斯拉夫总统铁托(Tito)和前苏联领导人斯大林(Stalin)政治关系的破裂。自那时起，对国家内部，南斯拉夫以建立自己版本的自治社会主义国家为政治方针；而在外交领域，它力求创建第三阵营，即深受南斯拉夫铁托影响的不结盟运动。自此，南斯拉夫真正成为冷战的第三方代表。

从表面看来，与斯大林的关系破裂，也意味社会写实主义的摒弃，以及对进步艺术的追求。反映在纪念碑上，就是对抽象形式艺术的认可和发展。南斯拉夫的第一座公共抽象纪念碑，在1961年建立于克罗地亚(Croatian)首都萨格勒布(Zagreb)，这同时也是欧洲的第一座公共抽象纪念碑。它由一名生于马其顿(Macedonian)的塞尔维亚雕塑家Dušan Džmonja设计，这位艺术家现正生活在克罗地亚。随后Džmonja又设计了许多宏伟的纪念碑，就像屹立于Podgarić(克罗地亚)城的这座纪念碑，又或者是在1972年建造于波斯尼亚境内Kozara山脉的这座。Kozara纪念碑时刻提醒着人们1942年发生在南斯拉夫游击队和法西斯分子间的战争。

不像那些几十年前矗立的纪念碑，这座纪念碑群还混合了博物馆和多功能用房，它们是纪念碑自身整体的一部分，这就阐明了纪念碑是如何随着时间推移慢慢扩展的。

在纪念碑设计领域，Bogdan Bogdanović是一个尤其显赫的名字，他是塞尔维亚的建筑师兼学者，曾担任南斯拉夫首都贝尔格莱德市市长。他在1966年于Jasenovac(克罗地亚)设计了这朵“花”，克罗地亚是南斯拉夫最大的法西斯集中营。但是Bogdanović设计的这朵意为生命记忆的花，并没有引起人们的压迫感。由混凝土铸造而成的花朵主体为供人们缅怀而设，高高地耸立在群山遍野中。这座纪念碑的显着特点是其独特的景观设计，曾经用来容纳囚犯的军营现在变成了一片旷野。Bogdanović还绕着前军营的所在地垒砌土丘，以这种独特的方式将其标记出来，此外还拆除了原来的刑场。他还构想安装一组音频系统，但这并未能实现。早在景观艺术设计这个术语还没普及之前，Bogdanović就已经参与到其中了。在他所设计的系列纪念碑群落中，大型景观方案是其中一部分，其中最著名的碑群要数位于Mostar(波斯尼亚和黑塞哥维那)或Slobodišta(塞尔维亚)的党派墓地了。

与前面提到的纪念碑十分不同，灯塔纪念碑年代更为久远，它的规模相对不那么恢弘，但却非常现代化。1958年建立于克罗地亚斯普利特(Croatian)海滨小镇，用以悼念所有在海上失踪的水手。这座纪念碑除了是一座丰碑以外，同时也是一座35米高的灯塔，更是一名已故水手的坟墓，它坐落于Split Town港口入海口一个重岩叠嶂的半岛。这座纪念碑由建筑师Ivan Carić和Paško Kuzmanić共同设计。沿着垂直轴线是由Andrija Krstulović设计的一座浮雕，展现出一名水手与大海搏斗的场景，这座纪念碑群也包含了一座坟墓，里面埋葬了一名未知水手，他因为参与反法西斯斗争而不幸身亡。



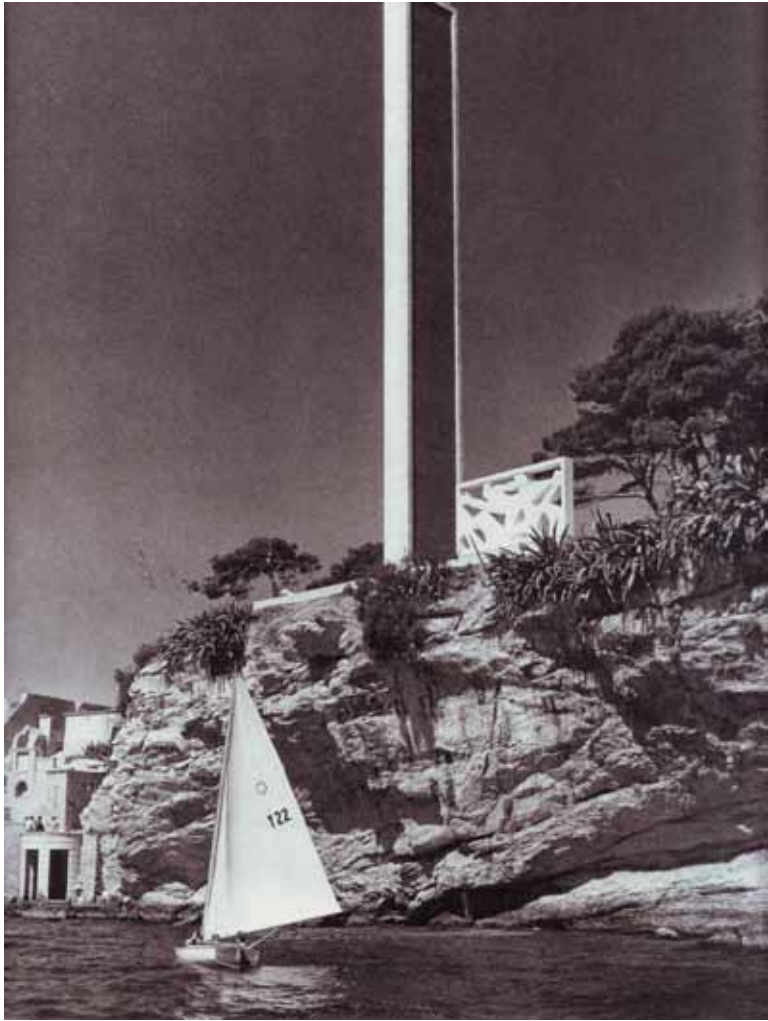
Monument _ Kozara_ Dušan Džamonja_ archive photo

这座纪念碑在1990年代的战争中由于一次火箭袭击而被损毁，自此以后便变得七零八落，尽管许多民间倡议恢复其旧貌，它仍然处于不断衰落中。到目前为止，南斯拉夫最引人注目的纪念碑群，坐落于彼得的山(Petrova Gora(克罗地亚))最高峰，它是克罗地亚雕刻家Vojin Bakić1981年的设计品。在1990年的战争中，Petrova Gora纪念碑几乎完整无缺地存活下来，但它随后即被摧毁。这座纪念碑本身同时也是一座博物馆，这种表现形式是传统图标表现手法的始祖，在随后的几十年内经由建筑师Frank Gehry和Zaha Hadid加以推广发展，并使其闻名于世。

Unlike those erected in earlier decades, this monument complex includes the museum and utility rooms as an integral part of the monument itself, thus illustrating how, with time, projects became more ambitious. An especially distinguished name in the field of monument design was Bogdan Bogdanović, a Serbian architect and scholar, at one point even the Mayor of the Yugoslav capital Belgrade. Bogdanović's "Flower" was built in 1966 at the location in Jasenovac (Croatia), the biggest fascist concentration camp in Yugoslavia.

Instead of a monument that would evoke persecution, Bogdanović designed a flower intended for a living memory. The place of commemoration is inside the concrete flower that dominates the surrounding fields. The distinguishing feature of the monument is the unique landscape design of the now empty fields that used to house prisoners' barracks. Bogdanović discreetly marked the location of former barracks by building earth mounds, while the former execution sites were turned into recesses in the ground. His idea was also to include an audio installation, but that was never completed. Bogdanović was involved with landscape art even before that term was popularized, and his large-scale landscape solutions form a part of a whole string of monument complexes that he designed, most notably the Partisan Necropolis in Mostar (Bosnia and Herzegovina) or Slobodišta (Serbia).

Unlike the examples mentioned, older, more modest in scale, but very modern is the Monument-Lighthouse erected in the Croatian coastal town of Split in 1958 (image06,07) in honor of all the sailors lost at sea. Apart from being a monument, the structure served as a lighthouse with its 35-metre-tall light tower as well as a tomb of a perished sailor, all located on a rocky peninsula at the entrance into the Split Town Harbour. The Monument is designed by architects Ivan Carić and Paško Kuzmanić. Along its vertical axis there is a relief by Andrija Krstulović showing a seaman battling the sea, located in a way that the sea itself becomes an integral part of the monument.



Lighthouse_Monument _ Ivan Carić & Paško Kuzmanić _Split _ archive photo

The complex also contains a grave of an unknown sailor, fallen in the struggle against fascism. The monument has been damaged by a rocket attack during the 1990's war and has been out of order ever since, constantly deteriorating despite numerous civil initiatives to be restored.

By far, one of the most striking Yugoslav monument complexes is the one erected on the highest peak of Peter's Mountain (Petrova Gora (Croatia)), built in 1981 and authored by a Croatian sculptor Vojin Bakić. (image08) The Petrova Gora monument survived the 1990's war almost intact, but it was devastated later on. The monument itself is at the same time a museum whose form precedes the iconic forms that would decades later be developed and made famous by architects Frank Gehry and Zaha Hadid. With the fall of Yugoslavia each of the seven countries that seceded from the Federation turned to creating their own national identities, but that

随着南斯拉夫的瓦解，从联邦共和国中分裂出来的七个国家开始创造属于自己的国家标志，但他们不再计划建造新的宏伟纪念碑。唯一的例外便是马其顿（Macedonia），21世纪的它承袭古风矗立了一系列KITCH纪念碑，譬如为铭记亚历山大大帝而筹建的这座纪念碑，它位于马其顿的首都斯科普里。紧随这一潮流，人们开始建造许多仿历史主义风格的公共建筑。

南斯拉夫的解体，带来民族主义政权在前南斯拉夫共和国内相继执政上台，在这样的政治气候下，过去几十年内矗立起来的数以千计反法西斯纪念碑都被拆毁。光克罗地亚就已经有约3000座纪念碑被损坏。与所有地方一样，占统治地位的意识形态，对南斯拉夫历史的解读和在其中矗立的纪念碑有着决定性的影响，这些纪念碑有的甚至比创造它们的国家更加经久不衰。



Monument _ Tjentište _ archive photo

no longer included erecting new grandiose monuments. The only exception being Macedonia which in the 21st century reached for the antiquity that resulted in a series of kitch monuments like the one dedicated to Alexander the Great in the Macedonian capital Skopje. That trend was also followed by constructing many new public buildings that are characterized by sham historicist style.

The political climate created under the nationalist regimes which came into power in most of the former Yugoslav republics with the breakup of Yugoslavia, resulted in the demolition of thousands of antifascist monuments erected in previous decades through the now defunct country.

Only in Croatia some 3000 monuments were destroyed.

As elsewhere, the ruling ideology had a decisive influence on the interpretation of history and the production of monuments in Yugoslavia, many of which outlived the country that had created them.



photo by Jan Kempenaers - an affiliated artist at the School of Arts Ghent

P O D G A R I Ć

DUŠAN DŽAMONJA,
1965-1967,

concrete and aluminum
杜尚·达蒙亚, 1965-1967 混凝土及铝

此为早期出自杜尚·达蒙亚之手的巨型纪念碑之一，宽20米高10米，为诗情画意、蜿蜒迂回的周遭自然风景的主导景观。其外形抽象，却表达了展翅飞翔、自由和胜利的思想。其中展翅借助了一边两个另一边三个的水平线条来展现，并且这种构造避免了严格的对称形式。这座纪念碑的基底为巨大的正方形，其象征了从地球源源不断地吸取能量的思想，而纪念碑的中间部分是圆形的，并且用边缘尖锐的铝制金属板将其覆盖，同时象征着生命意义。而且也正是这个纪念碑象征着生命之于死亡的胜利与征服。

One of the first abstract grand monuments done by Dušan Džamonja. With its dimensions at 20m wide and 10m high it dominates its idyllic and sinuous landscape. Even though it is an abstract form it embodies the idea of spread wings, freedom and victory. Wings are represented through horizontal stripes, two on one side and three on another, with this composition strict symmetry is avoided. The base of the monument is a massive square which symbolizes draining energy from the earth, while the center piece of the monument is circular and covered with sharp-edged aluminum plates and symbolizes life itself. It is the monument that symbolizes victory of life over death and defeat.

PETROVA_GORA

VOJIN BAKIĆ, 1970-1981.

enforced concrete and stainless steel

沃金·巴基克, 1970-1981. 钢筋混凝土及不锈钢

坐落于彼得山最高峰，这个不锈钢波浪状构造的建筑拔地37米、占地3000平方米，并且强势伫立在周围原始自然美景中，并成为了整个风景的主导景观。这个纪念碑出自克罗地亚雕刻家沃金·巴基克之手，建于1970至1981年间。其抽象的外表表现了在当时南斯拉夫政治体制包围下的新近现代主义审美观。而建造此纪念碑亦是为了纪念二战中的遇难者。此纪念碑共存于建筑物和雕刻作品边缘，不仅其雕刻形式自由奔放，还拥有非常实用的12层高的内部空间。人们将之作为博物馆、画廊及演讲厅，但是由于当时政治体制的改变以及战争因素，这些功能用途生命都十分短暂。

Rising 37 meters above the highest peak of Peter's Mountain this 3000 m² futuristic stainless steel's wavy structure dominates and imposes itself upon its untouched and natural surroundings. The monument is the work of Croatian sculptor Vojin Bakic and was built over the period of ten years from 1970-1981. With its abstract form it shows the new progressive modernist aesthetics embraced by the Yugoslav political regime. The monument dedicated to Second World War victims, coexist on the borderline between architecture and sculpture, with its free sculptural form and functional twelve stories high interior space. It was envisioned as museum, gallery and lecture space but those functions were short-lived, due to the change of the political system and war.



photo by Jan Kempenaers, an affiliated artist at the School of Arts Ghent



MAKEDONIUM

JORDAN & ISKRA
GRABULOVSKI, 1974.

concrete and glass
约旦·格拉布洛夫斯基，
与伊斯卡拉·格拉布洛夫斯基 1974. 混凝土和玻璃

此纪念碑于1974年建于Kruševo镇，为了纪念Ilidenium起义以及庆祝马其顿共和国跻身于现代国家之列。这两位雕刻家是通过安置着10个巨大着色的玻璃天窗的环形主基底来表现起义象征意义的，而封闭及从容的主要形态表现了起义本身。这个拥有未来主义形态的纪念碑是在对图案表现艺术的对抗中孕育而生的一件杰作，而对图案表现艺术中的主要标志存在于形式本身，而不是空间装饰。

Built in 1974 in the town of Kruševo, the monument was dedicated to the Ilidenium Uprising and the formation of the modern state of Macedonia. The symbolism of the uprising is achieved through a circular-shaped main base from which ten monumental stained glass skylights are erected, arising from a closed and contained main form they symbolize the uprising itself. The futuristic form of the monument is a masterpiece in the struggle from figuration where the main symbolism lies in the form itself instead of just one dimensional decoration.

我 是 一 座 纪 念 碑

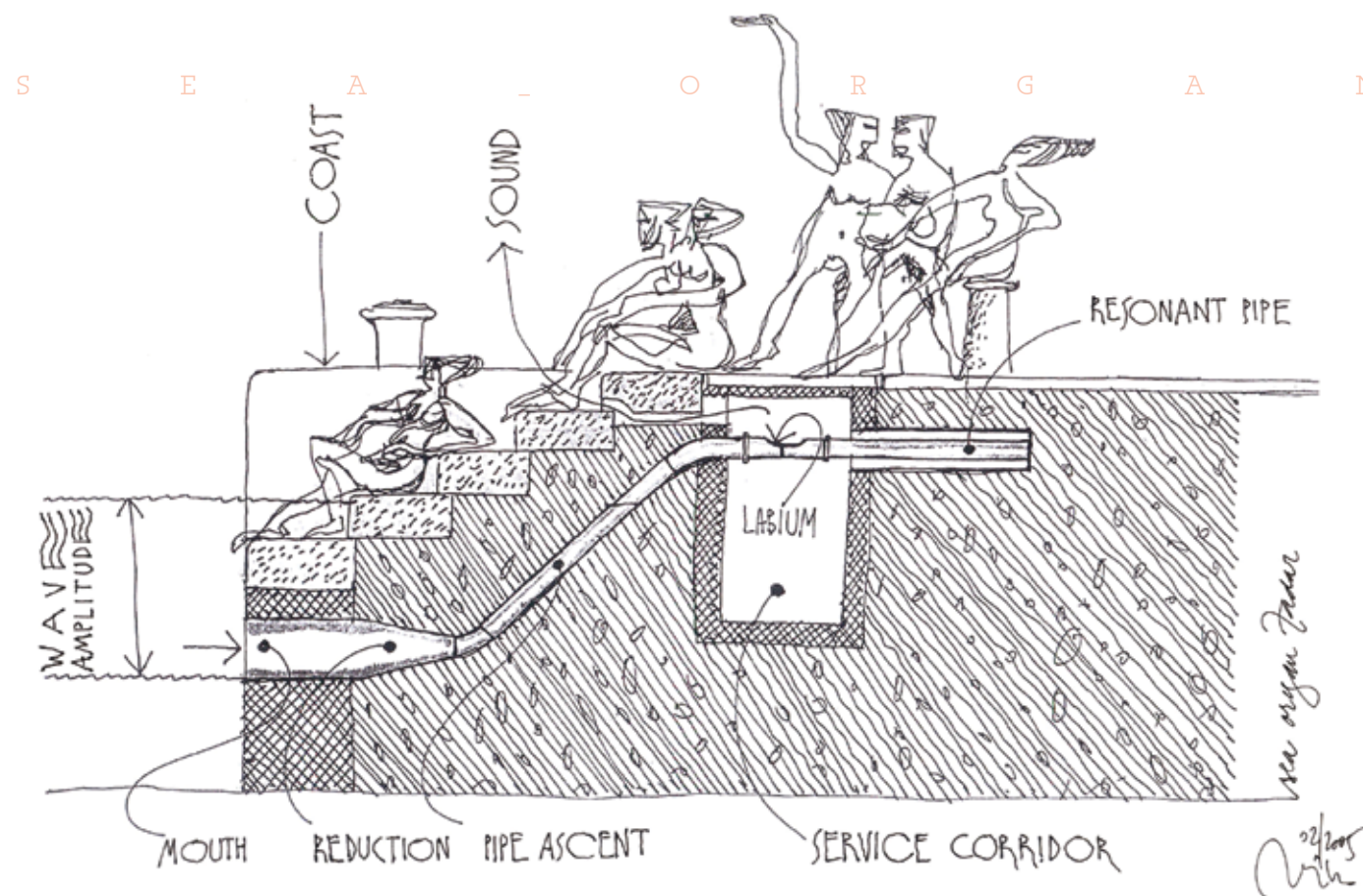
李翺含最初运用中国耳熟能详的建筑物的造型设计家居物品。就像中国汉朝的皇帝在他的庭院中重新构建整个帝国的版图，以便能一窥他的天下一样，李翺含最新的系列作品重塑了建筑纪念物的微型模型。这些时下全球社会中具有代表性的地标性建筑被艺术家用传统工艺手段铸造的中国古典家具图案重新展示出来。



I _ A _ M _ A _ M _ O _ N _ U _ M _ E _ N _ T

Naihan Li made furniture and objects using the familiar forms of China's well-known architectural monuments as a starting point. Like the legend of the Han Dynasty emperor who recreated the entire landscape of his empire in his courtyard so he could look at it from his window, Naihan's latest series reproduces architectural monuments in miniature scale. These icons of today's global society are recast in Classical Chinese furniture motifs using classical carpentry techniques.

海 洋 风 琴



The project Sea Organ By Nikola Bašić does not only transforms steps into an instrument, but the power of the organ played by the waves has induced people to change their walking pattern, to stop and come down to the sea. Under the stone steps, divided into seven 10-meter sections, there are polyethylene tubes of various sizes. The air, pushed by waves, flows from wider to narrower tubes, accelerating and producing sound in the pipes located in the resonating cavity below the promenade, with mystical openings in the stone letting out the sound. The sea organ in Zadar is just one of many projects undertaken by this city to have a continuous culture of public space.



在对“船首”的改造过程中，阶梯不仅被改成了乐器，而群众也被这些由海浪演奏的风琴引领，继而改变了他们日常散步的一些习惯，吸引着越来越多的人来海边驻足欣赏风景。石阶被分成7个10米宽，并在下面安装着不同尺寸的聚乙烯管。



海浪荡漾时吹来的空气吹拂着由宽至窄的乐管，在人行道下方共振空腔的乐管上演奏着音乐，美妙的声音从石缝里伴随着海风飘扬开来。扎尔达的这个海洋风琴只是该市为了持续宣传并提倡公共空间的文化而实施的众多项目的其中之一。

伊卡露丝



I K A R U S _ L A M P

The Ikarus Wax Lamp, a design by Christian Metzner and Aylin Kayser is a conical lampshade made of pure paraffin wax that sits over a stainless steel structure. Once the lamp is switched on, the heat from the light bulb causes the wax lampshade to melt... then liquefies over time. The project was originally intended to demonstrate in a visual way the power of electricity consumption.

With each use, your lamp shade is literally transformed each minute it stays lit. This lamp highlights the transience and ephemerality of the design and the consumption of today's throwaway society.

伊卡露丝蜡灯出自设计师克里斯蒂安·梅茨纳 (Christian Metzner) 及艾琳·凯瑟 (Aylin Kayser) 之手。此作品是一个圆锥形的蜡烛，由纯净的石蜡制成，并带不锈钢材质的底座。一点亮这盏烛灯，从灯泡发出的热量会将蜡制的灯罩融化，然后便慢慢变成液体。这个项目开始的用意是想通过强烈的视觉方式来展示电力消耗的力量。

每使用一次这盏灯，灯亮着的每一分钟灯罩都在发生着变化。这个灯着重再现了设计的短暂性以及当下社会上的一些铺张浪费的消费现状。

06

C H A P T E R



J A S O N _ A T H E R T O N

Horseradish Snow

3L	butter_milk
270g	horse_radish_juice
5_1/2d1	milk
5_1/2d1	double_cream
75g	corn_starch



VOLA International showroom, Shanghai
VOLA国际展厅，上海



In line with the VOLA trademark style, the new towel warmer is a built-in unit where all the technical units are hidden behind the wall. It is designed as a flexible system of bars which can be combined in number and location as to fit any given interior design or tiles arrangement. This concept allows maximum freedom and provides a perfect design solution for any modern bathroom.

Each built-in unit is produced according the wishes of each single customer and shipped from the VOLA factory in Denmark within few days. So once again VOLA is taking the lead when it comes to integrating design and function with production and logistics.

The VOLA towel warmer is designed by Aarhus Arkitekterne A/S. The VOLA towel warmer won the GOOD DESIGN Award 2009 presented by The Chicago Athenaeum: Museum of Design and Architecture and was nominated for the German Designpreis 2011.

延续VOLA标志性的设计风格，这款新型的毛巾干燥器的管道配件都被隐藏在墙壁之中，它有着灵活的组合方式，可以满足不同的室内设计和瓷砖的排列需要，它为一个完美的时尚浴室设计提供了最大空间

每一个墙内部件都是在几天内按客户的需要在丹麦的VOLA工厂制造并寄出的。由此可见，VOLA在室内设计和功能的结合、生产和物流的结合上都是领航者。

VOLA的毛巾干燥器是位于丹麦的 Aarhus Arkitekterne A/S 建筑设计公司设计的。在2009年这款产品获得了芝加哥设计和建筑博物馆的“GOOD DESIGN Award 2009”这项殊荣并在2011年得到了德国“Designpreis 2011”的提名。



Manufactured in Denmark

VOLA taps and mixers have been produced in Denmark for more than 40 years. The traditional Scandinavian craftsmanship and the most modern engineering technology ensure the highest standard of precision and quality finishing.

Only by choosing the very best materials is VOLA able to produce items of such high quality. Mixers, taps and accessories are made from solid brass and gun metal with a few components in stainless steel. All valve housings are made using dezincification resistant brass. The production is based on the LEAN principles securing extremely fast delivery.

丹麦制造

VOLA水龙头和混合器在丹麦生产了40多年。传统的斯堪的纳维亚手工技术和最先进的科技相结合，确保了产品的高质量。

VOLA使用最好的原材料来保证产品质量。混合器、水龙头和其它配件都是以实心黄铜和枪械用金属为原料的，少数部件用不锈钢制作。所有的阀门外壳都使用无锌黄铜。制造流程完全遵守LEAN原则以确保最快的交货速度

VOLA A SCANDINAVIAN DESIGN ICON BORN IN 1968 VOLA一个诞生于1968年斯堪迪纳维亚的标志性设计品牌。

Even in today's world of ever-changing trends and fashion, VOLA of Denmark remains an icon, a tribute to a culture that worships pure yet functional design above all else. When first introduced to the market in 1968, the minimalist VOLA line of kitchen and bathroom fixtures was seen as a radical departure from existing, traditional ideas of aesthetics and design, and was quick to become a firm favourite of the innovative architects and forward-thinking interior designers of that time. Fosters + Partners, Rogers Stirk Harbour + Partners, Rafael Moneo, Peter Zumthor, Jean Nouvel, Super Potato among others are all selecting VOLA for their projects.

For more than 40 years VOLA has held its market position as a unique design created by a unique designer and architect, the late Arne Jacobsen. The first VOLA mixers were designed for the National Bank of Denmark. The collaboration between Arne Jacobsen and VOLA A/S started when the owner of VOLA A/S, Verner Overgaard contacted Arne Jacobsen and introduced his proposal for a new type of wall-mounted mixer. He imagined a design where all the mechanical parts of the mixer are hidden leaving only the spout and handle seen by the user. At this time this was a completely new concept, but Jacobsen realized that this idea combined with his functionalistic approach to design could be developed. With that basic principle in mind, the simple and concise VOLA design we know today was conceived. By 1974, VOLA had already been selected for the design collection of MOMA in New York and has since gone on to win many design awards world wide.

During the 1960s, Arne Jacobsen strived to 'clean-up' the aesthetic chaos found in most bathrooms of the day, caused by the various functional fittings and devices. At the time, the bathroom was seen merely as a functional room, so in a way Arne Jacobsen was amongst the first to introduce design to the bathroom area.

VOLA is taking further steps along this path. VOLA continues to extend its reputation for international design. In 2009 the company introduced a completely new concept of personalised design options for towel warming for the functional yet stylish bathroom. In place of the more common radiator-style towel warmer, VOLA launched its built-in modular heated towel rail for individual design solutions, a modular system of bars that could be positioned according to customer requirements.

CELEBRATING CONSISTENCY – CELEBRATING CHANGE 为延续而庆祝 – 为改变而庆祝

尽管如今的设计界千变万化，但丹麦的VOLA还是一个设计标志，VOLA的设计体现了对文化的致敬，同时坚持了以功能至上的原则。在1968年，VOLA正式进入市场，其厨卫产品的极简风格和当时的潮流是大不相同的。但是VOLA的设计很快被一些有创造性和思想前卫的建筑师和室内设计师所接受。Fosters + Partners, Rogers Stirk Harbour + Partners, Rafael Moneo, Peter Zumthor, Jean Nouvel, Super Potato等世界顶级的建筑设计公司都选择在他们的项目中使用VOLA的产品。

在过去的40多年中，VOLA凭借世界著名建筑设计师 Arne Jacobsen 的独特设计一直保持着其市场份额。第一款VOLA水龙头是为丹麦国家银行所设计的。Arne Jacobsen 和VOLA A/S 的创始人Verner Overgaard合作，他们决定制造出一款全新的内置式的水龙头。在这个设计中，Verner Overgaard提出将所有的管道和辅件隐藏在墙壁内，只有龙头和把手是可见的。这个创意在当时是很前卫的，Arne Jacobsen 认为这个提议和他的实用主义的设计理念十分相符。就这样我们今天所看到的VOLA—系列的设计诞生了。在1974年，VOLA被纽约的MOMA设计系列收纳，迄今为止，VOLA在世界各地获得了许多设计大奖。

在60年代，浴室毫无设计感可言，只是一个充满各种管道和五金件的功能性的房间。Arne Jacobsen致力于改变这种混乱的浴室环境。在某种程度上，Arne Jacobsen是将设计使用到浴室的先锋人物之一。

VOLA在这条道路上继续前进，在国际设计界中一直保持着自己的声誉。在2009年，VOLA推出了为时尚浴室而设计的毛巾干燥器。和传统的毛巾干燥器相比，VOLA的这款产品更加个性化，顾客可以根据需要选择不同的横杆数量和间距。

Carsten G. Hartmann, Area Sales Manager
Sun Lin, Project Manager

Carsten G. Hartmann, 区域销售经理
孙琳, 项目经理



客厅里的工厂

原型速成

FACTORY
IN YOUR LIVINGROOM

RAPID
PROTOTYPING

written by _Katharina Horstmann / translation _ 许嘉



L'Artisan Électronique _Unfold, photos by Kristof Vrancken

STRATIGRAPHIC MANUFACTURY _Unfold, photos by Kristof Vrancken

如果每个人都能够制作家具，会发生些什么？有没有可能在世界上的任何地方都可以开发和生产家具呢？设计师是否可以在构思产品时不去定义它的终版，而只去规划一个开放式的设计过程，从而产生一组多变的虚拟集合呢？这听起来像是天上的馅饼，但却有可能在不远的未来成为现实，越来越多的设计师正在研究当前的工业生产体系，重新定义设计范围，并试图向消费者开放。他们在设计项目中提出可替代的解决方案，方案中采用诸如3D印刷这样的数字化制造方法，从而可以使购买者参与部分的设计决策。

“工艺”这个词往往会让人联想到一些景象：你可能会想到一个在做木工活的木匠正在一块大木头上钻眼儿。或者是一个做陶艺的人正伏在陶轮上用双手捏塑一只粘土容器。但是，在不久的将来，你可能会看到一个人在作坊里做着和陶匠同样的事情，不同的是，前者使用的则是完全不同的工具。与传统的雕刻和制陶工具不同，人们可以在一个屏幕前用手在空气中拟制一只容器——这有点儿像任天堂Wii的游戏情节。在他的后面有一个小型机器，准确地说是一台开源3D打印机，此时它正在等待打印的最终结果——一个用手塑型的陶瓷容器。

3D打印，也叫做快速成型或添加制造技术，即在电脑成像的基础上，通过采用一种特殊设计的打印机器将添加的材料层层累积来制造三维物体。近30年来，这种技术主要用于汽车制造和航空航天业，制造商用它替代聚酰胺或尼龙来制作汽车原型零件，如今，3D打印机能够利用粘土、金属或玻璃等材料让设计者尽情创造具有无限可能性的产品，同时它也开辟了新的市场来吸引消费者和品牌进行互动，为他们将要购买的产品增加个人特色。

What would happen if furniture was available to everyone? If it could be developed and produced in any location in the world? What would happen if designers didn't conceive final end products but a new genre of open-ended design processes, originating in a virtual, ever-changing collective? What still sounds like a pie in the sky, could become a reality in the not too far future as more and more designers are examining the established industrial production system, redefining the design field and opening it up to the consumer. Their projects propose alternative solutions, which deploy digital manufacturing methods like 3D printing, to enable the purchaser to be part of the design decisions.

The term 'craftsmanship' evokes certain images in us: you may think of a carpenter in his joinery, drilling a hole into a big wooden staff. Or of a potter bending over a wheel, forming a clay vessel with his hands. But in the near future you might think of a person in a workshop, pursuing the same procedure as the potter, but with completely different instruments. Instead of traditional sculpting and pottery tools, he uses his hands to form a vessel in the air in front of a screen – a movement that reminds of a Nintendo Wii game. At his back is a small machine, or precisely an open source 3D printer, waiting to print the final result, a hand-shaped ceramic vessel.



Unfold set up a manufacturing site in one of the main venues, Adhocracy, of the first Istanbul Design Biennial, where it is collaborating with local craftsmen, designing, producing and selling 3D-printed ceramics.



迄今为止，这种技术已经在小范围内实现了。3D打印技术已经进入医疗领域，用来制作隐形支架和助听器，电子公司使用这种设备制作器械原型，而建筑师们则用它来建立模型。此外，像Mykita这样的时尚饰品公司也引进了这种先进的技术。2011年，这家总部位于柏林的眼镜制造商推出了Mylon系列眼镜。该系列眼镜采用聚酰胺3D打印而成，结实轻便，并且可以通过加热进行调整以适用于不同的佩戴者。相比之下，耐克的设计师和工程师吕克·富萨罗（Luc Fusaro）也正在研究采用3D打印机制造一双运动鞋，为了让打印出来的鞋子全面贴合购买者的脚形及尺寸，首先要对顾客的脚步进行扫描。从长远来看，这种技术的进步很可能带来一个可下载产品数据的特殊软件的诞生，人们可以通过这个软件参与产品的制作并自定义产品的操作。然而，这种可能性也是有界限的，毕竟我们知道不是每个人都可以成为产品设计师。即使已经有小批量的家用桌面3D打印机面世，更多的产品数据还是会被发送到本地的制造业中心。在全球意义上说，这一技术意味着较低的碳足迹：与其全世界各地运送产品，不如仅在互联网上传送数据。

随着这一新生事物的演进，它已经成为了一个孕育设计师的肥沃土壤。2010年，由Claire Warier和Dries Verbruggen在比利时联合创立的工作室Unfold创建了一个L'Artisan Electronique（电子工匠），先用一个虚拟的陶轮扫描一个旋转的容器。然后通过管道向开源3D打印机中注入粘土，之后便可打印出一个陶器。“该技术的灵感来自最古老的制陶手艺，在旋转的陶轮上放置一卷一卷的陶土，然后慢慢堆叠起来，做出陶器的造型，”Dries Verbruggen说：“当我们看到第一代开源3D打印机用塑料以类似的方式工作时，我们就联想到了古老的制陶工艺。”这种精湛手艺和电脑精确计算组合而成的工作模式帮助Unfold工作室创造出了一件最新的作品，Stratigraphic Manufactory，这是一个分布在全球各地的网络，小规模地联系着生产者、程序员和3D建模师。他们通过这个网络和工匠合作，分享他们的技术创新，Unfold工作室设立了一些临时场所，在这里进行陶瓷的设计、3D打印、生产和销售。

3D printing, the summary term for Rapid Prototyping or Additive Manufacturing, is a digital method of creating three-dimensional objects based on a computer drawn image with material being added layer-by-layer using a specifically designed printer. For almost 30 years predominantly used by carmakers and aerospace companies to build prototype parts for their vehicles out of polyamide or nylon, 3D printers today are capable to make use of materials such as clay, metal or glass. It provides designers with far broader possibilities, creating new markets for consumers to engage and interact with a brand, in adding their personal attributes to the product they are going to buy.

On the long run this progress includes the possibility to download product data with a special software, to engage and to shape the manipulation of a product. However this may happen within boundaries that are save, as obviously not everybody is a product designer. Even there is already a small range of desktop 3D printers developed for home use, more likely the data will be sent to local manufacturing centres. In a global sense this means lower carbon footprint: instead of sending a product across the world, only the data will be sent across the Internet.

As this new reality evolves, it is already a fertile playground for designers. In 2010, the Belgian collective Unfold, founded by Claire Warier and Dries Verbruggen, created L'Artisan Electronique, a virtual pottery wheel that scans the manipulations of a rotating vessel, with the results later on being printed using an open source 3D printer modified with a tube to deposit clay. "The inspiration for the technique came from one of the oldest techniques in pottery, coiling, where you make rolls of clay and stack them up to create a form," says Dries Verbruggen. "When we saw one of the first open source 3D printers working in a similar fashion with plastic we made the link with the very old technique of ceramic coiling." The further stage of this combination of skilled handcraft and computerized precision resulted in Unfold's most recent work, Stratigraphic Manufactory, a distributed global network connecting small-scale producers with programmers and 3D modellers. Collaborating with craftsmen to share their technical innovation, Unfold sets up temporary manufacturing sites, where 3D printed ceramics are designed, produced and sold.

A similar approach can be found with Dutch design studio Minale-Maeda, founded by Mario Minale and Kuniko Maeda in 2006. The components of their Inside Out Furniture, a collection, which consists of chairs, tables, sofas and sideboards, were specifically designed to be downloaded and are kept together with 3D printed plastic connections, which suit various sizes of wood. Building on this project, Minale-Maeda has developed Keystone, a set of 3D printed plastic connectors that combine standard wooden parts so that anyone can fabricate their proposed items of furniture. The compact connectors can be printed at a local manufacturing centre and assembled by the user with no need for joinery skills or instruction booklets.



Keystones _ project by _ Studio Minale-Maeda, images by _ Studio Minale-Maeda



Minale-Maeda是一所由Mario Minale和Kuniko Maeda于2006年在荷兰创立的设计工作室，它也采用了类似的技术和方法。在他们的Inside Out Furniture系列作品中，包括椅子、桌子、沙发和餐柜等室内家具组件都是为了便于下载而特别设计的，同时都是采用3D打印的塑料接头组装起来的，这些接头可适用于不同尺寸的木质家具。在这个项目的基础上，Minale-Maeda工作室还开发出了Keystone接头，这是一组3D打印而成的系列塑料接头，可连接各种标准尺寸的木质组件，这样一来，任何人都可以制作自己想要的家具。这些连接件非常紧凑，可以在当地的制造中心打印制作，即使是没有木工技能的人，也可以在没有说明书的情况下把它们组装起来。

设计师Dirk van der Kooij只是单纯痴迷于3D打印机的快速建型。他最出名的作品是Endless Series，这是由3D打印机打印而成的一系列再生塑料产品，他的打印方法随着设计的演变而变化，并通过不断改造自己的“机器人”来推进他的工作。“在设计Endless Series的过程中，我受到了旧式3D打印机打印形状的启发，”这位荷兰设计师解释说。“制作方法是沿用了30年的老规矩，但是老机器却不是很准确。通过仔细检查打印过程，人们可以看到这些形状是如何形成的：一根极细的线前后有序地移动，高效地建立形状。于是我突然产生了一个想法：‘我要创造一个专门制作家具的机器。’通过清晰地展示椅子的制作过程，我用粗厚的塑料线制作了一个实实在在的塑料装饰品...这就是Endless的意义。”

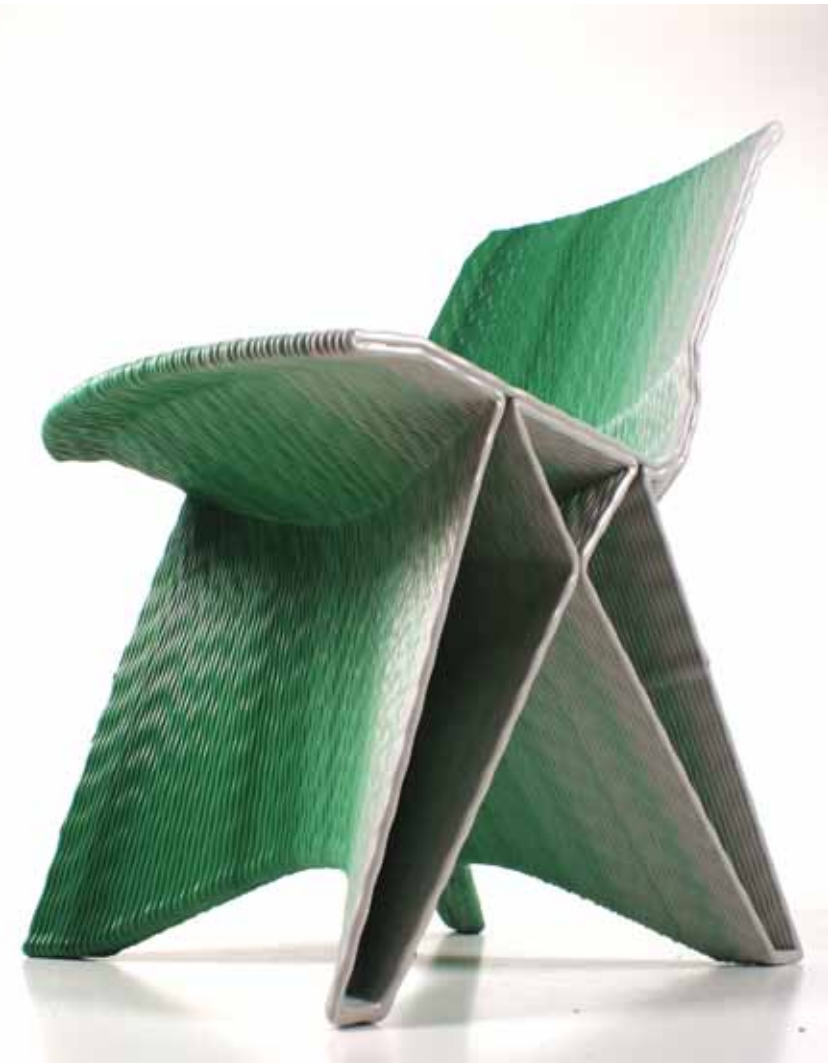


Inside-out furniture _ project by _ Studio Minale-Maeda, images by _ Studio Minale-Maeda



Another designer simply obsessed with rapid prototyping is Dirk van der Kooij. Best known for his Endless Series shaped from a continuous string of recycled plastic by a 3D printer, his method builds up on the evolution of his designs, continuously rebuilding his 'robot' as a way of advancing his work. "Designing the Endless Series, I was inspired by a shape that was made using an old 3D printer," explains the Dutch designer. "This principle is 30 years old, but the older machines were not very accurate. By carefully examining that process, one could identify how the shape was being formed: a very thin thread was meticulously moved to and from, building up the shape very efficiently and without waste. The idea occurred instantly: 'I'm going to build a machine specialized in making furniture'. Thick threads of plastic that create an honest ornament by clearly showing how the chair is fabricated... Endless."

German designer Markus Kayser went even one step further, building the 3D printer Solar Sinter that uses sunlight and sand to craft glass objects in the desert. Using a large Fresnel lens, the machine focuses a beam of sunlight and creates temperatures between 1400 and 1600 degrees Celsius. Being hot enough to melt silica, it builds up glass shapes inside a box of sand mounted underneath the lens. This experiment aims to raise questions about the future of manufacturing and spark off our imagination of making use of the production potential of the world's most efficient energy resource: the Sun. By way of contrast, Dutch office DUS architects are doing a research on construction, role of ornament, and the possibly of personalized designs. They created the world's first movable pavilion, KamerMaker, that can 3D print entire rooms in plastics, both demonstrating 3D printing to the general public and pushing the limits of the technology.



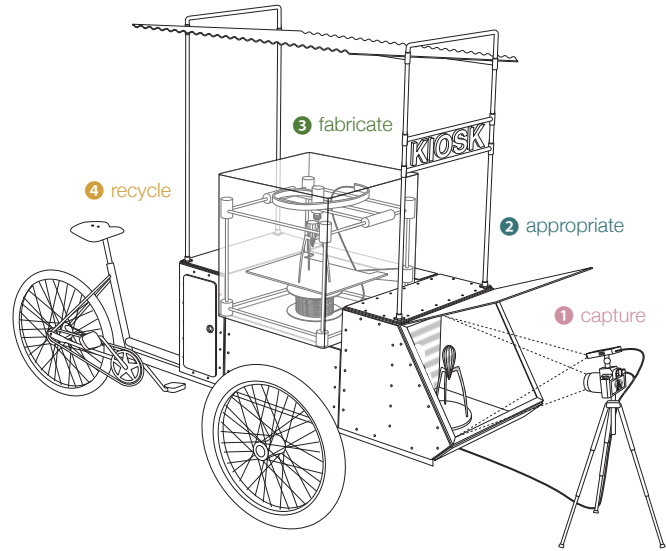
Dirk van der Kooij _ Endless Plus Low Chair Gradient Green & Endless Process

德国设计师Markus Kayser的方法则更进一步，他制造了名为Solar Sinter的3D打印机，这台机器可以在沙漠中利用阳光和沙土制作玻璃工艺品，它可以通过一个大型菲涅尔透镜聚焦阳光，产生1400度到1600度之间的高温。这样的高温足以熔化二氧化硅，于是，镜头下面的一盒沙子就可以被融化成玻璃。这个实验针对未来的制造业提出若干问题，引发人们思考如何去有效利用太阳能这一世界上最高效的资源。相反的，DUS建筑事务所的荷兰办公室正在进行一项有关建筑、装饰物角色和个性化设计可能性的研究。他们创造了世界上第一个用3D打印机整体打印的可移动塑料亭子KamerMaker，这个作品既向公众展示了三维打印，也突破了该技术的限制。

Unfold工作室的作品Kiosk进一步揭示了3D打印技术的未来，通过街边的便携式3D打印店，数字制造技术将慢慢进入我们的生活。有了它，用户可以调整、打样、删除，增加、减少或是复制新的对象并当场用3D打印机打印出来，例如修复破的鞋子，甚至是生日礼物。这种技术已经描绘出未来将要发生的最显著的变化。我们很可能会更愿意看到生产各式限量定制产品的小公司进入市场，而不是人们自己在家打印物品。这也可能意味着一种新式的手工艺风潮将卷土重来，到时候，各地的人们都能制作出符合个人属性的产品，而不是被国外的厂家统一注塑生产。

“我们真的不相信最近被主流媒体大肆宣传的家庭式3D打印竟被很多人追捧。不是每个人都愿意自己制作东西。我们更期待看到的是由消费者输入数据后的分流式生产，而不是从消费者自己制造的产品，”Dries Verbruggen说。 “3D打印永远无法替代传统的技能，但它是一个我们可以建造事物的额外工具。每个人都可以用这个工具制作装饰品、工艺品和个性化的建筑元素，” DUS建筑事务所合伙人Martine de Wit总结道。

Kiosk by Unfold _ infographic & logo



A further project that gradually reveals a near future scenario is Kiosk by Unfold. It demonstrates how digital manufacturing methods might be entering our lives by operating as a portable 3D copy shop that appears on our streets. With it the user can adapt, sample, remove, up- and downscale or copy new objects and 3D-print them on the spot, producing for example custom made fix for broken shoes or even birthday presents. The project already lays out where the most remarkable shift will take place. Most likely we will rather see small companies enter the market with limited specialized assortments than people printing their items at home. And this could also mean a comeback of a new craftsmanship, where things are produced locally with individual attributes, rather than being injection moulded abroad.

“We do not really believe that at home manufacturing, which is being hyped in the mainstream media these days, will be as big as many people want us to believe. Not everybody wants to make things. We are more looking at distributed manufacturing of goods with input from consumers instead of consumer manufactured goods,” remarks Dries Verbruggen. “3D printing will never take over more traditional skills, but it’s an extra tool we can use to build. This fabrication tool allows ornament, craftwork, and the personalization of building elements to become affordable again,” concludes Martine de Wit, partner at DUS architects.

Kiosk by Unfold _ photos by_Kristof Vrancken



07

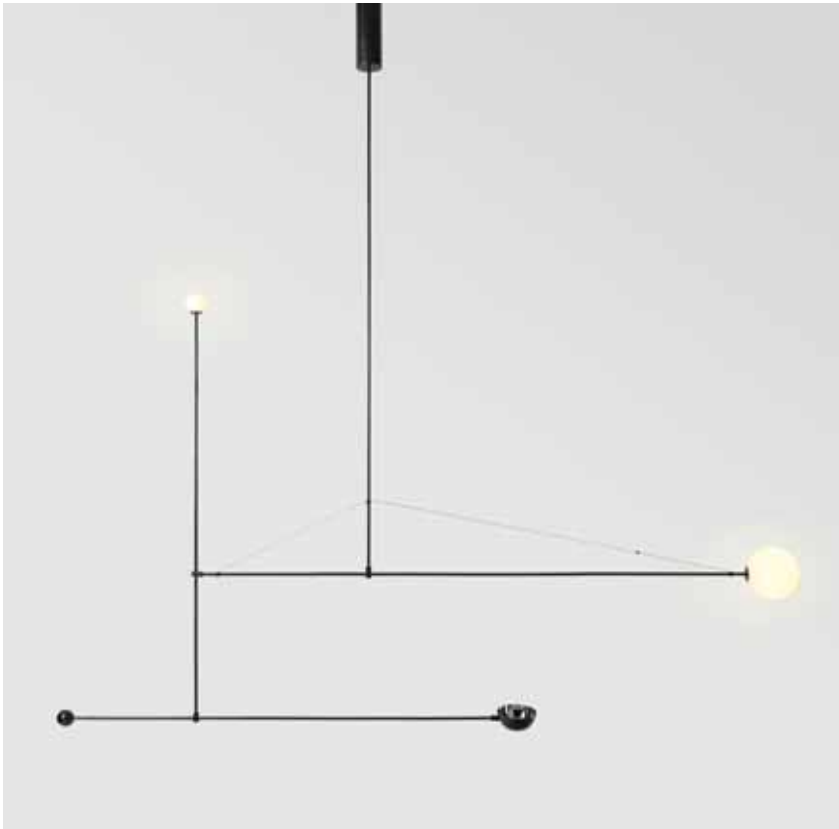
C H A P T E R



J A S O N _ A T H E R T O N

To garnish

Compressed apple strips,
Picked dill,
Sea pursulane
Stone crop
Samphire
Grated frozen lime zest



Michael Anastassiades likes to describe his work as having "individuality with discreet presence". If we think of something that has character or individuality, we might imagine something that veers towards the ostentatious, a bit flashy perhaps. So it seems an oxymoron to describe his work as both individual yet discreet. Once faced with his products, however, we immediately understand how these two definitions can exist to describe one object

The work of Michael Anastassiades has often been called minimal, but he prefers to use the term "subtraction" as a principle that is strongest in his work. He removes as much from the design until only what is essential is left. With his unlimited Tube Chandelier, Anastassiades strips away until what remains are 3 light tubes in a deceptively simple sculptural configuration, forming a vertical chandelier. Michael Anastassiades places an emphasis on simple aesthetic quality and honesty in the use of materials and believes in the timelessness of design. There is also a sense of proportion that is inherent in his work. All this adds up to pieces that are at once quiet (discreet) and loud (individual ... with presence).

Since 1994 Anastassiades has had a studio that created works from limited edition products, furniture, to environmental design. It was not until 2007 when Anastassiades decided to create MICHAELANASTASSIADES, the brand, to make his designs available to a larger group of people. The collection for MICHAELANASTASSIADES (which comes in limited and unlimited) consists of small objects such as jewelry, furniture and a substantial range of lighting pieces. Never one to compromise, Anastassiades treats both Limited or Unlimited works with the same amount of attention. As with all production process, there are things that might be necessary to compromise but for Anastassiades, the quality, the purity of the idea behind each piece cannot be compromised. Due to this unrelenting discipline to the design process down to the manufacturing of his work, the first collection of MICHAELANASTASSIADES pieces took two years working with a small and select group of manufacturers around the world before being introduced to the public. Setting up MICHAELANASTASSIADES, the brand, was an attempt to free his ideas from this system of large manufacturers and above all, allow him to produce products with an uncompromised vision.

迈克尔·阿纳斯塔夏季斯 (Michael Anastassiades) 喜欢用“个性独特，外观素雅”来描述自己的作品。当思考某件具有特点或个性的事物时，我们通常会联想到一些华丽张扬的物体，其中或许还夹杂着一点点的华而不实。所以用个性却素雅去描述他的作品，似乎显得有些矛盾。然而当面对他作品的那一瞬间，我们会立刻理解原来这两个形容词是可以用在同一件作品上的。

迈克尔·阿纳斯塔夏季斯 (Michael Anastassiades) 的作品常被称作为极简主义。但是，他却更愿意运用“减法”来作为他作品中主要的创作法则。他从设计中剔除掉众多元素，直到最后只剩精华。他的无限制 (unlimited) 的作品 Tube Chandelier (管状枝形吊灯)，阿纳斯塔夏季斯 (Anastassiades) 将所有东西都拿掉，最后只剩3个灯管，并用容易让人产生错觉、同时还保持着简洁的雕刻艺术般的结构呈现在众人面前，最后呈现的便是一个垂直的枝形吊灯。迈克尔·阿纳斯塔夏季斯 (Michael Anastassiades) 在作品材料方面也十分注重简洁的审美品格以及诚实度，并且他相信设计的永恒不朽。加上他作品中固有的比例感。所有的这些叠加在一起，一件静谧 (素雅) 并且喧扰 (具有个性的外表) 的作品就这样孕育而生了

MICHAELANASTASSIADES _ Mobile chandelier



M I C H A E L A N A S T A S S I A D E S

S T O R Y _ O F _ A _ B R A N D

品 牌 故 事



MICHAELANASTASSIADES _ unlimited Tube Chandelier

从1994年开始，阿纳斯塔夏季斯（Anastassiades）就拥有一个创作工作室，作品包括限量版产品、家具以及环境艺术设计。直到2007年阿纳斯塔夏季斯（Anastassiades）决定创立MICHAELANASTASSIADES这个品牌，以便让自己的设计作品让更多的人知晓。MICHAELANASTASSIADES（含限制和无限之意）系列收藏展览中包括一些小物件，例如珠宝、家具还有范围广泛的灯饰。阿纳斯塔夏季斯（Anastassiades）从来不对创作作品折中妥协，他花同样的精力去创造Limited和Unlimited作品。而就与所有的生产流程一样，其中有些事情可能需要去妥协让步，但是对于阿纳斯塔夏季斯（Anastassiades）来说，作品的质量，以及每个作品背后蕴藏的思想的纯粹性就绝不能妥协。由于他这样不屈不挠的原则，从他设计作品的过程到作品的生产到与精心挑选过的分散在全球各地的小规模制造商们合作，在MICHAELANASTASSIADES的第一批展览作品向世人展示之前，前前后后花了两年的时间。创立MICHAELANASTASSIADES这个品牌，将阿纳斯塔夏季斯（Anastassiades）创意想法从大规模制造商这个系统以及诸如此类的一切中解放了出来，让他可以带着对不妥协的憧憬去创造作品。

MICHAELANASTASSIADES中的所有作品都是手工制成的。维持作品的协调性整合度完全依赖于手工艺人的工艺技巧，而阿纳斯塔夏季斯（Anastassiades）也不得不制定一个体系并且小心翼翼地监控着作品的生产过程。说到这里，他很快地又解释到，相反的，也是每个手工制成品的独特性让他对这个制作过程很是着迷，同样让他着迷的还有对每个作品不断完善的过程。

MICHAELANASTASSIADES收藏展览中有很大一部分是灯饰。阿纳斯塔夏季斯（Anastassiades）发现创作灯饰的这个过程很有魅力，让他感到舒适，并且这个过程也让他沉思冥想。他将这个过程称为拥有“力量去转变灯周围的空间，一个物体可以存在于两种情景之间，可以开，可以关，并且在两种状态下都可以运作地很好。”

All of MICHAELANASTASSIADES pieces are handcrafted. To maintain consistency on products that are dependent on human skill, Anastassiades has had to create a system to carefully monitor the manufacturing process. Having said this, he is quick to note that, conversely, it is also the individual character of handcrafted objects that attract him to this process... and the constant improvement of each piece.

A large part of the MICHAELANASTASSIADES collection is lighting. Anastassiades finds working with light magnetic, comforting and meditative. He describes it as having the "power to transform the space around it. One object can exist in two scenarios ON and OFF and it has to work equally well in both."

For Anastassiades, designing is never an isolated idea. It usually starts as a sequence of scenarios suggesting ways to experience an object. Narrative is important in his work. An example would be his work for Nilufar Gallery in Milan. Anastassiades' Limited Lit Lines were inspired by the neon lights on one of his trips to India. The cacophony of neon lights in the night eventually turns into straight lines scattered in the night landscape. This image became the inspiration of the Lit Lines series where the frames are virtually hidden when the lights are lit, leaving only luminous outlines of light.

Aside from working with manufacturers and creating his own pieces, Anastassiades works on commissions and one in particular was such a great honor for him to participate in considering his Greek heritage. Anastassiades was commissioned to design a light for the Haggia Sofia, a Greek Orthodox Church. Anastassiades wanted to design a chandelier that would respect the architecture while remaining "discreet yet with individual presence"... as he often comes back to saying when describing his work. This project seemed to encapsulate everything that is Michael Anastassiades, the designer and the brand. It manages to keep its strong individual presence while remaining quiet enough not to overpower a building with so much history. Timelessness is also achieved as the chandelier looks like it could be as old as the space it sits in.

MICHAELANASTASSIADES _ Limited Lit Lines_ Nilufar Gallery, Milan





MICHAELANASTASSIADES _ Haggia Sofia _ commission

对于阿纳斯塔夏季斯 (Anastassiades) 来说, 设计从来就不只是一个孤立的想法。通常来说, 设计是由不同情境引发体验一个物品的不同形式为顺序而展开的。而在他的作品当中叙述是一个很重要的形式。其中的一个例子是他为米兰Nilufar画廊创作的作品。阿纳斯塔夏季斯 (Anastassiades) 的Limited Lit Lines系列作品的灵感来源于他去印度途中所见的霓虹灯。夜晚中的霓虹灯发出的刺耳声音最终变成直线, 然后便零零星星地消失在夜幕中。这样的影像作为Lit Lines系列作品的灵感来源, 并且在此系列中, 当灯亮时, 框架几乎都被隐藏起来了, 就只剩下灯晕晃闪闪的轮廓。

除了和制造商合作以及创作自己的作品之外, 阿纳斯塔夏季斯 (Anastassiades) 同时也受到委任去创作作品, 其中对于他来

说特别荣耀的一个委任便是将他的创作作品作为希腊遗产一部分。当时, 阿纳斯塔夏季斯 (Anastassiades) 受到委任为圣·索菲亚大教堂 (Haggia Sofia) ——一个希腊东正教教堂设计灯饰。阿纳斯塔夏季斯 (Anastassiades) 打算创作一个枝形吊灯来表现对此建筑的敬意, 同时也还是“素养并带有独特外表”的作品, 正如谈及他的作品他会说的一样。这个项目似乎对Michael Anastassiades, 作为设计师同时也是这个品牌来说, 就是一个完完全全的压缩概括。这个作品成功地维持着其强烈独特的外观, 同时又拥有足够的气场来压制这个拥有着如此之久历史的建筑。永恒不朽也很好地体现在这个枝形吊灯中, 它看起来似乎都有它所处的这个地方这么久远。



Jason Atherton is the first British chef to complete a stage at the famed El Bulli under Ferran Adria. He famously led Gordon Ramsey's Maze as Executive Chef, earning Maze a Michelin star and an unprecedented number of awards. Jason Atherton left Maze in 2010, to open his own restaurant in Pollen Street Social in London. Jason has also had a few ventures in Asia in the last 2 years starting with Table No.1 at the Waterhouse boutique hotel in Shanghai, a couple tapas bars Esquina in Singapore and 22 Ships in Hong Kong. Coming very soon, Jason will open The Social, his second Shanghai venture at the Design Republic Commune.

詹森·阿瑟顿是第一位登陆西班牙著名餐厅El Bulli的英国厨师, 并曾经与著名厨师斐兰·阿德里亚 (Ferran Adria) 共事。不仅如此, 在他执任高登·拉姆西的梅兹餐厅 (Maze) 总厨师长期间, 他还曾带领梅兹 (Maze) 团队斩获“米其林之星”并席卷了其他大大小小各类奖项。詹森·阿瑟顿于2010年离开了梅兹 (Maze) 并在伦敦开了一家属于自己的餐厅——Pollen Street Social餐厅。在过去的两年中, 詹森也在亚洲有所投资, 从当初第一间坐落于上海水舍精品酒店一楼的 Table No.1, 在新加坡营业的几间西班牙塔帕斯酒吧, 以及即将开幕的香港22 Ships 餐厅之外, 詹森还计划近期在设计共和 公社开设他在上海的第二家名为的食社的餐厅。

SCALLOP_CEVICHE

VARIOUS_RADISH,HORSERADISH_SNOW,YUZU_AND_SOY

JASON_ATHERTON

Per portion allow 2-3 large scallops each sliced across into 3-4 disks

Pickling liquor recipe 125ml muscatel vinegar 100ml w w vinegar 100g castor sugar 1 star anise 1 cinnamon stick 3 cloves 1 tsp mustard seeds	dissolve all sugar in vinegar and infuse
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Breakfast and round radish
Wash the radishes in ice water and place in bundles of 6 hold the tops blanch and refresh the radish for 1 minute.Slice some radish micro thin and place into ice water to crisp up, and cut some in half to have different size and texture. Lay the radishes out neatly on cloths on trays neatly. When needed dress the radish in the pickle and leave for 2 mins.

Pickled Japanese radish
Wash and peel Japanese radish. Pickling liquor using the Japanese mandolin slice moolie into disks and cut out the required size.Compress in sous vide bags for 3 hours with the compression liquor

Compression liquor
5g salt
5g sugar
15ml lemon juice

Pickled baby cucumbers
Place cucumbers and compression liquor in a sous vide bag, sous vide all the way leave for 1 hour. Wash the cucumbers in ice water lay out neatly on a damp cloth on a tray. When away dress the baby cucumber in the pickle.

Scallop dressing
100ml good dark soy sause
35ml yuzu
10g toasted coriander seeds
35ml mirin
20ml sesame oil

Horseradish Snow
3L butter milk
270g horse radish juice
51/2 dl milk
51/2 dl double cream
75g corn starch
Blitz the fresh horseradish in a vegetable juicer and keep the juice. Combine the milk, cream and heat, thicken with the corn starch add the butter milk and the horseradish juice, season and cool. Freeze liquid into paco jet containers to -18'c and blitz in the machine a little bit at a time. Reserve in freezer until needed. Or freeze into blocks and grate onto a frozen tray with a very fine micro plane

To garnish
Compressed apple strips, slice apple on a Japanese slicer to get long strips, cut to get 1cm wide ribbons. also compress in bags to help keep colour. Picked dill, Sea pursulane picked and blanched, Stone crop picked and blanched, Samphire picked and blanched, Grated frozen lime zest

To build plate
Sliced moolie disks onto plate in a circle.
Dress the sliced scallops in the soy and yuzu dressing for 3-4 mins And place onto plate. Cut cucumber to 1cm thick disks. Dress the radish and cucumber in pickle and dress on the plate. Roll the apple strips and place in the middle. Dress with herbs and finish with a little more dressing. Last minute add the grated snow dress with olive oil and serve.

08

酸桔汁腌鲜贝 各种萝卜 辣根雪 柚子汁和酱油

J A S O N _ A T H E R T O N

每份放2~3个大扇贝, 分切到3至4个盘子

酱汁配方

125毫升麝香葡萄酒醋
100毫升醋
100克白砂糖
1个八角
将白砂糖倒入醋搅拌均匀
1根肉桂棒
3片丁香
1茶勺芥末籽

早餐和圆萝卜

在冰水内清洗萝卜, 将六个萝卜捆成一把, 漂白刷洗一分钟; 将部分萝卜切成薄片, 放入冰水使之变脆, 将剩下的萝卜一切两半, 形成两种大小和质地不同的萝卜; 将萝卜整齐的放在铺有干净抹布的托盘上。需要时将萝卜放入调好的酱汁浸泡两分钟。

腌日本萝卜

将日本萝卜洗净后去皮; 用切丝器将萝卜切片至需要的大小; 放在装有浓缩液的真空袋中压缩三小时

浓缩液

5克盐
5克糖
15毫升柠檬汁

腌黄瓜

将黄瓜和压缩汁放在真空袋中一小时; 在冰水中清洗黄瓜, 然后将其放在铺有湿抹布的托盘上, 然后再将黄瓜浸在腌汁里

鲜贝调味料

100ml上好酱油
35ml柚子汁
烤香菜种子
35ml料酒
20ml香油

辣根雪

3L黄油牛奶
270g辣根汁
5.5升牛奶
5.5升高脂鲜奶油
75g玉米淀粉

将新鲜辣根放入榨汁机榨出辣根汁; 将牛奶和奶油放在一起加热, 用玉米淀粉勾芡后加黄油牛奶和辣根汁, 调味后冷却。

将调好的酱汁放入到Paco容器中冷冻至零下18°C并在机器中搅拌。之后存放在冰箱里; 或将酱汁冻成块, 再用微型刨冰器磨碎至冷冻盘中

点缀

压缩苹果条, 并用日式切片机切成长条状, 切成1cm宽。之后放入真空袋以保持色泽; 择后的茴香叶, 挑拣并漂洗猪母菜, 挑拣并漂洗垂盆草, 挑拣并漂洗海蓬子, 磨碎冰镇橘子皮

装盘

将切碎后的萝卜丝在盘上铺成一圈; 将切片后的扇贝在酱油和柚子汁中浸泡3-4分钟后装盘; 将黄瓜切至1cm厚的圆片; 将腌制后的萝卜和黄瓜泡菜装盘; 将苹果条放在盘中央; 加香草点缀

最后一分钟加入磨碎的辣根雪, 浇少量橄榄油后上菜



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01

VOLUME UP

提高意识，警戒万物生灵，第一步就是先设计好报警信号... 喧哗吵闹，散布信息，努力生存...
——这些都靠如恩设计_2:1比例漆器来实现。 Being informed and alert saves lives, first step is to create an alarm ... Make a noise, spread the news, survive..
- with neri&hu laquer scale 2:1 vases

警告

H E A D S _ U P

Oncoming danger means protective headgear. Grab a chandelier and put over your head. This protects your head, and isolates you from terrors around.. sometimes it helps just NOT to know. Beware as your view might be limited, so take turns keeping guard. – with tom dixon copper shade

危险正在逼近，急需防护安全帽。随便拿一个枝形吊灯套在头上吧。这样不仅保护了你的脑袋，还可以将你隔绝于周围的恐慌...有时它还可以助你充耳不闻世事。当心！若你的视线或许受到了限制，那么就轮流站岗吧。——汤姆·迪克森(tom dixon)铜质灯罩。

02

O P T I M I S M _ O N

03

乐观向上

When all else fails, teleporting might work! You saw it on TV, you know how it works sofind a furniture to stand on, shake, spin, focus... something might just happen...
- with neri&hu ZhuZhi stools extrude collection

让身边的一切不尽人意时, 试试远距传动吧, 或许有效! 你在电视上看过这个, 就知道这个如何使用, 所以, 找个家具吧, 站在上面, 摇摆, 旋转, 并集中精力...因为可能会发生些什么事情...——如恩设计 竹子 (突兀系列)



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