

manifesto 17



I am

manifesto issue No. 017 | 2012

01

hello

[he-loh, huh-, hel-oh]

你好

[nǐ hǎo]

这是最普通的打招呼用语。它可以用在与某个人第一次相遇，而且绝对是个非常好的开场白。

The most common greeting phrase in the English language. You use it when you see someone for the first time and it's a great conversation starter.





02

welcome

[wel - kuhm]

欢迎

[huānyíng]

这个词好像代表开门迎宾的动作。你可以在对来访的客人表示致敬和问候的时候用这个词，相信你会带着微笑说的。

It's a conversational equivalent to opening doors. You use this word to greet and receive the arrival of a person with pleasure, usually it's accompanied by a smile on your face



凌晨四点，被什么东西唤醒，感觉像是有什么东西在望着我。我睁开眼，透过半模糊的玻璃向卧室窗外望去。春，在黑暗中遮盖着天空。
这颜色，这气味，这寂静，这空气在窗的另一边一字排开。

但春，还没有到。

她还在那里等待着进入屋中的那一刻。

当季节更替，我们都会发现一些关于自己的新鲜事。有时是一件穿不下的衣服，有时是因为皮肤太干穿不了那双新拖鞋。或者，我们每天的生活规律已经不适于新的季节。我们开始怀疑那些对生命的假设，并透过寻找熟悉的物件来增加些安全感。也许是一把舒适的椅子，也许是一本破旧的书。当现实变换，我们会有不同的方式去应对。离设计共和在外滩的旗舰店开业已经过去了六年，离第一期的《manifesto宣言》出版也已经过去了五年。遥望过去，深深的怀恋之情涌上心头。有趣的是，我们当中的一些人不是为着未来而生活，而是过去。我，这其中的一个，似乎落进了回忆的漩涡。不想承认，但已于事无补。

我们多爱走在外滩五号那光秃秃的木地台上，打开那道粗糙的大门去发现那些现代设计的新产品。我们多怀念去触碰第一期manifesto那些超大号的，未被装订的纸张，而后看到那些与我们工作息息相关的关于设计、制程和工艺的文章。我们梦想着给设计家具的商业带来一股新鲜的空气。我们希望有一份有深度无边界的视角揭示设计的刊物。我们简单地，天真地，执着地，想要用一种不同的方式来经营设计家居。

但是，任何事物都有绽放季节。

当风向变化的时候，我们有了一个新的方向，新的角度，新的方式。当我们准备在上海第一个设计公社来盛放新的设计共和的时候，我们明白并了解到我们走到了一个新的阶段。这是一个新的市场，一个新的季节。是该有一个新的模式的时候了。

创始人片语

我见故我在
我思故我在

written by _ 胡如珊 / translation _ 卜天

当我们有了一个新的身份，提供更多面和复杂的服务，我们被迫重新思考我们的‘宣言’。我们是谁？我们与什么有关？我们为什么存在？我们是一本杂志吗？我们是不是只是些渲染性的图片？我们是一本店内的市场营销册子吗？我们只是拥护设计共和的公民的想法的记录？

我们-是谁？

当我们在镜中从新面对自己，我们拥有一个新的形象来看看我们到底如何被自己以及他人定义。我们将镜子拆解，将背漆去除，只用一方透明的玻璃当作每个人观察自己、定义自己的工具。去折射，而不是反射：从街面上的普通人，到我们仰慕的设计师与艺术家，再到有探索、创造和实践的创新的设计和战略。我们相信，我们每个人都会在这些页面找到自己‘宣言’的影子，这也会帮助我们找到新的Manifesto将要成为的样子。

为了我们，也是为了他人。

春还在外面潜伏着。整个世界还在沉睡。但当黑暗消逝，黎明破晓的时候，当新的信仰被扶持的时候，不久，我们便会找到自己。

而春天，终将到来。

FOUNDERS' NOTES

written by Rossana Hu

I SEE,
THEREFORE I AM.

I THINK,
THEREFORE I AM

Something woke me this early morning, around 4 am-- the feeling that I was being watched. I opened my eyes, and see that outside of my bedroom window, through the obscured transparent panes of glass, Spring is out there under the dark, sheltering sky. The palettes, the scents, the silence, the air...are all aligned, on the other side of the window glass.

Not yet in, Spring.

She is still out there waiting for the right moment to enter the room.

When the season changes, we discover new things about ourselves. Sometimes we realize that we have outgrown our favorite sweater, other times we realize that our skin is too dry to wear that new pair of sandals we had just purchased. Or, we find that our daily routine no longer fits the new season; we have doubts about our assumptions of life, and we grab on to familiar objects to gain security. Maybe it's a comfortable chair, maybe it's a torn book. When our realities shift, we reveal ourselves in different ways to respond to that shift. It has been six years since the opening of our first Design Republic flagship on the Bund in Shanghai, and about five years since our first issue of Manifesto came off the press. Looking back, there is a deep sense of nostalgia. Some of us, interestingly, live for the past more than the future. I, for one, seem to fall under that nostalgic spell much more than I like to admit.

How we loved walking on the bareness of that Bund 5 wooden platform, and opening the raw metal display shelf doors to find new discoveries of modern design objects. How we missed touching those over sized, unbound pages of the rough cotton papers of the first Manifesto, and glancing over the archives of design, process, and narratives which give significance to what we do at work everyday. We had dreams of bringing a fresh air to the commerce of design furniture. We had hopes of engaging a publication that provides some depth into design from a

boundary-less, peripheral perspective. We simply, naively, and fundamentally wished to do the business of design furniture in a different way.

But, there is a season for everything.

As the wind shifts, we turn our gaze to fix on a different direction, a new angle, and with an adjusted aperture. As we prepare for a full-blown new Design Republic flagship housed in the first Design Commune complex in Shanghai, we understand and acknowledge that we have arrived at a different stage. This is a new market. This is a new season. It is time for a new paradigm.

As we grow into a different identity, servicing much more multi-faceted and complex functions, we are forced to re-think our own "manifesto". Who are we? What are we about? Why do we exist? Are we a magazine? Are we an eye-wash? Are we an in-house marketing brochure? Are we just the distillation of random thoughts by all the citizens who have pledged allegiance to Design Republic?

Who--are--we?

So, as we face ourselves in the mirror, we take a new look at our images to see how we are defined, by ourselves and by others. We de-constructed the mirror, erase the back paint, and use the plain transparent glass so that light is not reflected but refracted, as an accoutrement through which we help each person to see themselves, thereby finding their identity. We use these pages within to find Manifesto's re-invented identity: through ordinary people on the streets, through sophisticated designers and artists whom we admire, through innovative inventions and strategies which behold the spirits of searching, creating, and making. We believe, each one of us will find a fragment of our own manifesto within these pages. That will in turn help us to define what this Manifesto publication seeks to become.

For ourselves, and for others.

Spring is still lurking outside. All the world is still asleep. But by the time darkness is lifted, by the time dawn appears, by the time a renewed faith is held, in time, we shall find ourselves.

And Spring, will enter.

03

I am

[ahy am; uhm, m]

我是

[wǒ shì]

最佳的自我介绍用语。它用于描述自己和区分彼此，在英文中 "I am" 除了能解释你是谁，还可以描述你在做什么或者现在感觉如何。当然它可以介绍的东西非常丰富，如同你的个人一样多姿多彩，所以仔细听它后面叙述的特质。

A perfect personal introduction. It distinguishes you from every-one else and you use it to describe yourself, what you are doing or feeling currently. It can be strong and powerful, just like you, but what follows behind it is what counts.



I am here to experience / I can trust my feelings / I have a weakness for odd beauty / I know it's all fusion and differentiation / I like to observe / I want to reflect / I will evolve

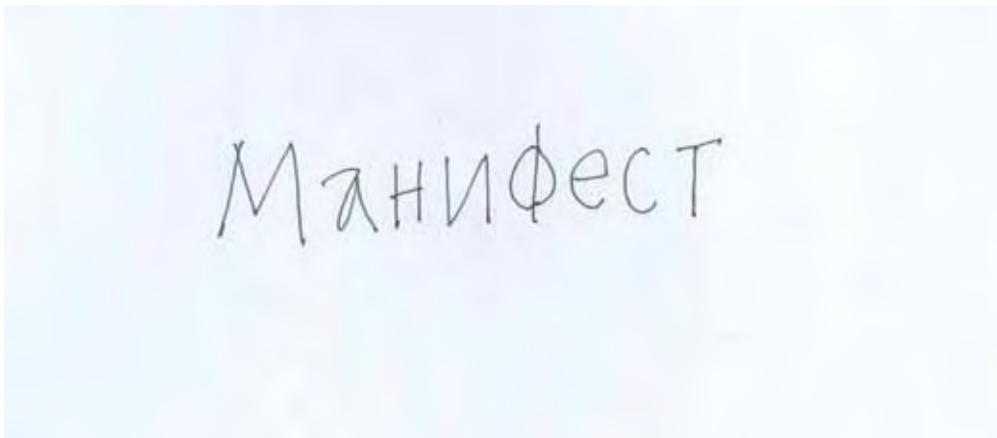
manifesto

hello

I am *designer*
I can *it sing*
I have *a daughter*
I know *just a bit*
I like *the sea*
I want *passion*
I will *try*
some furniture

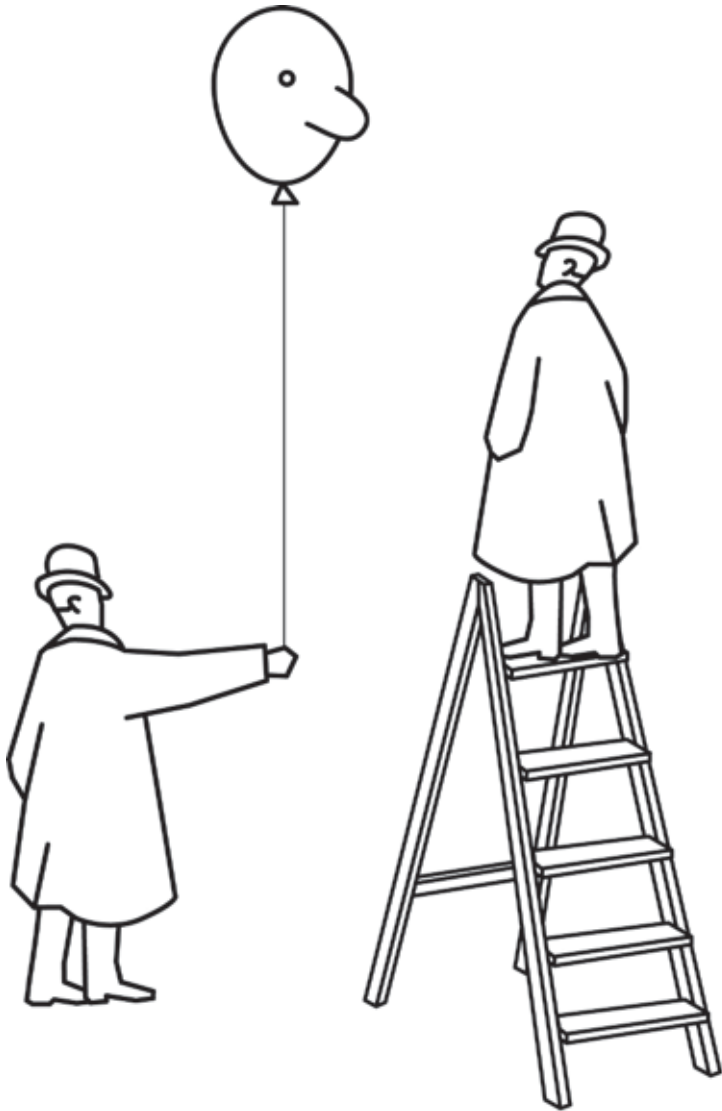
Thank you





I am Of Russian descent / I can Appreciate Chekhov / I have Three
Sister. / I know Uncle Vanya / I like My Life. / I want For nothing /
I will Never get it





Close Encounter of the Third Kind.

Manifesto / Konstantin Grcic © Mar.2012



I am who I am / I can see (more) clearly now / I have the priviledge to do my own thing / I know that I don't know (all) / I like change / I want challenge / I will survive.

manifesto

hello

I am editor in chief of Grand Design magazine, mother of a cute 11 years old boy, idealist.

I can ... can I?

I have been a vegetarian for years.

I know I'm not a talent, nor an idiot.

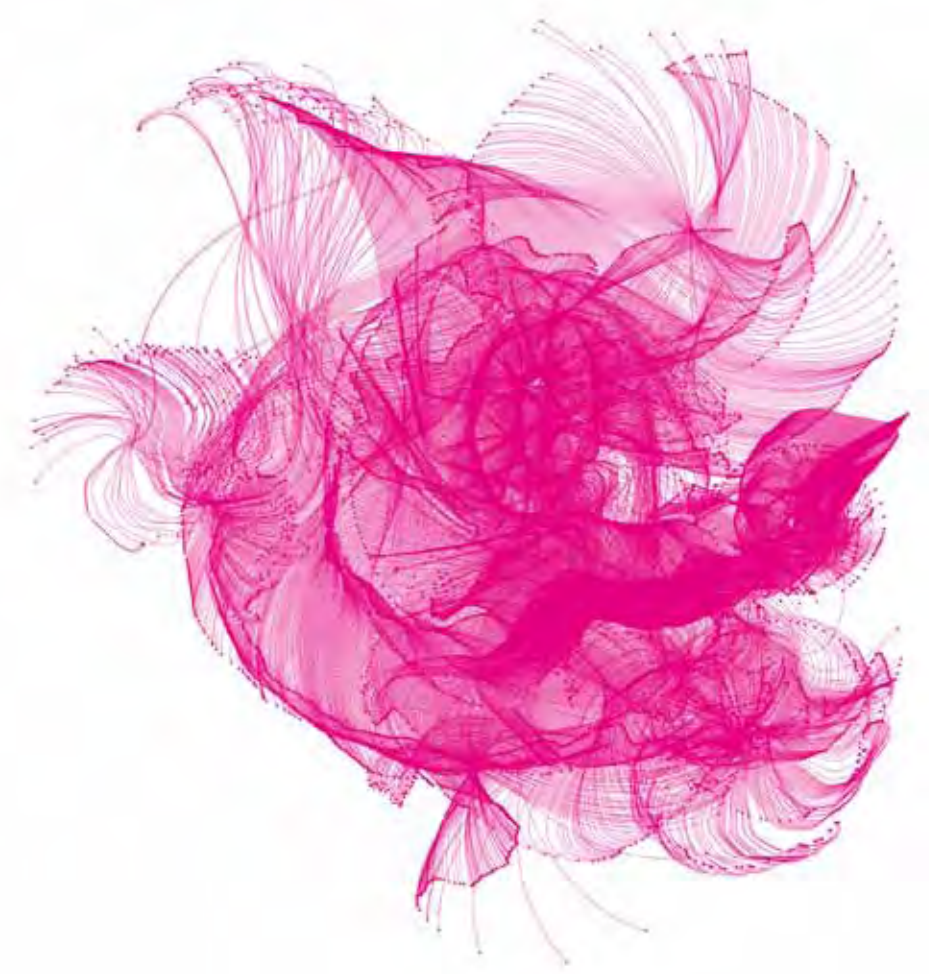
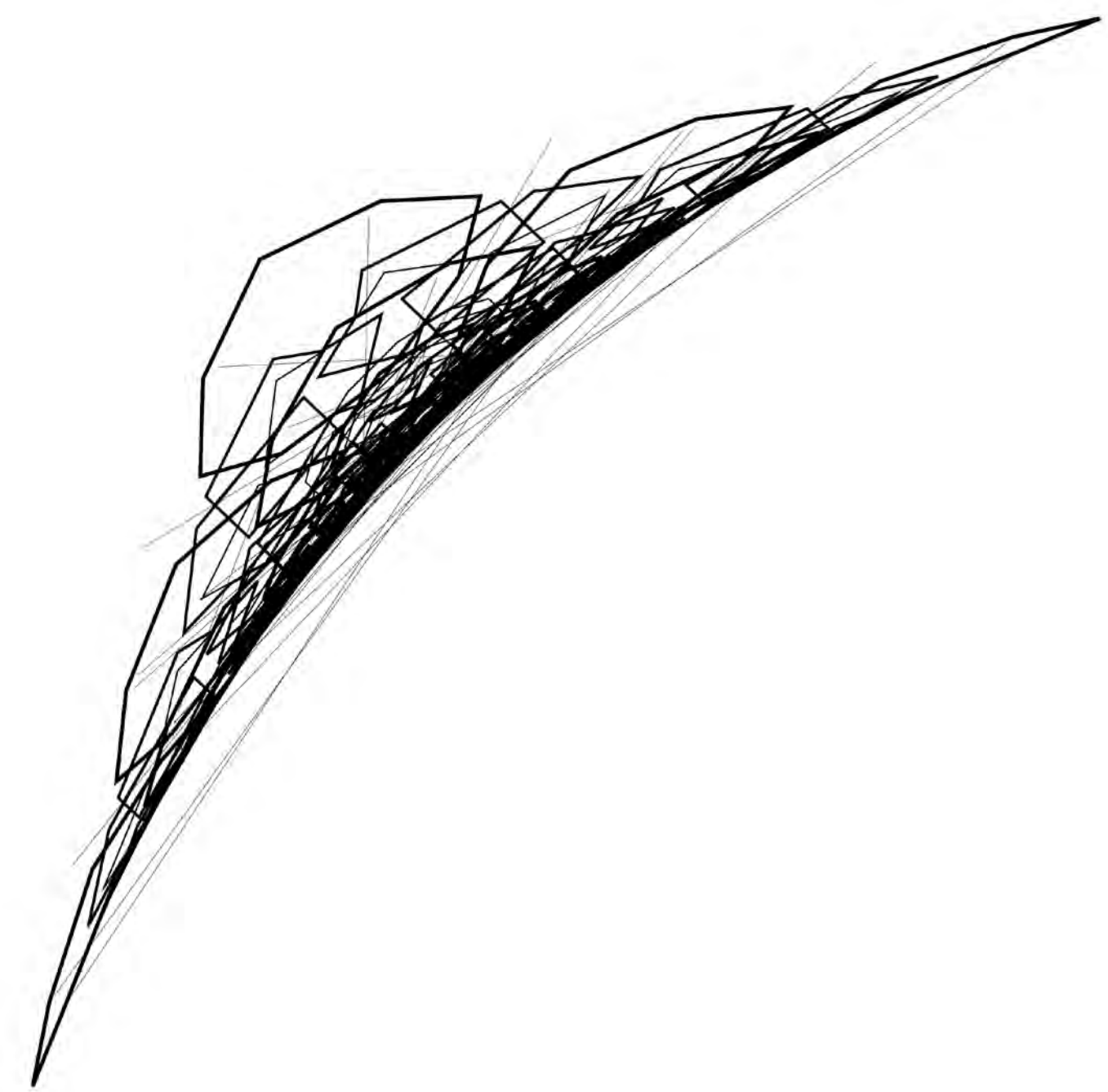
I like reading, doing some pottery and clay work.

I want to affect how people think and feel by my work.

I will keep curiosity to the world even at the age of 90.

Thank you







JASON KOXVOLD / DESK / MARCH 6, 2012

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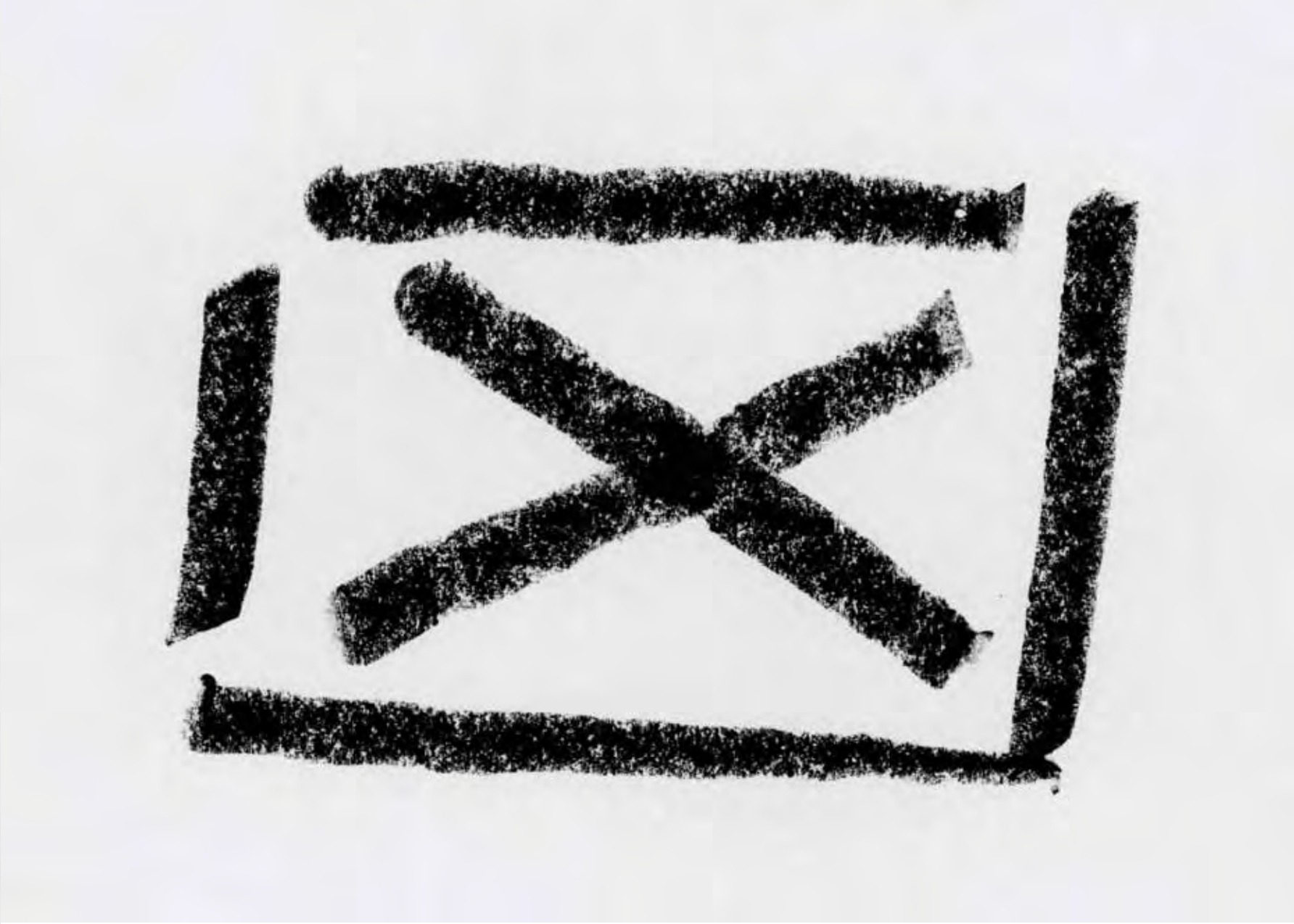
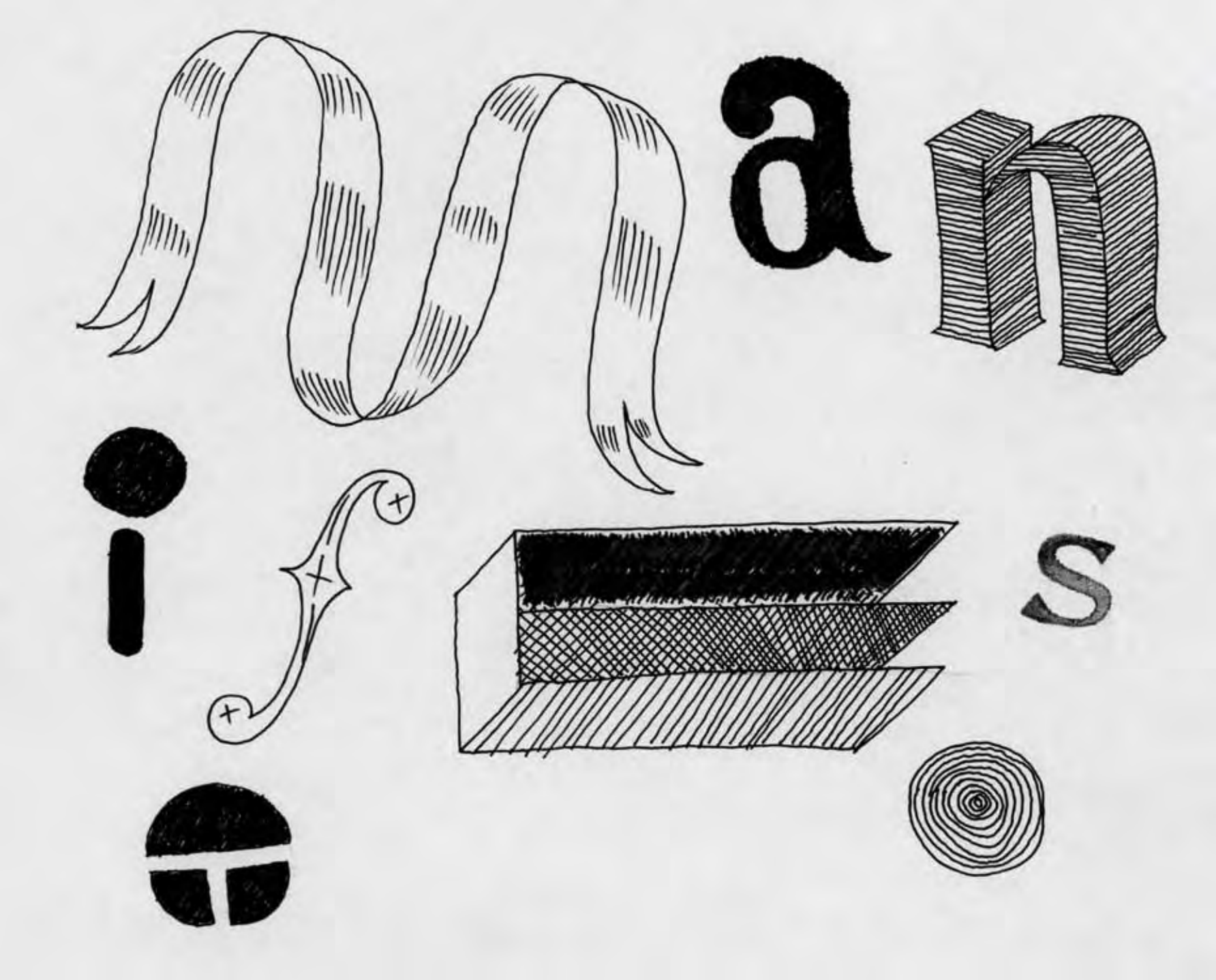
线

我是 刘家琨
我能 画房子
我有一个 心愿
我知道 很艰难
我喜欢 挑战
我想 做能读出中国当代精神内涵的经典建筑
我将 和中国建筑一起成长

“写在购物清单上的植物在那段日子里用零钱罐里的硬币买到了”



"with the coins in my change jar, I bought the plant listed in my grocery list"



“胸卡”之类的东西总让我产生活在“1984”的消极联想，所以，一个黑色方框，里面是黑色的叉
I have negative associations with the nametag.. it reminds me of the year 1984.

I am a fashion designer

/ **I can** easily be

satisfied with life but

not my work / **I have**

always dreamt my

dream / **I know** Love is

wiser than Philosophy,

though she is wise, and

mightier than Power,

though he is mighty /

I like white, pure and

unpredictable / **I want**

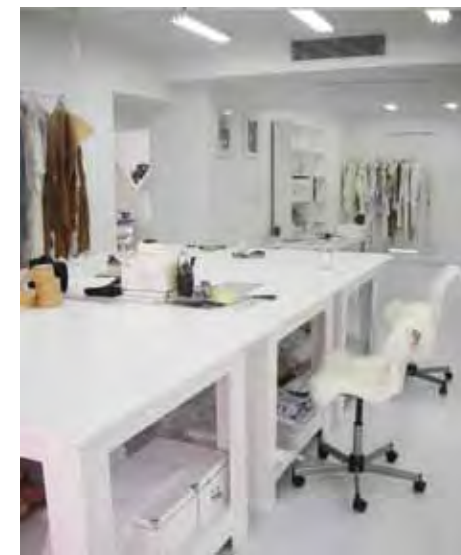
everlasting exploration

into contemporary

femininity / **I will**

keep creating, keep

searching







I am Guy Sargent / I can See what I want to see / I have Just begun to put pieces in the puzzle / I know I am sure but not always certain / I like To turn corners I have never turned before / I want To be curious all my life / I will I know i will

manifesto

hello

I am what I am.

I can cook, drive, swim,...and more and more if I want and trust myself.

I have the most precious love and friendship which makes me wealthy.

I know only a little about the world, discovery and self-discovery are lifelong work.

I like travel. A journey shows us not only the world, but how we fit in it.

I want to have a small cafe or living ship in a small city someday, and 6 months of the year on the way discovering the world.

I will go to Hangzhou enjoying slow life with friends next Sunday.

Thank you



I am 乐观主义者，相信理想并以此为目标。讨厌被欺骗，且不轻易原谅。/ I can 用画画表达思想 用法语和人争论，独自旅行和观察人群。 / I have 一个完美的家庭，一份热爱的职业以及从不随年龄减少的好奇心。/ I know 品味与金钱和品牌无关。最大的自由就是拥有选择的自由。/ I like 猫咪、设计、旅行、美食、美酒、电影、自然。/ I want 更健康 / I will 舍、得

manifesto

hello

I am an artist.

I can do whatever I like.

I have a taste for rule breaking.

I know how to find the balance point on a sheet of glass...

I like challenging everything.

I want a cup of tea.

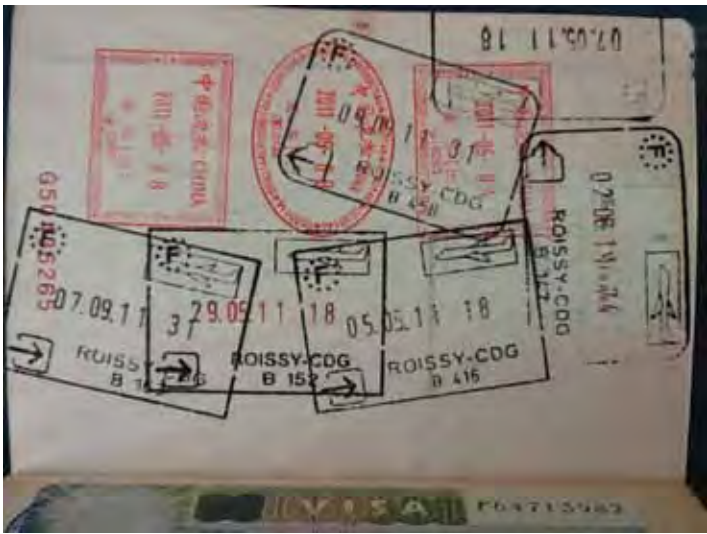
I will make a cup of tea...

Thank you

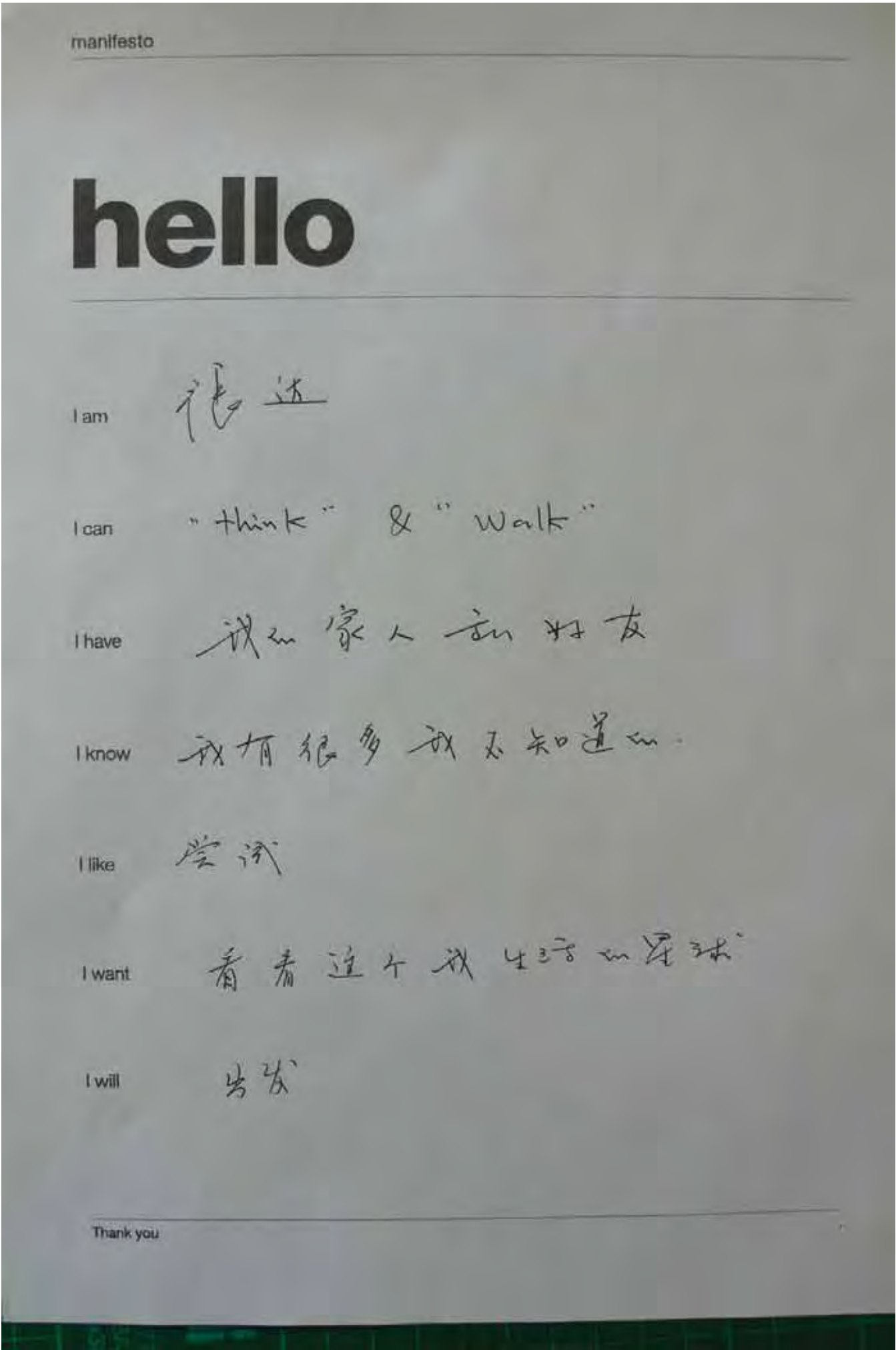
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Ben x



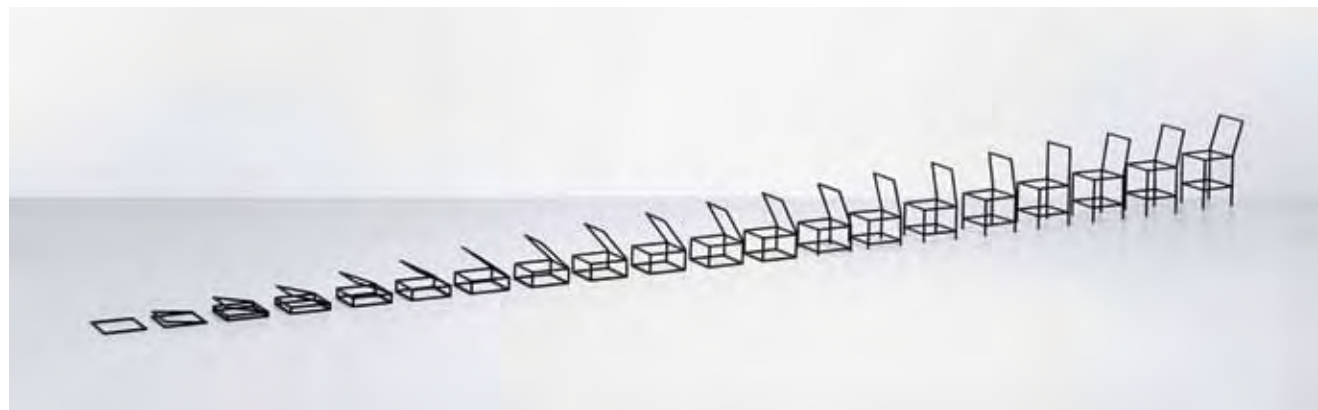
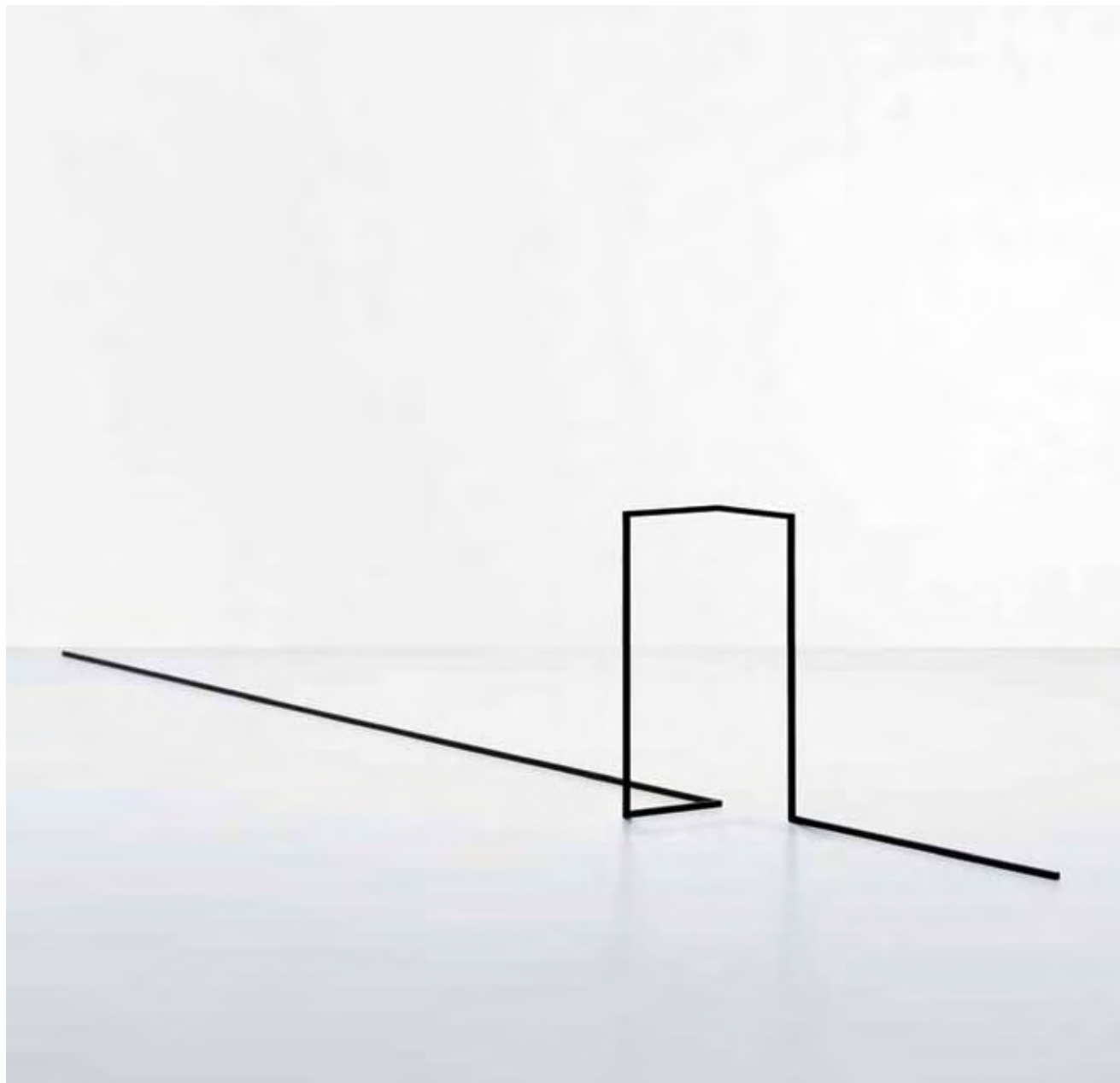
I am a traveller that walks in the passage of time,
an observer that catches the moments that
are changing our lives. / I can use the words to
express what I am thinking and change how other
people think. / I have many dreams. / I know not
every dream comes true but when one dream
comes it will change many things. I like to share
the laughter in every book I read and the sunshine
in every bottle of wine I uncork. / I like my dog to
tell me who I am in his eyes and what he dreamed
last night. / I want everlasting exploration into
contemporary femininity / I will choose Dali, Le
Corbusier, Billy Evans and Woody Allen to be my
guests if I can host a dinner for the greatest minds
of creativity in our ages.



RON GILAD

written by _ Ivo Toplak / translation _ 50VL50AW60JS40IS / images _ Photo Courtesy of Wright

“我认为设计是一种为公众服务的职业，当你开始局限你的设计而只为精英客户服务时，所谓的设计就变成了另外一种东西，我不确定这是我想要的结果，所以我只是漫无目的在工作室里娱乐”。



"the square" or "birth of a chair" _ "Photo Courtesy of Wright"

"I think design is a profession that's meant to serve the public and the minute you start to limit your design to elite clients it becomes something else, and I'm not sure that's where I want to be. So I'm just playing in the studio with no specific goals."

在这充满提问、自我反省和观念转变的一期里，我们希望与敢于提问，敢于质疑“现状”且成功地在无穷无尽的问号里创立自己设计语言的人展开对话。

罗恩吉拉德是一个出生于以色列的设计师和艺术家，曾就读于著名的耶路撒冷比扎莱尔艺术与设计学院。2001年迁往纽约后创建了Designfenzider工作室，并开始从事对现状的探索、实验和解构。他自主的设计语言受到了广泛的认可，这源于他作品中严谨的概念与知识性，往往形成了对物件的本身的质疑。为了更好的打开对话并引发辩论，他的作品并不提供已知和最终的答案，而是质疑我们对日常生活的认知，以及我们可能已习以为常的麻木。在他的作品里，我们都面临着“现状”失衡的问题，在这样的背景下进入一个未知的领域，迫使我们重新去评估我们所处的环境与世界的定义与框架。罗恩吉拉德用一种极简的语言方式，在保留叙事观念的同时，将作品减至其最初的形态，这个过程使对一个作品的经验能转移并上升到一个认知的层面。

罗恩吉拉德的作品不仅充满智慧和思考，也常常富含幽默和讽刺，使其更平易近人，为更大的受众所喜爱。他最著名的设计之一是2005年为Moooi设计的作品，这盏名为“Dear Ingo”吊灯是吉拉德创造的一个混合体，由16盏独立的传统工作台灯组成，从形态上挑战了传统吊灯的定义。

在2012米兰设计周期间，罗恩吉拉德将和Dilmos画廊合作推出他的第二次个展。这是一次关于他对形形色色作品思考的探索，也是对当代设计与艺术的进一步质疑。

In this issue full of questions, self-reflections and shifting perceptions of the familiar and common, we thought it would be best to talk with someone who is not afraid to doubt and question the "known" and who succeeded to create his own design language within the never ending question marks.

Ron Gilad is an Israeli-born designer/artist with an educational background from the prestigious Bezalel Academy of Art and Design in Jerusalem. After relocating to New York in 2001 he started his studio Designfenzider, where his exploration, experiments and deconstruction of the known began. He is well recognized for his autonomous design language that originates from a rigorous conceptual and intellectual approach that is contained within his objects, often questioning the object itself. Aimed at opening the dialogue and provoking debate, his work doesn't contain given and ultimate answers, rather it questions our perception of everyday life and the numbness that we have often become so accustomed to. In the presence of his objects we are confronted with questions and context where our "known" loses its common ground and enters the area of unknown forcing us to reevaluate definitions and frames of the worlds and environments we live in. Ron Gilad communicates within a language of minimalism, stripping his objects to elementary shapes and forms, while keeping the narrative of the idea. The process transfers the experience of an object into the sphere of cognitive.

Although highly thought through and intellectual, Ron Gilad's objects often contain humor and irony which makes them approachable and interesting to a wider audience. In one of his most famous design pieces created in 2005 for Moooi, the "Dear Ingo" chandelier, Gilad, created a hybrid object made of 16 classic individual task lamps which brought new light to the traditional definition of a chandelier as a form.

During the 2012 Milan design week, Ron Gilad will have his second solo exhibition in collaboration with Dilmos Gallery, an exploration of his ideas in the world of objects and further questioning contemporary design and art.

Q

001

从您的作品中，我们可以很明显地感受到您对所处的环境十分敏感，总在探究着周遭的一切事物。在您的世界里，一把椅子所关乎的不只是其本身。您可否谈一下，这是一种怎样的生活？

敏感是个很大的词。其实我只是试着透过许多滤镜来观察这个过度拥挤的世界，以此来更深刻地了解它。而我之所以能够源源不断的创作，是因为我追求完美并保持着一份童真。但想要与这样一个繁芜的世界和谐相处而同时又拒绝平庸，我仍然需要一剂良方。

042

Q

002

您的作品视觉效果相当独特。虽然外观设计极为简单，但内涵却鲜明而丰富。请问您是如何将自己的理念转化成具体形态下的事物的呢？

我觉得答案其实比大家想象的要简单——就是“设计”。这听起来似乎是陈词滥调了，但事实就是如此。设计师最基本的技能就是懂得如何将一个词转化成某种形态，将一个想法转化成具体事物。从我个人来讲，我非常讲究精确，不会“添油加醋”。

Q

003

对于某种事物，环境以及它们之间的关系，您是如何去定义的呢？

这项工作我交给哲学家们替我完成。

Q

005

您的作品似乎处于设计与艺术之间的灰色地带。那么在您看来，传达理念最有效的媒介是什么？为什么？根据您的经验，人们更容易与功能性的还是与非功能性的事物产生共鸣？

对于我来说，我不确定“终极”媒介是否存在。我尽量不让自己的选择受局限或是很快地对自己的作品下定义。我更愿意让欣赏者或使用者自己去评判。不论是在工作室里工作还是在脑海中构思，我的创作不受任何拘束。这样，我的想法就能逐步找到恰当的（有时是不恰当的）表现形式。

043

Q

006

我们都知道，一幅画可以代替千言万语。您的设计是否也想传达些什么？

有时没什么，有时想传达的非常多……

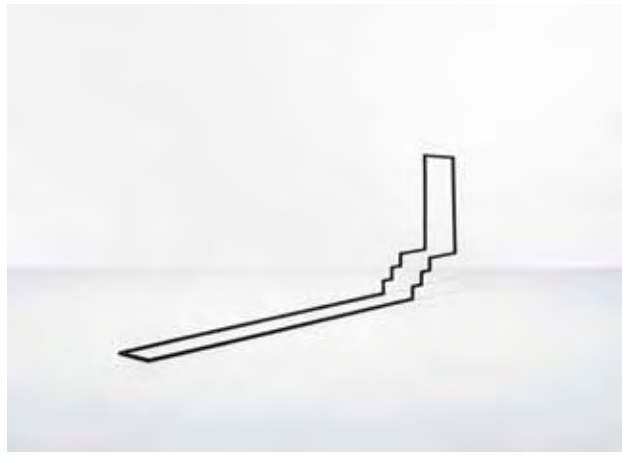
Q

004

您设计的由桌灯组成的“Dear Ingo”吊灯相当夺人眼球。在设计界，大多数人是通过这一作品认识您的。您可否谈一谈它的设计灵感和理念？

“Dear Ingo”起初就像个玩笑。我想设计一个奇异的东西来挑战艺灯大师 Ingo Maurer 英葛 摩利尔（当然，是出于对他的尊重）。我在纽约的第一个工作室就在英葛的店铺楼上。不管我愿不愿意，每天早上去马路对面买咖啡时我都要经过它。我的设计想法很简单：将“某种东西”从其“舒适区”中脱离，赋予其“不确定性”。于是我选用了传统的桌灯，使其脱离于以往的环境——也就是桌子。将许多桌灯组合在一起也就赋予了它新的功用，使其成为一盏变化无穷的吊灯。





"runner" _ Photo Courtesy of Wright



"ArchX2" material: ultra-clear glass, beech wood

Q 001 - 006

From your work it is very apparent that you are aware of your environment and the world you live in, that you question everything around you, can you tell us how it is to live in a world where a chair is not just a chair?

_ Awareness is a big word. I'm only trying to observe our overly-crowded world via many filters in order to understand more. It's a fusion between dissatisfaction and childish naivety that enable me to keep creating yet a certain amount of medication is needed in order to live in peace with this chaos and to not accept the banal.

Your work has a very distinctive visual language, minimal in it's material presence but loudly narrative in the ideas behind them. Can you explain the process of translating your ideas into material forms and objects?

_ I think the answer is simpler than one can imagine – "design". As cliché as it sounds, good or bad, a designers' basic skill is to know how to translate a word into form, an idea into an object. Personally, I put substantial emphasis on the level of preciseness without adding "extra fat" into the formula.

How would you define an object, environment and their relation?

_ I leave it to philosophers to do this job for me.

In the design world most people will recognize you through your very striking "Dear Ingo" chandelier made of desk lamps, can you describe in your own words what was the inspiration and idea behind it?

_ 'Dear Ingo' began as a joke. A singular object that was supposed to poke the master of light – Ingo Maurer. (Obviously, out of respect). My first studio in NYC was just above Ingo's shop. If I wanted or not, I couldn't avoid it every morning while crossing the street to take my coffee. The idea was simple; to channel 'something' out of its 'comfort zone' and shift it to the 'unknown'. I used the traditional task lamp as my tool and disassociated it from its obvious environment – the table. Multiplying it allowed its new function – an ever changing chandelier.

Your work seems to exist in the gray area between design and art. In your opinion, what is the best medium to communicate ideas and why? In your own experience do you think people can create connection (relate) easier with object that has a function or one without?

_ I'm not sure 'ultimate' medium exist for me. I try to not narrow down my options and immediately define my work. I rather leave it to the viewer/user. In my studio and mind I play without limits. Then, slowly navigate things into the right (and sometimes wrong) places.

We all know that a picture can replace a thousand words is there a number of words behind your objects?

_ Sometimes not enough, other times too many...

manifesto / brand story

NERI & HU

Written by _ Vivienne Wang / Translated by _ Vivienne Wang

创建于上海，如恩制作开阔了新的中国美学。建筑师出身的创始人追求革新，从变化和碰撞中得到灵感，发掘“中国设计”的潜力。如恩制作追求高品质的材质和精湛的工艺制作，其产品多为纯手工打制，让使用者重温上海老弄堂里的手工场景。

如恩制作的设计是对于美的一种重新诠释。弃精取糙、去伪存真，通过揭示被覆盖的原材料或者暴露被隐藏的框架，通过探究历史和它每一步的进程，通过捕捉日常生活中稍纵即逝的一个掠影，对“美”进行了一次重新定义。

Founded in Shanghai, neri&hu represents a new modern Chinese aesthetic. Founded by designers whose intent is to spark the potential in 'chinese design,' neri&hu seeks to evoke change. Seeking top-quality materials and craftsmanship, most neri&hu products are hand made, a reflection of a place whose masters of trade can still be found waiting for patrons in the lanes of shanghai. neri&hu is the reinterpretation of the beauty in revealing raw material where clad is traditional, or exposing an object's frame where normally hidden, in examining history and its path, or in capturing an ordinary scene in a snapshot.



问：请你们简单地来说明一下创作了如恩制作这个品牌你们希望达到什么目标，或者应该问，你们的设计哲学是什么？

答：从过去到现在设计对于我们来说一直是基于我们所生活的背景下的一种自我状态的表达。我们想要开创一种专属于我们的语言，一种可以融合日常生活中的点点滴滴，同时以常见的形式呈现出来的语言，更希望它是一种可以发掘日常生活之美的语言。这也是我们所有的设计作品所要表达的，我们希望将这个品牌作为这些设计概念的实验平台。

问：你们是的职业是建筑师，那你们是怎样平衡你们的角色和产品设计师、或者说管理者的角色呢？在创意的过程中，它带给了你们什么，又带走了什么呢？

答：建筑师每天都需要平衡好创意和项目的管理技巧。建筑师的训练就是塑造能应付复杂项目的主导设计师。要做到这些，需要从头到尾管理项目的各个阶段，将所有专业顾问的工作成果集中，直至项目完工。这种工作的实际训练和学习心态对于我们作为建筑师、室内设计师、产品设计师以及公司的管理层这些多种角色来说是十分重要的。创意能力是与生俱来的并表现为多种形式，我们一天到晚都在我们的脑子里做设计。项目管理技能教给我们很多重要的方法去实现我们的创意成果，使它们成为现实。

问：在品牌建立的过程中，最兴奋的环节是哪一个？设计、打样、市场营销还是销售？

答：我们认为最兴奋的部分其实是整个过程。每个环节相互影响、合作，最终创造出一个整体。只有当一个人进入这个角色，才能体会到其中的艰辛以及创立这样一个品牌的成就感。

问：所有的项目中，你们最喜欢的是哪个？
答：可能是紫砂茶具系列吧。

问：你们在亚洲和美国都待了很长时间。当然，这些经历丰富了你们的设计和理念；你们觉得这些文化是怎样体现在你们的设计当中并如何影响你们对公司的管理呢？

答：作为建筑师或是设计师，我们的作品不可避免会表现出我们的多元化背景。尽管我们的经历混合了不同的文化，但比起其它的文化身份，我们更认同中国为我们的核心身份。因此，就文化表达来说，我们探索最多的还是中国文化。当然，在美国的成长和专业的教育也给了我们在建筑方面十分牢固的背景，无形中也为我们的公司文化奠定了基调。

问：你们怎么看待别人把你们和你们的设计说成是“横贯东西方”？

答：我们会笑笑然后说：“读爱德华·赛义德吧。”

Q: Can you describe briefly, in your own words, what you wish to achieve in the neri&hu brand? Or rather, your design philosophy?

A: Design for us is and has always been a manifestation of self-expression, set in the context we live in. What we would like to achieve is to develop a language that is our very own, which incorporates the common things in life and express them in a very ordinary way, and hopefully discover the beauty in the mundane and every-day. That has been a preoccupation in all of our design work, and we would like to use this brand as a testing ground for some of those ideas about design.

Q: You are architects by training and profession, how do you reconcile your training with your role as a product designer? Or as a manager? How does it add to or take away from your creative process?


A: Architects by profession are forced to balance creativity with project management skills every day. By training, architects are also taught to be the master-designers in complex projects, doing all that is required to pull a project through--gathering skills of all consultants to delivery a project to completion. This training and work mentality has been crucial in servicing our multi-tasking roles as architect, interior designer, product designer, and management leaders of a company. The creative skills are in-born, in many ways, and we are always designing in our heads throughout the day. The project management skills have taught us important ways to executive our creative endeavors so make them a reality.

Q: What is the most exciting part about the brand building process – design, prototyping, marketing, selling?

A: We think that the more exciting part is the TOTAL process, how each component plays with each other to help create the identity as a WHOLE. It is not until one takes on this role does one realize the difficulty and yet the rewarding aspect of creating a brand such as this.

Q: Which project has been your favorite?

A: Maybe the zisha...



Q: You have both spent a great deal of time in Asia and the United States and of course your experiences contribute to your design process and philosophy. How do you think these cultures come forward in your design and the way you run your business?

A: As architects/designers, our work inevitably express who we are, as people of strong multicultural backgrounds. Even though our experiences have been mixed within different cultural contexts, we are still more preoccupied with the Chinese cultural identity as our core identity more than any other. Therefore, in terms of cultural expression, we explore the Chinese component more than any others.

Obviously the American educational upbringing and professional training has provided very solid backgrounds for us in the discipline of Architecture, and by default has set the tone for our corporate culture, if there is one.

Q: What do you think when people describe you or your designs as "East-West"?

A: We laugh and say, "read Edward Said."

I am

ON STREETS OF

上海

SHANGHAI

街头

manifesto photo-interview on streets of Shanghai, China _with kind people



I am

幸福生活每一天!

¡feliz para toda la vida!



I am

神

GOD



I am

我是摄影师

photographer



I am

下一个更好的自己。

Next, a better me



I am

13D



I am

看画展

here to enjoy art exhibition



I am

雷函

Han Lei.



I am

我就是我。我要与众不同

I am who I am. I want to make a difference.



I am

我想去 Edinburg, 目前去不了, 加油! 一定可以, 内心那个啥是够强大到可以实现所有的小朋友!

I want to go to Edinburg but can't now. Come on! I'm a girl with a strong will! I can make it!



I am

我常常问自己, 我是谁? 什么是文化?
(通过长时间的尝试能够达到)

a man who always asks who I am. What is culture?
I might finally get the answer after trying and trying again



I am

我拍电影。我想当鼓手。

AragON. I make films! I wanna be a drummer!

04

I can

[ahy kan; kuhn]

我可以

[wǒ kěyǐ]

面试时很有用的表达，用它来展示你的才能和潜力。它可以很好的展示乐观心态。说的时候语气坚定些，并尝试对镜子里的自己说，能够帮你提升自信。

A very useful phrase on job interviews. You use it to show your abilities or the power to do something, without actually doing it. It's one of the most popular phrases among the optimist community. Use it with determination in your voice, and it's a great confidence booster, especially if it is used in front of the mirror.



MADE POSSIBLE

written by _89LG1LLJ / translation _ Lydia Zhao / Images from Outliers, Vol.01: Iceland

成为可能

CROWD - - FUNDING

创意遍地都是，每天都在寻找变成现实的办法。为一个项目筹集资金，曾几何时意味着必须写一份冗长的建议书，然后进入艰辛地寻找支持的程序，希冀有投资人或组织欣赏你的点子。组织有组织自己的议事日程，得到他们的支持通常意味着你必须投其所好地调整自己的想法，以迎合他们的计划。

飞行途中，在万里高空，Perry Chen正在为一个他自己的Kickstarter项目编辑一段视频剪辑。筹资目标：12美元，以支付在3万5千英尺高空使用维珍美国航空的wifi产生的费用。他为什么要这样做？他自己也不知道，不过听起来蛮好玩的，为什么不呢……这是可以筹到钱的呀。

Up in the air, mid-flight, Perry Chen is making a video clip for a Kickstarter project of his own. Goal: \$12 to cover the cost of using Virgin America wifi to have a video chat 35,000 feet up in the air. Why is he doing this? He's not sure, but it sounds fun and why not.. It can be funded.

Everyday there are ideas out there that are seeking a way to be realized. It used to be that getting a project funded meant having to create a lengthy proposal and going through the arduous process of looking for support through organizations or investors that might back your idea. Organizations have their own agenda and gaining their support often means having to modify your idea to fit their program.

KICKSTARTER / HIGH LINE / I MAKE ROTTERDAM /



在过去数年中，随着经济下滑，传统筹资方法变得越来越困难了。输入“crowd-funding”搜索一下吧。crowd-funding（网络筹资）这一平台在过去数年中受到广泛认可，是一种将创意变成现实的新手段。最著名的crowd-funding专业网站之一就是Kickstarter。2008年，Perry Chen、Charles Adler和Yancey Strickler三人创立了Kickstarter，专门与为艺术、设计、技术和电影相关的项目进行网络筹资。每一个项目都在Kickstarter网站上有独立的网页加以介绍，从而为项目筹集资金。所设定的目标金额筹集资金通常有一个时间期限，一般为90天。假如这个项目未能筹集到至少相当于目标金额100%的资金，这个项目就不能得到资助。Kickstarter的做法与传统筹资方式迥异，创始人之一的Perry Chen将这个筹资平台的特点总结为“介于赞助和商业之间的中间地带”。这种类型的筹资方式之所以成功，其中一部分原因是因为项目所有人无需出让他们创意的所有权，而是向支持者承诺给予其它报酬作为交换——有些项目所有人承诺的初始报酬不过1美元。

创立至今短短数年之中，Kickstarter已经筹集到了高达2千万美元的资金，约43%的项目成功地获得了资助。项目类型和主题五花八门，无所不包。近来得到资助的一些项目中，有去冰岛从事创意的，也有专门为符号标识分门别类的网站，还有在河中央建立公共游泳池的。

Iceland

Images from Outliers Vol.01: Iceland

Over the last few years, with the downturn of the economy, traditional methods of funding have become more difficult. Enter, “crowd-funding”. Crowd-funding is a platform that has gained recognition over the last few years as a new way to turn ideas into reality. One of the largest and most notable websites dedicated to crowd-funding is Kickstarter. In 2008, Kickstarter was founded by Perry Chen, Charles Adler and Yancey Strickler enabling crowd-funding for projects related to art, design, technology and film. Each project is given a page on the Kickstarter site that is used to raise money for the project. A time limit is given, usually 90 days, to raise the money for the goal you set. If a project fails to gain pledges of at least 100% of the goal, the project does not get funded. A slant on the traditional way of funding, Kickstarter co-founder Perry Chen characterizes their funding platform as “the middle ground between patronage and commerce”. Part of the success of this type of funding lies in the fact that project owners do not relinquish ownership of their idea and as an exchange for pledges, offer incentives to supporters—some pledges starting as little as \$1

In the few years since its inception, Kickstarter has collected upwards of \$20 million with about 43% successfully funded projects. Projects have encompassed a wide breadth in scope and subject. Some recently funded projects range from a group of creatives going to Iceland, a website dedicated to cataloging symbols, and a public pool in the middle of a river

01

OUTLIERS, VOL.1: ICELAND

世外高人 第一卷：冰岛



一群志气相投的同道中人聚在一起。在一个完全匪夷所思、毫无实用性可言的地方，创建一个完全不实用的项目，谁没有做过这样的白日梦呢？几周时间的创造性“流放”，又有多少人真正实施过这样的荒诞想法？“世外高人”小组刚刚实施并完成了这样一个匪夷所思的想法，结果令人瞩目。该项目参与者中有知名摄影师Tim Navis和Kim Holtemand，以及一个叫做Scenic的电影发烧友，和作曲家Deru。他们的目标是探索冰岛偏远的乡村，在合作的旅途结束时带回一盒记录他们此行经历的照片、影像和录音资料。

接下来这个小组将与你分享他们所经历的整个过程。“世外高人”最初是Navis和Holtermand这两位摄影师的想法，他们渴望一起去自己梦中的“桃花源”——冰岛拍摄风景照片。后来，“这个项目从最初两位摄影师联手合作，发展到了一个由创意人士组成的小组，他们素昧平生，在异国他乡首次会面，展开合作。这就像被空投到一个对所有人而言都完全陌生的环境和文化中，远离他们日常熟悉的舒服、安全的创意空间——即兴发挥地创作艺术作品。”合作的成果除了这一盒作品之外，还有他们拍摄的电影，计划于今年五、六月间公开放映。

Who hasn't dreamed of gathering a few like-minded friends to create a totally impractical project in an equally absurd and impractical location? A few weeks of creative abandon. How many have actually gone and carried out something so illusory? The Outliers group have just completed this fantastical idea with stunning results. The project is composed of renowned photographers Tim Navis and Kim Holtemand along with a film collective called Scenic and composer Deru. Their goal was to explore the remote countryside of Iceland and bring back at the end of their collaborative trip, a box set of their images, film and soundtrack documenting their experience.

Iceland

Images from Outliers Vol.01: Iceland

The group shared with us the process that came to be what it is now. Outliers had originally been an idea of the two photographers Navis and Holtermand wanting to document their dream landscape in Iceland together. Later, "the project grew from being focused on two photographers meeting for the first time, to an entire group of creative people who have never met, meeting for the first time to collaborate in a foreign land. It was about getting dropped into an environment and culture that none of us were familiar with, outside of the comfort zone of our everyday creative spaces—to improvise on a piece of art." Aside from a box set, the result of their collaboration will be a public screening of their film to be released either May or June this year.



066

02

THE NOUN
PROJECT

名词
项目

去异国他乡旅行，尤其是到语言不通的地方；有一些事物可以为我们未知的旅途提供一丝帮助。这些带有独特含义的标识处处可见，无论是公交站牌上，还是厕所、取款机、道路交通标识牌前。这就是我们常说的符号语言。“名词”项目的宗旨就是收集全世界的视觉语言（符号）并在网上图书馆中将它们分门别类。收集到的所有符号，任何人都可以免费浏览和下载。想法很简单，资源很有用。

Travelling to foreign places specially to areas that do not speak the language that you are familiar with, the few things that help us navigate a new place are the symbols that we see on the bus stops, toilets, cash machines, and street signs. It is the universal language of symbols. The mission of The Noun Project is to gather the world's visual language (symbols) and catalog them in their online library. All the symbols they collect can be accessed and downloaded by anyone for free. It is a simple idea for a very useful resource.

完美
生活

PERFECT
LIFE



男

man



女

woman



屋

house



孩

baby

HIGH LINE

NEW YORK



View from West 17th Street, looking north,
photographer unknown, 1934

网络筹资看似是新现象，但其实早在Kickstarter诞生之前的10多年里，Joshua David和Robert Hammond已经开始酝酿这个想法了。David和Hammond在1999年创立了“High Line之友”小组，致力于倡导保护和重新启用一条废弃的轻轨铁路。尽管High Line项目最初的资助来自于纽约市政府，但它是非盈利性组织，靠公众捐款维持运作。这座轻轨公园的进一步建设也将通过crowd-funding形式筹资。

High Line是一段总长2.33公里（目前已完成1.6公里）的高架轻轨，穿越曼哈顿西区的南部。这段轻轨的历史可以追溯到1847年，曾经用来向市区运输牛奶、肉制品、产品和原材料。随着卡车运输逐渐取代铁路运输，有人提出了将这段废弃轻轨拆除的建议。

2003年前后，获得了保留这段轻轨的许可之后，超过720支团队参与了为High Line项目举办的设计竞赛。2004年，纽约市政府给予了初期的项目资金，景观设计公司James Corner Field Operations，建筑师事务所Diller Scofidio + Renfro以及绿化设计师Piet Oudolf获选设计“高架轻轨公园”。

While crowd-funding seems to be a recent phenomena, the gestation of this idea had started almost 10 years prior to Kickstarter with Joshua David and Robert Hammond. David and Hammond founded the Friends of High Line in 1999, a group advocating the preservation and reuse of the High Line, an abandoned railway destined for demolition. Although the High Line project got it's initial funding from the city of New York, it is a non-profit organization that is maintained and operated through donations from the public. Further construction on this elevated park will also be crowd-funded.

High Line is a 2.33 km stretch (currently 1.6 km has been completed) section of an elevated railroad that runs through the lower west side of Manhattan. The history of this railroad dates back to 1847, carrying milk, meat, produce and raw goods to the city. As trucking increasingly took over the need for the railroad, the abandoned railway was lobbied for demolition.

Around 2003, after procuring the permission to preserve the railway, a design competition was held with over 720 teams submitting proposals for the High Line project. In 2004, New York city offers initial funding for the project with landscape architects James Corner Field Operations, architects Diller Scofidio + Renfro and planting designer Piet Oudolf selected to design the elevated park



Washington Grasslands, between Little West 12th Street and West 13th Street,
looking South/Gansevoort End, Plaza, and Stairs, Gansevoort and Washington
Streets Iwan Baan © 2009.

067

I MAKE ROTTERDAM



068

荷兰鹿特丹市政府从High Line项目的成果中获得灵感，将当前旧城区的改造项目以High Line项目为样板，采取crowd-funding形式筹集资金，允许公众参与。这个项目取名为“我来打造鹿特丹”，项目的第一部分是一座桥，名字叫做Luchtsingel。Luchtsingel的改造目标是建造一条步行通道，令Hofplein周围地区变得更有活力，而不是像现在这样除了车辆，就只有空空如也的街区。首期项目令支持者得以比30年规划提前10年建成一座桥梁。“我来打造鹿特丹”项目旨在鼓励市民更大可能性得参与并改造一个专属他们的城市。

I Make Rotterdam / The Luchtsingel bridge

Taking inspiration from the outcome of the High Line project, the city of Rotterdam models their current project to revitalize a stretch of their city through crowd-funding initiatives allowing citizens to take part. The project is called I Make Rotterdam with the first segment being a bridge called The Luchtsingel. The objective of the Luchtsingel is to create pedestrian connections to enliven the area from around Hofplein that is now dominated by cars and emptiness. The first project allows supporters to help build a bridge decades earlier than the planned 30 year schedule. Those that contribute can have their name written on a plank, a piece that makes up the bridge. The I Make Rotterdam project hopes to explore new possibilities to involve citizens in changing their city.



05

I have

[ahy hav; huhv; haf]

我有

[wǒ yǒu]

这个短语用于联系你跟你拥有的东西。通常情况联结一件物品，有时会是一种感觉或者是一个人。你拥有的东西越多应该越少强调它，而过多的使用它会让你显得在吹牛，所以请合理的运用。

A phrase used to associate yourself with what you possess. Usually linked to an object but sometimes it can be something intangible or even a person. The more you have the less you should use it, overuse can lead you into shallow waters of bragging, so use it wisely.

The Brave New World 灯是由威尔士设计双雄马库斯贝克和西蒙宏组成的Freshwest设计。灯的设计来源于他们的亚洲之旅，尤其是在香港看到的竹制脚手架，这种看似简单的构造使得设计师在为荷兰家具品牌Moooi设计这盏灯的时候，只使用了木头和木楔。结构上，设计参考了Anglepoise，一种带有连结灯臂和制衡弹簧的可固定台灯。Freshwest在灯臂底部加入铸铁配重来固定灯臂位置。用他们的话说：“我们是重建现代设计经典的当代设计师，只是使用了古老的技法。The Brave New World似乎很适合不同的层次，一个似乎适合这个时代的感性标题”

070

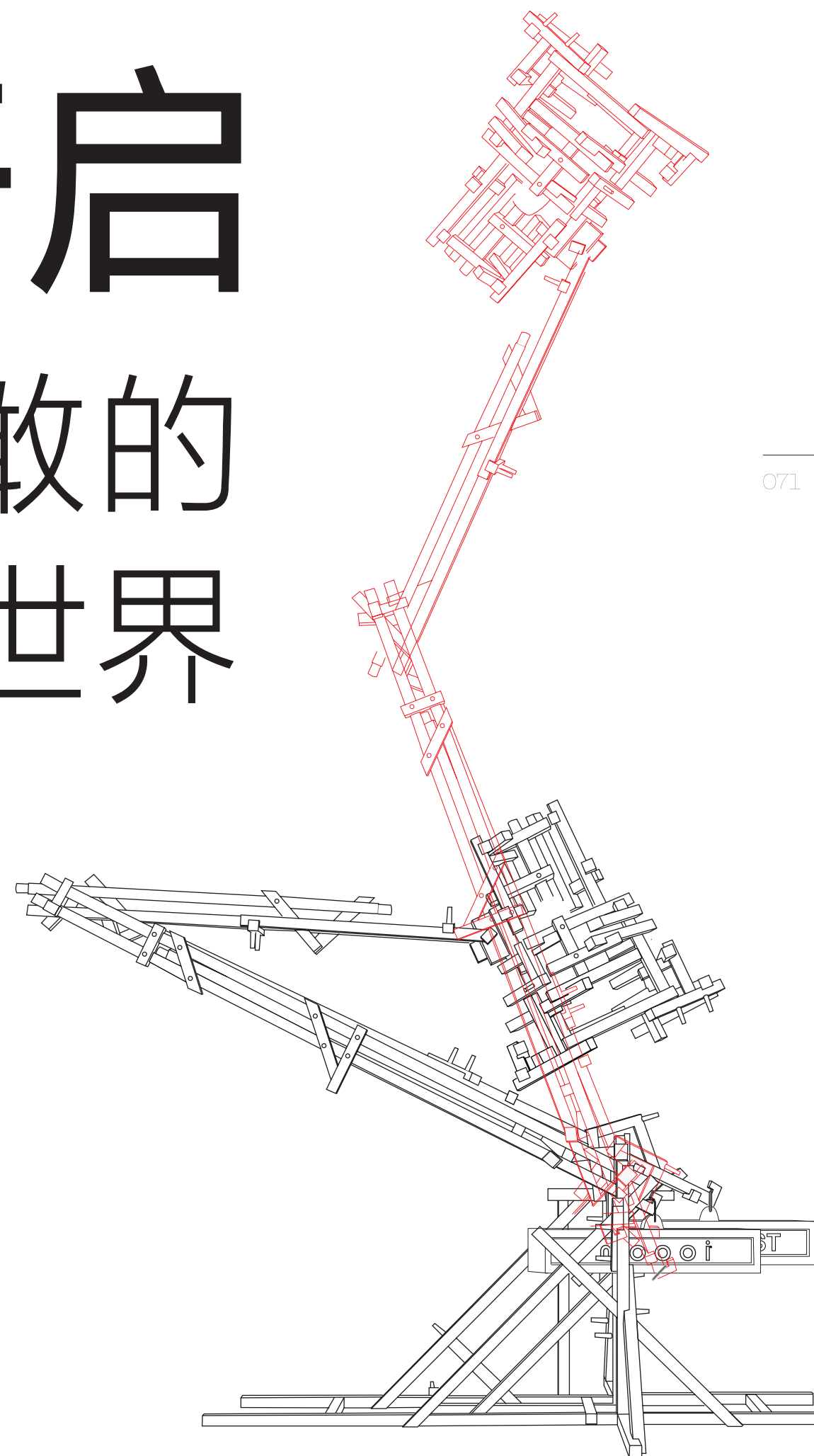
EMBARK

written by _ 92LG8JC / translation _ AW / illustrations _ Courtesy of Moooi

BRAVE NEW WORLD

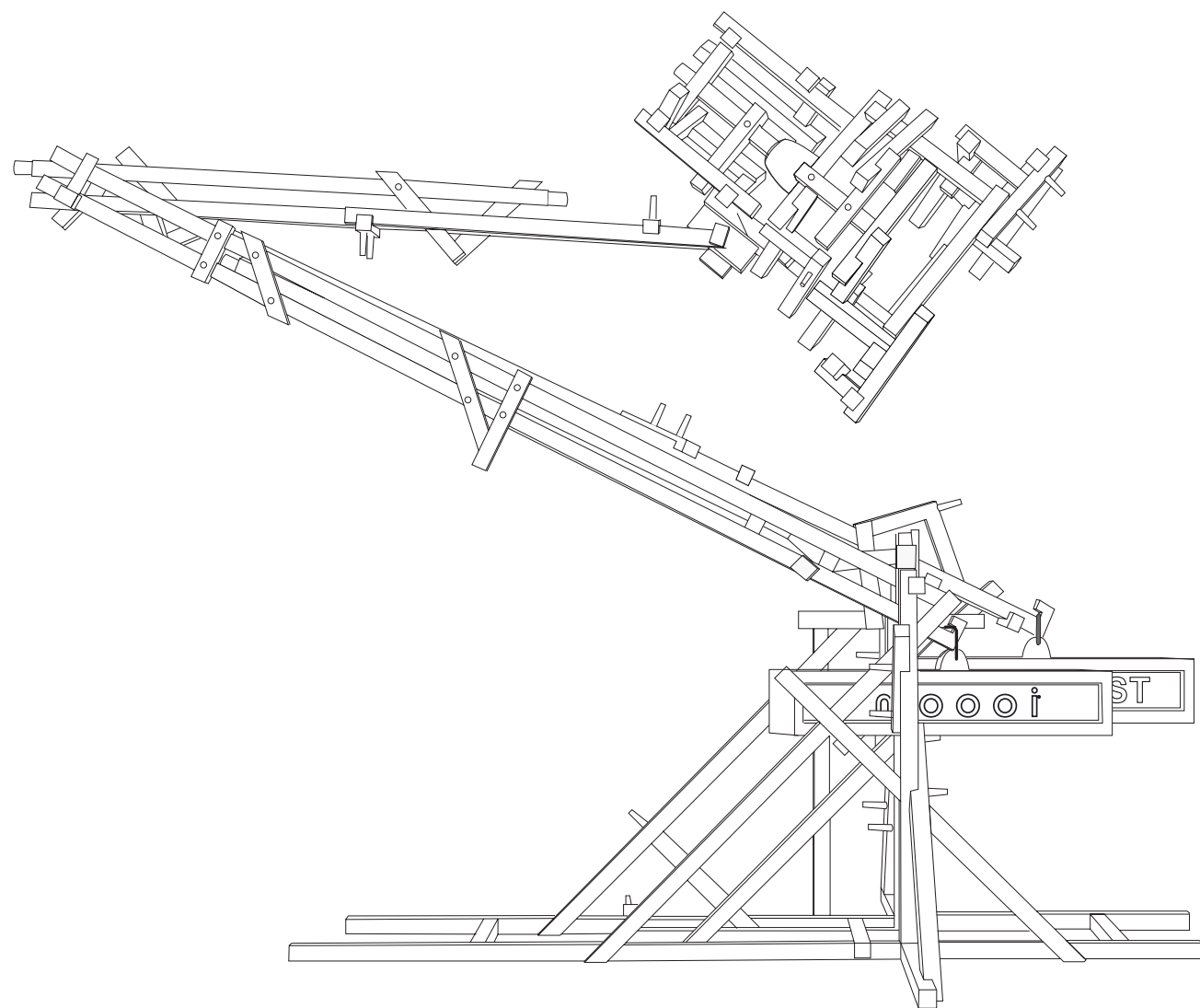
开启 勇敢的 新世界

071



The Brave New World lamp is designed by Freshwest, made up of Welsh design duo Marcus Beck and Simon Macro. The design of the lamp is an inspiration from bamboo scaffoldings they noticed being used in Asia, particularly Hong Kong and seeing how they almost seemed to come together very randomly. This simple construction led the designers to create this lamp using only pieces of wood and pegs for Dutch furniture brand Moooi. Structurally, the lamp references the Anglepoise, a type of desk lamp with jointed arms and counterbalancing springs that hold it in position. Freshwest achieves this by adding cast iron counter weights to the base of the arm that helps hold the arm positions in place. In their words, "We were contemporary designers rebuilding a modern design classic, but returning to ancient methods. Brave New World seemed to work on a lot of levels, an emotive title which seemed right for these times."

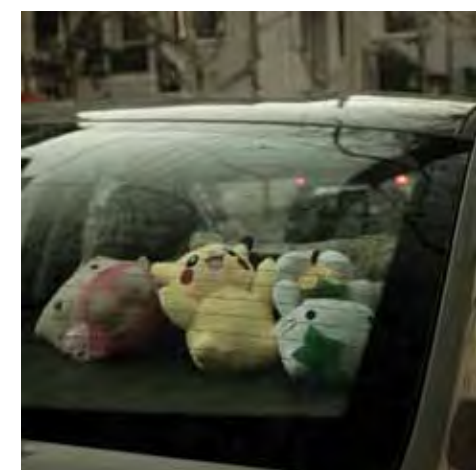
072



玻璃 后的 世界

车窗

WORLDS BEHIND GLASS
CAR WINDOWS





06

I know

[ahy noh]

我知道

[wǒ zhīdào]

这个短语常用于谈论一些你认识的，理解的人或事。面对一些难以言表的情形时，它也是一个很好的安慰用语。如果对方谈话很无聊，或者一直重复讲无聊的事情，那么来一句“我早就知道啦”。

Use it when you are talking about something you understand, what you are aware of or acquainted with. It's also a great phrase to use when you want to show that you empathize with someone but don't know exactly what to say. It's a perfect escape from boring conversation, or repetitive storytelling.



SERPENTINE GALLERY

建築師 的操場

ARCHITECT'S
PLAYGROUND

written by _ Zoey Goto / translation _ 60JS25IS15VL
The Serpentine Gallery _ Photograph © 2007 John Offenbach

2000 _ Zaha Hadid

2001 _ Daniel Libeskind with Arup

2002 _ Toyo Ito and Cecil Balmond, with Arup

2003 _ Oscar Niemeyer

2005 _ Alvaro Siza and Eduardo Souto de Moura with
Cecil Balmond - Arup

2006 _ Rem Koolhaas and Cecil Balmond, with Arup

2007 _ Olafur Eliasson and Kjetil Thorsen

2008 _ Frank Gehry

2009 _ Kazuyo Sejima & Ryue Nishizawa of SANAA

2010 _ Jean Nouvel

2011 _ Peter Zumthor

2012 _ Herzog & de Meuron and Ai Weiwei

每年夏天，伦敦蛇形画廊外那片并不起眼的草坪上都会搭建起由一位当代世界顶级建筑师设计的临时展馆。近30万参观者每年慕名而来，领略诸如奥斯卡尼迈耶，雷姆库哈斯和弗兰克盖里等建筑界重量级人物的前卫理念。这一项目为探索实验性公共空间提供了平台，使其不像永久性建筑那样受种种约束。按照展馆建筑师的选择标准，候选人须享有国际声誉，同时在英国没有任何已完成的建筑作品。这就意味着，对于许多英国本土参观者来说，这是他们第一次，也可能是唯一一次机会欣赏该建筑师的作品。蛇形画廊总监茱莉娅佩顿-琼斯表示，“新建展馆的概念很简单。建筑师们需提出一套设计方案，使画廊外的草坪在白天用作公共空间，而在晚上发挥其他的功用，譬如影院，音乐厅，舞池和论坛广场等。展馆的建成，意味着画廊和建筑师通过共同努力，在短时间内完成了一项相当宏大的计划。”展馆的完成周期极短，从邀请建筑师到名流云集的开幕派对，历时仅仅六个月。佩顿-琼斯同时也承认，展馆建设存在着一些资金上的困难。“对于所邀请建筑师的佣金，我们没有预算，全部来自于赞助方资金或实物上的捐助。也有一部分来自于出售建成后的展馆所获资金；但这最多也只占展馆成本的40%。换句话说，蛇形画廊概念的实现要归功于那些为展馆建设提供支持的公司以及个人的鼎力协作。”

蛇形画廊展馆设计项目始于2000年。赫赫有名的建筑师扎哈哈迪德那时才刚刚开始崭露头角。当时，她为画廊的筹款晚宴设计了一个大型展馆，旨在利用该设计来“彻底颠覆在大帐篷内举行宴会的传统观念”。由于大受欢迎，原定只使用一周的展馆持续了长达三个月。如今，每年的展馆开放时间从六月一直延续到十月，期间辅以一系列的教育讲座，包括为期两天的文化“马拉松”，邀请嘉宾对当前展馆的相关问题进行探究并发表演讲。

2000

Each summer a nondescript patch of grass outside London's Serpentine Gallery, plays host to a temporary pavilion structure by one of the worlds leading contemporary architects. The annual pavilion attracts up to 300,000 visitors who flock to see the pioneering vision of architectural heavyweights such as Oscar Niemeyer, Rem Koolhaas and Frank Gehry. The concept offers a platform for exploring experimental public spaces without many of the restrictions attached to a permanent structure. The criteria for choosing the architect states that while they should be of international reputation, they should not have had a building completed in England, which means that for many British visitors this is their first and possibly only chance to experience the architects' work. Julia Peyton-Jones, Director of the Serpentine Gallery explains that 'the brief is very simple; the architects are asked to propose a scheme for the Gallery's lawn to serve as a public space by day and anything from a cinema to a concert hall, dance floor and forum by night. The Pavilion is a collaboration between the Gallery and the architect to realise an ambitious plan in a short time.' The pavilions are completed

with remarkable speed, with the whole process from inviting the architect, to the celebrity studded opening party, taking just six months. Peyton-Jones also acknowledges that financial challenges exist as 'there is no budget for the commission, which is paid for by sponsorship, sponsorship help-in-kind, and the sale of the finished structure, which does not cover more than 40% of its cost. The Serpentine Gallery collaborates with a range of companies and individuals whose support makes it possible to realize the pavilion'.

The Serpentine Pavilion was introduced in 2000 when the high profile, but at that time largely unbuilt, architect Zaha Hadid created a large structure to shelter a gallery fundraising dinner. Hadid aimed to use the pavilion design to 'radically reinvent the accepted idea of a marquee'. Its intended lifespan was just one week but due to the popular response it set up residency for three months. The pavilions now exist from June until October and are accompanied by a series of educational talks, including a two day cultural 'marathon' with invited guest speakers exploring issues related to the current pavilion.

2005

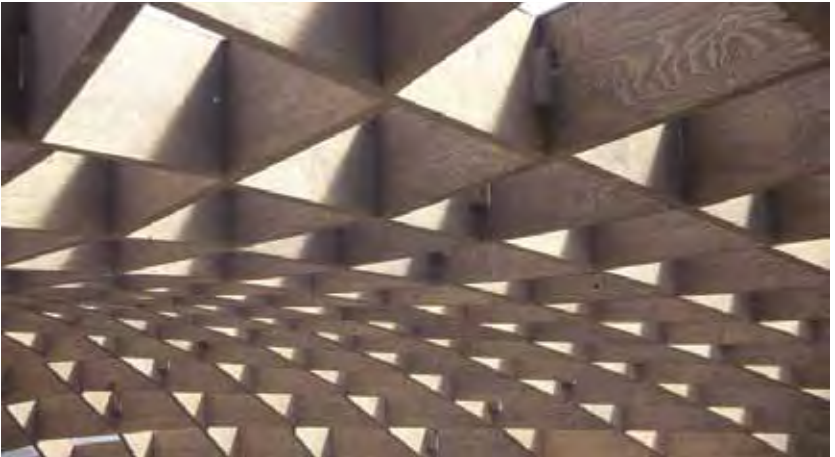
阿尔瓦多罗西扎和艾德瓦尔多苏托德莫拉

ALVARO SIZA AND EDUARDO SOUTO DE MOURA WITH ARUP



作为一家当代艺术馆，蛇形画廊规模虽不大却享有盛誉。其前身是20世纪30年代的一间新古典主义风格的茶馆。每年，展馆都依画廊而建。2005年，葡萄牙建筑师阿尔瓦多罗西扎和艾德瓦尔多苏托德莫拉在与奥雅纳公司共同设计展馆时考虑到了画廊与展馆间的这一关系，并试图在两者间建立某种对话。他们运用交错相连的木梁与太阳能电池板搭建成一个网格式的结构，正好能够映出一旁画廊的缩小影像。有人批评该设计并不具有其他一些展馆那种摄人心魄的魅力。比如说，让努维尔设计的鲜艳的红色展馆与周围以绿色为主要基调的环境相辅相成，达到了近乎完美的效果。再比如，库哈斯和巴尔蒙德设计的可充气式热气球展馆在夜晚亮起灯光时相当绚烂夺目。但是，西扎与苏托德莫拉的设计展示出他们对周遭环境的敏锐洞察力，同时又蕴藏着一种不露声色的思想性。参观者身处展馆内部，特别是透过木质框架仰望天空时，能够获得最佳的观赏效果。

The Serpentine Gallery Pavilion 2005
_ Photograph © James Winspear and _ Arup



The pavilions are nestled next to the Serpentine Gallery, a small but distinguished contemporary art institute, housed in a 1930's Neo-classical tea house. The 2005 Serpentine Pavilion by Alvaro Siza and Eduardo Souto de Moura with Arup, acknowledged this fact and attempted to create a dialogue between the two buildings. The Portuguese architects used interlocking timber beams and solar panels to create a grid that mirrored the domestic scale of the neighboring Serpentine Gallery. It received criticism for not having the attention grabbing seduction of other Serpentine Pavilions such as Jean Nouvel's vivid red structure that perfectly complemented the green surroundings, or Koolhaas and Balmond's inflatable balloon, which was strikingly lit up at night. However, Siza and Souto de Moura's design possessed sensitivity to its surroundings and a subtle thoughtfulness. It was best viewed from inside, looking up at the sky through the wooden framework.



2009

SANAA 妹岛和世和西泽立卫
KAZUYO SEJIMA & RYUE NISHIZAWA OF SANAA

2009年，来自日本顶级建筑事务所SANAA的妹岛和世和西泽立卫设计了一个气势恢宏的铝制无墙体展馆。参观者置于其中，周围公园的美丽景象尽收眼底。当时，SANAA刚刚完成纽约新当代艺术博物馆的设计。博物馆由几只白色的“盒子”堆叠而成，高耸于曼哈顿。在天空的映衬下格外惹眼。他们所设计的展馆保留了该建筑的雕塑感，形状则酷似从参观者头顶上掠过的一泓清水。展馆的反光材料映射出四周的景象，使其与周围环境几乎融为一体。



The Serpentine Gallery Pavilion 2009
_ Photograph © James Newton

2009 saw Kazuyo Sejima and Ryue Nishizawa of the leading Japanese architects SANAA design a sweeping aluminum structure without walls, giving visitors uninterrupted views of the beautiful surrounding park. At the time SANAA had recently designed The New Museum of Contemporary Art in New York, a striking silhouette of white boxes stacked high into the Manhattan skyline. Their Serpentine Pavilion retained some of this sculptural quality and resembled a stream of water floating above the heads of the visitors. The reflective material mirrored its surroundings, allowing it to almost melt into them.



The Serpentine Gallery Pavilion 2011
_ Photograph © John Offenbach

2011年，瑞士建筑师彼得祖索尔与皮耶特奥多夫共同设计了一个静谧的封闭式花园，实现了自然与当代设计艺术的一次碰撞。奥多夫当时刚刚完成了纽约高架公园的设计，将一条一英里长的废弃铁轨转化成了一座构架于城市之上的公园。木匠出身的建筑师祖索尔参与过许多别致的建筑物的主要设计工作，这些建筑物都具有某种超自然的特质，比如位于瑞士瓦尔斯的温泉浴场。他设计的展馆由黑色木质结构包裹而成，从外观上看也许并不引人注目，但参观者一旦置身其中便会感觉仿佛走进了世外桃源，一个城市中适合静思的好地方。

2011

彼得祖索尔
PETER ZUMTHOR



In 2011, nature met with contemporary design when the Swiss architect Peter Zumthor collaborated with Piet Oudolf to create a tranquil enclosed garden. Oudolf had recently created High Line in New York, a mile long track of disused railway line he reincarnated as a park above the city. Zumthor is an architect whose former training as a cabinetmaker is apparent in the beautifully crafted buildings that possess an almost spiritual quality such as the Thermal Baths at Vals, Switzerland. His Serpentine Pavilion was a black timber clad building that from the outside may not have looked inviting but once inside offered a sanctuary, a place for quiet contemplation in the heart of the city.

2012

赫尔佐格、德梅隆和艾未未

HERZOG & DE MEURON AND AI WEIWEI

2012年的蛇形画廊展馆设计由北京国家体育场的三位设计者，瑞士建筑师赫尔佐格、德梅隆和中国概念派艺术家艾未未共同完成。这是他们首次合作设计英国的项目。该展馆将于六月份建成，作为对2012伦敦奥运庆典的献礼。艾未未曾用数百万块手工制作的瓷质葵花籽铺满伦敦泰特现代美术馆的大厅，这也是他在英国最为著名的作品。但遗憾的是，受到英国卫生及安全规章的限制，该作品并未能按照他预想的方式向公众展示，而是被绳子拦起。参观者不能在上面走动，无法将自己完全置身于作品之中，只能在一段距离之外观赏。2012年展馆的设计工作已经完成。在动工之初，设计团队将会像考古学家一样，从地面向下挖掘5英尺，以探寻以往展馆留下的残迹。完工后的展馆将包含12根柱子，代表蛇形画廊展馆设计项目所走过的12年的历程。柱子支撑起的是一个浮于地面之上的平台。这一次，艾未未的设计将摆脱其在泰特现代美术馆内的作品所受到的种种限制。公众对他此次作品反响如何相当值得期待。蛇形画廊总监茱莉娅佩顿琼斯指出，公众每年都能够找到新的体验展馆的方式。“去年，彼得祖索尔的设计的展馆气氛恬静，许多参观者就安静地坐在里面沉思。而前年夏天，让努维尔设计的展馆内，始终有许多孩童和大人在玩诸如乒乓球和飞碟一类的欢快游戏。”对于赫尔佐格、德梅隆和艾未未这三位设计师始于北京的灵感碰撞，今夏又能伦敦公园的草坪上擦出怎样的火花，我们翘首以待。

The team responsible for the Beijing National Stadium, Swiss architects Herzog and De Meuron and Chinese conceptual artist Ai Weiwei has designed the forthcoming Serpentine Pavilion for 2012. This is their first collaborative structure to be built in the UK and will be presented in June as part of London's 2012 Olympic Festival. Ai Weiwei is an artist best known in the UK for filling the vast entrance hall at London's Tate Modern with millions of handcrafted porcelain sunflower seeds. Unfortunately due to British health and safety regulations, this could not be experienced as the artist had intended, so rather than being able to walk across and immerse oneself in the artwork, it was roped off and viewed from a reserved distance. The proposed forthcoming pavilion will see the team take on the role of archaeologists by initially digging five feet below the ground to explore the remains of previous Serpentine Pavilions. The final structure will have twelve columns, in recognition of the twelve years that the Serpentine Pavilion project has existed, which will support a floating platform above the ground. It will be interesting to see how the public respond to Ai Weiwei's work without the barriers that existed with his Tate Modern installation. Julia Peyton-Jones, Director of the Serpentine Gallery explains that each year the public find new ways of interacting with the Pavilion. 'Last year's pavilion by Peter Zumthor was a calm environment which was used by many to sit peacefully and contemplate whilst Jean Nouvel's Pavillon one year earlier was filled all summer with children and adults playing energetic games of ping pong and Frisbee'. It is with intrigue that we wait to see how the conversation between Herzog and De Meuron and Ai Weiwei which started in Beijing, will manifest on a lawn in a London park this summer.

07

I like

[ahy lahyk]

我喜欢

[wǒ xǐhuan]

你觉得做某件事很开心，你发现某个人或物品很吸引你，那用它来表达你的态度吧，多一些积极的情绪不会有什么坏处的。那个，在使用这个英文时候不要忘记说“I(我)”，嗯，不然就变成美式口语的“那个”和“嗯”了。

Use it to describe what you take pleasure in or what you find attractive. It can refer to anything, an object or a person. It's a positive way to speak your mind and opinion, and a dash of enthusiasm doesn't hurt. Please don't use it without "I".

E.1027

written by _ 72RH23LG5JG / translation _ 50CI50AW / images _ Classicon _ authorised by The World Licence Holder Aram Designs Ltd, London



088

Eileen Gray也许不是法国设计及建筑界最出名的人物，事实上，直至近代，她和她的作品并不为很多人所了解。在1910-1920年的巴黎，她以设计漆器而闻名。她的主要成就在于她给现代设计带来的家庭生活理念。当其它人都把家作为“生活的机器”并致力于把家具往偏向于生活设施的机械性概念发展时，她却更关注住在“机器”中的人。她对人的考虑及敏感，如对身体移动、触觉感受 and 心理学等方面的关注，极大的影响了新一代设计师，给设计界带来了一股新鲜的气息。

与这个时期的其它一些设计师一样(如Le Corbusier, Pierre Chareau, Charlotte Perriand, and Robert Mallet Stevens) Gray由装饰艺术开始了设计事业，她接触了亚洲传统漆器技术，之后又跟随日本漆器大师学习。 Gary的审美建立在法式奢华的形式感和材料性之上，却往一个更加纯净和极简的方向发展，同时也将她在传统奢侈品中得到的感觉和触觉体验融入其中。

1921年，当Gray遇到了罗马尼亚建筑师Jean Badovici (1893-1956)时，标志着她的设计事业中心的重大转移。Badovici比Gray年轻15岁，因为他的鼓励，Gray参与了建筑项目的设计并在这个新的领域扩展了她的设计天份。从早期探索漆器和编织工艺，到后期设计和修建各式建筑，她从未摒弃最初的家庭观念和对日常生活的关注，这也将她置入了更大众的关于生命、生活以及居住的探讨。他第一个也是最著名的建筑项目，实际上就是他与Badovici的住宅 - E1027。

E-1027，体现了对日常生活的关注，并注入了她特有的敏感。Gray仔细的感觉人在房间内活动的体验，甚至测绘太阳的轨迹。 她所探求的中心是给予物体和空间以生命的一一人。 她提倡关注使用者的感受：“如果我们丝毫没有考虑作为居住者的人，又如何能达到我们的目的呢……，如果我们没有考虑人的需要，又如何去发现他们个人的性格和独特的品位？” 了解这些理念有助于欣赏她的家具的卓越设计。比如可移动部件：如决定咖啡桌高度的活动部件可以根据使用者的要求来调节；一个可以通过旋转改变高度的矮桌，等等。

人本主义的思想不仅体现在她的空间创作中，甚至贯穿了她整个事业生涯，“建筑物本身远比建筑的过程更重要，因为这不单是美丽线条的组合，更重要的是，这是人们的住所。Eileen Gray的作品不但影响了和她同时代的人们，直至今日也还具有深远的影响力，她因而成为推动现代创新世界的先锋。

A lightweight tea table with trays that swivel out to serve and can be tucked back in when not in use. Table-tops can be folded down or raised to extend.

一个轻量级茶几，带有旋转托盘，使用时可以拉出，并可以在不使用时收起。桌面可以上下伸缩。



A floor lamp that mimics the ceiling fluorescent light tubes.

一盏模仿天花板上日光灯管的落地灯



089



Adjustable Table E1027. Used in the guest room of E1027. A side table that has an adjustable table height and a base designed to allow it to slide under a sofa or bed.

在E1027的客房使用，一个可调表高度和底座的茶几，不用时可放置于沙发下或床底

Eileen Gray was a renowned designer of lacquered furniture and interiors during the 1910s and early 1920s Paris. She and her work have remained until recently little understood by scholars for various reasons. Her main contribution is the domesticity she brought into modern design. When others considered the home as a "machine for living" and dwelled on the mechanistic aspect of utility, she was a proponent for the human who lived in the machine. Her consideration and sensitivity to the human scale, bodily movement, tactile experience, and the psychology of well-being greatly influenced designers of a later generation to bring that breath of life into the design of the machine.

As with many architects/designers of this time (Le Corbusier, Pierre Chareau, Charlotte Perriand, and Robert Mallet Stevens) Gray's design career began in the decorative arts, when she was introduced to traditional Asian lacquer techniques. Gray first established an aesthetic based on the formality and materiality of elitist French lavishness, but later had a more pure and minimalistic approach while still embracing the sensual and tactile qualities she learned from traditions of luxury.

1921 marks a significant shift in Gray's design career when she encountered a Romanian architect, Jean Badovici (1893-1956). Badovici was 15 years younger than

Gray, yet with his encouragement for Gray to engage in architectural projects, Gray expanded her design instincts to a new discipline. From her early days exploring the crafts of making through lacquerware and weaving, to her later years of designing and constructing buildings of various scales, she never abandoned her initial obsessions with domesticity and continued to advocate and pay close attention to everyday life in her work, leading ultimately to her engagement in larger social discourses of life, living, and housing. Her first architectural project was the home she designed for herself and Badovici, E1027.

Her best-known built work, the E-1027, embraced the rituals of daily life, owing to her sensibilities for the domestic. Gray carefully marked out the experiences of movement through the house, plotting intentions and calculating sun patterns. At the center of all her explorations is the person who gives life to objects and spaces. She advocated for the user's needs by arguing, "How can we achieve such a result if we build without the least concern for the inhabitants' well-being... and if we don't take into account their human need to discover... their individual personalities and their own tastes?" Understanding these impetuses helps one to appreciate her furniture. The prominent features of moving parts, for example, point to the domestication Gray gave her furniture design, where the height of a coffee table can be adjusted according to the user's desire, a seemingly simple floorlamp has a pivoting lampshade, and a tea table has a folding table top and swiveling trays to serve a multitude of uses.

In the spaces and products she created and throughout her career, Gray relentlessly pushed for an agenda that concerned the people, "The thing constructed is more important than the plan, not the plan to the process. It is not only a matter of constructing beautiful arrangements of lines, but above all, dwellings for people". Her work inspired her peers and continues to inspire today in its balance of mechanical innovation with domesticity, having spearheaded the creation of a modern world in which we now live.

08

I want

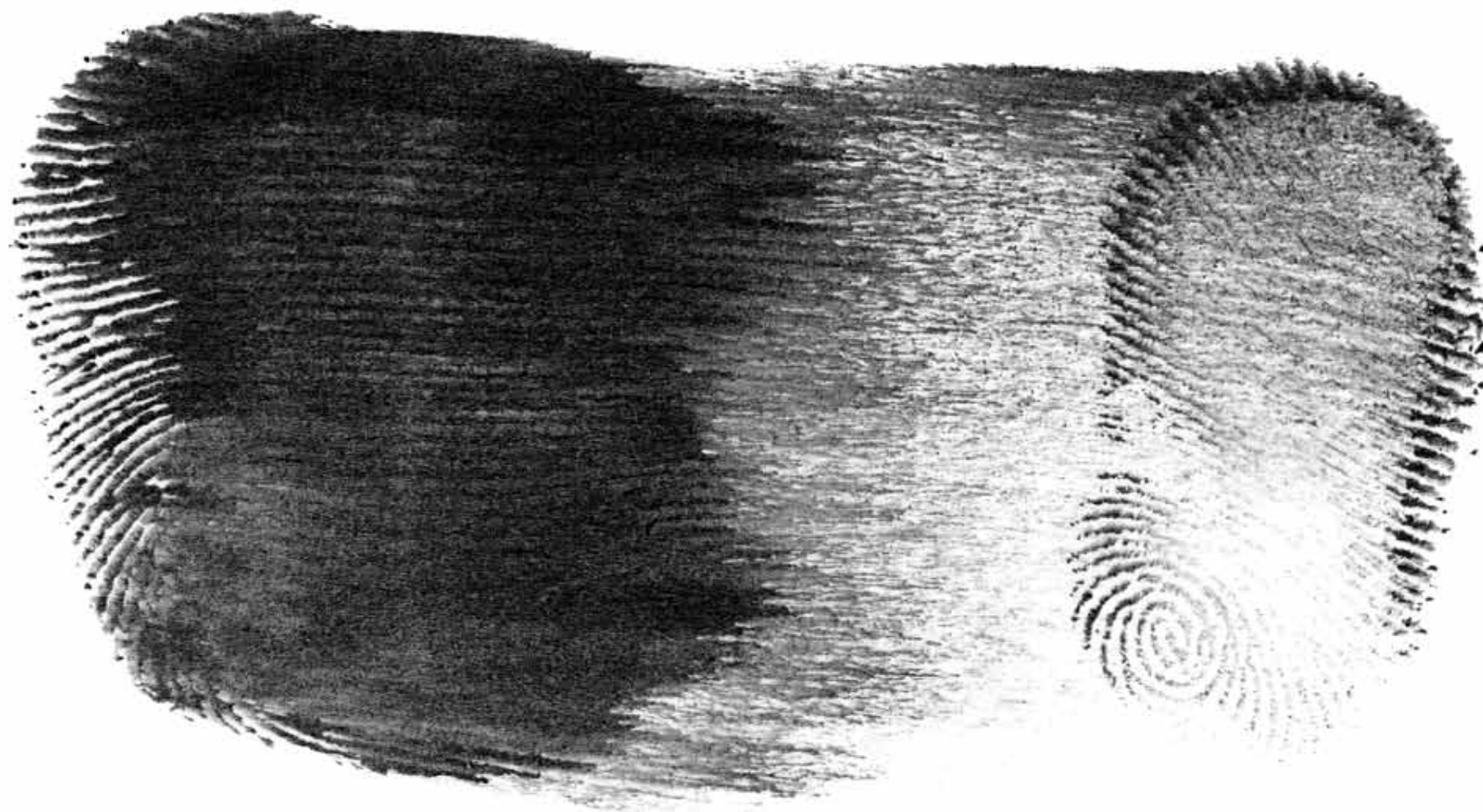
[ahy wont, wawnt]

我想要

[wǒ xiǎng yào]

你现在没有一个东西，但是你很向往，想得到它。它可以表达简单的想法或愿望，例如：“我想要吃东西”或者“我想要飞翔”。跟亲密的人撒娇时会更多使用它，你跟父母在一起时是不是会这样？

You use it to get what you desire and aspire to, but you currently don't have. It means to desire something and asking for it. It can be as simple and everyday as "I want to eat" or a wish "I want to fly". You use it more with people that are close to you, especially your parents.



滑动 解锁

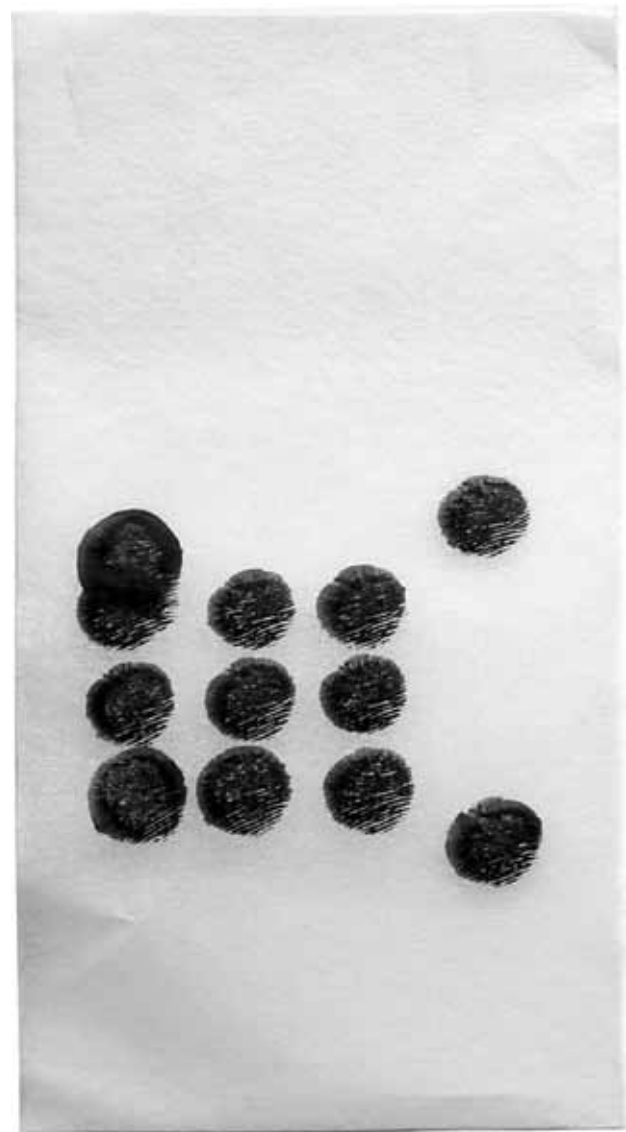
SLIDE TO UNLOCK

written by _88IT12CS / translated by _Lydia Zhao / images _Evan Roth_ www.evan-roth.com

触摸屏

随着我们逐渐步入“视觉社会”，我们与图像之间的关系也发生了巨大变化。最新的变化是由触摸屏技术带来的。现在，我们期待的是一定程度的互动，而不仅仅是显示而已。图像被用于获得更多的信息、实施各种行动，并且与实时流程联系在一起。

曾几何时，物体与其图像之间几乎没有什么区别，图像被赋予了一种神奇的元素，使其与事物本身几乎一样真实。后来，通过学习、发展和适应，我们逐渐学会了区分现实与图像，或者任何形式的表征。为了理解周围的世界，我们依赖于我们的感官，随着世界的复杂化，我们也渐渐学会了如何生存于其中，我们接受新技术、新层次以及存在范畴。这种复杂关系在概念艺术家Joseph Kosuth的作品中得到了体现，他把同一事物在不同层次的意义和存在形式进行了对比，将实际物体与其图像及其文字说明放在一起进行比较。就新技术而言，现实与表征之间的区别暂时消除了，直到我们学会了如何接受这些新技术，例如当人们第一次看到电影放映的时候，他们以为银幕上的影像就是真实的。



"12,345 + 6,789"

_Evan Roth

新技术的特性通过在我们日常生活中的应用而显现出来，我们已经不记得这些东西发明之前的世界是什么样子的了，这就是新技术成功的证明。触摸屏技术就是最新的实例之一。我们在玻璃表面下的图像中看到了全新层次的意义和行动。新语言被开发用于接受这项新技术，还有一整套全新的动作，与之互动。

随着技术的进步，将大部分行动和操作转移至数字化或虚拟世界中进行的趋势越来越明显。我们在物理空间中实施的行动看似与其数字化表征分属两个世界。通过最简单的移动或触摸，我们能够实施在几十年以前还难以想象的行动。触摸屏的发明令我们得以将先进沟通工具和互联网的可能性全部握在手中，尽在指尖轻触之间。这项技术的先进性毋庸置疑，通过移除我们互动过程中的媒介物体，使得这一过程本身变得更加直观和直接，可能性无限放大。

As we increasingly become a visual society, our relationship with images changes drastically. The latest change is the touchscreen technology; we now expect a certain level of interaction instead of a mere representation. Images are used to gain more information, perform various actions and are associated with real time processes.

TOUCHSCREEN

There used to be no difference between an object and its image, in which the image was regarded as real as the object itself. With time we began to differentiate reality from image, or any other kind of representation, through the process of learning, developing and adapting. To understand the world around us we rely on our perceptive tools, and as the world becomes more and more complex we learn how to live in it, we embrace new technologies, new levels of meanings and categories of existence. This complex relationship can be seen in the work of conceptual artist Joseph Kosuth's One and Three Chairs, by placing an chair, its picture and the dictionary definition next to each other, confronting the different levels of meaning and existence of an object. In the case of new technologies the difference between reality and its representations can easily be overlooked until we learn how to embrace them; for example when the first movies were screened, people were convinced that images shown on screen were real.

The quality of new technologies is evident through its implementation in our everyday life, and we perceive its success by the fact that we cannot remember how the world was like before it. With touchscreen technology, we have associated a whole new level of meaning and actions with images placed behind a glass surface. The new language is developed to embrace this technology and a new set of movements to interact with it.

"Launch mail. Read mail. Close mail."

_Evan Roth

As technology progresses the tendency to transfer most actions and operations into digital or non material world becomes apparent. The actions we perform in physical aspect seem to be a world apart from its digital counterpart. With the simplest move or touch we are able to perform actions that a few decades ago would be unthinkable. With the implementation of touchscreen, all advances of our communication tools and possibilities of the internet came into our hands and under our fingertips. The advantages of this technology are unquestionable, by eliminating intermediary objects in our interactions , the process itself became more intuitive and immediate with endless possibilities.

在我们的认知发展过程中，触觉扮演了重要角色，它领先于视觉并且提供了让我们得以生存、互动和理解周围环境的感官体验。我们通过轻轻一触而收集到的信息量是巨大的，这是因为我们的指尖上神经末梢密布，是全身上下神经末梢最为密集的地方之一。使用触摸屏时，尽管我们是在运动手指，但主要的体验并不在于触觉，却几乎完全在于视觉，因为不同的运动之间，在触觉上并无不同。玻璃表面上的一堆指纹，却可以代表大到改变生活的行动，小到买一瓶牛奶那么简单的小事。随着时间的推移，我们对自己的物理行动越来越不在意；在数字化背景下，我们完全通过视觉来感知它们。我们实施的每一项行动，其物理表现不过是在触摸同一块玻璃表面而已。

与玻璃表面的互动能力是这项技术的精髓，玻璃本身试图隐匿其存在，将内容重点转移到玻璃背后的世界中。与我们对玻璃窗的体验相似，触摸屏技术充当着一扇窗户，在有限的物质框架内打开了数字世界的无限可能性。



随着触摸屏成为我们日常生活必不可少的组成部分，我们需要适应和学习新的语言。一整套新动作和与之相应的新名词加入到了我们已经十分复杂的互动之中。敲击、抹屏、轻拂、挤压、滑动已经成为我们与周围世界以及相互之间互动和沟通的新方式。我们接受这种触摸屏时代的新“手语”的速度快得不可思议，假如法语也这么容易学就好了……假如你是在触摸屏上阅读这篇文章的话，那么现在尽管随意轻轻一抹浏览下一页吧。

In our cognitive development touch plays a crucial role in the process of learning about the world we live in, it precedes visual perceptions, and gives sensory experience that enable us to live, interact and understand our environment. The amount of information that we can gather by a single touch is tremendous, and that comes from the fact that our fingertips have one of the densest nerve endings in our body. With touchscreen even though we are manipulating with our fingers, the main experience is not placed in the area of the tactile, but it is almost entirely visual, there is no tactile difference between performing different actions. Something that is merely a bunch of smudges on the glass surface can represent life changing actions or something much smaller as buying a milk. As time goes by we become less and less aware of our physical actions; we perceive it completely visually in its digital context. With every action we perform, in physical aspect we are touching the same glass surface.



The ability to interact with the glass surface is crucial to this technology, glass itself is trying to hide its existence, shifting the accent to the content that is placed behind it. Similar to our experience of glass windows, touchscreen technology serves as a window to enable a myriad possibilities of the digital world in a limited frame of material.

As the touch screen becomes essential in our everyday life, we need to adopt and learn the new language. New set of movements and accompanied words have been added to our already complex interactions. Tapping, swiping, flicking, pinching, sliding have become our new way to interact and communicate with world around us and with each other. It is incredible with what speed we embraced this new sign language of the touch screen era, if only French was so easy to learn... and if you are reading this on your touchscreen feel free to smudge to the next page.

"Launch Twitter.
Check Twitter.
Close Twitter."

—Evan Roth

MICHAEL WOLF

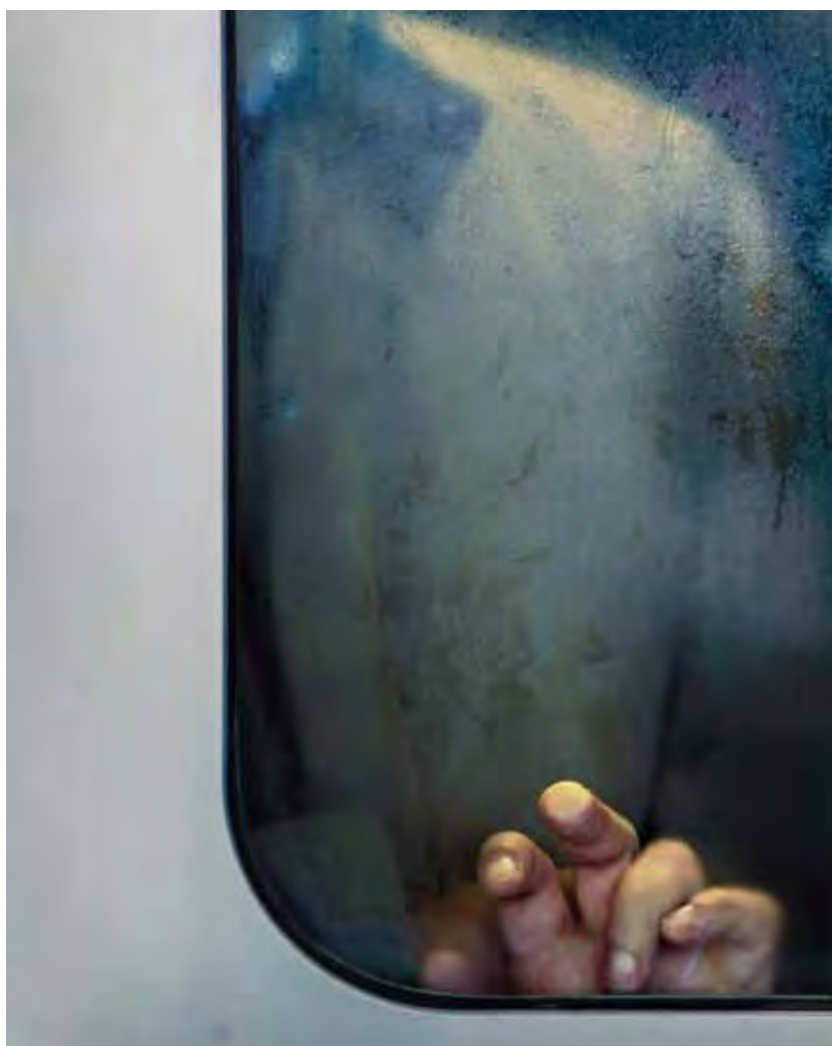
东京 压缩

TOKYO COMPRESSION









玻璃后 的世界

WORLDS BEHIND GLASS

水晶球

SNOW GLOBES



This was given to my nephew Luke, by his Godmother Katherine...at Christmas time last year. I think like all of the ones we have, it has a music box too.... It seems like all of ours have come as gifts. What makes someone else pick up a snowglobe?
Not sure...



"this was my first. in a viennese toy shop. pure. simple. golden architecture caught in a snowstorm. Why snow globe? I like that it represents the notion of a world within a world, the idea of a microcosmic space you can buy and take home with you. it's completely absurd, utterly cheesy, and yeah...so very "american"!"



When I was a child, I was a Jedi, I would be afraid when it snowed
Because I often got shocked by static charge

09

I will

[ahy wil]

我将

[wǒ jiāng]

这个词语经常用来表达你计划或者希望在未来完成什么事情。宣布自己立刻在下一分钟或者甚至几年后会着手某件事情。勇敢的计划吧，未来将属于你。

This phrase is used before describing what you plan or wish to accomplish in the future. It is a general phrase to announce intent to do something either the next minute or in a few years. Use it bravely and future will be yours.

三分钟 IN 3 MIN YOU CAN :

- | | |
|---------------|---------------------------------------|
| 在地铁站等待下一班地铁 _ | _ wait for another train in the metro |
| 吸半支烟 _ | _ have half a cigarette |
| 凝视太阳 _ | _ stare at the sun |
| 盯着墙看 _ | _ stare at the wall |
| 煮一个鸡蛋 _ | _ soft-boil an egg |
| 寻找钥匙 _ | _ search for keys |
| 呐喊 _ | _ scream inside |
| 唱你不知道的歌词 _ | _ sing lyrics that you don't know |
| 整理起床后的发型 _ | _ fix bedhead |
| 自动校正文档 _ | _ can correct autocorrect |
| 刮胡子 _ | _ shave |
| 使用护发素 _ | _ condition and rinse |
| 煮一壶咖啡 _ | _ brew a pot of coffee |

OR...



'Electronic Instant Camera', is a combination of an analog b/w videocamera and a thermal receipt printer. The device is something in between a Polaroid camera and a digital camera. The camera doesn't store the pictures on film or digital medium, but prints a photo directly on a roll of cheap receipt paper while it is taking it. As this all happens very slow, people have to stay still for about three minutes until a full portrait photo is taken.



10

Thank You

[thangk yoo; yuh]

谢谢

[xièxiè]

这个短语通常用来帮助你达成某件事的人表示感激。在对别人提出了某个请求后使用，会助你一臂之力。既使你变成了坏掉的复读机，一直一直重复它也没问题哦。

A phrase that is used to express gratitude and general appreciation for something that was done for you. It is also a good phrase to use after a request is made to ensure that you get what you want. Feel free to repeat it as a broken record, it won't be taken against you.

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I am

I can

I have

I know

I like

I want

I will

I am

PERSONAL INFO

男女

NAME (last, first) 姓名:

MAILING ADDRESS 邮寄地址:

E-MAIL 邮箱:

TEL/ MOBILE 电话 / 手机:

Thank you

manifesto

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I am

manifesto issue No. 017 | 2012

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