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PERSPECTIVE

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透視

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"A great building must begin with the unmeasurable, must go through measurable means when it is being designed and in the end must be unmeasurable"
— Louis Kahn

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THE RESULTS ISSUE

 PERSPECTIVE
AWARDS 2011

透視設計大賞2011
得獎作品全集



With a light bulb capturing the hue of physical objects, Pega D&E's ColorUp can be imbued with any colours you desire



Living Wise's corrugated board furniture explores the possibility of cardboard via minimalistic design, as epitomised by this paper sofa



Rearrange the individual pieces and create your own ceramic landscape — Finding Cheska's Topo Thè makes teatime even more enjoyable



In the form of Chinese dumplings, this cruet set from Hakka-blue is a creative take on Taiwan's local culture

凝聚設計 Spotlight on design

As Shanghai's design scene continues to evolve, the fifth edition of Interior Lifestyle China — a trade fair now infused with creativity and an artistic sensibility — is taken to another level

第五屆上海時尚家居展集創意與藝術於一身，在各方面都比往年更上一層樓，是上海設計界演變不斷的成果

TEXT 撰文: MAVIS WONG
PHOTOGRAPHY 攝影: COURTESY OF FEATURED EXHIBITORS AND KONSTANTIN GRIC INDUSTRIAL DESIGN

At the 1950s Russian classicism-styled Shanghai Exhibition Centre, this year's Interior Lifestyle China was yet another huge success. Not only did it see 225 exhibitors from 17 countries and regions showcasing a wide range of innovative products — from tableware and cookware to lifestyle products, home accessories and furniture — on 16,000 sq-m of exhibition space, it also attracted over 14,500 visitors worldwide, up 16 per cent from the previous year. Special country and region pavilions — Germany, France, Italy, Japan, Hong Kong and Taiwan — presented their latest products and designs there.

What's more, a series of designer-led programmes made design a focal point of the annual fair. In addition to the On Design Forum and the Talents showcase, a number of theme displays were also featured, including the 'China Love' porcelain showcase and the Miji Art Kitchen. Among them, Shine Shanghai 3 was surely a highlight. Visitors were invited to walk through a dark tunnel lined with sparkling glass objects, created by a group of Shanghai's top designers to interpret the theme 'True Lies'.

上海展覽中心為50年代的俄羅斯古典主義風格建築，今年這裡又上演了一場好戲，中國（上海）國際時尚家居用品展覽會2011再次獲得空前成功。展覽吸引了來自17個國家和地區的225個參展商參展，面積達1萬6000平方米的展場琳瑯滿目，創新產品從餐具和廚具、到時尚生活產品、家品和傢俱都一應俱全。入場人數較去年上升一成六，共有逾1萬4500名來自世界各地的人士到來參觀。今年多個國家與城市亦有組團參展，帶來它們最新的產品和設計，包括德國、法國、意大利、日本、香港和台灣。

更吸引人的，是一連串由設計師主導的節目使設計成為上海時尚家居展的矚目焦點。除了「設計風尚大講壇」和「設計新星」展區外，還特設一系列的主題展覽，包括「戀瓷」陶瓷專題展和「米技藝術廚房」。而當中的焦點之一，便是「晒上海」概念設計展。訪客遊走於黑暗的隧道之中，從沿途由上海頂尖設計師創造的水晶品中，感受「真實的謊言」主題。



Doubling as a side table and cushion set, the Ojami stool from Takaokaya features a sophisticated cushion inspired by traditional Japanese toy Ojami

The Taiwan force 台顯本領

Revolving around the theme 'Charming Taiwan', this year's Taiwan pavilion is all about promoting the country's local design. Twenty-two winning-entries from the Taiwan Cultural and Creative Award 2011 were on show, demonstrating the best of modern Taiwan. 今年的台灣展館以「魅力台灣」為題，推廣台灣的本土設計。展館展出台灣文創精品獎2011的22件獲獎作品，帶來現代台灣最出色的一面。



Blaugust Creation Office creates this fun Animals series with animal head covers, bringing chairs to life



This Bouncing Bamboo chair from Grass Studio is an environmentally-friendly product which demonstrates the elasticity of bamboo while maximising comfort

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With 16 ceramic bells covering individual pieces, the aperitif tray Plateau Sans Vergogne, designed by Margaux Keller, allows people to enjoy the last piece of cake without awkwardness



Inspired by the life cycle of plants, Anika Engelbrecht designed these playful porous Swell vases — the balloon inside swells and shrinks corresponding to the amount of water



Reinventing the traditional Ming Dynasty chair, Chen Darui's Lunar is a contemporary hybrid of Scandinavian style, Chinese culture and a modern aesthetic



This PET Lighting — reusing PET bottles as the lamp shade to create an ever-changing lighting effect via refraction — is a green floor lamp created by designer Xu Gongwei

The rising stars 鋒芒嶄露

At Interior Lifestyle China 2011, the debut Talents showcase was a ground-breaking platform for up-and-coming designers to present themselves. International participants included Anika Engelbrecht (Germany), Miguel Soeiro (Portugal), Stéphane Choquet (France), Margaux Keller (France) and Jimmy Chang (Taiwan), while Jiang Jing, Xiao Tianyu, Xu Gongwei, Wen Miao and Chen Darui were the local representatives.

今年的上海時尚家居展首次帶來「設計新星」展區，為新進設計師提供突破性的平台來表現自我。參展的國際設計師包括來自德國的Anika Engelbrecht、葡萄牙的Miguel Soeiro、法國的Stéphane Choquet和Margaux Keller，還有台灣的張漢寧，而中國代表就有姜晶、肖天宇、徐公偉、溫淼和陳大瑞。



The partitions of Miguel Soeiro's Moove shelving system are free to move and rotate, providing great flexibility with an intriguing irregular look



Utilising acrylic plastic, wood and upholstery, this mix-and-match from the organicER series designed by Wen Miao offers a real/surreal sensibility

Design vs Time 合時設計

At the On Design Forum, renowned designers were invited to share their vision with the audience. Among them was German designer Konstantin Grcic, who has created many iconic products – Chair_one and Mayday included – in the past 20 years. As the headliner, Grcic gave a lecture titled 'It's about time', talking about the iconic products through the years as well as his own projects. Here, *Perspective* got a chance to meet with him, talking about time and design.

「設計風尚大講壇」邀請數位知名設計師與聽眾分享理念，更請來德國設計大師Konstantin Grcic擔任主講嘉賓。Konstantin在過去20年成功創造了不少經典產品，包括Chair_one與Mayday。今次，他以「It's about time」為題開講，談到歷年的經典設計和他自己的設計作品。展覽期間，《透視》找來Konstantin暢談時間與設計。

Should 'timelessness' be one of the factors considered when designing products?

Not necessarily. I think we should just strive for quality. Quality in the end will be timeless. If you think of some of the examples (the iconic products) I showed, you'll see they were quite expressive. They are very much of their time, even my chair. Now it's been almost 10 years and it still is okay, because I was doing something quite distinct and extreme at the time.

What would you say is the very first step of your creative process?

The projects really start with the dialogue between me and the company, talking about the idea for the product we want to do together. Then we have a list of facts, a list of requirements and even a wish list. All of those things are the information I collect, and from that, I have to decide what is the priority and what is interesting.

So, is this kind of like problem solving?

Problem solving is always part of the design process, but problem solving alone is just not enough. We want to approach it from the other way round. Let's create something good. Good design has a different attitude.



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You once spent five years on designing a single product...

It's a good way to design. I think the time that we spend with a product while it's in development, it's like we've already lived with this thing. We're like parents watching our baby grow. To be allowed to make mistakes and have time to come back is important. You have to learn in order to go deeper, further and to get better.

But could this create conflicts with the companies with which you work?

Yes, it happens all the time. And that's a difficult argument. I always say that the longer we spend on development will save so much time later. It would make production and logistics so much efficient. If you think about the lifespan of the product – maybe it's 10 years – why don't we spend two years developing it? It seems fair. We can be fast if things are clear. But we need to make time for things that are not so clear, especially if the things we want to produce are not just commercial products, but something to last, like furniture.

As an industrial designer, do you have to make compromises all the time?

No, I try not to. Therefore, it's really important to see what the product is and what the scale is. I need to know that in order to make it part of the design from the beginning and therefore not to make any compromises.

What do you think about China's design scene at the moment?

I don't know much about it yet. I think Chinese architecture is much more advanced than its product design. But I'm absolutely convinced that product design will be quite amazing soon. I went to the Central Academy of Fine Arts in Beijing before to see the industrial design apartment. I think this is where the future is – in the schools.



設計產品時，「永恆不衰」應納入考慮之一嗎？

不一定。我認為我們只要追求質素便可，質素最終會使設計歷久不衰。如果你記得我展示的一些例子（歷年的經典設計產品），就會知道它們都頗能表現自我本色。這些經典產品都屬於它們的時代，就算是我設計的椅子亦是。我這張椅子已經誕生了近十年，而設計之所以今天仍未過時，是因為當時我的設計與眾不同，突破極限。

你創作的第一個步驟是甚麼？

項目設計從我與產品公司的對話開始，我們會談到想合作開發的產品的概念，然後就會歸納列出數據、要求以至想要達到的目標。收集資料過後，我便從中決定出重點和有趣的元素。

所以說，有點像解決問題一般？

解決問題永遠都是設計過程的一部份，但只靠這點是不足夠的。我們想以另類的方向來看待設計，來創造出好的設計吧。出色的產品是有不一樣的設計態度。



你曾經花了五年時間來開發一件產品…

在設計上花時間是一件好事。我認為在發展階段花在產品的時間，令我們像是已與那件產品一同生活一般，如同父母看著嬰孩成長。可以犯錯、有時間回頭再來是很重要的。你要學習，才能走得更深更遠，甚至更好。

但這會造成你和合作公司之間的分歧嗎？

是的，這經常發生。這是個很困難的問題。我總說發展階段多花點時間，最終會節省更多時間。這會使生產和物流更加有效率。試想想一件產品的壽命，或許能長達10年，何不花兩年時間去開發它？這聽來恰當有理。如果一切都弄得清晰，我們也可以設計開發得很快。但如果一切並非如此明確，我們就需多花時間，尤其是當我們要設計的不單只是商業產品，而是一些持久耐用的產品，如傢具。

作為工業設計師，時常都要折衷妥協嗎？

不，我試著不妥協。所以，知道產品的性質和生產規模，就非常重要。我要對這些事有深入的了解，才能在設計初段就將之融入設計，那就不用折衷妥協。

你認為中國的設計界現況如何？

我暫時對中國的設計還不是太了解。我認為中國的建築發展遠比產品設計走得前，但我確信中國的產品設計不久便會蓬勃起來。早前我到過北京的中央美術學院，看過那裡的工業設計系。我認為那裡正是未來的所在，就在學院裡。E

