



DESIGN 360°

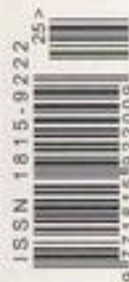
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概念與設計雜誌



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MARTINO
GAMPER°



/ PETER

MARIGOLD°



/ WOK-

MEDIA°



1:
Lunuganga置物架

2:
Totem
“圖騰”櫥櫃

In Wouldn't It Be Nice... Wishful Thinking in Art & Design exhibition featuring works of ten contemporary designers, Martino Gamper presented Totem with Melamine faced chipboard and re-used furniture elements.

在當集十位新銳設計師的展覽“那該多好...對藝術和設計的願望”中，Martino Gamper 展示出用三聚氰胺貼面板和循環再用的傢俱製成的“圖騰”櫥櫃。

3:
TILT層架

To make a large installation for Paul Smith showroom, Peter Marigold expanded the idea of Split Box Shelves into some larger scale freestanding shelves in which much bigger logs could be viewed from the front.

為設計時尚品牌 Paul Smith 陳列室的裝置，Peter Marigold 將先前設計的裂盒架子概念延伸，創作出更大的獨立式層架，原木結構清晰可見。

• Away from the obsession to new techniques and materials, in the UK nowadays, the idea of design as a process to avoid making new things or to subvert dominant modes of production is increasingly taking hold in creative practice. There is a growing desire to turn away from the new, to achieve more with less and to look afresh at the past in order to create new creative and social values.

• The three designers and collective we're going to introduce come from different countries of Europe, but they all settle down in London and make it the base of their career. The Italian native designer Martino Gamper, with his interest in corners and unwanted objects, turns the discarded pieces into post-industrial product. Peter Marigold from Britain strives for a balance between chaos and order. By using natural and man-made materials, his designs are simple yet beautiful. With concern of emotional dimension, an archetypal memory or a physical sensation, Design duo WOKmedia often survey a state of in between where chaos is showing structure and confusion is beginning to make sense.

• 長久以來，英國的藝術和設計走在世界的前列，社會環境造就了英國創意的快速發展。作為一個多民族的國家，來自世界各個角落的人們帶著各自的文化齊聚于此。不同文化的融合與碰撞極大地刺激著創意的醞釀與萌生。文化教育也是英國被稱為“創意之都”的原因之一。在英國，孩子從小便接受設計和藝術的教育，使得人們對我行我素的行為表示接受，並對新事物保持開放的態度。這很大程度上促進了獨立和革新思想的產生。

• 當下，越來越多的英國設計師開始遠離對新科技和材料的膜拜和追捧，他們開始思考並將設計看作避免創造出新事物，或者顛覆現有生產製作模式的過程。創意領域內一股新的訴求開始滋長，他們捨棄新的工藝與技術，擁抱自然簡約的設計風格，並重新審視過去，希望創造出全新的創造價值和社會價值。

• 本期將介紹的產品設計師和設計團隊分別來自歐洲不同的國家，但是他們不約而同地選擇倫敦作為設計事業發展的基地。出生于意大利的Martino Gamper對邊角和被人們捨棄的物品有著極大的興趣，將毫不相關的傢俱部件融合形成實驗性的後工業式作品。英國本土設計師Peter Marigold嘗試在混沌與秩序中尋找平衡，通過運用天然和人造材料，作品被賦予簡約的美感。設計雙人組WOKmedia帶著對情緒、記憶與感知的關注，從混亂中找尋次序，從平凡中創造不平凡。



BACK TO BASICS°



1:
Split Box
Shelves
裂盒架子

Based on the simple geometric principle that the total angles of a split form will always total 360 degrees, Peter Marigold worked with simple small logs by dividing the logs into pieces and then used them as the corners for small crates.

根據任意四邊形內角之和為360°這一幾何原理，Peter Marigold將原木隨意地分割成細小的塊狀作為木條箱的邊角，製成形狀獨特又帶有美感的架子。

2:
FLAUNA
“植物與動物”
陳列架

Whole tree branches were used to create tall twisting pieces that became shelving and display units, the pieces unintentionally display highly anthropomorphic qualities.

設計師利用裂盒架子的原理，用向上扭曲的樹枝設計出陳列架，出其不意地賦予架子人形人性。

設計回歸自然°

Peter Marigold



- In Design Miami/Basel in June last year, four talented designers were awarded Designers of the Future and the British product designer Peter Marigold, with an instinctively creative and conceptual quality in his work, was one of them.

- Born in 1974, London dweller Peter Marigold became interested in man-made things at a very young age. After graduating in Fine Art and Sculpture from Central St. Martins in 1997, he followed a career into theatre scenography where he designed sets, props and costumes. In 2004, he joined the Design Products courses in Royal College of Art under Ron Arad and he came to attention with his graduation project Make/Shift shelves. Since then, furniture design has become the focus of his work.

- Unlike the mass production molded from computer models, the works of Peter Marigold send out a sense of reality. By using natural materials like wood and by applying the laws of geometry, his designs are often endowed with a kind of simplicity and austerity. And by designing through experiment and improvisation, he has presented inexpensive yet beautiful objects. In a time when material

experimentation and excessive ornamentation is everywhere, the works of Peter Marigold may be a cool breeze to refresh our minds.

- 在去年六月舉行的邁阿密/巴塞爾設計展中，四位才華橫溢的設計師被授予了“未來設計師”的獎項。憑藉著極富創意和概念性的設計，英國產品設計師Peter Marigold成爲其中的一員。

- Peter Marigold 出生于1974年，居住在倫敦的他從小便對手工製品興趣甚濃。1997年，他從中央聖馬丁藝術與設計學院的藝術與雕塑系畢業後，他進入舞臺設計行業並開始製作舞臺布景、道具和服裝。直到2004年，他開始在皇家藝術學院接受產品設計課程並師從Ron Arad。隨後的一切顯得順理成章，他憑藉畢業作品“Make/Shift組合架”嶄露頭角，他的傢俱設計逐漸受到業內和大眾的好評。

- 和那些電腦套模的大規模生產不同，Peter Marigold 的設計給予人一種真實感。通過運用木材等天然物料，加上幾何感強烈的手工體形，他的設計被賦予平實樸素之感。作品的另一個特色在於運用DIY和即興創作手法，使他的設計所費不多卻又充滿美感。在材料試驗和多餘裝飾隨處可見的今天，Peter Marigold 的作品就如一陣清風，爲人們帶來驚喜。

Interview with Peter Marigold

• 360°: What is your design philosophy?

• **P:** More is more. I work very hard and try to produce as much physical material as possible – it's only when I have a lot of actual objects in front of me that I can see clearly what I need to do. I try and encourage students to work in full scale and with actual material – I find this stimulates the brain best.

• 360°: You once worked on scenic design and costume design, does it influence your design? In what way?

• **P:** My work is usually large – large forms, sculptural forms. A lot of people have attributed this previously to my sculpture training – but in reality when I studied sculpture I was mostly working with electrical objects and interactive installations... it was only really once I started working with large scenic objects that I became interested in the idea of sculptural forms. Theatrical work is, by its nature, very graphic. The pieces need to be seen clearly and to describe themselves well, I think (I hope) that my work also presents this quality.

• 360°: In your opinion, what's the difference between design and art?

• **P:** Design is an expression of intention, any kind of intention.

• Art is purely an experimental creative activity.

• Obviously these two definitions overlap, but I don't think the current definition of Design Art is genuine. Most applications of the word 'Art' to 'Design

Art' pieces is misleading – it would be better to use the word 'Craft'. The word 'Art' is applied in a very traditional sense – mostly an Italian idea of classical sculpture. Art today (at least good art today) has moved far beyond this antiquated definition – it's a highly evolved language and should be, I feel, more respected. Design is a field with a long history, Art is a field with a long history, the two can overlap but not on such a shallow level as is often portrayed.

• 360°: Which is your favorite design so far?

• **P:** I currently like the simple round paper lantern. When I cycle around London at night I look into people's windows and I always see the same thing – a beautiful traditional plaster ceiling rose in the middle of the ceiling, and hanging from it one of these cheap paper lanterns. This clash of two designs I find extremely English, and I'm curious about the thought process that leads to the decision to do this. It's a kind of design without design thinking.

• 360°: A lot of your products are made from wood, why is that?

• **P:** It's quick and easy to make things in wood. I want to explore forms, and it's the fastest way to realize three dimensional forms. I'm not particularly interested in wood as a material beyond its functionality. I hate fetishism of materials – in particular wood – so I try and use cheap and available wood.

• 360°: Does the British culture have any influence on your design? How is that?

• **P:** I find British culture quite scary. If I was asked to define its predominant characteristic, I would sadly say that it is

drunkenness and violence.... and it would be difficult to say how these have a direct influence on my work. I think though – and this is after living in London my whole life – that these two problems have evolved out of a very high level of angst and confusion in our society. Whereas the traditional image of Great Britain is of a mighty empire controlling the world – the reality is that it is a very small island that is (in the city where I live) ridiculously over populated with every kind of person from across the planet. This naturally creates an isolating effect for the individual – and we the British have to resort to quite extreme methods to establish connections with one another (I believe the drinking and fighting is a form of desired physical intimacy that is normally established through familiarity in society). It's sad... but at the same time I believe angst and pain, and emotional difficulty are the richest motivation for creativity – and I believe that the problems we live with are also the driving force behind our excellent art and culture. British creativity is inseparable from our social / historical mentality – this is why Punk happened. We have this constant need to both reference and rip up our past. For me this is more an approach to design... or rather an approach to materials and forms. All of my works are based on a kind of 'investigation by destruction'. In my workshop forms are cut up, split apart or wrecked in one way or another, and I think that I'm motivated by dissatisfaction with the way things are; but I do this sensitively so as to see what something can become during the process. From a pile of smashed up wood, I hope that I can find new forms and eventually new meaning.