



design 宣言

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共和远征

EXPANSION OF THE REPUBLIC

“扩张”并不总是意味着积极的一面。从后殖民时代的视角来看，英国在西方殖民主义鼎盛时期的扩张，显然更多地意味着贬义。但是在设计共和下一阶段发展所涉及的“Expansion of the Republic”（“共和远征”）这一主题中，“Expansion”并非侵略扩张，而是其规模、合作关系的扩展与延伸，旨在最终实现其设计群体的最大发展。我们希望能将设计共和带出中国大陆，扩大其在设计界的影响。

设计共和要去香港了！对此我们感到非常激动，不仅仅是因为设计共和的市场在扩张，还因为我们在香港听到：“现在香港也该有一个有个性的设计平台了！”我们真的很幸运，虽然还没有真正出现在香港，但已经有了这么多强烈支持设计共和的朋友们。我们在香港已经有了一部分的忠实顾客，他们经常前往上海购买设计共和的产品，回香港装饰自己的家。他们的这种需求也正是我们进入香港市场的推动力。

记得高中毕业那年，自己从旧金山第一次去香港，当时请朋友Pamela充当向导。当时铜锣湾街上那种活力至今未有改变。当然，天星小轮已搬至他处，太平山缆车总站也进行了改建，而由于垃圾填埋，港口也变得小了。我记得自己在普林斯顿大学的硕士论文就是关于香港的，因为香港是一块具有代表性的后殖民时代土地，它体现了当时我所感兴趣的议题，包括中国文化身份、成为城市商品的摩天大楼、建筑商业化、文化印象推广等等。我记得1997年7月，我和大学时代的朋友Joseph一同乘飞机从上海前往香港，见证了香港回归中国这历史性的时刻。对于一个自12岁起就生活在外国天空下的中国人来说，那一刻让我的内心充满了自豪与骄傲！

所以设计共和“扩张”到香港，不仅仅意味着世界地图上又多了一家设计共和店，更意味着一种精神在这里汇聚，从地平线上冉冉升起，还意味着更多的思想和产品的交流。我们希望设计共和在香港的出现，能够促进在香港形成一个支持设计共和理念的群体，并推动所有设计师不断获取成功，超越自己的局限。

“Expansion” does not always connote something positive. For example, the expansion of the Empires during the height of the Western colonial powers is considered today, in our post-colonialist era, with more negative sentiment than positive. But the “Expansion of the Republic”, our theme for Design Republic’s next phase of growth, is not an expansion of aggression, but an expansion of inclusion, of partnership, and ultimately, of greater community. We hope to take Design Republic beyond the borders of Mainland China and widen our sphere of influence in the realm of design.

Design Republic is going to Hong Kong! Not only are we excited that our market is expanding, we are hearing from people in Hong Kong, “it’s time for Hong Kong to have a design platform with an attitude!” We are truly lucky that even before we had a retail presence in Hong Kong, we have so many friends there who are strong supporters of Design Republic. We are already selling to a small, loyal group of customers who travel to Shanghai regularly and furnish their homes in Hong Kong with Design Republic objects. This really was the impetus for us to gain a presence in HK – demand.

I remember first visiting Hong Kong from San Francisco the summer I graduated from high school, with my friend Pamela as my tour guide. That same rush of energy walking on the streets of Causeway Bay still exists when I go there today. Of course the Star Ferry has moved, the Peak has been reconstructed, and the harbor is becoming narrower by the landfills, but the city is still one of the brightest cities at night, and the most fragrant at that. I remember doing my Master thesis project at Princeton on Hong Kong, choosing the city as the exemplary post-colonialist urban enclave which embodied all the contextual issues I was interested in at the time—Chinese cultural identity, skyscraper as an urban commodity, commercialism of architecture, cultural branding among a host of other issues. I remember flying from Shanghai to Hong Kong with Joseph, a friend from college in July 1997, witnessing the “Handover” of Hong Kong back to China and breathing in the air that surrounded the historic moment; feeling proud and somewhat vindicated as a Chinese who has lived under a foreign sky since age 12.

So for Design Republic to “expand” into Hong Kong, it signifies much more than adding one more Design Republic store on the world map. It signifies a spirit of coming together, of rising above the horizon, and of more exchange of ideas and goods. We hope our presence there will help build a community that will uphold the ideals of the republic, and propel all designers to flourish and expand beyond their own boundaries.

胡如珊 rossana hu





THE EXPANSION OF THE REPUBLIC

HONGKONG
SPRING 2009

伪怀旧 装饰性怀旧 创新式怀旧 还有什么怀旧

PSEUDO-NOSTALGIA, DECORATIVE NOSTALGIA,
INNOVATIVE NOSTALGIA ... WHAT ELSE?



临近年底，是该谈些新旧交替的事的。

中午在“德大”吃饭为朋友庆生。这个老上海标志性的西餐厅，如今刚刚在南京路开出新店，一楼喝咖啡，二楼就经营传统上海式西餐。

西装笔挺的老克勒、穿着七浦路版COMME des CARCONS的文艺青年、外加身份暧昧的中年男女，大家都喝着同种味道的罗宋汤，面对同一款装饰塑料花，抱怨同样下雨不停的上海秋天，也同样都应该弄清楚这里中午一点半厨房就打烩的规矩——我的意思是，如果你仔细想想这样的场景，你会发现“怀旧”这件事不知何时处在了一种无法定义、尴尬、却又充满趣味的境地：是老克勒们在怀旧么？可或许这不过是人家一辈子都过惯的寻常日子；是小青年们在怀旧么？可上“德大”这种地方不正被媒体吹捧成某种新世纪的时髦么？

同样的，一双“飞跃”跑鞋造就的国货怀旧热，不仅令多个国产品牌面临措手不及的“仿若新生”，更造就出一批穿着八十年代“梅花”招摇过市的国货潮人。当然，他们中的大部分估计是只愿意穿着“梅花”进恒隆，而不会同样打扮下农村的。毕竟，潮流这种东西，是只有在特定场合特定时间才会被认同，才有安全感。

当“怀旧”的意义并非基于自身对其美学的认同，而成了“被认同的时髦”笼罩下的漂亮外衣，这怀旧就成了一种仿如恋人间的细碎争吵——它是如此具备装饰性，不仅构成相爱的证明，更成了打发无聊时光的工具。套用罗兰·巴特的比喻，“这种争吵是一种没有受孕危险的交欢”。

而我们大约都难以抵抗这种高潮所带来的快感，不仅时常身体力行实践或与旁人探讨，更在自己体内构建起一个内环境，怀旧与伪怀旧，创新及伪创新，抨击旁人或凶狠自嘲，交杂一起，七嘴八舌，热闹纷呈。

设计界亦是人来疯似地赶着“怀旧”的潮。中国元素在奥运年之后愈加火热，老家具风长盛不衰，五年前可以用二十块钱买来的小木头板凳，如今可以卖到两百，人们纷纷用仿制的ART DECO家具装饰自己的商品房，而一些设计师们则热火朝天学习着如何用流水线制造出榫木结构。

“怀旧”被粗暴地利用，“创新”成了某种贬义词，我们以为用搪瓷杯喝麦乳精配巧克力熔浆就是未来的下午茶热选SET。如果真是如此，那一边厢嘲笑着用西装裤配飞跃鞋的盲从潮流，一边厢对着时髦杂志里叼着烟、穿着墨绿色外套、脚踏“飞跃”跑鞋、坐在曼哈顿某条街边长椅上的Orlando Bloom啧啧赞叹，倒反而成了令人心情愉悦的事。——我是说，相比在椅子上加一块雕刻就成了向传统手工艺致敬；或是去一次景德镇，就为自己安一顶拯救中国文化的帽子式的“怀旧”，倒反而是简简单单，跟跟潮流，笑一笑，来得实在轻松的多。

“怀适当的旧，创真正的新。”

真是老套，不过真是有道理。

With the approach of the end of the year, it's time for some talks on the old and the new.

I recently had lunch at the “Deda” Restaurant to celebrate a friend's birthday. A symbolic “Old Shanghai” western-style restaurant, “Deda” has just opened a new franchise store on Nanjing Road. The first floor is a café, while the second floor serves traditional Shanghai style western food.

Old-time gentlemen in nice suits, trendy youngsters in COM-ME des CARCONS from Qipu Road, and curious couples of middle-aged men and women all drank the same borsch, faced the same decorative plastic flowers, complained about the same never-ending autumn rain in Shanghai, and all knew of the restaurant's one rule: kitchen is closed at 1:30pm. Upon careful reflection on such a scene, you will find a strange, awkward and interesting show of nostalgia. What are the old-time gentlemen reminiscing? It may be that it's just the normalcy of a lifestyle they have grown accustomed to. But then, what are the young people reminiscing? Or is it simply a fashionable media driven trend to eat at the “Deda” Restaurant now?

Equally, the trend for the nostalgic created the rebirth of the “Feiyue” sport shoes. Its rebirth led the unexpected rejuvenation of other classic domestic brands and created a group of trend followers enthusiastic about domestic products such as the flashy “Meihua” clothes of the 1980s. Of course, most of them only wear the “Meihua” clothes in places like the trendy Plaza 66, and would by no means wear the same in the countryside, where it would no longer be a recognizable and fashionable trend. After all, trends are the objects of our times, appropriate only in specialized locations and occasions.

When nostalgia is under the beautiful cover of “recognized fashion”, it becomes trivial, like a quarrel between lovers – decorative, without proof of love, and a tool to kill time. It is not based on any aesthetic, emotional or intelligent recognition, only a unrealistic and empty notion of popularity. As Roland Barthes pointed out, “this quarrel is a sexual intercourse free from the risk of pregnancy”.

Yet we probably all find it difficult to resist the pleasure, unreal-



istic and empty or not. We build an internal environment of the contradiction in ourselves where the nostalgic and pseudo-nostalgic, innovative and pseudo-innovative, the critical or the insecure, intertwine and blend with each other, in all of its chaos and confusion.

The design world has also eagerly participated in the enthusiastic surge for the nostalgic. Chinese elements are rampant post the 2008 Olympic Games, and old-styled furniture remains ever popular. Little wooden stools priced some 20RMB five years ago are now sold for 200RMB. People increasingly decorate their apartments with faux ART DECO furniture, while some designers enthusiastically try to apply artisan craftsmanship to a factory production line.

“Nostalgia” has been violently exploited and “innovation” has somehow become a derogative term. We think that the next big thing for afternoon tea would be to drink a cup of malted milk mixed with chocolate paste. If so, then it becomes a pleasant thing to mock the blind trend of matching suit with the “Feiyue”, while adoring Orlando Bloom who sits on a bench along the street in Manhattan, wearing a green-black coat and “Feiyue” sport shoes, with a cigarette in his mouth. I mean, it appears much easier to simply follow the trend with a smile than paying tribute to conventional handicraft by adding some engraving on the chair, or winning the title of “reminiscence” that seems to save Chinese traditional culture by paying a visit to Jingde Town.

“Be appropriately nostalgic, be truly innovative”.

Old-fashioned and clichéd, but how it makes sense.

文：唐睿
Contributor: Seven



设计狂人对话

DR TALKS WITH HONG KONG AMBASSADORS OF DESIGN

[前言]

成立于2006年的“香港设计大使”是香港设计中心的姊妹机构，其创建者们认为香港能够并且也应当成为一个更具活力的城市。长期以来，创意逐渐被商业化浪潮所淹没，而本地人们的创造热情也迷失在全球市场中。设计，这一运用创意来解决问题的艺术，这一个人人们灵感和抱负的表达，早已被人遗忘。“香港设计大使”的宗旨便是激起香港人民对创意机会或源于设计的冒险的激动，激情，并全身心地投入。或许可以说，我们正按照自己的意愿设计这个世界……

[Foreword]

The Hong Kong Ambassadors of Design was founded in the year 2006 as a partner organization to the Hong Kong Design Center. It was the belief of the founding members that Hong Kong could and should be a more lively and energetic place. Over time, creativity had become submerged by commerciality, and the creative passions of the local populace had been lost to the global marketplace. Design, the application of creativity to problems and issues—the manifestation of our inspirations and aspirations—had become a forgotten virtue. The mission of the Ambassadors of Design is to get people in Hong Kong cognizant, excited, and engaged in creative ventures and ventures based around creativity. It might be said that we are designing the world as we would like it to be...

[对话]



潘楚颖，创立了‘dyseme-vas’—— 是一家以中国著名设计师的创意设计为题的时装概念店。

潘楚颖于2004年获哈佛学院哲学系学士学位。毕业后，她在家族服装生意工作了两年，协助建立旗下的“派”品牌。现为中国著名时装杂志《世界都市

iLOOK》自由撰稿人及成立于香港，致力为中国乡村提供慈善服务的“溢达杨元龙教育基金”董事。此外，她亦是‘Hong Kong Ambassadors of Design’及“进念•二十面体”董事会成员、香港贸易发展局－设计、市务推广及专利授权服务业咨询委员会委员。目前居于香港和北京两地之间。

LN: Lyndon Neri (郭锡恩) DP: Dee Poon (潘楚颖)

LN: 成立设计大使的想法最初是如何产生的？
DP: 设计大使最初成立之目的是作为香港设计中心的一个筹资机构。但随后，我们发现确实想要开展一些自己的计划，因此就诞生了“香港设计大使”这样一个独立的实体。

LN: “香港设计大使”的创建者都有哪些人？其中是否有一些有趣的故事呢？
DP: 创建者都是罗仲荣先生挑选的。也没有什么有趣的故事。

LN: 您觉得香港当前为什么需要设计大使呢？
DP: 我觉得有这样一个机构总是不错的。有这样一群致力于设计界以及设计整体发展的人，对于整个设计界来说总归是一件好事。

LN: 香港设计界对设计大使的活动有何反应？公众和政府的反应又分别如何？
DP: 尽管我们并未花许多时间游说政府，但实际我们得到的反应可谓超乎想象。目前为止，我们的计划已经触及到了几乎每个人，从小孩子到职业设计师，甚至一般市民。每次举行活动，人们都会表示希望举办更多活动。

LN: 在你以前个人做过的众多决定中，你认为对于设计大使当今发展最为重要的一个决定是什么？
DP: 对我来说，最重要的决定就是设计大使要做一些事情。我们曾经花费了许多时间，所作的事情却极少，曾经有一个时期，我们一直在试图决定该做什么。最后，实际上是“我们要开始做一些事情”，这一决定推动了设计大使的向前发展。当然，设计大使要面向青年人，把握流行趋势，同时注重教育功能，同样也是非常重要。

LN: 未来3年，你的计划是什么？10年呢？
DP: 我想短时期内的一大目标是要在香港形成一种文化和创造氛围，能够让设计师们相互分享、合作、聚在一起交流。长期来看，如果能让公众参与到设计中来，并以设计师的角度进行思考，我觉得这这将是一件相当大的成就。

LN: 今年你有哪件成就令你最感骄傲？
DP: 你是指有关设计大使吗？今年是我们不平凡的一年，

IT’S...
ABOUT...
STARTING A
DIALOGUE
WITHIN THE
COMMUNITY





我觉得我们能够走到今天这一步，本身就是一个了不起的成就。不过谈到具体成就，就很难说了。比如极具活力的Pecha Kucha（2003年由两个侨民在东京发起的全球演示风潮，利用20张幻灯片，以每一张20秒的速度讲完自己的故事），还有令小孩子疯狂地着迷的Brick-by-Brick（叠砖块），因为它能够让原本陌生的人们聚到一起合作。

LN：你觉得香港设计界存在着哪些问题？你觉得和其他地区相比如何，比如上海或纽约？

DP：香港设计界其实并不能称之为“界”。我觉得这是最大的问题。此外，香港设计界很少将目光投向香港，他们总是想着香港之外的地方，虽然外面的世界在某些方面确实很精彩，但这表明他们并未对自己的大本营给予关注。香港有着相当数量的设计师和职业设计人员以及创作人员，所以香港是可以更加引人注目的。

LN：你觉得其他地方的人们是否对来自香港的设计作品感兴趣？原因又是什么呢？

DP：答案是否定的。尽管香港有着得天独厚成为东西方文化熔炉和交汇点的机会，但香港其实目前还并不是这样一个地方。这里的人们太自我主义，这就使得香港的设计作品不那么吸引人。香港的设计师们需要更多地把目光转向自身所在之处，然后才是中国大陆、亚洲乃至世界，并充分利用香港这一得天独厚的地理位置。你可能会觉得这已经是老生常谈了。

LN：你的中国香港公民身份是否会影响你对于设计的看法？

DP：不会的。或者更准确地说，很难讲，所以我说不会。

LN：那么身为一名中国香港公民，对你个人来讲有何特殊意义？

DP：这真是一个很难回答的问题。Lyndon，你的问题都这么难以回答。我出生的家庭一直以来都认为中国就是中国，无所谓香港还是中国大陆。随着自己去大陆次数的增多，我逐渐认识到那里有人显然并不这么认为；当然，在香港也有许多人持同样看法。但是老实说，我认为这对我来说仅仅意味着我在读简体汉字时非常慢，说普通话时带有好笑的腔调，在我讲普通话时，中国北方的人们只能迁就一下了。我知道，你希望我的回答能够牵扯上两地不同的历史、不同的发展进程，以及香港最早只是一个渔村和避难所，这些都是事实，不过对我来讲真的没有什么意义。

LN：请你说一下设计大使打算在香港推广宣传的几个具体设计公司。

DP：我觉得设计大使不会专门推广宣传具体的设计公司。设计大使是要让香港的设计行业形成一个群体，而且是要在这个群体之间开启对话。

[对话]

罗扬杰，现为 Press Room 集团董事。集团经营位于上环区的欧法式餐馆The Press Room 及毗邻专营芝士的店铺Classified以及位于湾仔区的新英伦式餐馆The Pawn。他也曾在多个国际酒店集团的项目策划部及发展部工作，累积了多年的酒店项目发展经验。罗扬杰积极促进香港本土创意产业，现为“香港设计大使”董事会成员。他毕业于普林斯顿大学，获建筑科学学士学位。

RH: Rossana Hu（胡如珊） AL: Alan Lo（罗扬杰）

RH：成立“香港设计大使”的想法最初是如何产生的？

AL：成立“香港设计大使”的想法最早是在2005年一次晚宴上，一同出席的还有罗仲荣、杨志超、黄永光、潘楚颖、吴永志。成立“香港设计大使”的目的是为香港设计中心的众多项目和计划提供额外的资金（香港设计中心的绝大部分资金都来自政府拨款，但是对资金的花费有众多限制），同时也是为了更好地在香港推广宣传设计和创意。一开始，我们吸引了众多对设计感兴趣的商界人士、设计界企业家、设计师，并在2006年6月举行了第一次正式会议。

RH：“香港设计大使”的创始人有哪些？其中是否有一些有趣的故事呢？

AL：“香港设计大使”的创始人共有29人，除了我以外，还包括伍伟国（美心食品有限公司）、周维正（其士泛亚控股/太平洋咖啡）、伍仲匡（OVO家具店/AB Concepts室内设计公司）、翁狄森（天地之心珠宝）、罗可旋(Ztampz时装店)、张智强（EDGE设计公司）、潘楚颖、杨志超、黄永光、吴永志。目前我是“香港设计大使”的执行委员会主席，潘楚颖是该委员会的委员。我觉得成立设计大使就是要把一群有着不同背景的人聚到一起，集思广益，满足香港实际需要，以及通过一系列活动来提高公众对设计和创意的关注。

RH：你觉得香港当前为什么需要设计大使呢？

AL：香港的繁荣一直以来都得益于其完备的法律和金融体系，但是中国大陆在这些方面已经迎头赶上（步伐相当快），所以我们确实需要把自己看作是经济附加值，而非一个纯粹的服务性城市。香港有一些高水平的设计和创意教育机构，比如香港创意学院、香港设计学院、香港理工大学设计学院、

香港大学建筑系；而且我们培养出了许多设计师，从专业角度讲都非常优秀。但是涉及到创意思想，香港还有很多需要学习的地方。如果能够增加公众展示、活动的机会，必将使香港所有设计师，甚至是任何人从中受益，这也正是“香港设计大使”正在进行的“Pecha Kucha Night”、“Cut and Paste”、“Detour”等活动的主要目的。

RH：香港设计界对设计大使的活动有何反应？公众和政府的反应又分别如何？

AL：我们得到了设计界的一片好评，认为我们在帮助建立一个对创意和设计活动感兴趣的群体社团。我们的数据库中已经记录了5000人，这些人都参加过我们以前举办的一些活动，我们希望通过与香港青年协会等这样一些本地青年组织合作，让更多的人参与到我们的活动中来。今年7月，“香港设计大使”正式被认可成为香港的一个慈善机构，除了提供私人捐赠以外，我们还准备通过向各个政府项目寻求资金，包括设计智优计划、香港艺术发展局等。

RH：在你以前个人做过的众多决定中，你认为对于设计大使当今发展最为重要的一个决定是什么？

AL：我觉得可能要算让“香港设计大使”成为一个注册慈善机构的决定。我认为“香港设计大使”有着长期的使命，需要长期努力才能实现。我们刚开始的成员不多，但是经过几年的努力，我们改革了设计大使的组织结构，使之更加透明，并且欢迎不同背景的人员加入。我觉得这也是向港人进行宣传的唯一途径。

RH：未来3年，你的计划是什么？10年呢？

AL：未来3年，我希望设计大使能够得到公众更多关注。而10年以后——希望那时我已将自己的职位交给富于激情的年轻设计师或设计界企业家——我希望看到设计大使已经发展成熟，并且为香港和其他地区的设计和创意事业做出突出的贡献。

RH：今年设计大使的哪项成就令你最感骄傲？

AL：应该是“一砖一瓦建亚洲”活动，这是我们与香港大学建筑系以及香港青年协会共同主办的。来自12所小学的200多名学生参加了此次活动，他们利用“乐高”拼装玩具来建造自己心目中理想的香港。看到这么多孩子能够毫无束缚地发挥自己的创造力，真是一件了不起的成就。我想针对设计的宣传教育就应该这样开展。

RH：你觉得香港设计界存在着哪些问题？你觉得和其他地区相比如何，比如上海或纽约？

AL：中国人都非常现实，而且往往有些时候过于现实。香港绝大多数人口为华人，设计也往往被认为是一件奢侈品。像伦敦、纽约等其它城市早就已经开展针对设计的宣传教育活动了，我觉得这方面香港正在迎头追赶。不过我必须说，过去十年间，香港人对于设计的看法发生了巨大变化。与过去相比，今天，更多的香港人都已经接受了这样一个概念：一个设计创意可以对商业上的成功有很大的帮助。



RH：你认为世人对来自香港的设计感兴趣吗？为什么？如果不感兴趣的话又是什么？

AL：香港处于一个很尴尬的境地。我们是中国的一部分，但是我们的身份又很特殊。一般人们认为香港和大陆是两个不同的地域，而大陆在世界上正处于炙手可热的地位，所以这对于目前的香港来说是一个劣势。但这正成就了香港的独特性：关于香港人以及这个城市的身份的话题相当复杂且涉及很多社会层面。但出人意料地，除了来自香港的设计大师像Alan Chan 和 Stanley Wong， 没有其他的設計師在此基础上勇于探索实践，创造有趣而伟大的设计理念。（对不起，我不知道是否回答了您的问题！）

部分，但是我们的身份又很特殊。一般人们认为香港和大陆是两个不同的地域，而大陆在世界上正处于炙手可热的地位，所以这对于目前的香港来说是一个劣势。但这正成就了香港的独特性：关于香港人以及这个城市的身份的话题相当复杂且涉及很多社会层面。但出人意料地，除了来自香港的设计大师像Alan Chan 和 Stanley Wong， 没有其他的設計師在此基础上勇于探索实践，创造有趣而伟大的设计理念。（对不起，我不知道是否回答了您的问题！）

RH：作为一个来自香港的中国人，这样的身份是如何影响你的设计理念的？

AL：不要认为是身份影响了我的设计理念。事实是我在普林斯顿大学建筑学院的所学期长期作用着我的思考和理念的形成。

RH：对你个人而言，作为一个中国香港人，意味着什么？

AL：尽管香港有如此多的缺点，我仍然热爱这个城市。我想尽自己的努力使她变成亚洲最酷的创意设计城市。

RH：作为设计大使，举几个你想要宣传推广的香港设计商业案例吧。

AL：我们在谈论设计工作室还是与设计相关的商业行为？

GOD, AFSO 的 Andre Fu, Homeless 和 Michael Young这些都是啊。



[Dialogue]

Dee Poon is the founder of “dysemevas”, a fashion collective revolving around new Chinese talent.

Upon her graduation from Harvard College in 2004, Dee spent two years working with her family building up the PYE brand. She is the editor-at-large of iLook, a fashion magazine based in China. She serves on the boards of the Esquel-YL Yang Education Foundation, Hong Kong Ambassadors of Design, Zuni Icosahedron, China Education Initiative, and on the Hong Kong Trade Development Council’s Design, Marketing and Licensing Services Advisory Committee. Dee lives between Hong Kong and Beijing.

LN: Lyndon Neri DP: Dee Poon

LN: How did the idea of Ambassadors for Design come about?

DP: The Ambassadors started as a funding / fundraising organization for the Hong Kong Design Center. After working with them for a bit, we realized that we really wanted to do some of our own programs, and thus the Ambassadors as an independent entity was born.

LN: Who formed the founding members? Any interesting story behind this?

DP: Victor Lo chose them. Not really.

LN: Why do you think HK needs this at this time?

DP: I think that it’s always a good time to have an organization as such. To have a group devoted to the development of a creative community and of creative in general is good for the community.

LN: How did the HK designer community react to your mission? How did the public? The government?

DP: While we have not really spent that much time lobbying the government, the response to our programs has been phenomenal. So far our programs have reached everyone from little children to practicing designers as well as “civilians” and at each event people ask for more!

LN: What was the most important decision you made individually that helped shape the organization today?

DP: For me, it was really that the organization needed to DO things. We spent a lot of time doing quite little, and having a hard time deciding what to do. It was really the decision just to start doing ANYTHING that pushed the group forward. Obviously the direction of the group as young and hip, as well as with an educational focus, was extremely important as well.

LN: What do you hope to achieve in 3 years? 10 years?

DP: I think that a great short term goal would be to be able to have created a cultural and creative community in Hong Kong—one that shares, collaborates and comes together. In the longer term, to have engaged the general public with design and the process of thinking as a designer would probably be what I would consider an achievement.

LN: What did you accomplish this year that you’re most proud of?

DP: In terms of AOD? We’ve had a huge year and I think that we’ve come this far is an accomplishment in itself. But in terms of specifics it would have to be a toss up. Pecha Kucha because of the energy that an event as such has, and Brick-by-Brick because of the way so many different people came together to work on it and because the kids were so fantastic.

LN: What do you think is the problem with the design community in HK? How does it compare to other design communities you know...for example, Shanghai, or NY?

DP: The Hong Kong design community is not a community. I think this is problem number one. Furthermore, the Hong Kong design community rarely looks towards Hong Kong—they constantly think outside of our borders, which is obviously great in some ways, but means that they don’t pay attention to their home base. With the number of designers and design-professionals and creatives in Hong Kong, Hong Kong could be a much more interesting place than it is.

LN: Do you think the world is interested in designs coming out of HK? Why or why not?

DP: No. While Hong Kong has a unique opportunity to be a melting pot and a meeting point between the east and the west, it really isn’t. People here are quite solipsistic. And it makes their work less interesting... Hong Kong designers need to engage more—first amongst themselves as well as then with China, Asia, and the world at large—and leverage the unique position that they have. You might say that we are stuck in a bit of a rut...

LN: How does your identity as a Hong Kong Chinese affect your thoughts on design?

DP: It doesn’t. Or perhaps the better answer is, it’s hard to say so I just figure it doesn’t!

LN: What does being a Hong Kong Chinese mean for you, personally?

DP: This is a really hard question to answer. Lyndon—all your questions are quite hard to answer! I grew up in a family that really took Chinese as Chinese—Hong Kong or mainland notwithstanding. As I spend more time in China, I realize that people obviously don’t think that. And of course, there are plenty of people in Hong Kong who don’t think that either. But very honestly, I think that what it means to me is just that I read simplified characters very slowly and speak mandarin with a funny twang. And that people up north cut me some slack when I miss something. I’m sure you want an answer that brings up the differences in our histories and the difference paces of development and how Hong Kong was basically fishermen and refugees, and yes, all these things are true, but they really don’t come into play for me.

LN: Name a few design businesses in HK that you’d like to promote at Ambassador for Design.

DP: I don’t think the AOD is about promoting specific businesses. It’s really about creating a community, and about starting a dialogue within the community.

[Dialogue]

Alan Lo is co-founder and director of Hong Kong-based Press Room Group, owner and operator of food and beverage outlets including The Press Room, Classified and The Pawn. He has many years of hospitality project experience, having worked for project management and development teams at a number of international hotel groups. He is active in promoting design and creativity in Hong Kong and currently serves as a Board Member of Hong Kong Ambassadors of Design. He holds an AB in architecture from Princeton University.

RH: Rossana Hu AL: Alan Lo

RH: How did the idea of Ambassador for Design come about?

AL: Hong Kong Ambassadors of Design was inceptioned in 2005 at a casual dinner with Victor, Douglas Young, Daryl Ng, Dee Poon and Thomas Wu. The idea is to raise additional funds for HKDC to expand its range of projects and initiatives (bulk of its \$ comes from the government which has quite a lot of restriction in terms of how it can be spent) and bring some new energy to the promotion of design/creativity in Hong Kong. We started to recruit a mix of business people (with an interest in design), design entrepreneurs, and designers and had our first official meeting in June 2006.

RH: Who formed the founding members? Any interesting story behind this?

AL: There are 29 of us founding members including Michael Wu (Maxim’s Catering), Oscar Chow (Chevalier Group/Pacific Coffee), Ed Ng (OVO/AB Concepts), Dickson Yewn (Life of Circle), Victoria Law (Ztampz boutiques), Gary Chang (EDGE), Dee, Douglas, Daryl, Thomas and myself. I am currently chairman of the executive committee and where Dee also serves as a member. Well I guess the idea is to bring about a group of people of different backgrounds to brainstorm ideas that not only meet the needs of a specific niche but a series of projects that increase the general public’s awareness in design and creativity.



this is...what makes
hongkong so unique
--the idea of identity
discourse of our city
and people

RH: Why do you think HK needs this at this time?

AL: HK has been enjoying the advantage of its solid legal and financial system but as China catches up (and they're catching up quick) we really need to start seeing ourselves as a value-added economy rather than just a pure service-oriented city. We have some good quality design and creativity education institutes such as Hong Kong School of Creativity, Hong Kong Design Institute, School of Design of HK Polytechnic University and HKU's Faculty of Architecture and we have trained many designers whom are great from a technical perspective but when it comes to conceptualization skills we have along way to catch up. One thing that a HK designer or just any person can definitely benefit is exposure and this is primarily what the Ambassadors are doing with projects like Pecha Kucha Night, Cut and Paste and DETOUR.

RH: How did the HK designer community react to your mission? How did the public? The government?

AL: We are receiving really good comments from the designers' community who commend us on helping establishing a community of people with an interest in creativity and design. We have a database of over 5000 people who've participated in our past events and we hope to reach an even wider spectrum of audience through partnership with local youth advocate groups like Hong Kong Federation of Youth Groups. The Ambassadors became an officially recognized Hong Kong charity this July and in addition to private donations, we will be looking to seek funding through the government's various schemes including Design Smart Initiatives and Arts Development Council.

RH: What was the most important decision you made individually that helped shape the organization today?

AL: I guess it will have to be our decision to become a registered charity. I believe that "the ambassadors" has great long term mission which will take years to achieve. We started as a small group but after running for a couple of years we restructured the organization to become much more transparent and welcomes people of different background to take part. This is the only way to spread the message to the people of Hong Kong.

RH: What do you hope to achieve in 3 years? 10 years?

AL: In three years I hope the ambassadors will have a much bigger presence in the public eyes and in 10 years time (by then I hope I will have passed the board membership to other passionate young designers or design entrepreneurs) to see the organization as a mature entity that does great design/creativity-oriented things for Hong Kong and the region.

RH: What did you accomplish this year that you're most proud of?

AL: Will have to be "Building Asia Brick by Brick", which we co-organized with HKU Faculty of Architecture and HK Federation of Youth Groups. 200+ primary school students from 12 schools took part to build their ideal Hong Kong using Legos. It's just so amazing seeing the kids exploit creativity with no boundaries. This is what design education should be about!

RH: What do you think is the problem with the design community in Hong Kong? How does it compare to other design communities you know...for example, Shanghai, or New York?

AL: Chinese people are very practical and often times overly practical. And in Hong Kong, a predominantly Chinese community, design is often seen as a luxury. Other major cities like London and New York started educating the public way back and I suppose Hong Kong is playing catch up. But I must say Hong Kong, over the past decade, has changed so much in terms of how people see design. Today the concept of design as a main ingredient of business success is accepted by a much wider spectrum of the Hong Kong community.

RH: Do you think the world is interested in designs coming out of HK? Why or why not?

AL: Hong Kong is in quite an awkward position. We are part of China yet our identity is so strong that we are generally seen as two separate domains (which at present is a disadvantage as China is current such a hot item around the world). Yet this is exactly what makes Hong Kong so unique --the idea of identity discourse of our city and people (which is such a complex issue that involves so many layers). However Hong Kong designers, with the exception of masters like Alan Chan and Stanley Wong, have yet to exploit this very special inheritance and come up with interesting and substantial concepts based on it. (Sorry I'm not sure if I'm answering your question!)

RH: How does your identity as a Hong Kong Chinese affect your thoughts on design?

AL: Don't think it affects the way I think about design. I'm much more affected by the time I spent at Princeton's architecture school, which had a lasting effect on the way I think and conceptualize.

RH: What does being a Hong Kong Chinese mean for you, personally?

AL: Even though Hong Kong has so many shortcomings I still love my city and I hope to do my part in making what will become the coolest design city in Asia!

RH: Name a few design businesses in HK that you'd like to promote at Ambassador for Design.

AL: Are we talking about design studios or design-related businesses? GOD, Andre Fu from AFSO, Homeless and Michael Young



山水烟灰碟 SHANSHUI ASHTRAY

Inspired by a traditional calligraphy brush rest, Shanshui presents double imagery when in use: a lighted cigarette resting in the tray recalls a typical Chinese painting of a mountain surrounded in clouds.
灵感来自传统毛笔架，使用时则表现出双重意象：点燃的香烟放在碟子里，让人想起典型的中国山水画的意境——群山笼罩在云雾之中。

neri&hu



Shunji Kurimori设计的雪松木清酒杯和雪松木清酒瓶采用日本传统的“Magewappa”木工工艺制成。采用这种传统工艺（栗森是第六代传人）的产品具有现代风格，结实耐用，实用性强，其独特的构造和天然制造材料使清酒可以随你的喜好，保持一种宜人的清凉或温暖口感。

Shunji Kurimori's Cedar Sake Cups and Cedar Sake Bottle Made in the Japanese wood craft style called Magewappa. They are a beautiful example of traditional technique (Kurimori is a sixth generation artisan), modern style, sustainable design and practicality. Their unique construction and natural material maintain sake at your preferred cold or warm temperature.



Karen Day为Middle Colors设计的加湿器冬天在即，是收起空调，拿出加湿器的时候了。幸运地是，日本人似乎对湿气有着那么一点点迷恋，生产出了多款小设备，都是我们乐于全年放在外面的。最新产品是这款Middle Colors出品的加湿器，不仅设计漂亮，有多种漂亮颜色可供选择，而且融合了蒸汽和超声波，能够帮助你在当前经济不景气的情况下节省一笔开支。这款泪珠形加湿器由Takashi Hiroshi Tsuboi设计，可连续工作10小时，更令人称道的是占地面积较小。



Middle Colors Humidifier by Karen Day With winter just around the corner, it's time to pack away your air conditioner and bust out the humidifier. Luckily, the Japanese seem to have a small obsession with moisture and have produced several devices we wouldn't mind keeping out all year. The latest to join this lineup is the Middle Colors humidifier, which is not only attractive and available in a range of colors but will help save your pennies in this economic crunch with its hybrid design of steam and ultrasonic capabilities. Designed by Takashi Hiroshi Tsuboi, the tear-drop shaped humidifier can produce moisture for up to ten consecutive hours and boasts a relatively small footprint.



MUKOU 垃圾桶

原来垃圾也可以扔在墙上！这个垃圾桶看起来就像一个半埋在墙上的罐子，与墙壁融为一体。

MUKOU trash can

A trash can on a wall. It looks like a half-buried can. Presence of the can is merged that of the wall.

“链锯”摇椅

乃一比一复制自本田雅阁汽车座椅。原型座椅是Chiappa在自己工作室附近闲逛时，从废物栈找来的。在与其他链锯造型家合作进行另一个项目时，Chiappa设法说服了一名工匠制做了这把椅子。最终的作品就成了雅俗共赏、非常实用的镀铜弯脚



摇椅。

Chainsaw Rocker

A 1:1 reproduction of a Honda Accord car seat, came from a junkyard find that Chiappa had kicking around his studio. While working with chainsaw sculptors on another project, he managed to convince an artisan to make a rendering of the seat . The resulting sculpture, replete with functional brass plated rockers, is one of those delightful convergences of high- and low-brow.



“sc3”U盘

为仙台市设计的一款宣传产品。这款U盘采用扭转外形，表面镶有金叶。

‘sc3’ USB

This usb stick designed for the city of Sendai. Produced as a promotional product the twisted usb stick is made using gold leaf techniques.



Beat Vessel 设计灵感来源于印度当地居民顶在头上用来盛水的传统黄铜容器, 制作这些充满异域风情的容器使用了印度当地濒临失传的传统手工拍制黄铜。Inspired by the traditional brass water containers carried on the heads of people in India these exotic vessels are made from hand beaten brass using traditional; rapidly vanishing skills of master craftsmen from India.

Spin烛台的制作使用强韧，坚固的铸铁作为材料，5个向外伸展的支架可以用来摆放蜡烛，作为一件非常容易搭配的设计，其支架可以旋转以组成不同的形状，并可用来摆放多种尺寸的蜡烛。The Spin table candleholder is made from robust, honest indestructible cast iron, five candles can be placed on its extending arms. An adaptable design, the arms spin to form different positions as well as being able to hold a variety of candle sizes.

Dome由Jameelah El-Gahasjgari 设计。它能用其静谧柔白的灯光点缀家居的中心，灯罩用弹性聚酯布料包在钢丝框架上来制成。The Dome Light designed by Jameelah El-Gahsjgari forms the center of the home with its glowing light of eternal peace. The light is made of Polyester stretch fabric around a steel wire frame.



m o o o i



我的东京设计周日记

MY TOKYO DESIGN WEEK DIARY

每年来东京参观东京设计周，我都会产生一个新想法，来解释自己为什么会这么喜欢东京。关于这个问题，今年我得出的结论是：城市道路上的沥青好似黄油，走在上面柔软、平滑，而又是这么的干净，犹如你真的可以在上面吃东西。确实，便捷的道路使得寻找东京设计周活动举办地容易多了，平滑的路面也让我相信会顺利地看完这一周里的众多活动。

我是周三下午抵达东京的，正好是两个大型展览“100% Design Tokyo”（东京百分百设计展）和“Design Tide”（设计潮流展）开始的前一天，于是我直奔最“纽约”的地方——“Union Square Tokyo”餐厅，与写小说的朋友Min Jin一起用餐。大屏幕上正在播放在东京中城的“Design Touch”（设计触觉）展上的众多家具，包括极具创造力的“How High the Moon”椅子。所有人，包括我自己都认为这款椅子是Ron Arad设计的，其实出自Shiro Kuramata。还有Atsushi Kitagawara设计的“Verdi”书架。总共40余件展品最后都将进行拍卖。

东京中城真是各种活动的中心，吉冈德仁的展览位于安藤忠雄设计的“Design Sight”（设计视觉）展览馆，而“Design Tide”位于该馆的地下室，“Design Touch”位于该馆的一层，怪不得前去参观的人们总会被搞得有些糊涂呢。现在视觉和触觉两方面都有了，我不禁在想，是不是还有个“Design Smell”（设计味觉）呢？无论如何，东京设计周在10月31日开幕了，当然还有其它许多展览活动在这天开始。

第二天早上，天气晴朗，我一早就来到了100% Design Tokyo展场，展览的头一天是针对贸易客户的，所以主展区有一点安静，但是在一家奥地利公司组织的Blickfang展区，我正好碰见了Taschide公司的德国设计师Johannes，在9月伦敦的“Designersblock”设计节上，我见到过他设计的铝制和皮革面台灯。他告诉我说他和合伙人Sandra两周前就预订了来日本的机票，他们的展台位于另一位德国设计师Katja可爱的展台旁。Katja经营着一家名为Red Maloo的公司，专门生产漂亮的毡制装饰品。Katja自己还是一名产品设计师，与他人合伙在柏林开设有一家室内设计公司。我很快就喜欢上了Katja和Johannes这两位德国设计师，我邀请两人明年带着他们的设计来上海，这一想法成为现实的可能性越来越大，他们说明天见到我时会告诉他们的决定。

在Blickfang展区，我还遇到了经营日本品牌E&Y的中牟田洋一，该品牌曾经请过Tom Dixon、Alexander Taylor、Michael Young等设计师为其设计产品。中牟田洋一人非常容易相处，虽说一开始我不小心把他错认成了另外一个人。他说：“我喜欢上海！我一定会去明年的“上海100%设计展”。

中牟田洋一和他的设计品不仅在“Design Tide”展上露面，而且对于该展览的启动也做出了贡献。“Design Tide”继承了五年前停办的“Tokyo Designer's Block”展，它的发起者与United Arrows、Cibone、Time&Style等有着密切联系。

今年的“Design Tide”展搬到了东京中城，我已经等不及要过去看看了。在展览开幕式上，富于梦幻，充满流动感的入口处，一条条薄纱漂浮着，前来参观的人们就好像踏着云朵进入展场。感觉自己对云、漂浮、轻盈这样的主题不那么陌生，于是我直奔展区。展区也用同样的薄纱装饰，这里空间很高，顶部挂满了亮黑色气球。展会中比较惹人注目的有Brit的设计师Yael Mer和Shay Alkalay设计的薄木板椅子，以及英国设计师Michael Sodeau为Anything设计的办公室饰品系列产品。

离开展览时，住在东京的美国人Benjamin在出口处向我打招呼。Benjamin是一位公关行家，经营着一家日报。我们一起前往Dean & DeLuca喝咖啡，其间，他还告诉我那些内顶上的黑色气球固定的漂浮薄纱围栏是由广岛设计师Makoto Tanijiri设计的，其实整个展览都是靠气球“漂浮”着的！

晚上，在“Design Tide”开幕派对上（和以前一样还是这么拥挤），似乎都挤到快满出来了。纽约MoMA的设计策展人Paola Antonelli在几位日本崇拜者的引导下穿过人群。她告诉我说“没办法，我今天一整天都得呆在表参道MoMA的店里。”

在这之后，我去了东京中城的Gyre大厦，顺道在Idee的创始人黑崎辉男的餐厅里拜访了他本人。舞者们穿着闪亮的比基尼，正在餐厅的舞台上接受拍照。为什么我并不感到惊奇呢？

晚些时候，我来到了Marc Newson设计的LeBaron俱乐部，参加那里的G-Star派对。我并未得到邀请，俱乐部的门禁制度可谓严格之极，不过当我友善的表明自己就此放弃回家睡觉时，门卫却意外的示意我可以通过门口那道天鹅绒





entrance to design tide



opening party



verdi by atsushi kitagawara



ey miki astori chair



ey tim power candid armchair

拉绳。“你很有礼貌，和其它那些人不一样，”他解释说。到了里面，我看到Newson先生穿着一件G-Star长礼服，还看到了Hans和Richard。一支日本朋克乐队正在表演，他们头顶上方到处都是石灰绿色印有G-Star商标的纸灯笼。

第二天上午，我先在“100% Design”那里开了几个会议，和伦敦的同事们打了招呼，然后和荷兰展区国际计划负责人Hester共进午餐。结束后，回到展览现场继续进行我的会议，我甚至都没能有机会进入展区参观！最后，当一天的展览即将结束时，才好不容易挤出一点时间泛泛地看了一下展览。有几件展品引起了我的注意：Michael Young和Andre Foo为香港EOPs公司设计的两套iPod 扬声器系统，还有Michael Young为Giant设计的“Cityspeed”自行车。我还见到了来自世界各地的设计师，看到了冰岛展位，还有韩国、加拿大（根据日文发音拼写成“Kanada”）的展位。荷兰展位正在分发啤酒，在阿姆斯特丹经营着Gewoon的两位可爱女士Loes和Ellis，在我的西服上用别针别了一朵毡花，作为回报，我决定在接下来的几天里都戴着它。

当天晚上，在Cibone举办的派对上，还展出了几件非常有趣的东西，有瑞典TAF的设计师们设计的“台架”系列桌子，Piet Hein Eek设计的胶合板枝形吊灯，还有“塑料文物”系列，包括一系列采用废弃塑料制品改造的设计产品。设计周期间，在Cibone举办的派对上，总能看到最多的设计师。这次，我还遇到了《Icon》前编辑Marcus Fairs，他也是“100% Design Tokyo”设计评审小组成员。我告诉他说：“对于一个住在伦敦的人来说，你的品牌在日本的曝光率可真不低啊”。他问道：“你的意思是？”我说除了在展会期间主持一些讨论会以及作为“100% Design Tokyo”设计评审小组的成员之外，那就是“100% Design Tokyo”上咖啡馆专门提供的两种三明治：Michael Young三明治和Marcus Fairs三明治。而这两个人之间只有一个在本次展览的创意总监。Marcus Fairs三明治，如果我没记错的话，配料有生菜、小扁豆、西红柿。“我和这个可一点关系都没有！”Marcus Fairs说。后来，我还碰到了来自香港FromArt的Angela。我们商定第二天再次碰面，我还告诉她，明天我会花一天的时间购物。

当星期六到来的时候，虽然我的购物冲动还在，可是整个设计周我有80%都没有参观过。尽管我知道不可能参观所有的展览，但我还是要尝试一下。这一天要驻足参观的部分之一是Zaha Hadid为Neil Bartlett位于青山的店做的设计。那是一家设计颇为雅致的店铺，内部有几处Zaha式的设计，像迂回型的货架等。在涩谷和代官山进行了一番“购物治疗”后，我直奔“Design Tide”展，和来自上海的Alex和June会面。

Alex以前在Habitat的同事就在附近，于是一边参观“Design Tide”（还没参观过呢），我一边帮他找他的前同事。夜幕降临，我们一起前往大苍酒店喝一杯。里面人很多，我们到达时，发现Hans和Richard已经在那里了，后来香港的Angela也来了，再后来是Michael Young，和他同来的还有前Tom Dixon旗下的设计师Alexi Robinson。等到Michael Young的两位朋友Ed Barber 和Jay Osgerby到来的时候，这里已经聚了一大群人了，当然对此每个人都非常高兴。Barber Osgerby（人们习惯将Ed Barber 和Jay Osgerby两人如此称呼）正在东京发布他们为Flos设计的一款台灯，我也一直想要与这对设计组合见面，因为他们的作品非常有趣，既充满流动性，又很缜密，既醒目又低调，或许这也正反映出了他们的设计哲学。

一见到他们我就想到了很多问题要请教。“你们在Spital-fields餐厅里的那些长凳怎么了？”我问道，因为我注意到他们以前为伦敦一家餐厅设计的这些漂亮长凳，在我上次去的时候已经不见了。他们回答说：“顾客们并不喜欢长凳带来的那种“圣餐”就座般的感觉，所以那家餐厅用一些简单的凳子取而代之。”这简直太令人失望了，那些长凳是我见过最漂亮的。随着谈话的深入，我发现 Jay Osgerby对20世纪军事和政治历史特别在行。

正餐开始，餐桌围坐了15人，我突然意识到这是我在东京的最后一天了。我可不太喜欢这种感觉，我还想多看看呢！我要去看“设计声音”、“设计嗅觉”，还有“设计味觉”！哎，但上海等着我呢。回顾自己在东京设计周的这几天时间，我又回到我最初的想法，真是平滑顺利的一游。我这样想着，发现自己是如此的满足以至于已经等不及要沿着这“黄油”沥青马路，赶紧回酒店大睡一觉了。

Each year, I arrive in Tokyo with a new thought about why I like this place so much. This year, I have come to the conclusion that the asphalt of the city is like butter, so soft and smooth to ride on, and so clean you can practically eat off of it. Indeed, the fluid roadways make navigating Tokyo Design Week that much more easier, since given all the things that go on that week, the smooth road conditions make the trips all the more seamless.

Arriving on Wednesday afternoon, the day before the opening of the two big Tokyo shows—100% Design Tokyo and Design Tide—I head to the most New York of places, Union Square Tokyo, to meet my novelist friend Min Jin for dinner. At Tokyo Midtown, where the restaurant is located, a full panoply of furniture is already on display for Design Touch, including “How High the Moon,” a seminal chair by Shiro Kuramata that everyone thinks was designed by Ron Arad (including myself) and the bookshelf Verdi, by Atsushi Kitagawara. Each of the 40-plus pieces will be auctioned off.

Quite a hub of activity in Tokyo Midtown—with Tokujin Yoshioka’s exhibition at the Tadao Ando-designed Design Sight coinciding with Design Tide in the basement and Design Touch on the ground floor, no wonder the slight confusion amongst the designgoers. (With sight and touch covered, Where is Design Smell? I wonder.) Nevertheless, the first day of Tokyo Design Week kicked off on October 31, when many of the shows opened.

The next morning, bright and early at 100% Design Tokyo,

the main tents were a bit quiet, on this the first day of trading (actually, it was open to just trade visitors) but in Blickfang, a separate tent organized by an Austrian group, I run into German designer Johannes from Taschide, whose aluminum and leather-wrapped lamp I had spotted at Designersblock in London in September. He had booked passage to Japan just two weeks ago with his partner Sandra, he tells me, and they were next to a lovely stand occupied by another German designer Katja, who runs a company called Red Maloo, which makes these delightful felt-fabricated accessories. Katja, a product designer, runs an interior design office with her partner in Berlin. Katja and Johannes quickly become my two favorite new German designers, and the idea of them coming to Shanghai with their products becomes increasingly more and more likely a possibility, they tell me when I see them the next day.

While in Blickfang, I run into Yoichi Nakamuta, who runs the exquisite Japanese label E&Y, which has commissioned designs from Tom Dixon, Alexander Taylor and Michael Young. Yoichi is such a nice and easygoing guy—even when I accidentally mistake him for someone else initially. “I love Shanghai! I am definitely come back next year for 100% Design Shanghai,” he says.

Yoichi and his label not only show at DesignTide, but were quite instrumental in starting up the show, which rose from the ashes of Tokyo Designer’s Block, which ceased some five years ago. Out of the demise came DesignTide, which was started by people associated with companies such as United Arrows, Cibone and Time and Style.

This year, they have moved to Midtown, and I can’t wait to get over there. At the opening of the show, a flowing, ethereal entry composed of fluttering gauzy strips of fabric greeted visitors, who enter the space as if entering a cloud. Sensing that I wasn’t too far adrift from the cloud/floating/airy theme, I made my way through the exhibits, which were all enclosed by the same gauzy fabric, and the ceiling of the high space was filled with slick black balloons. Notable pieces included Brit designers Yael Mer and Shay Alkalay’s chairs made out of sheetwood, and British designer Michael Sodeau’s office accessory collection for Anything, Inc.

As I was exiting the show, Benjamin, the Tokyo-based American PR who runs the Daily Press, greets me at the exit. As we go for a coffee at Dean and DeLuca, he points out to that all the gauzy enclosures in the main show—which were designed by Hiroshima-based architect Makoto Tanijiri—are actually held up by the balloons. The whole show is literally “floating”!

Later that night, at the DesignTide opening party—which was packed as usual—the crowd was filled to the brim. Paola Antonelli, the design curator of MoMA in New York, was being led through the crowd by a few Japanese admirers. “I have to spend all day at the MoMA store on Omotesando,” she tells me before exiting the party.

I excuse myself and go over to the Gyre Building in Tokyo Midtown and drop in on Teruo Kurosaki, the iconic founder of Idee at his restaurant Smoke. Go-go dancers dressed in sparkling bikinis are being photographed on the terrace of the restaurant. Why am I not surprised?

Later that night, I rejoin the group at the Marc Newson-designed club LeBaron, for the G-Star party without an invite and without any door connections. The club has a virtual iron-clad door policy, but when I suggest that I simply turn in for the night, the bouncer signals me past the velvet rope. “You’re so polite, not like all the other people,” he says. Inside, there was Mr. Newson dressed in a G-Star frock, and the usual hooligans, Hans and Richard. A Japanese punk band was playing underneath a sea of lime-green G-Star-branded paper lanterns.

The next day began with a few morning meetings at 100% Design, where I greet my colleagues from London and then head to lunch with Hester, the head of international programs for the Dutch pavilion. After a long lunch, it’s back to the show for more meetings—I haven’t even gotten to walk the show! I squeeze in a little of time walking around the fair finally toward the end of the day. A couple of notable things: two iPod speaker systems for young Hong Kong-based company EOps by Michael Young and Andre Foo, and Michael’s Cityspeed bike for Giant. Impressive to see designers from all over the world—there was a big Icelandic pavilion, along with one from South Korea, and Canada (spelled, in Japanese, Kanada.) They are passing out beer at the Dutch pavilion, and two lovely ladies, Loes and Ellis who run Gewoon in Amsterdam pin a purple felt boutonniere on my suit, and in return I decide to wear it for the duration of my trip.

Later that night, at the Cibone party, a few interesting pieces were on display, including the Trestle Table series by Swedish designers TAF, a plywood chandelier by Piet Hein Eek, and the “Plastic Relics” collection, consisting of repurposed once-obsolete plastic products. At the Cibone party, which is always the best event during the entire design week to spot as many designers as possible, I run into Marcus Fairs, the former editor of Icon, and who is on the design panel of 100% Design Tokyo. “For a guy who lives in London, you have an amazing brand presence in Japan,” I tell him. “What do you mean?” he asks. I point out that in addition to moderating some discussions at the fair—and being on the panel—the café at 100% Design Tokyo was serving two specially created sandwiches: the Michael Young sandwich and the Marcus



office accessories by michael sodeau for anything, inc.



ipod speakers by michael young and andre foo



cityspeed bike by michael young



trestle table series by TAF



venus - natural crystal chair by shiro kuramata



pile by teruhiro yanagihara

Fairs sandwich. And only one of them is the creative director of the fair. Marcus's sandwich, if I remember correctly, consisted of romaine lettuce, lentils and tomatoes. "I had nothing to do with that!" he says. Later on, I run into Angela from FormArt in Hong Kong. We make a plan to meet the next day, which I have told her would be a full shopping day for me.

However, when Saturday rolls around, the impulse to shop is there, but I have yet to see 80% of what is on display during Design Week. It is impossible to see it all, I know, but one must try. One of the stops that day would be the Zaha Hadid-designed shop for Neil Bartlett in Aoyama. A mostly elegantly designed shop, a few interior features, like the swooping shelves, are distinctly Zaha. Later, after some commercial therapy in Shibuya and Daikanyama, I head to DesignTide to meet Alex and June from Shanghai.

Alex's former colleague from Habitat is somewhere around here, and I help him try to locate him, while touring Design-Tide (yet again.) As the evening descends, we head to the Okura Hotel for drinks. The crowd gets bigger; Hans and Richard are already there when I arrive, then eventually Angela from Hong Kong, and then Michael Young, with Alexi Robinson, formerly of Tom Dixon. It is already growing to become a huge group crowding the end of the Orchid Bar, when Michael's two friends, Ed Barber and Jay Osgerby arrive, to everyone's delight. BarberOsgerby, as they are collectively known, are in Tokyo launching a lamp for Flos. I have always wanted to meet the pair, whose designs are interesting in that their work is both fluid and rigorous, bold and understated—perhaps it's a reflection their architectural training.

I immediately have a million questions for them. "What happened to those benches in your restaurant in the Spitalfields?" I ask, noting that these gorgeous benches they had designed for a London restaurant weren't there on my last visit. The customers didn't like the communal seating offered by the benches, the designers convey, and so the restaurant had them replaced by some simple stools. What a disappointment on the part of their client—the benches were the most beautiful I have ever seen. Jay is ridiculously knowledgeable in 20th Century military and political history, I find out.

Drinks naturally turn into dinner, and at the table of about 15 people, I realize that it's my last night in Tokyo. It doesn't feel like it—I want to see more! I want Design Sound, Smell and Taste!—but alas, Shanghai awaits. As I reflected on Tokyo Design Week, I come back to my original thought—what a smooth ride it's been from one thing to the next. And with that thought, I realized I've had enough, and I can't wait to ride the buttery asphalt back to my hotel and sleep.

文 & 摄影：杨辰竹
text & photo: andrew yang



24 日10 月2008 年
设计共和两周年 - 场景

展览
表演
晚宴

24 Oct 2008
Design Republic 2nd Anniversary - in 3 parts

THE EXHIBITION
THE PERFORMANCE
THE DINNER



设计共和两周年庆创意晚宴

10月24日，设计共和举行了两周年庆创意晚宴。由其创始人郭锡恩和胡如珊策划的首次创意晚宴于设计共和旗舰店内举行，两位创始人把整个店铺“改造”成一个餐厅，令置身其中的来宾对早已熟悉的设计共和产生一种全然“陌生”的感觉。白色地毯从街边延伸至店内，引领来宾游走在“香港街头”，无意中便会与“设计共和香港店”不期而遇；原来店铺内的平台变成了一个舞台，晚宴过程中一场极具视觉冲击的表演“UN_pack(age) @evelation”在此上演。

晚宴的餐饮由外滩三号陆唯轩的创始人David Laris特别设计，并配以“如恩制作”的餐具。这种绝无仅有的创意搭配，相信只有亲身体验过的人才能感觉到其中的微妙。

创意晚宴将在每个周年庆期间举行，并成为设计共和的一个传统。

Design Republic celebrated 2nd Year with special dinner
On the 24th of October, Design Republic celebrated 2nd Year with special dinner, the unveiling of HK store design and a conceptual performance to reinforce its vision in the market.
Curated by the two founders Lyndon Neri and Rossana,the Design Republic flagship store becomes the dining room with carefully curated sensibilities, so that the guests could experience something new and fresh in a space they are used to shop in. Guests will be guided, from the street level, by a white carpet into the store to unveil for the first time a glimpse of the Design Republic Hong Kong store façade and design concept. The store platform will be transformed to a stage for an installation and performance, a piece entitled “UN_pack(age) @evelation ”. David Laris will create a new program for the meal, where some of the neri & hu collection tabletop pieces will be used throughout the meal.
The store on this night will also be dotted with varying pieces of vignettes showing the theme of Hong Kong as Design Republic ventures into a new era of EXPANSION. The hope is that some of the concepts and vision of Design Republic will permeate onto lives and be experienced on a real level.



展览 ——“过程，设计共和香港店”
“Design Republic Hong Kong In Progress” Exhibition

“过程，设计共和香港店”希望观众体验位于荷里活道上设计共和香港店设计和建造的过程而不是完工后的样貌。游走在展览中的来宾以自己的所观所感去理解其设计背后的理念。

展览从街头开始，白色地毯延伸至店内的展区，沿着白色地毯可以看到现时香港街头的景象，一路走来，不知不觉地置身于香港店的模型中：从模拟外墙到店铺入口。于此时，设计香港店时画过的草图和制作过的模型也呈现在来宾的眼前。

这种展览布置给予现在的参观者一个特别的空间体验，而将来设计完工后的内外空间感觉则将交由香港店的买客来亲身体会，整个设计恰到好处地忠实了展览的本意。

The exhibition displays the future design of the new Design Republic store on Hollywood Road in Hong Kong. The exhibition aims to place the viewer in the mind of the architect during the design process rather than presenting a finished design. The visitors will by him/her self experience the conceptual ideas behind the design while navigating through the space. The installation starts at the street where a white carpet acts as a prolongation of it into the exhibition, ultimately leading to an object that in itself is a representation of the future store and at the same time the classic Hong Kong shopping street. On this path the viewer is confronted with small installations mixed with sketches and models from the design process. In this way one will experience a taste of the special spatial feeling that the ultimately finished design will give the shopper in Hong Kong and at the same time a notion of its origin.

展览设计及制作：如恩设计研究室
Creation / Installation by neri and hu design & research office (NHDRO)



alan chan, rossana hu, david laris



hong dr installation



paul liu, lyndon neri



hong dr installation

UN_pack(age) @elevation

无法正常打开的木箱来自上海街头，寄往设计共和店。

板条包裹木箱表面的缝隙使人们能够从外面窥视箱内的部分情形。

虚线和链锯暗示了即将发生的事情。

木箱由两个身着工地服装的“建筑工人”锯开。表演开始，当链锯切割木箱的声音停止以后，四周一片寂静，随即飞速闪现在宾客眼前的是设计共和所有的产品影像。随着影像逐渐消失，已锯开的木箱慢慢被打开成两半。木箱内部的设计与设计共和的理念相互呼应：赞美又回味着最平常的家居生活。木箱里面是一个空间，这一空间由木箱内侧表面附着的通过精确计算后立体排列的桌腿阵型而构建出一栋房子的形状。桌腿象征着最为平常却又不平凡的日常家居生活，而这个普通的家庭物件成为这个存在“木箱”内的“家庭”生活的必备元素。

中国人的家庭生活常常是与街道密切相关的，至今在中国的一些地方仍能看到人们在街上做饭、用餐、娱乐。但人们外出就餐时，却又出现一幅完全相反的景象：人们更乐于在餐厅的私人包间中就餐，而不是在餐厅的公共用餐区，这与西方的用餐传统完全相反（在西方，外出就餐就意味着在公众场合相互被看到）。在这种社会的约定熟成下，公共与私人场所的界限变得模糊。在这个“木箱”的“家中”，象征性的用餐场景用桌腿的排列来呈现。这些桌腿是根据从上海街头找来的桌腿复制而成的，它们不仅包裹着这个城市日常生活的一景一物，也再一次呼应了设计共和所倡导的理念——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，发现美的存在。

桌腿原型混在611条复制桌腿中，共同构成木箱中家庭生活的空间。这些桌腿组成的横截面呈现出一个分娩的场景——一位双腿分开，正在分娩一对双胞胎婴儿的母亲。双胞胎婴儿喻示着设计共和香港店和北京店即将开业，也宣告了设计共和已经展开了上海以外的征途。

Unpacking the story of a package

The inexplicable package comes from the streets of Shanghai to the Design Republic store.

Slivers in the crated package render a portion of the inside visible from the outside.

A dotted line and a symbol of a chainsaw reveal a precursor of what is to come.

Two men, dressed as builders, execute the sawing of the package. During this performance, after the chainsaw becomes silent, guests will be reminded with flashes of products Design Republic had offered over the past 2 years. As the projections fade the box opens. Relating to the concept of Design Republic, this installation both celebrates and critiques domesticity. Inside the box is a void. The void forms a shape of a house, outlined by table-legs attached to the box. The table-legs signify the every-day domesticity in the most mundane yet uncanny manner, offering this ordinary object as an accoutrement in this particular notion of domesticity.

It still exists in some areas of China today that domestic life takes place on the street: people cook, eat and play in the public realm of the urban street. By contrast, when people dine out in China, there's a reversal phenomenon where private dining room seats outnumber seats in the public dining room, revealing a social order that is contradictory to the Western dining tradition (where dining out means to be seen by people). A blurring of public/private realms is thus created by this social coding, and the symbolic dining experience is expressed in this installation by the table legs. The table legs are reproductions from one authentic, found table leg from the streets of Shanghai, signifying all the domestic moments one may find in this city, signifying each and every domestic objects whose identity is linked with Design Republic.

Alongside 611 duplicated table legs, the original is mixed in with the rest to form the domestic space inside the box. Revealing under the collective leg-bottoms is an image of a birthing. The table legs become a representation of the woman, with her legs spread to give birth to a set of twins — two new Design Republic stores in Hong Kong and Beijing, as Design Republic expands beyond the boundaries of Shanghai!

模型及展示：Maarten Huls & Koen Savelkoul
Installation / Performance by Maarten Huls & Koen Savelkoul





harry xu, zhou dong lei, lyndon neri



the performance



lyndon neri, andrew yang



wang xu, yu lei, yi jing



jiang qiong er, richard hsu, sonia rachline



the dinner



richard chen, tara wang



richard hsu, shaway yep

10月20日
设计共和与太平地毯共同推出了全新的“Caravan”地毯系列。

Design Republic and Tai Ping launched the lasted collection entailed “Caravan” of Tai Ping Carpets at Design Republic flag-ship store.



一个城市的缩影

MINIATURIZATION OF A CITY

香港的荷李活道，本来和好莱坞没有关系。

这里说的Hollywood，是冬青树的意思。想象一下，冬日长青，也带有点点神圣的意味。然而，忽尔吹来一袭怀旧风，短短的这条小街，竟也越来越有电影感。后来，富有香港旧区感觉的电影，都找上门，来这里拍出一个又一个镜头。

很难想象，这条香港兴旺得最早的街道，一个半世纪前就开发起来，它一度老去，满目是贩卖着古董与旧物的杂架摊式小店，直至近来二十年，又跟繁华与现代最前线重拾旧欢。有时我回去曾经住过的小区，听到老好的街角叫卖，真有一种回家的感动。又或者，走在同样处于新旧冲突之间的许多上海北京小巷，都兴起一种跟走逛荷李活道似曾相似的记忆。每个变化飞快之城，都会在某些角落留存着过去的音符，等待着重新的奏响。

但除了声音，荷李活道首先是属于视觉的，继而要用身体去感应。它最有趣的地方，一定要你走在路上才能体会。视觉上，香港比许多大城都优秀的一个因素，是它的错落有致，单单在中环，就足以体会一种因城区地理起伏带来的趣味。从车水马龙的电车线平地，不经意的绕上山，十五分钟之内，已仿佛进了另一世界。前者是金属与玻璃幕墙大厦的先进中环，沿斜坡缓缓而上，却是最地道的街坊情怀，小店摊子，像走进历史与寻常百姓家。

最好走的是从云咸街荷李活道交界，一直往西，先往下坡走，而后稍稍向上，经过数座旧唐楼，旁边是百年老榕树，而后沿弯道往下，经文武庙，直入古董街，高高低低，像游走花园小径（早前生长在墙上的榕树被判定为有倒下危险，有关部门要求砍去，却引来护树行动，居民可为了一列老树而起来争取，实在也有情有义，老区精神教人动容）。

最好，当然是半路中途，在凉茶铺歇一歇，来一口火麻仁廿四味（此铺的外型保留最为原本的香港唐楼原型，想象不到，它楼上以前还是香港名校华仁书院的教室），一个寻常的午后，你或者可碰到路过的街坊朋友，不赶时间的话就进来喝一口茶，太忙的话就下次，悉随尊便。

秋天晚上（夏天就可能太热，走到出大汗了），在兰桂坊或NOHO喝过酒，恋人们漫步上山回家，经过荷李活道这一段的另一角，昏黄灯火映照旧房子，玩味出另一个繁闹以外的静夜中环。

荷李活道的精髓，在于它作为一条地标性的街道，仿如中心点一样，扩散引发出周围的小区活力。众所周知的半山SOHO区和新兴的NOHO区，正正就以荷李活道为参考点来命名。SOHO在香港的意思其实是指South of Hollywood Road----荷李活道以南街区（即向山上走的一面）。在上世纪90年代开始兴盛，不同的精致小店及餐厅陆续进驻，几年内活化了整个中环半山区。往后，荷李活道上，大型中型的舞场俱乐部来了，周末夜涌着全城最漂亮的男女。著名的海外画廊在此立足，精致酒店相继落成——种种新的建就，令这里变得最国际化，亮丽，浮华，未来，却没有全盘摧毁老街坊的人伦与路边小店的活泼。

以荷李活道作为中心街道，分枝上下游走，上山可沿行人电梯往SOHO，或经嘉咸街到史丹顿街。荷李活道东边尽头是称为大差馆的旧中区警署，一座不能又极需保存的宏伟经典西式建筑。往下走，则是香港岛最后的露天街市结志街，再下歌赋街（九记牛腩与对面的大牌档仍是中环的美食经典）。一上一下，都从荷李活道这主躯干延伸。荷李活道本身，短短的一条街，已像看到一个城市的光荣缩影，历史对照。

The Hollywood Road in Central, Hong Kong in no way relates to Hollywood, birthplace of all movies. Its namesake is actually holly wood. Yet when you imagine an evergreen tree in Hong Kong's cold winter, the sudden nostalgic inclination makes this street increasingly cinematic. Afterwards, all movies featuring old town Hong Kong are shot here. It's hard to imagine that this street, the earliest to flourish in Hong Kong, was actually developed one and a half centuries ago. At one time it grew old, filled with antique and junk ridden booth-like stores, until prosperity and modernity returned in these last two decades. Sometimes when I return to the old community where I used to live, I can hear the calls of vendors on the street, and the nostalgia fills me. Similar memories arise when walking in the various lanes and alleys of Shanghai and Beijing, where the old is restored or rejuvenated with the new. In the nook and crannies of all these fast-changing cities, there always remain some melodic memories of the past, waiting to

The real essence of Hollywood Road is that it is a landmark, like a central point, eradiating energy to its surrounding neighborhoods.

be replayed.

Yet to fully experience Hollywood Road, you need to soak in its visuals, only complete by walking along the extent of the road. Visually, what distinguishes Hong Kong from many other big cities is its fluctuating terrain. Geological fluctuations interestingly create vastly varying enclaves. This can be found in Central alone, where it takes only 15 minutes to travel to the Peak mountain from the heavy-traffic ground of Central, a paradigm of modernity filled with metal and glass-walled buildings. Along the slope up, you discover yet another community, filled with stores and booths creating the most authentic sense of neighborhood, as though you were experiencing history, and entering ordinary households.

The best route to start is from the intersection between Wyndham Street and Hollywood Road and go westward. First the path leads downward, but then slightly upwards through several old tenement buildings alongside century-old banyan trees. Then continue downward along the curve, passing through the Man Mo Temple, to enter antique street. The ups and downs of the path make the walk seem like you're wandering around an urban garden. At one point authorities declared the banyan trees along the way hazardous and decided to cut them down, yet old residents gathered and advocated for the protection of the old trees, demonstrating the tenacity and spirit of this old neighborhood.

It is better, of course, if you stop halfway and take a rest at a teahouse, to sip on some hemp and 24-herb tea. This teahouse preserves its traditional Cantonese tenement building. The upstairs used to be a classroom of Wah Yan College, a prestigious school in Hong Kong. On a usual afternoon, you may run into a friend passing by, and invite him for some tea if he's not in a hurry.

On an autumn evening (it gets too hot in summer to wander), after having drinks in Lan Kwai Fong or NOHO, lovers can stroll up the hill to return home and go through any of the sections of Hollywood Road, its dim lights cast on the old buildings, a picturesque and tranquil version of the Central night alongside



the rambunctious one of Lan Kwai Fong.

The real essence of Hollywood Road is that it is a landmark, like a central point, radiating energy to its surrounding neighborhoods. The well-known Midlevels SOHO area and the new NOHO area are named in reference to Hollywood Road. SOHO refers to South of Hollywood, which leads to the up the mountain. When the area began to flourish in the 1990s, trendy and exquisite stores and restaurants quickly emerged, invigorating the entire Central area in only a few years. Large and medium clubs soon followed suit, with appearances on Hollywood Road, making the area where the best looking men and women in the city flocked on weekend nights. Famous overseas galleries and hotels also set foot here, their new buildings and construction transforming the area into an international, beautiful, luxurious and futuristic community, all the while preserving the atmosphere of the old neighborhood and the vibrancy of the small roadside stores.

With Hollywood Road as your center, you may go upward or downward. If you go upward, you can take the escalator to SOHO, or reach Staunton Street through Graham Street. At the eastern end of Hollywood Road lies the old Central Police Station, a magnificent and classical western-style building worth preserving. If you go downward, you will reach Gage Street, the last open-air street fair on the Hong Kong Island. Past Gage Street is Gough Street (Kau Kee Restaurant and the sidewalk snack booths opposite Kau Kee offer well-known delicacies). Up or down, these streets extend from the trunk of Hollywood Road. Seemingly small, Hollywood Road still manages to fully represent a miniaturization of the city of Hong Kong, in all its glory and history.

文：李照兴
Contributor: Bono Lee



作品：EXPANSION | contraction
作者：VA
发行：2007年
厂牌：MINUS

对声音与静默之间的关系的不间断的探索始终是德国Techno音乐厂牌发行史上持续的主题，《EXPANSION | contraction》的本质，是从声音分子中发现灵感，或是在其周围发现听不见的空间的行为。

专辑收录的是MINUS的精英Plastikman, Dubfire, Gaiser, Marc Houle, Troy Pierce和JPLS的作品，听众可以很容易地发现这个专辑的艺术家对“EXPANSION 膨胀”和“contraction 收缩”这两个对立力量之间的平衡、互动和相互影响所进行的试验。作为音乐的补充，附送的视觉设计作品更是描绘了其潜在的无线可能性。

在极端限量版的超薄（2毫米）USB存储器版本里，除了以WAV和MP3格式存储了CD里的曲目，还有两首特别加送的曲目：Tractile的《The Eel》和Ambivalent的《Lowlights》。

EXPANSION | contraction
Artist: VA
Released: 2007
Label: MINUS

The relationship between sound and silence continues to be one of the major themes of the releases of German Techno music label, MINUS. In their newest album, EXPANSION | contraction, the concept is based on finding inspiration from a sonic molecules or also from inaudible space.

With tracks from Plastikman, Heartthrob, Dubfire, Gaiser, Marc Houle, Troy Pierce, and JPLS, the listener can evidently discern that all the artists featured on Expansion | contraction are fully experimenting with the balance, interaction and interplay between these two opposing forces. To complement the music on this release, the accompanying artwork maps out the boundless possibilities of interaction between two opposites.

In an extremely limited edition super slim (2mm) USB-card, MINUS includes the CD tracks in WAV and MP3 format while featuring two special bonus tracks: “The Eel” by Tractile and “Lowlights” by Ambivalent.



作品：The No. 1 Ladies’ Detective Agency
导演：Anthony Minghella
上映：2008
类型:电视片

当Precious Ramotswe还是个孩子的时候，她和父亲Obed在博茨瓦纳的旷野中学习自然的秘密。当Obed去世，他给Precious留下了开创事业的第一桶金：一百八十头奶牛。有了这项投资，Precious决定成为国内第一名女侦探……

这部具有电影质感的电视剧情片，是BBC历史上首次完全取景于博茨瓦纳的作品。作为导演安东尼•明格拉生前最后一部作品，影片难免让人感到伤感，然而改编自Alexander McCall

Smith的原著的故事本身，以及演员的表演，却令人微笑，继而叹息。

另一个不可错过的部分，是由Airside创作的片头和片尾动画。明格拉这样评价Airside的创作：“精准而又完美的拿捏，通过激情的合作、和无惊无扰的执行，漂亮地完工。”

The No. 1 Ladies' Detective Agency
Director: Anthony Minghella
Released: 2008
Genre: Television Drama

When Precious Ramotswe was young, she spent her days with her father, Obed, in the wilds of Botswana learning the secrets of nature. After Obed's death, Precious is given the first 'step-up' into her new career - one hundred and eighty cows. With this investment she decides to become her country's first ever female detective.

This is a television drama with the qualities of a film. It is the first BBC drama to be filmed entirely on location in Botswana. As the last work of director Anthony Minghella, this film undoubtedly and sadly reminds fans of the director's passing. Yet the story itself (based on the original novel by Alexander McCall Smith) and the cast's performance, makes people both laugh and sigh.

Last but not least: don't miss the animated opening and closing titles created by Airside. Minghella claimed Airside's work as "meticulous, perfectly judged, beautifully executed and achieved with minimal fuss and a real sense of enthusiastic collaboration."



作品：The Language of Things
作者：Deyan Sudjic
出版：2008年10月2日
出版人：Allen Lane

我们生活在由物充盈的世界，可是物品如何解释了我们自己？通过《物品的语言》，伦敦设计博物馆总监Deyan Sudjic描绘了我们与一切造物的有意识或无意识的关系。

从T台猫步的放浪形骸，或是笔记本电脑的科技辉煌，到一盏桌灯的精巧微妙，作者显示了人类如何被他们的财产操纵和引诱。Sudjic以设计师专家的身份像我们介绍了世界上最早的革新者，以及他们在设计中隐藏的含义。一把手枪的设计如何影响一辆汽车？为什么一张桌子可以把一家咖啡馆变成全巴黎最时尚的地方？我们可以从一张纸钞、一件警察制服，或是一种字符中学到什么？为什么我们的裤子尺寸并不是我们中的任意人能够决定的？

在我们的时代，“设计师”一词已经等同于愤世嫉俗和投机取巧，Sudjic检验了成功设计背后的品质，探索了高级艺术与批量生产之间的紧张冲突。《物品的语言》天才而又勇敢的定义了这个时代的视觉词汇，向人们提供了一个崭新的观察世界的方式。

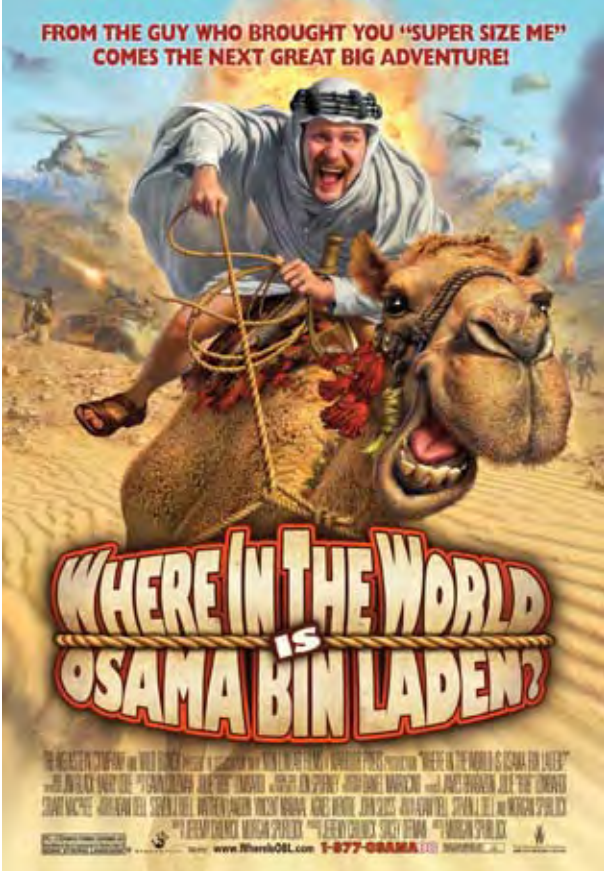
The Language of Things
Author: Deyan Sudjic
Published : 02 Oct 2008
Publisher : Allen Lane

We live in a world drowning in objects. But what do they tell us about ourselves? In The Language of Things, Deyan Sudjic charts our relationship - both innocent and knowing - with all things designed.

From the opulent excesses of the catwalk, or the technical brilliance of a laptop computer, to the subtle refinement of a desk lamp, he shows how we can be manipulated and seduced by our possessions. Sudjic delivers an exhilarating insider's look at the history of design as he introduces us to the world's first innovative designers and reveals the hidden meanings in their work. How did the design of a pistol influence a car? How did

a chair make a cafe the most fashionable place in Paris? What can we learn from a banknote, a police uniform or a typeface? And why can't any of us decide what size to wear our trousers?

In an age when the word 'designer' has become synonymous with the cynical and manipulative, Sudjic examines the qualities behind successful design and explores the conflicting tensions between high art and mass production.Brilliant and courageous, The Language of Things defines the visual vocabulary of our time and gives us a powerful new way of seeing the world.



作品：Where In The World Is Osama Bin Laden
导演：Morgan Spurlock
上映：2008
类型：纪录片

《Where In The World Is Osama Bin Laden》可能是2008年最有趣的美国独立电影。影片讲述的是独立电影人Morgan Spurlock获知女友怀孕后，忽然意识到自己的责任，遂决定在孩子出生之前揪出地球上最恐怖的敌人：奥萨玛•本•拉登。

电影充满了游戏精神：片名戏仿了电视游戏《Where In The World Is ...》系列，海报戏仿的则是电影《Indiana Jones: Raiders of the Lost Ark》，片头更直接就是商业电脑游戏——一场由牛仔造型的主人公和本拉登在美国西部旷野上展开的虚拟决斗。

当然影片的主体部分是严肃的。Spurlock访问了埃及、摩洛哥、以色列、巴勒斯坦的恐怖分子、约旦、沙特阿拉伯、阿富汗和巴基斯坦，除了精心安排的对军方、政界、知识界、宗教界人士的采访（其中包括拉登的老师），他甚至还在街上询问路人：奥萨玛•本•拉登在哪里？在影片的结尾，已经采访了很多人的Spurlock意识到，所谓“敌人”或“敌国”，并不是美国政府宣传的那样简单。

所以，就在巴基斯坦靠近阿富汗的边境，Spurlock最终放弃了寻找本•拉登。他回到临产的女友身边，迎接自己的新生儿儿子，并且给孩子取名叫做——Laken。

Where In The World Is Osama Bin Laden
Director: Morgan Spurlock
Released: 2008
Genre: Documentary

Where in The World Is Osama Bin Laden is probably the most interesting American independent film in 2008. The story starts when the film-maker Morgan Spurlock found his girlfriend pregnant and upon realizing his new-found responsibility to his unborn child, he decided to find the world's biggest enemy, Osama bin Laden, before his baby's birth.

The film is playful: the title is a play on the television game show and computer game series, "Where in the World is ..."; the promotional poster plays with the poster to the Indiana Jones film Raiders of the Lost Ark, and the title section of the film is some comical animation showing Spurlock (in cowboy costume) fighting with Osama Bin Laden in America's Wild West.

But of course the main section of this documentary is serious. It shows Spurlock visiting Egypt, Morocco, Israel, the Palestinian territories, Jordan, Saudi Arabia, Afghanistan, and Pakistan, interviewing people from military officers, politicians, intellectuals, and religion leaders, including Osama Bin Laden's teacher. Spurlock even asked people in the street: "do you know where Osama Bin Laden is?"

Finally, after a long journey, near the Pakistan-Afghanistan border, he finally decided to stop the search and fly back to his girlfriend, welcoming his newborn son, whom he named — Laken.

文：林昱 contributor: aimee lin

荷李活道
· 210 ·

