

design 宣言

manifesto 015



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起来，在……上面，
或者……以上
海洋

“UP, ON OR ABOVE..

SHANG
HAI
...SEA”



“上海”（上, shàng; 和 海, hǎi）这个名字中的两个汉字，字面的意思是“起来，在~~上面，或者~~以上”和“海洋”。这个名字最早始于宋代（公元11世纪），那个时候已经有了一河交汇并于某一区域使用这个名字。对于应该如何解释这个名字也曾有过很多的争论，但当地历史的官方解释是“大海的上游”。由于海岸线的变化，中国的历史学家们得出的结论是：唐代时，上海的确是在“海上”的，故而得名。

THE TWO CHINESE CHARACTERS IN THE NAME "SHANGHAI", (上 SHANG; AND 海 HAI) LITERALLY MEAN "UP, ON, OR ABOVE" AND "SEA". THE EARLIEST OCCURRENCE OF THIS NAME DATES FROM THE SONG DYNASTY (11TH CENTURY), AT WHICH TIME THERE WAS ALREADY A RIVER CONFLUENCE AND A TOWN WITH THIS NAME IN THE AREA. THERE ARE DISPUTES AS TO HOW THE NAME SHOULD BE INTERPRETED, BUT OFFICIAL LOCAL HISTORIES HAVE CONSISTENTLY SAID THAT IT MEANS "THE UPPER REACHES OF THE SEA". DUE TO THE CHANGING COASTLINE, CHINESE HISTORIANS HAVE CONCLUDED THAT IN THE TANG DYNASTY SHANGHAI WAS LITERALLY ON THE SEA, HENCE THE ORIGIN OF THE NAME.

上海2010

SHANGHAI 2010



不再倒数、不再苦等、不再渴盼，世博会终于如约而至了。上海迫不及待地想要向全世界展示自己最出色的一面。从有着黄色轮框的新出租车、到巷子里新铺的人行道、再到地铁延伸线和身穿黄色/橙色背心的地铁志愿者，不管你是否认同，上海都已经准备好了。

在过去，世博会通过表述不同时代的期冀与渴求，鼓舞过数以百万计的人们。或许也在不知不觉中透露了所处时代的种种现实。从1851年的第一届伦敦世博会开始，它就越来越雄心勃勃、也越来越商业化。它也让平民百姓在每天的柴米油盐之外有机会体验外面的世界、各种不同的文化和科技的新发展。一直以来，世博会都在与时俱进，反映所处时代的商业需求，呈现不断演变的各种理念、期冀和抱负。从伦敦水晶宫、到巴黎埃菲尔铁塔，从西雅图的太空针塔到芝加哥的beaux arts大道，这些建筑都已经成为城市的标志，在世博会结束后仍影响着各个时代的参观者。

在这一期里，我们将带你感受世博会与上海之间的互动关系。与各个世博展馆的设计师、近期写下浓墨重彩的烹饪大师和为上海艺坛贡献心力的策展人倾心交谈。我们也会带你看看上海的小巷，它们犹如这个城市的心脏。在那里，浮华的外墙斑驳陆离，人们可以想象在LV和GUCCI进驻上海之前的生活。被采访者将告诉你如何解读、表述、提炼世博会期间的上海，上海又会给参观者的记忆留下怎样的印记。约200个参与国家，预计7000万的参观者以及专门辟出的世博园区域，这些都将使上海世博会成为史上最大规模的一届。在举办了自己的世博会之后，上海将不再是原来的上海。如果说上海尚未登临世界舞台的话，这一演变注定会把上海奋力推上世界舞台。

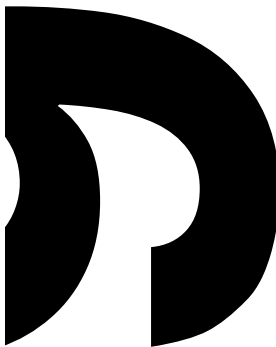
No more countdowns, no more waiting, no more anticipation, Expo has finally arrived and as a city, Shanghai is eagerly waiting to showcase the best it has to offer to the world. From the new taxis with the yellow spokes, to the re-paved alleys in most lane houses, to the extended subway system, to the volunteers wearing orange/yellow vests, Shanghai is ready whether you like it or not.

In the past, Expos have inspired millions of people around the world by expressing the hopes and desires of their times. Perhaps unconsciously, they also provide a fascinating glimpse into the realities of those same times. Ever since the first world fair in London in 1851, the goals of world fairs have been both ambitious as well as commercial. They also allow the populace to explore the world outside of their everyday experience — outside their own cultures while showcasing new technological and scientific advancements (a chance to exhibit cultures). Over the course of history, Expos have continually changed while keeping with the times. Expos continue to reflect both the commercial needs of their times while presenting the ideals, hopes, and aspirations of people even as those evolve. From the Crystal Palace in London, to the Eiffel Tower in Paris, to the Space Needle in Seattle, to the Beaux Art boulevards of Chicago, these structures have become landmarks for the city and have influenced many generations of visitors beyond their Expo days.

In this issue, we will show you a glimpse of how the Expo is influencing Shanghai and vice versa. We talk to the designers working on various Expo pavilions, highly talented chefs making their mark in Shanghai during this period, and curators contributing to the Shanghai art scene. We also take you to the lanes, the heart of Shanghai life. There, the flashy façade is stripped bare and one can imagine life as it was before LV and GUCCI moved in. The people interviewed will give you a glimpse of how Shanghai during the Expo period is interpreted, reflected, abstracted and ultimately taken away by each visitor as part of their memory. In perhaps the largest Expo yet where almost 200 countries have committed to participate with an anticipated 70 million attendees and more than 5 square kilometers of plot area dedicated to this...Shanghai will never be the same after its very own Expo, but it is this evolution that will catapult the city into the world stage if it has not already.

郭锡恩 *lyndon neri*

特邀建筑师 SELECTED
ARCHITECT DESIGNERS



平方公里 SQUARE KILOMETERS

5,280

十亿 BILLION RMB

180

展馆 TOTAL NO. PAVILIONS

154

百万游客 MILLION ANTICIPATED VISITORS

70

张永和

YUNG HO CHANG

姓名 张永和
年龄 54
国籍 辗转于北京和波士顿之间
背景 我的祖籍是北京，但文化基因里有着上海的烙印

NAME Yung Ho Chang
AGE 54
NATIONALITY Irrelevant but living in Beijing and Boston
BACKGROUND I'm a Beijing native, but my cultural genes are from the Shanghai region



1. 在世博会的大背景下，上海企业联合馆有何重要意义？

YHC: 上海企业联合馆是少数几个使用环保再生塑料作为建筑材料的世博展馆之一,它同时也可能是少数几个不只是建筑外立面，而是连整个建筑都如同一个信息系统的世博展馆之一。

2. 在设计此项目的过程中，你抱持的是什么态度？

YHC: 我们关注未来、城市、环境和科技以及这些元素之间的联系。

3. 这是你在上海（或者说中国）的第一个项目吗？感受如何？

YHC: 不是，我们在上海有过很多项目，现在还有6个项目正在进行当中。从技术的角度来说，世博会是次很好的学习机会。

4. 请选择一座你喜欢的上海建筑。

YHC: 很多装饰艺术风格的建筑我都很喜欢，比如国际饭店。

5. 2010年的上海是？

YHC: 2010年的上海将会是火热的，但是让我们祈祷上海的天气不要那么炎热。

6. 除了建筑，你也曾为家这个品牌设计了一些产品，下一步有什么计划？
YHC: 服装设计。

1. What is the significance of the Shanghai Corporate Pavilion within the context of the Expo?

YHC: The Shanghai Corporate Pavilion is one of the few expo buildings using plastic as a building material. SCP might also be one of the few expo buildings in which the entire three-dimensional architectural volume, not only the exterior surface, becomes an information system.

2. What is the attitude you took when designing your project?

YHC: We were focusing on future, city, environment, and technology and the relationships between them.

3. Is this your first project in Shanghai? How was the experience?

YHC: No. We have done projects in Shanghai and are currently working on six more there. Technologically speaking, the Expo was a great learning experience.

4. One Shanghai building you like?

YHC: Many Art Deco buildings, such as Park Hotel

5. Shanghai 2010 is?

YHC: Shanghai 2010 is hot but let's hope the weather will be cool.

6. Besides architecture, you have also done some product design for the brand Jia. What's next?

YHC: Clothing design!



shanghai corporate pavilion



shanghai corporate pavilion interior



hulu dinnerware for jia by yung ho chang



(hulu dinnerware available at design republic)

曹敏硕

MINSUK CHO



姓名 曹敏硕
年龄 43
国籍 韩国
背景 建筑师、Mass Studies设计公司的主要创始人

NAME Minsuk Cho
AGE 43
NATIONALITY Korean
BACKGROUND Architect, Founding Principal of Mass Studies

1. 在世博会的大背景下，韩国馆有何重要意义？

MC: 在世博园区以现代城市的面貌出现的背景下，韩国馆可能是最开阔和宽敞的展馆，底层能从四个方向进入。它如同一座比足球场还要大的、有顶棚的公园，不同于典型的建筑物。我希望它在实体上的开放性能代表韩国精神的多元、动态的文化互动。

2. 在设计此项目的过程中，你抱持的是什么态度？

MC: 在我们参加设计竞赛之初，就知道整个世博园区将充斥着野心勃勃、极具标志性的建筑体。我们试图用韩国馆达成一种新形式的“标志”。它不是一种仅具有单一特性、只能从外部观赏的“建筑体”，而是一个具有多重性格的建筑物，方方面面都能夺人眼球、引人前来，然后以最完整的方式让人体验到一个单一的“空间”。作为“标志”的是空间，而不是建筑体，这是一种倒置。

3. 你在设计一座临时场馆时使用的方法是否同设计永久场馆有所不同？

MC: 是的，当然了。对临时性的考虑从设计初期就非常重要。如何设计出一座能维持6个月并符合世博会主题的建筑，非常具有挑战性，特别是在此次的世博会以“可持续性”作为主旨的前提下。另外，韩国馆的造价预算极低，也给我们的设计增加了难度。我敢说我们的场馆是成本效率最高的场馆之一。几乎所有搭建场馆的材料都会被回收。不仅如此，韩国艺术家IkJoong kang设计的、被我们称为“艺术像素”的嵌板在展会结束后，会捐赠给慈善机构。他会亲自为每片嵌板签名。这就像柏林墙在倒塌后，碎石就变得具有纪念意义了一样。借助这位具有启发性的艺术家，我们开创了延续一座建筑生命的可能性。

4. 是你在上海（或者中国）第一个项目吗？感受如何？

MC: 是的。它是我们的第一个。非常地兴奋同时也非常地筋疲力尽。

5. 请选择一座你喜爱的上海建筑。

MC: 东方明珠，因为它乐观、无邪。

6. 2010的上海是？

MC: 希望

7. 下一步有什么计划？

MC: 作为建筑师，我期待能在中国拿到更多如同韩国馆一样让人兴奋、值得一做的项目。说不定你可以帮忙？

1. What is the significance of the Korean pavilion within the context of the Expo?

MC: Within the context of the Expo site as an urban city, it is probably the most open and spacious pavilion, accessible

from all four sides on the ground level. It works like a covered public park that is larger than a soccer field, not like a typical building. I hope its physical openness leads to various, dynamic cultural interactions representing the spirit of Korea.

2. What is the attitude you took when designing your project?

MC: We knew from the beginning of the competition stage that the entire Expo site would be an over-saturated parade of ambitious and iconic architectural objects. We tried to invent a new kind of icon with this building, not as an “object” with a singular identity that can be admired mostly by looking from the outside, but as a building with multiple characteristics from all sides to attract and draw people in, to experience a singular “space” in the most inclusive manner. Icon as a space, not as an object. It’s an inversion.

3. Do you approach designing a temporary structure differently than you would a permanent one?

MC: Yes, absolutely. The idea of temporality was very important from the beginning. The prospect of creating a relevant building that is meant to last only 6 months was challenging, especially in the context of “sustainability” as the overall theme of this Expo. For that, the extremely economical budget for the Korean pavilion was a relevant challenge for us. I dare say that our pavilion may be one of the most cost effective pavilions. Pretty much every material used in our pavilion will be recyclable. On top of that, the work of the Korean artist Ik-Joong Kang, which we call “art pixel” panels, will be donated to charity organizations to create funds afterwards, as he will personally sign each panel. It’s like when the Berlin wall came down, rubbles of the wall became something to memorize collectively... it’s our way of opening up new possibilities of how a building’s life can be extended through this inspiring artist.

4. Is this your first project in Shanghai (or China?) How was the experience?

MC: Yes. It is our first building and it has been really exciting and exhausting at the same time.

5. One Shanghai building you like?

MC: Oriental Pearl Tower, for its innocence and optimism.

6. Shanghai 2010 is....

MC: Hope.

7. What's next?

MC: I am hoping to get more exciting and rewarding opportunities like this one in China to contribute as an architect. Perhaps you can help us with that?



korean pavilion . facade detail

托马斯 赫斯维克

THOMAS HEATHERWICK

姓名 托马斯 赫斯维克
年龄 40
国籍 英国
背景 建筑师, 是赫斯维克建筑事务所的创始人

NAME Thomas Heatherwicke
AGE 40
NATIONALITY English
BACKGROUND Architect, heads the Heatherwick Studio, founded in 1994.



photo_david franco

1. 在世博会的大背景下，英国馆有何重要的意义？

TH: 作为一家事务所，我们对于可以设计上海世博会的英国馆感到兴奋。我们曾经从事的许多项目，大家并未期待它们有多么地与众不同，无论是在英国最贫瘠的地方建立供电站或是对国内医院的设计。但是对于世博会这一项目，所有人都在期待着它的特别之处，所以在如此密集、丰富的大背景下，我们不断问我们自己：你们要怎么做才能让你们的国家从中脱颖而出？当我和那些曾经去过世博会的参观者交谈的时候，他们不断强调说他们最喜欢的展馆是设计最简单的，那些没有尝试去叙述过多东西。如果每次你花一小时参观一个展馆，那么就需要花费三到四个月来参观完差不多 200个展馆。参观者们会提前做好功课，决定哪些展馆是他们不会参观的。所以在这样的大背景下，我们觉得要让英国馆变得与众不同是十分重要的。

2. 在设计此次项目的过程中，你抱持的是什么态度？

TH: 世博会更像是一场建筑界的选美比赛，但却往往会忽略建筑的物质形态。我们将此视为一个“理念展现建筑，建筑反映理念”的机会。这次世博会的主题是关于“什么将让未来的城市变得更美好”，我们发现英国是将自然引入城市生活的先行者。在维多利亚时期，就有了世界上第一个植物研究所，还有伦敦，是最不环保的城市之一。世界上的第一个公园于1840年在英国落成。同时英国还与世界上最大的野生种子储存机构——Kew's种子银行合作，Kew's和昆明植物研究所一起为这个项目提供数千粒种子。也是因为他们的帮助，我们才可以创造这样一座“种子教堂”。将种子置于细长的透明棒后,拉长整体结构的同时，让种子在风中摇曳。如果这些种子不存在了，那建筑也就没有存在的必要了。白天，太阳照在杆子上，好像光纤般照亮馆内；夜晚，杆内发出光亮，点亮整座建筑。在英国馆中，我们需要的是没有噪音的科技。将数以万计的种子包裹于光学丝中，这个极具力量的想法让英国馆成为所有世博馆中最具生命力的一个，让身处英国馆的时刻更像是

3. 这是你在上海的第一个设计项目吗？感受如何？

TH: 参与这个项目感觉是一次难得的人生经历。世界上的第一次世博会是1851年的英国世博会。那时的英国是一个雄心勃勃，快速发展的国家。它怀揣着对实现未来的信心。159年后，在今天的中国，我感受着同样的氛围，同样的发展和同样的抱负。

4. 对于此次的建筑结构，你曾面对过的挑战是什么？

TH: 对于英国对外事务办公室来说，这是一个与众不同的项目。但是他们却非常努力地想让这个概念变为现实，而我们也确实完成了一次很成功的合作。我们与Mace, AKT工程公司以及Atelier Ten精密合作，同时还有同济大学优秀的建筑师和承包方以及江苏万力。我们感到来自中国合作者们极大的支持。当我们第一次将我们的预案向世博局展示的时候，他们给予了巨大的支持，这给整个团队带来了巨大的鼓舞。我们感到自己的项目备受肯定和期待。当这个设计第一次展现在公众面前时，我们的展馆在公众关注度的排行榜上闯入前五，并被中国人民亲切地称为“蒲公英”。

1. What is the significance of the UK pavilion within the context of the Expo?

TH: As a studio we were very excited to design the UK Pavilion at the Shanghai Expo. Many of the projects we have worked on in the past have been in places where people don't expect specialness, whether that's a power station in one of the most run down parts of England, or working within the context of a British hospital. But at an Expo, everyone is expecting specialness. So within a context of phenomenal

richness and intensity, we asked ourselves: how do you allow your country to hold its hand up in the air and stand out? When I spoke to people about going to Expos in the past, they kept telling me that their favorite pavilions were the simple ones, the ones that weren't trying to say too much. With almost 200 pavilions in which you could spend more than an hour each, you could take three, four months visiting Shanghai Expo. Visitors will have to edit down and decide what they won't see. So in this context we felt that it was very important for the UK Pavilion to feel different.

2. What was the attitude you took in designing the project?

TH: World Expos tend to be sort of architectural beauty competitions with architecture that is often disconnected from the substance. We saw this commission as an opportunity to make the concept be the building, and the building be the concept. The whole Expo is about what will make cities better in the future and we discovered that the UK has this heritage of pioneering nature in cities. The Victorians started the world's first botanical institutes, and London, for its size, is the greenest city in the world. The world's first public park was laid out in Britain in 1840. The UK also has Kew's Millenium Seed Bank partnership - the largest collection of wild plant seeds in the world. Kew in partnership with the Kunming Institute of Botany have agreed to give thousands of seeds to the project, and with their help we have created a "Seed Cathedral", casting every seed at the end of long and slender transparent rod which will extend from the structure and move in the wind. If you take the seeds away there is no reason for the building to exist. During the day, the light comes down each of those rods that act like fiber optics to illuminate the interior and at night, light sources inside each rod allow the whole structure to glow. In the UK pavilion we wanted no loud technology. There's an incredible power to the idea that with its hundreds of thousands of seeds encased in sixty thousand optic hairs, the Seed Cathedral is the most bio-diverse point of the whole Expo. Visiting the Seed Cathedral is a moment for contemplation.

3. This was your first project in Shanghai, how was the experience?

TH: Being part of this project felt like a once in a lifetime experience. The world's first ever Expo was in Britain in 1851, at a time when Britain was an ambitious, fast-progressing country and there was a confidence in making the future happen. 159 years later, I feel China is living a similar atmosphere of tremendous progress and ambition.

4. What challenges did you face building this structure?

TH: For the UK Foreign & Commonwealth Office this was a very unusual project to be working on. But they were committed to make this project happen and we had a great team working together. We collaborated closely with Mace, Adams Kara Taylor and Atelier Ten along highly skilled Chinese engineers and contractors, Tongji University and Suzhong. We generally felt that there was a fantastic support coming from our Chinese partners. When we first presented the project to the Expo Bureau they were hugely supportive, which was very encouraging for the entire team. It felt that our project was being embraced and anticipated. Since it was first publicized in China our pavilion has even been ranked in the top five in terms of public popularity, and the Seed Cathedral has already been nick-named 'The Dandelion' by the Chinese public.



seed germination . kew millenium seed bank



seeds encased in transparent rods



uk pavilion exterior

你会如何向那些从未来过上海的人们描述这座城市？

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— 东北餐厅老板娘

牛奶订购员：名声在外，每个人都知道上海 / 学生：在上海，有些地方看起来很现代，有些地区很落后 / 包子店店员：人多，好玩的地方多，什么都很发达 / 房屋中介：生活在上海的感觉就是一半生活在国内，一半生活在国外。治安很好，公共交通和气候都挺好的 / 服装店老板：以前很小，现在越来越大，解放初只有几百万人，现在有几千万，老上海现在已经很少了，真正的上海人很少，以前的上海叫上海滩，滩上有打鱼的、种地的，现在浦东都变成高楼大厦，在过去的二十年里，上海变化太快、太大 / 东北餐厅老板娘：不用形容，现在信息很发达，每个人都可以从电视和网络上得到很多我连听都没听过的信息

品味无价



设计共和国
designrepublic

BD LEDA CHAIR. BASED ON SALVADOR DALI'S 1935 PAINTING "FEMME À LA TÊTE ROSE". RMB 246,800. ONLY 1 IN CHINA, ONLY 1 CAN POSSESS.
BD LED A座椅 . 出自於超现实主义大师萨尔瓦多 . 达利名作「戴玫瑰的女人」 . RMB 246,800. 仅此一张、仅一人能拥有。

比雅克英格斯

BJARKE INGELS



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背景 建筑师

NAME Bjarke Ingels
AGE 35
NATIONALITY Danish
BACKGROUND Architect

1. 在世博会的大背景下，丹麦馆有何重要的意义？

BI: 这是一幅丹麦城市结构的浓缩画面，让参观者亲身体验骑着丹麦自行车浏览展馆、在矗有小美人鱼的哥本哈根海湾里畅游。所有的体验旨在向你展示：我们无需牺牲舒适生活来负担城市可持续发展，恰恰相反，可持续发展城市的建立反而会促使我们的生活水平提高到一个更高的层面。

2. 在设计此次项目的过程中，你抱持的是什么态度？

BI: 做真正的有实质性的设计！不是充斥着国家赞助的图片，标语宣传，而是提供一些最真实的东西 — 真的水，真的自行车，原版的小美人鱼，而不是仿制的。

3. 这是你在上海（或者中国）的第一个项目吗？感受如何？

BI: 丹麦馆是我们在中国完成的第一个建筑。在设计的过程中，我们使用了变量设计方式，一个无所不包的CAD模型，让我们的工作在有可能达到一个令人难以置信的精度度的同时，处理复杂的结构，以此创造出一个非同寻常的空间。但是之后的执行却完全不是数字化，没有CAD、CAM 激光切割机，没有碾碎机，也没有焊接机器。而是我们的女同事拿着打印文件，直尺和粉笔在钢板上临摹，所以这是尖端科技与中世纪工艺的有机结合。

4. 请选择一个你喜爱的上海建筑？

BI: 纵横交错，莹莹蓝光照亮的城市公路是一道极具魅力的城市风景线。

5. 2010年的上海是？

BI: 不虚此行。

6. 下一步有什么计划？

BI: 我们正在建造深圳电力公司的总部，它是一幢坐落于深圳市中心250米高的低能源建筑。波纹式外墙设计最大程度地利用日光的同时，将阳光的照射降到最小化，从而在减少了因冷却而产生能源消耗的同时，创造了一种与众不同的建筑表现。此外，我们正在进行的还有哈萨克斯坦国家图书馆 —— 一个周围由公共设施环绕的完美圆柱形顶过梁建筑以及由麦比乌斯带形成的内部博物馆区域间的结合。

1. What is the significance of the Danish pavilion within the context of the Expo?

BI: It is a condensed fragment of Danish urban fabric allowing visitors to experience in real life how it is to bicycle around a Danish city, how it feels like to swim in the Copenhagen harbor along with the real Little Mermaid. All examples of how a sustainable city doesn't have to be about giving up your comfortable life to afford sustainability, but rather that a sustainable city can actually INCREASE your quality of life.

2. What is the attitude you took when designing your project?

BI: To make the real deal! To NOT make a pavilion full of state financed propaganda - all images and statements but no real experience - rather it is purely the real deal - real water, real city bikes and the real original mermaid.

3. Is this your first project in Shanghai (or China?) How was the experience?

BI: It is our first completed building in China. One thing turned out differently than expected - the pavilion is designed using parametric design, an all encompassing CAD model has made it possible to work with incredible accuracy and handle a very complex structure to create quite unusual spaces. But the actual execution was not digital at all - no CAD / CAM laser cutters, mulling machines or welding robots. Rather women with print outs, rulers and white chalk drawing on the raw steel. So cutting edge technology with medieval craftsmanship. It's a miracle it worked.

4. One Shanghai building you like?

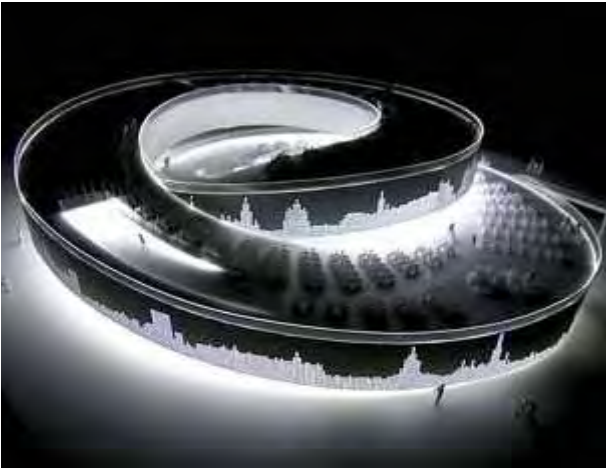
BI: The bluish illuminated highway exchanges are a stunning urban spectacle.

5. Shanghai 2010 is?

BI: Worth the trip!

6. What's next?

BI: We are building the Shenzhen Energy Company's Headquarters - a 250m tall low energy highrise in downtown Shenzhen. Its rippled façade is designed to maximize daylight while minimizing solar exposure and glare - thus reducing energy consumption for cooling and providing a distinct architectural expression. In addition we are building the Kazakhstan National Library - a sort of hybrid between a perfectly circular architrave, a loop of public facilities wrapped around it and a Moebius strip envelope creating an in between space for a museum inside.



danish pavilion



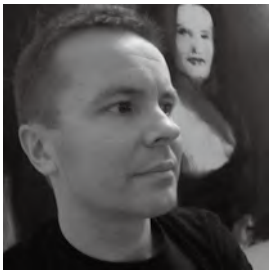
denmark



shanghai highways at night

姓名 郭泰睦
年龄 43
国籍 芬兰
背景 建筑师、航海家、瑜伽修行者

NAME Teemu Kurkela
AGE 43
NATIONALITY Finnish
BACKGROUND Architect, Sailor, Yogi



1. 在世博会的大背景下，芬兰馆有何重要的意义？

TK: 就我们的展馆来说，我想要提三个关键点。首先，芬兰馆是一座岛，是一个可以让城市人逃离每日喧闹生活的庇护所。这是一座由中芬合作的人工岛。其次，芬兰馆像是一个微型城市，呈现了芬兰的社会缩影，向中国人民展现着芬兰的文化、科技和芬兰人生活中的点滴。最后，芬兰馆是一个可持续发展建筑的实验室，它代表了对将来城市建筑以及遵循可持续发展原则的芬兰式解决方式。

2. 在设计此次项目的过程中，你抱以怎样的态度？

TK: 我只是想要创造可以让大众喜爱的美丽空间。

3. 当参观者结束对芬兰馆的参观后，你希望他们能够记住什么？

TK: 我希望参观者可以记着冰壶（芬兰馆的中文名），在馆中体验的同时想想那些古老的中国传说。同样地，参观者也可以同时了解很多有关芬兰的东西，很可能遇到人生中的第一个芬兰朋友。当然，每个人都应该来芬兰看看。

4. 这是你在上海（或者中国）的第一个设计项目吗？感受如何？

TK: 这是我在中国的第一个项目，像是在这里的一堂预备课程。我很惊叹这里快速崛起的高楼，同时我也相信，这里将会有更多高质量的建筑。

5. 请挑选一个在上海你所喜欢的建筑？

TK: 1933老场坊

6. 2010年的上海是？

TK: 大、快、充满魅力、充满活力、充满人性。

7. 下一步的计划是什么？

TK: 我将去爬上海周边的山，可能在那里品品茶。

1. What is the significance of the Finnish pavilion within the context of the Expo?

TK: I could mention three key issues of our pavilion: First, the

Finland Pavilion is an island, a place of refuge, into which all city people can escape the hectic everyday life. This island is man-made through Chinese-Finnish collaboration. Second, the pavilion is like a miniature city, showing Finland in miniature. It reveals Finnish culture, technology and people to the Chinese people. Third, the pavilion is a laboratory for sustainable building, presenting Finnish solutions for future urban construction and keeping to the principles of sustainable development.

2. What is the attitude you took when designing your project?

TK: I wanted to create beautiful spaces for normal people to enjoy.

3. What do you want visitors to take with them after visiting the Finnish Pavilion?

TK: I hope the visitors could think about Bing Hu (the Chinese name of Finland Pavilion) and its old Chinese story and experience it in the building. Also, the visitors could learn a bit of Finland, possibly meet the first Finn. And of course everyone should visit Finland soon.

4. Is this your first project in Shanghai (or China?) How was the experience?

TK: This was the first project for me in China, a bit like an introductory course into building here. I enjoyed the building going up fast. Also, I believe it is possible to create high quality architecture in China.

5. One Shanghai building you like?

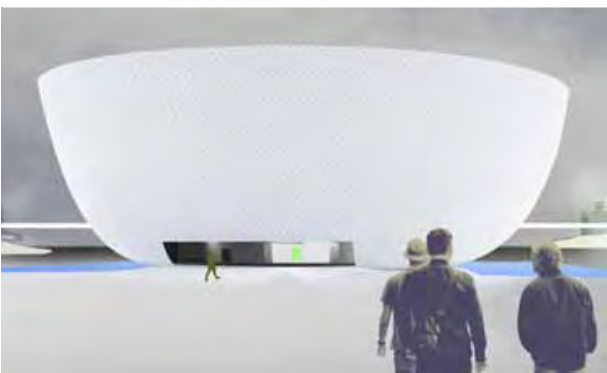
TK: 1933 old slaughterhouse

6. Shanghai 2010 is....

TK: Big, fast, fascinating, dynamic and human.

7. What's next?

TK: I am going to climb the mountains near Shanghai and maybe have some tea.



finnish pavilion . exterior detail

贝娜蒂塔塔格利亚布

BENEDETTA TAGLIABUE



姓名 贝娜蒂塔塔格利亚布
年龄 我出生于1963年
国籍 每一个地方。我是意大利人，但比起一本名誉上的护照，西班牙给与了我更多。我同时也是西班牙加泰罗尼亚人和苏格兰人
背景 苏格兰议会，圣·卡塔林纳市场和其邻里。西班牙天然气总部;比戈大学。我嫁给了Enric Miralles, 如果西班牙也有妻从夫姓的习俗，我很乐意尊从他的姓。EMBT是我们设计工作室的名字，同时也是我们名字的缩写

NAME Benedetta Tagliabue
AGE I was born in 1963
NATIONALITY Every place. I am Italian but Spain gave me more than an honorary passport. And again, I am Catalan and Scottish and...
BACKGROUND The Scottish Parliament; Barcelona's Santa Caterina market and its neighbourhood; Spain's Gas Natural Headquarters; the Vigo University Campus. I was married to Enric Miralles and, if Spain had other countries' custom, I would be happy to carry his last name. The name of the studio, EMBT, is the acronym for our names.

1. 你在2009年一次采访中用来形容你与西班牙一起并肩来到中国世博会的图片深深地触动了你，你说那就像“牵着父母的手一起旅行”。

BT: 我第一次来中国是在18岁的时候，一次并不算专业的旅程。像是爱情呓语（爱的进程）。在改革开放初期的中国，到处都是骑着自行车、穿着绿色制服的人们，但是掩藏在表面下的文化底蕴却深深地影响了我。而我再一次回到中国似乎是命中注定的安排。2003年，我被评选为2008年奥运会项目规划委员会成员，同众多世界领先建筑师坐在一起，Jean Nouvel、Dominique Perrault、Kisho Kurokawa。我意识到他们最想要的就是进入中国的建筑市场。“我绝不会在这参加一场比赛，我想。因为那对于一个由女人领导的工作室来说太难、太复杂了”。此后，我的项目方案被选作西班牙参加上海世博会的设计方案。我觉得自己仿佛在父母的照看下开始新一段征程，能保持继承来的独有个性，同时享受着安全感。毕竟是西班牙尤其是加泰罗尼亚在专业上培养了我。

2. 在世博会的大背景下，西班牙馆有何重要的意义？

BT: 将西班牙馆的个性以一种节日的气氛呈现给整个世界，特别是中国。世博会“城市、让生活更美好”的标语是一个把自然和传统带入城市重新编撰的有趣出发点。它呼吁在不忽略传统的前提下，突破界限、积极创新。该展馆从西班牙民族特有的编织技艺中得到启示，这也是中国历史悠久的传统之一。西班牙是藤条的主要生产国之一。已经拥有并改良了藤条编制技艺。藤条编织器具的使用也已有几百年。

3. 我听说展馆钢铁结构外包装的藤条编制板是在中国制造的？

BT: 就我们的藤条编织板而言，它们是非常复杂的。这个原型是西班牙人经过一系列长期的研究和试验的结果。我们决定在中国生产这个模板是考虑到成本会比在西班牙低。运输当然也是一个问题。

4. 在设计此次项目的过程中，你抱持的是什么态度？

BT: 西班牙是一个充满活力和激情的国家，乐于尝试新事物，也是一个在接受传统的同时有创新能力的国家。

5. 在向你颁发“未来项目”奖时，世界建筑日评审团认为你设计的展馆对西班牙人来说是对舞蹈理性、迷人的聪明的推演。这是你的有意为之还是归因于你当时正参与Merce Cunningham Dance 公司的Nearly Ninety的舞美工作？

BT: 从舞者们那如影像般的身影一幕幕转动之中就能体会出，西班牙展馆是富有动感的。Merce Cunningham, 我并没有想到，但的确如此，我们都是被舞蹈所吸引着。

6. 关于动感，我必须要依赖照片去感受你们的国家展馆，并对光临贵馆产生了一种深切的冲动，去关注那些波浪，去触摸那些藤条模板。它们看起来是如此的轻柔、如此的透明，我想要去感受它们的气味。那种木材的味道仍然能被感觉到吗？

BT: 嗯，刚开始是…是的，那些木材。我不知道它现在是否依旧气味犹存。这些藤条模板是在不断变化的——这一点我们已经意识到。该展馆在世博会期间是不会保持一致的。在这六个月中它将会改变，我们无法准确预见它会变成什么样，我们也不知道阳光、雨水会怎样使之变深或褪色。

7. 关于光线…整个西班牙馆是用一系列各种尺寸的编织模版组成。从照片上看来，光线被那些面版过滤后，彷彿形成有如茂盛的大树下的树影，每块阴影随着不同的模版发出不同的光和颜色。

BT: 正是如此，在准备这些模版时我就意识到了。它传递了一种被大自然保护的意识。EMBT工作室一直都致力于环保建筑，我们一直在致力尝试建立建筑与周边环境的关系。显然，在世博会的案例中，这一点是很难做到的。而我们所能做到的最好的就是一个广场的概念，一个提供给游客们的开放空间。

8. 在2009年的一次采访中，你提及西班牙对自己的展馆处于卢浦大桥之下有点顾虑，但你并不担心在地标性的卢浦大桥下建立展馆。当时你是觉得卢浦大桥是传播交流的象征吗？

BT: 啊，卢浦大桥。当然，它是一个强烈的象征。它对于这座

城市来说很重要。在看google地图时，看到这座桥然后你就知道那是上海。有个风水先生来参观我们的展馆时他赞叹不已。他指出卢浦大桥位于展馆的右侧，也就是所谓的“龙”位，所以绝对会带来好运！当然，也如同你所说的，它也是一个西班牙与中国友好交流的标志。

9. 据我所知，展馆外立面所排列而成的中国字是为了表达某种讯息。

BT: 这也是一种祝福…一些让风、让阳光来阅读的简短语句，然后再吐露在空气中。这就是我所谓的某种讯息。如果写一首诗也会很美，但我不是诗人，在我的圈子里也没有一位中国诗人。很多中国朋友都曾帮助过我。这些简短的语句诉说着树林、自然以及他们的乐观。想想中国传统文字中的日与月，当把它们放在一起，便形成了“明”。我们对于汉字的选择是非常谨慎的。例如“西遇见东”其中的“西”可以被解读为“西方国家”或者“西班牙”，而这一点也促进了西班牙与中国的友谊。这些字是我们试图建立的字典里的前几个字。

10. 关于西班牙馆，你有什么其他想要跟我们分享的吗？

BT: 西班牙馆所呈现的就是西班牙的生活。我们挑选了三位导演来完成这个项目。作为一位女性，Isabel Coixet在她所从事的领域与在建筑领域中面临的挑战相似。她对于我的作品给予了最深的尊敬。“我不会在你的建筑里拍影片”她说，“我希望你的领域是你所创建的经验之路，我不会做任何的投影”。因此，她创造了这个巨大的婴儿——西班牙的未来，我们下一代的城市。这件艺术作品不仅是围绕着西班牙观众也同样是围绕着中国观众。当人们步入Isabel的空间看到这个婴儿，他们惊呼了，真的，你可以听到他们的惊呼、他们的掌声。这个“婴儿”真地可以激荡你的情绪。

11. 请说出一个你所喜欢的上海建筑。

BT: 我应该先去参观这个城市才能给出更为确切的回答。上海整座城市都很美丽。

12. 2010年的上海是？

BT: 一次真正的世界展览。在资讯传递如此迅速的全球化时代背景下，世博会所扮演的角色和担负的意义的确备受质疑。而上海世博会却找到了存在的目的。中国对于世界的其他地方是好奇的，反之亦然。

13. 下一步的计划是什么？

BT: 在中国继续我的设计工作室，从而更深入地了解中国的悠久文化并继续关注新近的对话论坛。

除了在西安的世界园艺博览会仲的园林设计，在接下来的旅程中会有两个新的项目：一个是在四川省的内江市，献给著名画家张大千的小型博物馆；另一个则是在深圳的一栋高层建筑。

14. 两个完全不同的区域？

BT: 是的。但是这一届的世博会有一种“非常大都会”的精神：就像许多中国的地区伸出双手并且彼此拉紧。

1. I was struck by the image you used in a 2009 interview to describe your entering China for the Expo side by side with Spain. You said it was like “going on a trip holding your parents’ hands”.

BT: I went to China for the first time when I was eighteen, on a journey which had no professional scope. It was *innamora-mento* (the process leading to love). It was when China first opened to the world, a place where everybody rode a bicycle and wore a green uniform, but the culture unfolding beneath the surface deeply impressed me. I returned to China as if responding to a destiny call. In 2003, I was chosen as a member of the committee judging the projects for the 2008 Olympics. I sat with some of the world’s leading architects, Jean Nouvel, Dominique Perrault, Kisho Kurokawa, and I realized that what they wanted the most was to enter the Chinese construction market. “I will never enter a competition here” - I

贝娜蒂塔塔格利亚布

BENEDETTA TAGLIABUE



spanish pavilion . exterior



spanish pavilion . wicker panels

thought. – “It is too difficult, too complicated for a studio led by a woman”. Then, Spain chose to be represented at the Shanghai Expo with the project I had proposed: I could start my journey as if in my parents’ hands, with all that it entailed in terms of identity stance and sense of security. After all, it was Spain – and Catalonia in particular – that nurtured my professional growth.

2. What is the significance of the Spanish pavilion within the context of the Expo?

BT: To present Spain’s personality to the world and, above all, to China, in a festive mood. The Expo Better City, Better Life motto was an interesting starting point with the subject of nature and tradition brought into the city to be re-invented. It was a call to break the boundaries and to be creative without disregarding traditions. The pavilion draws inspiration from the Spanish tradition of wicker basketwork, which is also one of China’s long-established crafts. Spain is one of the major producers of wicker and it has got the know-how. Throughout the centuries utensils were made of wicker.

3. The wicker panels wrapping the pavilion’s steel structure were realized in China, I read.

BT: Our wicker panels, they are extremely complex. The prototype is Spanish and is the outcome of a long series of studies and experiments. We decided that the panels had to be produced in China considering that the costs would be considerably lower than in Spain. Transportation was also an issue.

4. What is the attitude you took when designing your project?

BT: To show that Spain is a dynamic and fluid country, open to experimentation, a country capable of producing the new while accepting traditions, capable of innovations.

5. In awarding the “Future project” prize to you, the WAF (World Architecture Festival) jury talked about your pavilion as a “logical, charming and clever extrapolation of the Spanish sense of dance”. Was it a conscious choice or was it due to the fact that you were working at the scenography for Merce Cunningham Dance Company’s “Nearly Ninety”?

BT: Yes, the pavilion is in movement. I see it as a living body photographed in the act of dancing, a dress photographed in the instant of swirling. Merce Cunningham...I had not thought about that, but it is true: then, we were totally immersed in dance.

6. I had to rely on photos to get an idea of your pavilion and I felt a deep impulse to be there, to be able to follow those waves, to touch those panels...they look so light, so transparent. I would have liked to smell them. Is the smell of wood still perceptible?

BT: Well, at the beginning it was...yes, the wood. I do not know if it can still be perceived now. These panels are in constant becoming – and we already knew it. The pavilion

will not remain the same for the whole duration of the Expo. During these six months it will change. And we cannot foresee exactly how it will change. We do not know what the sun, and the rain, will choose to highlight and what will fade.

7. About light...the pavilion is architecturally structured as a series of wicker baskets of different shapes. Looking at the photos, I got the sense that panels filter light as the leafy branches of a tree, with patches of shade following spots of light depending on the color of each panel and the shape of each basket.

BT: It is exactly like that. I realized it when the panels were being arranged. It conveys a sense of being protected by nature. The EMBT studio has always striven for an environmentally integrated architecture. We have always sought to create a bond with what surrounds a building. Obviously, in the case of the Expo, this was very difficult to achieve. The best we could come up with was the idea of a plaza, an open space for the visitors.

8. In a 2009 interview you talked about Spain’s concern for having its pavilion located under the Lupu Bridge and how it was not an issue for you, the Lupu Bridge being an icon. Were you thinking of the bridge as an icon of communication?

BT: Ah, the Lupu Bridge...Well, it is a strong symbol. It is important for the city. When you look at Google maps, you see the bridge and you know it is Shanghai. A feng shui master came to visit the pavilion: he praised it. And he assured that the Lupu Bridge on the right of the pavilion’s main entrance, that is, on the dragon’s position, would only bring good luck! Of course, as you said, it is also an icon of the developing dialogue between Spain and China.

9. The arrangement of the façade panels forms Chinese characters meant to compose a subliminal message, I read.

BT: They are good wishes as well...short phrases to be read by the wind, by the sun...and confided to the air. This is what I mean by subliminal messages. It would have been beautiful to write a poem but I am not a poet and there was no Chinese poet among my acquaintances. I was helped by some Chinese friends. These short phrases tell of woods, of nature and its relation to positive states of mind. Think of the ancient Chinese characters for the sun and the moon that, when put together, reveal “the great illumination”. We were said to have been very accurate in our choice of characters. In the phrase “West meets East”, for instance, “West” can be read as both “Occident” and the first character for “Spain”, thus reinforcing the friendship between China and Spain. They are the first words of a sort of dictionary we are trying to establish.

10. Is there anything else you would like to say about the Spanish pavilion?

BT: The Spanish pavilion is also Spanish life. Three film directors have been chosen for that task. As a woman, Isabel Coixet faces in her field the same challenges I have to confront in architecture. She has shown the deepest respect for



scenography for merce cunningham dance company's "nearly ninety"

my work. “I won’t make cinema in your space - she said. - I want your space to be experienced the way you created it; I won’t make any projection”. So, she created this giant baby, the Spain of the future, the city of our children...and this work of art is speaking to all, to the Spanish as well as to the Chinese visitors. When people enter Isabel’s space and see the baby, they shout...really...you can hear them shout. And then, they applaud, they take photos. The baby is truly provoking emotions.

11. One good Shanghai building that you like?

BT: I should have visited the city thoroughly to be able to answer. Shanghai is beautiful as a whole.

12. Shanghai 2010 is?

BT: A real world exhibition. The role and the meaning of such events in the era of globalization, when the world is rapidly crossed by all sorts of information, have been much debated. The Shanghai Expo finds a *raison d’être*. China is extremely curious about the rest of the world; the rest of the world is extremely curious about China.

13. What’s next?

BT: To keep a studio in China, so as to carry on a dialogue still at its beginning and to reach a deeper understanding of China’s centuries-old culture. Besides the gardens for the International Horticultural Exhibition in Xi’an, two new projects will accompany me in my journey: a small museum that the city of Neijiang, in the Sichuan region, wants to dedicate to the painter Zhang Da Qian, and a big, tall building in Shenzen.

14. Two very different regions.

BT: Yes, they are. But this Expo has a truly cosmopolitan spirit: it is reaching out – and uniting- many Chinese places.

翻译 / translator *lucia serena blandolino*



scottish parliament . scotland



santa caterina marketplace . barcelona

HOW WOULD YOU DESCRIBE SHANGHAI TO A PERSON
THAT'S NEVER BEEN THERE BEFORE?



SHANGHAI IS A
GOOD PLACE,
EVERYTHING IS SO
CONVENIENT HERE.

- SHOE REPAIRMAN

BUN SHOP SELLER: LOTS OF PLACES FOR ENTERTAINMENT, MODERN AND LOTS OF PEOPLE / MILK DELIVERY MAN: EVERYBODY KNOWS ABOUT SHANGHAI, THE REPUTATION IS KNOWN ALL OVER THE WORLD / REAL ESTATE AGENT: THE FEELING OF LIVING IN SHANGHAI IS HALF CHINA HALF OVERSEAS. SAFETY IS EXCELLENT, TRANSPORT AND WEATHER ARE FINE / CLOTHING STORE OWNER: SHANGHAI WAS TINY BEFORE, AND IS NOW GETTING BIGGER AND LARGER. POPULATION GREW FROM A FEW MILLION PEOPLE IN THE 1950S TO A MASSIVE 20 MILLION TODAY. REAL LOCALS ARE HARD TO FIND. SHANGHAI USED TO BE CALLED "THE SHANGHAI BUND", WHERE PEOPLE LIVED OFF FISHING AND FARMING, NOW SKYSCRAPERS ARE ALL OVER PUDONG. SHANGHAI HAS CHANGED TOO FAST DURING THE PAST 20 YEARS / DONG BEI RESTAURANT OWNER: INFORMATION IS SO READILY AVAILABLE NOWADAYS AND EVERYONE CAN HAVE ACCESS TO MANY THINGS ABOUT SHANGHAI THAT EVEN I HAVE NEVER HEARD OF.

名厨的上海足迹 CHEFS MAKING
THEIR MARK IN SHANGHAI

7

餐厅 TOTAL NO RESTAURANTS

38,485

西餐 WESTERN CUISINE

9.4%

2009年餐厅增长率 PERCENTAGE RESTAURANT INCREASE 2009

25.6%

元平均消费 AVERAGE MEAL COST (RMB)

78



詹森 阿瑟顿

JASON ATHERTON

姓名 詹森 阿瑟顿
年龄 38
国籍 英国
背景 詹森 阿瑟顿是第一位登陆西班牙著名餐厅El Bulli的英国厨师。曾与著名厨师Pierre Koffman、Nico Ladenis和Gordon Ramsay共事。在他为Gordon Ramsay集团担任行政总厨期间，Maze 荣获米其林一星荣誉并席卷了各类奖项。他在上海的第一间位于水舍精品酒店一楼的外滩第一台已开始营业。

NAME Jason Atherton
AGE 38
NATIONALITY British
BACKGROUND First British chef to complete a stage at El Bulli. Worked under Pierre Koffman, Nico Ladenis and Gordon Ramsay's Maze as Executive Chef. Maze under Jason, earned a Michelin star and an unprecedented number of awards. Jason's first Shanghai venture Table no.1 - now open at the Waterhouse boutique hotel.



1. 为什么选择上海？

JA: 我热爱上海的气息，充满激情、令人振奋。

2. 请说出三家你在上海吃晚饭会去的地方。

JA: 我很喜欢El Willy, Restaurant Martin, 我也会去很出名的地方小吃(小杨生煎)。去问问卢立平 (p.31) 吧，是他带我去的。真得很棒！

3. 哪样菜代表了你的个性，为什么？

JA: 我有一道菜叫做“伦敦熏鲑鱼配冻牡蛎酱”，熏鲑鱼的做法遵循犹太人以前的食谱，是回首过去；而冻牡蛎酱则是展望未来。

4. 如果一切从头开始而你只有20出头，你会为谁当学徒？

JA: 我会给Noma的Rene Redzepi当学徒，还有Creations de Narisawa的成泽由浩。

5. 谁是当今最伟大的厨师？为什么？

JA: Ferran Adria依旧称雄，是我的榜样。

6. 如果你不是厨师，会做什么？

JA: 我会做设计。我可以做到观察入微，而且我大概也会和大多数设计师一样疯狂！

7. 你印象最深的一餐是哪一次？为什么？

JA: 我印象最深的一餐是在巴塞罗那郊区的Sant Pau享用的。我爱每一个细节。那是我与妻子共同享用的一顿午餐，真希望时间静止在那一刻。

1. Why shanghai?

JA: I love the vibe the city has, it is electric and very exciting.

2. Three places in Shanghai you will go for dinner.

JA: I really like El Willy, Restaurant Martin the new fine dining and I also went to a famous dumpling place (Xiao Yang Sheng Jian) you will have to ask Peng Loh (p.31) he took me-- it was amazing.

3. What is a dish that represents you and why?

JA: I have a dish called London Cured Salmon with Frozen Oyster Cream, it is a step into the past with a old Jewish recipe for the salmon and a step into the future with the frozen oyster cream.

4. If you have to do it all over again and you are in your early 20's who would you apprentice for?

JA: I would work for Rene Redzepi from Noma and then also with Yoshihiro Narisawa of Creations de Narisawa.

5. Who is the greatest chef today and why?

JA: Ferran Adria is still the king, the whole world still looks to him.

6. If you are not a chef. What do you think you would be?

JA: I would like to design I like to think I have a good eye for detail or maybe I am just mad like most designers!

7. What was your most memorable meal? Why?

JA: My most memorable was at Sant Pau on the outskirts of Barcelona, Spain. I loved every detail. I had lunch with my wife and I never wanted it to end!



table no.1 restaurant at the waterhouse . shanghai



squid ink risotto at table no.1 . shanghai



steak at table no.1 . shanghai

最喜欢的街头小吃是什么？

服装店老板：都变样了，以前上海的小吃，现在都消失了，只剩下名字 / 学生：南翔小笼包 / 东北餐厅老板娘：烤肉串 / 修鞋的老人：不喜欢吃街边小吃 / 房屋中介：不喜欢吃街边小吃，不卫生 / 包子店店员：烧烤羊肉串 / 牛奶订购员：大饼油条 / 发型师：辣面 / 出租车司机：小杨生煎

小杨生煎

— 出租车司机 —

FAVORITE STREET FOOD?

MILK DELIVERY MAN: LARGE FLATBREAD, CHINESE DONUTS / BUN SHOP SELLER: LAMB KEBAB / STUDENT: NANXIANG XIAO LONG BAO / HAIRDRESSER: SPICY NOODLE / REAL ESTATE AGENT: DISLIKE STREET FOOD FOR ITS LACK OF HYGIENE / CLOTHING STORE OWNER: IT'S ALREADY CHANGED DRAMATICALLY. ALL THE CLASSIC SHANGHAI STREET FOOD HAS DISAPPEARED IN ESSENCE, ONLY THE NAMES ARE PASSED DOWN / DONG BEI RESTAURANT OWNER: KEBAB / TAXI DRIVER: XIAO YANG SHENG JIAN - FRIED DUMPLINGS

在上海,平时的娱乐活动是什么？

学生：篮球，上海书城看书 / 包子店店员：网吧上网 / 发型师：游乐城，锦江乐园 / 房屋中介：餐厅，足浴按摩 / 服装

姓名 陆唯
年龄 41
国籍 希腊-澳大利亚
背景 上海外滩三号内陆唯轩餐厅的创办人及主厨，他成为Terence Conran爵士在伦敦开设著名Mezzo餐厅的掌航人，以擅长把新鲜理念融入传统经典的创新风格为该餐厅赢得赞誉无数。

NAME David Laris
AGE 41
NATIONALITY Greek-Australian
BACKGROUND Entrepreneur chef and creator of Laris, at Three on the Bund, Shanghai. Headed Mezzo in London, earning Sir Terence Conran's flagship restaurant countless accolades for innovative and exciting dining.

陆唯

DAVID LARIS



1. 为什么选择上海？

DL: 为什么不呢，我一直心仪亚洲，在亚洲度过了大半生。七年前得到一个来上海的机会时，我义无反顾地来了。当然，那时的上海与今天的上海相比大相径庭，只能隐约看到今天的样子。所以当时来上海可以说是场赌博，不过是经过计算的那种。能亲眼看到这座城市的巨变并参与外滩三号逐渐成为城市标志的过程是非常美妙的——这是一个勾勒这座城市风景线的事业。能有幸参与一项最有远见的事业，并很多杰出人士共事和交往让人欣喜。再由迈克尔格雷夫斯设计改造的大楼里开设一家以自己名字命名的餐厅，由Lyndon领导该项目更是锦上添花。Lyndon一直给我很多灵感和智慧，是我很珍惜的朋友。

2. 请说出三家你在上海会选择的晚餐餐厅。

DL: 老实说，我一直非常忙碌，所以对在哪儿度过闲暇时光非常挑剔。我爱吃中餐，周日经常会在香格里拉或是我家对面一家很好的小餐馆“皇后牡丹亭”吃中饭。皇后牡丹亭的客人一直很多，港式佳肴非常美味。我也很敬重Paul Pairet对Mr.&Mrs. Bund的经营，非常棒的一家餐厅。另外一家是我新近发现的新加坡式小餐馆SPC，它的咖喱米粉很好吃。还有香格里拉的寿司馆，我经常带女儿去光顾，我女儿非常爱吃寿司。再有，我会在欧立威、陆唯轩或者Downstairs吃饭，我正忙于创办更多的餐馆，估计以后吃到自己手艺的机会会更多。

3. 哪样菜代表了你的个性，为什么？

DL: 这取决于食客是谁。

4. 如果一切从头开始而你只有20出头，你会为谁当学徒？

DL: 日本名厨和久田哲也或者法国名厨乔-卢布松，他们都是大师。不过我对自己非传统的从业过程并不遗憾，正是这一过程使我成为独特的自己。我不太能在其他杰出人士的阴影下过活。有时候把别人的资历用在自己身上，会让人迷失自己，忘记通过自己的力量让世界听到何种声音。我愿意努力成为一个独立个体。可以说，我生命中遇见的所有杰出人士和其他每一个人一样都对我产生过重要和深远的影响。我是我自己星球的主人，欢迎每个人过来看看。

5. 谁是当今最伟大的厨师？为什么？

DL: 在烹饪领域没有一个最伟大的厨师，而是有很多伟大的厨师。Ferran Adria因为创立了一种崭新的烹饪风格和食物处理方式，大概是当下最被熟知、最具影响力的厨师。Gordon Ramsey等人也是伟大的厨师，同时也是掌控公共关系和个人形象的大师。乔-卢布松自身对完美的追求就已够得上“伟大”，他是所向无敌的、大厨的大厨。还有其他很多人，不可能只说一个人。

6. 如果你不是厨师，你会做什么？

DL: 设计师或者电影导演，两者都是我渴望从事的职业，不过要下辈子了。

7. 你印象最深的菜肴是哪一个？为什么？

DL: 我妈妈做的耶米斯塔（一种希腊菜式），因为没有人能像妈妈那样在做菜时投入那么多的爱。

1. Why shanghai?

DL: Why not, I am a lover of Asia and have spent a good part of my life in Asia, so when the opportunity came up to come over to Shanghai seven years ago I took the plunge. Of course it was a very different city back then with only the promise of what we are now starting to see, so it was

a gamble but a calculated one all the same. It has been wonderful to see the city transform and to be part of Three on the Bund where it all started - a project that defined the city's scene. To have the chance to be part of one of the most visionary missions, to have the chance to work with and be surrounded by so many greats was just a total thrill. It is not every day you get Michael Graves to do your first signature name-sake restaurant, the architectural project headed up by Lyndon Neri himself made it even more inspiring. Lyndon has been a great source of inspiration and wisdom to me as well as a great friend.

2. Three places in Shanghai you will go for dinner.

DL: To be honest I am mostly working so I am very precious about where I spend that free time that I do have. I do love Chinese food and will often find myself having Chinese lunch on a Sunday at the Shangrila or this fantastic little place across from my house, Queen Mudanting, always packed and always good, doing Hong Kong style favorites. I also have a lot of respect for what Paul Pairet is doing at Mr. and Mrs. Bund - a great restaurant, otherwise perhaps my new little find SPC, a Singaporean joint - the Laksa is great. Have to also make a mention of the Sushi bar at the Shangrila another favorite place that I love to hang out with my daughter who is a major fan of sushi. Otherwise I am eating in The Fat Olive, Laris or Downstairs, as I am in the process of also opening several more places I guess I will be eating more of my own food.

3. What is a dish that represents you and why?

DL: It depends who is going to eat me.

4. If you have to do it all over again and you are in your early 20's who would you apprentice for?

DL: Probably either Tetsuya Wakuda or Joel Robuchon, both masters. Although, I cannot complain about the non traditional approach to my career - it has made me my own man. I have never dealt well with being in the shadow of other greats. Sometimes carrying someone else's credentials as your own can detract from who you are and what you are trying to say to the world through your craft. I want to try and be as individual as I can. So let's say, all the great people who have touched my life along the way have had as great and profound an effect on me as any single individual. I am mastering my own universe, everyone is welcome to come visit.

5. Who is the greatest chef today and why?

DL: There is no greatest in a field like cooking there are many greats. Probably Ferran Adria would have to be recognized as the most influential chef of our times having spawned a whole new cooking style and approach to food. Guys like Gordon Ramsey are great chefs but also masters of their PR machines and personas. Joel Robuchon would have to be up there just for his sense of perfection, a chef's chef who is unstoppable. The list could go on; it would not be possible to name just one.

6. If you are not a chef. What do you think you would be?

DL: A designer or a film director, two of my other great passions that I would have loved to try my hand at professionally - next life.

7. What was your most memorable meal? Why?

DL: My mum's yemista (a Greek dish) because no one could ever put the love into the food the way mum can.



laris . shanghai



梁子庚

JEREME LEUNG



姓名 梁子庚
年龄 39
国籍 香港/ 新加坡
背景 厨师企业家，中式料理的四项基石的专家——点心制作、烧腊、掌锅和刀工。在 2000年和2008年，梁子庚先生荣获美国餐饮管理学院颁发的“五星钻石国际大奖”，成为当之无愧的世界最佳厨师之一

NAME Jereme Leung
AGE 39
NATIONALITY From Hong Kong and Singapore
BACKGROUND Chef Entrepreneur. An expert in all four schools of Chinese cooking - dim sum, barbecue, wok cooking and knife work . In 2000 & 2008, awarded Five Star Diamond Award, “World’s Best Chefs”.

1. 为什么选择上海？

JL: 除了上海，我想不出其它的地方。在过去的十年中，中国以两位数的经济增长速度成为一个超级经济大国，并对世界各地产生一定的影响。而上海，则是一个在各个商业领域都充满着无限商机的地方。在我看来，上海的餐饮业应该是全亚洲最具活力的一个，因为在这里，你仍然可以获得不断创新的空间，创意不会被限制。而不像在其他地方，管理者们被迫关注的只是客流量。

2. 请你列举三家你在上海吃晚饭会去的地方

JL: 外滩18号的Mr.& Mrs Bund、茂名路上的湖南餐馆滴水洞以及打浦路上的阿一天下。

3. 如果用一种菜式来形容自己，会是什么？为什么？

JL: 火锅吧。首先，它对我来说，是一种可以吃的很舒服的菜式，你可以吃地很健康，尤其在冬季，这是很好的一餐。作为相信生活中没有问题只有挑战的我来说，火锅的烹煮方式就如同我处理生活的方式。精心的策划和组织、把握良好的时机和运用分析能力，不同的元素最后却能被完美地烹制在一个锅中，所有的东西最后都融于这一锅中，这种灵活性就如同我的待人接物。

4. 如果一切从头开始，而你只有20出头，你会为谁当学徒？

JL: 可能谁都不会。在我24岁的时候，我就被任命为一家豪华五星级酒店的中餐行政总厨。但是毫无疑问的是，在这个行业有许多我所尊敬的同行们，当然也十分期待可以参观他们的厨房，欣赏他们的烹饪杰作。

5. 谁是当今最伟大的厨师？为什么？

JL: 非常难决定，因为在烹饪界有太多非常优秀的人士。例如，我来自悉尼的好朋友Tetsuya Wakuda和Mark Best，他们致力El Bulli将澳大利亚的食物推广到世界各地。萨尔瓦多布利的Ferran Adria的Molecular烹饪法创造了食物形态的全新远景。还有像Peter Gordon这样优秀的厨师全心致力于慈善项目。在当今的国际烹饪界有太多的形式可以界定，但是十分难以决定谁是最好的。

6. 如果你不做厨师，会做什么呢？

JL: 我从没想过，从13岁起，我就成为了厨师，到现在还没有做过任何其他的事。

7. 你印象最深的一餐是哪一次，为什么？

JL: 我和我的妻子在兰卡威的浪漫海滩晚餐，我们被蜡烛围绕着，只有一张属于我们俩的桌子。我经常告诉我的客人，与最爱的人和最好的朋友分享食物的时刻最美妙。在如此的情景中，食物本身反而成为了其次。

1. Why shanghai?

JL: Where else if not Shanghai? China with its double digit economic growth over the past decade has emerged into an economic super power with influences across the globe. Shanghai, has created tremendous opportunities for every sector of business. In my opinion, Shanghai's Food and Beverage scene is certainly one of the most exciting in Asia as it still offers room to be innovative , not restricting creativity whereas in other places operators are forced to focus on turning tables.

2. Three places in Shanghai you will go for dinner.

JL: Mr.& Mrs Bund at Bund 18, Di Shui Dong Hunan cuisine on Maoming Road and Ah Yat hotpot in Dapu Road.

3. What is a dish that represents you and why?

JL: Hot pot. For one, it is certainly my type of comfort food. One can eat healthily and it is a great meal to have especially during the winter season. As a person that believes that there are challenges but no problems in life, a hotpot is just the way I deal with life. With careful planning and organization, good timing and analytical skills, different ingredients can all be cooked in the same pot to perfection. Everything blends in eventually into the pot, like my flexibility in dealing with people.

4. If you have to do it all over again and you are in your early 20's who would you apprentice for?

JL: Probably no one as I was appointed Chinese Executive Chef for a luxury 5 star hotel establishment when I was 24 years old. However, there are certainly many respectable fellow colleagues in the industry whom I have a great deal of respect for and would certainly look forward to visiting their kitchens and admire their culinary masterpieces.

5. Who is the greatest chef today and why?

JL: This is very hard to determine as there are many outstanding individuals in the culinary world. Take for example, my good friends Chef Tetsuya Wakuda and Chef Mark Best from Sydney who have contributed in putting the Australian food scene on the world map. El Bulli's Ferran Adria's Molecular cuisine has created a whole new perspective of how food can become, while great chefs like Peter Gordon has given so much of his time involving himself in charitable projects. Many have formed what the international culinary profession is today --it would simply be too hard to determine the greatest.

6. If you are not a chef. What do you think you would be?

JL: Never thought about this yet. I have been a cook since I was 13 years old. Have yet to do anything else in life.

7. What was your most memorable meal? Why?

JL: A romantic beach dinner with my lovely wife Su Ning at Langkawi where we have the whole area lit with candles and only a special table for the two of us. I have always told my guests that best meals are those that are shared with your loved ones and good friends. At times like this, the food itself tends to take the back seat.



whampoa club . beijing



弗兰克 佩科尔

FRANCK PECOL

姓名 Franck Pecol
年龄 43
国籍 法国
背景 毕业于马赛烹饪学校(1982-1985)

NAME Franck Pecol
AGE 43
NATIONALITY French
BACKGROUND Graduate from Cooking & Catering School of Marseilles (1982-1985)



1. 为什么选择上海？

FP: 因为上海是令人激动、充满活力的新兴城市，具有巨大的潜力和令人向往的生活方式。

2. 请说出三家你在上海吃晚饭会去的地方。

FP: 大山鲭(Sushi Oyama), 小小花园(Le Petit Jardin), Paul Pairet的U.V.

3. 哪道菜代表了你的个性，为什么？

FP: 烤土鸡肉 —— 简单、传统，每天吃都不会厌烦的舒心菜肴。

4. 如果一切从头开始而你只有20出头，你会为谁当学徒？

FP: 我会先学中文，然后再做同样的事情。

5. 谁是当今最伟大的厨师？为什么？

FP: 这是一个很难回答的问题。我仰慕的厨师有很多，如果非让我挑出一个，应该是最钟爱的、位于法国巴黎的“Le Baratin”（地址:3 Rue Jouye-Rouve, 75020 Paris, 电话: +33 1 43 49 39 70)餐厅的主厨Raquel Carena。Raquel做的每道菜都能深深地打动我，你能感受到她对盘中食材的热诚和尊重。她的性格也很好，低调、和善、坦诚。

6. 如果你不是厨师，你会做什么？

FP: 现在我已不是厨师而是饭店经营者了。年轻的时候我想成为音乐家或者剧院演员，但是我的家族都是从事饭店经营的，所以我很早就得以进入这一行业并爱上它。现在它就是我的激情，即使25年已经过去了，我还是不能想象自己从事别的工作。

7. 你印象最深的一餐是哪一次？为什么？

FP: 同样是很难回答的问题。我享受过许多美食，但是重要的一点是谁与你一起共享。我记得有一次收到我的前任老板、“米其林两星”主厨Jean-Marc Banz(在普罗旺斯地区的艾克斯)的邀请，他想让我在他纽约的酒店工作，所以请我在他的办公室（面对厨房有几扇大窗）共进午餐。我猜想他试图用自己御用厨师烹制的佳肴让我留下好印象，进而同意接受这份工作。席间，他与我分享了对于人生、食物的看法，非常独特的一段经历。

另一次是与我的一位朋友一起。他是法国南部的饭店老板。我们提前几个月做了预定，然后驱车4小时去“米其林三星”主厨Michel Bras(在Laguiole)用餐。期间我们与主厨本人见面了，这之后他就退休了。整段经历真是不可思议、充满魔力。每次与我的这位朋友见面，都会共同回忆起那次的经历。

1. Why shanghai?

FP: Exciting, high energy, emerging city with great potential and nice lifestyle.

2. Three places in Shanghai you will go for dinner.

FP: Sushi Oyama , Le Petit Jardin and U.V. by Paul Pairet

3. What is a dish that represents you and why?

FP: Free Range Roast Chicken - it's a simple, classic, comfort food that I could eat everyday.

4. If you have to do it all over again and you are in your early 20's who would you apprentice for.

FP: I'll start to learn Chinese first and then will do the same.

5. Who is the greatest chef today and why?

FP: It's a difficult question, there are so many chefs that I admire. If I have to pick one, then it will be Raquel Carena from my favorite restaurant in Paris called : “Le Baratin” (3 Rue Jouye-Rouve, 75020 Paris, Tel. +33 1 43 49 39 70). Raquel's cooking touches me deeply in every dish, you can feel the passion and respect of the product on the plate, also her personality, she is so low profile, and so nice, so open to people.

6. If you are not a chef. What do you think you would be?

FP: I'm not a chef any more but a restaurateur. I wanted to be a musician or theater actor when I was young, but my family was in the restaurant business so I had my first contact with the profession when I was very young and fell in love with this world. Now it's like a passion, can't think about doing anything else, even after 25 years working in restaurants.

7. What was your most memorable meal? Why?

FP: Also a difficult question, so many nice experiences, but one important thing is who you're sharing the meal with.

I remember once to have been invited by my previous employer and 2-Michelin star chef Jean-Marc Banzo (in Aix en Provence). He wanted to offer me a job for a restaurant project in NYC, and so he invited me for lunch in his office (with big windows facing the kitchen). I think he tried to impress and seduce me with some impressive dishes prepared by his chef, and sharing it with him talking about life - and of course the food was really unique.

Another one was with a friend of mine, a restaurateur in the South of France, when we drove 4 hours to go to 3-Michelin star chef, Michel Bras' in Laguiole, after booking months in advance. The whole experience that evening was incredible, magical. We also met the chef himself, who has retired since then. Every time I meet my friend we have a flashback about this dinner!



franck restaurant . shanghai



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博雅珊

ELISABETH DE BRABANT



姓名 博雅珊

国籍 在亚洲和欧洲长大的纽约人

背景 拥有哥伦比亚大学艺术史和比较文学专业的学士学位，并进而获得了伦敦圣马丁学院和纽约帕森设计学院艺术专业的双硕士学位。博雅珊是上海的复兴西路（旧法租界）艺术中心和1933艺术区博雅珊艺术中心的创办人。

NAME Elisabeth de Brabant

NATIONALITY New Yorker brought up between Asia and Europe

BACKGROUND BA in Art History and Comparative Literature from Columbia University, Masters Degree in Fine Arts from Central St. Martin's in London and Parson's School of Design in New York. Owner Fuxing Xi Lu Art Center in Shanghai's French Concession, and the EDB Art Pavilion in 1933.

1.您觉得中国当代艺术是一种炒作还是现状？

EdB: 都有。艺术是一面文化和社会所共同打造的镜子，因此中国的当代艺术便是当代中国现状的倒影，有积极的一面，自然也会有消极的一面。它是充满活力、精力充沛的，发展得很快。有时候甚至让你觉得太快、太过激烈。

2. 如果要您选择一些能很好地呈现中国现状的当代艺术家，您会选择谁，为什么？

EdB: 中国的当代艺术是多种多样的而且不断变化的，我喜欢与那些强有力的且有着深刻灵魂意识的艺术家一起工作。

我觉得有一个艺术家，他基本代表了当代中国的许多特点，他就是罗尔奇。他的作品新颖、生动并极具创造力。他在利用中国传统艺术的同时，又赋予了他们全新的生命。

刘北立是一个多媒体艺术家，她的作品充斥着有机、纯净和空灵。在美国居住多年的经历使她的作品融合了东、西方间的感性和灵性，而这对于当今中国艺术来说是种全新的趋势。



caresse de lunaire-vi by leng hong

冷宏的作品开创了用大理石粉调 and 厚重颜料涂抹的先河，他的每件作品都要耗时五年。

3. 当你在策划一次展览的时候，会考虑观众对当代艺术的鉴赏水平吗？

EdB: 当然。但这不会成为影响我在选择艺术家或是艺术展品时必要因素，重要的是展览的品质以及呈现展览的方式。观众能够完全理解艺术家所传达的信息以及艺术手段是很重要的。他们可能不喜欢这个艺术家。但是，他们至少能够全方位洞悉这个艺术家的观点和才能。

4.你的艺术廊有什么育人方向？

EdB: 我对艺术的认识比起功利性，更多的是心智上的感观。当我搬到中国后，我开始更多地融入到中国当代艺术中。我想要了解中国内地艺术现状的第一手资料。与此同时，我也察觉到这里面好像有什么元素缺失了，而这可能是一次让我们创造颇具教育意义、更为深入心灵、更具长远眼光的体验的机会。

我们的目标是想要建立一个围绕中国当代艺术的、具有教育意义和创新性理念的平台。我们的活动包括了国内和国际性的展览、讲座，与博物馆的合作项目，艺术课以及艺术晚宴。

如果我们可以做到用微不足道的力量来激励一些人、一个参与我们艺术课的孩子、一名大学生又或是一个顶级的收藏家；如果我们能够促使他们来探索中国当代艺术的另一面，那么我相信，我们便完成了我们的使命。

5. 你最钟爱哪一个策展项目？

EdB: 大概在我们对原法租界旧楼房改造完的五个半月后，在那里所举行的第一场展览，印象极度深刻。这是一场三位独立艺术家(王晓虎、金江波、罗尔奇)的盛典，是对正在展出着艺术的这幢楼房的庆祝，也是对于我和我的团队辛勤工作的庆祝。我为此感到无比的骄傲。

6. 最喜欢的艺术家是谁？

EdB: 这太难了，历史上有太多不可思议的艺术家，约瑟·马洛德·威廉·透纳 (J.M.W.Turner)、卡拉瓦乔 (Caravaggio)、卢希安-弗洛依德 (Lucien Freud)、弗朗西斯-培根 (Francis Bacon)、刘虹... 当然，所有的艺术家都好像是我们的家人。

7. 2010年的上海是？

EdB: 忙碌且充满活力。毋庸置疑的是这一刻属于上海、属于中国。

1. Contemporary Chinese Art, hype or the real thing?

EdB: Both. Art is a mirror of the culture and society in which it is created, and as such Chinese Contemporary Art reflects

everything that defines China today; both positive and negative. It is dynamic, energetic, forceful, developing extremely fast. Sometimes too fast and too forcefully.

2. If you had to select a few artists who best represent China today who would they be and why?

EdB: The Chinese contemporary art scene is incredibly diverse, and it is in constant flux. I like to work with artists who are forceful but who have a tremendous sense of soul.

One artist who I feel very much represents many characteristics of contemporary China is Luo Er Qi. His work is fresh, dynamic and innovative. He draws heavily on China's artistic traditions, yet reinvents their reality.

Beili Liu is a multimedia artist whose work is organic, pure and ethereal. Having lived in the US for many years, she represents the fusion of Eastern and Western soulfulness and spirituality, which is a new direction in Chinese art today.

Leng Hong's works are created using a thick impasto of oil paint in combination with marble powder, each piece taking up to 5 years to complete.

3. Do you consider the level of your audience's understanding of contemporary art when curating a show?

EdB: Yes, absolutely. Nonetheless, this does not necessarily affect my choice of an artist, or the works we choose to exhibit. What it does affect is the level of explanation and the type of platform that accompanies the exhibition. It is crucial that the audience fully understands the artist's message and method. They may not like the artist, but at least they will have the means to completely appreciate the artist's vision and talent.

4. What is the pedagogical direction of your gallery?

EdB: My approach to art is less commercial and more intellectually supported. When I moved to China I became involved with Chinese contemporary art. I wanted to understand firsthand what the art scene in mainland China was about, and I began to feel as though there was an element missing, that perhaps we could create a more didactic experience, with more soul and long-term vision.

Our aim, is to establish a platform for dialogue and creative vision around Chinese Contemporary Art. Our programming includes exhibitions both in-house and internationally, lectures, collaborative museum programs, art classes and art dinners.

If we can inspire one person in any small way, a child in one of our art classes, a University student or a world-class collector, if we can enthuse them to discover another side to Chinese Contemporary Art, then we have accomplished what we have set out to achieve.

5. Favorite exhibition curated? Why?

EdB: Probably after the 5 and a half months of renovation of our building in the French Concession, our first exhibition at the Art Center was extremely poignant. It was a celebration of the three solo artists (Xiao Hu Wang, Jin Jiangbo, Luo Er Qi), the building in which the art was exhibited, and the hard work of my team and myself. I was extremely proud.

6. Favorite artist?

EdB: Impossible! Too many incredible artists throughout history... Turner, Caravaggio, Lucien Freud, Francis Bacon, Hong Liu... and of course all the artists that we consider a part of our family.

7. Shanghai 2010 is...

EdB: Buzzing, hectic, and incredibly dynamic. Truly it's an incredible moment for Shanghai and for China.



self portrait 1969 by francis bacon

林明珠

PEARL LAM

姓名 林明珠
年龄 青春永驻
国籍 中国香港
背景 “对比窗艺廊” 创始人/所有人， 艺术资助人、策展人以及收藏家

NAME Pearl Lam
AGE Forever young
NATIONALITY From Hong Kong
BACKGROUND Founder / Owner of Contrasts Gallery, art patron, curator, and collector



photo_ william louey

1. 当代中国艺术是一种炒作还是现状？

PL: 是炒作还是现状无关紧要，最重要的是当代中国艺术受到国际性博物馆和国际艺术市场的欢迎，当代中国艺术越来越受认可。

2. 如果让你选择几位最能代表当下中国的艺术家，会是谁？为什么？

PL: 张洹是当代中国最活跃、最多才多艺的中国艺术家之一。他就像一位古代的文人，不局限于一种媒介。在任一时间，他都是在进行10种不同的艺术系列，而每一个系列都与中国传统和历史密切相关。他的作品令人震撼、充满创意、美感以及哲理，可以同外国艺术家叫板。他对西方世界的评论和误解毫不在意。

3. 你的画廊有什么育人方向？



tuibeitu series by zhang huan

PL: 对比窗并不遵循欧美画廊的固有模式，而是按照中国的传统，不在艺术、设计和装饰艺术之间加以区分。对比窗的使命是通过创立一种定义当下的日新月异的新美学，来展示东西方艺术家在艺术、设计上的影响力。

4. 你最钟爱哪一个策展项目？为什么？

PL: 我最钟爱的策展项目之一是“觉醒——法国对中国艺术的影响”，此展览在2004法国年首次亮相，此后再在北京国家艺术博物馆展出。展览呈现

了中国以及其他国家艺术家和设计师运用传统工艺创造的创新艺术和设计作品。展览的效果是多层次的——促进文化交流并告诉观众，艺术不仅限于绘画与雕塑，也涵盖功能性艺术作品和装饰艺术。

5. 当你策划展览时，会考虑观众对当代艺术的鉴赏水平吗？

PL: 是的，我们的目标是教育观众、打破传统。

6. 最喜欢的艺术家是？

PL: 张洹。

7. 2010年的上海是……

PL: 让人们认识真实中国的机会。中国是有艺术气息、充满创新能力和活力、热情好客、不断发展的经济发电站。

1. Contemporary Chinese Art, hype or the real thing?

PL: Whether it is real or hype is irrelevant - the most important matter is that it is embraced by international museums and the international art market, which has given contemporary Chinese art everlasting recognition.

2. If you have to select a few artists that best represent China today who would they be and why?

PL: Zhang Huan is one of the most dynamic multi-disciplinary Chinese artists working today. Like ancient ‘Literati’ scholars, he is not limited to one type of media. At any given time, he is working on 10 different series of works which nearly all relate to Chinese tradition and history. His works are explosive, challenging Western artists creatively, aesthetically, and philosophically. He doesn’t care about Western judgments or misunderstandings.

3. What is the pedagogical direction of your gallery?

PL: Contrasts Gallery does not adhere to the established model of European and American art galleries; rather, it follows Chinese traditions by not differentiating between art, design, and the decorative arts. Contrasts Gallery’s mission is to show artists who explore Western and Eastern influences on art and design by creating a new aesthetic that defines the dynamic changes of today.

4. Favorite exhibition you curated, why?

PL: One of my favorites is Awakening: La France Mandarine – The French Influence on Chinese Arts, which first opened in Shanghai during the French Year in China in 2004 and later opened at the National Art Museum in Beijing. The exhibition showed art and design by Chinese and international artists and designers, who created new works using traditional art and craft techniques. The exhibition worked on several levels – it encouraged cultural exchanges, and showed audiences that art is not limited to paintings and sculptures, but can encompass functional artworks and decorative arts.

5. Do you consider the level of your audience’s understanding of contemporary art when curating a show?

PL: Yes, my goal is to educate audiences and push traditional boundaries.

6. Favorite artist?

PL: Zhang Huan

7. Shanghai 2010 is……

PL: An opportunity for people to see the ‘real’ China – the artistic, creative, vibrant, hospitable, developing economic powerhouse.



to raise the water level in a fishpond . performance by zhang huan

邵希亚

ARTHUR SOLWAY



姓名 邵希亚

年龄 54

国籍 美国

背景 邵希亚在当代艺术领域已经工作了近30年。2000年以来，作为纽约James Cohan画廊的资深艺术指导，并在2007年创立了上海James Cohan画廊

NAME Arthur Solway

AGE 54

NATIONALITY American

BACKGROUND Involved in the contemporary art world for nearly 30 years. Senior Director, James Cohan Gallery, New York City since 2000, established James Cohan Gallery Shanghai in 2007.

1. 当代中国艺术是一种炒作还是现状？

AS: 炒作始于被视为潮流和时髦的事物。中国艺术市场正在经历一种过渡。谢天谢地，追捧中国当代艺术的热潮正在慢慢冷却，收藏家们已经更加慎重。中国当代艺术市场的火热或许更要归因于西方收藏家而不是中国收藏家。不过，我注意到一些西方收藏家对过热市场的后续发展越来越退避三舍。许多人都不再人云亦云地追捧“下一个热点”。幸好，真正的收藏家、而不是投机者，是有鉴别力的，他们十分了解艺术作品、艺术家和艺术家在国际上的声誉。这是个好事儿。

2. 如果让你选择几位最能代表当下中国的艺术家，会是谁？为什么？

AS: 我倾向关注在1977年后出生的艺术家，当然也很欣赏和我同代的、50年代中期和60年代早期出生的艺术家，是他们为求肯定历尽千辛万苦，为建立中国大陆艺术家的国际舞台和认知度打下了必要的地基。摄影艺术家杨福东、概念派艺术家周铁海、影像艺术家张培力、画家张恩利都做出了无可估量的贡献。我很荣幸地与上海本土艺术家徐震共事过，他是同时代出生的艺术家中最有影响力的一位。我们的画廊也展出季云飞的作品，他在最近两年经常来中国工作，雄心勃勃地为纽约当代艺术博物馆创作一卷版画作品。我们将在今年7月为他举办首次“返乡”展览。



series-'x'-2 by zhang pei li

3. 当你策划展览时，会考虑观众对当代艺术的鉴赏水平吗？

AS: 我们做展览首要的、根本的任务是育人，帮助人们体会艺术作品和艺术家的思想。在整个过程中我们不会过于迂腐。我们希望参观者能从每次展览中逐渐扩展视野、竖立自己对当代艺术家以及对我们画廊的观点。

4. 你的画廊有什么育人方向？

AS: 每次被问到这个问题，我都会想到“人文主义”一词。对一位艺术家的作品因何卓尔不群、独一无二的思考对我来讲至关重要。我不太关注艺术家在创造过程中使用了什么特别的材料或者媒介。他们的作品如何改变我们感知世界的方式？他们的作品如何在大方向上冲击观众？他们的作品或者视野如何改变我们的经验？如何与古今对话？当代艺术围绕着我们这个时代而展开，但是对未来的压迫性的乐观让我很感兴趣。我们的展览是国际性的，并不局限于某一个特定的族群。

5. 你最钟爱哪一个策展项目？为什么？

AS: 这么多年已经积累了很多。我现在想到的大概在去年举办的Matters of Faith展览，其中囊括了Anselm Kiefer、Nam June Paik、Bill Viola和徐震的作品。还有去年夏天名为“树（The Tree）”的展览。35位来自世界各地的艺术家的作品以及中国艺术家完成的委托作品，赞颂了上海这座城市里不同寻常的树木。

6. 最喜欢的艺术家是？

AS: 这就等于问我，“最喜欢的食物是什么？” 。有时候我需要安静、内省的艺术作品，有时候我希望看到完全出乎意料和陌生的作品。伟大的艺术家会被一眼认出，他们经常与历史进行长久、私下的交谈，而无需被过多解释。

7. 2010年的上海是……

AS: 在全球坐享最佳坐席、是历史创建的前排。对我个人而言，上海是我通过经营画廊做有意义的事情的地方。我在这—非同寻常的、被我称为“家”的地方参与历史变迁。

1. Contemporary Chinese Art, hype or the real thing?

AS: Hype begins with what is identified as trendy or fashionable. The Chinese art market is undergoing a transition. For Chinese contemporary art, thankfully, its trendiness is subsiding. Collectors are looking with their eyes wide open. The phenomenon of a Chinese contemporary art market was perhaps created more by Western than Chinese collectors.

I see some Western collectors, however, becoming less involved, shying away from the aftermath of an overheated market. Many are not jumping on the old bandwagon for the 'next new thing'. The good news is that real collectors—not the speculators—are discerning and highly knowledgeable about the work being made, who the artists are, and how these artists are recognized in the international discourse. This is a good thing.

2. If you have to select a few artists that best represent China today who would they be and why?

AS: I tend to look more closely at artists born after 1977, but certainly admire many artists of my own generation born in the mid 1950s and early 1960s who have laid the essential groundwork—not without difficulty or struggle for recognition—to build a global platform and identity for artists from mainland China. Invaluable contributions have been made by artists like filmmaker Yang Fudong, or conceptual artist Zhou Tiehai; video artist Zhang Peili, and painter Zhang Enli. I have the privilege to work with Shanghai-based artist Xu Zhen, who is one of the most influential artists of his generation. Our gallery also represents Yun-Fei Ji, he has been working and coming to China frequently in the last two years to make an ambitious scroll woodblock print for the Museum of Modern Art in New York. We will have his first “homecoming” exhibition at the gallery this summer in July.

3. Do you consider the level of your audience's understanding of contemporary art when curating a show?

AS: A primary and fundamental part of what we do is centered on education, helping people experience the works of art and the ideas of the artists. We are not overly didactic in our process, wanting the viewer to hopefully take something from each exhibition that will broaden and shape their views about contemporary artists and also what we do as a gallery.

4. What is the pedagogical direction of your gallery?

AS: The word humanistic often comes to mind when asked this question. The thinking of an artist, in what makes his or her work singular and unique, is critically important to me. Less so than what specific materials or media they use in making their work. How does their work change the way we see and experience the world? How does their work impact the audience in a larger way? How does their work and vision transform our experience or speak to the historical and to the present? Contemporary art speaks to our times, but I am interested in a sense of prevailing optimism for our future and humanity as well. Our program is international, not based on specific ethnic identity.

5. Favorite exhibition you curated, why?

AS: There have been many over the years. Two that come to mind in the past year or so have been Matters of Faith, which included the work of Anselm Kiefer, Nam June Paik, Bill Viola, and Xu Zhen. Also, last summer's exhibition titled, The Tree. It was a perfect summer show that featured works by 35 international artists, as well as commissioned works by Chinese artists, and was a tribute to the extraordinary trees in the city of Shanghai. It was enormously popular because it was universally understood and was a subject that has inspired artists and writers for centuries in both Eastern and Western cultures.

6. Favorite artist?

AS: This is like asking, “What is my favorite food?” Sometimes I need to be with quiet, contemplative works of art and then there are days I want to see something that will take me to an entirely unexpected and unfamiliar place. Great artists are easily identifiable; they are often having long, personal conversations with history and never need to be over-explained.

7. Shanghai 2010 is.....

AS: The best seat in the global house, the front row of history in the making, and for me, hopefully, where I will make a meaningful contribution in what we're doing at the gallery, taking part in the transition of this extraordinary place I call home.

店老板：听音乐，和朋友交谈，走亲访友 / 修鞋的老人：练
气功、看电视 / 东北餐厅老板娘：在家看电视

麻将， 跳舞。

— 牛奶订购员

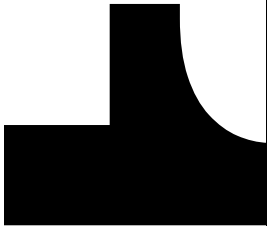
PLACE FOR ENTERTAINMENT?

BUN SHOP SELLER: INTERNET CAFÉ / STUDENT:
BASKETBALL, SHANGHAI BOOK MALL / HAIRDRESS-
ER: CARNIVAL, JINGJIANG PARADISE / REAL ES-
TATE AGENT: RESTAURANT, FOOT MASSAGE / CLOTH-
ING STORE OWNER: LISTEN TO MUSIC, CHAT WITH
FRIENDS, OR VISITING FRIENDS AND FAMILY /
SHOE REPAIRMAN: PRACTICE TAICHI, WATCH TV /
DONG BEI RESTAURAN OWNER: WATCHING TV AT HOME

什么样的事物或者是人可以代表上海？

学生：姚明，刘翔 / 房屋中介：房子代表上海，并代表着这
个城市的发展和历史 / 服装店老板：每个上海人都以为自
己说的上海话是标准的。但是上海已经很少真正的上海人，也
不再有标准的上海话，整个上海都在不断地变化，（很多人都
觉得东方明珠是上海的标志，你同意吗？）过去的三十年里，
国际饭店是上海的标志，现在是东方明珠，这些都是有时间性
的，会不断地发生改变 / 修鞋的老人：没有 / 东北餐厅老板
娘：南京路，外滩。

受关注的酒店经营者
HOTELIER TO WATCH



星级酒店 TOTAL NO. STAR-RATED HOTELS

310

元平均房价 AVERAGE ROOM RATE (RMB)

658

千张床 THOUSANDS OF BEDS

98.2

千间酒店房间 THOUSANDS OF HOTEL ROOMS

61.3



卢立平

PENG LOH

姓名 卢立平
年龄 37
国籍 新加坡
背景 曾经是律师，现为酒店、餐厅经营者

NAME Peng Loh
AGE 37
NATIONALITY Singaporean
BACKGROUND Used to be a lawyer and now a hotelier and restaurateur



1. 你在英国和新加坡都有酒店。是什么促使你在上海开设一家酒店呢？

PL: 上海是世界上最振奋人心、最千变万化的城市之一。每次来，我都会兴奋地发现新的变化。我认为上海是通往新旧融合、东西纵贯的“新中国”的理想大门。在下个10年内（可能更短），上海一定会与东京、纽约和伦敦相提并论。由此而论，我涉足上海不仅是一种兴奋，更是一种必要。我能在这么一段关键的历史时期身处上海，定会领悟和经历许多新事物。

2. 为什么选择南外滩这一传统意义上的非酒店所在地？

PL: 对我而言，南外滩非常合适。它还带有旧上海的尘土和气味，但又迸发着生机和创新能力。它是被唤醒的旧城区，为我们提供了从头开始、留下自己印记的机会。我爱新奇的项目，在南外滩以独特性的设计建造如此革命性的酒店对南外滩区域是必须的。这让我想起早期的伦敦东区和纽约的肉库区。

3. 你最爱的住酒店经历是在哪里？原因是？

PL: 我有很多独特的酒店经历，原因各不相同。说实话，我没有最爱的酒店或者最爱的住店经历，因为我喜爱酒店的原因是不同的，而每一段经历也是特殊的。在精品酒店领域，我们努力确保客人因为独一无二的经历记住我们，而不是因为一件容易被遗忘的心头好。举例来说，上海JIA精品酒店是名副其实的“国际性奢华精品酒店”，而在加利福尼亚的Post Ranch Inn则不愧为“世外桃源”。它们有天壤之别，无法进行比较，但是它们都是独具特色的。水舍也非常独特，我无法想象水舍出现其他地方或者以别样的风格呈现。

4. 一家酒店有哪三件必须拥有的东西？

PL: 与所处位置和环境特殊联系（一家没有当地特色的酒店是最糟糕的）、有趣的设计以及创建者、员工的不懈热情。

5.2010年的上海是……

PL: 时间和活力的短期爆发，接下来的10年会更加生动有趣、让人了解到更多真实的中国。

6. 下一步的计划是？

PL: 6月份在新加坡开一家叫做Wanderlust的酒店，所以非常忙。

1. You have hotels in the UK and Singapore. What made you want to open a hotel in Shanghai?

PL: Shanghai is one of the most exciting and fast moving cities in the world and I am always very excited to discover new things when I come here. I think it's the perfect gateway to the "New China" that combines the best of the old and new and

the local and international. Shanghai in the next 10 years (or maybe sooner) will definitely be mentioned in the same breath as Tokyo, New York and London, so for me to do something in Shanghai is not only exciting but essential. I think I am going to learn and experience a lot of new things by being in Shanghai at this crucial moment in history!

2. Why the south bund.. it seems an unlikely place to open a hotel?

PL: To me the South Bund is the perfect location as it still has the grittiness and authenticity of old Shanghai and yet is bursting with new and original energy. It's a really old part of Shanghai that is now being revived and so it's an opportunity to start something from the ground up and make our own signature in the area. I love doing novel projects and being in the South Bund with such a radical hotel and with such a signature design is exactly the kind of project that I think is necessary for the area. It really reminds me of the early days of the East End of London or the Meat Packing District of New York.

3. Your best hotel experience. Where and why?

PL: I have had many exceptional hotel experiences in many places and for very different reasons. To be honest I don't have a favorite hotel or best experience to recount because I like hotels for different reasons -- each experience should be unique. In the boutique hotel business we like to make sure people remember us for unique experiences rather than have a favorite thing that is easily forgotten. I think a hotel like Jia Shanghai for example does "international luxury boutique hotel" very well and a hotel like Post Ranch Inn in California does "splendid isolation" very well. These are very, very different hotels and are impossible to compare but they are special in their own way. Waterhouse is also very special in a unique way. It's almost impossible for me to imagine Waterhouse being anywhere else and being a different type of hotel.

4. Three most important things a hotel should have.

PL: A unique connection to its location and situation (nothing worse than a hotel which has no bearing to where it is located), interesting design and lastly passion from its creators and staff.

5. Shanghai 2010 is....

PL: A short burst of time and energy...The next 10 years will be much more interesting and much more informative of the real China.

6. What's next for you?

PL: Opening a hotel in Singapore called Wanderlust in June so it's still very busy!



one of the guestrooms at the waterhouse . shanghai



水舍酒店 THE WATERHOUSE HOTEL

地址 LOCATION: 上海黄浦区毛家园路1-3号 maojiayuan road 1-3, huangpu district, shanghai

面积 AREA: 3,000m²

建筑 ARCHITECT: 如恩设计研究室 nhdro(neri&hu design and research office)

室内 INTERIOR: 如恩设计研究室 nhdro(neri&hu design and research office)

家具 FURNITURE: 设计共和 designrepublic

业主 OWNER: 舍码轮酒店管理有限公司 cameron holdings hotel management limited

水舍是一座仅有19个客房的四层精品酒店，濒临黄浦江，坐落在上海南外滩老码头新规划区内的，与闪烁着璀璨灯光的浦东天际线隔江相对。

建筑由一栋建造于上世纪三十年代的老式三层小楼改建而成，原为日本武装总部。如恩设计研究室 (NHDRO) 对这一建筑的改造设计理念基于“新”与“旧”的融合。原有的混凝土结构被保留还原，大量新加入的耐候钢，仿佛在叙述着这座位于黄浦江边的运输码头的工业背景。而对原建筑进行的第四层加建，不仅与来往于黄浦江上的船舶产生了工业本质上的共鸣，更为此建筑赋予了历史和本土文化的背景。

如恩设计研究室(NHDRO)同时还负责该酒店的室内设计。设计师对室内和室外空间，公共与私密空间运用了模糊倒置手法。制造了一种空间迷失感，让那些渴望拥有与众不同体验的客人们耳目一新。

几处生动有趣的细节设计也是值得一提：通过隐晦的圆孔和玻璃隔断，公共空间内的客人可以窥视到私密空间（当客房主人敞开私密空间时），同时私密空间客人的视线也被引向公共区域。这是一种不期而至的欢迎，尽显酒店的热情好客。

Located by the new Cool Docks development on the South Bund District of Shanghai, the Waterhouse is a four-story, 19-room boutique hotel built into an old three-story Japanese army headquarters built in the 1930's, and fronts the Huangpu River and looks across at the gleaming Pudong skyline. The architectural concept behind NHDRO's renovation rests on a clearly articulated idea of what is old and new. The original concrete building has been restored while new additions, which have been built over the existing structure, have been built out of Cor-Ten steel, reflecting the industrial past of this working dock by the Huangpu River. NHDRO's structural addition, on the fourth floor, resonates with the industrial nature of the ships which pass through the river, providing an analogous contextual link to both history and local culture.

NHDRO was also responsible for the design of the hotel's interior, which is expressed through a blurring and inversion of the interior and exterior, as well as between the public and private realms, creating a disorienting yet refreshing spatial experience for the hotel guest who longs for an experience out of the extraordinary. The public spaces allow one to peek into private rooms while the private spaces invite one to look on to the public arenas, resulting in an unexpected welcome that defines the hotel's hospitality.



米兰2010. 这是一把椅子

MILAN 2010.“THIS IS A CHAIR”



设计的范畴正在扩大，它所涵盖的内容越来越丰富。家具曾经只是家具，也就是说一把椅子就是为了能给人坐。灯具也只是灯具，是在看书时照亮屋子用的。或者真是这样的吗？

自从雷内·马格里特（René Magritte）在他1928~1929年的画作上写下了Ceci n'est pas une pipe（这不是一只烟斗）这句话以来，人们再也不理所当然地认为自己所看到的形象就等同于其所要表达的意义。在当下，一件物品所富含的信息比物品本身更重要、更意味深长。“表现法”不是图像自身，而是图像所蕴含的讯息。对于每年都参加米兰家具展、观摩最新设计的人来说，米兰展已不再是纯粹的家具展览，而是包含了更丰富的内容。

在今年的米兰家具展上，有两种潮流印证了这个现象。一是，品牌不以其被熟知的风格出现；二是，产品似乎“名不副实”。拥有知名产品的大品牌刮起了跨界设计风，利用人们对设计的狂热迷恋推广自己，涉足与自身业务没有直接关联的领域。比如可口可乐公司并没有在饮料上做文章，而是展示了一款与Emeco公司合作的环保椅，这款由111个回收塑料瓶做成的椅子看上去和海军椅一模一样，被命名为111 Navy。凯歌香槟（Veuve Clicquot）也没有展示他们的香槟，而是与坎帕纳兄弟设计二人组（the Campana Brothers）合作推出一款凉亭。这款凉亭被构思为可以置身其间、品味香槟的亭子，其灵感来自于一前前往法国兰斯的凯歌公司参观葡萄园和酒窖的旅程。

第一次参与米兰家具展的索尼公司与英国BarberOsgerby设计事务所合作推出“冥想的整体设计（contemplating monolithic design）”，呈现了电器在家具、建筑领域的延伸及整体化的最新创意。其他的超级品牌合作设计项目包括：BMW和丹麦纺织公司kvadra的设计师 patricia urquiola和giulio ridolfo合作的“住宅实验室”（the dwelling lab），对宝马新5系GT的内饰和外部造型进行了探究。它由5个被压汽车模型的几何锥形构成。这些锥形被kvadrat的纺织品包裹，并给车身预留出五边形的面。该项目的照明合作伙伴是FLOS。

另一些公司则把触角延伸到家用产品市场，比如，时尚品牌迪塞尔（Diesel）与Moroso、Foscarini 和 Zuchi合作了一系列时髦考究的家居用品，体现了迪塞尔的品牌价值。施华洛世奇元素（Swarovski's Elements）则从世界范围邀请了九位设计师（包括Konstantin Grcic、Doshi Lavien和Neri & Hu等）与十个品牌（包括Kvadrat、Gaia & Gino以及 BD Barcelona等）合作设计家居水晶制品系列，以此来探索水晶的材质可能性。这些都是将设计作为媒介的品牌化推广，不过它们是成功的，因为它们在带来小规模的设计突破的同时，也提升了品牌形象。就拿Emeco公司的111 Navy椅来说，它已经被众人誉为本年度最令人激动的产品，验证了这种跨界合作对激发创新和设计突破是大有裨益的。

今年米兰家具展的第二个现象是很多产品“名不副实”，抑或产品在成为某样东西之前是以另一样东西的形式出现的。比方英国的建筑师Thomas Heatherwick（上海世博会英国馆的设计者）为Magis设计的一款椅子，乍看之下像是个大型的陀螺。直到看过它的产品介绍，才会意识到它是把椅子。再仔细思考几秒钟后你就会说：“多么聪明的想法……这的确是把椅子！”而在整整一周的展期内，你会经历好几次这样的反刍过程。在“Sparkling, Ecologically Correct 2010”展区内的第一款吊灯实际上是株植物，或者说一株植物被冠以了照明的用途——我也不确定哪种表达是正确的。在“Nanimarquina”展

台，一些三维的挂毯悬于墙上，如同美丽的艺术作品般可以为任何内部空间画龙点睛。而当你把这些艺术作品铺在地上，它们就成了地毯。Flos当仁不让地在今年最有力地表达了这个理念，在参观其名为“软建筑（Soft Architecture）”主题展览时，你会不由自主地问自己：“灯在哪儿？”，因为照明作为墙壁和天花板的一部分隐藏起来了，抑或墙壁作为照明的一部分而隐藏起来了？我还是不能确定。另外值得一提的是Droog名为“Saved by Droog”的展览，这个来自荷兰的品牌将闲置物改头换面。Tejo Remy把众多的玻璃制品组合起来创造了巨型的中心装饰品。玻璃杯、盘不再是杯、盘，而是摇身成为供出售的室内雕塑品。

从“这不是一把椅子”到“哪里有椅子？”最终来到“这里没有椅子”，自我超现实感达到极致的那一刻我们来到了位于市中心Via Manzoni大道上的Kartell展馆。这一由日本设计界巨星吉冈德仁（Tokujin Yoshioka）主持的展览被命名为“无形无影（The Invisibles）”。在参观前几天我们开车路过Flos，从街道上欣赏到了令人震撼的景象：无数根白色枝干肆意地纵横交错成一片施华洛世奇的水晶世界。一簇簇白树银花蔓延了整个商店外立面，甚至在展览已经结束的时候仍在开放。我们啧啧惊叹于如此简单的物件竟能创造出这样空灵的境界。然后才发现自己完全地错过了要点：我们的眼睛忘记了此行的目的是寻找吉冈德仁为Kartell设计的隐形家具！就当大家都认为根本没有家具时，终于看到一个个厚厚的透明亚克力椅子和桌子，它们就隐藏在团簇着的白色枝干下面！这一刻真相终于大白：“这是一把椅子！”

Design seems to be broadening, its scope becoming bigger and bigger all the time. Furniture used to be furniture; meaning, a chair was just a chair, something you sit on. And a light was just a light, for you to read your book when the room is dark. Or was it?

Ever since René Magritte wrote on his painting in 1928-1929 “Ceci n'est pas une pipe” (“This is not a pipe”) we no longer take it for granted that images are what they appear to be. The underlying message of a certain object is now so much more significant and meaningful than the object itself. “Representation” is not the image itself but the message carried by the image. For someone who visits the Milano Salone del Mobile yearly to view newly launched collections of design, the Milan Fair is no longer just a furniture fair, it is much more.

This year at the Milan Furniture Fair, there are two trends that deal with this phenomenon. First, brands don't seem like what they are known for, and second, things don't seem to be what they are supposed to be. Big brands with well-known products are cross breeding, taking advantage of the craze and love for design for their marketing purposes, venturing into territories of design that may not directly relate to their business. For example, Coca Cola presents not a beverage, but a recycled chair by Emeco to create an almost identical version of the Navy Chair made from 111 recycled plastic bottles called 111 Navy. Veuve Clicquot presents not Champagne, but the Gloriette by the Campana Brothers. It was conceived as a pavilion in which to taste Champagne, and was inspired by a trip to Veuve Clicquot's vineyards and

cellars in Reims, France.

Sony for the first time participated in the Milan Fair with British architects BarberOsgerby's 'contemplating monolithic design', an exhibition which showcased the latest in Sony's creativity, exploring the extension and integration of electronics within furniture and architectural design. Another super brand col-laboration team is between BMW and Danish textile company Kvadrat with designers Patricia Urquiola and Giulio Ridolfo on an installation called 'The Dwelling Lab'. The project explores the interior and exterior of the new BMW 5 series grantur-ismo. It is constructed from five geometrical cones, which are impacted into a model of the car. The cones are covered in Kvadrat textiles and provide five different points of view into the vehicle. Flos was the lighting partner in the project.

For some others, they are expanding into the home collec-tion market, such as the fashion brand Diesel. They teamed up with Moroso, Foscarini and Zuchi to showcase a collec-tion of smart and chic home objects that hold similar brand value as its fashion. For Swarovski's Elements project, they invited 9 designers worldwide (among them Konstantin Grcic, Doshi Levien, and Neri & Hu) to work with 10 brands (among them Kvadrat, Gaia & Gino, and BD Barcelona) to produce objects for the home using crystals as an exploration of the material-possibilities of crystals. These are examples of brand-ing exercises using design as a communication tool, but in a successful way because they were able to promote the brand as well as making small breakthroughs through design. The Emeco 111 Navy (*p.40*) for instance, has already been cited by many as one of the most exciting new products this year, proving such cross-branding collaborations to be beneficial for harboring innovation and design breakthrough.

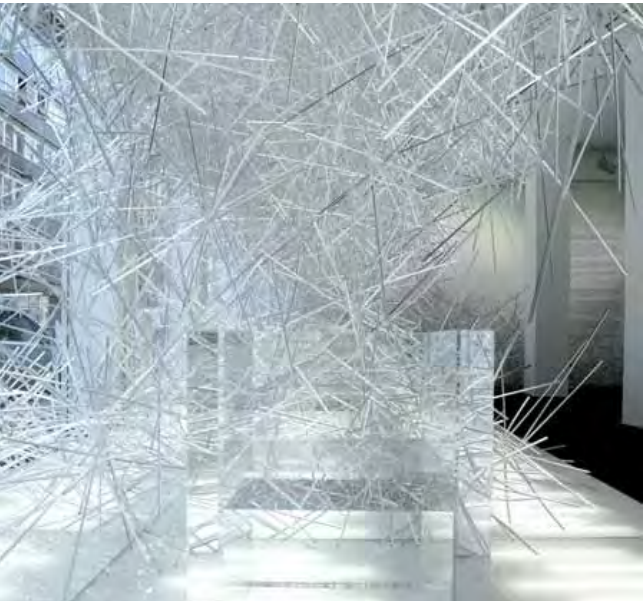
The second phenomenon we see from this year's Milan Fair is that many products are not what they seem to be, or many products, in trying to be something, they first appear to be something else. For instance, the chair by British architect Thomas Heatherwick (he also designed the British Pavillion for the Expo in Shanghai, *p.06*) for Magis is something that looks at first glance like a huge spinning top. It is not easily under-stood as a chair, until you read the description, then you think about it for a few seconds and say to yourself, "what a clever idea...it's a CHAIR!" These moments of self-realization repeat several more times throughout the week. A pendant light in the exhibit "Sparkling, Ecologically Correct 2010" is actually a plant. Or maybe a plant actually functions as a light, I'm not quite sure which is correct. In the Nanimarquina booth, three-dimensional rugs are hung on the walls like beautiful art-work that can brighten up any interior space. These artwork also function like rugs if you put them on the floor. No other stand seems to play on this idea better than Flos this year, with a theme of Soft Architecture you often are caught asking yourself "where is the light?!" because the light is hidden as part of the wall or the ceiling, or maybe the wall is hidden as part of the light? Again I'm not quite sure. Worth mentioning is the Droog "Saved by Droog" exhibition, where the Dutch brand takes liquidated items and give them a make-over: Tejo Remy combined various pieces of glassware to create huge centerpieces. The glasses and plates no longer are glasses and plates, but have become domesticated sculptures, for sale at the fair.

The ultimate moment of self-surrealization is when we move from "this is not a chair" to "where is the chair" to "there is no chair", and this moment came when we visit Kartell Gallery on Via Manzoni in the city center. The name of the show by Japanese superstar Tokujin Yoshioka is entitled "The In-visibles." Days before visiting the store we often drive by the storefront admiring from the street the breathtaking view of the field of randomly placed white sticks made with Swarovski crystals. This field of white clusters fill the entire stretch of the store façade, and even when close-up against the exhibition, we are amazed at how the simple material can be rendered so ethereal. Until, we realize that we have completely missed the point, and that our eyes forgot to look for the invisible furniture Tokujin Yoshioka has designed for Kartell. And just when we think there IS NO furniture to be found, we see the thick transparent acrylic chairs and tables amongst the white stick clusters. The moment of truth is here, "this is a chair!"

by 胡如珊 rossana hu (for di magazine)



"invisible chair" for kartell by tokujin yoshioka



installation for kartell by tokujin yoshioka

WHO OR WHAT REPRESENTS SHANGHAI?

FOR THE PAST 30 YEARS, INTERNATIONAL HOTEL HAS BEEN THE SYMBOL OF SHANGHAI

- CLOTHING STORE OWNER

STUDENT: BASKETBALL PLAYER YAO MING, AND
TRACK STAR LIU XIANG / REAL ESTATE AGENT:
HOUSES REPRESENT SHANGHAI, AND SYMBOLIZE THE
DEVELOPMENT AND HISTORY OF THE CITY / CLOTH-
ING STORE OWNER: ALL SHANGHAINESE THINK THEY
SPEAK PERFECT STANDARD TRADITIONAL SHANGHAI
DIALECT. HOWEVER TRUE SHANGHAI PEOPLE ARE RE-
ALLY HARD TO FIND, NO LONGER CAN WE HAVE THE
TRADITIONAL ACCENT. ALL OF SHANGHAI IS CHANG-
ING CONSTANTLY. FOR THE PAST 30 YEARS, INTER-
NATIONAL HOTEL HAS BEEN THE SYMBOL OF SHANG-
HAI AND IT IS NOW THE ORIENTAL PEARL TOWER.
EVERYTHING HAS ITS TIME FRAME, AND IS CHANG-
ING CONSTANTLY / SHOE REPAIRMAN: NONE / DONG
BEI RESTAURANT OWNER: NANJING RD, THE BUND

如恩制作

neri&hnu



MATCH LIGHT 火柴灯

glass, metal 玻璃, 金属
floor light 地灯 $\phi 30 \times 159$ cm
black, white 黑色, 白色
www.neriandhu.com

设计狂人对话

ROSSANA TALKS TO RAMÓN ÚBEDA



Ramón Úbeda（1962年出生在西班牙南部的哈恩）本是一位建筑师，但多数人对他的了解却是因为他拥有众多其他的身份：设计师、博物馆馆长、设计顾问和创意总监。

但Ramón Úbeda最喜爱的却是担任各品牌的创意总监和顾问。目前他任职于五家西班牙最具影响力的公司：ArtQuitect、BD Barcelona、Camper、Signes和Metalarte。为了帮助这些公司发展项目，他与众多的设计大师合作，如：Ross Lovegrove、Campana兄弟、Alfredo Häberli和Konstantin Grcic。Úbeda更是第一位积极培养Jaime Hayón的人，而如今Jaime Hayón也已成为国际知晓的西班牙设计师。

[对话]

RH: Rossana Hu(胡如珊) RU: Ramón Úbeda

RH: 你曾有过众多的头衔——建筑师、设计师、博物馆馆长 - 但近期你却忙于担任许多西班牙著名品牌的创意总监。作为BD Barcelona的创意总监之一，你是如何理解品牌形象这个概念的？

RU: 事实上，BD在参加米兰家具展期间所打出的广告标语是“BD没有风格”。

BD非常注重历史，我们相信只有很好的了解历史，才能更好的发展未来。比如：我们根据高迪为自己的建筑作品所做的设计再现了他的作品。我们也曾为高迪的徒弟Josep Maria Jujol (1879 – 1949)为西班牙Casa de Ferrill（与花瓶同名）孤儿院所设计的一款精美花瓶而着迷，并设法重新生产这件产品。但这个花瓶唯一保存下来的纪录却只有一张运用一面90度镜子反射而拍摄的石膏图片，然而我们正是根据这张图片，重新生产了这款花瓶。

当我们让很多曾经的产品再现于世的同时，我们也非常高兴与像Jaime Hayon这样的年轻设计师合作。这么多年来，BD并没有改变自己的做事风格，始终秉承用心而作的原则。我们依旧维持每个月开一次会的惯例，只是为了享受这种讨论世界会如何发展的过程，这一点其实并没有违背我们设计的精神，也没有违背我们当时成立BD的初衷。所以当别人追问Jordi Amau (BD的行政总裁)：“BD是属于怎样的一种风格”时，他总是很难回答这个问题。

RH: 虽然BD没有一种鲜明的风格，但它的特性还是存在的，你是如何维护和发展这种特性的，或者说你希望用怎样的方式或方法来做？

RU: 我们喜欢做有故事情节的设计，例如与你和Lyndon合作的”自恋者”项目(The Narcissist) 项目就是一个很好的例子。同时我们也很喜欢挖掘年轻设计师的才华，喜欢与事业才刚刚起步的设计师们合作。我们曾与刚刚参与工作的Alfredo Haberli和Konstantin Grcic合作过，尽管有些项目最后并没有实现。

现在绝大多数的设计公司都太过专属化，所以如果我们也一直延用70年代的创作风格，这无非是一种商业自杀的表现。

RH: 你是如何开始创造一项新的产品系列？又是如何去选择项目或设计师的呢？

RU: 我们会为不同的产品寻找不同的生产商。

我们有一个团队专门去寻找符合我们特定需求的设计师。我们拥有一支由年轻人组成的团队，他们会运用自己的和我们的关系网络来运作这家公司，专门生产那些特别的有需求的家具。每一个项目都是经过亲手选取而充满意义的，我们用心选择而并非只是从商业的角度考虑。我们产品目录中的第一盏灯是Alvaro Siza Vieira所设计的The Flamingo Lamp (1972年)，第二件产品则是Ettore Sottsass, Jr 的设计。

很多时候，我们不仅是在设计，更是在发明、创造，对很多已经存在的产品进行重新的诠释和改变。比如，我们设计信箱（3-4-5信箱）的原因是因为原来的信箱的尺寸都太小，每当收到派送来的DOMUS杂志时，都会发现它被刮损或卷曲了；又比如我们家中厨房里最容易看到的抽油烟机，挂的太高，那它基本无法发挥它的功效，挂的太低，又会阻挡我们做饭时的视线，因此我们设计了一款透明的抽油烟机（Diáfana Hood）；再比如，我们会选用铝条从力学的角度去重新设计一款书架，用来更好的承受那些沉重的建筑类书籍所施加的压力。而由Konstantin Grcic设计的Table B灵感也来自于这种架子（Hipostila）。Konstantin希望从过去寻找到自己未来设计的新起点。

RH: 你能跟我们讲一下其他你所熟悉的品牌吗？比如：Camper就有一种截然不同的品牌特性。

RU: 科技与工艺是对这个品牌而言是两个至关重要的要素。1976年，当我们开始为Camper工作时，我们在品牌特性的基础上增加了设计要素。并开始下意识地设计男女皆宜的中性鞋子。

当然，这家店的风格设计也首次打破了传统意义上鞋店的陈列布局方式。在过去，你会坐下来然后等鞋子被递到你的手上。但是我们却想拉近鞋子与顾客的距离，这就形成了自助式的概念：一个展示可以提供所有鞋子款式和尺码的鞋店。新的Camper店铺设计不仅是一个革新更展现了橱窗展示设计的新理念：包装、海报、产品信息袋以及产品展示的新方法可以更好地促进品牌与消费者之间的交流——消费者也会很理解。Femando Amat是首批Camper店铺设计师——同时，他也是Casa Camper的设计者。我们的品牌特性是：工艺、设计、地中海的精神，当然还有幽默。

2000年，Camper开始了实行了由Marti Guixé提出的“走入轨道”概念的临时商店。这类商店通常只开3天或者3个月。这些商店可以很容易地通过现有或回收的材料建造起来，我参与“走入轨道”这个项目时，已经是项目的末期阶段了，在如此成功的背景下，启用新人绝对是一种冒险的行为，我们决定不用某一个固定的设计师，而是同时使用了很多不同风格的设计师，结果当然是每家店的风格都是不一样，而这恰恰成为了它们的Identity.

RH: 我们都记得，两年前，Camper携手BD和nanimarquina在米兰共同举办的一场秀。而今年，类似的跨界合作出现也更多，就比如快速消费品与著名设计师或家具行业的合作等等。你是如何看待这一现象的？

RU: 坦白地说，作为一个西班牙人，在意大利的竞争之路是很艰难的.最简单的例子是我们无法用80平方米的空间与别人近乎800平米的展位空间去抗衡。上一次的合作实际上是满足了对空间的需求。因此，当我们清楚地知道，我们是富于创造力和想象力的，我们就可以为了追求同一个目标而联合起来，就像我们可以和BD合作，也同样可以和你们合作一样，这样我们就可以更好地将我们的创造呈现在大家的面前。这一现象，其实在西班牙的厨师里运用得最为广泛，你会发现他们不是独立的，而是一个组合，这样他们的力量就会更加的强大。

RH: 今年较之往年来会有更多的跨界合作出现，例如：Sony与Barber Osgerby, Rado与Jasper Morrison，其实这些品牌跟家具之间并没有什么直接的关系，但是它们也同样选择了参加此次的米兰展，我想除了通过与大牌设计师的合作外，有没有什么特别之处让你觉得这样的合作形式也会更好地促进设计的发展。

RU: 我认为这种跨界合作是一种很好的形式。设计界本来就是没有界限。例如，我会考虑在帮下一间Camper店做设计的时候，想与电影导演或者某位作家合作——因为现今专家都太过专业化，很难形成Camper店面设计的合作，但我希望听取他们的某些意见和想法，从中吸取更好的创作元素。

RH: 那么接下来呢？有什么新的计划，或者比较有意思的项目？

RU: 有很多，但对于现在而言还都是秘密。我们会有两个非常精彩的项目。

RH: 我们什么时候才可以了解到这些项目呢？

RU: 2011年。2011年的1月，我们与Mariscal的合作会非常地有意思。

当然，还有一个是我们在筹备中的展览，会在马德里一处很有历史意韵和文化底蕴的艺术圈内举行，主要是用来展示以往一些经典案例的成败因素，之所以会选择研究这些已经发生过的案例，是因为即便我们在项目之前挑选了最为完美的工作团队，比如一流的设计师、一流的设计公司、一流的营销策划，我们还是无法保证结果一定会如同预想的一样成功。我们无法预言一个产品的成败与否，但经过这些失败，我们得到了剖析和研究它们的机会。

Ramón Úbeda (born in Jaén, southern Spain in 1962) is an architect by training, but many know him in one of his many other capacities: designer, curator, consultant & creative director.

What Úbeda most enjoys is being a creative director and consultant for companies. He currently holds this position in five of Spain's most important companies: ArtQuitect, Bd Barcelona, Camper, Signes and Metalarte. In order to help these companies develop their projects, he has worked alongside some of the world's most distinguished designers: Ross Lovegrove, the Campana brothers, Alfredo Häberli and Konstantin Grcic. Úbeda was also the first person to have actively fostered the talent of Jaime Hayón, who, today, is Spain's best-known designer internationally.

[Dialogue]
RH: Rossana Hu RU: Ramón Úbeda

RH: You have worn many hats – architect, designer, curator – but these days you are very busy being creative director of many of Spain’s top brands. As one of BD Barcelona’s creative directors, how do you understand the concept of brand identity?

RU: Actually, BD’s slogan is “BD IS NOT A STYLE” during the Milan Fair.

BD appreciates the value of history; we believe that in order to actualize a successful future, a thorough understanding of history is essential. For example, we recreate Gaudi’s works, based on what he had once used in his architectural works. We also saw this image of a beautiful vase by Gaudi’s apprentice, Josep Maria Jujol (1879-1949), a vase he designed for an orphanage in Spain named Casa de Familia (also the name of the vase). The only record left of this vase was a photograph taken of the vase’s casting from a 90-degree mirror reflection, and we based our manufacture using that photograph. Although we manufacture many historical products, at the same time, we like to work with young designers such as Jaime Hayon. After all these years, BD never lost its original principles, often going with our hearts and not our logic. We still maintain our once a month meeting – just to enjoy the process of discussing how the world will change, and this has everything to do with our design concept. So when people ask Jordi Arnau (BD’s general manager) what BD’s style is, he always has a hard time answering the question.

RH: Although BD does not have a particular style, its identity certainly exists. I wonder if there’s something else that you haven’t explored or would like to do with the brand.

RU: We love doing designs with stories behind it, for example the Narcissist project we worked on with you & Lyndon. We also love discovering young talents and working with designers who are just starting their careers. We worked with Alfredo Haberli and Konstantin Grcic early in their careers although some of those projects were never realized. The majority of design firms today are still overly traditional, if we also keep using designs concepts from the 70s, it would certainly be considered a commercial suicide.

RH: How do you come up with your new collection of products? What is the process with choosing the pieces and the designers?

RU: We have a specific group of people that find the designers to fill our need. We have a group of young people that utilize their connection, our connection and network to build this company, producing only unique and particularly needed furniture. Each one of our projects is hand picked and meaningful, we use our heart to make these selections and not our head... starting from the first lamp in our catalogue, the Flamingo Lamp (1972) by Álvaro Siza Vieira, and the second product by Ettore Sottsass,Jr...

Sometimes I consider what we do more than just designing; we are inventing, creating, and putting new definition and changes to existing products. For example, we designed a new mailbox (3-4-5 Mailbox) because our original one was too small and whenever DOMUS (magazine) is delivered, it’s always scratched or bent. Or take our kitchen’s range hood for example, when it’s hung too high it fails to do its job, and when it’s hung too low it blocks our view when cooking, so we designed a clear version of range hood (Diáfana Hood). We examined the dynamics of aluminum when designing a new bookshelf, so that it can provide better support to those heavy architecture books. We created an aluminum structure to support the shelves. The table B by Konstantin Grcic came about because of this shelf (Hipostila). Konstantin would find examples from the past as a starting point for his new designs.

RH: Can you tell us about the other brands that you’re involved with? Camper, for example, has a very distinct brand identity.

RU: Technology and craftsmanship. These were the two most important features of the brand. In 1976, when Camper became the Camper as you know it today, we added design as another element of the Camper brand identity, and con-

sciously created shoes that were unisex.

The store design is also the first to break the mold of a common shoe store display. In the past, you would sit down and have your shoes handed to you. We wanted to make the shoes accessible. The concept was self-service. A shoe store that showed all the styles and sizes available. The new Camper store was revolutionary but also a conceptual showcase for a new graphic experience; boxes, posters, bags with messages, and displaying the shoes in this new way confirmed the brand was able to enter into dialogue with customers – and the customer understood. Fernando Amat was the designer of these first camper stores-- he’s also the one that designed Casa Camper’s interiors. Our identity is about craftsmanship, design, the Mediterranean spirit, and of course, humor.

In 2000, Camper started “Walk in Progress”, an idea by Marti Guixé, of a temporary pop-up shop. The shop could be open only for 3 days or 3 months. The stores are easily set up with recycled or found material. I joined Camper towards the end of “Walk in Progress” and you can imagine how difficult it was to follow such a successful idea. It was a risk to bring in a new designer for new Camper stores so we decided not to use a fixed designer but to invite different designers. Of course, the style of every store is not the same in the end, and that became their identity.

RH: Two years ago, Camper held a show in Milan together with BD and Nanimarquina. Can you talk about how that cross-collaboration came about?

RU: Frankly, as a Spaniard, it’s very difficult to compete in Italy. There is no way to make a comparison between 80 square meters of space we are allotted and the 800 square meters given to an Italian brand. So actually, the main reason for that last collaboration was from this need of space. Therefore, we used creativity and imagination, and collaborated to pursue the same goal. This is also the phenomenon with Spanish chefs, you will find they are not independent, but together they make an impact.

RH: This year at the Salone, there was an emergence of more cross-branding collaborations, like fashion brands or consumer brands like with famous designers or furniture brands, such as: Sony with BarberOsgerby, Rado with Jasper Morrison. Actually, there is no direct relationship between these brands with furniture, but they also chose to attend the Milan Fair. What do you think about this trend?

RU: I think this type of cross collaboration is always a good thing. The design world has no boundaries. For example for the next Camper store I thought of cooperating with a writer or film director – because these days professions are too specialized. The collaboration may not result in a Camper store design, but what I wish to understand is their mind, their point of view.

RH: So what’s next? Any new plans or interesting projects?

RU: Many! But they are a secret for now! We have two very exciting projects.

RH: When do we get to know about these projects?

RU: 2011. January of 2011, a collaboration with Javier Mariscal ...it is very interesting.

And of course there’s the upcoming exhibition that we’ve been planning, which will be held in Madrid’s deeply historical and cultural area within the artistic circle. The exhibition is mainly a display of our most classic projects and the reasons that resulted in their success and sometimes failure. The purpose for such examination of our past cases is realizing that although we can strategize ahead of each project for the most perfect team – the top designers, the best firm, and flawless marketing proposal; we can never guarantee that the process will go as we planned. We cannot plan the success or failure of a product, but after the fact, we can dissect and analyze it.

翻译 高德莎 / translator teresa gomez



table b by konstantin grcic



hypostila (1979) by iluis clotet & oscar tusquets



the narcissist for bd X swarovski by neri&hu

NEW
AT DR

品名 111海军椅

品牌 EMECO

这款111海军椅是由Emeco和可口可乐公司合作，运用了111个经回收的可乐瓶子和emeco品牌66年来的专业技术制作而成。该产品共有六种颜色可供选择：橙红色、草绿色、炭褐色、火石灰、雪白色、和红色，其中雪白色、火石灰和红色三款可用于室外。

设计共和九月有售

NAME 111 NAVY CHAIR

BRAND EMECO

The Emeco 111 Navy Chair with Coca-Cola. Made from 111 recycled plastic bottles and 66 years of Emeco know-how. The new 111 Navy Chair™ is available in six colors: Persimmon, Grass Green, Charcoal, Flint Gray, Snow and Red. Snow, Flint and Red can be used outdoors.

COMING IN SEPTEMBER TO DESIGN REPUBLIC



品名 单 系列

品牌 如恩设计

设计师 如恩设计

单椅，灵感取自上海咆哮的二十年代，单椅系列呈现了充满怀旧情怀的优雅并带着一丝独立自主的阳刚之气

单桌，采用了单椅独特的木腿，然而巧妙的去掉了其中一个支撑腿，代表体现着“单”的无用。两付单及无用的木腿连接在一起即为一双，与中国文化所推崇的“成双成对”的概念不谋而合

设计共和有售

NAME SOLO SERIES

BRAND NERI & HU

DESIGNER NERI & HU

Solo chair, an inspired design from the roaring 1920s of Old Shanghai, the Solo Chair series possesses a nostalgic elegance with an air of masculinity which truly stands on its own. Solo table, shares the distinct look of the wooden legs of the Solo Chair, but cleverly misses one essential leg, rendering it useless if “solo”. The table joins two of the solo legs together to reflect the importance of “pairing” for the family unit in Chinese dining culture.

NOW AVAILABLE AT DESIGN REPUBLIC



品名 SHOWTIME 扶手椅

品牌 BD Barcelona

设计师 亚米·海因

“Showtime”系列来自于BD Ediciones de Diseño，其灵感源于米高梅经典音乐剧。家具背后的设计理念揭示了“内”、“外”之间的对比与区别。

设计共和有售

NAME SHOWTIME ARMCHAIR

BRAND BD Barcelona

DESIGNER JAIME HAYON

Showtime Collection for BD Ediciones de Diseño is a home furniture collection inspired on classical MGM musicals. The concepts behind these pieces explore the contrast between what is external and internal.

NOW AVAILABLE AT DESIGN REPUBLIC



品名 凳

品牌 MATER

这款偶尔才会被使用到的凳子，是用深棕色栎木配以黑色皮质坐垫纯手工制成的。这件作品是在印度斋浦尔省的一家小木工作坊里被生产出来。技术娴熟的工匠们通过斋浦尔省的产品研讨和小型合作联合制作了这款凳子。

设计共和七月有售

NAME STOOL

BRAND MATER

The stool for occasional use, handcrafted in dark stained oak with a black leather seat. This piece is produced in a small indian carpentry in the Jaipur Province, India. Highly skilled artisans operating from workshops and small cooperatives in the Jaipur Province have crafted the stool.

COMING IN JULY TO DESIGN REPUBLIC



ROLL & HILL

你最后一次觉得设计是一场冒险，是什么时候了？

我写这篇文章的时候，刚从米兰家具展做完最终极的当代设计猎杀回到纽约。我也在回想几个月前，在纽约推出Roll & Hill的情景。简单来说，Roll & Hill是一家崭新的、制作以及行销灯具的美国设计公司，它同时也是一个崭新的设计冒险。这段旅程至今虽然短暂、虽然历经曲折，但是当我们横跨美国、中国及欧洲时，却发现很多人对我们的理念感到兴奋。

Roll & Hill是由美国设计师Jason Miller（他以年轻、前卫著称，但我觉得“最畅销”一词更加适合他）创立、由我与Jason共同经营。在此之前，我们就已经是老朋友了。2009年夏天我在纽约度假的时候，Jason跟我谈起了创办公司的想法。我思前想后，质问自己：这世上还需要再有一家新的公司来设计、制造那些人们并不确定是否需要的物品吗？身为一位设计领域的记者，最有兴趣的有时并不是物品抑或人物，而是它们如何随着时间的流逝而改变。想象你第一次得悉你喜欢的设计师：Marc Newson、Jonathan Ive或是Marcel Wanders，以后每年看到他们新作品时，他们的个人色彩会赋予你怎样的惊讶或者喜悦？

一直以来，我目睹了纽约设计师的成长，他们每年的新作品依旧给我惊讶与喜悦，每样作品也都更加进步了。可能某一年这些新的产品聪明而又有趣，而下一年又让我既钟爱又想拥有、渴望每天盯着它。无须用只言片语来定义，这些作品已经达到了可以自我诠释的境界。同Jason一样，我也想知道，为什么这些美国公司不善用他们的才能呢？毕竟，即便是有米兰家具展或者伦敦的时髦展览，纽约仍是每个人都想要展示与销售的地方。

这就是Roll & Hill成立的理由：没有人在做我们想做的事情，没有别家公司提携美国的本土设计师。更重要的是，没有公司有创造出令人叹为观止但又亲切、实用的产品。

这就是我们的想法，我们希望在这一冒险旅程中可以随时与你共享最新的进展。

为什么取名叫做Roll & Hill？

取一个名字是非常难的。

2009年夏日的某一天，Jason对这家公司有了构想时，我们就明白这个宝贝需要一个名字。这并不容易，许许多多的名字都曾出现在我们脑海里。

为了一劳永逸地解决问题，我们召集了能想到的、最好的创作资源，也就是我们的设计师们。大家围坐在Greenpoint Brooklyn一张放着一打米勒啤酒（也曾短暂列入新公司名称的候选名单）的圆桌旁，许多名字从我们的脑海中涌出，但是好像没有一个是适合的。

起初我们想到了一个只有三个简单字母的名字：Rey。西班牙语“王”的意思，读起来如英文的“光线”。但不知何故，这个名字并无法扎根，所以我们再次回归到绘图板上。在持续三个月的争论后，我们开始努力回想自己的初衷。我们当初想创立一家欧洲风格的美国现代家具设计公司，在经济不景气的情况下，创立一个高端品牌。我们想到了西西弗斯，想到了他如何固执地把一颗大石头滚上山坡，一遍又一遍，只为了看它一次次地滚下山，直到永久。

我们自己的工作没这么难，但是就如同所有称职的企业一样，经营过程就像是面对一座山丘，极具挑战性。这是我们唯一的道路，所以我们选择的名字同我们选择的人生是一致的：Roll & Hill。

(ROLL & HILL 设计共和即将发售)

When was the last time design felt like an adventure?

I am writing this just days after the Milan Furniture Fair, which is the ultimate scavenger hunt for contemporary design, but I am also thinking back about the last few months since we launched Roll & Hill in New York City. Quite simply, Roll & Hill is a new American design company, one that will manufacture and market lighting, but it is also a new adventure for design, a trip that has so far been short but had lots of twists and turns, as we have crisscrossed the country (in this case, the United States) and the world (China and Europe) finding out that people are generally really excited about this idea of a company that we have.

Roll & Hill is a company that was founded by the American designer Jason Miller (reputation-wise, he's known as young and edgy, now I'd say the operative adjective is "best-selling"), and run by Jason and myself. Jason and I had been friends for years so when he presented the idea to me sometime in the summer of 2009, I thought long and hard about whether there really needed to be a new design company. Another company, making products that people may or may not need — is this what the world needed? As a journalist covering design, it wasn't always the objects and people that were so interesting; it's how they all change over time. Imagine the first time you heard about a designer you liked: Marc Newson, Jonathan Ive, or Marcel Wanders. How has each of these personalities surprised, delighted and evolved in front of you as you see their new creations, year after year?



antler 12x chandelier

I was seeing quite a bit of maturity from a lot of the New York designers, who year after year, also surprised and delighted me with their new pieces. One year, the products were clever, interesting, and the next year they were products I just loved, and wanted to look at every day. Instead of one-line statements, these objects became full articulations, images that were easily worth more than a thousand words. And I, too, wondered, like Jason did: why didn't any American companies make use of this talent? After all, even after all the parties of the Milan Furniture Fair, and the groovy exhibitions held in London, New York is the place where everyone wants to show, and to sell.

So, that's the reason why Roll & Hill was started: there was no one else doing what we wanted. No other companies supporting American designers, and more importantly, no companies making design that was pleasing, spectacular, yet familiar and comfortable at the same time.

So that's our thinking, and we hope to send you updates as we progress along this adventure.

Why did we name the company Roll & Hill?

Coming up with names is hard.

Sometime back in the summer of 2009, when Jason formulated the idea for this company, we knew this baby would need a name. It wasn't going to be easy. Dozens and dozens of ideas were considered.

In an effort to solve the problem once and for all, we called together the best creative resources we could think of, our designers. Sitting around a table in Greenpoint, Brooklyn with cases of Miller Lite (which for a brief moment, was a name we considered) the ideas flowed. But nothing seemed quite right. In the early going we had a name, a simple three letter word that we had been using for the company: R E Y. Spanish for king, and a verbal play on light ray. But for some reason, it never really took hold, and we kept going back to the drawing board.

After the third consecutive month of debate, we thought hard about what it was that we were doing. We were starting a design company, an optimistic American venture in the very Euro centric realm of contemporary home furnishings. As if that weren't enough, we were starting a high end brand in an economic climate that was far from robust. Sisyphus came to mind, that guy who was confined to rolling a boulder up the hill only to see it roll back down everytime he reached the top. Over and over, for eternity. We know,our jobs are not that hard. However, like any venture worth its salt, the process will be an uphill, challenging battle. We wouldn't have it any other way. And so, our chosen name and our chosen lot in life: Roll & Hill.

(ROLL & HILL COMING SOON TO DESIGN REPUBLIC)

by Andrew Yang

R & Hill



modo 4x chandelier



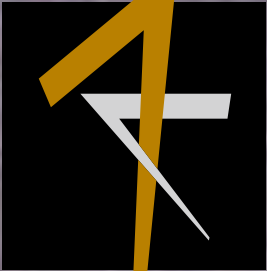
excel floor lamp



agnes hanging candelabra

《宣言》杂志受到广泛认可！并荣获
2009年DFA设计大奖。

MANIFESTO IS RECOGNIZED!
2009 DFA AWARD



Design for
Asia Award
2008

你们家里，最喜欢的一件物品是什么？

服装店老板：一堆衣服。可以到不同场合换穿的衣服 / 学生：电脑 / 东北餐厅老板娘：床单，喜欢颜色鲜艳的床单，进到房间里看到心情就会很好 / 修鞋的老人：家里都没有东西，家里只有一张小床。晚上睡觉的时候还要加一块木板，一定要说一个的话是电视机，没有电视机就没法活 / 房屋中介：电视机，会在家看很多新闻和电视节目，对我们外地人来说，没有很多钱出去消费，看电视是最好的消遣之一 / 包子店店员：电脑 / 牛奶订购员：电视 / 发型师：剪刀。

WHAT IS YOUR FAVORITE OBJECT IN YOUR HOUSE?

TELEVISION

- REAL ESTATE AGENT

BUN SHOP SELLER: MY COMPUTER / MILK DELIVERY MAN: THE TV / STUDENT: MY COMPUTER / HAIRDRESSER: SCISSORS / REAL ESTATE AGENT: TV. NON-SHANGHAI NATIVES LIKE US DO NOT HAVE THE BUDGET FOR GOING OUT; WATCHING NEWS AND PROGRAMS IS ONE OF THE BEST ENTERTAINMENTS / CLOTHING STORE OWNER: A SET OF CLOTHES THAT IS SUITABLE FOR ANY OCCASION / DONG BEI RESTAURANT OWNER: THE BED SHEET IS THE FAVORITE OBJECT, ITS VIVID COLOR MAKES ME FEEL RELAXED COMING BACK HOME / SHOES REPAIRMAN: WE DO NOT HAVE MUCH IN THE HOUSE, ONLY A SMALL BED WHICH NEEDS AN EXTRA BED BOARD WHEN GOING TO SLEEP EVERY NIGHT. IF IT HAS TO BE SOMETHING IT'S GOT TO BE THE TV, CANNOT LIVE WITHOUT THE TV.

半生缘

— 张爱玲



名称 半生缘
导演 许鞍华
首映 1997年
片长 125分钟
简介 着眼于上世纪30年代的上海，这是一部根据上海作家张爱玲（Eileen Chang）的同名小说改编的爱情悲剧。

NAME Eighteen Springs
DIRECTED BY Ann Hui
DATE RESLEASED 1997
RUNNING TIME 125 minutes
Set in 1930s Shanghai, the film is a tragic romance based on Shanghainese writer Zhang Ai Ling's (also known as Eileen Chang) novel of the same name.

上海魅影

— GREG GIRARD



名称 《上海魅影》
作者 Greg Girard
出版 2007年
页数 224页
简介 在过去的五年里，Greg Girard拍摄了很多关于城市建筑、商店、家居和局域的照片。这一惊人的摄影之旅正着眼于当今的上海——这座国际化大都市既现代又神秘的魅影。

NAME Phantom Shanghai
BY Greg Girard
DATE PUBLISHED 2007
NO. PAGES 224 pages
For the past five years, Greg Girard has been photographing the city's buildings, shops, homes, and neighborhoods. This stunning photographic journey is a look at present-day Shanghai as it modernizes and seeks acceptance as an international city.

摇到外婆桥

阿Q正传

— 鲁迅



名称 阿Q正传
作者 鲁迅
出版 1976年
页数 189页
简介 鲁迅短篇小说集《呐喊》中的一部分。这套文集被视为现代文学中的杰作，因为它被定义为中国1919年五四运动后首部完全运用白话文的批判性作品。

NAME The Story of AhQ
BY Lu Xun
DATE PUBLISHED 1976
NO. OF PAGES 189 pages
Part of LuXun's collection of short stories Call to Arms. The collection is generally held to be a masterpiece of modern Chinese literature since it is considered the first piece of work to fully utilize Vernacular Chinese after the 1919 May 4th Movement in China

神女

— 吴永刚



名称 神女
导演 吴永刚
首映 1934年
片长 79分钟
简介 神女（中文：神女；拼音：Shénnǚ）是一部由联华影业公司于1934年投资拍摄的无声影片。《神女》是中国电影黄金时期最为著名的影片之一，同时它也被陈凯歌导演称为是自己最爱的上世纪30年代的影片。

NAME The Goddess
DIRECTED BY Wu Yonggang
DATE RELEASED 1934
RUNNING TIME 79 minutes
The Goddess (Chinese: 神女; pinyin: Shénnǚ) is a 1934 Chinese silent film released by the United Photoplay Service. Today, The Goddess is one of the best known films of China's cinematic golden age, and has been named by director Chen Kaige as his favorite film of the 1930s.

摇啊摇，

— 张艺谋



名称 摇啊摇，摇到外婆桥
导演 张艺谋
首映 1995年
片长 107分钟
简介 《摇啊摇，摇到外婆桥》着眼于上世纪30年代的上海黑社会生活。根据一首传统的中国歌谣，该片的中文名称被简略地译为《摇啊摇，摇到外婆桥》。

NAME Shanghai Triad
DIRECTED BY Zhang Yimou
DATE RELEASED 1995
RUNNING TIME 107 minutes
Shanghai Triad is set in the criminal underworld of 1930s Shanghai. The Shanghai Triad's Chinese title roughly translates as "Row the boat to Grandma Bridge" and is based on a traditional Chinese lullaby.

特别鸣谢 SPECIAL
THANKS TO

8

修鞋的老人 SHOE REPAIR MAN

学生 STUDENT

包子店店员 BUN SHOP SELLER

房屋中介 REAL ESTATE AGENT

发型师 HAIRDRESSER

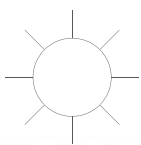
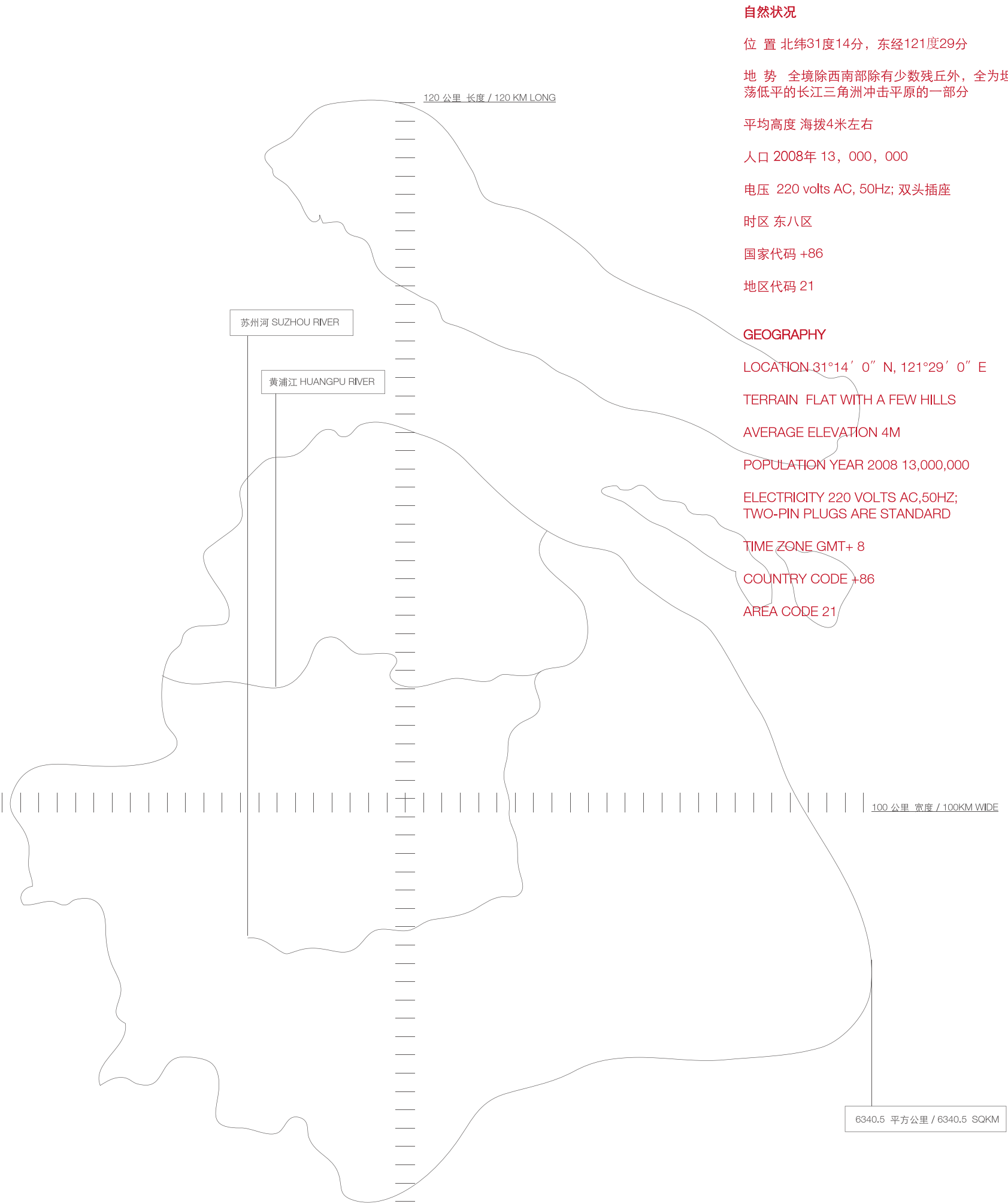
生奶订购员 MILK DELIVERY MAN

服装店老板 CLOTHING STORE OWNER

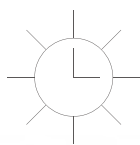
东北餐厅老板娘 DONG BEI RESTAURANT OWNER

9

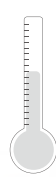




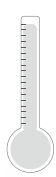
63
晴天数
SUNSHINE DAYS



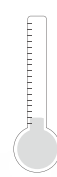
1534.7
日照小时
SUNSHINE HOURS



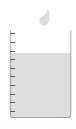
17.5 C
平均气温
AVEG TEMP



38.8 C
极端最高气温
THE HOTTEST TEMP



-3.3 C
极端最低气温
THE LOWEST TEMP



1512.8
降水量 毫米
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136
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PRECIPITATION DAYS

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火警 FIRE

医疗救护 EMERGENCY





电话故障 PHONE SERVICE

天气 WEATHER

119 120 124 12121







上海清单
THE SHANGHAI
CHECK LIST

<p>衣 YI (clothing)</p>	<p>茶缸CHAGANG</p> <p>永福路70号一楼 1F 70 yongfu road (by fuxing west road) +86 21 6473 3104 Tue – Sun 11:00 -19:00 http://www.chagang.cn</p>	 <p>茶缸CHAGANG</p>	<p>SHOP OF HEYAN</p> <p>嘉善路508号尚街417 417 shang jie LOFT, 508 jia shan road Mon – Sun 09:30 – 22:00 http://www.heyang.org</p>
 <p>SHOP OF HEYAN</p>	<p>食 SHI (food)</p>	<p>EL WILLY</p> <p>东湖路20号 20 dong hu road Lunch: Mon – Sat 11:00 -14:30 Dinner: Mon - Sat 18:00 - 22:30 http://www.elwilly.com.cn</p>	 <p>EL WILLY</p>
<p>FRANCK</p> <p>武康路376号 376 wukang road +86 158 2167 6767 Brunch: Sat – Sun 12:00 – 14:30 Dinner: Tue - Sun 18:00 – 22:30 http://www.franck.com.cn</p>	<p>吉士酒家 JESSE</p> <p>天平路41号 41 tian ping road (by huai hai road) +86 21 6282 9260 Mon - Sun 11:00 - 24:00</p>	<p>住 ZHU (shelter)</p>	<p>NUMBER.9</p> <p>建国西路355弄9号 lane 355, 9 west jian guo road +86 21 6471 9950</p>
<p>设计共和 DESIGN REPUBLIC</p> <p>余庆路88号 88 yuqing road Mon – Sun 10:00am - 19:00 +86 21 6082 3788 http://www.thedesignrepublic.com</p>	<p>行 XING (transportation)</p>	 <p>BIKE SHARE</p>	<p>自行车出租 BIKE SHARE</p> <p>吴兴路靠近衡山路 wuxing road by hengshan road +86 4008 820 898 http://www.chinarmb.com</p>



静安
JING'AN




上海清单
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<p>衣 YI (clothing)</p>	<p>ZUCZUG</p> <p>南京西路1618号久光百货三楼 (jiu-guang) sogo department store 3F 1618 west nan jing road Mon – Sun 10:00 - 22:00 http://www.zuczug.com</p>	 <p>ZUCZUG</p>	<p>龙凤旗袍 DRAGON PHOENIX CHEONGSAM</p> <p>南京西路942号 942 west nan jing road +86 21 6253 3201 Mon - Sun 10:00 - 21:00</p>
 <p>龙凤旗袍 DRAGON PHOENIX</p>	<p>食 SHI (food)</p>	<p>古意湘味浓GUYI</p> <p>富民路87号 (近巨鹿路) 87 fu min road (by julu road) +86 21 6249 5628 Mon – Sun 11:30am - 14:00 Mon - Sun 17:30 - 22:30</p>	 <p>VELVET LOUNGE</p>
<p>VELVET LOUNGE</p> <p>巨鹿路913号 (近常熟路) 1F, 913 julu road (by changshu road) Sun - Thu 17:00pm - 03:00 Fri - Sat 17:00pm - 05:00</p>	 <p>BAKER & SPICE</p>	<p>BAKER & SPICE</p> <p>安福路195号 195 anfu road +86 21 5404 2733 Mon – Sun 07:00 - 22:30 http://www.wagas.com.cn</p>	<p>住 ZHU (shelter)</p>
<p>旋SPIN CERAMIC WARE</p> <p>巨鹿路758号3号楼1楼 1F,B3 758 julu road +86 21 6279 2545 Mon - Sun 10:00 - 21:30</p>	<p>JIA HOTEL</p> <p>南京西路931号 931 west nanjing road +86 21-62179000</p>	<p>行 XING (transportation)</p>	<p>飞跃回力鞋 FEIYUE SHOES</p> <p>东平路19号 19 dong ping road Mon – Sun 15:00 -22:00</p>



黄浦
HUANGPU

上海清单
THE SHANGHAI
CHECK LIST

<p>衣 YI (clothing)</p>	<p>南外滩轻纺面料市场 SOUTH BUND FABRIC MARKET</p> <p>陆家浜路399号 399 lu jia bang road Mon – Sun 08:30 – 17:00</p>	<p>食 SHI (food)</p>	<p>MR&MRS BUND BY PAUL PAIRET</p> <p>中山东一路18号6楼 6F 18 zhongshan dong yi road +86 21 6323 9898 Lunch: Mon - Fri 11:30 - 14:00 Dinner: Tue - Sat 18:30 - 16:00 Sun - Mon 18:30 - 22:30</p>
<p>东京和食 SUN WITH AQUA</p> <p>中山东一路6号2楼 2F 6 zhongshan dong yi road +86 21 6339 2779 Lunch: Mon - Sun 11:30 - 14:00 Dinner: Mon - Sun 18:00 - 23:00 Bar: Sun - Thu 18:00 - 01:00 Fri - Sat 18:00 - 23:00</p>	 <p>东京和食 SUN AQUA</p>	<p>陆唯轩 LARIS</p> <p>中山东一路3号6楼 6F, 3 zhong shan dong yi road +86 21 6321 9922 Mon - Sun 11:30 - 22:30</p>	 <p>陆唯轩 LARIS</p>
<p>黄埔会 WHAMPOA CLUB</p> <p>中山东一路3号5楼 5F 3 zhong shan dong yi road +86 21 6321 3737 Lunch: Mon - Sun 11:30 - 14:30 Dinner: Mon - Sun 17:30 - 22:00</p>	<p>外滩第一台 TABLE NO.1</p> <p>毛家园路1-3号 1 - 3 mao jia yuan road, ground floor +86 21 6080 2918 Lunch: Mon - Sun 12:00 - 14:30 Dinner: Mon - Sun 18:00 - 22:30</p>	 <p>外滩第一台 TABLE NO.1</p>	
<p>住 ZHU (shelter)</p>	<p>水舍 THE WATERHOUSE</p> <p>毛家园路一号 1 - 3 mao jia yuan road +86 21 6080 2988 http://waterhouseshanghai.com</p>	<p>行 XING (transportation)</p>	<p>苏州鞋匠 SUZHOU COBBLER</p> <p>福州路17号101室 B101,17 fuzhou road +86 21 6321 7087 Mon - Sun 10:00 - 18:30</p>



卢湾
LUWAN

上海清单
THE SHANGHAI
CHECK LIST

衣
YI
(clothing)



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<http://www.jnby.com>

食
SHI
(food)

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xintiandi mall, unit11A, 2F,B6,
lane123, xing ye road
+86 21 6385 8378
Mon – Sun 10:00 - 22:00
<http://www.dintaifung.com.cn>



鼎泰丰 DING TAI FENG

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orient shopping center, 6F 755 huaihai
middle road
+86 400 670 5797
Mon – Sun 10:00 - 22:00



利苑 LAI GARDEN

**屋里厢石库门博物馆 SHIKUMEN
OPEN HOUSE MUSEUM**

太仓路181弄25号 新天地
xintiandi 25, lane 181 tai cang road
+86 21 3307 0337
Sun – Thur 10:00 - 22:30
Fri - Sat 11:00 - 23:00

住
ZHU
(shelter)

行
XING
(transportation)

凤凰牌自行车 PHOENIX BICYCLE

建国西路743号
743 west jian guo road
Mon – Sun 08:00 - 18:30



滴水洞 DI SHUI DONG

注意事项

- 园区开放时间: 9:00-24:00, 25:00 散场止入园, 上海西
- 港所有住宿区 散场后所有住宿区, 或采取其他
- 措施入园, ② 本区为入园步数记录, 不作入园使用。
- 工本费及住宿费, 住宿费, 浦东或属于住宿费, ③ 不
- 定费及住宿费上海住宿规定的其他住宿费入园, ④ 入园
- 的住宿费及住宿费住宿费, ⑤ 住宿费上海住宿费的费用
- 规定, 浦东住宿费住宿费。

上海世標建築設計院
電話: +86-21-6822010

NOTICE

● Park operating hours: 9:00-24:00, last entry 21:00. The Expo Bureau reserves the right to adjust the operating hours of the Park and pavilions and to limit admission on a temporary basis. ● The ticket is only used as a temporary ticket for group visits, not for entry into the Park. ● Please maintain the ticket properly. Any improper acts, such as bending, misusing or disposing to strong magnetic forces, should be avoided. ● No animals or any other items prohibited by the Expo Bureau are allowed in the Park. ● Please keep the ticket for further check or other uses. ● Please observe the regulations by the Expo Bureau and follow the instructions of staff on-site.

Bureau of Shanghai World Expo Coordination
Website: www.expo2010.cn Hotline: +86-21-38191010

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