

design 宣言

# manifesto 012

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中国上海中山东一路五号一楼  
1F 5 zhong shan dong yi road  
shanghai china  
t 8621 6329 3339  
[www.thedesignrepublic.com](http://www.thedesignrepublic.com)



# 米兰2009

MILAN 2009



如果在这场金融风暴之前，世界经济就像沉浸在一场狂热和永不散场的大派对里一样。那今年的米兰家具展上，人们看到的就是一个新时代开始的征兆。从产品到品牌、从人物到食物、从举行派对到取消派对、从商店到街道。今年的米兰，呈现出了时代变化的趋势，人们注意到了今年与往年的不同：今年，当人们离开这个世界上最具权威的家居设计展时，留在脑海里的已不只是对自己的设计和事业的考虑，而是延伸到生命和现实、生命和世界、生命和自我的思考领域。

每年，家居和产品设计界的翘楚们都会聚集在米兰庆祝一年一度的业内盛典。品牌的演示一年比一年大胆，设计秀的排场也愈发庞大和绚丽，而明星设计师的光芒在这场设计盛典中再耀眼不过的了。是的，我们都是为了看新的设计产品去米兰的，但对于我们来说，比这更重要的其实是寻找到那些被好设计感动而得到的强烈的震撼力与冲击力，单纯地欣赏与看好一样作品已不能满足我们潜在的欲望。就像我们不满足于只把商家新一季的产品介绍带回家；就像我们和品牌达成合作协议也并不代表我们的任务结束了。我们要找到一个“节制点”，一个设计的“节制点”，可能要它更大点，更多点气势，甚至需要更丑陋，或者更耀眼些、创新些，再或者更疯狂些，所有的可能都可以慰藉我们对设计的“瘾癖”。

今年的家具展与往年有些不同，务实和低调是总体的趋势。众多品牌放弃了以往一掷千金的大场面转而举办一些小型的活动甚至完全取消晚宴与派对。那些以往注重形象产品的品牌，如今开始趋向平民化和实用的路线，并且针对性地展示能供货的产品。经济的低迷，使得很多品牌把重心放在产品销售上，并且打破常规，将送货时间缩短到展会后的几周内，这种模式利用买手在展会上的好奇和兴奋情绪来为自己的新产品挖到第一桶金。展会结束了，无形中这种“现货交易”的形式证明了家居产品是为大众设计、制造和服务的，而不是少数设计师们“天花乱坠”的意识形态。

为Magis成功设计出Chair\_One的德国产品设计师Konstantin Grcic也为其它品牌设计产品。今年，他为Magis设计了全新概念的办公室“360度”座椅，为Plank设计了Monza座椅以及B.D经典的“Table B”系列。来自法国的Bourellec兄弟设计的可以随心所欲搭配、摆放的Kvardat Clouds以及为Established & Sons设计的“Quilt沙发”也给我们带来了意想不到的惊喜。其它的出色设计还有Barber Osgerby为Venini设计的限量版Lanterne Marine花瓶，Studio Job的The Gospel系列，以及Inga Sempé的Vapeur系列灯具。还有，在Moooi的“all-about-the-product”那个前所未有的务实展览上，无论是Moooi团队自己的“Tree”灯系列还是新锐设计师Fresh West设计的Brave New World立灯都令我们欣喜不已。

If the world economy had enjoyed an over-the-top and seemingly-never-ending party over the past few years before the financial crisis blow, then one can definitely see the signs of a new era in the Salone de Mobile of Milan. From products to brands, from people to food, from parties to cancelled parties, from stores to streets. This year one sees the signs of the times and takes notice of what's different from past years. This year, one leaves the most preminent design furniture fair in the world pondering about not just design and business, but about life and reality, life and world, life and self.

Every year the home furnishing / industrial design world gathers in Milan for one grand week celebration. Each year the brands grow bolder and bolder, the shows swell both in size and glamour, and the designer's celebrity status rises above all else. We all go to Milan to see new products, yes, but somehow we also have great expectations to be wowed and shocked to the point that a simple exhibit about just the products themselves no longer satisfies us. It's almost as if “only” going home with a list of our next season's new merchandising would no longer be enough. It's almost as if “only” resolving our sales issues with brand partners is no longer getting the job done. We need a “fix”, a design “fix”, that only the bigger, the grander, the uglier, the shinier, the newer, or

the wilder would quench.

Well, this year things are a little different. This year we see a general trend towards restraint and humility. Most brands that had usually thrown lavish parties in the past resorted to drastically smaller events or completely cancelling them altogether. Brands who often introduced iconic products to provoke the general public have focused on more accessible, practical and ready to sell furniture pieces. Prototypes have often been shown in Milan with no immediate pieces ready for sale until 6 to 8 months later. However, with the economic downturn, most brands have focused on having pieces ready for sale and delivery within weeks after the show, providing a model that can generate revenue leveraging on the hyped emotion and excitement of the buyers that are attending the fair. The days of excess are over and a conscious effort prevails in making sure that furniture products are made and presented for the public and not just a limited group of designers with high faulting ideologies.

German industrial designer Konstantin Grcic who gave us Chair\_One from Magis was presented by multiple brands ranging from a new 360 chair for Magis which questions the very idea of an office chair, the Monza chair for Plank and a great collection of “Table B” tables for B.D. The Bourellec brothers from France continue to surprise us with both the Kvadrat Clouds and the Established & Sons Quilt Sofa. Other notable pieces are Barber Osgerby's Lanterne Marine, Studio Job's The Gospel series (lead glass and rosewood collection), and Inga Sempé's Vapeur lighting collection. Moooi also surprised us with a very down-to-earth, all-about-the-product exhibition, where they showcased fantastic concepts from the tree Lamp from Moooi Studio Team to Brave New World by young designer Freshwest.

蒋如姗 rossana hu





# 2009米兰设计展一瞥

## GLIMPSE OF MILAN DESIGN WEEK 2009



**品牌:** Royal Tichelaar Makkum  
**产品:** 约伯的福音餐具系列

这套共计12件的餐具标志着传统代夫特陶器制作技术的进步，突破了色彩的限制。Studio Job与Royal Tichelaar Makkum的合作，使得各种新的色彩元素被大胆采用，并赋予传统彩陶工艺新的诠释。

**brand:** Royal Tichelaar Makkum  
**product:** The Gospel according to Job

The production of this 12 piece dinner service marks technical development in the traditional Delftware technique where only a small amount of colours can be used. The collaboration between Studio Job and Royal Tichelaar Makkum led to the development of numerous new colours allowing a bright re-interpretation of traditional technique of faience.



**品牌:** B&B Italia  
**产品:** Grande Papilio扶手椅

在Grande Papilio 作品中，深泽直人再次展示了他对于比例和细节的感受。此款单人扶手椅是去年展示过的B&B Italia品牌“Papilio”软垫座椅系列中的老大哥。从背部的弧线到长圆锥形的整体结构，处处显示出一种和谐的外形之美。此款扶手椅外表同样由织物与皮革包裹。背部独特的金属拉链设计便于更换沙发套。

**brand:** B&B Italia  
**product:** Grande Papilio

With the “Grande Papilio” Naoto Fukasawa once more demonstrates his feeling for proportions and details. The monolithic armchair, which is the big brother of “Papilio” the upholstered chair B&B Italia presented last year, show a harmonic balance of form, which starts from the curve of the back and arrives until the long conical shape of the frame. This piece is also covered by fabric and leather, and also has a removable cover thanks to a metallic zip that characterizes its back.

**品牌:** Venini  
**产品:** 海上之灯

铝质的构架通过一个环状物固定于花瓶上，上面的玻璃部分（固定花茎处）插入下面的花瓶。此款设计灵感由设计师自内陆地区来到Murano岛上的Venini工作室时，看见威尼斯泻湖中船只上悬挂的灯笼而来。6款人工吹制的限量版玻璃花瓶，包含3款花瓶设计，每款2种颜色。

**brand:** Venini  
**product:** Lanterne Marine

Aluminum frames are attached to the vases by a ring where the upper glass component (intended to hold flower stems in place) is inserted into the lower one. These frames were inspired by vernacular lanterns seen hanging from boats in the Venetian Lagoon when the designers, BarberOsgerby travelled from the mainland to Venini's workshops on the island of Murano. The six limited edition hand-blown glass vases comprise of three vase designs, each available in two colors.



**品牌:** Magis  
**产品:** 360° 转椅

该系列产品中包含有椅子、长凳、桌子和收纳盒。铁质框架以环氧树脂油漆包裹表面，座位由集成自承式聚亚安酯材料制成。

**brand:** Magis  
**product:** 360 degree chair

Magis presented the 360° family, a collection of office furniture by Konstantin Grcic consisting of a chair, table and container. It's called 360 because it can turn 360 degrees and the chair can be sat on in all directions. Frames are constructed in steel with epoxy resin coating. Chair seats are made of integral self-bearing polyurethane.



**品牌:** B.D  
**产品:** B型桌

B型桌最大展开长度为3.5米。有三种可选材质：木、铁和人造石。外表的简约隐藏了其中复杂的工程学技术原理。不仅如此，产品制作中也包含若干手工制作环节。设计师 Konstantin Grcic参照了经典的B.D部件，例如：hypóstila搁板单元（1979年开始制作），采用铝质挤压成形以实现最小化侧面面积并使跨度超过360厘米的桌面。有多种材质和三款不同的桌腿形状可选。同时适合室内外使用。

**brand:** B.D  
**product:** Table B

“Table B” spans a maximum length of 3.5 meters and comes with three optional substructures in wood, steel or artificial stone. Its apparent simplicity hides a complex technical development in which senior engineers have been involved. In counterpoint, the production also includes several manual processes. Designer Konstantin Grcic refers to classic B.D pieces, such as the hypóstila shelf unit (in production since 1979), in developing a tabletop of extruded aluminum with a minimal profile and for lengths of up to 360 cm. It is offered in various finishes and with three models of legs. Suitable for indoor and outdoor areas.



**品牌:** Moooi  
**产品:** 树形灯

树形灯完全使用木质材料制成，内部遮光部分令人赞叹。该系列包含有台灯和落地灯两种，原料采用原色或褪色橡木（赭色或黑色）和斑马木。灯座基于可旋转实木，遮光部分采用成型胶合板和实木条板原料。

**brand:** Moooi  
**product:** Tree Lamp

The “Tree” lamp by moooi works is built entirely from wood with an additional internal shade surprise. A range of table and floor lights are available in natural or stained oak (ochre or black) and in zebrano wood. Lamp base is of turned solid wood, shade in veneered molded plywood with solid frame and profiles.



**品牌:** Moooi  
**产品:** “Brave New World” 灯

Brave New World灯具设计来源于随机想象的建筑物的一部分，参考了远东地区竹制脚手架的形状。关于此款灯的总体结构和部件，没有任何设计与构思。但是使用小木片制作一个大灯具的局限性使得设计过程颇费脑筋，正如雕刻家利用原材料刚开始创作一样。

**brand:** Moooi  
**product:** “Brave New World” Lamp

The Brave New World Lamp by Fresh West started as a concept piece of random thought - initiated construction. Following the example of old Far Eastern bamboo scaffolding the Brave New World Lamp was developed without a design or plan in place. However, each piece of wood is carefully notched and pegged together to form an integral part of the overall mechanical structure. The 1.8 metre high lamp is made of timber strips and has two cast-iron counter weights.





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out of every 1000 of children die before 5 years old 衣物；基本医疗以及学费  
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人 物 P E O P L E

# 由激情迸发出设计地毯

## PASSION FOR DESIGNING RUGS



nanimarquina的发展基于一个非常清晰的主张：用激情设计地毯。通过融合多种价值观：观察、创新、热情以及把传统工艺推向21世纪的禀赋结合在一起，把一个简单的原则，一个明晰的意图变成了现实。

自1987年以来，nanimarquina一直致力于地毯与纺织品的设计，并特别关注原材料和制作工艺方面的研究。这些元素丰富了她作品中的美学特征，也铸就了一个著名品牌以及她的商业成就。

以创始人Nani Marquina名字命名的这一地毯品牌，在一开始就由Nani Marquina本人参与设计，她在设计中大胆采用了流行色彩和20世纪80年代的几何图案风格。产品一经推出就得到广泛的认可，这证明了她的设计理念是成功的。随后nanimarquina公司立即受邀于各大著名设计师，如：Mariscal, Peret and Eduard Samsó等为其设计作品。品牌的理念由此产生：一系列不同大小和色彩的地毯陆续问世。这样的成功也促进了品牌在全世界的知名度迅速提升。

几年后，nanimarquina公司获得了一个里程碑式的发展：开始在北印度制作地毯。从此以后，工艺水平成为nanimarquina区别与他的重要因素。新价值观开始渗透到探索创新制作工艺和开拓消费者价值认同感中来。与世界精湛制作工艺相结合为nanimarquina地毯注入了鲜明而独特的活力。时尚与设计灵感相结合，身体的触摸，温暖与亲密感融合了时代的气息。

nanimarquina品牌也开始不断与一些著名设计师合作，像Ana Mir、Emili Padrós、Mariana Eidle、Oriol Guimerà、Martí Guixé、Tord Boontje、Ricard Ferrer、Martín Azúa and Gerard Moliné等。这些名设计师用他们的创造力为nanimarquina的地毯注入了灵感，使之畅销世界近50多个国家。

2000年前后的10年里是nanimarquina的设计和事业全面发展和收获的10年。Topissimo 地毯获得Ret Dot Design奖项；Cuks地毯获得Delta Awards奖项特别提名；Flying地毯跻身2003年最杰出大奖之列。nanimarquina公司在2005年达到新的高峰，赢得National Design Award 大奖以及Premi Cambra a la Gestió Empresarial 大奖（设计管理委员会颁发奖项）。2007年，因贡献卓著，公司被Príncipe Felipe Award奖项提名。2008年，获得加泰罗尼亚政府国家文化设计奖奖项。此外，小野花地毯获得Ret Dot Design奖项和“ELLE国际家居设计奖”奖项。最近，Nani Marquina还赢得曼哈顿商会颁布的国际女企业家挑战赛奖项。这项个人成就使她获得2007年度FIDEM Award女企业家奖项。

如今，Nani Marquina管理着地毯制作部门。随着家族第二代管理的加入，nanimarquina的地毯还将一如既往地设计和制作高品质的产品，并坚持其基本理念：秉持地毯设计之激情。



little field of flowers





The development of nanimarquina has been based on a very clear idea: the passion for designing rugs. A simple principle, a transparent assertion of intentions that becomes reality by combining values such as observation, innovative effort, enthusiasm and the ability to carry craft traditions through to the 21st century.

Since it began in 1987, nanimarquina has been designing rugs and textile products paying special attention to the research of raw materials and manufacturing processes. These factors enrich the aesthetics of the products, the main reason behind the brand's renowned and commercial success.

The history of the company started with the first few rugs, which featured popular colours and geometric designs of the 1980s. Designed by Nani Marquina herself, they were very well received and confirmed the success of the idea of making designer rugs. The company was then immediately asked to design new products for various prestigious designers such as Mariscal, Peret and Eduard Samsó. Furthermore, the collection concept was born: a series of rugs varying in size and color. The success of all these ideas boosted the brand's presence in the international market.

Years later, the company achieved one of its greatest milestones: it started to manufacture rugs in north India. Since then, craftsmanship has become the differentiating factor of nanimarquina, the value that enabled it to explore new manufacturing methods and new ways of identifying with consumers. Working with craft techniques from all over the world imbues the rugs with a unique character, where sensitivity mixes with fusion and where the human touch, warm and close gains a contemporary strength.



flying carpet

The brand continues to collaborate with well-known designers. Names such as Ana Mir, Emili Padrós, Mariana Eidler, Oriol Guimerà, Martí Guixé, Tord Boontje, Ricard Ferrer, Martín Azúa and Gerard Moliné have contributed their creativity to the different nanimarquina collections, which are sold in more than 45 countries.

The decade of 2000 was when nanimarquina's products, the company and her business initiative were consolidated and recognized. The Ret Dot Design Award for the Topissimo rug and the special mention at the Delta Awards for the Cuks and Flying Carpet models are among the most outstanding prizes the company won in 2003. The company's high point came in 2005, when it won the National Design Award and the Premi Cambra a la Gestió Empresarial (Chamber Award of Design Management). In 2007, the company received a nomination for the Príncipe Felipe Award for Company Excellence and in 2008 won the Culture National Award of the Generalitat de Catalunya government to the Design. In addition, the Little Field of Flowers rug received a Red Dot Award and the Elle Deco International Design Award. Nani Marquina has also recently won the International Women's Entrepreneurial Challenge Award from the Manhattan Chamber of Commerce, a personal achievement that led to the 2007 FIDEM Award Entrepreneurial Woman of the Year.

Now Nani Marquina leads the rug manufacturing sector. With the second generation already incorporated into its management, the company continues making, living and offering high quality design. It still adheres to its basic concept: the passion for designing rugs.



cuks carpet



topissimo multi



topissimo simple

## 观点 VIEW POINT

# 回归本原

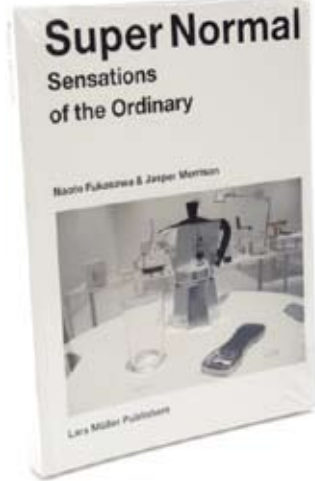
## BACK TO ORIGIN

“今年的米兰很无聊”，朋友从米兰家具展回来，带回失望的评语。她是那种正处于人生与事业上升期的天之娇女，本人意气风发，喜欢的自然也是张扬的造型、个性的设计，所以2009年过于安静、缺乏亮点的米兰家具展，在她眼里很失败。

和以往的喧闹与精彩相比，今年的确是有点失败。不过看看身边的现实吧：经济增长和奥运派对给人们留下了一张张残妆未卸的脸，金融海啸更是打击了许多膨胀或者期待膨胀的钱包，后者影响的不只是奢侈品消费，它还引出累计在人们身体里的、连夜狂欢后的疲劳，以及因此而产生对于消费的厌倦。于是，盲目乐观、炫耀以及奢侈，变成了不合时宜、愚蠢、缺乏责任感的事情，猖狂的个性（以前我们把这叫做“天才的创造力”）更是罪大恶极，潮流价值观变了：老实本分开始大行其道。今年的米兰，就是老实设计的汇报演出。

听上去，我们所信仰的创造力，的确是朝着没劲无聊的方向奔去了。比不好稍好一点儿的是，主流设计师对过度乐观的修正，不是悲观，而是反省。去年年底，在Design Republic位于上海外滩五号的空间，Konstantin Grcic这么描述金融危机后对工业设计师的影响：“对设计而言，它意味着我们可以放慢速度，花更多的时间思考，使设计变得更为反省。”Konstantin Grcic在本次米兰家具展上交出的360度工作椅和B型桌，的确显示了反省的结果：回归本质。所以，一把椅子就是一把椅子，它是一把牢固而又美观的坐具，体现的是我们时代的需求和制造水平，而不是对购买者的价值和地位的强调。

这样的设计出自Konstantin Grcic之手并不意外，他本来不就是那样一个追求形式与实用的合二为一的金牛男。他的精神和风格一定会流传得更加深远。因为从根本上说明，老实本分和深思熟虑正是我们现在的内心最需要的东西。何况它并不像我们听上去的那样反对趣味和创造力（只是不要那么神经质），如果人们觉得一些产品比较无聊，很有可能只是因为设计本身还不够好——没能到Konstantin Grcic的水平，还有一个可能是用户自己对产品的理解还未能与设计师的思考打成共识，倒也不一定趣味一致。同样，深泽直人的信道者也会越来越多，因为他总是能够启发设计师和设计产品消费者的反思——他是这个时代的设计观念布道者。



当然，对于“回归本原的设计”的流行，我也会有一点儿担心。比如说，如果“回归本原”就是大量使用木头、石头、无色玻璃这些近乎符号的材料，我会对它大失所望。这一代的“回归本原”可不是现代消费主义的寻根之旅，它的目的地不是往回走到“原生态”，而应该是提升到反思层面的设计，也就是对物的功能和人与物之间的情感关系的思考。“返璞”的目的是“归真”，这就解释了为什么一些回归本原的设计，尽管牺牲了视觉冲击力，却能以一种静静渗透的方式，对我们产生安慰、镇定的作用。

“Milan is so BORING!” said a friend who was back from I Saloni 2009. She is one of those lucky and favored women at the peak of her career, who loves nothing but superlative shape and unique design. So the quiet, pale I Saloni 2009 to her, became a total failure.

Compared with the liveliness and excitement of the old days, it does look (a little bit) like a failure. But have a look at reality around us: the economic explosion and the great Olympic party left people with a made up image of China, and the global financial storm squashed those bloated and ballooned wallets. The latter causes not only the decline of luxury consumption, but showed the cumulative fatigue of a hangover of over consumption. Therefore, blindly showing off and over-the-top luxury became inappropriate, irresponsible, and indulgent. Ostentatious design (we used to call this “genius”) became sinful. The trend and value changed: the subdued is the winner. And this year's I Saloni is a performance of the subdued.

Sounds like our formerly worshipped originality is now running on the way of boringness. Slightly better than the worst scenario, most designers' revision of over-optimism is not really a showcase of their pessimism of the future as it really is more a reflection of the past. When visiting Design Republic Shanghai last year, Konstantin Grcic answered my question on the economic depression in this way: “For design, it means we can slow down, think deeper, and make design



torn torn and tam tam . by konstantin grcic



more reflective." The 360 Degree Chair and Table B by Konstantin Grcic presented in Milan are the results of reflection: back to origin. Thus remains, a chair is a chair, a secure, and pleasant object to sit, representing the needs and manufacturing level of the times, not the buyer's value or social position.



iri chair . by paolo cappello

It is not surprising that these works were presented by Grcic. His spirit and style must flow through the product with depth, because at the root, it is the originality and reflection that people need the most. Besides, it's not so anti-creative or uninteresting as we think: if people think that some products are a bit boring, it is very likely that the design itself is just not good enough, or that they are not at the same level of understanding as the designer, or just simply that they do not agree with the designer's philosophy. For this reason, Naoto Fukasawa is also reaching cult status, as he can always spawn reflection from both product designers and product consumers. He is the design prophet of our times.

Of course, this trend of "back to origin" worries me too. For example, if back to the origin means the mass use of those symbolic materials like wood and stone, I shall be very disappointed. In my point of view, this is not a contemporary consumerist's back to root journey, the destination is not a backward step, but a forward step to the reflective level of design – a reflection on products function, user's demand, and the emotional relationship between a product and its user.

Back to origin has the end goal of returning back to the raw truths, explaining why some designs, despite sacrificing visual excitement, can comfort and calm us, through a gentle and quiet seeping of emotions back to our lives

文：林昱  
Contributor: Aimee Lin



deja-vu chair.by naoto fukasawa



Steelwood Chair design Ronan & Erwan Bourollec - www.magisdesign.com



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# 设计狂人对话

## LYNDON NERI TALKS WITH MA QING YUN

[对话]

马清运

美国建筑师协会会员  
戴拉及哈利·麦荣誉教席  
美国南加州大学建筑学院院长  
马达思班（美国，上海）建筑设计事务所创始合伙人/设计总监

马清运生于1965年，获得清华大学建筑系建筑工程学士学位及美国宾夕法尼亚大学建筑学硕士学位。1996年在费城创立美国马达思班建筑设计事务所，1999年创立上海马达思班建筑设计事务所，并在过去十年带领设计团队以大量设计研究成果与建成项目，使马达思班成为世界注目的代表中国当代建筑设计思考及实践能力的事务所。

马清运不但精于实践，并且勤于教育和研究。他曾经在多所大学和学术机构执教及演讲，包括美国哈佛大学、康奈尔大学、哥伦比亚大学、荷兰贝尔拉格学院、法国建筑专业学校、瑞士苏黎士理工等。

LN: Lyndon Neri (郭锡恩) MQ: Ma Qingyun (马清运)

LN: 生活中最害怕什么？  
MQ: 失去对美好事物的兴趣。

LN: 可以说一下您的家庭吗？您有几个孩子？对孩子们的将来有什么期望？  
MQ: 我有两个儿子。我希望他们可以去做自己喜欢的并且有意义的事。

LN: 是什么带给您源源不断的创作灵感？  
MQ: 阅读和制作。

LN: 您现在40多岁，就已经在建筑学界获得了极高的声誉。下一步是什么？  
MQ: 我有一些想法，想创造出有利于建筑的更长久永恒的环境并创造高于人的一生所能创造的价值。目前我还没有能够实现这些，所以显然有些困惑。

LN: 作为一个中国建筑师，您在过去的10年里取得了重大突破。对于这十年里您是怎样回馈中国的，Rossana和我都非常钦佩。您最大的成就和最大的挫折是什么？  
MQ: 我最热衷的事情是把中国建筑带到一个全球性的主流的建筑对话当中。一直让我觉得有挫败感的就是还没有能够做出我自己最好的作品。

LN: 一个成功而充满活力的建筑设计公司的总监，同时任职美国南加州大学建筑学院院长，另外还经营着西安的一个酿酒厂，您身兼数职，怎样在从事的多种工作中找到一个平衡点？您怎么有时间做到这些？  
MQ: 如果做这三个不同类型的工作需要遵循完全不同的原则，那很明显我得把自己分成三份了。其实我把这三个工作放在同一个大原则下进行，那就是把合适的人放在合适的位置上，达到团队合作效益的最大化。



LN: 在事业初期您最敬仰的建筑设计师或艺术家是谁？  
MQ: 奥斯卡·尼迈耶, 雷姆·库哈斯和西班牙巴塞罗纳的恩瑞克·米拉莱斯。

LN: 2006年您出任了美国南加州大学建筑学院院长，可以和我们分享您在教学上的愿景吗？您希望您的学术成果能够留给人们什么？  
MQ: 为建筑学以及建筑学实践的新方向和新出路寻找推论和证据。我希望被人们记住的是，我作为一个“厨师”，带来多种不同配料，创造出美味的菜肴（就好像是好的项目），和一个“酿酒师”，教育他的学生是为着长远的目标和价值（就好比是美酒）。

LN: 您最想和当代的哪位建筑设计师合作？  
MQ: 我很想跟彼得·库克和Francois Roche合作。因为我想更多的了解建筑学在近半个世纪是如何发展的。

LN: 您做过非常多的项目，可以说您见过了所有的类型。您最喜欢的项目类型是什么？为什么？  
MQ: 酒店。这是一个很清晰明确的概念而且被非常广泛的应用在生活中，是私密场所但不是私人空间，是关于规划、程序但又是关于感知。其实做酒店不容易——这是被很多人所误解的。

LN: 对于把设计共和作为一个设计的平台的愿景，您有什么建议吗？  
MQ: 我觉得可以成为一个关于设计和创造的学校。

[Dialogue]

Qingyun Ma

AIA Architect  
Della and Harry Mcdonald Chair  
MADA s.p.a.m. Partner, Design Principal  
Dean, School of Architecture, University of Southern California

Qingyun Ma was born in 1965, obtained his bachelor degree from Tsinghua University and master degree from University of Pennsylvania, returning to China in the year of 1999, and has become one of the most influential architects in China. His firm MADA s.p.a.m. focuses in strategy (s), planning (p), architecture (a) and media (m) aiming to create a "participative practice" which achieves critical cultural agenda through creative production, and reach out to reclaim the responsibilities architects have voluntarily abandoned in the last decades. MADA s.p.a.m. has become one of the most internationally recognized Chinese practices.

Apart from his dedication to his private practice, Qingyun Ma is also wildly involved in academic activities. He has served as a visiting professor and critic at notable institutions such as Harvard, Columbia and University of Pennsylvania in the US, and ETH, Berlage and Berlin Technical University in Europe. In 2007, Qingyun Ma was appointed dean of the School of Architecture at the University of Southern California.

LN: Lyndon Neri MQ: Qingyun Ma

LN: What is your greatest fear in life?  
MQ: Losing interest in good things!

LN: Tell me a little about your family. How many kids do you have and what do you want them to be or do when they grow up?  
MQ: I have two boys. I would like them to do anything to feel happy and meaningful.

LN: What recharges you creatively?  
MQ: Reading and Producing.

LN: You have achieved great acclaim in the field of architecture and you are only in your mid 40's, what's next?  
MQ: I have been thinking to embrace ideas that can create longer environment that built space and generate values

bigger than a life span. I have not been able to settle this therefore confused apparently.

LN: You have made great breakthrough as a Chinese architect in the last 10 years and both Rossana and I are extremely impressed with how you have given back to China and the Chinese people. What would you say is your greatest achievement and perhaps your greatest setback?  
MQ: I think what I have enjoyed the most is to bring Chinese architecture in the main stream of architecture discourse in a global context, what I have been continuously frustrated with is the fact that we have not been able to built my best work yet!

LN: How do you balance the many things you are doing in life? Being the principal of a thriving and successful architecture practice, the dean of USC (University of Southern California) and also an owner of a winery in Xian. How do you find time?  
MQ: Obviously if any of the three jobs follows different principles I have to split myself into three pieces. I tend to focus on them as one - that is to put the right people in right place and create or recreate the best results of collective intelligence.

LN: Any architects and or artists that you looked up to during the beginning of your design career?  
MQ: Oscar Niemeyer , Rem Koolhaas and Enrique Miralles from Barcelona

LN: Now that you are the dean of USC, what is your pedagogical aspiration? How do you want to be remembered as part of your academic legacy?  
MQ: To search reasons and evidences which we can re-invent architecture and the practice of it. I would like to be remembered as a "chef" who brings different ingredients together and create the best dishes (programs) and a wine maker who trains students for not so immediate purposes and values (like good wine).

LN: Any living architect(s) that you want to work with and why?  
MQ: I would like to work with Peter Cook and Francois Roche to see how architecture has evolved through half a century.

LN: You have done many projects and probably have seen all types. What is your favorite project typology and why?  
MQ: Hotels, it is clear and repetitive. It is intimate but not private; it is about programs and perception. It is simply not easy, as misunderstand by many.

LN: If you have any suggestions for Design Republic given its aspiration to be the platform for design, what would it be?  
MQ: It should build a school for design and production.



玉川酒庄 jade valley



玉山石柴 住宅 father's house-residential



井字 精品酒店 well hall boutique hotel





# MOOOI

Bamboo灯  
Bamboo Lamp

竹灯是个精细的有机结合体，细长的竹子配合锐利、纤细的侧面轮廓和光亮的外表。自然的曲线与构思精巧的弧线结合，创造出一种简洁、标准的灯具。静观看似毫无关联的选材，不知从何处选取的独特的拖拽开关，像是一只粗犷阴影下摇晃的耳环。让人感到有一丝荒谬，又像是吸引我们去解开上面的绳结然后换上觉得合适的开关。这一切都让人感到微微的惊奇。

The Bamboo Lamp is a subtle hybrid of organic, shapely bamboo with a sharp, minimal silhouette and a high gloss finish. Its natural curves blend with stylized curves to make a simple standard lamp which surprises with its quietly contradictory materials. A unique pull switch handle, plucked from somewhere in the world, now dangles like an earring beneath the bold, gathered shade, gently reminding us of the absurd and providing us with an invitation to perhaps untie the knot and replace it with an object of our own choice.



# EMECCO

Nine - 0 Stacking Chair  
Nine - 0 Swivel Armchair

由意大利设计师Ettore Sottsass 为EMECO设计的“Nine - 0”系列亮相于2008年的米兰设计家具展。这也是这位设计师生命中设计的最后一把座椅，他于2007年12月31日辞世。

"Nine - 0", a new collection of chairs and stools by the Italian designer, Ettore Sottsass at the 2008 Salone Internazionale del Mobile this April. These are the last chairs designed by Mr. Sottsass, who died on December 31, 2007 at the age of 90.



Nine - 0 Swivel Armchair



Nine - 0 Stacking Chair

## 共和新品 NEW AT DR

Cluster灯  
Cluster Lamp

探索把多种光谱照明设备混合起来的效果，这款来自Joel Degermark的“簇灯”激起对周围环境的实验精神。

Exploring new possibilities with a whole spectrum of lighting combinations, the "Cluster Lamp" by Joel Degermark evokes experimentation with ambient expression.



Container花瓶  
Container Vase

这是一款装饰性和实用性的花瓶系列，除了可以插花之外还可以作冷酒器。

A decorative accessory from the Moooi collection. Functional for fabulous floral displays or wine cooling.

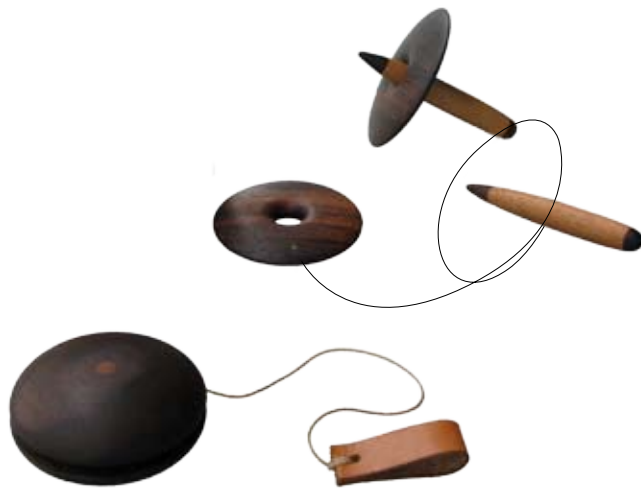
# MAGNO

“Magno”来自于“夸大”这个词语。设计师的第一个产品的设计灵感来自于自己对放大镜的理解。“magno”就像利用放大镜可以看见事物的细节一样。小巧、简洁、漂亮的外形和精细的工艺吸引人们更多地去关注产品的细节。

"Magno" comes from word "magnify". Magno's first product is the magnifying glass which the founder created. He has his own interpretation about "magno". He means "magno" as seeing details like the function of a magnifying glass. A small, simple and beautiful form with high quality craftsmanship draws people to give more attention on the details of the product.



木制收音机  
Personal Wooden Radio



玩具  
Toys for Soul



台式木制收音机  
Table Wooden Radio



文具  
Desktop Stationery



# 设计在中国

## DESIGN IN CHINA

“中国设计师准备好走向世界了吗？”这是我们在“100%设计”上海展举办的“设计在中国”大赛上提出的问题。该竞赛由瑞士雷达表 (Rado) 赞助，旨在选拔中国室内设计领域有创新意识的才俊。我们提供国际化的场所：在伦敦和东京举办规范化的设计博览会，当然也包括上海。我们整合了国际性的评审团 (Poltrona Frau Group的创意总监Giulio Cappellini, Established & Sons首席执行官Alasdhair Willis, fuseproject的首席设计师和创始人Yves Behar)。我们提供的不仅有物质奖励，更重要的是还可以获得与设计共和——国际领先的当代设计作品零售商和制作商共同设计研发产品的合作机会。

大赛吸引了总计约250名从专业设计人士到学生等各界人群的踊跃参与。有的作品通过对传统元素和图形的诠释表达了“中国性”。有的则采用更加含蓄 (甚至从哲学的角度) 的方式表达了中国较为传统的理念。参赛作品 中还有LED日晷时钟、以混搭元素组合成的长凳，巧妙且生动，不乏国际化。乍看这些不凡的作品，你会以为它们可能来自伦敦或者埃因霍恩，其实它们是出自上海或杭州！

这次竞赛的优胜者由大赛邀请了业界久负盛名的国际、国内人士作为评委组成的评审团决出，包括：Giulio Cappellini, Cappellini (米兰)，创意总监Alasdhair Willis, Established & Sons (伦敦) 总裁；郭锡恩与胡如珊，如恩设计研究室与设计共和合作创始人；Yves Béhar, principal of fuseproject (旧金山和纽约)，首席设计师和创始人；江黎，中央美术学院 (北京) 设计学院副教授及叶晓薇，现代传播集团 (上海) 执行总编。他们的选择将会是中国设计师走向世界设计舞台的标志吗？抑或仅仅是对过去的延续？评委们对其中几位参赛者的热心回应暗示了中国的设计师正在接近国际水准。但是我们究竟是更进一步地理解了“中国设计”还只是停留在简单的“设计在中国”这句口号上？那就是另外一个问题了。

Are Chinese designers ready for the international arena? That was one of the questions we posed when we at 100% Design Shanghai launched



Designed in China, a competition sponsored by Rado, to promote new Chinese talent in home product design. We offered an international venue: a design fair with editions in London and Tokyo, as well as Shanghai. We assembled an international jury (including Giulio Cappellini of the Poltrona Frau Group, Alasdhair Willis of Established & Sons, the designer Yves Behar). Our prizes included not just cash awards, but a contract to develop a product for market through Design Republic, a company with international reach.

The entries about 250 in all, from students and professionals were farflung and diverse. Some expressed their “Chinese-ness” by playing with traditional motifs. Others were more subtle (philosophical, even) in extrapolating a less formal Chinese vernacular. Still others an LED sundial-clock, a bench with archetypal mix-and-match components were clever and, indeed, international; they could have just as easily come from London or Eindhoven as Shanghai or Hangzhou.

By and large, the winners arose from this last group. (Chinese based jurors included Shaway Yeh of Modern Weekly, Jiang Li of the Central Academy of Fine Arts and Design Republic's Lyndon Neri and Rossana Hu.) But will the jury's selections be seen as a sign that Chinese designers are honing themselves as global contenders, or that they're merely following their derivative ways? The jurors' enthusiastic response to several of the entries indicates that Chinese designers are, indeed, approaching international standards. But whether we're getting any closer to understanding Chinese design or is it simply “design in China” may be another question.



文：陈柏康 –“100%”设计上海展创意总监  
contributor: aric chen - the co-creative director of 100% Design Shanghai

### 设计共和旗舰店 dr flagship store

地址： 中国上海中山东一路5号  
address: 5 zhong shan dong yi road shanghai china

电话 / tel: 8621 6329 3123  
传真 / fax: 8621 6329 2672

### 设计共和余庆路店 dr yuqing road show room

地址： 中国上海徐汇区余庆路88号  
address: 88 yuqing road xuhui district shanghai china

电话 / tel: 8621 6082 3788  
传真 / fax: 8621 6082 3786





from left to right: sebastian wrong alasdair willis lyndon neri rossana hu maurizio mussati



da la warr pavilion chair. by barberosgerby



国际视野下的文化碰撞与对话 —— 当Established & Sons 遇见设计共和  
A CELEBRATION OF GLOBAL DESIGN, THROUGH A CLASH OF CULTURE, DESIGN AND CONVERSATION – ESTABLISHED & SONS MEETS DESIGN REPUBLIC

2009年3月6日，Established & Sons首席执行官Alasdair Willis及设计发展总监Sebastian Wrong受设计共和之邀来到上海，除了带来一系列有着鲜明英伦风格的设计家品外，更带来了其长期在国际舞台上推动本土设计力量的经验与实践。而以“将国际顶级设计带进中国，同时深入探索中国设计语汇，将其展现给世界”为发展方向的设计共和，不仅在此次活动中扮演了邀请方的角色，更提供了一个交流平台，成为这场中英文化碰撞下设计对话的引领者，开创了一个具备全球化视野的载体。

On March 6, 2009, Design Republic invited the key directors behind the Established & Sons, Alasdair Willis (CEO) and Sebastian Wrong (design development director) to Shanghai. Arriving in style with a series of exciting pieces from their brand, they also brought forth their passion and experience in promoting local design and manufacturing. Design Republic, following its own mantra to bring top design to China, not only hosted the product launch of Established & Sons brand, but also created a platform where the collision between Chinese and British design cultures made for a stimulating and invigorating dialogue on the current state of design.



stack .by shay alkalay / raw edges



heidi stool da la warr pavilion chair zero-in table



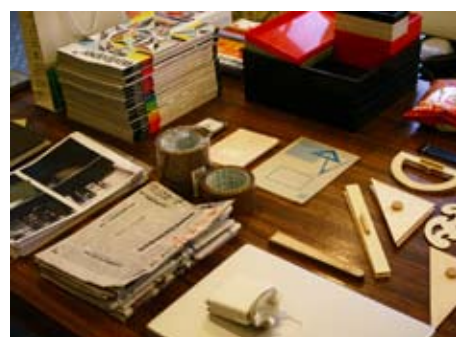
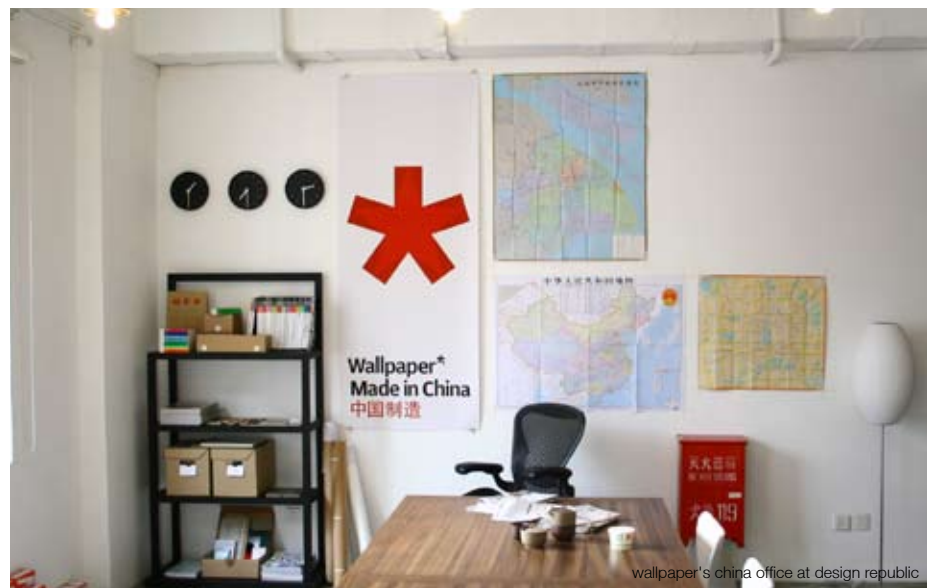


共 和 新 闻 D R N E W S

设计共和，Wallpaper\*中国临时办公室  
Wallpaper\* sets up temporary office at Design Republic

3月的最后几天，Wallpaper\*来到中国开始制作他们6月的“中国制造”专辑。设计共和受邀与这个当今最有影响力之一的设计刊物共同向世界介绍一个当下的中国。（Wallpaper\*第六期“中国制造”已经上市）。

At the end of March, the Wallpaper\* team landed in China for their special Made In China issue. As a leading platform on design in China, Design Republic's bund 5 office was selected as the Wallpaper\*'s temporary China office to present China to the world. (Wallpaper\* Made In China issue, June 2009 now available at your nearest design bookstore).



wallpaper's benjamin kempton & meirion pritchard, dr's lyndon neri

neri&hu 如恩制作



neri&hu  
imprint of heritage, modern  
reinterpretation

如恩制作  
传统印迹的现代诠释



# 平遥记事

## ADVERSARIA OF PING YAO



如果你从未对平遥充满想象，那它就是个极好的地方。

我是说，那些明朝的古城墙还在，那些镖局、票号、寺庙也都在。就连城墙外与城墙里都依旧保持是昔日战乱时期的那种鲜明分化。只不过，从原先敌对的紧绷，到如今互不干扰，到几乎寡淡的和谐，平遥已经走过了2700多年。

你不对它想象，就可以安然享受这一切。五月的时候，掐着时间去那里，小长假的最后一天，下午出门，还能见到烈日下一车一车的游客，主街道拥挤一如任何一处“景点”。仅隔开一日，再出门，街道上的一切外物就好像瞬间蒸发一样，而隐藏在人流后面的那些酒馆、小摊、坐在街边无所事事的大爷、甚至在这个城市里一呆就是半年一年的老外们，就都忽然冒出来了。

生意最好的咖啡吧，是保留着鲜明“大理印记”的那款：木头桌椅，墙上贴满旅行者照片，有留言本，老板会用英文指路聊天，啤酒是雪花牌，总有人手里正读一本Lonely Planet。这的确是有意思的，如今你依旧能在曼谷见到这样的BAR，在北京见到，在云南见到，却很少能在上海见到，大概对于上海人来说，这种粗糙浪漫的旅者情怀已经过气了（上海人吃的是另一套，他们要的是巴黎款，呵呵。）不过对于平遥来说，这样一款BAR最让人放心，因为知道可以吃到一切不出意外的基本款。

当然，这里也有一些非基本款值得尝试，譬如自家酿酒，街边的摊点无数，都摆着日式的小杯，挂着百年老字号的招牌（白酒为什么要摆日本杯，我还是喜欢那种印着红色字的透明粗糙小酒杯。）不过真要找好，还是要去一家“大碗烧酒馆”，直接找店老板要最长年份的酒，或是问他订一瓶30年的老酒（要从厂里另外拿，记得隔天就去问），不过这轻易是喝不到的，毕竟是六七十度的东西，多数人想想就已经晕了。

店里偶尔也会摆一坛十年的酒，说是有五十多度，不过喝起来也就不到四十度的劲道，但香是香，跟摆在门口招徕游客的货色完全不同，配一碟上好的平遥牛筋，炒一盆野菜，再加一笼蒸好的喷香面食“拷妮妮”，平遥的夜晚就有了真正闲散的逍遥。

但这些东西是无关想象的，因为你可以在任何地方享受到这样的片刻，平遥不过是多一道城墙，虽然那依旧是美的、古老而凝重的灰色，但它与老百姓没什么关系。古城同老百姓也没什么关系，那是他们做生意的地方，不是过平常日子的地方，没有什么平遥人会在傍晚的时候走上城墙去乘个凉、散个步。连平遥人都几乎忘记了关于古城的积淀、那些文化的东西，或许只不过是这城提供给外界的一种幻觉吧，你要绕开它，才会觉得这里的好。

这状况大略是真的与上海不同。如今的上海，是一个需要依靠想象才能觉得不那么忧伤的地方。要想象一个没有脚手架的上海或是一个从未被粉饰过的上海，想象那些从墙壁上的时间裂纹里钻出的碧绿爬山虎。正如长久以来我们也一直在想象一个停留在四十年代、依旧是东方巴黎的上海。

当你沉浸在这样的想象里的时候，这城便依稀恢复了它过往的美妙时光。那些法租界里的老楼外墙，被贴上了新的红砖，或是用竹篱笆装饰着，上面还扎着刚开始生长的爬藤，你可以在这些街道里保持散步的习惯，也保持矜持。

当然，如果你从未在上海生活过，那你依旧还可以保留这样的权利，不依靠想象，就能体会到它的好，能真心说一句，这城市的生活真美好。

If you have never imagined Pingyao, you believe that it is an excellent place.

I mean, the ancient rampart of Ming Dynasty still stands there, with relics of armed escort firms, exchange shops and old temples. Even the distinct worlds between the outside and inside of the city walls survive from the wartimes, the only difference being that the original hostile tension now replaced with a harmonious quiet, where people from inside and outside the walls do not interfere with each other. Pingyao has survived for

over 2700 years.

Only if you have never imagined it can you fully and peacefully enjoy it. Select the last day of a short vacation to go there. If you go out in the afternoon, you still can see buses of tourists under the scorching sun, crowding the main street to get from one sightseeing spot to another. But just one day later, all of these foreign objects disappear completely, and the bars, stalls, the old men, and the foreigners hiding behind the tourist crowds suddenly re-emerge sitting alongside the street.



The most popular café is a bar named “Da Li Yin Ji”, with its wooden tables and chairs and walls covered with photographs of travelers. There are a message book here, and the boss can chat and give directions in English. The beer is the national snowflake brand, and there is always somebody reading “Lonely Planet”. Nowadays, you can still see such bars in Bangkok, Beijing, Yunnan, but not really in Shanghai. Perhaps for the people of Shanghai, such ideals of the rough, rogue romance of travelers is no longer trendy (what the Shanghainese instead want is the newest Parisian style). But for Pingyao, such a bar is simply the most comforting: you know that there will be no mistakes with the most basic drinks.



Of course, there are some special drinks to try, like home-made liquor. There are countless street stalls with 100-year-old signs all with hanging

Japanese-style small cups for use (why Chinese liquor needs these Japanese cups, I still do not know, I prefer the simple transparent liquor cup with red character print). If you really want to seek out the best, you can go to “Big Bowl Bar” to ask the boss for his oldest liquor or reserve a bottle of the 30-year liquor (which he needs to pick up from the factory, so you need to remember to come back the next day for pick up), but it is not easy to drink, after all, it is 60-70 proof alcohol, most people would feel faint just thinking of it.

Occasionally the bar offers a jar of liquor which is said to be over 50 proof, but feels not more than 40 proof going down. With a very delicate scent and sweetness, obviously different from the display that attracts the average tourist. Order a dish of Pingyao beef tendon, a bowl of fried wild vegetables, plus a delicious steamed “Kaolaolao”, and you will have yourself a very relaxing evening.

These things do not require any imagination because you can enjoy such moments anywhere--what sets Pingyao apart is only its exterior city walls, albeit its beautiful, ancient, and solemn grayness. However, for the ordinary inhabitants of the town, it is just a place of business, a place of daily living. No Pingyao residents would go for evening walks, enjoying the scenery. They've almost all forgotten the serenity of the old town. The cultural stuff I guess only applies for the foreigners. You need to approach it with fantasy to appreciate the niceties.

It feels completely different from Shanghai. Today's Shanghai is a place that needs imagination to feel less sad. We need our imagination to see Shanghai without scaffolding, or without the false prettiness. Imagine the greenery from the ancient cracks in the wall. We have been imagining a city that remains in the 40s, the Oriental Paris that was Shanghai.

Only when you are immersed in these imaginings does the city rekindle its past glory. The old buildings in the French Concession have been covered with new red bricks on the outer walls, or decorated with bamboo fences, on which young ivies are starting to grow. You can keep the habit of your walks in these streets and keep your reserve.

Of course, if you have never lived in Shanghai, you still have the right of experiencing its merits without using any imagination. You will be able to say, truthfully, the life in this city is wonderful.

文：唐睿  
Contributor: Seven







作品：离信之雾  
作者：杨福东  
展期：2009年5月24日 – 8月23日  
地址：上海证大现代艺术馆  
策展人：李振华

这几年来杨福东一直被认为是中国最值得期待的影像艺术家，他的最新个展在还未开幕之前，大家就已经预感到这个展览将会在2009年的中国当代艺术大事年表上占据一个特别的位置。结果，当然是令人兴奋的：从开幕式归来的每个人都在谈论这个展览，艺术家、策展人、学者和普通观众都给出了自己的高分。

这个展览展出的是杨福东的三组新作品，其中依旧涉及其对电影媒介的发问；和对临摹、虚构、转换艺术史观念的思考。当问到杨福东这个主题对他来说意味着什么的时候，他狡黠地笑了，说“是内心的东西，但是我能清楚地知道。”

Dawn Mist, Separation Faith  
Artist: Yang Fudong  
Time: 24th May – 23rd August, 2009  
Location: Gallery 1 – 4, Shanghai Zenda Museum of Modern Art  
Publisher: Li Zhenhua

This solo exhibition of the work of Yang Fudong features a series of his recent pieces. As a highly-regarded figure in the field of contemporary art, Yang Fudong and his art practices highly merit extended attention and study. Critics, curators, and scholars constantly return to one question: What has an artist brought to the Chinese contemporary art scene?

In important respects, the evolution of Yang's art reflects the development of Chinese contemporary art. Therefore, to have a close look at the works in this solo exhibition can be seen as a process of understanding the past and present of contemporary art in China.



作品：Dark Night of the Soul  
作者：David Lynch、Sparklehorse、Danger Mouse  
类型：音乐

Dark Night of the Soul 是一张非常话题性的音乐专辑，一开始是Danger Mouse、Sparklehorse和David Lynch（负责视觉）这个被誉为“最变态超级组合”的阵容引起人们的好奇。后来

人们发现实际参与的艺术家阵容更加豪华：Iggy Pop，Frank Black，Flaming Lips，Suzanne Vega，以及the Strokes的Julian Casablancas，Daivd Lynch本人也在两首歌中献声。专辑完成后，艺术家在www.dnotes.com网站上发出布告，称Danger Mouse因为害怕受到EMI的起诉而只能出售一张空白CD和一本超过100页的小画册（David Lynch的视觉作品）。那么音乐在哪里呢？音乐已经在网上流传了。那张空白光盘就是给大家自己刻盘用的，这事越来越行为艺术了吧？另外：David Lynch为这张唱片创作的摄影作品，此刻正在洛杉矶的Michael Kohn画廊展出。

Dark Night of the Soul  
Artist: David Lynch, Sparklehorse, Danger Mouse  
Genre: Music

Dark Night of the Soul is now the hotly discussed topic in the world of music. First it raised people's curiosity because of this so called "Sickest Supergroup Ever" of Danger Mouse, Sparklehorse and David Lynch. Then people find there are more big names featured in different tracks of the album: Iggy Pop, Frank Black, Flaming Lips, Suzanne Vega, the Stroke's Julian Casablancas, and more, even David Lynch himself devotes his sound in two tracks. Most astonishing, after post-production, people read from www.dnotes.com that "Danger Mouse is unable to release the recorded music for Dark night of the Soul without fear of being sued by EMI". So now they released a package with the100 photographs by David Lynch with a blank, recordable CD-R. But, where is the music? It is spreading on the internet. You could try to find it and download it then burn it onto your blank CD-R -- is this in the end a performance art project? Plus: the visual works by David Lynch are now shown in Michael Kohn Gallery (LA) under the same name of the album.

文：林昱  
Contributor: Aimee Lin



芝加哥艺术学院博物馆扩建部分“摩登之翼”  
THE MODERN WING AT THE ART INSTITUTE OF CHICAGO

芝加哥艺术学院博物馆扩建部分“摩登之翼”于2009年5月16日对公众开放。新的建筑设计是由Pritzker Prize（普利兹克建筑奖）获得者“博物馆建筑师”Renzo Piano完成的。新建部分耗时十年完成，融合了很多现代设计元素，其中包括高端的节能环保和多重空间技术，以便更好为公众和参观者服务。

占地264,000平方英尺的“摩登之翼”成为该博物馆20和21世纪的艺术精品。扩建部分是一座三层高建筑，两侧为格里芬馆和画廊。公众休闲馆和教育馆位于底层，二层和三层为艺术博物馆。格里芬画馆是该建筑的“主干道”，连接着多条与扩建部分相连的通道。格里芬画馆也是该建筑公共空间的一部分和整个设计的精髓之处。

该馆另外一个设计特色是“空中飞毯”，采用百叶片的过滤效果以遮挡烈日阳光直射到上层建筑。白天，计算机模块控制的百叶片保证室内有理想的采光，减少电能消耗。内部照明系统自动调节室内光线，以实现最佳节能环保。

“摩登之翼”有一个连接芝加哥艺术学院博物馆和芝加哥千禧公园的入口通道。另外一处入口连接625英尺长的Nichols天桥，它离地面60英尺，悬浮在Lurie公园和Monroe大街之上。刀片型设计的Nichols天桥仿佛让人回想起芝加哥老城区那些大胆的建筑设计风格。

The new Modern Wing of the Art Institute in Chicago opened to the public on May 16, 2009. Designed by Pritzker Prize - winning "museum architect" Renzo Piano, the new addition took ten years to complete and incorporates contemporary design elements including superior energy efficiency and multiple spaces intended for public usage and free of charge for visitors.

The 264,000 square-foot Modern Wing houses the museum's collection of 20th and 21st century art. The addition is made up of two three-story structures which flanks Griffin Court and houses galleries, public amenities, and educational facilities on the ground floor, and art on the second and third floors. Griffin Court serves as the structure's "main street," anchoring the various channels of traffic which circulate throughout the addition. Griffin Court is also one of the building's public spaces and a vital design element.

Another defining design feature is the "flying carpet," the sun shade which filters natural sunlight into the upper levels of the building. Consisting of computer-modeled blades, the shade maintains ideal lighting levels during daylight hours, thereby reducing electricity consumption. Interior lighting systems automatically adjust with the sun shade throughout the day, further maximizing the electricity consumption savings.

The Modern Wing includes a street-level entrance which connects Chicago's Millennium Park with the existing building. Another entrance option is the Nichols Bridgeway, a 625-foot pedestrian walkway which reaches a height of 60 feet and floats over the Lurie Gardens and Monroe Street. The blade - like design of the Nichols Bridgeway recalls the bold architectural structures that define downtown Chicago.





# OPENING

## AUGUST 2009

design republic showroom

谢谢，若有怠慢处，请多包含  
THANK YOU! PLEASE EXCUSE ME FOR MY SLIGHT.

晚上九点，结束一天的工作，其实是对42个半月的工作告一个段落。离开之前的忙碌是可想而知的，以至于没有好好地向大家道别。于是，想贪图小小的职务之便来感谢曾经的同事，也可能是以后的朋友。

其实除了感谢Lyndon和Rossana领我进入设计的世界，告诉我除了Louis Vuitton的damier和 Hermès的Birkin之外，还有Eileen Gray的E1207（Adjustable Table之Side Table）和Jean Prouvé的Standard 椅。我还要感谢在设计共和屋檐下曾和我共同工作的每位同事包括我们后勤的阿姨。我和你们一样，是一个点，组成设计共和蓝图的一点，虽然小，但却不可缺少，因为少了任何一点，画面就不完美了。我想说的是可能我们各自的颜色不同，但是我们在一起合作出的结果只有一个，而且是惟的一个，那就是设计共和！

其实，三年多来，最让我意犹未尽的就是一年多前才接手的Manifesto。它没有机械的寒暄和程式化的应和。只是用自己的领悟和嗅觉去完成的一本杂志。当然，我承认有不可避免的“我的”或者“我们的”痕迹，那么，就让我也俗气地说声：“若有怠慢处，请多包含。”其实，自己很享受讨论每期主题的过程，很享受参与平面设计部门团队讨论版面设计的过程，也很享受与撰稿人之间的共识和默契，以及在收集新设计时发现新东西时的兴奋和愉悦。当然，也会经历辞穷时的窘境，和催稿时的焦急与无奈。我有时会想，也许这就是我要为之前那些享受而付出的代价吧。

做了六期的Manifesto，当“我的”第六期出版的时候，自己应该已经开始了阿尔诺河畔的生活。遗憾在所难免，因为没有亲自做到最后的环节，但我告诉自己，这亦或是留些空间给他人创作的好机会！

It is already 9 pm, I have just finished the work of the day, actually, it is the end of work for the past forty two and a half months. You can imagine how busy I am before I leave, and I have not even had a good chance to say good bye to you. I'd like to take the advantage of my position of work to express my gratitude to my former colleagues, maybe we can be friends in the future.

In addition thanks to Rossana and Lyndon who led me to the design world, showing me that besides Damier of Louis Vuitton and Birkin of Hermès, there are Eileen Gray's E1207 (Side Table of Adjustable Table) and Jean Prouvé's Standard chair as well. I would also like to thank all of my partners at Design Republic and those who provide logistics services for us. I, just like you, am an integral part of the blueprint of Design Republic. Although every part is so tiny, it is essential, and the blueprint will become imperfect without any one. I want to say that maybe we have different colors, but the purpose of our cooperation is only one: for Design Republic.

In the past 3 years, the most regretful thing for me is Manifesto with which I started one year ago. Manifesto isn't mechanical and conventional, I mean it seems just a work of images and words requiring only your understanding and your scent. I certainly admit that it has "my" or "our" traces. So, let me say if the outcome has not been satisfactory: excuse me for my slight. In fact, I enjoy discussing the themes for each periodical very much, discussing arrangement of layout with the graphic team, and enjoy the common understanding and harmony with the copywriter and the excitement and joys when discovering new things during the course of collecting new designs. Of course, I also have experienced the quandary of not finding suitable words, and the vexation when pushing for articles. Maybe, this is the cost I have to pay for the joys.

After having worked for six issues of Manifesto, "my" sixth issue is going to be published, but I have to start my life on the bank of Arno. I regret I can not continue the last remaining work. But I tell myself maybe it is a good opportunity for others.

文：华玉凤  
Editor: Angela Hua



中国上海徐汇区余庆路88号 88 yuqing road xuhui district shanghai china t 8621 6082 3788 f 8621 6082 3786