

MATSU 玛祖铭立  
GROUP

MATSU Quarterly Magazine  
Spring Issue 2014 NO.27

玛祖铭立季刊 - 2014 年春季刊



三叶水生  
Clover Happiness

Product: MATSU 三叶草 Clover Table

Inspiring Office Lifestyle  
www.matsu.cn

In order to be environmentally friendly, we use recyclable paper, and please recycle and reuse.

春·态度  
Spring · Attitude



端起来,放下去!  
MATSU 2014春季新品Collection  
A Decent Life And An Open Attitude  
MATSU 2014 Spring New Collection

“多义空间”  
编辑 Dirk Wynants 设计工作室  
Multi-purpose Space of Dirk  
Wynants Design Works In De Tao

以梦为马  
Ride on Dreams

总策划  
蔡洪国  
主编  
范尧  
执行主编  
黎明  
编辑  
张莹瑜 陶然亭 李慧 李群 刘达  
平面设计  
吴磊平 陶然亭  
摄影师  
鲁芳芳 刘达  
发行负责人  
陶然亭  
主办  
玛相敦立集团  
地址  
上海市徐汇区肇嘉浜路 686 号  
邮编: 200030  
电话: +86 21 3338 6166  
传真: +86 21 6431 4886  
网址: WWW.MATSU.CN  
客服热线: 400 630 9229  
2014 MATSU ©  
地址  
No. 686 Zhaoliang Road, Xuhui District, Shanghai, P.R. China.  
PC: 200030  
Tel: +86 21 3338 6166  
Fax: +86 21 6431 4886  
Web: WWW.MATSU.CN  
Customer Service Hotline: 400 630 9229  
2014 MATSU ©

版本: 20140328  
印次: 5000  
封面纸张: 240g 协茂 E 超感  
内页纸张: 140g 协茂 E 超感  
印刷: 四色印刷

# 卷首语

Editor's Voice

## 春 · 态度

曾莱说,春是不羁的精灵,无处不运行.这是诗人对春天的态度。

诗人知道,一种色彩走不进一个季节,就像在一个空间,总需要多元的融合,关乎设计,关乎逻辑,也关乎我们对空间的尊重.2014 年初春来临,我们开始用心感受生活,在设计,在空间,在灿烂光线中缤纷着颜色,都表达着我们的态度。

MATSU 旗下 Sao Paulo 直椅的创造者 Norbert Geelen 用“简单的原则”定义自己对于设计的理解,并以“超越简单”的态度,概括着自己一生对设计的追求.就像春来的时候,一花,一草,一木,以自己的方式追求着自己的生活,带给人们美好和自然.这是我们的设计师,为生活的美好而坚持的态度,这也是我们为办公空间发展而坚持的态度。

所以,在这个季节, MATSU 以生活的哲学阐述着对办公空间的理解,并在生活中融合着对未来办公发展的期待和努力.无论是办公与生活融合的新概念空间规划理念,亦或是传统商务氛围的营造实施,我们一直坚持着创造激发灵感的办公生活方式,这种端得起,也放得下的态度,是 MATSU 追求创新的先锋精神。

## 本刊编辑部

## Spring · Attitude

Shelley said spring is wild spirit, which are moving everywhere. This is the poet's attitude towards spring.

The poet knows that a color cannot go into a season, as in a space, integration of diverse needs is essential and it is related to the design, the logic and our respect for space. In the early spring of 2014, we began to feel life with our heart, and the colors in design, in space and brilliant lights have expressed our attitude toward the spring.

Norbert Geelen, creator of MATSU's Sao Paulo Chair, defined their own understanding of the design with the "principle of simplicity", and summed up his lifetime pursuit of design with "beyond simplicity" attitude. Like in spring, all flowers, grasses and trees have their own ways to pursue their life, and bring people beautifulness and naturalness. This is the attitude for a better life insisted by our designer, and also our attitude towards the development of office space.

Therefore, in this season, MATSU elaborates its understanding of office space with a philosophy of life and blends its expectations on and efforts of future office development in life. This is an open attitude to a decent life, and also the spirit of pursuing innovation.

# 春



www.matsu.cn

MATSU supplies high-quality  
and exquisitely designed  
**office furniture,**  
*public space furniture,*  
**LED office lighting,**  
*office partition systems*  
**and carpet**  
to our valued clients,  
aiming to create an  
inspiring office lifestyle.

## CONTENTS

Magazine Section Information:  
Consistent with our magazine's title and theme, each section is named using a Chinese character that uses  
the character "木" (gāngmu, 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.

### 栋

NEWS

设计新闻, 灵感动向

04-07

建筑之外  
—— Stringax 亮相北京今日美术馆  
Beyond Architecture  
Stringax debuts at Today Art Museum in Beijing

### 本

NEW PRODUCTS

设计新品, 灵感家具

08-11

端砚桌, 发下桌  
—— MATSU 2014 春季新品 Collection  
A Recent Use and An Open Attitude  
MATSU 2014 Spring New Collection

### 析

ANALYSIS

设计空间, 灵感办公

12-23

多义空间  
—— 复旦大学邯郸 CHRY WYNNANT'S 工作室 (MATSU Reference)  
Multi-potential Space of Chry Wynnant's Design Works  
in De Tian (Fudan University)

在阳光下成长  
—— 浙江未来石化股份有限公司总部 (MATSU Reference)  
Growth in the Sun  
Zhejiang Future Petrochemical Co., Ltd.

色彩治愈系  
—— 比利时 AZ Damiann 综合医院 (Kushi+Co Reference)  
Color Cure  
AZ Damiann General Hospital in Belgium

### 杰

EXCELLENCE

设计人物, 灵感生活

24-27

用简单的方法, 造就繁华  
—— 专访 Siao Paulo 鹿聘的设计师, Aurbent Goolian  
Simple Design, Beyond Simple:  
Interview with Aurbent Goolian

### 栖

WESTERN DESIGN

设计东西, 灵感碰撞

28-31

相爱入骨的婆  
—— Bauhaus/Laithner 邂逅 EuroShope 2014  
In Love with Detail  
Bauhaus/Laithner Meets at EuroShope 2014

### 林

INDUSTRY UPDATES

设计精英, 灵感创造

32-37

西方遇见东方  
—— “设计上海” 2014 上海国际设计创意博览会  
When the Eastern and Western Meet  
Design Shanghai 2014 International Design Expo

### 松

LIFESTYLE

设计万象, 灵感云集

38-51

以梦为马  
Ride on Dreams

新睿界艺术生活中心  
The New Music World Artistic Life Centre

幻梦记忆, 云南  
Dogs in Heaven





回到建筑学, 本来就是一门不同领域都涉足到的经验学科, 与科学家、艺术家的执念不同, 建筑学出身的建筑师爱好广泛, 也兼具艺术家的才气、工程师的严谨、哲学家的思辨、历史学家的视野、政治家的圆融, 以给他人多才多艺的印象。这也就从根本上埋下了跨界种子——不管是生活中的兴趣爱好、自我陶冶, 还是工作中的触类旁通。在相当一段期间内, 不大安分不甘心的建筑师, 包括从事建筑设计、建筑管理、教书育人们以及理论研究的, 早已在不同领域、不同方向以不同方式, 左右突围, 上下突围, 里外兼修, 在找寻一种新的自我, 去完成过去水面、脚底几处, 姑且叫“跨界”; 有人发现外面的世界更精彩, 不光跨, 干脆“融”界而去; 有人坚守阵地, 开疆拓土, 把界搬到过去别人的地盘, 美其名曰“拓界”; 更有少数天马行空, 目中无界, 走到哪算哪!

When it goes back to the architecture, it is an empirical discipline involving various areas. Different from the obsession of a scientist and an artist, an architect with an architectural background usually has a myriad of interests, talents of an artist, rigor of an engineer, speculation of a philosopher, vision of a historian and harmony of a politician, so an architect is perceived as a versatile person, which fundamentally determines the cross-border gene — other interests of life and self-cultivation, or comprehending by analogy. For a period of time, the restless and insubordinate architects, including those in the areas of architectural design, construction management, teaching and theoretical research, have already sought for a new self in different areas and in different ways, and they explore from different directions and pay attention to different disciplines in addition to architecture, so as to improve the definition of 'architect'. Perhaps, no matter how 'architects' in traditional sense try to break the border, they still cannot hold their own energy, so some people no longer repeat what they are doing, but try to do something else, which is called "cross-border"; some others find that the outside world is more wonderful, so they not only just cross the border, but directly overstep the border; some stand their ground, and expand the border to others' territory, which is called as "boundary extension"; and a few people are even more creative and unbound, and they go everywhere at their will!



中国社会的包容和进步, 让建筑和艺术、设计的关系回归正轨, 越来越近, 互相交融, 而另一方面, 互联网的发展突飞猛进, 对社会各行各业的影响不亚于当年欧洲的文化复兴, 这让让建筑师更自由更平等, 无限按照传统社会对建筑师的约束和审视, 做一个真正自由的建筑师。

On the one hand, with the tolerance and progress of the Chinese society, the relationship of architecture, art and design stays on track, getting closer and intertwining each other. On the other hand, with the rapid development of the Internet, its impact on all trades and professions in the society is not second to that of European Renaissance, so that the architects have more freedom and equality, need not comply with the requirements and review of architects in the traditional society, and acquire real liberty.



在“建筑”和“建筑之外”游走的这样一群人, 他们都从建筑的原点出发, 又以安全不同的独立面貌出现在不同的今天。这是时代产物, 也是行业生产模式的更新, 我们暂且无需割裂去区分门类, 用一种权威的所谓学术的理论去评判, 他们都是全新的个体, 各自成一统, 各自有各自的能量, 他们突破世界的同时, 某处也是在开放自己, 走出“建筑师”的角色, 吸取这个时代广泛的资源, 随时迎接任何一个或多个新的角色。他们在建筑之外的活力和创造力, 正是这个社会需要的正能量。

A group of people that roam 'inside the architecture' and 'outside the architecture' start from architecture, but emerge in today's China with an entirely different independent image. This is a product of the age, and also an upgrade of production mode. For the time being, we have no need to classify it deliberately or to judge it with the so-called authoritative academic theory. They are all new individuals, which have their own systems and their own energies. When they break through the world, they actually open themselves up, get rid of the 'architect' role, absorb a wider range of resources of our times, and meet one or more different roles at any time. Their vitality and creativities beyond the architecture are nothing else than the positive energy our society needs.



## Singlux 窥见建筑内外

Singlux 沙发, 由 EX+1 建筑设计师张西与玛琨独立工业设计师任鸿飞担纲设计, 这是一件融合于建筑空间, 所谓建筑之内; 又体现建筑之外的办公生活、艺术人文的作品。作为建筑师, 又是产品设计师的张西从感知现代都市办公生活开始, 让办公空间跨越都市文化、建筑空间、家具设计、人与人等层层界限, 建筑内外关联。

### Singlux

Singlux sofa, co-designed by MATSU's invited architect Zhang Xi and Ren Hongfei from MATSU, is a piece of work that can integrate in architectural space, as well as show office life and artistic humanity. Rooted in her experience of office life in modern cities, Zhang Xi, an architect and a product designer, built the connectors across the bound of urban culture, architectural space, furniture design, person-to-person relations and between inside and outside of the architecture.



Singlux, 用高密度海绵制成的如滑滑水果般的彩色沙发, 盛在闪耀的金属框架中, 姿态各异, 各种沙发组合代表不同情绪和心绪的“鸟飞”也可根据空间需求, 灵活调整模块), 整体羊毛面料, 传递自然的感觉。办公空间中采用 Singlux 营造的休闲区仿佛具有魔力的磁场, 吸引曾在固定工作位上久坐的员工们。大家越来越多的把排队、灵感互动、跨部门的合作分享、外部协作企业团队的项目沟通, 转移至此。群鸟的咖啡或一叠滑滑的小点心——空气中都散发着让人愉悦的气息, 大家忘却身份、放下界限, 共同为那些让人由衷的协作成果而沟通。

The freshly furnished lounge area of Singlux is lit by sunshine through the French windows. A variety of fruit-colored sofas set in shiny metal frames are like adjacent islands representing different emotions and states of mind. The fineness of wool fibers lends off the allure of nature. No wonder desk-bound employees are fascinated by this magically magnetic lounge! They tend to more often take here team inspirations and interactions, cross-department cooperation and external coordination. The air is filled with pleasant elements all over — mellow aroma of coffee, delicate fragrance of tea and delicious snacks. People share and celebrate successes free of disparities.

玛琨独立作为办公空间整体方案的解决者, 深谙建筑与办公空间、生活的内外关联, 一直致力于原创设计和产品的极致追求, 为大家创造激发灵感的办公生活方式。

As a provider of overall solutions for office space, MATSU profoundly grasps the 'interior and exterior' relationship of the buildings, office space and life, and has been committed to the ultimate pursuit of original design and products to create an inspiring office lifestyle for you.

# 端起来, 放下去!

MATSU 2014春季新品Collection

MATSU 2014 Spring New Collection

编辑: 彭青 Editor: Qian Peng 图片: Matsu 提供 Photo Provided by Matsu

“趋势”、“流行”现已成为各行各业, 特别是对商界不可或缺的用词。对于办公家具行业来说, 好的空间规划, 优质的家具单品也会成为行业内所竞相模仿的佳作。近些年, 自玛祖独立 (MATSU) 提出“移动化、社交化、休闲化办公”, 并开设“M-office”MATSU 移动办公体验中心 后; 越来越多的人开始接受、认同, 自然也不乏业内追随者。对于这些“追随者”玛祖独立并不担心, 因为盲目的跟风, 永远也抢不到市场的第一块蛋糕, 也赢不了品牌的战役。

“Trend” and “fashion” have become a keyword for all walks of life, especially in the fashion world. For the office furniture industry, excellent space planning and quality furniture products will become classic examples for the industry. In recent years, after MATSU proposed the notion of “Mobilized, Socialized, Leisure office” and opened “M-office” (MATSU mobile office experience center), more and more people began to accept and acknowledge such a way of life, and naturally there are some industry followers. For these “followers,” MATSU does not worry much, because those who blindly follow the trend can never seize the first piece of cake in the market neither win the brand war.

## A DECENT LIFE AND AN OPEN ATTITUDE



对于玛祖独立来说, “移动化、社交化、休闲化办公”都只是多元化市场中符合某一特定人群的办公方式。就如同, 有的人喜欢尊贵品质的绅士西服, 有的人钟爱简单帅气的牛仔装扮。而这两种截然不同风格, 是共同存在, 谁也不能取而代之。

因为, 我们既需要端得起的人生, 又必须活得放得下的态度。可以活得有姿有态, 也可以活得平淡真实。这样, 世界才丰富、多元; 也因此, 不同企业间的办公空间才有属于自己独特的文化氛围与个性。

For MATSU, “Mobilized, Socialized, Leisure office” is just an office style that meets the needs of certain people in the diversified market. It is similar to the fact that some people prefer high-quality gentlemen's suit, while others like a simple yet handsome cowboy dress. These two very different styles co-exist, and neither can replace the other.

That's because we need both a decent life and an open attitude. We can live a colorful life or a plain one. Thus, the world can be rich and diverse; and thus different enterprises' office space will have its own unique culture and personality.



2014 年新春伊始, 玛祖独立创新设计了迎合高端商务办公空间的佳作, Gentleman 沙发与 X-box 茶几, 并同时推出了休闲化公共办公产品 Ducktable 小边桌。

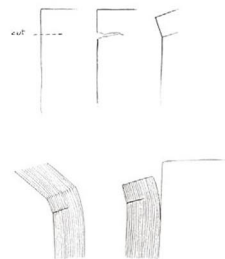
At the beginning of 2014 Chinese New Year, MATSU innovatively designed Gentleman sofa and X-box coffee table for high-end commercial office space. Meanwhile, MATSU also launched Ducktable small side table, which is a public office product that meets leisure needs.

### 细节 & 态度 —— 绅士

极致的细节, 简约的态度。它的设计灵感来自绅士们的西服, 扶手处通过微妙的折角设计, 仿佛绅士们脱帽却恰到好处地一个见面礼。硬朗的线条使它的整体视觉效果是足够简洁, 而细节的变化, 让它与基本款的沙发与众不同。如用在现代商务空间, 将会呈现庄重、优雅却有人情味的效果。

### Details & Attitude —— Gentleman

With perfect details and a sense of simplicity, its design is inspired by gentleman's suit. Its arm featured a delicate crooked design, which looks like an enthusiastic yet just right gift from a gentleman at the first meeting. The robust and tight lines make its overall visual effect simple enough, while the change in detail makes it different from a basic type of sofa. If used in a modern business space, it will present a feeling of solemnity, elegance and humanity.



### 线 & 面 —— X-box

X-box 运用线面对比来表现整体的简约, 它采用超薄而坚固的金属材质, 体现现代工艺的极致美。内部的“X”交叉架构是它的自我支撑, 可以更稳定地使用与运输。同时也是一个很好的收纳区域, 使得这个茶几可以横竖随意放置, 灵活自由。如空间需要, 可以自由组合叠放, 形成一个收纳系统。

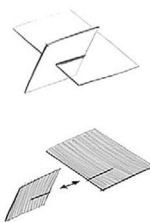
### lines & Surface —— X-box

X-box makes use of the contrast between lines and surface to show overall simplicity. It adopts ultra-thin yet strong metal materials to show the perfectness of modern craftsmanship. The inside “X”-shaped structure serves as a self-support, which enables it to be used and transported more stably. Meanwhile, it is a good area for storing, enabling the tea table to be placed either vertically or horizontally. In case of space need, more than one such tea tables can be placed together to form a storage system.

Gentleman 沙发 & X-box 茶几

设计师: 李辉 LEENO

2010 年荣获于中国最美设计奖  
2010 年度最佳 Red dot design award winner:  
design concept 2010  
2012 年 4 月加入 MATSU 设计  
Gentleman Sofa & X-box Coffee Table  
Designer: LEENO  
2010 graduated from the China Academy of Art  
2010 won the Red Dot Award: Design Concept 2010  
2012 joined the MATSU Group.



## 办公空间的灵动插曲 —— Duck Table

使办公空间非常规状态, 提升办公姿势的灵活性。

桌面高度可调节, 满足身形各异的办公者需求。

桌面的自然内凹斜面更贴合操作键盘时的人体舒适度, 边缘的凸起防止物品的滑落。

鸭掌型桌脚可灵活嵌入至座椅底部, 让入座者姿态更为放松。

桌下丫状挂钩可收纳随身包。



### Duck Table

#### Dances to Your Mood

Duck Table is totally different with the common table and can enhance the flexibility for you during work.

The height of the table can be adjusted to meet different needs of people who sit around it and have different heights.

The naturally sloped surfaces give you more comfort when you are typing and the bumps at the edges can prevent the objects on the table from falling.

The duck web-shaped table leg can be inserted into the bottom of the chair to make you more relaxed.

And the hook on the table leg can be used for hanging your bags.



Duck Table

### 设计师: 任鸿飞

工业设计师 家具设计师

2008 世界华人设计大赛 “杰出设计金奖”

2011 年 5 月入选 MATSU 国际设计大赛

2012 美国国际家具设计大赛 “最佳人体工学奖”

2012 米兰设计周 “设计奖 - 中国当代设计奖”

Ren Hongfei Industrial Designer

Graduated from Shandong University of Art & Design

Major in Industrial Design

2012 American International Furniture Design contest, Best Ergonomics Award

2012 Milan Design Week, Contemporary Chinese Design

2012 100% Design (Shanghai Exhibition)

作为 2014 年春季即将推出的三款产品, Gentleman 沙发、X-box 茶几、Duck Table 小边桌体现着 MATSU 对于原创设计的追求与坚持, 以此打造更完美的办公空间, 创造激发灵感的办公生活方式。

Gentleman sofa, X-box tea table, and Duck Table small side table, launched in the spring of 2014, reflect MATSU's persistence and pursuit of original design. With the help of such products, MATSU can create more perfect office space and an inspiring office lifestyle.







↑ Kusch+Co Volpino Lounge Chair 像贝壳  
Nimbus Modul Q LED  
和正式的沙发同样采用从户外产品系列中得来的灵感。构成出野外的“便携  
屋”多人沙发,以此来激发治愈世界的灵感。

## Multi-purpose Space

与其说 Dirk Wynants(万德伦)在上海的工作室是一个设计办公室,倒不如说它更像是一个集合设计工作、教学、展示为一体的多义空间。这个空间被命名为 DIRK WYNANTS DESIGN WORKS。

整个空间黑白主色调的搭配,明明的线条、结构的布置,毫无装饰的天顶与朴质的水泥地面让整体空间呈现一种设计的纯粹感,似乎头脑和思绪在此也可以变得明晰和具有创意起来。在这样的氛围下,玛祖铭立德国合作伙伴的 Nimbus LED 灯具与 Kusch+Co 家具自然成为了 Dirk Wynants 的首选。在 Dirk Wynants 看来, Nimbus Modul Q 系列以及 Kusch+Co Volpino 这些产品毫无装饰的简洁正好符合了他创意空间里的纯粹感和低调性,再加上德国的品质感和设计美学,似乎更为这个开放空间增添了一点酷意。

Dirk Wynants's studio in Shanghai is a multi-purpose space of design, teaching and display more than a design office, which is named DIRK WYNANTS DESIGN WORKS.

The whole space features white and black colors, bright lines and structure, undecorated ceiling and simple cement ground to show a sense of pure design, which makes mind and thinking clear and creative. In the space, Nimbus LED and Kusch+Co, two Germany-based partners of Matsu, naturally become first choices of Dirk Wynants. In his opinion, natural and simple Nimbus Modul Q and Kusch+Co Volpino perfectly highlight his pure and low-profile creative space. Moreover, Germany-originating quality and design aesthetics make this open space look cool.



## “多义空间”

复旦大学德稻Dirk Wynants设计工作室 (MATSU Reference)

## Multi-purpose Space of Dirk Wynants Design Works in De Tao (FUDAN University)

编辑: 张曼瑜 图片: 鲁芳芳 Editor: Summer Photographer: Fenglu Lu

DIRK WYNANTS DESIGN WORKS  
2013 年 9 月毕业于松江大学德稻复旦  
大学上海视觉艺术学院, 之所以在这  
里, 与学院选择 Dirk Wynants 有  
关。复旦大学上海视觉艺术学院成  
立了一个名为“大师工作室”的教  
学机构, 在这里, 来自全世界不同  
创意领域的大师会定期举办性质不  
同的课程或者工作坊, 以达到思想  
沟通、经验分享的教育目的。Dirk  
Wynants 就是被选中的大师之一。

DIRK WYNANTS DESIGN WORKS was built at the Shanghai Institute of Visual Art (SIVA) of Fudan University in the Songjiang College Town in September 2013. SIVA set up an educational institution named Master Studio, where masters in different creativity fields from all over the world will regularly give courses or workshops of various natures to spare thought and experience. Dirk Wynants is one of them.



Dirk Wynants

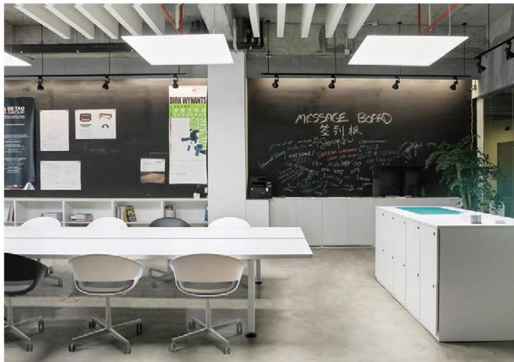


↑ 8 米的大长桌是 Dirk Wynants 最爱将自己的户外产品同样引入室内使用的一个利器。

来自比利时的 Dirk Wynants 拥有相当丰富的产品设计经验, 尤其在户外家具再设计领域。在比利时, 他有经验丰富的设计团队, 也经营着自己的啤酒品牌, 可以说是一个非常活跃的创意人。在他的设计哲学里, 他讲究一个原则: “Tools for Togetherness”, 即任何一件产品都要创意理念的实践, 都能在实现其基本功能和美学理念的前提下, 达到吸引人群、聚合人群, 促使大家分享的魅力。几十年的创作生涯里, Dirk Wynants 就是这么做的, 也因此, 他那些 20 年前的设计作品, 在今天依旧受市场欢迎。

Dirk Wynants from Belgium is well experienced in product design, in particular, outdoor furniture design. In Belgium, as a very active creative designer, he has an experienced design team and operates his own brand. He follows such principle of “Tools for Togetherness” in his design philosophy. In other words, on the premise of realizing its basic functions and aesthetic requirements, any product or creative idea should have the appeal to attract and get people together for the purpose of sharing. Dirk Wynants has done in this way in his decades-long creative life. As a result, those design works that he created more 20 years are still very popular today in the market.





↓ 教室里的会议区，这些区域间的转换并没有明显、强烈的界限，一切都是用推拉门来定义。



最大的空间即是与前台接待融为一体教学区域。步入其间，便即被八米的白色长桌所吸引，这种无间断的连续性营造了一种沟通无限办公方式。此款长桌虽是一款户外经典产品，但它在这里的存在也同时合宜。因为，Dirk Wynants 带领工作团队将其衍生开发了配套的办公实用功能。例如，而下新增的悬挂式装置设计，以此承载笔记本电脑安放与线路管理等问题，让繁瑣的物件都归于干净和效率的视觉印象中。

The largest space is teaching zone linking reception desk. Any visitor walking into the space will be immediately attracted by an eight-meter-long white table. The partition-free continuous space creates an office style with barrier-free communication. As a classical outdoor product, the long table is very suitable in the space because Dirk Wynants leads his team to derive and develop supporting practical office functions for it. For example, the new suspended device under the table top plays its role of addressing computer placement and line management to visually display all components in a clean and high-efficiency way.

从入口的教学区往内走，经过一个黑色的茶水间，而后步入行政办公区、小型阅读讨论区以及会议室，而这些区域间的转换并没有明显、强烈的界限，一切都是用推拉门来完成，巧妙地实现了私密性的营造。又成功打破了格子间的沉闷封闭。对于 Dirk Wynants 来说，与其在格子间里冥思苦想，不如在家工作，创作工作在他看来，需要更多交流和沟通。

The teaching zone at the entrance is followed by black pantry space and then administrative office zone, small reading and discussion zone and meeting zone. All these zones are separated by sliding wooden doors to skillfully foster a privacy atmosphere and successfully break dull and closed cubicles. For Dirk Wynants, it is better to work at home than contemplating in the cubicles. He believes creative work needs more exchanges and communications.

**形式和功能的关系，在设计中轴线是一个存在争议和激发灵感创作的命题。而在 DIRK WYNANTS DESIGN WORKS 的空间里，功能先行已经行不通了，因为其形式的纯粹和简洁性，实际上也更丰富需求创造性的，让功能因形式的质进而多元起来，这也在一定程度上体现了当下办公方式，尤其是创意办公、教学方式的革新。**

The relationship between form and function is always a controversial topic that arouses inspiration for creation in design. Function first does not work in the DIRK WYNANTS DESIGN WORKS because pure and simple form actually enriches creativity for demand and flexible form contributes to diversified functions. DIRK WYNANTS DESIGN WORKS also embodies present innovations in office style (creative office in particular) and teaching to some extent.

↑ Kusch+Co Volpino Lounge Chair 休闲椅  
Nimbus Modul Q LED  
智能模块的高桌使用，既可以按地记录和擦除信息，又可用于展示作品。

整个 DIRK WYNANTS DESIGN WORKS 的面积大概 200 多平方米，规模不大，但算灵巧。它承接了 Dirk Wynants 在这里开展的设计、品牌咨询以及教育工作。这个空间，包含其中的部分家具，都是由 Dirk Wynants 及其团队共同设计完成。从某种程度上说，Dirk Wynants 对这个空间的规划，就像他在研发户外家具时候致力实践的想法，即突破传统界限的限定。他始终在思考如何将户外家具搬入室内使用，从而打破户外室内对于家具的限制。同样的，他在自己的设计工作室里，也在试图打破传统意义的办公、会议、行政等空间的界限，创造了一个全开放交流空间。

Flexible and smart DIRK WYNANTS DESIGN WORKS covers an area of more than 200 square meters, where Dirk Wynants is devoted to design, brand consulting and education. The space and furniture are jointly designed by Dirk Wynants and his team. To a degree, Dirk Wynants' planning for the space coincides with the idea that he practiced when developing outdoor furniture, i.e. to break traditional boundary. He has always been thinking how to use outdoor furniture in the room so as to break indoor limitations on furniture. Similarly, he has also attempted to break office, meeting and administration limitations in a traditional sense in his design studio to create an opening space for communication.

整个空间犹如被玻璃盒子包围，连续大面积的明亮玻璃墙面营造一种欢迎的开放姿态。墙面的大黑板是空间布局中的一个亮点。它用具有磁性的钢板做成，既可以用磁铁固定展示纸面成果；又因黑板的面材，可以将任何天马行空的想法，即刻拿起手中的粉笔呈现和分享。

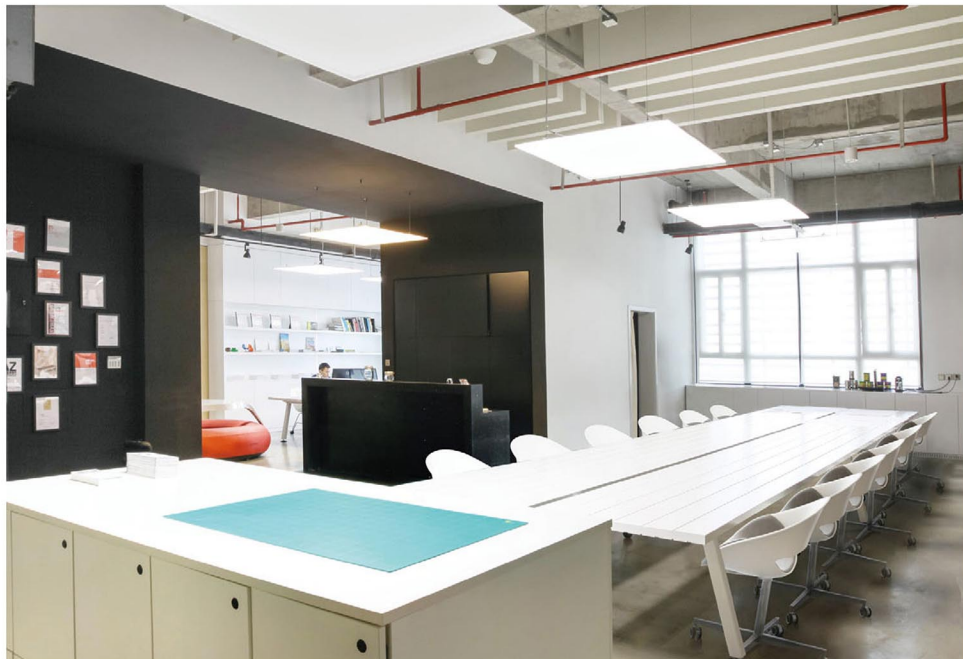
The large-area bright glass wall of the space fosters a welcome and opening atmosphere. As a highlight of spatial layout, the big blackboard on the wall made of magnetic steel plate can display paper work by magnet and help Dirk Wynants immediately show and share any of his creative idea by chalk.

区域划分上，主要为入口的前台与教学区域、中间过渡的茶水间、内里的行政办公区、小型阅读讨论区以及会议室 5 个部分。而区域的分隔在这里就是明显的又是不明显的，明显在于框架上的布而划分清晰明确，而不明显在于区域之间的过渡并不生硬，且存在着联合使用的可能性。

DIRK WYNANTS DESIGN WORKS is mainly divided into five zones, namely reception desk and teaching zone at the entrance, transitional pantry space, administrative office zone, small reading and discussion zone as well as meeting zone. These zones are distinctly and yet vaguely separated. They are distinctly separated because of clear and bright separation by framework and are vaguely separated because of natural in-between transition as well as possibility of combined use.

→

与前台接待融为一体教学区域。  
Dirk Wynants 设计工作室试图打破传统意义的空间界限，创造一个全开放的交流空间。





↑ Matsui Lenzov Workstation 工作室  
Kusch+Co Papiro Swivel Chair 办公椅

浙江前程石化股份有限公司(“前程石化”)总部位于浙江省宁波市,是中国领先的专业石化产品第三方分销商。2014年1月正式搬迁北大型商业中心宁波来福士广场17-18楼。

Zhejiang Future Petrochemical Co., Ltd. ("Future Petro"), headquartered in Ningbo City, Zhejiang Province, is China's leading third-party distributor of specialty petrochemical products. In January 2014, it formally moved to Floors 17-18, Raffles Place, a large commercial center in northern Ningbo.

优秀的人才储备与高效产出的员工对于一个企业来说至关重要。所以一个令人愉悦、健康的空间,一个能够激发员工无限潜力,促进沟通协作和创意的工作环境最易受企业重视。办公家具本身在这样的环境营造中承担了重要的角色,它可以吸引有天赋、有经验和有创造力的员工,高度重视优秀人才的前程石化。此次总部的办公空间也特邀 CJ2 公司设计,并选用玛祖独立为其员工区、主管区、会议区、培训区创造的办公空间整体解决方案,以优质的办公环境作为企业招募与储备优秀员工的竞争力之一。

Excellent talent pool and highly efficient employees are critical for a business. Therefore, a pleasant, healthy space, and a work environment that can arouse unlimited potential of the employees and promote communication and collaboration as well as creativity is more and more valued by enterprises. Office furniture itself assumes an important role in shaping such an environment, and it can attract talented, experienced and creative staff. Future Petro, a company that attaches great importance to talent, invited CJ2 to provide design for its the headquarters office space, and selected the total solution of whole office space created by MATSUJ for its employees area, supervisors area, conference area, and training area, making a high-quality office environment as one of its advantages in recruiting and retaining talented employees.



## 在阳光下成长

浙江前程石化股份有限公司总部 (MATSU Reference)

## Growth in the sun

Zhejiang Future Petrochemical Co., Ltd. headquarters

编辑: 彭湃 图片: Kusch+Co 提供 Editor: Qian Peng Photos Provided by Kusch+Co

由著名的英国建筑事务所 SPARK(原 SMC&Isop)担纲设计的来福士, 其得天独厚的地理位置与层高使宁波美景在此一览无遗; 临窗的阳光透过大面积的玻璃自然的洒落着, 让整个空间沐浴在温暖与积极的向上氛围中。

On Raffles, designed by renowned British architectural firm SPARK (original SMC&Isop), people can have a bird's view of Ningbo due to the building's advantageous geographical location and storey height. Sunlight sheds into the windows via large-area glass, making the entire space bathed in a warm and positive atmosphere.

### 繁华中的静室

入口的浅灰色墙面与地材使整个空间有一种雅致、舒适的格调, 以转变化工行业所给人带来的冰冷的工业感。

灰色砖墙的处理、自然的竹面、鹅卵石点缀以及会议室通透的玻璃间隔让这个位于宁波经济繁华区的办公空间多一份脱离商业喧嚣的沉静。而员工们在这样的氛围营造中, 总是从本心出发处理工作与对待同事。

### Quiet room in downtown

The light coffee-colored walls and flooring at the entrance gives the entire space a chic, comfortable style, to offset the feeling of coldness brought by the industry.

Processing of gray brick walls, natural bamboo surfaces, decoration with pebbles and transparent glass intervals of the conference room at intervals add some quietness away from commercial hustle to the office space located in a boomtown of Ningbo. The employees working in this atmosphere will always get along with their work and colleagues more nicely.





屏风上不同区块跳跃的橙色，让空间在有序的规划与调和感观美的灰色中多了一份新時代的活力。原色有跳跃与协调之分。空间亦是！玛祖独立与 C/2 设计师通过色彩在屏风位置上运用的变化，让布局增添了灵动感。看似没有规律的色彩，实际上是经过仔细推敲后所设定的。任何一块颜色的错放，都会影响空间的完美感；因此工位屏风的安装，在此十分讲究；这考验了玛祖独立生产管理的秩序与后期安装的严谨度。

The brisk orange color on different blocks of the screen adds to the space a trace of vitality of the new era in the orderly planning and the highly harmonious grayness. Some colors are brisk while others may be silent, and the space is the same case. MATSU and C/2 designers add a spiritual movement to the layout through the changes in color locations on the screen. The seemingly regular color is actually set after careful scrutiny. Any piece of color misplaced will affect the perfect sense of space; therefore the screens of the work stations are very particularly placed. This is a test of MATSU's production management order and rigorous post-installation.

## 空间的跳跃

开放式办公空间的敞亮、有利于空间坪效的提升、方便员工沟通分享等特性使其迅速成为中国商业办公空间布局的主流。此次假模石化也选用了这样的方式。

230个员工位通过面对面的形式营造有序的节奏感，桌下共用走线角将所有繁杂的线路都归于简洁，加强了空间的秩序感。在井井有条的空间中，工作位则采用桌上屏，并以白板与灯板作为材质，保持通透性与划分区域的同时，为创意的诞生创造了绘制的可能。

### Jumping space

Light and spacious open-plan office space, the effect of elevating floor space, and convenient communication and sharing among employees and other features made it quickly become the mainstream of Chinese commercial office space layout. Future Petro also chose this way.

The 230 work stations are neatly and orderly arranged face to face, and the shared traces under the desks streamline the complex cables and lines, strengthening the sense of space order. In the well-organized space, work stations use desktop screen, with whiteboards and nail plate as materials, which creates space for the birth of ideas while maintaining permeability and zoning.

↳ Kutch-Co Papiro Seivel Chair 办公椅  
Kutch-Co Ona desk Conference Table 会议桌



↳

Matsu Lencoo Workstation 工作位  
Kutch-Co Papiro Seivel Chair 办公椅

新设工位座椅的橙色，在工位的屏风上通过巧妙的变化，让布局增添了灵动感，带来空间与那一瞬，是可以预见的。



为了方便部门管理，在对应部门区域，主管空间通过 Lencoo 落地屏风组合而成。既保持了开放性空间的通透性；有部门领导营造了适合于专注思考的相对私密空间；并且，有利于主管与下属之间的良好互动与高效沟通。

In order to facilitate the management of departments, in the area of the corresponding department, the space for the head is surrounded by Lencoo + floor screen, which not only maintains the permeability of the open space, but also creates a relatively intimate space suitable for focused thinking for the department head. Moreover, it helps good interaction and efficient communication between the supervisor and the subordinates.

## 等风来

与浙江假模石化的总部办公空间相比，很多国外商业写字楼，特别是 IT 科技行业不乏更时尚的办公空间。比如：Google 如家般的办公环境，微软人性化的空间设计，而对于以传统制造业文明的中国，商业空间的重视与变化，需要更多的耐心与时间；就如同清朝，需要的是“等风来”，需要的是一个时机，更需要的是一个量变到质变的過程。

### Wait for wind

Compared with the office space of Future Petro's headquarters, a lot of foreign commercial offices, especially those in the IT industry, are more stylish, such as Google's homey office environment and Microsoft's user-friendly space design. For China, a country features the civilization in traditional manufacturing, it requires more patience and time to see attention to and changes in commercial space. It is like waiting, the player has to "wait for wind", and needs a good timing, and more need a process from a quantitative change to a qualitative one.

对于 60-70 年代的企业家，特别是传统制造业来说，他们强调的是职级划分与资历等级，期待的是大而气势的办公空间，欣赏的是体现底蕴的深色实木家具。在这样的市场，玛祖独立期待通过培养与引导，将更多优秀的空间布局与产品结合中国市场环境运用其中，而假模石化是一个反映中国制造业对待办公空间重视度与传统文化转变的绝佳案例，也是行业的标杆。

For entrepreneurs in the 1960s and 1970s, especially those in traditional manufacturing industries, they emphasize the grading and seniority levels, and prefer a large and imposing office space, and appreciate dark wood furniture that means accumulation. In such a market, MATSU expects to apply this by combining more special layouts and products with the Chinese market conditions through training and guidance, while Future Petro is a best case that reflects the importance attached by Chinese manufacturing industry to office space and the change of traditional concept, and is also the industry benchmark.

→ Kusch+Co IQOLAI Lounger Chair 休闲椅



Az Damiaan 综合医院坐落于比利时的奥斯坦德市。这是一所配备了大量先进医疗设备、致力于为患者提供顶级医疗服务的综合医院。

Located in Oostende, Belgium, Az Damiaan General Hospital is equipped with numerous advanced medical devices and is committed to offering patients top-notch medical services.



← Kusch+Co Vopie Lounger Chair 休闲椅  
Kusch+Co Vopie Lounger Chair 高背休闲椅  
← Kusch+Co Vega Armchair 休闲椅



## 色彩治愈系

比利时 AZ Damiaan 综合医院 (Kusch+Co Reference)

## Color Cure

AZ Damiaan General Hospital in Belgium (Kusch+Co Reference)

编辑: 陶然亭 图片: Kusch+Co 提供 Editor: Nicole Tao Photos Provided by Kusch+Co

玛祖铭立德国战略合作伙伴 Kusch+Co 为 AZ Damiaan 医院提供产品, 创造出了一个既丰富多彩, 又不失严谨的独特医院空间。AZ Damiaan 综合医院打破了一般人对医院空间的设想, 这里不再以冰冷且令人不安的白作为室内空间设计的主色彩, 而是将大量缤纷、靓丽的红、黄、绿作为点缀, 融入包括诊疗室、等待空间、医生办公室在内的各个医院空间中, 使整个 AZ Damiaan 充满着舒适、亲切、温暖、有活力的氛围。

Kusch+Co, a Germany-based strategic partner of Matsui, has supplied products to Az Damiaan and created a colorful yet rigorous and unique hospital space. Az Damiaan breaks general concept of hospital space, where consulting room, waiting room, doctor's room and other spaces are dotted by red, yellow, green and other bright colors instead of cold and disquieting white to foster a comfortable, amiable, warm and energetic atmosphere.

之所以如此, 是由于设计师从一开始便从心理学角度考虑到人们在就医或陪护病患时容易产生的一些典型心理状态和负面情绪(如: 不安、焦躁、恐惧等)。虽然色彩本身没有感觉可言, 但当我们身处某一个特定环境时, 这里的各种视觉、触觉、甚至嗅觉刺激也会引发人们情绪上相应的波动、呼吸与共鸣。这些共鸣感又最终会间接地对我们的情绪和心理状态产生影响。

The designers considered some typical psychological states and negative emotions such as uneasiness, impatience and fear of people when they are seeing doctor or accompanying a patient from the perspective of psychology at the very beginning. Color in itself has no emotion, but various visual, tactile and even gustatory stimuli in a specific environment will trigger our emotions to fluctuate, echo and resonate, all of which will eventually exert an indirect influence on our emotion and psychological state.





→ Kusch+Co IHOLA Lounge Chair 休闲椅

### 与阳光共饮——餐饮区

在 AZ Dantkian 餐厅中, IHOLA 用明亮的色彩传递给人们美好的心情。除了白色外, 红、橙或绿穿插其间, 使患者和员工身心得到放松。一排排落地窗的设计, 让阳光得以照射进来, 一道道温暖的光仿佛有魔力般一扫人心中的阴霾。

#### Drink with the Sunshine. The Cafeteria

In the AZ Dantkian restaurant, IHOLA conveys a good mood to people by bright colors. White is dotted by red, orange and green to physically and mentally relax patients and medical workers. A row of French windows let warm sunshine in to sweep uneasiness and worry of patients and medical workers.

### 快乐的陪伴——患者病房

患者的客房设计运用大量色彩鲜明的色块, 配有时尚舒适的座椅和人性化的卫生单元。摒弃了传统病房易给患者带来焦虑和不适的空间设计, 取而代之的是如家一般的亲切而温馨。

医院不仅为病人考虑周详, 同时还为探访者提供舒适的座椅。Kusch+Co 的 Voipe 休闲椅, 一体成型的三排椅板, 椅座以及椅背, 精确地贴合人体曲线, 舒适耐用。配有专属脚垫的高背 Voipe 休闲椅, 让患者亲友们在完成了忙碌的看护工作后, 也能躺下来舒适地憩息片刻。

#### A Happy Companionship. The Sickroom

Patient room features many bright color blocks, fashionable and comfortable chairs and user-friendly rest rooms. The traditional spatial design that makes patients anxious and uncomfortable is replaced by warm and sweet home feeling.

The hospital takes full account of patients and offers visitors comfortable chairs. Kusch+Co Voipe Lounge Chair with 3D board, seat and back as well as wool cover is more comfortable. Patients and their friends and relatives can lie down and take a rest on the Kusch+Co Voipe High-back Lounge Chair with exclusive pedals.

← Kusch+Co Voipe Lounge Chair 高背休闲椅

← Kusch+Co IHOLA Lounge Chair 休闲椅



### 有序等候——就诊区

医院等候区即缺少了些许明快的色彩, 但却不会带来沉闷感。IHOLA 椅椅以其简洁的外观与细节设计再次成为设计师的首选。

IHOLA 椅背与椅座间巧妙的空隙设计, 可有效防止椅座残留异物, 便于医院对其清洁维护。

#### Orderly Waiting. The Consulting Room

The waiting area without bright colors is by no means dull, IHOLA stacked chair becomes first choice of designers again by virtue of its simple appearance and detail design. Smart interspace design between IHOLA chair back and seat can effectively prevent sundries from stacking in the chair and facilitate cleaning and maintenance.







# São Paulo

# Volpino

正如Herbert Gertler在柏林和意大利两个不同国家学习与工作经历, 新建筑强调与古典; 新建筑注重灵感与风格, 在他的设计中, 我们看到了两者。

## Q&A

Q: MATSU  
A: Norbert Geelen

这也许源于设计大师的经历, 从德国的 Essen 大学完成工业设计学习后, 在上个世纪 90 年代, 他又以独立设计师的身份在意大利 Matto Thun 工作室工作。正如大家所熟知的, 德国和意大利的设计存在着截然不同的特性, 前者相对理性与谨慎, 重视细节和品质的体现; 后者则更充满热情与趣味, 重视灵感与风格的营造。在 Norbert Geelen 的设计中, 两者的影子似乎都能找到, 慢慢地, 设计师逐渐成熟起来, 往返于意大利和德国之间, 发展起了自己独立的设计事业, 并一直经营至今。

This may be due to the designer's own experience. After completing his study of industrial design at Essen University in Germany, he once again worked as an independent designer at Matteo Thun studio in Italy in the 1990s. As far as we all know, designs of Germany and Italy are completely different, and the former is more rational and prudent, paying attention to details and quality; while the latter is more passionate and fun, paying attention to creation of inspiration and flavor. In Norbert Geelen's designs, you can find the traces of both. Gradually, the designer became matured, and he traveled between Italy and Germany, during which he developed his own independent design career, and has been operating it ever since.



Q 为什么会选择圣保罗这个城市来为自己的产品 "São Paulo" 座椅命名?  
Regarding to your latest work "Sao Paulo", why you choose the city Sao Paulo as the chair's name? Is there any connection and inspiration from the city?

A 圣保罗这个城市象征了巴西的活力、热情和生活的乐趣, 又是一个集商业以及功能主义风格。巴西许多现代主义的建筑师和设计师非常善于感知和曲线的形态, 求取简单性以及功能主义风格。在这 "圣保罗" 座椅上也能找到, 它体现了一些列的因素, 例如在简而有力的直线轮廓和曲线的形态以及符合人机工程学的功能结构之呈现。

"Sao Paulo" as a city stands for Brazilian vitality, passion and the joy of living and at the same time is the thriving centre of an emerging economic power. Brazilian modernist architects and designers connected minimalism and functionalism with sensual, curvaceous shapes in their projects, many of which can be found in São Paulo. These are some of the associations reflected in the contrast between vigorous, elementary and clear lines and contours and flowing, continuous, organic surfaces.

Q 和 "Volpino" 和 "Uni\_verso" 相比, "São Paulo" 看上去更具力量感和坚实, 这是否体现了你在设计风格上的一些变化?  
Compared to Uni\_verso, Volpino, the São Paulo chair seems more powerful and firm, is this belong to a style change or due to other reasons?

A 这三件作品都建立在感性、流畅的轮廓和坚实、有力的形态对比上。在这些作品设计中, 我的基本 "规则" 是, 遵循使用者能接触的部分 (例如座椅、椅背与扶手), 必须拥有有机的形态, 以提供其良好的感官刺激体验; 与此同时, 隐藏在内, 较少被使用者所接触的结构元素 (底座、横杆、支撑) 则需简洁、令逻辑且耐用、坚实。相对 "Volpino" 和 "Uni\_verso" 体现的流畅感, 作为椅腿的 "São Paulo" 的重复性很多, 他包含了更多的元素, 不管是从结构设计, 还是力学考量上。所以这不是简单的 "风格不同", 而是相同设计理念在不同的产品和重量上更多的应用。

All three projects are built on the contrast between fluid, sensual shapes on the one hand and straight, firm, powerful shapes on the other. The basic "rule" we set out for was that all elements close to the human body (so for instance seat-shells, armrests etc.) should have an organic design, favoring touch and sensual experience, whereas all structural elements far from the body (like bases, beams, supports) should look simple, rational, engineered and strong. This is true for all the three products. But while "Volpino" and "Uni\_verso" are fairly simple, straightforward products "São Paulo" as a task chair has a much more complex structure, consisting of many more components, structural elements, mechanics etc. So it is not so much a "different style" but more the application of the same design principles on a different product in a different context.

Q "Volpino" 和 "Uni\_verso" 有一些共通点 (比如椅腿共通性), 你是怎么发展出这个想法的?  
The Uni\_verso and volpino can share the common element (the chair leg) how do you figure out and develop this idea?

A 当我们为 "Volpino" 体现椅腿的 "小兄弟" 的身份开始设计 "Volpino" 座椅时, 我们就希望能够做出一个具有有机形态椅腿 (椅座与椅背) 的座椅, 同时在不同高度上又和 "Uni\_verso" 多功能座椅保持一定共通性。而在设计 "Uni\_verso" 的初期, 我们就觉得它应该是一个非官方的系列, 其中含有不同椅壳类型, 甚至有更丰富的底座支撑 (椅腿等位于椅座下的支撑结构) 以满足不同空间的渴求。我们意识到, 要保持相称的特质, 就要在两条产品线上通过椅脚支撑等元素创造两者之间更强的连接, 使这个家庭座椅系列的设计相互和谐搭配。



When we started to develop "Volpino" as a "small brother" to the "Volpe" lounge chair, we wanted to create an armchair with an organically shaped seat-shell but with dimensions closer to our "Uni\_verso" range of multi-purpose chairs. "Uni\_verso" from the beginning had been planned as a system of various seat-shells and an even wider range of different bases to allow for the multitude of variants that were requested. We realized that by keeping the same attachment scheme, we would be able to share bases between the two product lines and furthermore we would create a stronger link between the collections making it effectively one big family of chairs that can be mixed and matched harmoniously.

Q 请谈谈你对西方国家办公设计变革上的认识, 而办公家具设计又是如何对办公潮流的变革的? You work in the office furniture design field for many years, we can say that you are very expert in it, you cooperate with the well-known office furniture manufacturers, keeping pace with the advanced office revolution that may happen in European. Can you share with us some of your thinking in the trend of western office evolution (such as the work modes)? And how the furniture designs change for matching up this revolution?

A 办公的发展在过去 25 年里经历了一个巨大的变化。信息技术革新了我们的工作方式, 并且将在可预见的未来继续改变我们的工作方式。全球化的竞争使企业重新审视结构, 并将开始思考新的商业模式, 将一不变的是快速变化, 快速变化的需求不断增加, 而快速变化的需求将成为企业向最灵活最敏捷的竞争。而在办公家具上的体现则更, 更加适用于企业组织培训, 空间更灵活的模块化产品。另一方面, IT 的革新也促使越来越多的多媒体产品应用到办公家具中, 将办公家具从原有的基础原料与简单点的实用功能上提升, 让其更可视化、自由化。当然, 企业之间的竞争也不再仅仅是销售或者产品上的竞争了, 优秀人才的储备成为了当今最重要公司资源。因此, 一个令人愉悦、健康的空间, 一个能够激发员工无限潜力, 促进沟通协作和创意的工作环境变得至关重要。办公家具本身在这样的环境营造中承担了重要的角色, 它可以吸引有关联、有经验和有创造力员工的工作。

A lot to say about this. Just some thoughts: The Office as a work environment has undergone drastic changes in the last 25 years. Information technology has revolutionized the way we work and will go on in the foreseeable future. Global competition has forced companies to reorganize work, restructure organizations and rethink their business. The only invaluable is change and the rate of change is accelerating. Therefore ability to change and to adapt is and will be the most important factor to compete. And while this applies to companies and organizations it is true for office furniture as well. On the other hand the IT revolution is now reaching a stadium where technology becomes more and more invisible, operating furniture from its role as a mere platform for machines. Companies are not only in competition for sales and customers, but also for the best, most qualified employees. A pleasant, healthy and stimulating workplace is becoming more and more important to attract a gifted, skilled and motivated workforce. Furniture will play an important role in providing working and living environments that value employees to their full potential, favoring communication, collaboration and creativity.

Q 对你来说, "细节" 是什么?  
Regarding to the detail, what the "detail" means to you? How do you express them?

A 我充分赞成彼得·贝恩斯 (德国现代主义建筑大师) 的一句话: "上帝在细节中"。一个产品的整体概念通常能有效传达, 取决于隐藏在其中的所有细节, 它们让设计参与且富有影响力。我谨慎地保持自己的设计原则, 在其上再添加上一个个细节。通常, 我会参与对产品工业化的每一个步骤中。

I fully subscribe to the famous Mies van der Rohe quote "God is in the details": The overall concept of a product needs to be carried out coherently in all its details to make for a successful, convincing design. So I am meticulous about applying the same design principles throughout the whole design process from general layout up to small details. I usually am involved in every relevant step of the product's industrialization.

Q 通过设计, 你最想传达给消费者什么?  
What is your most want to delivery to consumers?

A 我想同情原则很重要, 即将你自己置身于使用者或消费者的角色, 去考虑每一个项目, 但这并不意味着设计师们不得不去实现使用者的每一个愿望 (有时候设计的进展反而是超越, 甚至违背使用者于用户), 了解和感受使用者的需求, 是做一个有意义的设计决策的基础。

I think that an empathic approach, that means putting yourself in the position of the user/consumer, should be at the center of every design project. That doesn't necessarily mean that the designer has to fulfill every wish the user has (sometimes progress in design means going further than or even against user expectations) but knowing about the users needs and feelings is the foundation to make conscious design decisions.

Q 你欣赏的设计师有哪些? 在你的设计道路上, 谁对你影响最深?  
In your design career, who or what influence you the most?

A Eames 夫妇, Arne Jacobsen, Joe Colombo, Mies van der Rohe, 他们都是我敬仰的大师, 他们的作品给了我很多启发。至于影响最深的是哪一个? 这真的是一个非常难回答的问题, 如果一定要说, 那便是 Achille Castiglioni。Again a difficult choice because there are many design masters I admire. After all we, the present generation of designers are "standing on the shoulders of giants" building on the foundations laid by the likes of the Eames, Arne Jacobsen, Joe Colombo, Mies van der Rohe just to name a few. If there is one designer that has impressed me more than any other, that must be Achille Castiglioni.





### 色彩斑斓的“窗”—— constructive clic

由 constructive clic 构建出来的企业展示窗也是如此特别, 它通过丰富的颜色在黑色的展区中脱颖而出, 而点着灯的朝向不同角度能打开隔板, 让你偷窥往里展的一角幽小窗; 加之, 悬挂在入口区的不规则圆形白色纱状物, 让黑色空间多了层次感。

### Colorful Window—constructive clic

The corporate display wall built with constructive clic is also very special in that it is highlighted in the black exhibition area through its rich colors; whereas the decorated partition boards tilted to different angles are looked like small windows leading to the exhibition space; furthermore, the irregular round-shaped white gauze suspended at the entrance added levels to the black space.

### 隐身之屋——Pila petite

更值得一提的是 Pila petite 新的夹式结构, 展示了如何将支撑结构完全掩盖, 从而使建筑系统达到近乎不可见的“隐身状态”。BL 的此次展台上, 如“温室”般的绿色玻璃屋, 即采用这种半透明的架构, 给观者留下了非常深刻的印象。

### Invisible house—Pila petite

The brand new clip-on profiles for constructive pila petite for example show how the supporting structure can be covered up completely, thus making the system nearly invisible. The fact that this works even with translucent architecture is impressively demonstrated at the trade fair by the staging of the ‘green house’.



### 黑夜中的月光宝盒

#### —Ottobox

BL 整个展会一改往日“科技、明亮”之感, 采用极具“神秘”的黑色, 将反射着两块状物, 反光银色、玻璃, 甚至于地造各种材料上; 黑色阳极氧化处理连接件, 经典的 constructive clic, 还有黑色边框的 Ottobox, 这一系列, 简直是大暗了! 而运用 Ottobox 与 Pila petite 搭建而出的明亮玻璃盒在酷黑的展台, 格外亮眼。

### Moonlight Treasure Box in Darkness

#### —Ottobox

The entire BL booth reversed its usual “technology, brightness” impression, instead it adopted extremely “mysterious” black color, and applied it to net fabrics, reflective board, glass, and even carpet; the black anode-oxidized treated connectors, classical constructive clic, plus black framed Ottobox. All these are extremely cool! On the other hand, the bright glass box built with Ottobox and Pila petite appear particularly conspicuous in the black booth.



### 世界的展中展, 关于 EuroShop

EuroShop 创办于 1966 年的杜塞尔多夫, 是欧洲规模最大的贸易博览会, 广告业和展览业综合博览会, 其展览面积超过 20 万平方米, 每三年举办一届。

EuroShop 有四个独立主题分区——国际零售商业设备设施展览会 (EuroConcept), 国际零售商业设施展销、展示展销及贸易技术展览会 (EuroSales), 国际零售商业设施、展示展销及贸易技术展览会 (EuroCIS) 和国际零售商业设施设计发展及贸易展览会 (EuroExpo)。

正如 EuroExpo, 该展会被誉为“世界的‘展中展’”, 是德国与欧洲联合设计搭建行业的大聚会。

### EuroShop – “show in the show” of the World

EuroShop, founded in 1966 in Düsseldorf, is the world's largest scale and most influential fair of the retail, advertising and exhibition industries. With an exhibition area of over 200,000 square meters, the fair is held every three years.

EuroShop has four sectors -- EuroConcept, EuroSales, EuroCIS and EuroExpo.

Because of EuroExpo, the exhibition is known as “show in the show” of the World, and is a large industry gathering of German and European booth design & construction.



## 西方遇到东方

『设计上海』2014上海国际设计创意博览会

# When the Eastern and Western Meet

Design Shanghai 2014 International Design Expo

编辑: 彭静 李晖

Editor: Qian Peng Leena

图片: 詹丹芳 部分 Design Shanghai 提供

Photos provided by Design Shanghai, Fengling Lu

DESIGN  
SHANGHAI  
设计·上海



Designshanghai 的 LOGO 是典型美国现代式设计, 选用不可多得的经典品牌作为组合元素构成中国最具代表性的符号“龙”, 而门口和展位顶部的横贯龙墙增加了不少别样的惊喜。

Design Shanghai's logo is of typical British style; it is a dragon, China's animal symbol, made of different participant brand's classic works, while the plants on the top of the gate's marking add much unique interest to the figure.

『设计上海』2014 上海国际设计创意博览会于 2014 年 2 月 27 日到 3 月 2 日在上海展览中心举行。逾 150 个世界知名设计品牌齐聚上海, 其中 90% 的品牌为首次被介绍到中国。

是国际优秀设计在中国的首次集体亮相。

"Design Shanghai 2014" International Design Expo was held between Feb.27 and Mar. 2, 2014 at Exhibition Center. Over 150 globally well-known design brands showed up at the expo, at which 90% of these brands premiered in China, making the event the first collective introduction of top international designs to China.



『设计上海』由屡获殊荣的设计类展览组织者英国 Media 10 公司, 及顾之骅先生领导的上海艺博会国际展览有限公司联合主办。大批声誉卓著的国际设计品牌将携其最经典和最新颖的设计作品登陆上海, 在上海展览中心逾万平米的展厅内, 分当代、古典、限量/珍藏设计三个分馆进行展示。其中 Hay, Fritz Hansen, Pinch, Magis, James UK, Tom Raffield, 19 Greek Street, Tilchmarsh & Goodwin, Fleming & Howland, Cole & Son, 自造社、稀奇艺术、Villiers 等众多品牌将在『设计上海』发布最新产品。

The event was co-sponsored by the multi-award winning Media 10, a British company for organization of design expo, and Shanghai Art Fair Ltd. led by Mr. Gu Zhihua. An army of globally well-known international design brands displayed their most classical and most novel design works in Shanghai, which were shown in Shanghai Exhibition Center's 10,000-plus-m<sup>2</sup> exhibition hall's three subhalls respectively for contemporary, classical and limited edition/collection designs. Among them, Hay, Fritz Hansen, Pinch, Magis, James UK, Tom Raffield, 19 Greek Street, Tilchmarsh & Goodwin, Fleming & Howland, Cole & Son, Zaozao, Xiqi Art, Villiers and many other brands launched their latest products at the Expo.

### 当代设计馆

HAY, 成立于 2002 年, 致力于鼓励和帮助丹麦家具设计行业重新焕发生机, 再现 20 世纪 50-60 年代的当代设计创新精神。十年如一日, HAY 一直在践行和创新的初衷。HAY 不断创新家具及配饰设计, 获得全球性的关注和认可。同时, 品牌采取合理的定价策略, 让更多的人享受优秀的设计产品。HAY 在培养促进青年设计师原创设计的同时, 也与大牌设计师合作带来耳目一新的设计作品。此次展出的哥本哈根系列是为哥本哈根大学新建的室内而设计。定制设计的家具必须符合可回收以及清洁环保性能要求, 同时提供温馨亲切的感觉。保持朴素感是哥本哈根大学在设计形态氛围的首要任务, 因此, 木材被选为主要材料。

### Contemporary Design Hall

HAY, a brand born in 2002, is dedicated to encouraging and helping Denmark's furniture design industry revitalize, and reach the summit of contemporary design innovation it had reached between the 1950s and 1960s. Throughout the decade, HAY has never stopped its efforts to reach that goal. By constantly innovating design of furniture and accessories, HAY has won attention and recognition from the whole world. Meanwhile, thanks to its reasonable pricing, HAY enables more people to enjoy excellent design products. While nurturing young designers and helping them create original designs, HAY also cooperates with design masters to offer refreshingly novel design works. The "Copenhagen Series" displayed this time is designed for interior of University of Copenhagen's new buildings. The custom-designed furniture must meet the rigorous requirements in terms of sustainability and easiness for cleaning, together with a balmy and amiable impression. An impression of simplicity is University of Copenhagen's No. 1 requirement for the atmosphere built by the design, so timber is selected as the major material.

www.hay.dk





www.fritz-hansen.com

**Fritz Hansen.** 通过与 Anne Jacobsen, Hans J.Wegner 等优秀设计师的合作, Fritz Hansen 不仅追求传统的精良工艺, 更不断学习现代工业生产模式, 将新的生产和分销方式应用在经典设计产品上。即将展出的这把 Ro° 座椅是在世界知名的西班牙设计师 Jaime Hayon 与 Republic of Fritz Hansen 的共同努力下造就的。新的 Ro° 座椅从创造一件家具开始, 提供一种机会和渴望——映照出在我们城市中的快节奏生活。这把椅子下一个迷人的特征不仅可让你放松, 改变调节位置, 还让你的报纸、计算机甚至孩子在旁边, 创造出一个新的安乐窝。在丹麦, “Ro” 意味着宁静。这个名字之所以被选中, 是因为它仅仅用两个字母就抓住了椅子设计风格的重点, 从而反映出北欧的设计方法和理念。

Through cooperation with top designers like Anne Jacobsen and Hans J.Wegner, Fritz Hansen not only pursues the fine design features it has long been after, but also constantly learns the up-to-date industrial production mode and the new production and distribution modes to be applied to classic design products. The Ro° seat to be displayed is the pride of the efforts of the world's famous Spanish designer Jaime Hayon and Republic of Fritz Hansen. Starting from creating a piece of furniture, the new Ro° seat provides a kind of opportunity and desire to reflect our fast pace of life in cities. This seat, big enough to hold one and half persons, is adjustable in position, enabling you to create a new cozy "home" when your newspaper, computer, or even baby is beside you. In Denmark, "Ro" means tranquility. This name is selected because it catches key features of seat design styles with only 2 letters, and reflects Nordic region's design method and philosophy.

**Magis.** 意大利品牌 Magis 将带来 Traffic 的一系列产品, 其中新产品包括 Konstantin Grcic, Zanetti by Philippe Starck 和 Ma Too 儿童系列。新的 Traffic 系列是首批 Magis 家具系列的装饰。新系列包括扶手椅, 双座沙发, 两个板凳。躺椅, 和一个平台。每件产品由一个管状立体金属框架配上坐垫, 简约的图形线条构成。

Magis 品牌赋予款式设计以新的面貌, 将领先的技术优势运用在批量生产中, 逐渐形成其品牌形象。Magis 品牌于 1976 年在意大利成立, 创始人 Eugenio Perazza 一手将这个家具业的新兴品牌打造成如今的国际家具设计巨头。

Magis, an Italian brand brought a series of Traffic's products, including the new ones Konstantin Grcic, Zanetti by Philippe Starck and Ma Too series for children. The new Traffic series is the decoration for the first lot of Magis series furniture. The new series includes armchair, double sofa, two stools, a couch and a platform. Each product is composed of a pipe-shape metal frame and cushions, featuring simple lines and figures.

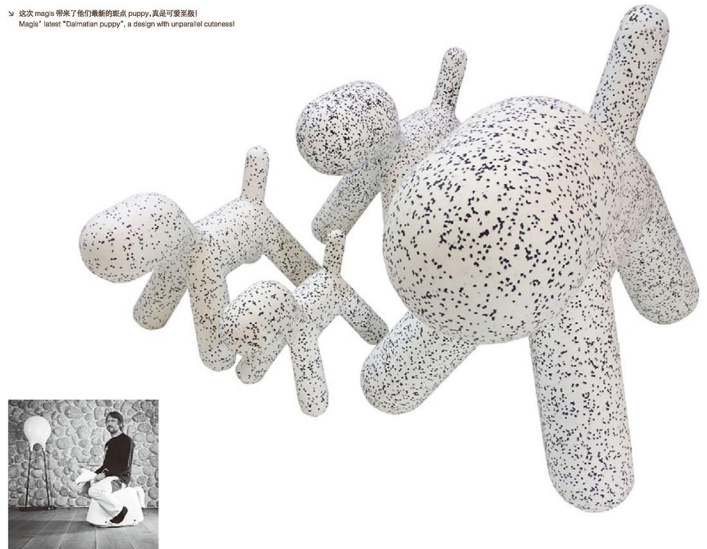
The brand of Magis gives European style designs a new look, and applies leading technology to mass production, helping it gradually set its brand image. Since Magis' birth in Italy in 1976, its father Eugenio Perazza has been working painstakingly, and successfully led this new brand to the height of an international furniture design giant.

www.magisdesign.com

Jaime Hayon 携手 Fritz Hansen 品牌设计 Ro° 座椅  
Ro° seat co-designed by Jaime Hayon and Fritz Hansen

→ 2014 年马蒂斯·马蒂斯 (Marc Newson) 设计 rocky 系列在爱丽斯展览会上。  
2014, the Year of Horses, meets at the Expo the rocky series resembling horses designed by Marc Newson.

→ 这次 magis 带来了他们最新的点点 puppy, 真是可爱至极!  
Magis' latest "Damian puppy", a design with unparalleled cuteness!

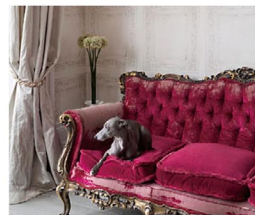


## 古典设计馆

**Cole & Son.** 创建于 1875 年, 是美国历史悠久的手工造纸设计和生产企业。品牌沿袭古代能工巧匠的制作工艺, 从 18-20 世纪中叶的大量设计图中汲取灵感, 设计精致而创新的壁纸系列。品牌与当代设计师大作合作, 坚持原创壁纸设计和手工制作, 是美国皇家认可的御用品牌。皇家特待持有者 Cole & Son 通过过世出一套宏伟的新建筑巩固了与历史悠久的皇家宫殿的长期合作关系。Cole & Son 与历史皇家宫殿的合作是在五个盛大的皇家住宅中提供一种同时期的风格。历史皇家住宅的设计展示了巧妙协调的墙纸惊人的排列。这个设计鼓励设计师使用墙纸去创造更多的装饰手法。这墙纸的集合和边缘的设计灵感来自于这五座标志性的宫殿, 从他们的建筑风格到园艺设计到室内装饰的细节。

**Classic Design Hall**  
Cole & Son, created in 1875, is Britain's old enterprise of wallpaper's manual design and production. Following the manufacturing technologies of ingenious craftsmen in ancient Britain, and drawing inspiration from the numerous design drawings between 18th century and early 20th century, it has developed into a noble and innovative brand of wallpaper series. Cooperating with contemporary designers while adhering to the tradition of original design and manual production of wallpapers, it has won the status of a royal brand in Britain. Cole & Son, as holder of a royal charter, has consolidated its long cooperation relation with the long-standing British royal palaces through its new set of wallpapers. Cole & Son's cooperation with the royal palaces provides 5 grand royal residences with the styles of the same era. The historical design of royal residences shows an astounding arrangement of wallpapers, which encourages designers to use wallpapers to create more decoration techniques. Design of this set of wallpapers and their edges is inspired by these 5 symbolic palaces, specifically from their architectural styles and garden design to details of interior decoration.

www.cole-and-son.com/en





# RIDE ON DREAMS

## 以梦为马

编辑: 张彦海 图片: 南京工作室: Roland Borgmann, Marc Newson 工作室: moooi 工作室: Sui Reht  
Editor: Sumner Photographer: Xiang Jing Studio, Roland Borgmann, Marc Newson Studio, moooi Studio, Sui Reht

马,在东西方的文化里,都是一个富有美好象征意义的生命体,它自由奔放,勇猛无畏,无论是敦煌壁画下的骏马,还是中世纪的西方骑士,他们都为马塑造了丰富的情感形象,以马作为灵感的创作不胜枚举。恰逢今年是中国十二生肖之马年,我们收集了一些有趣的以马为创作灵感造型的创意,带领读者从建筑或设计的角度去认识天马行空的想象,借助马奔跑的动力,通过道路关卡,体验想象的飞驰,智慧的闪光,心灵的感动。

In the western and oriental cultures, horse is a being that symbolizes something beautiful, as it is free-spirited, brave and fearless. Whether it is the horses drawn by Lu Beihou in those western or medieval knights, they all shaped rich emotional imagery for horses, and there are numerous inspirations of works inspired by horses. This year marks the Chinese Zodiac Year of the Horse, so we collected some interesting ideas inspired by horses and take the readers to understand fantastic imaginations from the architectural or design perspective. With the power of the galloping horse and with one round of checkpoints after another, the readers can experience thrilling imagination, flash of wisdom, and touch of the soul.

诗人海子曾说:“我要做远方忠诚的儿子,和那些以梦为马的诗人一样”,坚持着高尚的信念,现在的人因此而感动,常借用这样的一句“以梦为马”,将梦想作为前进的动力,像马儿一样奔跑前进。在人生的轨道上,可以选择静候幸福,活在当下;或“以梦为马”,追逐希望!

Poet He Zi said: "I shall be the loyal son of land of the remote, like all those poets who ride their dreams as horse." His persistent noble faith moves contemporary people, hence the saying of "dream as horse", which means that dream can serve as a power forward, like a galloping horse. On the track of life, we can either choose to wait for happiness and be satisfied with the moment, or rides the "Take Dream as Horse" to chase hope!





个“定制、流动、粗糙的本能”是冰岛设计师 Slui Recht 创作的“Field dressing”系列中的三个雕塑。

## 让人一见钟情的黑骏马 by Front

这是一匹让人一见钟情的黑马，来自拥有许多奇思妙想，风格鲜明大胆的北欧女子设计团队 Front，她们为 Moooi 品牌设计了这款灯，名为 horse lamp。设计师自信满满地说道：“谁不想在自己的家里拥有这样一个灯？”这匹黑马头戴灯罩，马头是光源，它整个体积和一匹真实的马大小相当，线条形态的刻画塑造了力量感，足够给第一眼见到它的人留下深刻的印象。按照设计师的说法说，它是一个性格鲜明的灯，人们对它，要么一见钟情，要么就看不惯。而如今这款黑马灯，也早已成为家具设计里的一个经典。

### Heart-stopping black stallion by Front

This is a black horse that one will fall into love with at first sight, it comes from Front, a North European women design team which has many exotic ideas and bold styles, they designed this lamp for Moooi brand, and named it "horse lamp". The designers said with burning confidence: "Who would not have such a lamp at home?" This black horse is crowned with a lamp shade, the horse head is the source of light for illumination. Its total volume is almost equivalent to that of a real horse, the lines and shapes exude a sense of power, which is enough to leave deep impression at the first sight. In the designers' words, it is a lamp with distinct character, people would either fall into love with it at first sight, or simply feel it awkward. Today this black horse lamp has already become a classical case in furniture design.

Photo Provided by Moooi Studio



## 时尚界里的俊美“缪斯” 田野衣着，粗犷十足

“定制、流动、粗糙的本能”是冰岛设计师 Slui Recht 给他的“Field dressing”系列中的三个雕塑词，此次丹麦森田野问，和所遭遇的野外出生灵给了他创作的灵感，他细腻地感知马、麋鹿、蜘蛛、羊等生物体的毛发、姿态和纹理，用柔软的单绒绸、粗犷的金属皮革作为材料，展现了野马奔腾时张扬的不羁姿态。

### Beautiful "Muse" In The Fashion Circle —Field clothing, robust image

"Customization, robust image, and rough instinct" are how the Icelandic designer Slui Recht describes his "Field dressing" series. The hunter, searching among the woods and fields, was inspired by the wild creatures encountered, which gave him creative imagery. He delicately perceived the hair, posture and texture of the horses, elk, spiders, sheep and other creatures. With soft cashmere silk and rough metal and leathers as materials, he showed the uninhibited attitude of the galloping horses.

Photo Provided by Slui Recht



## 白驹不过隙而回望——“这个世界会好吗？”

“这个世界会好吗？”出自一个真实的历史典故，清朝末年清政府决定以死殉国，死前他感叹道：“此身之死，虽无补于共和，而且恨国未成，且恨我清廷能亡之心，不实行共和之策，故愤慨而死。”自前朝，他向当时已经投身反清革命的儿子敬谦道：“这个世界会好吗？”简短漫长，字字含血泪。处在快速变革的当代，向京同样提出了这个问题，她以历史的诘问为名发展了一系列的雕塑作品。在这一系列作品中，除了杂技人物外，动物是另外的主角，前者表达人的社会属性，后者暗喻人的动物属性，而这两者都与处境相关。因此，在后者的动物系列里，向京取名“异境”，她将动物雕塑的格外动人，尤其这匹以等比例大小做的白色骏马。它回首中双眸的哀伤直抵人心，如老去的凤凰般的圆瞪色调，让这种忧愁多了份时间的沉淀。艺术家显然是爱它的，所以将最响亮的这个诘问命名为它。

### Time flies like a white horse running across a fissure and won't return

"Will the world be okay?" This is derived from a real historical situation. At the end of the Qing Dynasty, Liang Ji decided to die married, and before his death, he sighed and said: "My death is for the Qing Dynasty, I die by no means because my opposition to the Republic, and in fact, I really agree on it. Because of the failure to implement the republic and people-loving policy, I die due to outrage." Before committing suicide, he had already asked Liang Shunling, his son that had joined the anti-revolutionary movement: "Will this world will okay?" This words were short but had a deep meaning, and every word carried blood and tears in contemporary China amid rapid changes. Xiang Jing also asked such a question, and she made a series of sculptures in the name of questioning the history. In this work series, in addition to acrobatic figures, animals are other protagonists, with the former expressing human social attributes, and the latter implying that the animal attributes of humans, and these are related to the situation. Thus, in the latter animal series, Xiang Jing called them "Exclusive territory." Her animal sculptures are exceptionally moving, with this white steed with the size and ratio of the real horse particular. It's sad eyes look straightly into people's minds, and they are the old souls with muted colors, making such sadness have more precipitation of time. The artist obviously loves the sculpture, so she names it with this loudest questioning.

这匹马的雕塑出自北京的艺术家居向京之手，相信每一个看到过它的人都会对其留下深刻印象。马儿嘶声忧伤，又有些许女性化幽怨不屑的状态，好像在发问：“真的要继续向前走吗？真的有必要继续走下去吗？”似乎应和了向京作为当代艺术家对这个社会的拷问：“这个世界会好吗？”

made by Xiang Jing, an artist from Beijing. I believe that everyone will be impressed by it at the first sight. The horse is slightly sad, and also a little hesitant in a feminine state, as if it is asking: "Do I really have to go on? Is it really necessary for me to go on?" This seems to be in line with contemporary artist Xiang Jing's question for the society: "Will the world be okay?"



Photo Provided by Xiang Jing Studio

# Will the world be okay?

在上海的 MOCA，这匹骏马也曾赶来，如同每一次向京的展览一样，它被特别地安排在了展览的入口和出口处，每一个观众的进入和离开，都逃不过它眼神中带有哀伤的诘问。艺术家以良久之粗线条塑造出的姿态，发出了“往前走下去可有必要，或真有意义吗？”的现实省思。这个世界不会好，其实不需要答案，好与坏或是迷惑人的客观表象，也是主观观看的自设陷阱。当一个问题向艺术家的口中道出，实际上已经触动了平凡世界的秩序，每个人的回答多少也反应了自身的处境。

This steed once showed up in MOCA Shanghai, and like in every Xiang Jing's exhibition, it was specifically placed in the entrance and exit of the show, so every spectator that enters and leaves cannot escape the question asked by its sad eyes. With the steed's hesitant gesture, the artist proposed the realistic reflection that "whether I have to go forward, or does it really make sense?" The question whether the world will be okay does not require an answer. Good or bad is just confusing objective appearance, and also self-analysis of a subjective view. When the question is asked by an artist, it has actually disturbed the order of the ordinary world, and each person's answer also reflects their own situation. (Photo source: Mo Jing's Studio)



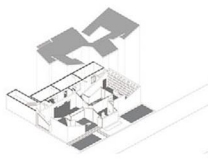


## 新音界艺术生活中心

## The New Music World Artist Life Centre

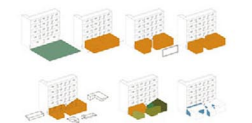
编辑: 洛洛 图片: 李松、李伟  
Editor: Luolu Photographs: Xiao Li, Wei Li

项目名称: 新音界艺术生活中心  
项目地点: 中国 武汉  
设计者: 李伟、袁敏、刘冲、曹文、郭奕玉、李松、李伟  
设计机构: 李伟建筑设计工作室  
委托人: 上海多摩平康文化创意股权投资股份有限公司  
基地面积: 1400m<sup>2</sup>  
建筑面积: 1600m<sup>2</sup>  
设计时间: 2012年10月-2013年2月  
建成时间: 2013年6月  
摄影: 李松、李伟



新音界艺术生活中心位于武汉“江城壹号”文化创意产业园内, 产业前身是武汉轻型汽车制造厂, 该厂在1957年下线了中国第一台手扶拖拉机。新音界用地位于园区东南角, 原为一栋20世纪80年代的办公楼, 该楼后期改造成为音乐使用, 和新建部分连为一体。业主希望通过加建这个琴房前厅, 可以向更多的民众展示一种音乐融入生活的方式, 一种新的关于音乐的生活态度, 而非一味的钢琴技能练习。建筑师的任务是在12m x 21m的用地, 通过空间的营造、界面的控制、材料的处理建造一个1600m<sup>2</sup>的场所, 容纳前厅、会客、休息、茶水吧、合班教室等空间, 并解决好新老建筑之间的关系, 让老建筑获得新生, 并传达出新兴的音乐生活理念。

The New Music World Artist Life Centre is located in the 1st Bund Cultural and Creative Industry Park in Wuhan. Its predecessor is Wuhan Lightweight Automobile Factory which launched the first walking tractor in China in 1957. The New Music World Artist Life Centre at the southeast corner of the park closely neighbors an office building of the 1980s which will be reconstructed into a piano room to connect additional works. The property owner hopes the piano room antechamber will show to more people a lifestyle full of music and a brand-new life attitude towards music rather than blind piano skill exercise. The architect faces a task to build a 1600m<sup>2</sup> space on the 12m x 21m plot by spatial layout, interface control and material processing so as to accommodate antechamber, reception room, lounge, tea bar, classroom and other spaces and strike a balance between old and new buildings so that the old one will be renewed and convey an emerging concept of music life.



面对 5-14 岁的孩子及其家长这一主要使用者, 建筑师希望在前方的建筑体块上能够自然的融合玩具类的大地趣味, 通过院落游移的转换能够让室内空间达到视觉上的联系, 并保持良好的光线进入。

Mainly targeting children aged 5-14 and their parents, the architect hopes to naturally integrate a sense of playing up of building blocks in the architecture, visually connect indoor and outdoor spaces by courtyards and keep the building bright and sunshiny.



两个院落一静一动, 前院结合建筑的主要入口, 并植入同面积移植的成年白玉兰, 保持了建筑的开放性和亲和力。供家长休憩、体验的三角钢琴、茶水吧和交流空间围绕前院布置, 并通过顶部光源延展到老建筑的一层内部空间, 以此获得视觉和动线上的联系。后院则让改造后的琴房一楼获得了必要的阳光, 同时让外界面对封闭的合班教室在获得光线的同时保留私密感。

There are two courtyards, with one being dynamic while the other static. The front courtyard houses the major entrance of the building and keeps the building opening and inclusive, where adult magnolia trees are transplanted. The front courtyard is surrounded by grand piano, tea bar and communication space for parents and features light corridor on the roof extending to the interior ground floor of the old building to realize visual and dynamic connection. The back courtyard helps the piano floor gets necessary sunlight and makes the closed classroom bright and private.

建筑师希望借用不同的空间高度, 在相对紧张的场地上弹出更多功能需求, 并通过路径转换, 伴随音乐的节奏, 来实现业主希望获得的体验感。这种体验包括客户通过窗缝面对寻求孩子的微笑; 自然落在钢琴旁的轻纱弹唱; 多年未见的朋友偶遇时的惊讶, 以及那伴随音乐的午后小憩……

The architect hopes to release multiple functional needs in the relatively narrow site by leveraging different spatial heights and to realize a sense of experience wanted by the property owner to music rhythm by means of route change. Such experience includes customer smile at studying children through window, natural soft lighting and playing by the piano, surprise between two friends who have not seen each other for many years as well as afternoon rest to music……

建筑材料选用清水混凝土整体浇筑, 除了应对紧张的工期外, 可以有效降低建筑的张扬尘, 保持园区的质朴外观。不足的是限于资金压力, 没有请专业的清水混凝土施工团队, 靠建筑师和当地施工队的现场交流, 难以保证其完成度, 只有通过后期修复来最大限度还原其材料质感。

Casi-in-situ bare concrete as building material helps solve the problem of tight construction period and can effectively weaken dust sense of the building and keep the park simple and unadorned. However, no professional bare cement construction team is employed due to limited capital and consequently the construction depends on the communication between the architect and local construction team. The texture of the material will be maximally restored by later renovation.

整个设计建造过程在建筑师与业主、业主与施工队以及建筑师与施工队之间形成了复杂的博弈。所幸的是, 在建筑、室内、景观和家居造型等各个环节上, 业主对建筑师的设计工作给予了充分尊重, 才在短短的两个月工期内, 通过建筑师几乎平均每隔两天一次的现场跟踪, 最大化地保证了建筑师的设计意图, 让这次新建筑的植入顺利完成。

Complicated disputes occur between the architecture and the property owner, between the property owner and construction as well as between the architect and construction team in the whole design and construction process. Fortunately, the property owner fully respects design by the architect in terms of building, indoor decoration, landscape and home furnishing. The architect regularly pays a site track and visit every two days in the short two-month construction period to maximally guarantee his design purpose and smoothly finish the implantation of the new building.

**李伟**  
生于 1981 年  
2006 年毕业于华中科技大学建筑系  
2006—2007 年工作于中建建研院设计研究院大所工作室  
2007—2010 年武汉和创建筑设计有限公司  
2010 年加入李伟建筑设计工作室, 专注于室内设计。

**袁媛**  
生于 1984 年  
2008 年毕业于湖北工业大学建筑系  
2008—2010 年武汉和创建筑设计有限公司  
2010 年加入李伟建筑设计工作室, 专注于室内设计。





## 幻觉记忆, 云南

编辑: 刘达 摄影: 刘达  
Editor: Da Liu Photographer: Da Liu

*Drawing with light and splashing ink with shadows:  
the darkness of the day and the brightness of the night  
creates spatial dislocation and make you lost  
between the heaven and earth  
Joys and sorrows, gains and losses, love and hatred...  
all are immersed in eternity  
Fall, sink, and fade away  
Clearness of the dream and noisiness of the quietness  
The faint gray between black and white is indelible*

光以作画, 影为泼墨;  
昼之昏暗, 夜之璀璨, 时空交错, 迷失于天地之间  
悲欢、得失、爱憎……淹没于永恒之中  
坠落、沉沦、消逝  
醒梦之清醒, 宁静之喧嚣  
黑白间那以墨灰的一抹凄清的灰

D e j a V u  
Y u n n a n n



每每旅行之初, 都有穿越时空的幻觉, 前夜还在湿冷的大都市, 静开眼瞳后, 便是炫目又有点荒凉的高原。“旅行往往是对现实的逃避”, 虽然我的目的是去让心感受自然伟大的杰作, 让灵魂融入其中, 但是旅行不愿意按计划, 害怕破化那种久违的陌生感。

At the beginning of every travel, I often have the illusion through time and space: on the eve I am still in the wet and cold metropolis, and after I open my eyes, I can see stunning and a little desolate plateau. "Travel is often evasion of reality", although my goal is to let myself feel the great nature and let my soul blend into them, but I do not want to plan a travel in fears that planning may ruin the long lost strangeness.

不想用过多的笔墨去描述云南, 毕竟, 这么多年的开发, 甚至是过度开发, 云南早就失去了它的神秘面纱, 很多地方已经变成了一个个庸俗以及吵闹的景点; 但是很多景色又让我觉得似曾相识——如果记忆也是虚幻的, 呈现于眼前的景色往往让我游离于现实中眼睛的人群——魂游云南。

I do not want to use too many words to describe Yunnan, because after all, due to so many years of development and even over-exploitation, Yunnan has long lost its mystery, and many places have become vulgar and noisy attractions. But many scenes are still very familiar to me - if memory is also illusory, the scenery in sight often makes me drift away from the reality to embark on a spiritual journey.



最后一缕夕阳  
The last ray of sunset.

## 静海

很多方言里把湖称为海, 也确实如此, 无论天气如何变化, 海水永远是喧嚣般的安静。

山围静“海”, 夕阳每一秒都在用绚丽变化的色彩舞动在看似凝固的湖面。

### Quiet Sea

In many dialects, the lake is known as the "sea", and it is also true. No matter how the weather changes, the "sea" remains silent forever.

Mountains embrace the "sea", and the sunset is looked like dancing on the seemingly frozen lake with brilliant color every second.

高原的天空永远是蓝的, 因为氧气稀薄缺少反光, 有些时候甚至像黑夜; 蓝色也如同沉淀中的记忆, 随之慢慢消逝的是留在其中的痛苦。

As the thin oxygen and lack of reflective light, the sky above the plateau is always blue and sometimes make the day even like a dark night; blue is also like precipitated memories, and what fades away along with it is the pains.

