

design 宣言

# manifesto



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# 创始人片语

FOUNDER'S NOTES



米兰游记摘录  
4月17日 晴冷

和去年展览时一样，在Studio Piu的同一侧是Tom Dixon那活力四溢的空间。再次见到Tom和David是件令人愉快的事情。Tom Dixon的每一件新产品都贴上了属于他个人才华的标签，整个系列令人赞叹。闪亮的铜、涂了清漆的橡木、被刷过的黄铜、铸铁……虽不是那么直截了当，可主题仍然在很大程度上同材质本身相关。那些灯具尤其令人不可思议！这品牌的背后就是具有如此大的能量，在今年的展会上令人留下深刻的印象。恰似今年他们派发的金色提包，它也是设计行业里的“金字招牌”。

从Tom Dixon的展厅穿过走廊，可以看到三个品牌的有趣组合——Nanimarquina、Camper以及BD今年为了制作这一场概念展而走到了一起。我们搜寻了一番在Nanimarquina的熟人，却突然意识到销售主管们此时应该正在展会里，新系列的展示和发布事实上都是在那儿进行的。有点失望，但那些家具和地毯还是非常漂亮，它们的色彩具有折衷主义的美感。

接下来是Moooi的展台。我起先实在找不到它，因为与往年不同——它完全被墙壁包围起来。空间被以 Marcel Wanders 特有的方式处理过，就像一个真正的“Wanders的世界”，图样和奇异造型的窗口，与别出心裁的设计共处一地。Lyndon尤其喜欢那张“孕椅”。值得一提的还有一张超大尺寸的海报，画面是一桢被重制的传统荷兰静物画，这是Moooi的产品唯一一次混迹在一堆死鸽子和野花之间。太棒了！我想在我的起居室里也挂上一幅。在晚上的派对之前，我们一直没有见到Marcel，但却和Casper、Maurizio以及Femke有过一次相谈甚欢的会面。随后又有Joanne和Andrew突然过来打招呼。不过当时我真的饿坏了，脑子里转的都是晚上那顿丰盛的意大利大餐！让我怀疑自己是不是没吃午饭？

路上偶遇美国Design Within Reach的创始人Rob Forbes——一个货真价实的设计行业商业天才！同他的交谈很有趣。我们一起走到另一边去看Piet Boon的展台，一个完整的组合家居系列伴随着搭调的室内硬件，连同收录了此人遍及全世界的装修项目的咖啡读物合订本，被放在一处陈列。一切看来都那么美观而合用。然后，那顿我期盼已久的意大利大餐终于如期而至。随之而来的又是一场热闹非凡的Moooi派对。让我遇见了更多的老朋友和旧相识。那天，上海Cassina的林氏家族被第二次介绍给大家……真是一群好人！

这次展会留给我们的整体感觉是，很多品牌，不管是新是老，都在探索着变得更为环保、可持续和绿色的方式。他们或是对再循环材料进行试验，或是同来自不同团体的手工艺者合作来帮助他们创造出可持续发展的体系。Droog长期以来一直在用他们的产品来唤起这种意识，比如说他们的rag椅子。今年，他们推出了一款沙发，沙发靠垫的外面覆盖的是再利用的瑞士军用羊毛毯。今天我们要看到的另一些品牌还有丹麦的Mater、美国的Artecnicla以及荷兰的Piet Hein Eek。

带着极度酸疼的双腿爬上床，发现网络居然还没有接通。我猜，这熬夜撰文的工作就只能留待回到上海以后进行了。

## AN EXCERPT FROM A MILAN JOURNAL

April 17  
Cool and sunny

On the same side in Studio Piu as their last year's exhibition is Tom Dixon's dynamic space. It's great to see Tom and David again. The collection is fabulous, with his own brilliant signature stamped on every new product. Shiny copper, clear lacquered oak, brushed brass, cast iron...though not explicit, but the theme is still very much about material themselves. The lights are the most amazing, and there's just so much energy behind the brand this year it's truly impressive. It's the golden brand of the design industry, just like the gold bags they are passing out this year.



Across the hallway from Tom Dixon is an interesting mix of 3 brands this year that has come together to make a conceptual show - Nanimarquina, Camper, and BD. I looked for our contact at Nanimarquina here, but realized that the sales executives are at the Fair, where the new collections are actually shown and being launched. Nonetheless, beautiful furniture and carpets! Lots of color in an eclectic sense of aesthetic.

Then the Moooi stand. Couldn't really find it at first because it's completely walled off, unlike previous years. The rooms are done in a wonderfully Marcel Wanders sequel spirit, like a real Wandersland, full of patterns and whimsical forms juxtaposed with witty design insights. Lyndon particularly liked the Pregnant Chair. There is this super sized poster of a re-made traditional Dutch still-life, only this time Moooi products are among the dead pigeons and wild flowers. Brilliant!! I think I want one in my living room. We didn't see Marcel until the party at night, but had a good meeting with Casper, Maurizio and Femke. Then Joanne and Andrew popped in to say hello. By now I'm really hungry...thinking about that big Italian dinner at night! Did I skip lunch?

Met up with Rob Forbes, Founder of DWR from the US, a real design business genius! The conversation is most interesting. We all walked over to view the Piet Boon stand. A complete collection of coordinated pieces alongside matching interior hardwares are displayed with volumes of coffee table books showing his decorating projects around the world. Very pretty and usable. Then that Italian dinner came, the one I was looking forward to. Followed by a very loud Moooi party. Met some more old friends and acquaintances. The Lin family of Cassina Shanghai were introduced for the second time that day...genuinely good people!

A general sense in this fair is that many brands, new and old, are exploring ways to become more environmental, sustainable, and GREEN. They either experiment with new recycled materials, or work with craft people from different communities to help create sustainable economy for them. Droog has long been raising this consciousness with their products such as the rag chair. This year they launched a sofa whose cushions are covered in reused Swiss army wool blankets. Some brands we saw today were Mater from Denmark, Artecnic from the US., and Piet Hein Eek from Holland.

Going to bed with an extremely sore pair of legs. Internet connection is still not working. Saves me from staying up all night writing to Shanghai, I guess.

郭锡恩 lyndon neri 胡如姗 rossana hu



moooi show



nanimarquina camper and bd show



drive-in sofa . droog



mirror ball on stand . tom dixon



pregnant chair . moooi

10

droog



rag chair



droog

# 从功能环保到心灵环保

## ——聚焦2008米兰家具展

GREEN: FUNCTIONAL VS. SPIRITUAL  
– MILAN FURNITURE FAIR 2008 HIGHLIGHTS



4月的米兰，无疑是全世界设计人士最向往的朝圣地。从4月开始，持续半个多月的“米兰设计周”，早已从单一的家具展衍生出了建筑、家居、服装、灯具、卫星沙龙展等等一系列的展览。整个城市以米兰最大的国际展览中心Fiera为核心，辐射到散落在街区内各式各样的小型设计沙龙，令整个城市成为了一个巨大的展览中心。



不管是新亚洲风格、跨界或者是智能家居，在此次设计周上，或许没有一个趋势能够超越“绿色环保”的主题。米兰理工大学设计学院与INTERNI杂志共同举办的“绿色能源设计”（Green Energy Design）场外展、“意大利在制造”设计廊等等，都致力于为年轻设计师提供一个平台，去推广展示有关环保、生态、回收、再生等绿色经济为主题的设计作品。

而一些设计大师亦不约而同在此次展览上推出关于环保的设计品。Philippe Starck展出了他的“民主生态学”（“Democratic Ecology”），希望每个人都能了解他的无形风车，并描述出一种“物质越少越人性”的理想生态模式；德国SMAQ工作室为荷兰设计品牌Droog设计出一枚像用巨大的曲别针弯折成的椅子，制作椅子的金属管全部是中空并且相互连通，当它与中央加热系统连接时，热水就会顺着金属管流经整个座椅，非常节能；Ross Lovegrove设计的光能树的电量则取自于太阳能板白天吸收的能量……除了这些利用新材料与技术完成的功能性环保设计品，你同样能够在展览上发现另一种“心灵环保”越来越受到重视的趋势。

西班牙设计师 Cul de Sac和 Hector Serrano为荷兰家具品牌 Moooi 设计出一款远看仿佛是一个沙发悬浮在头顶造型的灯，幽默新鲜之余，还为公众传达出一种温暖亲切感；花团座椅出自日本设计师Tokujin Yoshioka 之手，当人们坐下时，花蕾会自动张开，人们可以紧紧被簇拥在繁盛的花团中，充满了一种被鲜花拥抱的幸福感；Denis Santachiara的“Grande Nuvola”装置作品被悬挂在高高的楼梯上方，巨大的云状结构会随着观者的心理作用扩大和收缩，是关于“生态情绪”的一次实验；而另一件名为“沉思帐”的作品，帐篷里有一个水池，当你进入帐篷盘腿而坐，看看水的流动、喝杯茶、读一本书，自然就可以沉静下来……这些并非依靠材料的生态化所设计成的作品，却不约而同传递出一种健康、积极、慢活的生活哲学，令人在全球变暖、环境污染、股市动荡、城市喧嚣等等中得以透一口气，思考一下如何用新的思维方式去面对时间及自我。

当国内的创意产业还在有迹可寻地对一些新设计进行模仿的时候，世界的目光却已经越过了生产工艺、材料等等“物”而进入到了一种非物质的自由之境，精神和文化的价值开始真正被人信仰与尊重。或许可以这样说，所有的设计都可被抄袭，然而意识与理念却是无法抄袭的。“心灵环保”的重要性，或许在这个层面上，才更值得国内的创意产业关注。

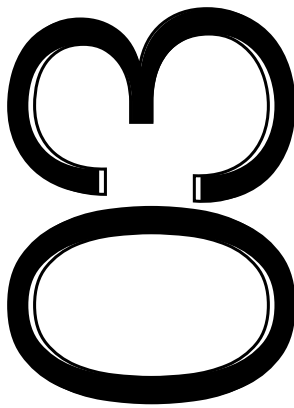
在全球经济普遍衰退的背景下，米兰设计周却逆市上扬，除了再一次说明其作为设计创意产业不可动摇的龙头地位外，或许也是因为今年整个大主题对于绿色、环保、生态的关注与推广更贴切于人们对于原生态美学的终极追求。

毕竟，人与自然的和谐之美才是一切人类行为最终应该抵达的境界。

撰稿：seven

Starting off simply as only a furniture fair, Milan Design Week has grown into an annual pilgrimage of world-wide designers presenting a span of exhibits containing architecture, home furnishings, apparel, lighting, and Salone Satellites, to name a few. In April, from Fiera Milan – the largest exhibition center in Milan – to various mini design salons flooding the streets, the whole city was a boundless exhibition hall.

New Asian, Crossover, Smart Home, whatever the name, “green” was the dominant theme in Milan this year. Events like the “Remade in Italy” showcase and the experimental exhibition, “Green Energy Design,” co-hosted by Politecnico di Milano and INTERNI magazine, were all a bid to establish a platform for young design-





ers to present and promote their green-friendly designs.

In response to the green trend, the design masters appeared with their own environment-friendly efforts as well. Philippe Starck showed off “Democratic Ecology”, an effort to make his “personal invisible windmill” available to the masses. The Cosy Chair, by SMAQ Design for Dutch brand Droog, was made from a single, continuous, hollow piece of steel pipe. This “large-size clip” can be connected to a heating system and circulate hot water, offering a aesthetically pleasing option for cutting heating costs by warming only the immediate area of the chair under the user . Ross Lovegrove developed a solar tree powered by a solar panel.

Besides the “functional green” designs that combined new materials and technology, “spiritually green” designs garnered their share of the attendees’ attention. Tokujin Yoshioka delighted with the Bouquet Chair: seated in the chair, all the flowers on surface are in bloom and embrace the user. Hanging in a stairwell, Denis Santachiara’s installation “Grande Nuvola” was a large cloud-like structure which expanded and retracted, a metaphysical “living” cloud. Not actually made of sustainable materials, the cloud echoed a green sentiment if not exactly a green execution. Mario Bellini’s “Meditation Pavilion” was a nod to the slow lifestyle. Intended only as a space for sitting and relaxing, the pavilion featured a bubbling pool and soothing green tea aromatherapy. Not all exhibits were made of sustainable materials, yet functioned to convey a more conscious, slow philosophy. Intended to balance users from the impact of global warming, environmental pollution, economic pressures, urban traffic, the shift of the design world towards a greener, more forgiving lifestyle.

The international trend has demonstrated a definite shift towards a greener focus, whether executed in the intent or the materials of the piece. While some believe that Chinese creative industries are focused largely on mimicry of the physical item, one can pose the challenge that this mimicry be extended to actual consideration of the philosophy behind the piece.

In the context of the global economic recession, the 2008 Milan Design Week, as always, exceeded expectations, demonstrating once again its authority in the creative realm. With hope, the “going green” appeal of this year’s show echoes a permanent shift of our species to seriously reconsider our current priorities.

contributor: seven



# BE A design society CITIZEN! 成为设计公社公民!





# 设计狂人对话

LYNDON TALKS WITH RICHARD HUTTEN

理查德•胡滕出生于1967年的荷兰。1991年毕业于Eindhoven工艺设计学院，同年他设立了自己的工作室，承接的工程包括家具、产品、室内设计和展览空间设计。

胡滕是荷兰著名的设计公司“Droog Design”的代表人物，是国际上最成功的荷兰设计师之一。他的系列概念作品“没有卷标的设计”和“桌上的桌子”曾在全世界进行展出。

Richard Hutten was born in 1967 in Zwollerkerspel, the Netherlands. Hutten studied at the academy of industrial design Eindhoven, graduating in 1991. That same year he started his own design studio in Rotterdam.

His “no sign of design” and “table upon table” concept designs have been exhibited worldwide. Hutten is an exponent of “droog design”, in which he has been involved since it’s inception in 1993. Also, he is one of the most successful Dutch designers in the world.

LN: Lyndon Neri（郭锡恩） RH: Richard Hutten

## 个人



LN: 你最怕的是什么？

RH: 没有。

LN: 你的许多设计都带有“童趣”。我想你应该有孩子，如果有的话，你会让他们来参与和评价你的设计吗？

RH: 当然，他们的想法和意见总是很新鲜，让人意外而且很有趣。

LN: 你是否一直培养他们自由发表自己的看法？

RH: 每个人自然都会有自己的想法，你可以加以影响，但我不会那么做。

LN: 你喜欢去哪个城市旅行？为什么？

RH: 上海！几个星期前我第一次来到上海，就爱上了这个城市。我去过辛辛那提、费城、纽约和布鲁塞尔，但是上海是最棒的！它的活力、乐观和机会是这个星球上任何一个其他城市所无法比拟的。所以当6月的100%设计展邀请我担任主讲嘉宾时，我一口就答应了，因为那是我回来上海的一个好借口。

## 职业

LN: 你是在何时何地见到Droog的成员的？把你和Droog联系在一起的是哪一位？

RH: 他们中间的一些人，象Jurgen Bey和Hella Jongerius 是我在艾恩德霍芬时设计学院的同学或校友。其他的人则是在Droog在米兰的第一次展示会或之后其他的展示会上认识的。

LN: 是什么驱使Droog做这次展示的？

RH: Droog是Gijs Bakker和Renny Ramakers在1993年创立的。他们意识到有一批荷兰设计师有着相同的设计理念和想法。他们觉得这一点非常重要，于是决定在米兰做这个展示，他们觉得最好的方式就是直接展出他们的设计作品。这是一次意义非凡的展示，有四位荷兰明星级的设计师参加此次作品展示（与其他三四位荷兰设计师一起）。

LN: 当你设计“the cross” and “s(h)it on it”的时候，你是否想过这些作品能得到现在这样的关注？

RH: 不，那时候我很年轻，还有些幼稚。事后的反响完全出乎我的意料。

LN: 那时候，你试图表现什么呢？

RH: 那些作品是为当时在维罗纳的Abitare il Tempo家具展中一个叫“A Journey to Italy”的展览设计的。当时正直意大利大选，其中有个叫“新法西斯”的党即将获胜。在二战结束后的50年，“新法西斯”党居然就要获胜了，这使我很恼火，于是我决定根据法西斯标志去设计一个长椅。这个长椅真实反映了法西斯对人类的所作所为，以及人类相互间的冷漠。想到二战结束后，天主教会曾帮助法西斯逃亡至南美，为此我还设计了一个有天主教标志的长椅。

LN: 如果你现在遇到同样的问题，以你现在的学识和经历，结果会有所不同吗？

RH: 有可能会不一样吧，但我不知道具体会是怎样的。曾经有一段时间，我希望我不曾设计这组作品（因为我失去了很多意大利客户），但是我现在觉得那会是一件艺术史上的重要作品，我为此而感到骄傲。

LN: 作为国际顶尖的产品设计师之一，你通常是怎么度过你设计工作中的一天的？你如何保持你的状态？

RH: 在我的工作日里也没有固定的安排。设计师是一个24小时都要工作的职业，我可以边玩边工作且得到报酬，这就是为什么我喜欢这个职业。我会保持开放的心态，不停思考，





感觉自由，以一个设计师的方式把所有在生活中学到的知识集结在一起。我不担心保持现状。我是一个非常本色的设计师，不跟从他人，而且领先、影响他人，这是我喜欢。

LN: 能讲讲Richard Hutten这个品牌和你在中国的发展计划的关系吗？

RH: 将来，每一件事情都会变得更好。长远来说，我还会去做建筑师。我现在还尝试摄影。我是Gispen办公家具公司的主要外聘设计师，该公司会在国内市场发布一个新的品牌。我将会和Hans Lensvelt一起做些艺术指导的工作。

LN: 其他领域有你喜欢的创作人吗？（如艺术和建筑）  
很多了，不胜枚举。

RH: 我喜欢Martin Margiela和Henrik Vibskov (时装界)，MVRDV (建筑界) Ellen Gallagher (艺术界) Jerszy Seymour, Michael Young, Maarten Baas (设计界)……还有很多很多。

教育：

LN: 你有自己的教育方式吗？

RH: 在我孩童时代，我父母总是鼓励我去玩。我很听他们的话，直到现在还在玩，我还会以此去鼓励别人，包括我的孩子们。

LN: 能描述一下你是怎么设计儿童作品的？为什么很重要？

RH: 设计儿童产品和设计成人产品同样重要。为儿童设计最美妙的部分在于他们的反映总是那么真实和直接，就像一张没有被画过的白纸。

LN: 有什么特别的东西你觉得其他设计师是没有的？

RH: 我是个Homo Ludens，一个游戏人。HomoLudens 这个概念是荷兰历史学Johan Huizinga在1938年提出的。（参考[http://en.wikipedia.org/wiki/Homo\\_Ludens](http://en.wikipedia.org/wiki/Homo_Ludens)）他认为游戏不是文化的表现而是文化本身。在“智人”、思考的人之后，我认为“游戏人”将是进化的下一步。

LN: 你觉得怎样一个年龄会被认为是过早地接触设计？

RH: 接触设计怎么会“太早”呢？从来不会太早。设计是一种文化，有关美和趣味，它适合任何年纪。接触设计，就象接触其他所有的艺术形式一样，带给你充实、文明和快乐。

LN: 你觉得孩子能分辨东西的好坏吗？

RH: 孩子的本能会告诉他，除非他或她接受了与此不同的教导。

LN: 设计共和正致力于成为在中国推广设计的平台，对此你的建议是什么？

RH: 追随你的梦想！

LN: Lyndon Neri 郭锡恩 RH: Richard Hutten

Personal

LN: What is your greatest fear in life?

RH: I don't have one.

LN: Many of your products are “child-friendly”. I assume you have children... If so, do you allow them to participate or offer critique?

RH: Of course. Their ideas and views are always fresh and surprising, lots of fun.

LN: Have you trained them such that they offer opinions under their own free will?

RH: People are born with their own opinions. You can only train them to not have them. I didn't do that.

LN: What is your favorite travel destination in the world and why?

RH: Shanghai! A few weeks ago I visited for the first time, and it was love at first sight. Since then I've gone to Cincinnati, New York, Philadelphia, and Brussels. But Shanghai is the best. The energy, optimism, possibilities are like no where else on this planet. So when I was invited to be the key note speaker at 100% design shanghai at the end of June, I said yes right away. A good excuse to go back.

Professional

LN: When and how did you meet the others with whom you became involved in Droog?

RH: Some of them, like Jurgen Bey and Hella Jongerius, were class/school mates at the Design academy in Eindhoven. Others I met at the first Droog presentation in Milan, or at presentations after.

LN: What was the impetus for it?

RH: “Droog Design” was founded by Gijs Bakker and Renny Ramakers in 1993. They noticed that there was a group of Dutch designers working with the same mentality. They found it so important that they decided to do a presentation in Milan, with no clear idea other than to show the work. It's remarkable that the four superstars of Dutch design were all part of this first presentation.



LN: When you created “the cross” and “s(h)it on it”, did you expect that those pieces would receive the attention that they did?

RH: No, I was young, and somewhat naive. It was beyond expectation.

LN: What were you trying to project at the time?

RH: The pieces were designed for an exhibition during Abitare il Tempo, a fair in Verona, Italy. At the fair there was an exhibition named, “A Journey to Italy”. At the time, the elections were taking place in Italy, and a party who called themselves Neo-fascists were about to win the elections. This really bothered me, almost 50 years after World War II, that I decided to use the logo of the fascists to create a bench. The bench shows exactly what fascism does to people: people turn their backs on each other. Since the Catholics collaborated with the Fascists, and helped them flee to South America after the war, I made a bench with their logo as well.

LN: If you were to attack the same problem now with all the knowledge you have gained, do you think that the resolution would be different?

RH: It would probably be different, but I don’t know how. There was a time when I wished that I hadn’t made the pieces (because I lost many of my Italian clients), but now I know these are important pieces in art history, and I’m proud I made them.

LN: What is your typical design day like, and what do you do to stay current, seeing as you are considered by many as one of the leading international product designers?

RH: I don’t have a typical design day. Being a designer is a 24-hour job. There is never a standard schedule. That’s what I like so much about being a designer: I can play and get paid for it at the same time. And as long as I stay open, think, and feel free, along with the knowledge I’ve gained in my life as a designer; I don’t worry about staying current. I’m a very original designer who leads, not follows. And that’s what I like, [inspiring](#) others.

LN: Tell me a little bit more about your future plans in relationship to Richard Hutten the brand, and your plans in China?

RH: In the future everything will be better. I want to widen my perspective. In the future I will also do architecture. I’ve started doing photography. With Gispen, an office furniture company for whom I’m the main outsourced designer, together with Hans Lensvelt we will launch a new brand for the domestic market. I will be art directing.

LN: Any other creative individuals in other fields (i.e. art and architecture) that you respect?

RH: Many, too many to mention. I love the work of Martin Margiela and Henrik Vibskov (fashion), MVRDV (architecture), Ellen Gallagher (art), Jerszy Seymour, Michael Young, Maarten Baas (design), and many, many more.

**Pedagogical**

LN: Do you have a pedagogical inclination?

RH: My parents encouraged me to play while I was a child. I listened to them well. I’m still playing. And that’s what I encourage others, including my kids, to do.

LN: How would you describe designing for children, and why is it important?

RH: Designing for children is as important as it is for adults. The nice thing about designing for children is that their response is always sincere and direct. They are not preoccupied.

LN: Are there special things that you see other designers not addressing?

RH: I’m a [Homo Ludens](#), a man who plays. Homo Ludens was written by Johan Huizinga, a Dutch historian, in 1938. In it he states that playing is not a cultural expression, but culture itself. In my opinion, after Homo sapiens - the thinking man - Homo ludens is the next step in evolution.

LN: Is there ever an age that is too young to be exposed to design?

RH: How can you be too young to be exposed to design? Design is culture. Design is about beauty and [fun](#). It is for all ages. Being exposed to design, like every other art form, makes you rich, civilized, and happy.

LN: Can the child understand the difference between something that is good and something that is bad?

RH: A child is born with an instinct, until he or she is told differently.

LN: If you have any suggestions for Design Republic given its aspiration to be the platform for design here in China, what would it be?

RH: Follow your heart!





# 新设计

WHAT'S NEW



在Designersblock展览上（米兰家具展分展之一）意大利设计师Bruno Munari展示了他的“Handl-EGGS”保健灯，灯泡均由真正的蛋壳制成。

First up at Designers-block, Italian designer Bruno Munari presents his Handl-EGGS with care lamp. Handmade from the original packaging of eggs, Frongia has used real eggs as the light bulbs.



拥有FSC认证的Woodloops公司也在Designersblock发布了所设计的产品，衣夹U盘就是其中的一款。

FSC Certified company Woodloops have launched their new design products at Designersblock this year. Image of clothespeg USB stick.



Vahakn Matossian带来的设计非常简单，是采用轮胎和废弃的滑雪板绷带制成带子。这件尚在测试中的产品，由于其柔软灵活的特点，受到了热衷于极限运动的朋友的喜爱。

From the designer who brought us the Electric-tree last year, Vahakn Matossian gave Inhabitat a sneak preview of his new product still in it's test stage - a belt made from rubber tubing and discarded snowboard bindings. Vahakn is already getting a lot of interest from friends into extreme sporting due to the belt's unique flexible features.



Private Circle的“衣灯”由一些用旧了的内衣制成，去年就曾在米兰展出。但我们禁不住将它列出来，作为与今年所展出作品的比较。

Private Circle's Clothes Lamps - made from old undergarments - were launched last year at Milan, but we couldn't resist posting an image of the product in situ, making an appearance again this year.



柏林设计师Matthias Froböse的瓷灯。  
Berlin designer, Matthias Froböse's porcelain lights.



Thomas Antonetti的设计只使用节能灯泡。  
Thomas Antonetti's Replica light only takes eco light bulbs.

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**Chair\_One** design Konstantin Grcic  
[www.thedesignrepublic.com](http://www.thedesignrepublic.com)



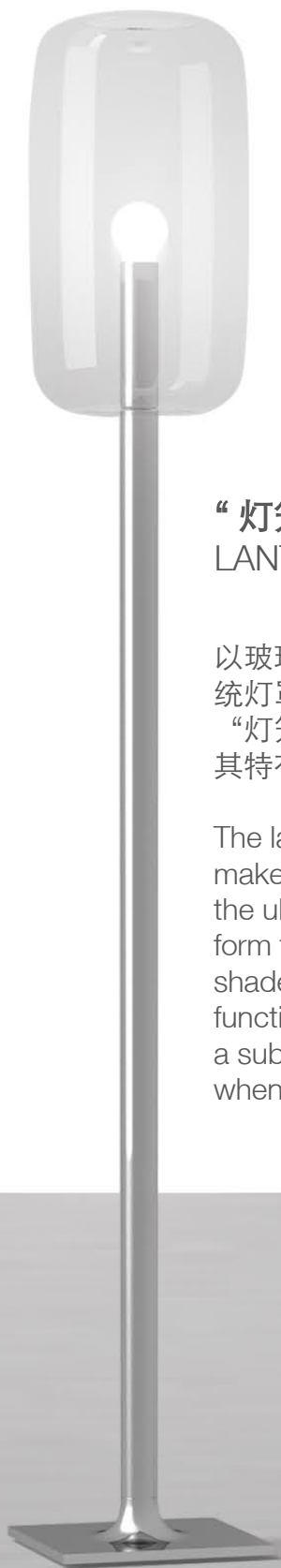
如恩制作

LAUNCHED 已发布

neri & hu

# neri

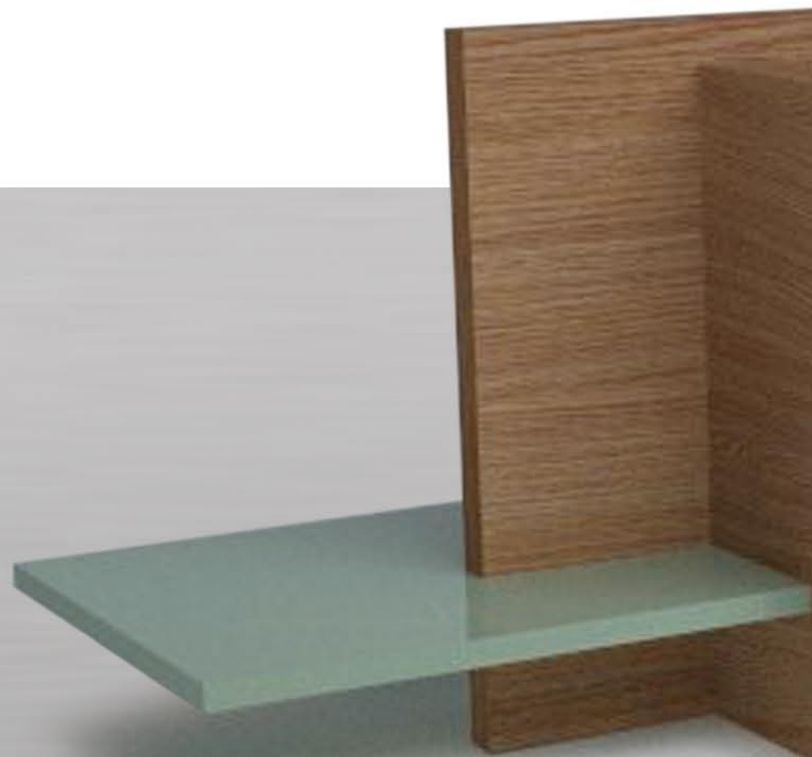
## 如 恩



### “ 灯笼 ” LANTERN LIGHT

以玻璃材质去表现传统灯罩形式的这款“灯笼”，点亮时有其特有的柔和光晕。

The lantern lights make reference to the ubiquitous lantern form through the glass shade, which also functions to create a subtle halo effect when illuminated.





# & hu 制作

## “正反”沙发 SWITCH SOFA

“正反”沙发的设计是对“模块”概念的一种玩味，巧妙的组合使之无须改变任何部分，只要通过不同的摆放就可以赋予其不同的使用效果。

The Switch Sofa was created as a play on the modular concept, using orientation to drive function rather than interchangeable components.



共和新品 NEW AT DR

# MAGIS



# DROOG





共和新品 NEW AT DR

# VITRA



# TOM DIXON



# 无关环保的环保话题

AN ENVIRONMENTAL PROTECTION SUBJECT THAT HAS NOTHING TO DO WITH ENVIRONMENTAL PROTECTION

这或许真的是一个恰当的时机。

今年6月起，上海开始全面控制塑料袋的使用，环保袋的设计再掀热潮；

而2008年的米兰家具展上亦是一派绿色氛围；

……

这一切似乎都在预示着，“环保”话题再次成为了人们视线的焦点所在。

从 “I’m not a plastic bag” 的盲目走红，到米兰展上随处可见的设计师们用环保材料设计的新款家品，“环保”再次以高姿态进入到人们的生活层面，成了潮流。

真的，这真可以说是一股潮流的。但凡与环保沾边的，先不论观念究竟去往怎样的高度，光是价格就已能翻升数倍。或许可笑，连“环保”都被品牌化时尚化，但如果换个角度，即便它正在成为一件人人谈论的时髦事，我们依旧应当发现其积极所在。毕竟，环保是件需要由表及里、需要时间的事。你可以说表面化的环保风潮其实与真正的环保并无关联，但人们也的确是因此才有了机会对它投入更多关注。我们也相信，它将能够由此而渐渐影响人类的生活方式。

正如设计师王一扬在谈到这个话题时所说的，我们不当狭隘地来看待环保，有些家居设计品，虽然被主流市场所关注，但真正放到家里的使用性并不好。对于一个家来说，或许更多应该考虑的是如何有效利用空间，从某种意义上来说，这才是更本质的环保。环保是件要有持续性的事，不可以被简单化。

的确，任何事，但凡容易做，就比较容易消逝；但凡困难，就相对比较永恒。就像设计一样，谈论环保是非常简单的事情。但真正在生活中付出行动就像做好的设计一样，会难得多。



王一扬：环保不是个狭隘的概念

## 【前言】

环保并非一个可以用来过多谈论的话题，我的意思是，相比其他时髦话题，它更依赖于人类灵魂深处的观念改变、以及一些更真实细微的行为的实施而发生。

在胡如姗与王一扬的对谈中，我们并未看到太多刻意去涉及的环保内容，但王一扬作为一个[前沿](#)的服装设计师，我们或许可以试着从另一角度去理解。一个人正在做的事、他对事物的理解、他的生活态度，这些都是与“人”最息息相关的事，也是将影响未来最关键的事。

## 【对谈】

WYY：Wang Yiyang（王一扬） RH：Rossana Hu（胡如姗）

RH：最初是如何开始对服装设计这个领域产生兴趣的？

WYY：实际上是被迫的（笑）。我最开始学平面，后来因为学校里的课程设置，学生都必须学习服装相关，才开始慢慢接触。当时在学校里，可以看到一些并不太容易找到的国外资料，比如三宅一生，90年代左右是他做的最好的时候，再比如意大利设计师Romeo Gigli，等等。之后才开始慢慢对[服装设计](#)产生兴趣。

RH：有没有一些设计师对你自己的作品有很大影响？

WYY：一些日本设计师的影响还是非常大的，比如川久保玲、山本耀司等。事实上，这个影响的过程是有变化的。一开始是受影响，而到了后期，就要想办法摆脱这种影响。这些大师也对欧洲设计师产生影响，但欧洲设计师的自身文化非常强，即便受影响，还可以用自己的语言表达，但中国设计师就很容易迷失自己，所以做到一定程度，就要摆脱那种刻意模仿。

RH：讲讲环境对你作品的影响？

WYY：一定是与自己的成长经历有关，与成长中穿衣的记忆有关。当然，生活环境也会有影响。我更关注那种[真实的、普通的](#)街头服装，并不是街头时尚。譬如我们工作室旁边的昭化路，那是一个很杂居的地方，各种各样的人，他们的生活状态，穿衣服的感觉，对我影响更大些。

RH：国际级的设计师品牌，有没有你特别钟爱的？

WYY：其实我自己很少买设计师的衣服，挺贵的（笑）。但是对我来说，我觉得Prada及川久保玲还是最棒的。它们都有非常强的对于品牌的理解，并不仅是设计一件好看衣服这么简单的事，同时它们的[生命力又非常持久](#)，可以多年保持良好状态，令人敬佩。

RH：做设计的时候、思考的时候，你觉得内容与形式哪个重要？

WYY：设计本身是需要[形式](#)感来支撑的，很难分开。但它们的关系应该是自由的。设计者看待事物的态度不变，但是表达形式与对象可以经常变化，一个品牌做久之后，别人将能够透过变化看出它内里一致的东西。

RH：“茶缸”的品牌名是如何诞生的？

WYY：“茶缸”一开始并没有名字，我们只是在开店的时候用了一些茶缸来做装饰，延用“茶缸”名字后，倒越发觉得它好。首先，“茶缸”并不是来源于国外，而是来源于自己的[生活经验与生活记忆](#)。其次，这个词又有很好的延伸性，它并不是指特定的容器，里面盛的东西也是不特定的。无论内容还是外形，这个词都是“不讲究”的，只有“容器”这个事实不变。这个词能帮助我们拓展对于设计的理解。

RH：谈谈你的设计中对材料的探索？

WYY：我比较喜欢尝试新的材料。一般情况下，舒适度肯定第一考虑，但也有些情况，你会去冒一些险，用一些看似不那么舒适的材料，做一些局部的变化的处理。

RH：所有的设计师、建筑师都在讲环保主题，你如何看待？

WYY：这一定是个大趋势。因为是跟人的生存有关系。但我觉得并不能用所谓“使用环保材料或用跟自然有关的东西的行为”来定义环保，这可能会太狭隘。我觉得应该从更大的角度去理解人与自然的关系。其实很多人造的东西，可能它的本质就是来源于自然。高科技的东西它最初的原料也可能是由自然而来。我没太多考虑这个问题，但以后肯定会越来越多牵涉到这个问题，也会越来越离不开。

RH：你觉得西方国家中国的时装行业了解深入么？

WYY：本身中国的设计就不够“深”，还是起步阶段。现今西方国家看待对中国设计，还是一个以“中国概念”为主的，是因为中国经济的高速发展所带来的对于文化的关注，还未到一个将对设计师作为独立个体来关注的阶段。在这方面，艺术与电影走得更前一点。



RH: 如果能抛开一切换个地方生活, 会选择哪里?  
WYY: 还真没想过。不过我觉得住在一个人杂一点的地方挺好的。要能感觉到浓郁的生活气氛, 让人放松。

RH: 你理想中的家是什么样的?  
WYY: 越随便越好。家是不能预设的。很多东西都是使用过后, 才到达其最好的状态。没有经过使用的东西容纳性很小。

RH: 设计领域里, 如果你不做服装, 会选择做什么?  
WYY: 造房子。

*This might be appropriate timing.*

*Once again, worldwide natural disaster reminds mankind of its unrestrained destructive behaviors and the impact, and starting in June, an all-out control will be applied towards the use of plastic bags in Shanghai. The environment-friendly bag is all the rage again. During the 2008 Milan Furniture Exhibit, "green" was the pervasive theme.*

*These are signs indicating that environmental protection (EP) is back again as the focus of people's attention. From the unexpected success of the "I'm not a plastic bag" bag, to the designs featuring environment-friendly materials which dominated the Milan Furniture Exhibit, "environmental protection" has again entered the scene with a high profile, evolving into a market trend visible from the fashion world to the automotive industry.*

*Anything that has the slightest connection to EP, despite how profound the idea, seems to justify a price doubling, tripling, or higher. EP itself is turning into an important marketing concept; however, the increasing ubiquitous theme seems to dictate a more intrepid investigation as to what EP-tagged products are actually environmentally low-impact. After all, marketing of EP-themed products is just like any other marketing strategy – aimed towards the purpose of getting consumers to buy – and understanding what is truly reflective of EP philosophies takes time and a more thorough examination. Emblazoning "EP" on anything and everything certainly resonates with the consumers, but one can likely assume that the current, often superficially-executed EP trend is not always true to EP values. However, we remain hopeful that the environmentally-minded lifestyle so in vogue at the moment will gradually influence the way people live, for good.*

*As designer Wang Yiyang recently ruminated, we should regard the EP influence with some degree of discernment. Some furniture design pieces billed as kind to the environment receive a lot of attention in the mainstream market, but are not very practical for use at home. For a home, more consideration should be given to the effective use of space, which is fundamental principal of EP.*

*It can be argued that anything easily accomplished is easily gone, what lasts the longest is the most difficult to achieve. Much like design, talking about EP is easy enough, but enacting serious change in your life for the purpose of environmentalism, well... that – like good design – is a little more difficult.*

Wang Yiyang: EP cannot be treated superficially.  
**[Foreword]**

EP is not a subject that lends itself to casual discussion. In comparison with other popular topics, acting environmentally responsibly requires changing deeply rooted human behavior. In the dialogue between Rossana and Wang Yiyang, the intention was not to delve into the subject of EP; however, to understand him is to know him as an avant-garde designer and individual. His interests align with what people are currently doing, his understanding of things and attitude towards life are closely linked to the public and how they may define the future.

**[Dialogue]**

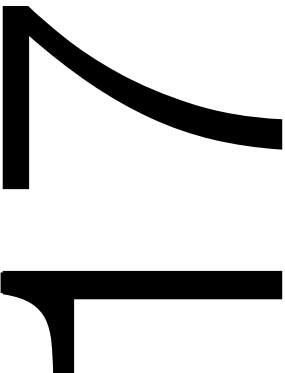
WYY: Wang Yiyang ( 王 一 扬 )    RH: Rossana Hu ( 胡如姗 )

RH: How did garment design attract you in the first place?  
WYY: It did not. Actually I was forced (laugh). I started out learning graphic design. Then I gradually came across garment related stuff because our curriculum made it compulsory. At that time, foreign material that was not easy to come by was available for us at school. For example, I learned about Issey Miyake, whose prime time was in the 1990s, and Italian designer Romeo Gigli, and so on. Later, I took to garment design gradually.

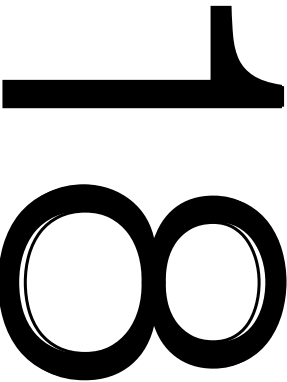
RH: Any designers that have huge impact on your own works?  
WYY: A few Japanese designers do, such as Rei Kawakubo, and Yohji Yamamoto. As a matter of fact, influences don't stick around with no evolution. I was influenced at the beginning, then later, I tried to get rid of them. These masters influence European designers too. But European designers are pretty much rooted in their culture which makes it possible for them to express in their own language in designs. However, Chinese designers get lost easily. Therefore, when you reach a certain level, you should make efforts to throw off imitation.

RH: Tell us how environment influences your works?  
WYY: My works are definitely influenced by my growing up and memory on style. The environment in which I live in has an impact on me, too. I pay more heed to the real and ordinary street wear, not street fashion wear though. Like Zhaohua Road outside our workshop, various kinds of people live there. Their style and the way they dress themselves have a bigger bearing on me.

RH: Do you have any favorite international designer brand?  
WYY: I seldom buy designer wear. It is quite expensive (laugh). But I do think Prada and Rei Kawakubo still rule. A very strong understanding of their brand is represented in their design. It is not as simple as designing a beautiful piece. Meanwhile, each piece is made to last and can remain in good condition for







years. This is admirable.

RH: Content and form, which do you think is more important when it comes to designing and thinking?  
WYY: They are inseparable in that design needs to be supported by **form**. So their relationship is supposedly free. Designers' attitudes towards things don't change; what changes are the ways they express themselves about different objects. For brands that are lasting, others can see the unchanged vision "inside" through the "outside" changes.

RH: How do you come up with the brand CHAGANG?  
WYY: We didn't use this name to begin with. We used some teapots as decoration when we opened our shop. Later on we felt that CHAGANG is excellent in many ways after we adopted this name. First, "CHAGANG" doesn't originate from abroad, but rather, originates from my own life **experiences and memory**. Second, the word itself is extensive in meaning. It does not mean a specific container, nor is the stuff in it specific. It is not particular in either content or appearance, while the fact that it is a container doesn't change. Therefore, this word helps us extend our understanding of design.

RH: Can you share with us how you approach materials in design?  
WYY: I have a thing for trying out new materials. Basically, comfort is priority. But in some cases, I take chance in using materials that don't seem to be very comfortable for partial change on the design piece.

RH: All designers and architects are talking about environmental protection. What is your opinion?  
WYY: It is the big direction for sure, as it is related to subsistence of mankind. However, I think it might be very narrow-minded if EP is defined by so-called behaviors as using environment-friendly materials and anything that is natural. The relationship between man and nature should be understood from a bigger-picture perspective. Actually, man-made stuff may come from nature in essence. The raw materials of high-tech stuff may be derived from nature, too. I haven't thought a lot on the topic, but I'm sure that I will get more involved and even come to depend on it.

RH: Do you think that western countries have a deep understanding of China's garment industry?  
WYY: Garment design in China is not "deep" in itself. It is still in its infancy. Currently, western countries see China's design mainly through the "China Concept". This is because the attention Chinese culture receives is due to its high-speed economic development, which does not drive recognition for Chinese designers and their individuality. In this respect, art and movies are ahead.

RH: If you could put everything behind and live somewhere else, where would it be?  
WYY: I've never thought about this. I'd feel quite good to live some place very diverse. The strong ambience of these places is relaxing.

RH: What is your ideal home?  
WYY: The more **casual**, the better. Home life is **unpredictable**. Most things are in the best shape after being used. New stuff is not very accommodating.

RH: In the fields of design, what would you opt to do if not garment design?  
WYY: Building houses.



# 共和新闻

DR NEWS

## DESIGN REPUBLIC CELEBRATES

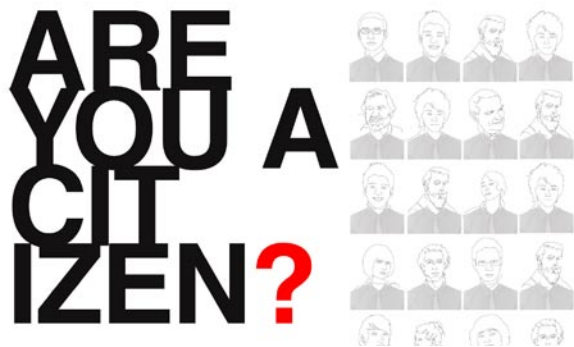
100%**design**  
shanghai

6月，设计共和携Droog、Magis、Vitra和Tom Dixon等设计品牌参加首次举行的“100%设计”上海展。作为100%设计展的首任评审团成员，设计共和创始人郭锡恩和胡如珊将与100%设计展共同举办此次展览的闭幕派对，以示支持。同时，设计共和也将在派对上正式启动“设计公社”—— 一个由设计共和发起的，旨在为敬业的设计师和建筑师以及这个团体的特别支持者所创立的专业领域的交流平台。

已于去年9月在设计共和有过预展的 **neri & hu**（如恩制作）也于设计展期间作正式发布。届时，**neri & hu**系列家居产品包括其最新出炉的设计将被放在一个巨大的金属网制成的房间里进行展示。**neri & hu**的系列产品目前国内已有发售，由设计共和独家销售。

作为设计共和启动“设计公社”后的第一份出版物，《视觉暂留》的新书发布会在展会期间举行。发布会邀请部分在书中被采访过的建筑师以及其他知名建筑师和设计师来演讲和讨论目前上海建筑的状况。

需要说明的是，设计公社原定于5月底举行成立仪式，设计共和因5月12日四川发生的大地震将该活动推迟。设计共和还在公司组织了募捐，现已将公司和全体员工的捐款送至中国红十字会，以期对在地震中受灾的群众有所帮助。

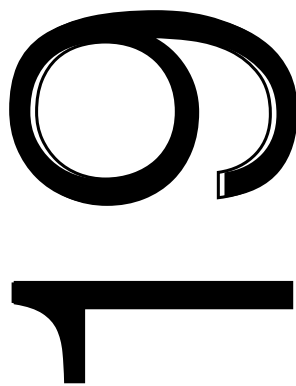


Design Republic participates in the first ever 100% design Shanghai exhibition this June, representing brands Droog, Magis, Vitra and Tom Dixon. As two of the panel members, Design Republic's founding partners Rossana Hu and Lyndon Neri decided to co-host the 100% design closing party, showing their support for 100% design concept. Design Republic also formally launches its Design Society program during the party.

After its preview last September, the **neri & hu** brand officially launches at 100% design Shanghai. The entire collection of home furnishings large and small – featuring new items by the concept-forward brand – is shown in the “wire mesh” display at the exhibition. **neri & hu** products are available exclusively at Design Republic.

Design Republic organizes a media workshop for “Persistence of Vision” – the first publishing project of Design Society. Architects interviewed in the book, as well as some top architects and designers, are invited to speak and facilitate discussion on current state of architecture in Shanghai.

After the disastrous May 12 earthquake in Sichuan, Design Republic was moved to participate in the support of those affected by the quake. The company matched the donation amount given by its employees, and sent its total donation to the Red Cross Society of China to contribute to the care of the earthquake victims.



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设计共和创始人与 安东尼·奇特里奥 和 费利浦·格雅 探讨设计  
design republic co-founding partners discuss with antonio citterio  
and philippe grohe at hansgrohe





# 城市

## CITY

### 城中绿 URBN 酒店



“在我们所从事的事业中关注环境，并且尽我们所能以最积极地方式去发展和运营我们的事业，这很重要。毫无疑问，关注环境并以长远的眼光去思考和行动，这终将有益于你的事业。”

——Jules Kwan，URBN 酒店创始人

URBN 酒店是国内第一间实施 “碳中和” 政策的环保酒店，酒店整体的设计与运作都以环保为主题。

URBN酒店致力于开发并经营绿色酒店，通过改建现有的建筑，集中采用再循环的本土原料，比如回收硬木地板和老上海砖，而且还引进了保护环境解决办法；如太阳能窗和水系统空调。

此外，URBN酒店与环保桥，一个为各行业量身定作减少和抵消温室气体排放解决方案的国际中介机构，签署了一份协议。酒店消耗的全部能量，包括员工通勤，食品和饮料递送，客人使用的各种能量，都将会被记录并用来计算碳的排放量。URBN酒店以购买积分来投资于中国的绿色能源发展和减少排放项目，以此 “中和” 其碳的排放量。酒店客人也可以选择通过这一安排购买碳积分来抵消他们飞行中的碳排放。所有的积分是被联合国认可的。URBN酒店这一自愿的行动是基于中国作为温室气体排放增长最快的国家，对气候变化而采取的全球行动所作出的积极响应，为酒店业和房地产业设立了一个全新的标准，让环保理念真正成为环保行动。

### URBN酒店的环保

- . 中国首家碳中性酒店
- . 酒店客人可选择购买他们飞行中的碳排放
- . 每位酒店客人拥有6平方米的绿色空间
- . 改造现有的建筑保留原由结构
- . 集中采用再循环的本地原料
- . 整个酒店采用低瓦数的照明设备
- . 每个房间都安置了紧急照明灯
- . 回收的硬木地板和老上海砖
- . 无源太阳能天窗
- . 在酒店的南面有 “绿色围墙” 的包围
- . 双层窗户
- . 带有热量恢复通风设备的水系统空调
- . 低VOC油漆
- . 环保级别的清洁用品

### A GREEN IN THE CITY

URBN Hotels



photography by blain crellin

" its important for our business to be conscious about the environment and do what we can to develop and operate our businesses in the most positive way we can. Think and act long term and it will benefit your business , no question. "

—By Jules Kwan, the founder of URBN hotel

URBN Hotels is China's first carbon neutral hotel,It is committed to developing and operating green hotels. By renovating an existing structure, focusing on using recycled and locally sourced materials such as reclaimed hardwoods and old Shanghai bricks, and introducing eco-friendly solutions like passive solar shades, and water based AC systems.

Further more,, URBN Hotels entered into an agreement with Climate Bridge, an international intermediary offering bespoke solutions for companies and industries to reduce and offset greenhouse gas emissions. The total amount of energy the hotel consumes, including staff commutes, food and beverage delivery, and the energy used by each guest, will be tracked to calculate the carbon footprint. URBN will then purchase credits to neutralize its footprint by investing in local “green” energy development and emission reduction projects. Hotel guests can also choose to purchase carbon credits from the program to offset their own flights - China is the fastest growing emitter of greenhouse gases, and URBN is committed to setting a new standard for the hospitality and real estate industries by taking green ideas into green action.

### HOTEL GOES GREEN



- . China's first Carbon Neutral hotel
- . Carbon credit available for guests to purchase to offset their flights
- . 6 square meters of green space per hotel guest
- . Renovation of existing structure and reuse of many of its elements
- . Focus on using recycled and locally sourced materials
- . Low wattage lighting through out hotel
- . Energy saving light setting for all rooms
- . Reclaimed Shanghai hardwoods and old Shanghai brick
- . Passive solar shading
- . 'Extensive' green wall over south facade
- . Double pane windows
- . Energy Efficient Water based AC system with heat recovery ventilators
- . Low VOC paints
- . Environmentally safe cleaning products

12



电影：《谁摧毁了电车？》

导演：克里斯·佩恩

主演：梅尔·吉布森  
汤姆·汉克斯

类型：纪录片

一部探讨电动车兴衰的纪录片。1996年问世的电动车，拥有燃油车、混合型动力车和氢燃料电池车所不能比拟的环保节能费用低廉等优越性，但是不知为何，这种车却最终没能推广起来。到底是什么造成了这一结果呢？

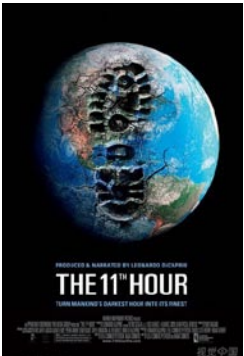
本片详细记录了电车的历史，讨论了它在再生能源工业中扮演的角色，在国家的未来生活中发挥的支撑作用，并对其在文化和经济方面产生的层层影响，以及对从进步的自由主义蜕变为新保守主义的美国政府和重要产业的回应进行了深刻的探究。影片走访调查了汽车制造商、立法者、工程师、消费者和洛杉矶底特律的汽车爱好者，从动机到证据一一进行分析，最终得出了电动车的殒落原来是一场谋杀，因为它威胁到了石油巨头们的利益。要知道，如果大家都去购买电动车，每年将节省下1000多亿加仑的汽油……

Who Killed the Electric Car?  
Director: Chris Paine  
Featuring: Mel Gibson, Tom Hanks, Martin Sheen (Narrator)  
Type: Documentary

A thought-provoking documentary that probes into the rise and fall of the electric car. Having made its debut in 1996, the electric car, with the advantages of being environment-friendly and more economical than its gasoline, hydrogen, and hybrid-fueled counterparts, eventually failed to represent a significant portion of the automotive market. Its failure in contrast to the exponentially bright-looking future dictated the question: what was behind the unhappy ending?

The documentary reviews the history of electric car, with discussion on the role it played in the recycled energy industry, the contribution it might have made to daily lives in America, and other cultural and economic impact that were never realized. More compellingly, it explores the nation's pillar industries and the conservative climate of the American government at the time. Its sociological investigation is based on numerous interviews with carmakers, lawmakers, engineers, consumers, and automotive fans in Los Angeles and Detroit. The final conclusion (less than shocking, if you are familiar with American big business): the fall of the electric car was engineered by oil company tycoons who were threatened by the impact of its success. Image: we will save more than 1000 hundred million gallon gas if all of us buy a electric car.

电影：《第十一小时》



导演：纳迪亚·康纳斯  
蕾拉·康纳斯·彼德森

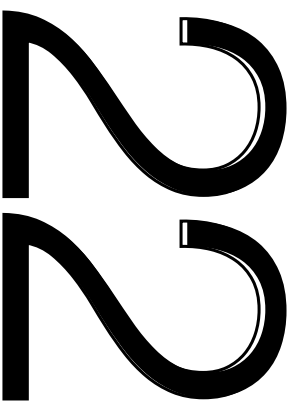
主演：莱昂纳多·迪卡普里奥

类型：纪录片

“第11小时”是英语中的一句成语，意思是“任何危险的事物都有可能最后时刻发生转机”，这个片名对当今环境问题的警示意味是不言而喻的。

这部纪录片由好莱坞著名影星莱昂纳多·迪卡普里奥担任解说，他同时也是本片的制作人。他呼吁世人：在最后一刻做出改变！这部电影探索人类为何走到毁灭的一步？——我们是如何生活？是如何破坏生态系统？以及我们该如何改变人类的命运？片中访问了世界各地的专家，包括前苏联总统戈尔巴乔夫、著名科学家史蒂芬·霍金、前中情局局长詹姆斯·伍尔西、永续设计专家威廉麦唐诺与布鲁斯莫，以及超过50位的顶尖科学家、思想家和领导者。

The 11th Hour  
Director: Nadia Connors, Leila Connors Petersen  
Featuring: Leonardo DiCaprio



Type: Documentary

Narrated, produced, and co-written by Hollywood star Leonardo DiCaprio, this feature film documentary examines the current environmental states of the planet and explores plans for restoring some of the damages in “the 11th hour.” The film is not only introspection on modern industries and its impact on global ecosystems, but also makes the effort of offering potential solutions. Over 50 prominent thinkers, experts, and activists make an appearance, including former Soviet leader Mikhail Gorbachev, physicist Stephen Hawking, former CIA director James Woolsey, and sustainable designers William McDonough and Bruce Mau.



电影：《难以忽视的真相》  
导演：戴维斯·古根海姆  
主演：阿尔·戈尔  
类型：纪录片

作为一部纪录片，本片的阵容堪称史无前例的豪华。两大主角，一个便是我们赖以生存的地球，另一个便是前任美国副总统——阿尔·戈尔。

两位主角在片中均以真实身份倾力出演。地球出演了最为悲惨的角色，

以千疮百孔的形象，达到震撼人心的效果。而脱下副总统外衣的戈尔，更是以一个悲天悯人的死忠环保主义者形象，对观众晓之以情动之以理。作为本片的主演兼制片人，戈尔不收取任何报酬的卖力演出，确实令人敬佩……

本片获得第79届奥斯卡金像奖最佳纪录片奖和最佳原创音乐奖。

An Inconvenient Truth

Director: Davis Guggenheim

Featuring: Al Gore

Type: Documentary

The main cast is as stark as it is unusual: former U.S. Vice President Al Gore and planet Earth.

In an endeavor to educate the public about the severity of the climate crisis, Gore – a long-time activist – compellingly presents facts, statistics, and a number of projected scenarios about the current and future state of the environment.

The film won two Academy Awards in 2007 for Best Documentary Feature and Best Original Song.



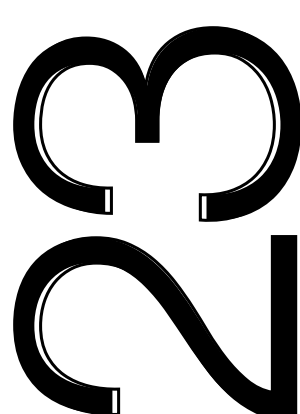
民族音乐：《听中国》

这套为庆祝2008年北京奥运会而制作的唱片共10张。第一乐章由著名大提琴家、美中文化大使李凯文演奏8首世界著名电影音乐；第二乐章涉及众多中国经典民乐，包括张子谦、刘赤城、徐君跃、陈雷激等古琴一代宗师的经典作品和一代箏王赵玉箏等的绝无仅有的珍贵录音；第三乐章则由《再叙云南》、《迷藏》、《狼图腾》、《出塞》、《紫禁城》5张唱片组成，引领人们感受云南的原生态美

丽、朝圣之地西藏的神秘与圣洁、古老马背民族的苍茫音韵。

Chinese Traditional: The Music of China

Starsing Records has come out with this series to celebrate the Beijing Olympics in August. It is made up of 10 albums under three themes: The first album features cellist Kevin Lee, who is a cultural ambassador for both China and America. Lee performs eight movie soundtracks including The legend of 1900 and Once Upon a Time in America. The Chinese Civilization theme takes up four albums, all in classical Chinese music – Heroes Summon, Ba Zheng, pip axing, and The Single Bamboo. They feature compositions by a generation of guqin (Chinese zither) masters such as Zhang Ziqian, Liu Chicheng, Xu Junyue and Chen Leiji, as well as Zhao Yuzheng – the acknowledged master of his age. The series concludes with the imperial majesty of the Forbidden City.







模拟人生

2008.06.21 - 07.28

顾德新，中国概念艺术领域的重要人物之一，以其发人深省、带有浓重心理色彩的装置作品而闻名。在电脑游戏“模拟人生”的启发下，顾德新运用镜子、大型建筑模型、录像和照片在画廊内建立起一个虚拟城市。

艺术家：顾德新

Sim City

2008.06.21 - 07.28

2008.06.21 - 07.28As one of the key figures of conceptual art practice of China, Gu Dexin is reputed for his contemplative and psychologically charged installation projects. Inspired by the computer game Sim-city, Gu will create a virtual city inside the gallery that utilizes mirrors, large scale architectural models, video, and photography.

Artist: Gu Dexin



他人的世界

2008.06.21 - 07.24

这次展览以”人”为母题，通过当代艺术作品中所呈现的形态各异的人物形象，探讨现代人的存在状态和生存境遇问题。这里，”他人”是一个相对的概念，既指涉现代人内心与精神上的疏离与孤独之感，同时也包含对他人和世界的认同、关怀与悲悯之情。某种意义上，所谓的”他人”，亦是”自我”的投射。

让我们借助艺术中的这些面容和身体，来认识自我、他人乃至世界。

策展人：江梅

参展艺术家：严培明、杨剑平、刘建华、向京、杨福东、周铁海、杨振中、薛松、倪俊、刘曼文、张恩利、瞿广慈、邬一名、胡介鸣、徐震、向利庆、宋涛、马良、陆春生、刘大鸿、梁玥、施勇、梁卫洲

Other's World

2008.06.21 - 07.24

The central theme of this exhibition revolves round “the individual”. Through contemporary art, the artists and curator explore the existential crisis facing modern society and shaping the environment we are live in today.

“Other” is relative; on one hand, it refers to the loneliness individuals experience in modern society, and at the same time, implies the identification, empathy and compassion we feel towards others. To a certain extent, “other” here is a reflection of “us”. Through the artists and artwork in this exhibition we come to know ourselves, others and similarly the world we inhabit.

Curator: Jiang Mei

Artists: Yan Peiming, Yang Jianping, Liu Jianhua, Xiang Jing, Yang Fudong, Zhou Tiehai, Yang Zhenzhong, Xue Song, Ni Jun, Liu Manwen, Zhang Enli, Qu Guangci, Wu Yiming, Hu Jieming, Xu Zhen, Xiang Liqing, Song Tao, Ma Liang, Lu Chunsheng, Liu Dahong, Liang Yue, Shi Yong, Liang Weizhou







