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MATSU 玛祖铭立
GROUP

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Autumn Issue 2013 NO.25

玛祖铭立季刊 - 2013 年秋季刊



王澍的“抵抗建筑学”
The "Resistant Architecture" of Wang Shu

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城间景色，古宅艺术
王小慧携手玛祖铭立呈现其苏州艺术馆
Beauty of City & Art of Mansion
Xiaohui Wang Shows Her Art Museum in Suzhou with MATSU

纯属“巧合”
两个天堂
All Out of "Coincidence"
Two Paradise

坐拥怀“城”
Work Pace
São Paulo Office Chair

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卷首语

Editor's Voice

秋意，臻于成熟

如期而至的秋是大自然给予人们不变的承诺，新一期“术”(秋季刊)也在这个季节如约而来。秋有一种素爽之美，给人以利落和冷静之感。秋的气息是收敛的，收敛下积淀了一份稳重。若要追古，那古人的秋思可谓风情万种，最耳熟能详的要数大词人辛弃疾那句“天凉好个秋”，虽似无奈，却透着明历世间后的一份隐忍与豁达，深远了今日的秋之意象；一条通往更加成熟的路。

在日臻完善的道路上，玛祖铭立欣然如故，从容前往——7月，我们新设于深圳的展厅开幕，“M.A.T.S.U.”的理念从此扎根并渗透在这片商业和创意都活跃的珠三角乃至香港地区；9月，我们携手跨界艺术家王小慧，把现代、灵动的设计融入古色古香的老宅里，开启了苏州丁宅王小慧艺术馆(艺术博物馆)；于此同时，在直销经营的版图上，我们已先后入驻了华东、华北、华南、华中、西南、西北、东北七大区域，并致力于拓展影响更广阔的格局。我们希望这一个不急不缓踏出的坚实步伐，是馈赠于大家的一份礼，也是一份对自己的交代。

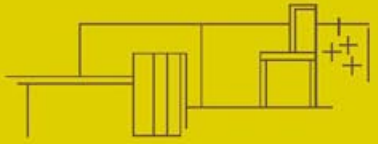
本刊编辑部

Taste of Maturity in Autumn

The arrival of autumn is a nature's constant commitment. The new issue of our magazine titled "The Technique" will be released as planned. Autumn is a season which gives you a sense of simplistic beauty as well as a sense of calmness and decisiveness. Autumn has a style of mildness which shows its true character of maturity. If you take a retrospective perspective at the ancient times, you may most probably remember the verse "What a cool autumn with all the cold breezes" from a poem written by the great poet Xin Qiji. It seems to be frustration, but you can feel the importance of patience and inclusiveness against all odds. This is the true meaning of autumn nowadays: Autumn signifies a path to maturity.

On the road of self-improvement, MATSU has always upheld its own ideas with the same altitude. In July, we opened our new exhibition hall in Shenzhen, to ensure that the ideas of M.A.T.S.U. will take hold in the Pearl River Delta Region and the Pan-Hong Kong Region where commerce is booming and creativity bursting. In September, we joined hands with the famous artist Wang Xiaohui and opened Wang Xiaohui Art Museum (Ding Mansion) in Suzhou, combining modern and free-style designs into antique mansions. Meanwhile, we have also added seven regions on our direct marketing map, including Eastern China, Northern China, Southern China, Central China, Southwestern China, Northwestern China and Northeastern China. We are committed to expanding our influence in a larger territory. It is our hope that the firm and steady step taken by us is both good news for you and good results for us.

秋



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Magazine Section Information:
Consistent with our magazine's title and theme, each section is named using a Chinese character that uses the character "木" (pinyin: mu, chinese meaning: wood) as a component, or radical, of itself. The following list gives the sound of each character and the content of each section.

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XIAOHUI WANG
SHOWS HER ART MUSEUM IN
SUZHOU WITH MATSU

编辑: 彭芸 Editor: Qian Peng
图片: 鲁芬芳 Photographer: Feng'ang Lu

城间景色, 古宅艺术

王小慧携手玛祖铭立呈现其苏州艺术馆

丁宅随着主人的“更换”, 开始华丽转身。建筑师出身的王小慧亲自主持设计, 百年老宅的传统格局与当代艺术馆功能要求相融合, 王小慧的大胆创新, 使艺术馆成为苏州古宅改建利用中少见的具有中西合璧现代风格的典范。而真正使这座古建筑焕发青春的是艺术家的作品。王小慧作为旅居德国二十多年的当代艺术家, 她的摄影、雕塑、装置、影像与新媒体等先锋性与实验性很强的当代艺术作品, 经过精心设计布局, 与这座古建筑物融为一体, 是王小慧艺术馆最大特色之一。步入艺术馆, 每一进都自成格局, 每一角落都别有情趣。既有明代建筑的古朴之美, 又有当代艺术的特殊魅力。

Ding Mansion is now embracing a new era with a new owner. Xiaohui Wang, once worked as an engineer, directed the design efforts of this project by combing mansion's traditional layout with the modern functionality of art museum. With the boldness and creativity of Wang, this art museum has become a classic one featuring both Chinese and Western cultures among all converted and renovated mansions. What really make this ancient-style architecture teeming with the charm of youth are the master pieces of the artist. As a modern artist, Wang has lived in Germany for more than 20 years. With exquisite design and careful layout, her pioneering, experimental and modern art works, including photographs, sculptures, devices, images and new media, are well fitted into the ancient buildings. This is the most significant feature of Xiaohui Wang Art Museum. Once you step into the art museum, you can see the natural and unique aspects of it in every corner. It has both the ancient and simplistic beauty of Ming Dynasty architectures and the unique charm of contemporary art.



苏州最繁华的老城区平江路上的“王小慧艺术馆”近日隆重开馆。艺术馆前身丁宅能追溯到清代，最早的主人已经无从考证。民国时期主人叫丁睿之，曾任清末山西定襄县知事，回苏州后从事实业。这次丁宅移建，是因为周边环境发生变迁，移建后的丁宅历史价值和价值载体将得到延续，在保证建筑“原汁原味”的前提下，整体移建至大儒巷54号，融入至平江路历史街区的大环境中。

将“丁宅”改建为王小慧艺术馆，是苏州政府的重大决策，旨在通过引进国际文化名人推动苏州文化创意产业，起引领与示范作用。

Situated on Suzhou's busiest street-Jiangping Street in the old downtown area, Xiaohui Wang Art Museum has opened for business recently. The history of Ding Mansion, as the museum was previously named, dates back to Qing Dynasty. But no record can be found on its original owner. During the era of the Republic of China (R.O.C.), this property was owned by Ding Chunzhi, former Magistrate of Dingxiang County during late Qing Dynasty who later came back to Suzhou as an industrialist. The recent relocation of Ding Mansion this time has resulted from changes in its surroundings. But its historical significance and symbolic values will live on. With its architectural style staying intact, this facility has been moved to Daru Alley 54, well fitted into all other ancient blocks on Jiangping Street.

It was a major decision made by Suzhou Municipal Government to convert Ding Mansion into Xiaohui Wang Art Museum, in an effort to boost Suzhou's status by promoting its cultural and creative industries with the help of internationally renowned celebrities.



↑ Matsui Conference Table 会议桌
Matsui V.I.P lounge Chair 高背休闲椅

从大儒巷进入王小慧艺术馆，首先看到的是明代风格的廊作梁、三进与四进之间的荷花池、古典庭院特有的旧石板。不过，这里显然已不只是单纯的苏州古宅，在丁宅的每一进上下层，均陈列着王小慧各时期的代表作，有最具知名度的《花之灵·性》摄影作品系列、《我的前世今生》自拍作品系列、《花非花》装置和雕塑系列等。

王小慧与国际品牌的合作，在中国艺术家中是最早的一位，也是她创作活动的特色。在王小慧艺术馆中，随处可见国际品牌的痕迹，玛祖独立作为高端办公家具品牌，以与王小慧战略合作的身份，融入到艺术家的设计之中。并被王小慧艺术馆授予“艺术赞助奖”，以表彰对文化艺术事业做出的支持与贡献。未来，王小慧与玛祖独立的合作将会更多样更精彩，也将创造艺术与品牌合作的新模式。艺术馆将会成为长三角区域艺术与品牌的推广平台。

When you enter Xiaohui Wang Art Museum from Daru Alley, you can see the rectangular beam of Ming Dynasty style, the lotus pond between the third and fourth door of the houses and the unique stone slabs in a typical Chinese courtyard. Here, what you can see is more than Suzhou-styled mansions. On the upper and lower floors of each door of houses are the masterpieces of Xiaohui Wang created in different eras. The most famous ones include Photography Series "The Eros of Flowers", Self Portrait Series "My Last 100 Years" and Device & Sculpture Series "Reincarnation of Flowers".

Wang was the first Chinese artist to cooperate with international brands. This is a hallmark of all her creative work. In Xiaohui Wang Art Museum, you can easily find the traces of international brands. As a top class office furniture brand, MATSU serves as a strategic partner of Xiaohui Wang and stays with her art works. MATSU has won Art Sponsor Award from Xiaohui Wang Art Museum for its support and devotion to the culture and art. In the future, more highlights are in store for the partnership between Xiaohui Wang and MATSU. Furthermore, they will create new cooperation models for artists and brands. Xiaohui Wang Art Museum will surely become a promotion platform of both art and brand in Yangtze River Delta Region.

在苏州丁宅王小慧艺术馆中，玛祖独立IHOLAI系列休闲座椅优雅呈现。虽是来自欧洲的现代设计，但“中国红”的民族色彩使其与古色古香的建筑完美融合，而轻盈的造型又能灵动满足王小慧艺术馆各类活动所需的不同布局，将其应用在休息、接待等不同区域。她由西班牙首席设计师之一 Jorge Ponsi 创作，1996 年荣获红点奖的它并不是一把简单的塑料椅，全钢制的隐藏框架结构赋予 IHOLAI 轻盈的外观。

王小慧艺术馆还是创意产业的推动者，艺术馆还未开馆，已在苏州成功举办了创博会“古城、古镇、古街保护和发展的圆桌会议”，为苏州创意产业出谋划策，苏州政府将圆桌会议秘书处常设在艺术馆二进上层的会议活动区。在此区域，玛祖独立皮质与木质结合的 VIP 休闲椅、胡桃木色的会议桌与古宅朱红色的漆柱、门窗相互呼应。会议桌金属制的桌脚，仿佛天然光环般的圆形灯管使整个空间在文化沉淀中又透露着时尚现代的气息。

In Suzhou Xiaohui Wang Art Museum (Ding Mansion), MATSU (HOLAI) Lounge Chairs are elegantly presented in front of your eyes. Although the Chair has modern European design, its Chinese red fits perfectly with her ancient-style decoration. With its lightness and flexibility, different layout needs are met for different activities that take place here, which means you can use the chair at the reception or in the lounge. The chair is the masterpiece of one of the chief Spanish designers-Jorge Ponsi and won the Red Point Award in 1996. It is more than a simplistic plastic chair. The hidden steel frame structure gives (HOLAI) light appearance.

Xiaohui Wang Art Museum can also drive the development of the creative industry. Before its inauguration, it successfully held the Protection & Development of Ancient Cities, Towns & Streets Roundtable of CCCCIE to seek advice for the development of the creative industry in Suzhou. Suzhou Municipal Government has already designated the upper-floor conference room of the second-door building as the permanent Secretariat Office of the Roundtable. In this area, the feather-and-wood-made VIP lounge chairs and walnut meeting table match with the vivid red-painted columns, windows and doors. And the metal conference table legs and the circled-up fluorescent tubes, show you the cultural, fashionable and modern aspects of the museum.



← Kusoh+Co IHOLAI Lounge Chair 休闲椅

活动空间位于丁宅三进，与二进相比虽然整个空间采用同样的办公家具产品，通过不同布局，让其灵动的活动空间更大。为了让活动氛围与形式更加丰富，王小慧还为其准备了空调设备。

VIP 接待空间+王小慧书房，位于丁宅第四进。王小慧上海花园摄影作品系列中两个女子通过朦胧的格柵从高中到宅内取景，仿佛透过古宅窗棂窥视庭院内发生的一切。玛祖独立白色 Elin 组合在这个空间安静的矗立着，阳光映照时，让人感觉特别圣洁。而红色的 Trio 休闲椅让白色与古宅的朱红有了自然过渡。

王小慧艺术馆将与平江路管理公司共同发起“创意先锋：未来设计师培养计划”，她联合了全国各地十几家影响力的艺术机构与大专院校，为年轻青年设计师与本土设计品牌平台，打基础，提供各种支持。把扶植更多年轻一代艺术家与设计师作为艺术馆的使命。

王小慧是著名的跨界艺术家，她的艺术馆将第一次全面呈现跨界艺术家的成果。每一个热爱她的艺术爱好者和喜爱她的读者都会期待走进她的世界。

Activity Space is located in the third-door building. Compared with the second-door building, it has a different layout to provide more space for activities that take place here though the same office furniture products are displayed here. To ensure a good atmosphere for the activities, Xiaohui Wang has also prepared cooking equipment.

The VIP Reception Room and the Study of Xiaohui Wang are located in the fourth-door building of this mansion. The two girls in the photograph series "Shanghai Garden of Xiaohui Wang" are looking out to the courtyard through the frame and the window. The white Matsui Elin Executive Table stands solemnly here. When the sunlight sheds in, it gives you a sense of sacredness. And the red Trio Chair neutralizes the white color of the chair and the deep red color of the house.

Xiaohui Wang Art Museum will launch the Creative Pioneer-Future Designer Program with Pingjianglu Management Co., Ltd. She has united dozens of influential art institutions, universities and colleges across the country to provide a platform for young designers and local design brands with all sorts of support. The mission of the art museum is to help more young artists and designers.

Xiaohui Wang is an artistic specializing in multiple fields. Her art museum will for the first time showcase the fruits of cross-border art. All her fans who love her art and books are eager to step into her world.





A Chair reflecting the multi-faceted city

São Paulo City, the capital of São Paulo state of Brazil, is the largest city in South America .

It not only boasts rich natural resources such as the Amazon rainforest, but also is the largest industrial, financial and cultural center in Brazil. It is famous for passionate samba and superb football skills, and, as an international metropolis, it has numerous high buildings and is crowded with people and vehicles. Combining the original with the modern, and passion with rationality, the city radiates unique metropolitan charm.

城市多面, 座椅万象

巴西圣保罗州首府——圣保罗是南美洲最大的城市, 它拥有丰富的自然资源, 如亚马逊热带雨林;

也是巴西最大的工业、金融和文化中心, 它有热情的桑巴舞、精湛的足球技艺; 也有国际大都市的高楼林立, 以及车水马龙,

它集原始和现代于一体, 激情与理性为一身, 绽放独特的大都市魅力。



WORK **S**ÃO PAULO Space

坐拥怀“城”

圣保罗座椅系列

编辑: 彭西 Editor: Qian Peng

图片: Kusch+Co 提供 Photographer: Kusch+Co



Norbert Geelen

出生于 1968 的国际工业大师 Norbert Geelen, 一直以“带着创新精神, 从另外一个视角创造独特产品”为设计理念。

在 Eindhoven 大学深造后, 1995-98 Norbert Geelen 作为自由设计师, 为意大利米兰 Matteo Thun 工作室服务。

1997 年, 他与 Robert Kliders 创建 bert&bert 设计工作室。

2005 年, Norbert Geelen 迁居于德国 Straelen 与米兰工作室, 并专注于家具设计, 特别是高品质的座椅系列。

2007 年 Norbert Geelen 与 Kusch + Co 合作。

born: 1968

Venturing into un trodden territory. Looking at things from a completely different perspective. Pushing the boundaries. Creating something unique. That is Norbert Geelen's philosophy, an internationally acclaimed industrial designer.

Degree in Industrial Design at University of Esson/Germany

1995-98 Freelance work for Studio Matteo Thun, Milano/Italy

1997 founded Design studio bert&bert with Robert Kliders

since 2005 Norbert Geelen Industrial Design



SÃO PAULO



SÃO PAULO (圣保罗) 办公座椅系列包含转椅、会议椅与会客椅, 大小型项目都可适用, 使企业各个空间形象完美统一。该系列以圣保罗城市命名。与这个迷人的大都市一样, 圣保罗座椅散发着同样的魅力, 也据此而得名。

This city is the inspiration for the series 6000 São Paulo, consisting of swivel, conference, and visitors chairs. São Paulo. Exuding the same magic, series 6000 is named after this fascinating metropolis.

灵透、干练的设计, 快捷、便利的城市

阿尔伯特·爱因斯坦曾说: “一切都应尽可能的简约, 但不能过于简单”, 设计师 Norbert Geelen 深谙其中的奥妙, 他视座椅的简化为“蒸馏”的浓缩过程, 在舍弃了繁复的操作配件后所显现的清晰轮廓里, 传递出的是更有力量感的干练。

Smart and simple design, fast and convenient city

"Everything should be made as simple as possible, but not simpler." Albert Einstein once said. It is not about reduction to the minimum which to Norbert Geelen is a form of impoverishment. It is, quite the opposite, an enrichment of content by means of concentration and purification: a process of "distillation".

At the end of this process the product will have more character, more impact and more expression than before.

智能、和谐的结构, 智慧、包容的城市

座椅外观虽纤薄、精简, 却拥有一幅“运动员般”的坚实体魄, 且凹凸有致, 这全赖于灵巧的构造: 扶手和靠背之间如同肌肉穿插交融的连接折痕, 丝毫没有多余的脂肪, 扎实有力。

“隐形”整合的技术, 具有科技感的城市

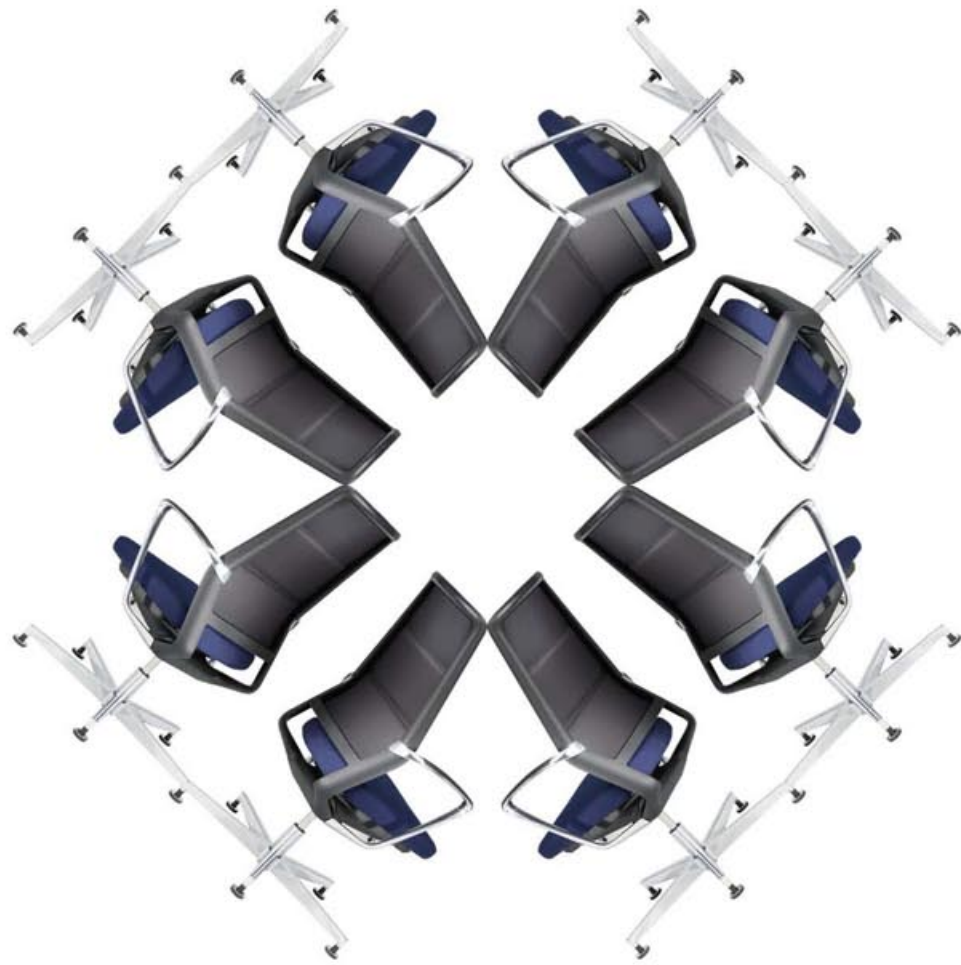
看似漂浮与底座之上的座椅, 其椅座下的空间则是设计的玄妙之处: 它将所有的功能操作机关都隐藏在看不见的底座中, 由底座整合设计由玛祖筑立合作伙伴 Kusch+Co 针对性开发, 没有任何操作杆、按钮外露。

Intelligent and harmonious structure, wise and inclusive city

Design by Norbert Geelen. Slim and lean, an almost athletic build - that is how to describe the silhouette of series 6000 São Paulo. The harmonious transition between the armrest and backrest bears a similarity to the creases between well-defined muscles. Not an ounce of fat to be seen. Everything looks very solid and strong. A paragon of dynamics, power, and vitality.

Invisibly integrated technology, city with a sense of technology

From the castors all the way up to the headrest, São Paulo is a cleverly designed, sophisticated swivel chair. The seat is designed to seemingly float on top of the base. The space underneath the seat is this series' unique design feature. Neither levers nor buttons adversely affect the overall clear-cut look. Its extraordinary features are all nearly invisibly incorporated into the purpose-built seat base, which was exclusively developed for Kusch+Co. All the operating elements are fitted flush underneath the seat.



缤纷多姿的色彩, 热情活力的城市

对于这系列产品来说, 色彩的选搭没有限制, 无论是艳丽还是柔和。不同的布料材质也可任意选择搭配, 以其灵活地相衬于周遭环境。

Diverse colors, dynamic city

São Paulo comes with a mesh backrest as standard. There are no limits to the choice of colours when it comes to the upholstered seat and back pads. Our standard collection comprises a wide spectrum of hard-wearing fabrics in either bright or muted colours. A multitude of textile covers made of different materials is at your disposal, not forgetting genuine leather. With this colour palette, São Paulo adds just the right touch to any environment, ranging from coordinated colour schemes to beautiful contrasts.

- 01. 座椅高度调节
- 02. 座椅同步倾仰装置调节
- 03. 座椅前倾调节
- 04. 座椅深度调节
- 05. 人体工学扶手 (可能 2D 与 3D 扶手)
- 06. 可选配头靠 (可调节高度与深度)
- 07. 侧护扶手, 网背或软垫可选
- 08. 多功能同步倾仰机关, 随用户的动作在调节, 始终给用户支持力
- 09. 五星脚, 730mm 大直径底座, 提供最佳稳定性
- 10. 可折叠衣架
- 11. 圆托 (可调节高度与深度)
- 12. 直观的操作方式, 所有操作元件都集中在椅座底部
- 13. 舒适的空气升降, 带凝胶缓冲功能
- 14. 安全的铸轮 (选用有一定阻力的材质制成, 避免无人使用时, 且没有外力推动的情况下, 椅轮不会任意滑动)

- 01. Seat height adjustment.
- 02. Tension adjustment of dual synchronized mechanism.
- 03. Seat and back tilt adjustment.
- 04. Seat depth adjustment.
- 05. ERGONOMIC ARMS. Either 2D or 3D adjustable.
- 06. OPTIONAL HEADREST. Height and depth adjustable.
- 07. TRAPEZOIDAL BACKREST. With mesh backrest or upholstered pad.
- 08. DUAL SYNCHRONIZED MECHANISM. Follows the user's movement while providing permanent support.
- 09. 5-PRONG BASE. 730 mm Ø providing optimum stability.
- 10. COAT HANGER. Fold-out when not used.
- 11. LUMBAR SUPPORT. Individually height and depth adjustable.
- 12. INTUITIVE HANDLING. Operating elements are incorporated into the seat base.
- 13. COMFORT GAS SPRING. With permanent depth cushioning.
- 14. SAFETY CASTERS. Self-braking when seat is not occupied.



kusch|co

SÃO PAULO

舒适的人体工学, 人文关怀的城市

人体工学是该座椅系列设计中不可或缺的重要部分, 它设有同步倾仰、座椅高度、深度调节, 伏案前倾调节, 通过不同倾度调整专属自己的舒适感, 促使用户适当变换坐姿, 避免趴在工作台, 或慵懒的躺在座椅上等不正确的坐姿, 减少办公室疾病, 从而专注工作。

当然, 设计师也为用户提供了可选配的功能以满足额外需求, 例如 3D 扶手, 可进行高度、宽度与不同角度的任意调节; 高度、深度均可调节的头靠与圆托; 可折叠的衣架。所有功能元素几乎不言自明, 操作便捷。

Comfortable ergonomic design, city with humanistic care

As standard, the swivel chair features a dual synchronized mechanism as well as seat height, seat depth, and forward tilt adjustment to encourage the user to frequently change his posture which is the best prevention strategy against slouching and hunching in an office chair.

Optional extras include height, width, and depth adjustable as well as swivelling 3D arms; a height and depth adjustable headrest; adjustable lumbar support, as well as a fold-out coat hanger. All operating elements are nearly self-explanatory. Correctly adjusting a swivel chair has never been easier.

珍贵优雅的 A 级曲面, 精致奢华的城市

A 级曲面在汽车设计中常常用到, 以进一步提升高端车的设计品质。这些极具美感的自由曲面, 称为 A 级曲面, 其特点是注重细节的最高水平。

局部抛光的铝合金扶手通过连续性的柔和曲线构成, 而非简单的通过一定半径而形成的圆形弯管扶手。

Precious and elegant Class A surface, exquisite and luxurious city

This principle is used in automotive design to further upgrade the design quality of their high-end cars. These aesthetic freeform surfaces, referred to as Class A surfaces, are characterized by the highest level of attention to detail.

The softly moulded, partly polished surfaces coalesce harmoniously into one another through a curvature continuity rather than through a set of defined radii.



← Herz Sono Executive Table 行政桌
Kusch+Co São Paulo Swivel Chair 办公椅

“简”而有力

Sono高级行政班台

Simple yet Strong

Sono Executive Table

编辑: 彭霞 图片: Rienz 提供 Editor: Qian Peng Photographer: Rienz

HAVE NO BLATANT SENSE OF HIERARCHY BUT FOCUS ON EFFICIENCY AND PROFESSIONALISM. BELIEVE IN DOWN-TOP TEAMWORK VALUE AND HAVE A TOP-DOWN DECISION-MAKING CAPACITY. LIKE THIN AND FASHIONABLE INTELLIGENT FURNITURE WHICH SPECIALIZES IN STORAGE MANAGEMENT AND CAN INSPIRE YOUR PASSION FOR WORK. IT BELIEVES THAT "LESS IS MORE" AND DEMONSTRATES ITS UNIQUE CHARM IN LEADERSHIP ON THE ROAD OF PURSUIT OF SUPER SIMPLICITY IT IS SONO WITH A SIMPLE YET STRONG WORK ATTITUDE AND SPIRIT.

没有层级分明的等级观念, 强调高效与专业。
相信至下而上的团队价值, 拥有自上而下的决策能力。
喜欢处理时间, 善于收纳管理, 激发工作热情的智慧家具。
崇尚“少即是多”, 在追求极简主义的路上, 彰显自己的领导个性魅力。
他是 Sono, 更是一种“简”而有力的工作态度与精神。



智能收纳管理, 让无序归于简洁。
Intelligent storage management makes disorder into simplicity.

一见倾心的外观设计赏心悦目, 绝妙流畅的线条浑然天成, 无比强大的功能暗藏其间, 无微不至的细节处理匠心独具, 就让烦琐归于简洁, 复杂由此简单。Sono 简洁诠释领导力, 决策由此简单。

Its flawless curves seem created by nature rather than by man, while its engineering is powerful yet invisible, transforming complexity into simplicity. Open exterior and hidden attachments: leadership through simplicity. Sono prevent cluttered environments and make decisionmaking easier.

并非盲求简约, 每根线条都有其存在的理由, 每个结构皆经过推敲及论证。让简约诠释力量, 让专业引导决策力。环境影响着设计的概念发想与表现, 从而深思其因方才表现出 Sono 稳固的结构与巧妙的功能。其中, 模块化是 Sono 基本原则, 侧柜可根据不同储物需求选择模块数量而后组合, 是稳重? 还是轻巧? 环境决定, 你决策。

It is not blindly following a simplistic style. Each of its curve is shaped by reason and each of its structures proven by logic. Simplicity renders power and professionalism leads to decisiveness. Our environment influences how we think and act. Sono's captivating features are architectural quality and clever functionality. Modularity is the basic design principle, and the multifaceted workplace system carries it out to perfection. Containers are grouped together as desired, forming practical toolboxes for storage and neatly integrating the latest in modern



引人注目的铝制支撑架, 让桌面宛若悬浮于空中, 使 Sono 在现代、沉稳的气质中多了一份轻盈之感。

The eye-catching aluminum supporting framework makes the platform float in air, giving Sono a sense of lightness blended with its modernity and steadiness.

Sono 将科技元素完美融合于高级行政班台中。其桌面高度可随意调节, 配合不同工作状态, 轻松切换办公模式; 或站立讨论 - 简短、高效的互动沟通; 或坐下来 - 专注思考; 或根据不同使用者身材比例调节专属的舒适高度。

Sono perfectly incorporates technical elements into the premium executive desk. The height of the desk-top is adjustable to easily support different working mode: it caters for brief and effective interactive communication when the user is standing for discussion, and for deep thinking when the user is sitting. Or, the user can adjust the desk to a comfortable height suited to his/her own body proportion.

暗藏其间的走线管理方式, 通过回字形桌脚, 半圆形的内面为走线管理营造巧妙空间, 又能保持桌角的纤薄、现代感。

The hollow-square-shaped table leg and the semi arc-shaped interior surface create ingenious space for a hidden wire management and maintain the thinness and modernity of the table corners.

↑ Sono 行政桌
← Sono 可升降桌行政桌
↗ Sono 行政桌桌脚升降机构

山水沙发, 坐看云起时

Sitting on Water & Mountain Featured Sofas to Watch the Clouds Rise

编辑: 彭雷 Editor: Qian Peng

2012年, 玛祖铭立推出了极具现代设计风格的山水组合系列之作。
2013年, 玛祖铭立再创佳作, 打造了与之配套的山水系列沙发、茶几。

In 2012, Matsu launched its Shanshui Table series of modern design style.
In 2013, Matsu created Shanshui sofa and tea table series by living on that legacy.



↑ Matsu Shanshui • Zhi Executive Table 山水•智雅台

映照高洁之品

山水之美, 古来共谈。高峰入云, 清流见底。山光水色, 有绚丽也有苍险, 有明秀也有高低, 瞬息中容纳了自然的宽敞气度。自古文人明君爱山水, 传统里山水之物, 早与人品之高洁相互映照, 延续至今。玛祖铭立山水系列沙发、茶几融合山水之精气与现代设计风格, 正是高洁代表之一。

Reflecting Noble Qualities

The ancient Chinese always tell about the beauty of mountains and waters. The towering mountain peaks and crystal-like waters are so beautiful. However, the either beautiful or dangerous scenery contains inclusiveness of Nature amidst their wildness. Since the ancient times, literati and kings had a special love for the waters and mountains. Traditionally, mountains and waters have become the symbols of the fine qualities of great men. Matsu Shanshui sofa and tea table series are the representatives of the fine personal qualities by blending the spirit of the mountains and waters with modern design style.

传承中的再创造

山水系列的沙发和茶几不仅仅是舒适的代表, 承物的象征, 而深藏的更是一份尊崇与诚意。当回归到面临传统文化的大命题时, 玛祖铭立用现代视野, 去追寻古之精华; 他们不断思索现代中国到底是什么样子? 在持续探索古之文化底蕴的基础上再创新, 以期达到真正具有勃勃生机的东方精神。

New Creation from Tradition

The Shanshui sofa and tea table series do not only speak for comfort but also for honor and sincerity. When it comes to traditional culture, Matsu seems to be exploring the essence of ancient cultures from a modern perspective. They have kept thinking what modern China should really look like. By relying on the profound culture and rich tradition of China, innovation is also coming into play to showcase the real Oriental Spirit of adhesion and creation.



运用东方元素一气呵成的茶几, 象征内蕴的坚定。

山水沙发以干净、刚直的线条彰显硬朗的商务气质。沙发脚外张, 和茶几脚的内收巧妙地呼应, 且营造了静中含动的张力, 传递了稳重致胜的自信。

Shanshui sofa series have a tough business touch with its simple and straight streamlines. The protruding sofa legs and the inwardly tilted tea table legs have the power of hiding motion in quietness to showcase the sure confidence of winning.

材料选择上, 木与皮的搭配, 既有天然本色的表现, 又不乏尊贵气宇。设计师摒弃了浓重的工业感, 平纹柔软的真皮包裹在木质框内部, 在工作中注入了一份缓解与放松。

When it comes to material selection, the combination of wood and fur has both the natural elements and the noble appearance. The designers have forsaken the industrial style and insert the soft fur inside the wooden frame to give you some easy and relaxing moments during work.

山水空间显现的是低调和优雅, 有趋于内敛的谦虚感, 有不乏一丝沉稳的自在, 是办公、接待、等候都适宜选择的办公系列。

The tea table with Oriental patterns shows an undisputable integrity and an unshakable confidence.

The Shanshui space represent the low-profile and elegant qualities. It has both humility and confidence. Shanshui series are the best choice for office, reception and waiting spaces.

山水

shanshui



创意设计区
Matsu Lenco® Workstation 工作区
Matsu Singlax Sofa 休闲沙发
Kusch+Co Papilio Swivel Chair 办公椅

纯属“巧合”

两个天堂 (Matsu Reference)

All Out of "Coincidence"

Two Paradise

编辑: 郑波 图片: 鲁芬芬 Editor: Zhan Peng Photographer: Fenfang Lu

项目名称 Project: 两个天堂企业办公室设计
Design for Two Paradise Office Furniture
项目地址 Project Address: 苏州国际金融中心大厦 18 楼
Level: 18, Suzhou International Financial Center Building
项目面积 Project Area: 1000m² 平方米
设计师 Designer: 吴严 Wu Yan



2013年, 两个天堂办公地点从苏州市宇鑫科技创业园搬迁至华池街国际金融中心 (SIFC)。其整体空间由吴严设计, 他选择了 Flos、Moooi、B&B 沙发以及玛祖铭立等极具设计感的高端品牌。吴严是设计师, 也是两个天堂企业 CEO。这个生于杭州居于苏州的男人将其脑海中蠢蠢欲动的设计灵感与独特品位在设计自己的工作室中一一展现出来。

In 2013, the office of Two Paradise was relocated from Suzhou Yuxin Sci-Tech Startups Park to Huachi Street International Financial Center (SIFC). The overall space was designed by Wu Yan. He has chosen top-class furniture brands such as Flos, Moooi, B&B sofa and Matsu products with extraordinary design features. Wu Yan is a designer himself and CEO of Two Paradise. The Hangzhou-born and Suzhou-residing man has illustrated his design inspirations and unique tastes in the design of his own office.

吴严是钱塘茶人餐饮公司老板, 也是一个有着玩精神的设计师。这个在杭州以出租汽车公司起家, 而后进入尚属起步苏州社会餐饮, 从对自己餐饮品牌的宣传: 钱塘茶人“端起茶杯, 放下世界杯”到成立两个天堂创意传播公司。这一切可以说纯属“巧合”, 但绝对是吴严凭借敏锐的商业嗅觉发现的一个个市场先机。

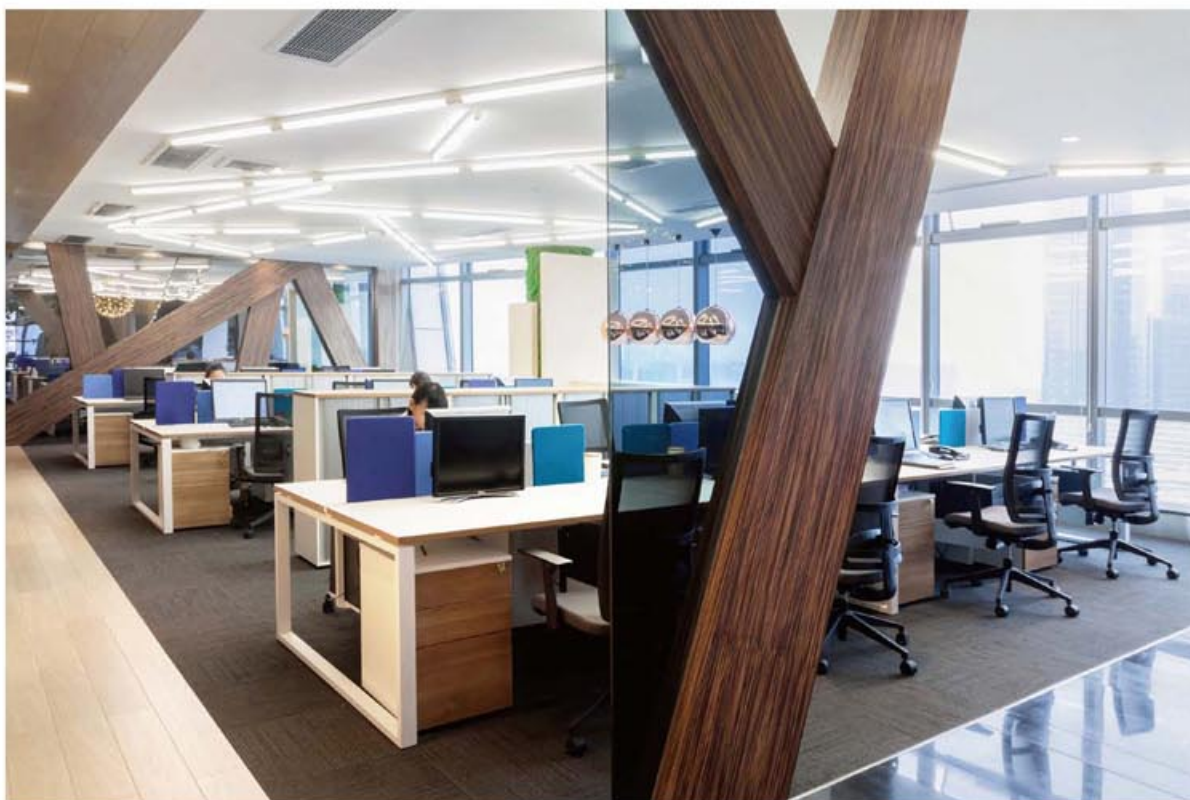
Wu Yan is the owner of Qiantang Charen Catering Company and a designer with a daring spirit. He started his career by running a car rental company and then laid his hands on the growing tea drink industry in Suzhou. The slogan for his brand was initially "letting go World Cup when picking up Qiantang Tea Cup". Then he started Two Paradise Creative Communications Co., Ltd. All this could be out of coincidence. But it was definitely strong business awareness that made Mr. Wu having seen market opportunity one after another.

两个天堂商业创意公司 (后续简称: 两个天堂) 是一个具有餐饮品牌连锁管理和特许经营, 装饰设计与广告设计能力的新型商业联合企业。旗下有两个天堂品牌餐饮管理公司、两个天堂创意传播公司、两个天堂装饰设计公司。企业自主创立、营运并在全国开展特许经营的品牌有: 三千粉、故铜策、钱塘茶人等, 连锁经营覆盖全国, 店体总数逾百家。

Two Paradise Creative Communications Co., Ltd (hereinafter referred to as "Two Paradise") is a new-type commercial consortium with a catering brand featuring chain stores and franchised operations, and decoration and advertisement design capabilities. Its subsidiaries include Two Paradise Catering Management Co., Ltd, Two Paradise Creative Communications Co., Ltd and Two Paradise Decoration Design Co., Ltd. The Company was created independently and is now run independently. It has the following brands for franchised operations: Sanqianfen, Zhan-guocue, Qiantang Charen and etc. Its chain stores spread across this country with the total number exceeding one hundred.



两个天堂联合企业



← Matsu Lenoco® Workstation 工作站
Matsu Sysca Cabinet 储物柜
Kusch+Co Papilio Swivel Chair 办公椅

两个天堂企业整体办公空间可容纳 50-60 人, 主要以运营、财务与设计职能部门为主。面对近 1000 平米的办公区域, 吴严运用黑色石材、柚木饰面、枫木地板和镀膜灰玻构建整体空间, 三五件正红、果绿、橙黄的家具、灯具出挑其间, 令整个空间如其人充满着摩登与酷玩精神。

“上有天堂, 下有苏杭。”两个天堂正是得名于此, 并将其有着“长生果”之称的花生, 作为企业形象 LOGO, 以此象征恒久发展的企业愿景。从触及花生状门把手的那一刻, 你就进入了两个天堂企业办公区。前台形象墙利用镜面反射使 LOGO 字体以中轴对称的方式奇妙呈现, 同时也表达出了企业对于本身的一个理解: 承载企业一半是自身创造, 另一半是客户。

The overall office of Two Paradise can accommodate 50-60 people for key departments such as Operations, Finance and Design. Wu Yan has chosen black stonework, teak wood finish, maple plate and grey coated glass to decorate this 1,000m² office space. The red, green and yellow furniture and lighting devices placed around the office makes this space teeming with modernity and boldness.

"Up sky there is Heaven and under the sky there are Suzhou and Hangzhou." This is the origin of the company name "Two Paradise". And peanut with a symbolic meaning of "longevity" in Chinese culture is used as the company logo in hopes of ensuring long-lasting business for the company. The moment you touch the peanut-shaped door handle, you're entering the office space of Two Paradise. The mirror wall at the front desk reflects the logo in a symmetric way, giving meaning to the existence of the Company itself: One half of an established business is due to its own endeavors and the other half is its customers.

整体办公区以贵宾接待室为分界线, 分为运营与设计两大区域。其中, 整个运营区域宽敞, 以柚木饰面与镀膜灰玻造型隔断作为区域立面分界, 将自然光大量引入室内, 使室内工作区域通透明亮。顶面灯管随性而有序的排列与木饰面墙斜面的造型呼应。地面通过枫木地板、黑色大理石与深灰地毯拼嵌形成交通空间与工作空间的过渡。为配合运营团队平时严谨、细致的工作状态, 选用玛祖铭立 LENCO+ 开放式工位搭配 PAPILIO 员工椅有序布局, 高低错落的蓝灰色调的冷色系桌上屏风与顶面日光灯造型相得益彰, 营造出规范专注的舒适办公空间。使用拥有大容量储存空间的 SYSCA 卷门柜作为部门区间的隔断, 增强储物空间。整体通过造型简洁, 体感舒适的办公家具辅助提升团队工作效率。

The entire office space is divided into two areas by the VIP Reception Room: Operations & Designs. The spacious Operations Area is partitioned with teakwood and grey coated glass, leading nature light into the room to ensure sufficient illumination inside. The freely-arrayed lighting tubes on the ceiling fit very well with the slopes of the wooden finish wall. The floor is pieced together with maple plate, black marble stone and deep-grey carpet to connect the traffic space with the work space. Considering the meticulous and cautious work attitude of the Operations Team, the space has an orderly layout with a combination of Lenoco+ open-ended workstations and Papilio chairs. The desks screens with cold colors of blue and grey and with different heights match with the fluorescent tubes on the ceiling, creating a standard, concentration-enabling and cozy office space. The Sysca cabinets with large storage spaces serve as partitions for different departments. With simple-shaped and comfort-delivering office furniture, the work efficiency of the teams can be enhanced.



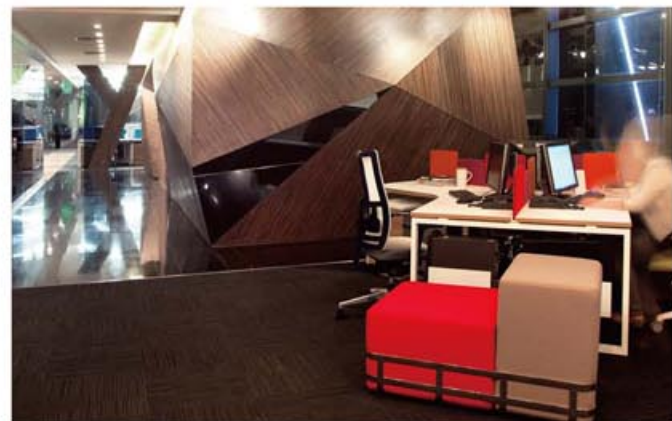
析 | 设计空间, 灵感办公 ANALYSIS |

贵宾接待室以西的创意设计区, 无论是设计风格抑或色彩运用都与东侧的运营区域截然不同。工业感十足的雪花吊顶与镜面反射后无限延伸的截然不同的顶部设计不仅完美解决空间顶部偏低的问题, 同时区分了室内设计 and 广告设计的工作团队。相对于运营团队严谨、规范的区域, 设计办公区则营造营造出激发灵感的空间, 而 Lenco+ 员工工位高度的适应性完全可以满足。由 Lenco+120° 布局工位与 Singlax 休闲沙发结合, 以此形成了开放式创意聚集地。设计师在此, 可以轻松分享。三五个人在吧台聊性沟通; 亦可在工位与沙发前邀请伙伴或站、或席即兴沟通; 甚至还可以在极具趣味的 Magis puppy 上感受儿时的乐趣。暖色系桌上彩屏与红色点缀的 Singlax 沙发, 以及原木吧台上限量版红光 ROOXANE LED 灯遥相呼应, 让此空间充满了创作的热情。所有出挑的色彩在纯黑色的壁橱墙与深色地毯的衬托下, 各自上演着自己的精彩。壁橱柜在满足员工收纳的同时, 其极具家装风格的形式, 让整个空间多了一份家的温暖。值得一提的是, 柜门内饰面也经过雕琢处理, 让每个细节与整体环境保持一致。

The creative design area, west of the VIP Reception Room, is totally different from the Operations Area at the east side in terms of design style and color selection. The industrial-styled boarded ceiling decorated with snowflake-shaped lighting tubes can not only address the concern of low ceiling elevation, but also divide the work spaces of the Interior Design & Advertisement Design teams. Compared with the Operations Team who enjoys a rigorous and standard space, an inspiring office needs to be created in the design office area. To that end, the highly adaptable Lenco+ workstations are the solution. The combination of Lenco+120° workstations and Singlax sofas create an open-ended creativity-inspiring space where designers can easily share their ideas with each other. They can have casual talks at the bar counter or invite their partners to stand or sit around the desk or in front of the sofa for discussions whenever necessary. They can even sit on the lovely Magis Puppy for recollections of their childhood memories. The colorful screens of the warm-colors desks, the red-dotted Singlax sofas and the limited edition Rooxane LEDs sitting on the wood counter fit well with one another, making this space filled with passion for creation. The bright colors with black cabinet walls and deep-colored carpet as the background are telling their own stories of extraordinariness. The cabinet drawers not only provide storage space for the employees but also present a home decoration style. What's worth noting, the interior finish of the cabinet doors have also been polished to make sure that every detail conforms to the overall setting.



→ 贵宾接待室
Wittmann Vienna Sofa 沙发
↓ 创意设计区
Matsu Lenco+ Workstation 工位
Matsu Singlax Sofa 休闲沙发
Kusch+Co Papilio Swivel Chair 办公椅



↑ 总裁会议室 & 阅读区
Matsu Tulip Loung Chair 休闲椅
Matsu Singlax Sofa 沙发
Nimbus Modul R LED
↓ 总裁办公室
Nimbus Modul R LED



贵宾接待室外形是仿钻切面的实木, 其钻石造型充分凸显了该区域的价值感, 而代表稳重、内敛的实木外形又表达了企业谦逊友好的态度。也是整个办公空间中观湖景最有利的位。在此, 共赏美景, 商谈天下, 让合作在惬意的氛围中共获双赢。临窗而立的原木多媒体装置与创意设计区内的悬空吧台是一个整体, 通过设计师匠心独运将其对切, 创作两个经典的设计作品。一块成为多媒体展示界面, 另一块成为设计工作台。通过多媒体装置内的屏保还原木纹, 从再现到表现, 同时也印证了吴严的一个新艺术主张“再现, 追求的是写实和复原; 表演, 追求的是写意和神似。”室内装饰选用 Moooi 茶几与玛祖顿立奥地利合作伙伴 Wittmann Vienna 沙发, 以黑白二色构成鲜明对比。Vienna 沙发平行斜切的立体造型与窗户边框或平行或倾斜的线条相互呼应。

The exterior of the VIP Reception Room is made of diamond-section wood, giving value sense to this area with the diamond shapes and embodying the humble and friendly attitude of the Company with the stable and low-key solid wood. This is also the best spot for a view of the lake from the office. Here you can enjoy all the beautiful sceneries and talk about business with the purpose of ensuring a win-win situation in a comfortable environment. The wood-cased multimedia devices near the window is in oneness with the suspended counter in the creative design area, which are separated into two classic design works with the amazing cutting techniques of the designers. One part serves as the multimedia display interface and the other part as the design workbench. With wallpaper presenting wood patterns via the multimedia system, imagery is created and presented. This is the new artistic idea of Wu Yan which says "representation seeks to reflect the real and depicts the original while performance seeks to express the idea and pass on the spirit". Moooi tables and Wittmann Vienna Sofa made by Matsu's Austrian partner are selected for interior decoration to make stark contrasts with black and white colors. The parallel and bevel shapes of Vienna Sofa are matched with the parallel or sloped lines of the window framework.

总裁办公室内, 大面积黑色壁橱式运用令整个空间释放出一种神秘的能量。暗藏式的壁橱将储藏空间完美整合, 使空间达到极致简约。一款名为“勇敢的心”的积木结构经典立灯, 静静伫立在如东方美学“远山黛眉”意境的造型沙发旁, 通过现代设计语法来表现传统的视觉语言, 体现了设计师“两形东韵”的审美爱好。临窗区域摆放着几件富有现代中国风的家具, 通过变换窗帘开合角度调节光线引入的程度, 从而营造出契合的效果, 演绎着吴严本人的传统情结, 呈现出禅意浓浓的个人休憩空间。结合玛祖顿立 NIMBUS R 系列 LED 圆形吊灯及黑色 ROOXANE 台灯, 让整个空间更添一份现代极简之味。

In the President's Office, the large-area black cabinet makes this space filled with a mythical power. The hidden cabinet makes a perfect storage space featuring superb simplicity. The cordwood-shaped floor lamp named "Heart of the Courageous" stand quietly near the creative sofas which symbolize an Oriental beauty. The use of modern design grammar is used to illustrate the traditional visual language, reflecting the aesthetic beliefs of the designer featuring "oriental spirit in western shape". Several pieces of Chinese-style furniture are placed near the window. Stage effects are created by adjusting the opening angles of the curtain to lead in the light. This has indicated the traditional complex of Wu Yan and presents a personal relaxing space with profound Zen ideas. With a combination of Matsu NIMBUS R Series LED Round Chandelier and black ROOXANE desk lamps, this space has more taste of modern super-simplistic style.



天空之城

柏林Zalando (Planmöbel & Kusch+Co Reference)

A City of Sky Multinational Pharmaceutical Industry

编辑: 陶然亭 彭茜 图片: Kusch+Co 提供 Editor: Dian Peng Nicole Tao Photographer: Kusch+Co



↑ Planmöbel M-pur Workstation 工作站
Kusch+Co Papilio Swivel Chair 办公椅

通过网络卖鞋而非商店销售的这一单纯想法, Robert Gentz 和 David Schneider 于 2008 年在柏林共同创立了电子商城 Zalando。如今, 这家公司已经走过了漫长的道路。Zalando 销售的不仅是鞋子, 还有时尚潮品、家居用品、运动装备及配饰, 它的销售网络遍布了欧洲的德国、美国、法国等 14 个国家。

With the simple idea to sell shoes online instead of buying in the shops, Robert Gentz and David Schneider founded the online retailer Zalando in 2008 / Berlin. Today the company has come a long way and offers not only shoes, but also fashion, home-and-sporting goods, accessories and all of that in 14 European countries.



“上帝”的天堂

Planmöbel 与 deWinder 的建筑师们选择了贴心的开放式工作位 M-pur 系列。她模块化的结构与灵活多选的功能配件, 满足了 Zalando 的各种设计需要。隐藏式走线槽是打造纯美办公空间所必要的武器, 以此保持桌面干净、整洁, 员工也不用再为各种电源线相互纠缠而烦恼; 悬挂式储物柜代替了传统桌下活动柜的方式, 让桌面空间得以释放, 使员工双脚得以自然伸展; 悬挂式储物柜采用了与桌面相同的材质及颜色, 视觉上高度协调统一, 于细节之处体现纯美的极致; 另外, 升降台面无梯工具也可实现便捷操作, 以此适应不同身材比列员工需求。如同 Zalando “100 天内免费退货政策” 一样, Planmöbel 这一切都是为了客户, 以此遵循“客户即是上帝”的原则, 为“上帝”打造如梦般轻盈的天堂。

All for you

The architects from Planmöbel and deWinder have chosen intimate open workstation M-pur series. Its modular structure and flexible optional function accessories have met various design needs of Zalando. Hidden cable tray is an essential tool for creating a pure and pretty office space in order to keep a clean and neat desktop, which also free staff from disturbance of power cord intertwining; the suspension storage cabinet replaces the conventional mobile cabinet under the desk, releasing the space under the desk and enabling staff to stretch their feet naturally; the suspension type storage cabinet uses the same material and color of the desktop, achieving a high harmony and unity in visual feeling and presenting an extreme beauty in details; moreover, the desktop can be easily lifted or dropped according to staff's height. Just like Zalando's policy of free return within 100 days, Planmöbel did all these just for customers.

↑ Planmöbel M-pur Workstation 工作站
Kusch+Co Papilio Swivel Chair 办公椅
Kusch+Co Volpino Lounge Chair 休闲椅
Kusch+Co Sen_siro Teapoy 茶几

→ Planmöbel M-pur Workstation 工作站
Kusch+Co Papilio Swivel Chair 办公椅
Kusch+Co Volpino Lounge Chair 休闲椅

Zalando 的总部设在柏林的 Prenzlauer Berg, 它的前身是一个变电站。玛组铭立合作伙伴 Kusch+Co、Planmöbel 与 deWinder 建筑公司一起执笔, 为 Zalando 总部设计了一个至纯至美的灵感聚集地。如此纯净的空间, 让人彻底远离工作之外的纷扰, 得以沉静。在这里, 仿佛梦境般轻盈, 勾心斗角的复杂自然被剔除; 在这里, 回归本真, 深觉灵感、简单而高效的工作。

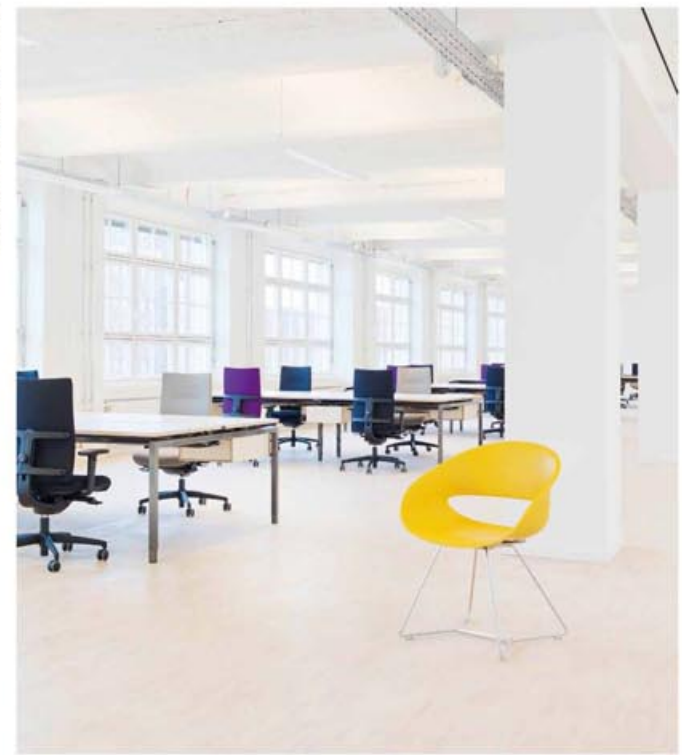
Zalando head office is located at Prenzlauer Berg, Berlin. It was formerly a transformer substation. MATSU's partners Kusch+Co, Planmöbel and deWinder Construction Company joined hands to design a pure and pretty inspiration gathering place for the head office of Zalando. Such a pure space makes people completely get away from the disturbance outside the work and gaining their silence. It is just as light as a dream, excluding the complicated infightings by nature; this space allows you to return to a natural state and throw yourself into an inspired, simple and efficient work.

恬静如初

座椅方面, Kusch+Co 巧用调皮的明黄色 Volpino 座椅, 为这份至纯至美营造出恬静、愉悦的休憩空间; 而深紫色、黑色、灰色 Papilio 座椅的搭配, 让极度明亮的空间得以沉寂。Papilio 人体工学的设计体现出 Zalando 对员工的健康关怀以及对快乐、高效工作的倡导。

As tranquil as ever

In terms of chair, Kusch+Co uses tricky bright yellow Volpino chair smartly in an attempt to create a tranquil and delightful leisure space for such pure beauty. Matched with dark purple, black and gray Papilio chairs, Papilio's ergonomic design has reflected Zalando's care to its staff's health and initiative to merry and efficient work.



OCMW (公共社会福利中心) 坐落于比利时的阿伦东克城市, 它旨在让每一个人都有机会过上舒适、独立、自信的生活。该机构为当地提供多元化的援助, 从普遍的社会支持、住房问题、社会心理、行政、财政援助到就业服务的解决等等。

为了更好的服务社会弱势群体, 2013 年 OCMW 重新装修改造了服务式住宅楼与新建附楼, 并继续采用了 KUSCH+CO 公司的家具产品, 其丰富、绚丽色彩为整栋老建筑注入了全新活力, 也为老年人原本单调的生活增添了更多欢乐。OCMW 的住宅楼拥有整体的服务与住宅功能, 楼内有 20 间个人住房 (54 平方米/间), 入住老人可以在其中独立生活。楼内设施齐备, 会议室、接待办公区、餐厅、休息室等一应俱全。除此之外, 还配有洗衣房、自行车停放处以及残疾人专用电梯。

色彩显然已成为这个艺术空间当之无愧的主角。无论是大堂、餐厅、休息区亦或是办公空间, 总有一抹跳跃的颜色映入你的眼帘, 让人赏心悦目。柔和的浅蓝与娇嫩的紫红, 温暖的淡黄或清新的果绿, 它们在各个空间演绎着色彩的圆舞曲; 使整个空间充盈着青春的活力和乐观的精神; 仿佛调色板上的色彩丰富而不杂乱, 绚丽而不刺眼, 巧妙的营造出一种和谐、友好的氛围。

WALTZ OF

COLOR

色彩的圆舞曲

比利时OCMW公共社会福利中心

Belgium OCMW (Kusch+Co Reference)

编辑: 陶然亭、郑茜 图片: Kusch+Co 提供

Editor: Nicole Tao Qian Peng Photographer: Kusch+Co

OCMW (Openbaar Centrum voor Maatschappelijk Welzijn) is located in the City of Arendonk in Belgium. Its purpose is to ensure that everybody has the opportunity of living a comfortable, independent and confident life. This center provides a full range of local aid programs covering community support, housing, social psychology, administration, financial aid and employment services.

In 2013, OCMW refurbished its service-type residential building and the new annex building to better serve the vulnerable social groups. The furniture products of KUSCH+CO were once again chosen for this purpose. Their rich and bright colors have revitalized this rundown building and brought more joy to the daily life of the seniors who live here. The residential building of OCMW provides full services and living function. There are 20 apartments (54m² for each apartment) where the seniors can enjoy their independent life. There are a full range of supporting facilities here, including a conference room, reception and office spaces, canteen and lounge. What's more, the building also has a laundry room, bicycle parking lot and wheelchair lifts.

Color has come on center stage in this space of art. You can always see bright colors to please your eyes in the lobby, canteen, lounge or office space. The soft light blue and the tender purplish red, the warm light yellow and the refreshing fruit-green are dancing to the music of waltz in every corner of this space. They bring vigor and hope to this place. They are like the colorful paints on a palette, exuberant but never chaotic, bright but never dazzling, to create a harmonious and friendly atmosphere in here.



Color has come on center stage in this space of art.





童真的乐趣——iHOLA!

在 OCMW 长长的过道上, iHOLA! 用它讨喜的颜色召唤着路过的人来此小憩片刻, 墙上孩子们天真灿烂的笑容让身处其中的人也不由的嘴角上扬, 仿佛自己回到了孩提时代般的天真、无邪。

iHOLA! 由西班牙首席设计师之一 Jorge Pensi 创作, 1996 年荣获红点奖的它并不是一把简单的塑料椅, 全钢制的隐藏框架结构赋予 iHOLA! 轻盈的外观。

Joy of Childhood: iHOLA!

On the long corridor of OCMW, iHOLA! woos passers-by to take a rest here with its favorite colors. You cannot help smiling when you see the joyful faces of the children on the wall. It's like going back to your childhood with all the innocent and pureness.

iHOLA! is a work of Spanish chief designer Jorge Pensi. It is by no means merely a plastic chair given the fact that it won the Red Dot Award in 1996. The steel-made and hidden-frame structure gives iHOLA! lightweight.

↓ Kusch+Co Papilio Swivel Chair 办公椅
Kusch+Co iHOLA! Lounger Chair 会客椅
↙ Kusch+Co iHOLA! Lounger Chair 会客椅



Comfort for You Only-Papilio

In this office space filled with colors, the brightness has nothing to do with the furniture. It is reinforced by the wall and the cabinet surface. Highly saturated colors cannot be tamed easily by design artists. But OCMW have used them to create such an impressive style. As indispensable items in an office, the swivel chairs and Z-shaped chairs Papilio fit perfectly with the cold blue of the carpet.

Papilio also has the functions of back support, armrest and tilting. You can adjust it according to your own stature and work habits. It makes you think about butterfly, green grass, spring and sunshine and evokes your positive emotions when you're focusing on works. Papilio can bring this ethereal and comfortable feeling to each customer.

优雅的感受——Vega

带有淡蓝细纹的灰色地毯与墙上灰白色的装饰地图、浅蓝色的 Vega 相互映衬, 让整个空间在色彩的协调下雅致、舒适。

休憩在此的人, 透过宽敞的玻璃将整个园区的景观尽收眼底; 和老朋友一起喝咖啡、放松心情, 沐浴阳光的同时, 细细回味生活点滴, 优雅的感受慢生活。

Feel of Elegance-Vega

The grey carpet with light blue stripes, the grey white decoration map and the light blue Vega adds more beauty to one another and brings elegance and comfort to this space with a perfect mix of colors.

When sitting here, you can have a bird's view of the entire garden through the spacious glass. Here you can drink a cup of coffee with your old friends, relax your body and mind or soak up the sun to relish your life and elegantly enjoy slow life.

专属的舒适——Papilio

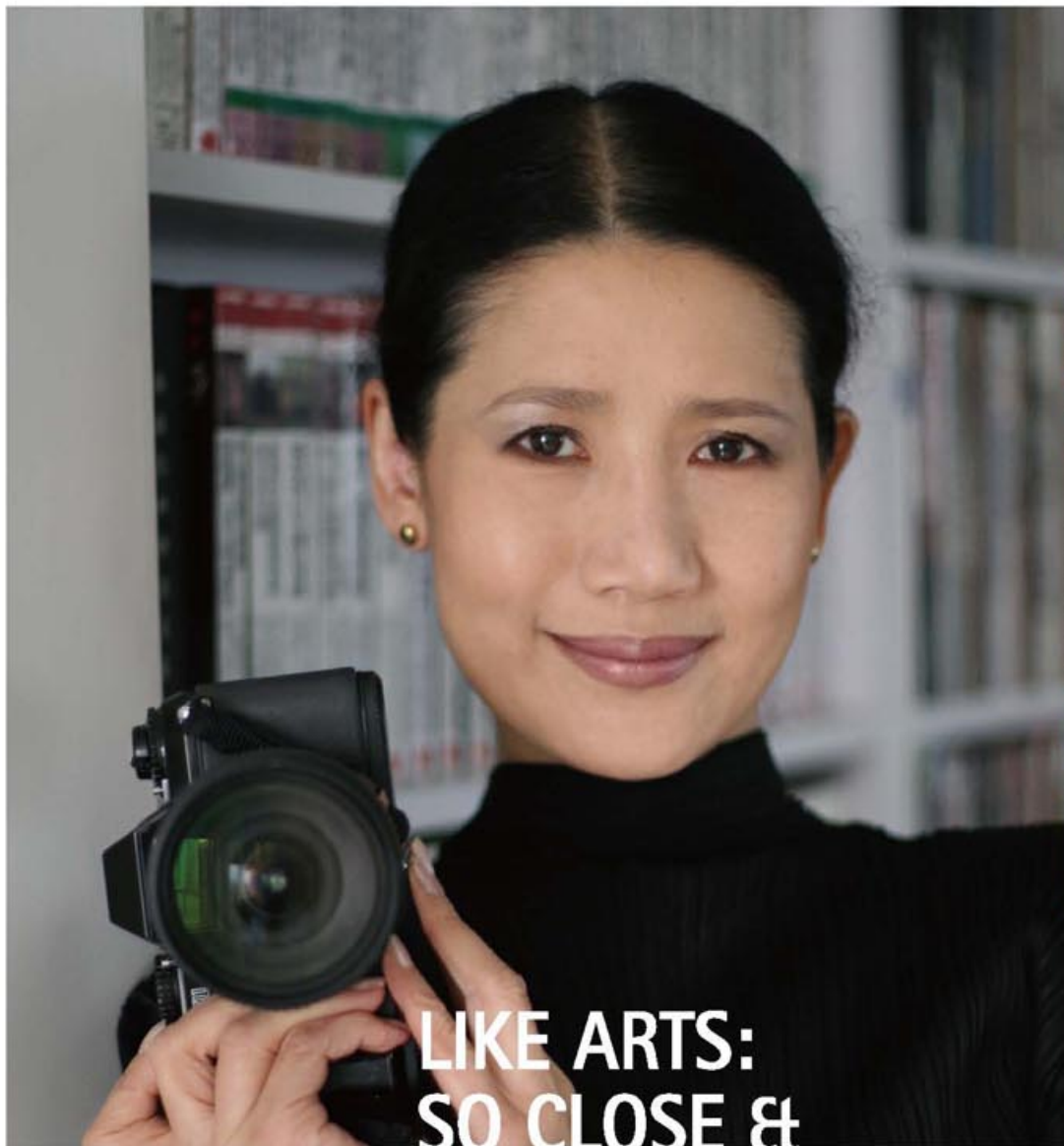
在这个充盈着色彩的办公空间中, 绚烂色彩与家具无关; 而是在墙体、柜体饰面上巧妙运用。饱和度极高的色彩, 很难被设计师成功驾驭; 而 OCMW 考究的将其运用于此, 并有种耐人回味的别致感。作为办公室不可或缺的可转椅与弓字脚椅(会客椅) Papilio 与地毯的冷蓝色默契的融合在一起。

Papilio 转椅拥有腰托、扶手、倾仰等多功能调节, 根据身材比例与个人办公习惯设定自己专属的舒适度, 唤起你潜意识对蝴蝶、草地、春天以及阳光的联想, 引起愉悦的情感迸发, 实现专注的高效办公。Papilio 让每一位客户都能体验到这种轻盈的舒适感。



↙ Kusch+Co Vega Armchair 休闲椅
→ Kusch+Co Papilio Cantilever Chair 会客椅





LIKE ARTS:
SO CLOSE &

INCREDIBLY REMOTE

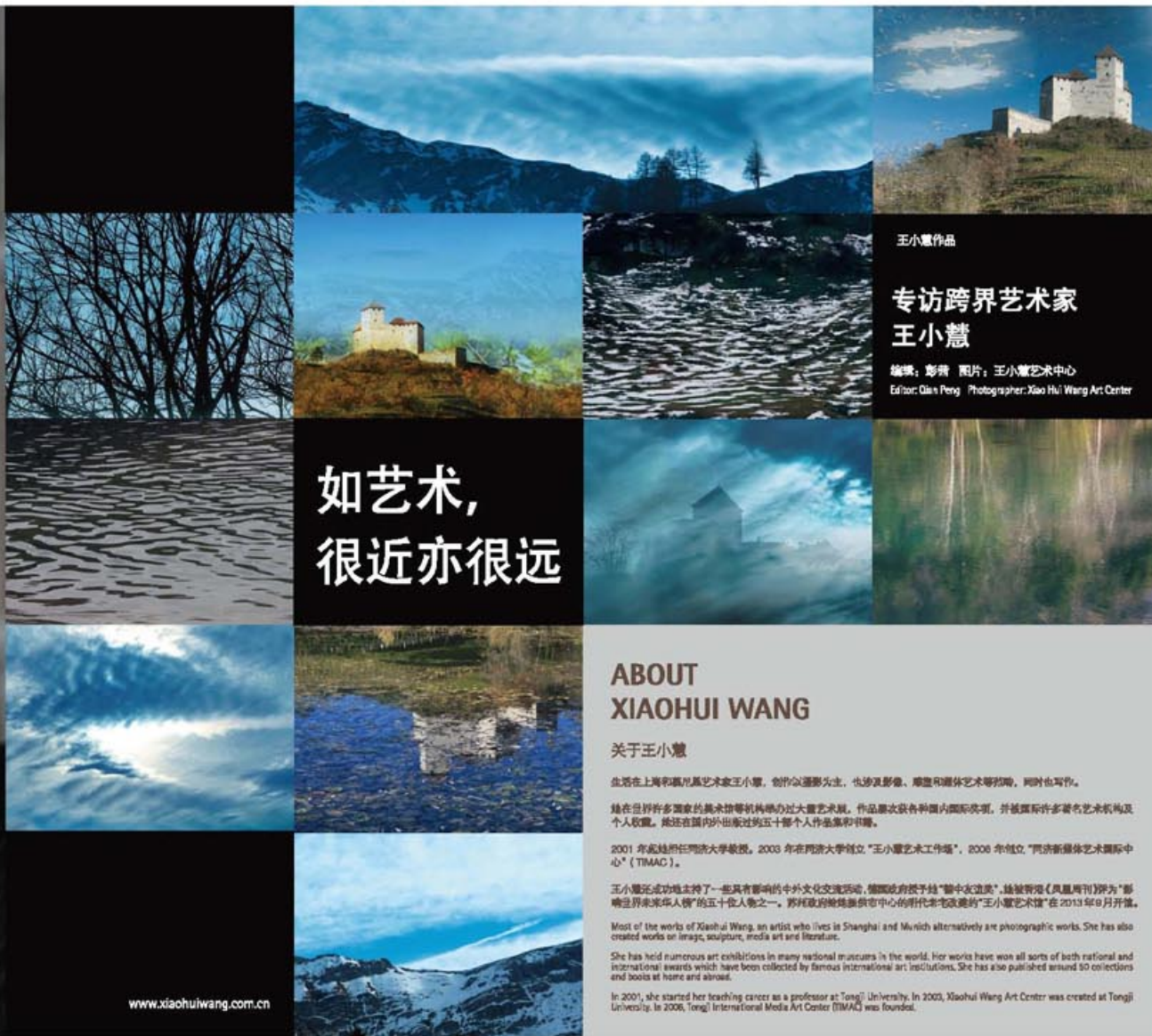
An Interview with Artist Xiaohui Wang

看很多艺术作品时, 常常会有似懂非懂的感觉, 感觉她离你很近, 因为他们常常来源于生活, 却又高于生活。王小慧如艺术作品般, 亦是如此。

做这次采访时, 王小慧很忙, 先是为出版新书《无边界: 王小慧跨界札记》, 加之家父逝世, 又是筹备苏州“王小慧艺术馆”开幕活动。当我与摄影师在苏州艺术馆拍摄时, 由于夜幕降临, 自然光太暗, 我们正讨论灯光问题。在艺术馆二楼好不容易休息的王小慧亲切地问: “需不需要蜡烛或者鲜花点缀?” 这一句不在采访内的话语, 让我对王小慧有了更亲切的认识。

When appreciating works of art, you often have the feeling of between clear and vague understanding. You feel that she is close to you because art originates from life. However, the art goes beyond life. The same can be said for Xiaohui Wang's works.

When doing this interview, Xiaohui Wang was very busy because she was preoccupied with publishing her new book entitled "No Boundary: Notes of Versatile Artist Wang Xiaohui", arranging her father's funeral and preparing the opening ceremony of Suzhou Xiaohui Wang Art Museum. When I was doing a photo shoot at the Suzhou Art Museum with our photographer, we discussed the issue of lighting since there was little natural light due to nightfall. She, who barely had some good rest, was rather concerned about us by saying "do you need a candle or some bunches of flowers for background setting?" Her unscripted words of concern gave us more understanding on her personality.



如艺术, 很近亦很远

王小慧作品
**专访跨界艺术家
王小慧**
编辑: 彭青 图片: 王小慧艺术中心
Editor: Qian Peng Photographer: Xiao Hui Wang Art Center

ABOUT XIAOHUI WANG

关于王小慧

生活在上海和慕尼黑艺术家王小慧, 创作以摄影为主, 也涉及影像、雕塑和媒体艺术等领域, 同时也写作。
她在世界许多国家的美术馆等机构举办过大量艺术展, 作品屡次获得各种国内国际奖项, 并被国际许多著名艺术机构及个人收藏。她还在国内外出版过五十多个人作品集和书籍。
2001 年底她担任同济大学教授, 2003 年在同济大学创立“王小慧艺术工作室”, 2006 年创立“同济新媒体艺术国际中心”(TIMAC)。
王小慧还成功地主持了一些具有影响的中外文化交流活动, 德国政府授予她“德中友谊奖”, 她曾被《凤凰周刊》评为“影响世界未来华人榜”的五十位人物之一, 苏州政府给她提供中心的时代美术馆的“王小慧艺术馆”在 2013 年 6 月开幕。
Most of the works of Xiaohui Wang, an artist who lives in Shanghai and Munich alternately are photographic works. She has also created works on image, sculpture, media art and literature.
She has held numerous art exhibitions in many national museums in the world. Her works have won all sorts of both national and international awards which have been collected by famous international art institutions. She has also published around 50 collections and books at home and abroad.
In 2001, she started her teaching career as a professor at Tongji University. In 2003, Xiaohui Wang Art Center was created at Tongji University. In 2006, Tongji International Media Art Center (TIMAC) was founded.

Q:&A:

Q: Matsuo
A: Xiaohui Wang

Q “飞机在跑道上加速时, 地面的摩擦力非常之大, 要有足够的能量来克服这些阻力。一旦离开地面, 空气的阻力与这摩擦力相比微不足道, 飞机就可以自由飞翔了。最难的是在起飞之前那一段。”这是王小慧离开德国前一位友人对她说的离别之语。那么, 相比, 在德国还未开启职业艺术家之路时, 您现在的艺术成就已经算是起飞了吗? 有没有觉得现在的她比以前轻松了?
“When an airplane is accelerating on the runway, the force of ground friction is so great that enormous energy is required for overcoming such resistant force. Once it leaves the ground, the air resistance seems negligible comparing this force and the airplane can fly in the sky freely. The most difficult part is before the take-off.” This was what a friend told her before her departure from Germany. Then, before embarking on the journey of being a professional artist in Germany, are your artistic achievements taking off now? Have you felt more at ease than before?

A 这个比喻是我刚出国时的心情写照。其实漫漫人生, 每一个年龄段都可能有不顺利, 而且随着年龄的增长, 随着所谓的成功, 你的社会责任也会随之增大, 你所面对的一切都不是刚出道时的那样简单。自然阻力和困难也会有很多。也许, 每个阶段的困难和不同的阻力有不同, 但很难用“轻松”两个字来形容, 特别是对我这样的完美主义者来说。在很多人眼里你已经成功成名了, 可以在功劳簿上睡觉了, 或者你至少可以歇歇了, 放慢脚步了。但这些都并不属于我这样的人, 我恐怕是属于那种注定要一辈子忙碌, 一辈子努力工作的人。
This metaphor could tell what I felt when I was going abroad. Life is actually a long long journey and obstacles always stand in your way at each phase of your life. With your age increasing, you have to take on more social responsibility after becoming successful. What you're faced with is not as simple as what you faced as a novice. There might be all sorts of obstacles and difficulties. Perhaps they are different during different stages of your life. It can be hardly describes as "easy", especially to a perfectionist person like me. In the eyes of many, you're already successful and you can sleep on that or take a rest or slow down your pace. But I am not any of these kinds. I'm afraid that I might end up being busy all my life, busy with my work.

LIKE ARTS:

Q 艺术家很多是往生前而得名, 比如: 梵高。那么, 您现在就已取得的成功, 如果让您总结, 得益于什么? 这是一种生活偶然亦或是生命必然吗?
Artists always earn their name after their death such as Vincent Willem van Gogh. However, you have already achieved success. If you're asked to share the secret, what is it? Is this kind of life a product of chance or inevitability?

A 曾经我在很多国家的艺术学院讲座上, 学生都会问我相同的问题, “艺术家成功最重要的是靠什么?” 我对他们说: 成功首先需要天赋。如果你没有天赋的话, 其他都是没有意义的。可以说天赋在一个艺术家成功的天平上至少要占百分之六十以上的比重。其次就是勤奋, 如果一个再有天赋的人不勤奋, 也没有机会成为大家, 最多他可能会昙花一现。还有一个因素也不可忽视, 那就是机遇。像梵高那样的人, 他可能是很有天赋同时也很勤奋的, 但是他一生都没有碰到“贵人”, 没有碰到合适的机遇, 所以只有在他死后才被社会认识, 被艺术界追捧。天赋、勤奋和机遇这三点缺一不可。所以我觉得我是很庆幸活在当今这个时代, 如果是倒退五十年, 在中国当时的环境中, 一个人再有才华, 也不可能得到发挥, 反而可能是一种拖累。就好像我母亲, 她当时坚决反对我做艺术, 原因就是认为艺术就是浪费生命, 这是因为她身处那个年代的切身体会。她是有才华的艺术家, 却受到了各种不公的待遇, 倒不如做一个普普通通的职员, 或者是科学工作者活得太平。Many students asked me the same question when I was giving lectures at art colleges of different countries: “What is the key for the success of an artist?” I often told them: Success firstly requires talent. It means nothing if you're by no means talented. It can be said that more than 60% of the success of an artist depends on talent, followed by diligence. A talented but in not diligent person can never become a real master. She might just fade away. There is another factor which can not be ignored which is opportunity. Like Vincent Willem van Gogh, he was both talented and diligent but had never met the “helping hand” during his entire life. If opportunity is not there, you might only be recognized by the public after your death and touted by the art community. Talent, diligence and opportunity are three indispensable ingredients of success. So I feel lucky to live in this era. Half a century earlier in China, your talent could become a burden regardless how much talent you had. For example, my mother was opposed to my notion of being an artist because she thought art was a waste of life. This was what she thought in her times. She was a profusely talented artist but faced numerous unfair treatments. Being an artist was not as good as being a clerk or scientist.

Q 您喜欢哪个艺术家或设计师? 他们的作品对您有所影响吗? 在您的作品中又是怎么体现的?
What is your favorite artist or designer? What impact do their works have on you? How are their influences reflected in your own works?

A 我喜欢的艺术家和设计师都不少, 比如说毕加索, 勒·柯布西耶, 还有康定斯基等等。我不觉得他们的作品本身对我有直接影响, 但我欣赏的是他们人生的不平凡, 欣赏的是对他们作品的颠覆性, 也就是说他们不仅影响了艺术的潮流, 同时他们还不断地颠覆了自己所创造的风格与流派, 这样富有创造性的大艺术家, 是我一直非常欣赏的。我之所以不重复自己, 探索不同的领域, 可能也是受了他们精神的影响吧。
I like a great many artists and designers such as Picasso, Le Corbusier, Wassily Kandinsky and so on. I do not think that their works have a direct impact on me. But I really appreciate their extraordinary life and their groundbreaking works. They have not only affected artistic trends but also overturned the styles and art schools created by them. I have always appreciated creative artists. The reason why I do not make repetitive effort and am exploring into different art fields is that I have been influenced by their spirit.

Q 现在您和玛祖铭立合作, 巴斯夫、双立人、美诺、宝马、卡地亚这么多企业合作, 在艺术与商业合作之间, 您怎么平衡? 您不会担心太多时间投入商业而削弱创作的时间少了么?
Now you're working with many corporations such as Matsui, BASF, Zwilling, MeNow, BMW and Cartier. How do you strike a balance? Are you worried that too much time spent on commercial activities means less time for art creation?

A 我觉得我是一个很幸运的人, 能够有这么多的国际知名企业支持我的艺术创作, 我和大部分品牌的合作都是基于艺术和设计领域的, 并没有很商业。相反, 我觉得越大的国际品牌, 越能给艺术家足够的创作空间。所以我并不认为我是投入商业了。自古以来, 很多的大艺术家都借助于一些赞助人, 比如文艺复兴时期意大利的米开朗琪罗、达芬奇这样的大艺术家。现在很多国际著名的企业都很注重和艺术家的合作, 甚至他们在寻找艺术家, 以此来为他们的企业增添新的活力与灵性。我认为这是非常好的发展, 企业与艺术家合作肯定不会像企业与演艺明星合作, 那样商业和赤裸裸。我是欣赏与艺术家合作的企业的, 而且我和这些企业的合作都非常愉快, 往往都是很多年的合作。比如说我宝马从 2004 年开始合作, 一直到 2010 年仍在持续。我们创造了在慕尼黑个人艺术展参观人数的奇迹 (5% 的慕尼黑人口来参观我们的展览), 甚至作为宝马的“年度艺术家”, 他们破例第二年又在柏林为我办展览。而我展出的作品里没有一张车的照片, 这就是一度国际企业的胸怀和气度。他们与艺术家合作并不是简单地做广告, 是一种精神的连接。
I think I am a really lucky artist by having so many international companies support my art creation. Most of the partnerships between me and the brands are based on art or design, not entirely commercially grounded. To the contrary, I think that the bigger the international brand, the more room it can give the artist for creation. So I do not think that I'm engaging in a commercial cause. Since ancient times, many great artists rely on some patrons including great Italian Renaissance artists such as Michelangelo and Da Vinci. Many famous international companies are now much focused on cooperation with artists. They're even looking for artists to secure more vigor and spirituality. I think this is a good development. The cooperation between the corporate world and the artist is not like that between companies and entertainment stars which is blatantly commercial. I appreciate companies which value cooperation with artists. And I feel comfortable cooperating with them, often on a long-term basis. For example, I started to cooperate with BMW back in 2004. This partnership was still lasting in the year of 2010. We created a miracle in number of visitors at Munich Personal Art Exhibition (5% of the residents in Munich paid a visit to our exhibition). As the “Artist of the Year” for BMW, they arranged another exhibition for me in Berlin. But none of the photos exhibited was about car. This is the attitude and style of leading international companies. They are not cooperating with artists in the hope of doing a commercial. This partnership is like an emotional bond.

SO CLOSE & SIMPLY RARE

Q 如果说上要是您的工作计划, 那么您下一步的生活计划是什么? 比如说旅行。
If what you have just said is your work plan, then what's your next plan for life, such as travelling?

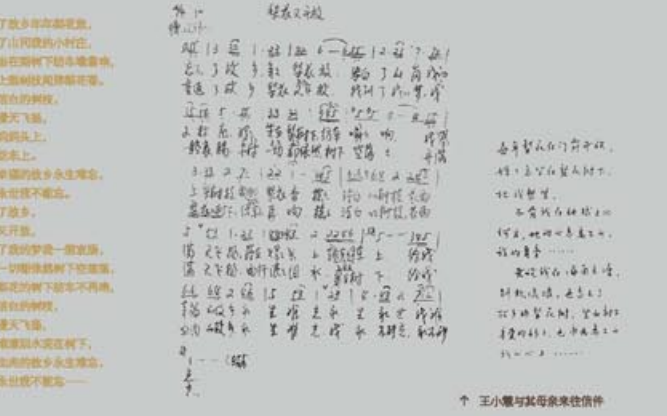
A 我这个人是不大计划的, 经常是跟着感觉走。或者是按计划, 很多偶然的事情, 如果我有兴趣我可能就开做了。我很难完全按着计划走的, 所以连订机票都不敢提前订, 这是我很多年以来的习惯。我应该 11 月去德国参与一个展览, 他是和慕尼黑城市美术馆合作的, 开幕式市长出席讲话也已预约好, 筹备工作应该是 10 月份去, 但是我 10 月份已经完全排不出时间了, 所以我没有办法完全按照计划去生活。很多人说我很像德国人, 但我觉得自己在这一点上非常不德国, 因为德国人一般是提前把一年的度假旅行计划都安排好, 甚至到一个国家? 哪一个度假区、甚至哪一个酒店哪一个酒店都会提前计划好。这完全不是我的风格。
I do not like plans myself. I go with the flow. If I am interested in the things planned for me, I might also get down doing it. I can not strictly follow the plan. I do not book tickets in advance. This is one habit that has been with me for years. I'm supposed to participate in an exhibition in Germany with the partnership with Munich Fine Arts Museum. The opening ceremony was planned in October with the mayor's speech. But I could not find time in October. So I did not follow a plan to live my life. Many people say that I'm like the Germans. I think I'm very much un-German on punctuality because the Germans always plan their annual holiday in advance. They even have a plan on the country for their travels, even the resort and the hotel. This is entirely not my style.

Q 之后在您与玛祖铭立合作中, 办公家具合作开发设计方面, 您有什么想法? 很多设计师都自己独特的风格, 比如说 ZAHA 她的建筑和产品几何形态, CLOANI 他的世界都是圆的。那么您创作的办公家具将会是什么风格, 或者说有什么特征?
During your cooperation with Matsui, what is your take on cooperative development and design with an office furniture company? Many designers like to have their own styles, such as the architecture and product types of ZAHA and the round-shaped world of CLOANI. What is the style or hallmark for your own office furniture?

A 将来和玛祖的合作, 具体做什么我还没想好, 但是通常我是比较喜欢简约的风格。功能也是我比较注重, 但是我更想尝试做一些有艺术性的、独特的设计作品。现在还不能说, 因为我的想法还没有成形, 即使有了想法, 还会有很多具体的实施问题, 比如说材料的选择, 加工的方法等等, 这个我想在合作中间共同商讨。
I still need to think about the details on my cooperation with Matsui. But I have always loved the simplistic style. I also focus on functionality. But I have always been trying to create some artistic and unique design works. I can not say it now because my idea has not come into shape. After I get the idea, I will have to consider many issues such as material selection and processing techniques. I'm still negotiating with them on these processes.

Q 读您的《视觉日记》, 了解到您和您母亲常常会用书信往来, 您现在还会以这种方式与母亲进行交流沟通吗? 您常常说您受母亲影响比较大, 不知可否为我们展现两段您母亲写的书信?
I have got to know that you often write to your mother after reading your Visual Diary. Are you still communicating with your mother this way? You have often said that you have been influenced by your mother the most. Could you show us the excerpts of the letters you have written to your mother?

A 现在已经很少和妈写信了, 因为她年纪比较大了, 毕竟也 92 岁了, 写字会很费力、很费精神。再者我也太忙没有时间写信, 很多时候是通过保姆来电话转达。但是我念大学的时候是有名的书信最多的学生, 同学们笑称我妈妈的来信是长篇小说连载。后来我出国以后, 也是因为忙没时间写信, 就录了很多录音带, 到现在还有整箱的录音带没有时间整理。但总的来说, 我和我妈妈之间的关系, 是很难得的亲密。而且我们之间的交往是很艺术化, 所以我觉得用艺术人生来形容我的人生不为过, 可以说艺术就是我的生活方式。举个例子吧, 我在二十年前, 曾经看到一首歌很好听的, 我就把歌词和歌谱抄写给我妈妈, 那首歌叫《梨花又开放》, 非常好听, 我还在梨花前拍了张照片给我妈妈。歌词是这样的:
Now I rarely write to my mother because she is getting old, nearly 92 years old. She has trouble in writing now. And I myself do not have much time for writing letters. I often get in touch with my mother via telephone and her nanny. Back in college, I was famous for the letters I had. My classmates laughed at me because they thought the letters from my mother were like long novels. Later I went abroad and was pretty busy. So I recorded many tapes. I still have one box of tapes to be sorted out someday. But in general, I have a rarely close relationship with my mother. Our communications are much artistic. So I think that my life can be best described as a life devoted to art. You can say that art is my way of life. For example, I saw the beautiful lyrics of one song twenty years ago and so I copied the lyrics to my mother. The song was called Another Blossom of Pear Tree Flowers. I even took some photos of one pear tree for my mother. Here are the lyrics.



后来我妈妈觉得那首歌太悲伤了, 因为歌词是表达母亲不在了, 游子回到故乡伤感的情绪。她给我改写了这首歌, 因为妈妈是一位作曲音乐家。过了二十年, 我又把她的这首歌拍成一个影像作品 (MTV)《又见梨花》, 作为我的回信再送给她。我很喜欢她写的歌词。
Later on my mother thought it was a too sad song. The song is about the feelings of one travelling man returning home and hearing the news of her mother who has passed away. Then she changed the lyrics because she is a composer. After 20 years, I made a MTV Another Blossom of Pear Tree Flowers out of her lyrics as my answer to her. I really love the lyrics she wrote.

艺术家是需要让大家了解, 他的作品是要让大家认可接受, 所以王小慧的人生, 没有隐藏就像视觉日记展现给大家。也许很多人会质疑为什么一个艺术家需要把自己苦痛不断在世人面前展现。但是只有这样才能让大家真正进入她的人生。就好比, 当沙砾意外地滚入了蚌壳的心里, 你无法叫喊, 你只能承受。直到, 那沙砾成为了莹亮的珍珠, 你才会把自己打开。王小慧不是要诉说自己的疼痛, 不是要别人同情或者落泪, 她只是想说: 那些意外与疼痛, 已经成为了如今生命的养分和一部分。生与死之间, 全靠艺术拯救。
An artist needs to be known and his works need to be acknowledged by the public. So the life of Xiaohui Wang is like a visual diary presented to you all. Man people may question why an artist needs to present their sorrows and pains in front of the public. But only by so doing can you get to know life. This is like gravels accidentally falling into the heart of one clamshell. Not matter how hard you scream, you can only bear with it until the gravels become bright pearls before you open the clamshell. Xiaohui Wang does not intend to tell her pains or get the sympathy or tears of others. She only wants to say that all accidents and pains have become nutrients of life and part of life. Art is totally depended on between her life and death.

王小慧像是一幅画, 看似简单, 但通过不同角度、在不同时间会领悟到不同丰富的层面, 让你觉得永远看不透。因为她的人生就像一场行为艺术, 是一个系列, 正如她的作品一样, 大多都是以系列的方式呈现。
Xiaohui Wang is like one drawing. It seems simple and has endless meaning if appreciated from different angles and during different time spans. This is because her life is like a behavioral act or a series just like the way her works are presented.



经过法国著名建筑设计杂志《Muuuz》旗下所有精通设计的工作人员精挑细选, 来自玛祖铭立合作伙伴的 Kusch+Co 8080 沙发系列, 由 Porsche Design Studio 倾力打造, 以其个性而实用主义的设计, 入围了 ArchiDesignClub 主办的设计大奖赛, 并成功夺得了这个许多人梦寐以求的殊荣, 成为了“2013 年最佳设计与建筑产品”之一。在这个代表着荣誉的“赛”道上, 8080 获得了成功。

The design-savvy staff of the French magazine Muuuz had shortlisted our series 8080 for their design competition. Series 8080, Design by Porsche Design Studio, grabbed this much-coveted accolade as one of the "best design and architectural products of the year 2013".



Design by
**PORSCHE DESIGN
STUDIO**

属于 8080 的“赛”道 8080, on the Raceway

编辑: 张诚颖 彭菁 图片: Kusch+Co 提供 Editor: Chengying Zhang Qian Peng Photographer: Kusch+Co



8080 保时捷沙发在巴黎胜出

ArchiDesignClub 邀请了约 22,000 名会员参与其社区的网上投票, 这些会员来自建筑设计、室内设计等各个设计领域, 根据他们对“特别与创新”的理解, 在精选出来的 250 个产品中选出他们认为能完美诠释的“特别与创新”理念的产品。

5 月 28 日晚, 在巴黎洲际大酒店举办了激动人心的颁奖典礼, 整场典礼邀请了知名法国设计师 Mathilde Bretilot 担任主持。本次设计比赛共设 64 个奖项, 分属 54 个类别。8080 系列以其个性而实用主义的设计, 在 15 天的激烈角逐中脱颖而出。

Series 8080 wins design competition in Paris

After being nominated, the round about 22,000 members of the ArchiDesignClub were invited to cast their votes for one of the 250 selected products, handpicked for their exceptional and innovative qualities.

The results were revealed during a Ceremony chaired by architect Mathilde Bretilot, taking place on May 28th in an exquisite setting, the lounge of the Grand Hôtel InterContinental Opéra in Paris. In total, 64 prizes were awarded in 54 categories.



玛祖铭立合作伙伴 Kusch+Co 与保时捷合作开发了高端接待座椅 8080 系列。8080 的外观设计与保时捷跑车强有力的个性特色呼应: 轮廓鲜明、实用主义、材质选择上精挑细选, 并将保时捷的速度之美融入座椅设计中, 以获得每个人的青睐。8080 适用于高端会所、艺术博物馆和私人保健设施, 亦或是高档套房等公共接待区域。

Matsu's partner Kusch+Co and Porsche jointly developed the 8080 high-end reception seat series. The visual strategy of series 8080 completely matches the strong presence of a Porsche sports car. The series boasts a dynamic forceful character, claiming everyone's attention through its almost opulent design. Either as a standalone armchair or bench or configured as a suite. Even in large assembly halls with a prominent architectural style, this design immediately captures the eye and appeals to all senses through its premium standard of luxurious comfort. Series 8080 is designed to furnish exclusive Public Areas, such as lounges, executive floors, art museums, and private health care facilities.



8080 的完美展示地

Bilster Berg Drive Resort 赛道位于德国小镇 Bad Driburg (巴特德里堡) 附近, 这个赛道对于由 Porsche Design Studio 设计的 8080 Porsche 沙发来说毋庸置疑是个最完美的展示地。

这条长 4.2 公里的赛道是由著名建筑师 Hermann Tilke 先生所设计, 他设计了许多一级方程式的赛道并因此闻名。在赛道的右边, 坐落着一栋大楼, 它拥有引人注目的建筑结构与采光绝佳的大落地窗, 在这里, 上演着各种汽车带来的视觉盛宴。

这个展厅最令人印象深刻的就是它 V 字形的支撑柱, 让这栋大楼无论是外观还是内部都散发着独特的个性气息, 而这新款 8080 系列的 V 形椅脚搭配在一起, 展现了无与伦比的设计美学。

The Perfect Location for 8080

The "Bilster Berg Drive Resort", situated near the German town of Bad Driburg, turned out to be the absolute perfect location for the photo session of series 8080, Design by Porsche Design Studio.

The 4.2 km long circuit has been designed by non other than the famous architect Hermann Tilke, known for his designs of many of the most recent Formula One circuits. An architecturally striking, light-flooded building, where presentation events for the auto industry can be staged, sits right next to the racing circuit.

The showroom's impressive, V-shaped pillars, giving the building its unmistakable character both inside and outside, boast matching design aesthetics with the V-shaped frames of our new series.

宁波博物馆是王澍建筑代表作之一。这座如山岳般雄伟的建筑与人们印象中所熟悉的现代博物馆、图书馆等大型公共建筑在外观上有着极大差别。在王澍看来, 当今的中国社会有太多的思维定式和所谓的规矩。仿佛一切事物都需遵循固定的套路和模式。这些公式般的教条无时无刻不影响着我们的行为、束缚和僵化着我们的思想。王澍就是要反对这种僵化的思维、打碎那些禁锢人们思想的枷锁。而他的武器就是自己的设计作品。

Ningbo Museum is one of Wang Shu's architectural masterpieces. The mountain-like majestic building is highly different from the external appearance of modern museums, libraries and other large-sized public buildings which are familiar to people in their impressions. In the view of Wang Shu, today, Chinese society has excessive mindsets and so-called rules, which seem to be followed in a rigid way and pattern for everything. These formulable dogmas have affected our behaviors, restricted and rigidified our ideas at every moment. Wang Shu desires to break through such rigid ideas and smash the shackles confining people's free thought. Such a weapon is just his design works.

王澍的“抵抗建筑学”

编辑: 王文翥 图片: 鲁芳芳 王文翥 Editor: Wentao Wang Photographer: Fenfang Lu Wentao Wan

THE "RESISTANT ARCHITECTURE" OF WANG SHU



随着 2012 年王澍成为首位获得普利茨克建筑奖的中国人, 建筑学这个本与日常生活有一段距离的专业学科, 普利茨克这个仅在业内享有盛名的奖项自此进入了大众视野。

抵抗世俗的声音

王澍曾说: “人的生存、生活、自由, 包括人本身都应尽量保持‘如其所是’的状态”他希望每个人都能独立思考 and 选择, 而非盲目屈从于这个社会中的表面上的“理所当然”。而应寻找蕴含其内的自然状态。因此王澍也称自己的建筑哲学为“抵抗的建筑学”。抵抗中国当代建筑对西方思潮的盲从, 抵抗标新立异、营造另类; 从而让建筑不留痕迹的融合在本应该存在的环境中, 这也就缔造了一个收录回忆的建筑——宁波博物馆。

After Wang Shu became the first Chinese winner of the Pritzker Architecture Prize in 2012, architecture, a professional discipline with some distance to our daily life and Pritzker Prize, an award enjoying prestige only in the sector have entered the public visual field hence.

Voice resisting worldliness

Wang Shu once said, "A person shall keep his state as he was in his existence, life, freedom, including human being itself". He hopes everyone can make consideration and choices independently rather than blindly bend himself to the superficial matter of course, but he shall seek a natural state implied inside. Therefore, Wang Shu also called his architectural philosophy as "resistant architecture", resisting against China's contemporary architecture from blindly following the western ideas, pursuing maverick and offbeat styles. A building shall exist in its environment without a trace. In this case, a building which has created a collected memory emerged, that is Ningbo Museum.



王澍

1963 年出生于新疆的王澍, 其父是一位闲暇时搭建木工的小提琴演奏者, 其母是一位长期担任学校图书管理员的教师。王澍对于建筑材料、结构, 以及中国传统工艺技法的兴趣来源于他的父亲, 而其对于西方哲学、文学、历史等方面的浓厚兴趣则源自于母亲。在许多人看来, 王澍与中国很多建筑师最大区别在于其知识与修养等方面非凡的底蕴与积淀。正是这些造就了他卓尔不群的设计理念与建筑哲学。

Wang Shu was born in 1963 in province Xinjiang. His father is a violinist addicted to woodworking in his spare time. His mother is a teacher serving concurrently as a librarian for a long time in the school. Wang Shu's passion for the study of building material, structure and Chinese traditional craft techniques originated from his father while his great interest in western philosophy, literature and history etc. rooted on his mother. In the opinions of many people, the biggest difference between Wang Shu and other Chinese architects lies in the extraordinary deposit and accumulation of knowledge and cultivation. It is just these accomplishments that have achieved his outstanding design concepts and architectural philosophy.



项目信息:

位置: 中国宁波市鄞州区首南中路1000号
建筑师: 王澍、陆文宇 [业余建筑工作室]
用地面积: 4.33公顷
建筑面积: 30000平方米
设计时间: 2003年-2006年
施工时间: 2006年-2008年11月
结构形式: 钢筋混凝土正交框架与局部桥墩结构
屋顶形式: 混凝土衬墙与回收旧砖瓦复合墙体
主要材料: 竹浆模塑混凝土、回收旧砖瓦、本地石

Project information:

Location: No. 1000, Middle Shounan Road, Zhengzhou District, Ningbo City, China
Architect: Wang Shu, Lu Wenyu (Amateur Architecture Studio)
Land area: 4.33 hectares
Building area: 30,000 square meters
Design time: From 2003 to 2006
Construction time: From 2006 to November 2008
Structural form: Reinforced concrete orthogonal frame and local bridge structure
Combined wall of concrete lined wall and reclaimed ancient bricks and tiles
Main materials: Bamboo formed concrete, reclaimed ancient bricks and tiles, local stone

Ningbo Museum

宁波博物馆

收藏历史的建筑

宁波博物馆的另一大设计特点是瓦片墙。其外墙表层由无数明清以来的残砖断瓦重新拼砌而成。这独特外墙的设计灵感源于数年前发生在博物馆所在地的一段故事。关于宁波市郊的这片土地,王澍的当初的第一印象是“一片失忆之地”。之所以这么说,是因为在这片区域里原本散落着十几个村庄。由于城市的发展和变迁,当王澍第一次来到那里时,几乎所有的村落均已被拆迁一空。在王澍看来,那里已失去传承。历史留给人们的一切均已在推土机的轰鸣声中轰然倒地。这也促使亲身感受到这份震撼的王澍有了“保存时间、收藏历史”的设计概念。在他看来,这八个字也正是博物馆本身的功能和使命。于是,他让工人们在周边数十公里的范围内收集那些被人丢弃的砖瓦,并按照尺寸、颜色等方式分类。最终,这些曾经的“垃圾”组成了宁波博物馆那兼具设奇思妙想与历史沧桑厚重的外墙。这一切再次印证了一句名言:世上没有真正的垃圾,只有被放错了位置的财富。

A building with history collection

Another feature in the design of Ningbo Museum is its tile-laid wall. The exterior surface of outer wall is laid by residual bricks and tiles left over in Ming and Qing dynasties. The unique outer wall design was inspired by a tale occurred a few years ago at the site in which the museum was located. The plot of land in the suburbs of Ningbo was "a land of losing memory". In his initial impression, this plot was scattered with a dozen of villages. Along with the urban development and social change, when Wang Shu came here for the first time, almost all the villages were completely demolished. In the view of Wang Shu, the heritage has been lost. When all left over by the history crashed down under the roar of bulldozer, it also provoked his personal feeling of shocking design concept of "keeping time and collecting history". In his mind, such a design concept is just the function and mission of the museum. Therefore, he asked workers to collect the discarded bricks and tiles within dozens of kilometers around and classify them by size and color. Ultimately, the once discarded "trash" has formed the thick outer wall combined with fantastic ideas and historic vicissitudes of Ningbo Museum. All these again testified a dictum: There is no real trash but only wealth misplaced.

手举烛光的智者

一座建筑的风格与特点在某种程度上也反映着该建筑师的设计理念 and 人生哲学。王澍作为建筑师与众不同之处是:他不但考虑空间、材质、功能和美观等设计问题;更深思作为一个有责任感的公民,如何通过作品表达对于当下的社会、传统、环境、价值观等问题的思索与关切。某位古希腊智者曾言,普通大众仿佛终日生活在黑暗之中,他们不辨方向且时常碰壁;而真正的智者则犹如一个手持蜡烛的人,哪怕烛光有限,也要为周围的人们指引方向。也许王澍也希望自己能成为这样的智者,哪怕凭一己之力,也要为当今中国建筑设计界指引方向。

A wise man holding a lit candle

The style and feature of a building have also reflected the design concept and life philosophy of the architect. As an architect, what is distinctive for Wang Shu lies in: he not only considers design issues on space, material, function and aesthetics etc., but also meditates how to express his thinking and concern to the society, tradition, environment, values and other issues presently as a responsible citizen. Just as an ancient Greek wise man said, the general public seemed to live in darkness day and night without identifying the direction but going into a blind alley; however, a genuine wise man is just like a man holding a lit candle, even with limited light, but it can guide a direction for people around. Perhaps, Wang Shu also wishes to be such a wise man in a bid to guide a right direction for China's architectural design sector at present time with his own efforts.



A MYSTERIOUS UNDERWATER WORLD CAUGHT IN BY WHIRLPOOL

被漩涡卷进的神秘海底世界

编辑: 爱迪 Editor: Summer

早在上个世纪 90 年代, 时任丹麦国家水族馆馆长的 Jesper Horsted 先生在他游历了全世界各地知名的水族馆后, 就下定决心要重建自己国家的水族馆。彼时, 他起草了第一个全新的现代化设计方案, 为今天的 "The Blue Planet" 在国际化背景下的诞生写下了辉煌的一笔。

The Blue Planet, 直意为“蓝色的星球”, 就是时下新建不久的丹麦国家水族馆, 据说也是欧洲现存最大的水族馆。它地处 Øresund 海滩, 直面朝海的地方是 Kastrup 海港北部, 只要八公里就可以到达哥本哈根城市广场。新水族馆搬离了原水族馆的地方, 开启了一场全新的冒险, 因为距离哥本哈根机场很近的缘故, 据说乘机经过机场的游客, 都能从空中俯瞰到这个形状特别显著的建筑。就是这个建筑, 它在 2012 年丹麦政府召开的“经济增长新方法”旅游会议上, 因为自身的经济增长潜力, 被评选为最棒的灯塔项目 (the best lighthouse project)。



↑ 水族馆形态显著, 从运动的水面发出的漩涡状中寻找灵感等等。
▷ 长长的入口犹如巨大漩涡的一个旋臂, 将你卷入神秘的海底世界去一探究竟。

As early as in the 1990s, Jesper Horsted, the curator of Danmarks Akvarium, made up his mind to rebuild an aquarium of their own country after making his tours to famous aquariums around the world. At that time, he drafted the first new modernized design plan, opening a bright chapter for the emergence of "The Blue Planet" today under the international background.

The Blue Planet, known as the newly-built Danmarks Akvarium, which is said to be the largest aquarium in Europe presently. It is located on Øresund Beach, directly facing the north of Kastrup Seaport. It is only 8km to Copenhagen's city squares. The new aquarium relocated from the original site and opened up a new adventure. Due to its short distance to Copenhagen airport, it is said the passengers by air can get a bird's eye view to this construction with particularly remarkable shape from the sky. At the tourism workshop of "New Way of Economic Growth" held by Danish government, the construction was honored as the best lighthouse project for its own potential in economic growth.

历经战争生存的水族馆

丹麦最早的国家水族馆可以追溯到 1939 年, 提起它来, 还有一段有趣的历史值得一说。据说这个水族馆建成不久, 二战就爆发了, 七个月后, 丹麦也被敌国占领, 彼时国界被封锁, 海外水生物种的引进自然也被切断了。然而, 丹麦本国并没有放弃, 它通过培育国内的水族物种, 以积极的姿态应付了水族馆的继续生存。二战结束后, 这个水族馆外形受到了严重的破坏, 在随后的几十年里, 它就走上了不断扩建和改造之路。经历了数次的翻新后, 这个一直位于 Charlottenlund (夏洛滕隆) 的建筑依然被“指责”不够好, 尤其是近年来, 被要求注入高科技的呼声越来越大, 这才有了变迁地址到 Øresund 海滩的 "The Blue Planet" 新的水族馆的诞生。然而不管怎样, 在海洋馆存在的超过 70 年的时间里, 它始终扮演了寓教于乐的身份, 在人们享受遨游其中的同时, 也获得了丰富的水域知识。

Aquarium surviving over wars

The earliest national aquarium in Denmark can date back to 1939. To mention it, there was an interesting historic story behind it. It is said soon after the completion of the aquarium, the World War II broke out. After seven months, Denmark was also occupied by enemy country. At that time, the territory was blockaded, so the introduction of overseas aquatic species was also cut off. However, Denmark did not give up. It coped with continued survival of aquarium in a positive manner by cultivating its domestic aquatic species. After the war, the aquarium was seriously damaged; therefore, in the subsequent decades, it took a road of constant expansion and renovation. After renovation for times, the construction located at Charlottenlund was still be "criticized" to be not good enough. Especially in recent years, the clamor for injecting high-end technologies is getting louder, triggering the emergence of new aquarium "The Blue Planet" located on Øresund Beach. But anyway, over the past 70 years, the former aquarium has played a role of combining education with pleasure, enabling people to enjoy their amusement and gain knowledge on aquatic species.

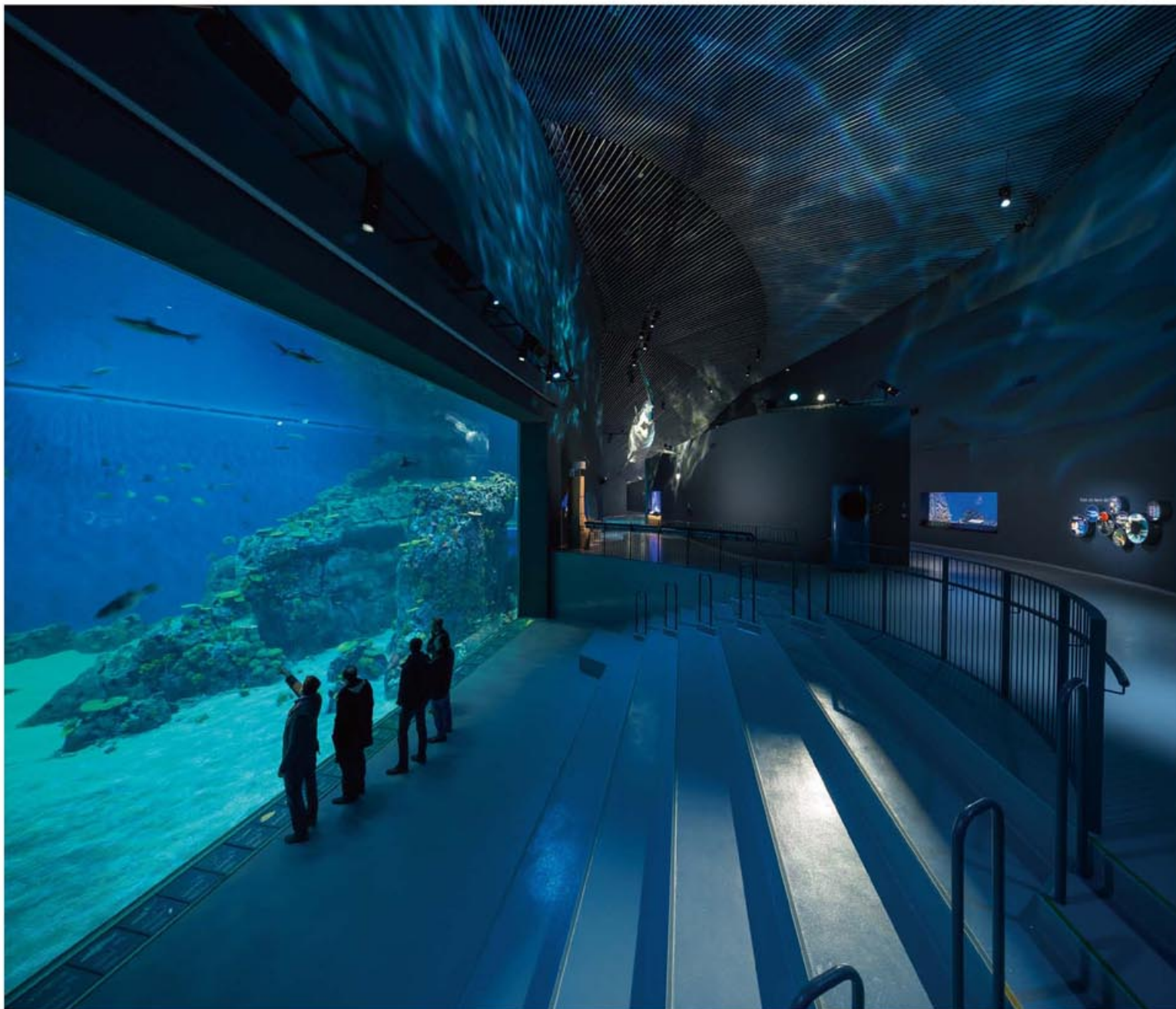


灵感源于神秘的水漩涡

当水进入动态的流动中时会产生漩涡, 3XN 受到漩涡的形态启发, 将新的水族馆建造成了一个巨大的水涡造型, 试图开启人们想要探索被卷入其中的世界的秘密。因为建筑本身处于地势较高的海岬上, 近水的它正好将陆地和海域连接了起来。外立面被小钻石状的铝板覆盖, 适应了建筑有机的形态。铝镜面如同水一般折射了天空的光和色, 也因此, 建筑被赋予了多样的外在表情——如同大自然本身。充满动感的建筑, 让人联想到流水, 漩涡状的线条也预示着更多的空间将被延展而出。

游客想要抵到入口, 就必须顺着漩涡的第一个旋转的长道抵达; 再经过一段平整的过度, 来到户外的池塘区域, 这里犹如漩涡的第二个旋转通道, 游定其中, 你会感觉像一次次被卷入进另外一个神奇的海底世界。

水族馆中央是一个圆形的大厅, 在这里, 游客决定选择要去探险哪一条河流、湖泊或是海洋。每一个展览都有独特的主题, 配合以不同的图像、音效等以营造不同的氛围。大厅不远处还设有餐厅, 在此用餐可全览整体海景。The Blue Planet 是一个复杂的项目, 一方面它创造了一种独特的、供经济可持续发展的文化体验; 另一方面它又创建了让各种珍稀海洋物种得以生存的生态系统。



← 它是丹麦唯一一个容纳了从热带到极地各种水域风光的水族馆, 如珊瑚礁、非洲岩礁、世界最长的亚马逊河支流等等。
↓ 合作方 Kwomig Design & Communication 还利用光、声、AV 技术、投影、电影、互动、平面、装置等不同手段创造了独特的展览氛围。
→ 钻石状铝板覆盖的外立面, 犹如镜面一般反射自然风光, 充满动感的有机建筑线条, 延展出了许多想象空间。



Inspired by mysterious water whirlpool
When water goes into a dynamic flow, it will generate whirlpool. Inspired by the shape of whirlpool, 3XN built a huge whirlpool profile for the new aquarium, attempt to making people explore the secret of the world involved in it. As the construction itself is located on a high-altitude cape, the waterside aquarium has just connected the land and the sea area. The facades are covered with diamond-shaped aluminum sheets, matching the organic profile of the construction. The aluminum mirrors refract the light and color of sky just like water, endowing the aquarium with diversified external expressions---as nature itself. The highly dynamic building calls up picture of water flow and the whirlpool lines also foretell the unceasing emergence of more space.

For access into the entrance, visitors have to pass through the first long whirling course, then walk though a smooth transition to an outdoor pond area, in which the second whirling course just like a whirlpool makes the visitors feel they are caught in another strange and magic underwater world again and again.

In the center of the aquarium, there is a circular hall, in which visitors can choose which river, lake or sea they desire to explore. Each exhibition has a unique theme with different pictures and audio effects for creating different atmosphere. A restaurant is set not far from the hall, allowing the diners to have a full view over the whole seascape. The Blue Planet is a complicated project and has created a unique cultural experience which supports the sustainable economic development as well as establishes an ecological system allowing various rare marine species to survive.

充分的建造准备

建造行动从 2007 年开始, 在第一轮来自瑞典、荷兰、法国、德国、英国、挪威、日本、奥地利、美国和丹麦的 38 家公司的资格预审后, 五家丹麦建筑公司和一家德国建筑公司被邀请到此次方案竞标中来, 最终本土的 3XN 胜出。从 2010 年 10 月正式动工。关于这栋建筑, 它有很多特色值得一说。首先它光是打桩就有 1200 个, 直接打在了深度到达地下 12-14 米的地质层。其次它将原有的海水输到了附近 1.7 公里外的海域内, 又从海岸线 300 米处引入了冷却水。建筑地基是一个 400 立方米, 用 200 吨重的水泥一次性浇筑加固的水泥地基。据统计, 包含建筑所在地的价值在内, 整个水族馆的预算在 730 万丹麦克朗。总面积达到 10,000 平方米, 其中 5,000 平米用做展览馆, 户外面积大概 2,000 平米, 再加上一个可供 200 车位的停车区域, 总共停车位达到 575。

Fully-prepared construction works

The construction events were kicked off since 2007. After first round of prequalification of 38 contractors from Sweden, Netherlands, France, Germany, UK, Norway, Japan, Austria, USA and Denmark, five Danish construction companies and one German construction company were invited to participate in the bid. Ultimately, Danish company 3XN won the bid. The construction works started from October 2010, the aquarium has many features worth talking about. First, 1200 piles have been driven up to the geological layer of 12-14m deep underground. Second, it conveys the original seawater to the sea area 1.7km away nearby and draws cooling water from the area 300m to the coastline. Its building foundations is a one-off cast reinforced concrete foundation of 400 cubic meters consuming 200 ton cement. According to the statistics, including the value of land for the building, the budget for the whole aquarium was DK7.3 million. The total area reaches 10,000 square meters, in which 5,000 square meters is used for exhibition and outdoor area is around 2,000 square meters. The aquarium provides a parking area of 200 parking spaces, with total parking spaces up to 575.

← 水族馆共用了 53 个厅来展示超过 450 个物种, 20,000 种鱼类和其他水生动物。

A Home Far from NATIVE LAND

远离故土的家

西苏黎世25小时酒店

25hours Hotel Zürich West

编辑: 亮洁 Editor: Loulou

西苏黎世 25hours 酒店设计师的设计理念是将酒店设计成为一个“远离故土的家”，通过大胆的创新与时尚的色彩设计，并采纳了 Retro design 设计产品 Neon lighting 照明的灯具产品，酒店设计师们确实完美的实现了自己最初的设计理念。各种百叶窗、图案、产品造型以及各种设计主题为酒店的室内设计提供了一个激动人心并且时尚、充满现代感的建筑以及装饰风格。

The design concept of 25hours Hotel Zürich West is to turn a hotel into a "home far away from native land". By bold innovation, stylish color design and Neon Lighting lighting products designed by Retro Design, the hotel designers have really fulfilled their own initial design concept perfectly. Various shutters, patterns, product modeling and design themes have provided an exciting, fashionable and modern architecture and decoration style for the hotel's interiors.



步入酒店, 立刻被友好的暖色调而打动, 没有任何夸张或者奢华的装置, 也没有令人感到拘谨的挑高大堂和金属色。



↑ 虽然从家具、地毯到墙面装饰都选用了丰富的色彩, 但是并没有让人感到拥挤和杂乱。

25 HOURS

25 小时酒店向来具有不落俗套的设计传统, Alfredo Häberli 设计的西苏黎世的这一家也成为最新代表。25 小时酒店酒店的 CEO Christoph Hoffmann 认为, 设计是 25 小时酒店理念的表达。因而, 25 小时酒店的所有酒店设计都深深扎根于当地文化, 充满着鲜明的地域特点, 这使得每个酒店都非常与众不同。正如酒店的名字——“25 小时”那样, 通过设计和服务使人逃离 24 小时平庸与单调生活的魅力。

25hours Hotel has unconventional design tradition. The hotel in Zürich West designed by Alfredo Häberli becomes the latest typical one. "Design is a concept expression of 25hours Hotel. Therefore, the design of all its hotels is deeply rooted in local culture, brimming with distinctive geographical features, which allows each hotel to be exceptional. Just like the name of the hotel "25 hours", it makes people escape from 24 hour commonplace and bored life through design and service." says Christoph Hoffmann, CEO of 25hours Hotel.

苏黎世西区曾经一度失修, 而今, 这个昔日瑞士最大的工业区已经重新蓬勃起来, 成为新的文化中心。周边的街道在商业上也十分蓬勃, 到处都是餐厅、酒吧等时尚娱乐场所, 不拘一格的购物中心和画廊艺术区, 逐渐吸引众多知名的艺术家和设计师汇集至此。

Alfredo Häberli 是这些充满创意的苏黎世人中的一位, 他主导了苏黎世 25 小时酒店的室内设计, 该酒店正好坐落在苏黎世西区。Alfredo Häberli 毕业于苏黎世大学设计学院。他喜欢从日常事务中发掘非常规的表现方式, 当然观察的视角也非常特别。他有着鲜明的标志性风格——一种混合了创新和纯粹快乐的能量——只要你步入 25 小时酒店 Zürich West 酒店七层高的建筑中, 就能够感受到。

Zürich West has once fallen into disrepair. Today, the formerly largest industrial zone in Switzerland has been revitalized, becoming a new cultural center. The surrounding streets are also very flourishing, scattered with restaurants, pubs and other entertainment venues. The unique shopping mall and gallery art zones have gradually attracted numerous artists and designers gathering here.

Alfredo Häberli is one of creative Zürich residents, who led interior design of 25hours Hotel in Zürich. The hotel was just located at Zürich West. Alfredo Häberli was graduated from School of Design of University of Zürich. He likes to tap unconventional expression from daily affairs. Of course, his perspective is quite special. He has a distinctive and signature style—an energy mingled with innovation and pure happiness, which allows you to feel so long as you step into 7-storied 25hours Hotel Zürich West.

→ 红色房间的地毯是特色手工地毯, 枕头上印着 "almost home (如家)" 文字, 让人在忍俊不禁的同时感受对家的温暖回忆。



步入酒店, 立刻被友好的暖色调而打动, 没有任何夸张或者奢华的装置, 也没有令人感到拘谨的高大堂和金属色, 木质前台装置了灯带以突出前台的位置, 一盆家里经常会种植的植物摆放在上面, 一辆粉红色的自行车被放在背后, 与墙上粉色钢管装饰呼应。宽敞的公共区域采用了绚烂而生动的紫红色覆盆子元素, 中央开放式的大堂和酒吧提供了社交聚会和朋友圈聚会的绝佳空间, 彩色的沙发令人愉悦, 公共区域选用了彩色方块纹样的地毯。公共空间的地面材料也多种多样, 大部区域还是采用木材。虽然从家具、地毯到墙面装饰都选用了丰富的色彩, 但是并没有让人感到拥挤和杂乱。客厅、小型图书馆、展览空间十分适合开展公共活动, 设有酒吧、顶楼桑拿浴室和免费无线网络连接, 距离瑞士第一塔成影院步行即可抵达。

After stepping into the hotel, you will be instantly touched by the amiable warm tone. There is neither any exaggerate or luxurious device nor restrained grand lobby and metal color. The wood front desk is highlighted by lamp bands. A pot of flowers usually planted at home is placed on it while a pink bicycle is put behind it which echoing with pink steel pipe ornament. The spacious public area adopts colored and lively mauve raspberry element. The open lobby and pub in the center offer a perfect space for social party and friend reunion. The colored sofa is delightful and colored block-pattern carpet covers the public area. The floor materials in public area are also diversified, but most is covered with wood. Though plentiful colors are used from furniture, carpet to ornaments on wall, it is absolutely free of messy and crowded feeling. Living room, small library and show space are suitable for public activities. The hotel is equipped with pub, top floor sauna and free Wi-Fi. You can go to the No. 1 Tower in Switzerland or cinema on foot.

酒店的客房色彩明亮, 装饰别具一格。126 间客房和套房中采用定制设计的多功能家具, 客房颜色缤纷, 童趣十足, 浴室的毛巾挂钩细节都能够凸显出可爱的主题, 橱柜甚至用荧光色留言, 枕头上印着 "almost home (如家)" 文字, 让人在忍俊不禁的同时感受对家的温暖回忆。红色房间的枕头地面是特色手工地毯, 墙纸呈现出珍珠母效果, 客房中墙上的涂鸦和地毯呼应, 空间清新有趣。房间根据贵金属黄金、白银、铂金来命名, 最昂贵的铂金客房有一个非常宽敞的户外露台, 灰色的地面镶嵌着铂金色微光马赛克。

The rooms of the hotel enjoy bright colors and unique decoration. There has tailor-made multi-function furniture in 126 rooms and suits. The room has varied colors and childlike fun. The towel hooks in bathrooms show lovely themes and you can leave the message on the cupboards with fluorescent color. The wording "almost home" printed on pillow makes guests simmer and trigger their warm recalling to home. The floor of red rooms is spread with characteristic handmade carpet with pillow pattern and the wallpaper gives a mother-of-pearl effect. In the room, the graffiti on the wall echoes with the carpet, showcasing a refreshing fun. The rooms were named based on precious metals such as gold, silver and platinum. The most expensive platinum rooms have a spacious outdoor terrace. The gray floor is embedded with platinum-color glimmer mosaic.

25 小时酒店 Zürich West 的酷炫设计中还融入了 Häberli 自己观光建议, 客人能够惊讶的发现酒店景观已经带领他们开始对周边城市的寻宝, 甚至你会觉得苏黎世西区从来没有像现在这样好看过。

The cool design of 25hours Hotel Zürich West has also combined Häberli's own sightseeing suggestion. The guests will surprisingly find that the hotel's landscape has guided them to explore the surrounding cities and even makes you to find that Zürich West has never been so beautiful.

