

ADD IMAGE

SHOW ON MAP

POST TO

EVENTS

MAP

ПРОЕКТЫ

MAIN

ПРОЕКТЫ В ПЛАНЕ

КОНЦЕПТУАЛЬНАЯ  
МАКЕТАЖ  
ПЕРИОДИЧЕСКОГО

SHOW

ADD IMAGE

MOSCOW

CURT

PARALLEL

ПРОЕКТЫ

ADD TO FAVORITES

MAP

MAIN

ПРОЕКТЫ В ПЛАНЕ

ADD IMAGE

SUPPORT

PARALLEL

ПРОЕКТЫ

ADD TO FAVORITES

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MAIN

ПРОЕКТЫ

ADD IMAGE

# 360°

DESIGN

Concept and  
Design Magazine  
观念与设计

## N.40

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22 to 24 April  
Sydney

ADD IMAGE



## Re-Invention

As a western saying goes, there is nothing new under the sun. It is no surprise we could see all kinds of similar designs everywhere which some designer racked his brain to work out the brilliant idea in the first place. Numerous new ideas might just base on a single original one. Consequently, some designers decided to abstain from online blogs so that they could stop getting inspirations from other people's work. Once they've seen some good ideas, it is not easy to get them out of their minds. They certainly didn't want to become one of those copycats.

Nevertheless, we still keep talking about innovations,

creativities and the designer souls always ready to wow people. Then, what exactly is "new"? How to create something new? Maybe as we always say, there is no old design but only ill-advised designs. People usually expect designers to fish out new inventions just like Doraemon. But in real life, new designs are more about improving the olds, inheriting and innovating traditions, deliberating and polishing new ideas. This kind of new design is definitely not meaningless. For instance, works shown in The New Olds Exhibition indicated a kind of sustainable "new" which is based on reforming common old stuffs. And those new designs infused with crossover of different media in order to provide people with multiple

new senses of design, is our compromise and response to the overwhelming digital world.

This year's AGI Open would be held in Hong Kong in the coming September. Thus we invited several experienced designers to talk about their stories about AGI. With a theme of "Heaven and Hell", let's review the setbacks and hesitations, and most importantly the courage and guts they have back to the years when they tried to pursue the best designs.

Wang Shaoqiang  
Chief Editor, Design 360°  
July 2012

### 再设计

西方有句谚语说，太阳底下无新事。常常有设计师挖空思想出一个绝妙的点子，通过各种附加实践，不久之后却会在别的地方看到类似的设计。有的设计师索性表示，我已经开始戒掉微博和博客，不看别人的设计获取灵感了，因为怕那些残影挥之不去，不小心会落得个“山寨”的美名。

但是，我们还是天天在谈创新、谈创意、谈那圈不惊人死不休的设计魂。那么，“新”是什么？怎样才能做出新设计？或许我们得套用一句时髦的话，这世上没有旧设计，

只有不用脑子的设计——我们期待设计师都像多啦A梦一样，随时掏出新发明——但在现实生活中，更多的新设计离不开对旧设计的改良，对传统的传承与革新，以及对新理念的不断打磨。而新也绝不只是无意义之新。譬如，The New Olds展览，对寻常旧物的改造也是一种基于可持续发展的“新”。当然还有那些尝试在设计中融入各种跨界媒体，让人们获得多重感官享受的设计新体验，这也是我们对席卷而来的数码世界的一种和解和回应。

另外，今年9月，AGI年会将在香港举办。借此机会，我们邀请到了几位资历丰富的

设计师来畅谈他们与AGI的渊源。在“天堂与地狱”的命题下，我们一起去回顾那些年在追求设计制高点上的挫折和徘徊，还有那更重要的勇气和魄力。



《DESIGN360°》观念与设计  
2012年7月

90°

VISION°

V

視野

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# JANET ECHELMAN<sup>®</sup>



# KNIT IT TOGETHER°

心织笔耕°

“我们在接纳和使用新事物的时候，总是没有办法抛弃旧有的种种。”

*"THERE IS NO WAY WE COULD ABANDON  
ALL EXISTING AND PREEXISTING  
INNOVATIONS WHEN WE TAKE IN  
AND ADOPT NEW THINGS."*



1:  
Every Breath  
Second  
每一秒  
Artist:  
艺术家:  
Janet Echelman

2:  
Water Sky Garden  
水天花园  
Artist:  
艺术家:  
Janet Echelman

3:  
Water Sky Garden  
水天花园  
Artist:  
艺术家:  
Janet Echelman

Photography:  
摄影:  
Christina Lazar  
Christina Lazar

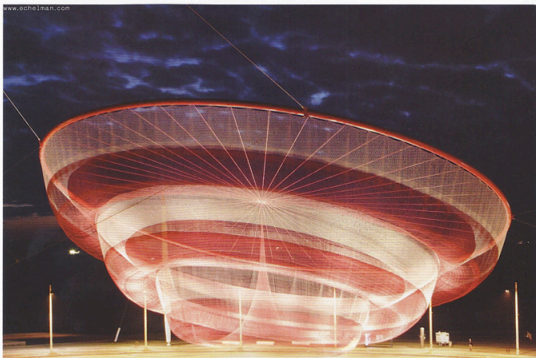
Everyone knows that we live in a society where new things are constantly replacing the old, in every field. Nevertheless, we cannot deny the fact that for some reason, there is no way we could abandon all existing and preexisting innovations when we take in and adopt new things. It is simple to understand when we talk about how easy it is for someone to read e-books on an iPad, while those same people still have book shelves in their homes; keeping their favorite books there to hold and read. Or how convenient it is to chat online with anyone, and how many people wish they could meet their loved ones in person, — especially on special occasions. That with all the new possibilities digital media has brought to life within the arts, many artists still see handcrafting as an irreplaceable technique.

New issue of Design 360° Vision column is going to introduce two female artists. They have unique insights on the old and new elements in their work; they make their own choices. While maintaining distinctive styles of their own, there is a certain traditional handcraft element present in both of their artwork. Additionally, they are also fond of experimenting with new materials and methods. American artist Janet Echelman's experience living by the sea led to her unique sculptures made out of fishing nets. By combining machine and handcrafting methods of net making Echelman has created billowing and flowing sculptures that are brought to life through wind, light and shadow. Canadian

artist Jannick Deslauriers is keen on semitransparent textile materials. With the ephemeral and fragile feeling of her artworks, Deslauriers conveys impressive messages about the themes she addresses: nature and war, etc. These two excellent artists use their ingenuity and skilled hands to knit a visual feast.

我们知道，无论是在任何领域，人类社会总是处于新和旧的不断交替中，但不能否认，因为种种原因，我们在接纳和使用新事物的时候，总是没有办法抛弃旧有的种种。就如尽管街上、地铁上很多人手捧平板电脑看书，但更多人在家中的书架上放着自己心爱的书，偶尔捧读；尽管通过网络镜头，相隔千里的人能见面聊天，但每逢时节，很多人总盼望能不远千里地来到家人和爱人身边；尽管新媒体的出现给艺术带来很多新的可能和亮眼的视觉效果，但手工艺仍是许多艺术家们心目中无法取代的创作手法。

本期Design 360°视野栏目将介绍两位女性艺术家，她们对艺术创作中的新与旧有着自己的独特见解，有着自己的钟爱。传统的手工艺在她们作品中得到精彩的呈现，有着各自独特的个人风格。同时，发掘新的材料和创作方式亦是她们热衷之处。美国艺术家Janet Echelman在海边的生活经历，使她发现用渔网建立装置艺术的方法，结合机械编织和手工制作，以自然风和光影为催化剂，创作出如波浪般翻腾、漂浮的装置艺术作品；加拿大艺术家Jannick Deslauriers则对缝合半透明的纺织物材料情有独钟，半透明材料表现的晶莹剔透的感觉，将她对战争、自然等主题的想法完美呈现，独特的风格令参观者印象深刻。两位优秀的艺术家用她们巧思和妙手，编织出视觉的盛宴。



J:  
She Changes  
变幻的地

Using color and material to invoke the memory of the site's history as a fishing and industrial center, this three-dimensional multi-layer net floats over the Cidade Salvador Plaza, Porto, Portugal.

穿过葡萄牙波尔图萨尔瓦多广场的三维多层渔网装置作品，用颜色 and 材料，唤起人们对当地渔业和工业中心历史的回忆。

Photography:  
摄影:  
David Feldman

## CORAL IN THE NETS°

珊瑚在网°

JANET ECHELMAN





2:  
Tsunami 1.26  
海啸1.26

Tsunami 1.26  
was inspired by  
the 2010 Chile  
earthquake's  
ensuing tsunami  
and the  
1.26-microsecond  
shortening of  
the day that  
resulted from  
the earthquake's  
redistribution of  
the Earth's mass.

灵感源自2010年智利地  
震引发的海啸以及受地  
震影响，地壳板块活动使  
地球上每秒钟时间缩短了  
1.26毫秒。

Photography  
摄影  
Marino  
Kotlanovsk

As the saying goes, "life lacks never on beauty, but on the eyes to discover beauty". As for fishermen who live by fishing, a net is an indispensable tool, which has been traditionally made by hand. But when it comes to artist creation, fishing net is certainly a heterodox material. Many years ago Janet Echelman went to India, and planned to give exhibitions of her paintings. When she realized her paints were lost in the mail she sought for a solution. One day she walked on the beach observing the local fishermen bringing in their nets, which later inspired her sculptures created out of fishing nets. From fully handmade to combining handmade with machine made methods she crafts monumental, fluidly moving, spectacular building-sized installation artworks that respond to wind, sunlight and shadow, etc.

Janet Echelman is now a famous artist with a rich portfolio. During her TED talk, Echelman shared her experience of how she became the artist who she is. After graduating from Harvard College, she had been rejected by seven art schools and came to study Chinese calligraphy and visual art in Hong Kong, China. Before she started sculpting, she painted for ten years, and had not studied sculpture, engineering or architecture. The tortuous path of her artist adventure has also made her work legendary. Just as the ones we'll see in this issue, "She Changes" invokes historical memory of it's site; "Her Secret is Patience" makes visible the patterns of desert winds to the human eye; "The Expanding Club"

visualizes the nuclear arms race, to examine a few. Great wisdom is revealed in the artwork, inviting viewers to think deeper.

常言道，生活中并不缺少美，缺少的是发现美的眼睛。对于以捕鱼为生的渔民们来说，渔网是一种必不可少的传统手工艺制作的工具，但对于艺术家们来说，渔网却是一种非正统的新艺术材料。多年前机缘巧合之下，来到印度准备开画展的Janet Echelman寄失了她的画作，苦思解决方法的她，在海边散步，观察海边渔民黄昏时收网的情形，由此激发她用渔网创作艺术装置的想法。从全手工到结合机械制作，在她手中，渔网从单调重复的捕鱼工具，变成结合了色彩、自然风、光和影等元素，制成的永久、如波浪般翻腾、艳丽、且风格迥异的大型装置艺术品。

拥有丰富作品集的Echelman在TED的演讲中坦言自己多年来的艺术探索之路。从哈佛毕业后，曾七度被艺术学校拒绝，转而来到中国香港学习书法和视觉艺术。在开始建立装置艺术之前的10年间专注于绘画创作，期间从未学过雕塑、工程或建筑。曲折的探索艺术创作经历，让她的作品带着些许的传奇色彩。正如本期介绍的Echelman的作品，唤起历史回忆的“变幻的她”、使沙漠风模式可视化的“耐心是她的秘诀”和讽刺核武器的“扩大中的俱乐部”等等，大件作品蕴藏着大智慧，引人深思。



## Interview with Janet Echelman

• **360°:** It's amazing that you've created different installation works with the same material (fishing nets). What made you so obsessed with this kind of material?

• **JE:** I would not say "obsessed" with the material. It's the method of making that interests me. It's natural aesthetic capability to assume complex curvilinear forms, in terms of structural engineering, while also offering a distributed network where even if one point is not able to carry its load, the others still continue to function.

• After graduating from college, I went to the University of Hong Kong on a scholarship to study Chinese calligraphy and visual art. This was great training for me, as I learned the importance of honing a traditional skill to create an expressive work of art. They say it takes 40 years of practice to make a calligraphic stroke in 4 seconds, and I now understand what that means.

• I spent the first decade of my career studying craft forms in Asia, after Hong Kong I moved to the island of Bali, Indonesia, there I studied batik and other textile crafts while I had a grass-roofed studio and home on the rice

fields in view of the volcanoes.

• Ten years later, I discovered sculpting when I went off to India on a Fulbright. I was there to teach painting with a commitment to create large paintings, but my paints never arrived. So I decided to embrace what was there. Every evening after working in the studio, I would walk on the beach and swim, just as the fishermen were bringing in their nets. It occurred to me that their nets were creating form without mass in a completely unique way. Once I made some forms from the nets, I hoisted them into the air, and I discovered that they billowed softly and made the unseen dance of wind visible.

• My strategy is to let my work be choreographed by nature. Then it is ever changing, renewed at every moment. I want people to relate to my work not as an observer to a discrete object, but rather as a relationship between two entities that are both changing at all times, which is what is revealed through this material.

• For my newest commission I have expanded beyond the net-making technique. I'm using a completely new material: water mist combined with colored light, to transform the center of Philadelphia.

• **360°:** Most of your installation works are in large scale, were they

handmade or machine-made? What do you feel are the pros and cons of machine-making?

• **JE:** When I began making these netted works, they were fabricated 100% by hand, made possible by my work with a group of 9 fishermen in South India. In fact, after my Fulbright I spent some time in Lithuania studying traditional lace making techniques there, and my permanent commission for their museum is also 100% hand-made.

• All of my more recent works are a combination of machine and hand work. We utilize the machines for what they do best – making rectilinear panels with strong machine-tightened knots that can withstand a hurricane. We use hand-work specifically to create unusual irregular shapes and joints, and to make lace patterns.

• **360°:** Is there any major difference between your outdoor and indoor installation works?

• **JE:** The outdoor work is animated by nature, the ever-changing movement of wind enlivens the work into a living sculpture. I work with the movement of the sun throughout the day to create varied shadow patterns cast upon the ground, and upon people, who thereby become participants in the work.

• The interior work is focused on the

1 2

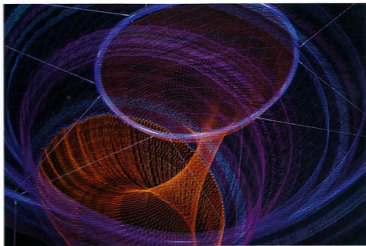
1-2:  
Her Secret Is  
Patience  
耐心是她的秘诀

This project makes visible to the human eye the patterns of desert winds. During the day, sunlight projects patterned shadow drawings onto the ground and pedestrians on their daily paths. At night, the colored illumination

gradually  
changes color  
through the  
seasons.

此装置作品使沙漠风模式可视化。白天阳光将风力作用下的装置投影在行人经过的地面上。而晚上光线的颜色也随着季节的变更而变化。

Photography:  
摄影:  
Christina  
O'Haver, Katie  
Porter





play of the soft forms in contrast to the architecture. In recent work I have cut curved holes in the ceiling and roof to create skylights as part of my interior work, thus joining exterior and interior.

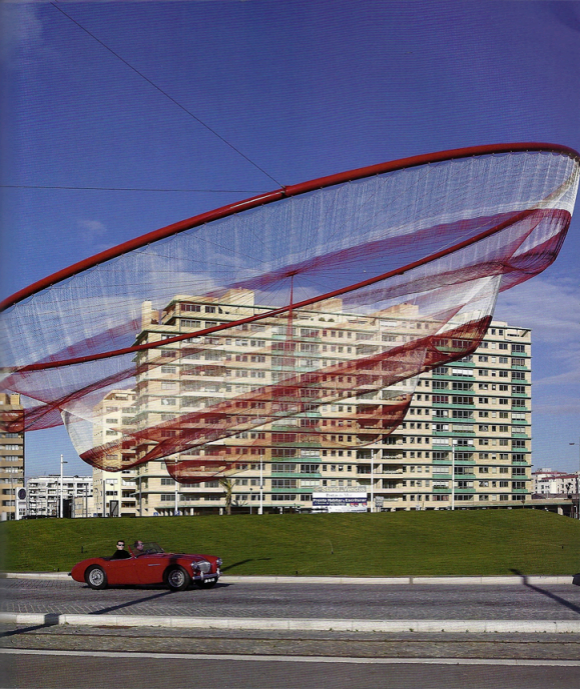
- I love the challenge of both types of projects.
- **360°:** The softness and delicacy of your net installations make us think of a feminine image. Can we see it as a kind of feminine element in your work?
- **JE:** I leave the interpretation of my work open to each individual, to create their own meaning. Some viewers have given a feminist reading of the work, referring to the soft and fluid ways the work gains its strength through an ability to adapt, rather than by brute force.
- For me, personally, I do not think of this quality as either feminine or masculine, but as a human quality.
- **360°:** In your opinion, what can be defined as new, and how about old?
- **JE:** I respect the wisdom locked inside the old ways of doing and making things. Yet I do not feel confined by the ways these have been used in the past. Bringing new technology and material science to old methods interest me a lot.

Old and new blur together in my work seamlessly.

- **360°:** You have lived in different countries such as the US, China, Indonesia and India. Where do you like the best?
- **JE:** I cannot pick a "best" place, as I love each place so much for the specific idiosyncratic qualities that make it what it is.
- **360°:** What do you feel about the art and design in China?
- **JE:** That's such an immense question, as the rich culture that has developed in each part of China is so distinct, and I try to appreciate each genre and time period for its own qualities. That said, I particularly love the playful decorative arts which span many centuries where artists used one material to act like another, say using clay to act like wood, and stone to be like fabric.
- **360°:** What are you currently working on? Any exciting plans for the future?
- **JE:** I'm in construction for a commission for a brand new arena in Eugene, Oregon at the University of

Oregon. A work that will highlight the connection between the spectators and basketball players during a game. How they fuel the team with their energy and celebrating the energy that fans bring to a basketball game.

- We've just broken ground on a project for the Dilworth Plaza in Philadelphia. The piece will be embedded in the new plaza's 11,600-square foot foundation and will trace above ground in real time the paths of the three subway lines below. The work will create moving 4-foot-tall curtains of mist, generating a living X-ray of the city's circulatory system.
- I'm also working on a 45-story net sculpture for a major European city, an iconic work to express the mission of one of the world's largest charitable foundations, and a project to be installed in Washington DC on the State Department Building to celebrate the 50th Anniversary of the United States' Art in Embassy program.



“我希望人们想起我的作品时，不仅仅是以一个旁观者的身份，将我的作品理解为某一种独立的事物；我更期待他们发现我的作品是关于两种互相关联的实体。”



1 3  
2

1-2:  
Every Beating  
Second  
每一秒

The sculpture installation cuts three round skylights into the ceiling, from which descend delicate layers of translucent colored netting to create three voluptuous volumetric forms.

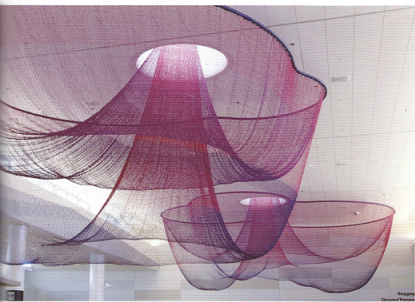
精致卷曲的彩色渔网装置从天花板上3个天窗装置伸下来，创造出3种迷人的空间形状。

Photography:  
摄影:  
Bruce Damonte,  
Yan Yan Mao

3:  
The Expanding  
Club  
扩大中的俱乐部

The funnel-like nuclear mushroom cloud rendered in the flag colors of each of the countries known to have detonated such weapons in chronological order.

漏斗形的原子弹蘑菇云，渔网上变幻的色彩都是由拥有核武器国家国旗的颜色构成。



• 采访 Janet Echelman

• **360°:**你的许多作品都是用同一种材料(渔网)制成的,非常令人惊讶,是什么让你对这种材料如此着迷呢?

• **JE:**事实上我并不是“着迷”于这种材料,而是对渔网的制作方法非常感兴趣。从结构工程上看,渔网的复杂曲线形状形成一种自然的美学结构。同时这种分散的网络使当某一处受压过度损坏时,其余部分仍能保持原有的功能。

• 大学毕业以后,我获得香港大学的奖学金,来到香港学习中国书法和视觉艺术。在香港大学期间,我收获良多,深深地体会到刻苦磨练一种传统艺术,对创作出有表现力的艺术作品的重要性。人们都说一笔四秒钟,背后四十年功,我明白其中的道理。

• 在我职业生涯的前十年里,我在亚洲学习手工艺。完成在香港的学业后,我搬到印尼的巴厘岛。在那里,我学习蜡染和其他织物工艺,以正对着火山的稻米田上的玻璃顶工作室为家。

• 十年之后,我获得福布莱特奖学金并去了印度。我是在那里开始创作大型装置。起初我是在那画画、办画展的,但是我的画丢失了。于是我决定探索当地特有的东西。每晚工作室的工作结束后,我都会在沙滩上散步或者去游泳,看到那里的渔民收回他们的渔网。想到渔民们用一种完全独特的方法制作出毫不凌乱的渔网形状,于是我试着用渔网做出一些形状,然后将它们高举在空中,我发现渔网能柔和地翻腾,并随无形的风舞出有形的动作。

• 我的策略就是不让我的工作受自然的束缚,要不断改变、不断更新。我希望人们想起我的作品时,不仅仅是一个旁观者的身份,将我的作品理解为某一种独立的事物;我更期待他们发现我的作品是关于两种相互关联的实体。这就是我想通过这种材料表达的无尽的变化。

• 在我新的项目中,我从渔网制造技术拓展出一种全新的方法,就是用水雾和彩灯来改造费城中心。

• **360°:**你的作品中大部分是大型装置作品,它们是手工制作还是机器制作的呢?你认为机器制作有什么优缺点呢?

• **JE:**我前期的渔网装置作品都是百分百纯手工制作的,当时在南印度有9个当地渔民和我一起工作。事实上,在我获得福布莱特奖学金后,我花了一段时间在立陶宛学习传统蕾丝制造工艺,我在那里的博物馆的永久收藏作品也都是百分百手工制作的。

• 而我近期的作品则是集合了机器和手工制作的。我们利用机器最擅长的重复运动——制作出能抵御飓风的强抗压直线微嵌网络。而特殊的不规则形状、接头和花边样式,就由我们手工制作。

• **360°:**你的户外装置作品和室内作品有什么不同之处呢?

• **JE:**户外作品更多地依靠自然环境,风力使作品产生不断变化的形状,是户外作品充满生机的关键;而太阳光照的变幻使户外作品投射在地面、和经过的人们的影子一起产生变化多端的光影效果,也是户外作品发光发亮的关键。同时观众的参与也成为作品的一部分。

• 室内作品则更注重创作出和建筑物本身形成对比的柔和形状。我最近尝试在天花板和屋顶开天窗采光,创造出结合室内和室外的作品。

• 我爱这样的挑战,无论是室内或是室外的作品。

• **360°:**柔和、精致的渔网装置作品令人不禁想起女性的形象,我们可以将之理解为你作品中的女性主义元素吗?

• **JE:**每个人都可以用他们自己的感受来理解我的作品。有些人这样解读我的作品,他们认为柔和、流动,并通过适应,而不是使用暴力来获得力量是女性的特征,因此认为我的作品代表女性主义。

• 而在我看来,这样的特征并不是女性或是男性独有的,而是所有人类共有的特征。

• **360°:**对你而言,什么能被称之为“新”,什么又应称之为“旧”呢?

• **JE:**我尊重旧有的制作方法中蕴含的智慧,但我并不感觉到受旧有的方法来缚。我对将新技术和材料科学融入传统工艺十分感兴趣。新和旧在我的作品中无缝融合。

• **360°:**你曾经在不同的国家居住和生活过,比如美国、中国、印尼和印度等,你最喜欢哪里呢?

• **JE:**我选不出一个“最好”的地方,每个地方我都很喜欢,因为每一个国家都是如此独特的存在,它们独有的特色造就了每一个独特的国家。

• **360°:**你如何看待中国的艺术和设计呢?

• **JE:**这是一个很广泛的问题,因为中国有着深厚的文化底蕴,每个不同地区互相区分,各有所长。我尝试欣赏不同流派和不同年代独有的特色。其中值得一提的是我非常喜爱的、世纪流传的趣味装饰艺术,艺术家们用一种材料来“伪造”其他材料,比如将粘土做成木的样子或是用石头仿制出编织物形状。

• **360°:**你最近在忙些什么呢?未来有什么值得兴奋的计划吗?

• **JE:**我正在为俄勒冈大学的一个新舞台创作新作品,这个作品注重篮球比赛时观众和球员之间的联系,也就是说要创造出这么一个舞台效果,能让观众们在看球赛的过程中“最有效地”支持和鼓舞自己喜爱的团队。

• 另一个在费城狄克斯广场的项目也刚刚开始。这个项目会嵌入新广场的一万一千多平方英尺的地基,并沿着地面形成一个和3条地铁线路一致的路线图,我们会做出四英尺高的薄壳,投射出城市循环系统的动感X光。

• 此外,我在一个欧洲城市里计划做一个45层楼高的装置作品,为世界上最大的慈善机构之一的建筑物创造一个标志他们使命的作品;还有一个在华盛顿特区美国国务院建筑物建立的一个纪念美国艺术大使馆成立50周年纪念的项目。



12  
Target Redesign  
Dean Bullseye  
Helsinkijärvi

The project attached a shaped sculptural membrane to the roof of the courtyard of the Spanish National Trade Fair Complex. The title refers to the round courtyard reference to bullfighting rings and to the target given the concentric ring of a target bullseye.

装置从西班牙国家贸易展览中心  
合大楼顶层延伸下来，像  
是整个斗牛场，又像  
斗牛场看台上的看台，从中心  
的靶标就是靶心。

