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 Shaqiang
Chief Editor, Design 360°
July 2012

再设计

西方有句谚语说，太阳底下无新事。常常有设计师挖空心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。有的设计师常性表示，我已经开始戏掉微博和博客，不看别人的设计获取灵感，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，谈那图不唬人死不休的设计魂。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，以及对新理念的推动和打磨。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。

设计师来畅谈他们与AGI的渊源。在“天堂与地狱”为题下，我们一起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

另外，今年9月，AGI年会将会在香港举办。借此机会，我们邀请到了几位资历丰富的
90°
VISION°
视野
“THERE IS NO WAY WE COULD ABANDON ALL EXISTING AND PREEXISTING INNOVATIONS WHEN WE TAKE IN AND ADOPT NEW THINGS.”
· 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 bookshelves 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 handicraft 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亲人和爱人身边；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的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轻薄的感觉，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。
Coral in the Nets°

She Changes

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.

Photography:

David Feldman

JANET ECHELMAN
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% handmade.

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...
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
questions, 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。”
1:2
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.
精致的彩色渔网装置从天花板上三个天窗延伸下来，创造出三种迷人的空间形态。

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.
漏斗形的原子蘑菇云，由拥有核武器国家国旗的颜色构成。

Photography: 摄影:
Bruce Damonte, Yan Yan Mao

90° V / VISION
采访 Janet Echelman

360°: 你的许多作品都是用同一种材料（渔网）制成的，非常令人惊异，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，而是对渔网的工作方法非常着迷。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。

大学毕业后，我获得香港大学的奖学金，来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，深深地体会到了刻苦磨练专业技术的光辉——制作出形之于美的艺术品。作品的重要性，人们都说要一气呵成，背后四十年功，我能明白其中的道理。

在我职业生涯的前十年里，我在亚洲学习艺术，我在欧洲学习艺术，我在美国学习艺术，我在世界学习艺术。在那里，我学习蜡烛和其他织物工艺，以正对着火山的稻田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到印度，我在那里开始创作大型装置。起初我是在做雕塑，而我是在做雕塑，而我是在做雕塑，而我是在做雕塑，而我是在做雕塑，而我是在做雕塑，而我是在做雕塑，而我是在做雕塑，而我是在做雕塑。我的工作是创造当地特有的东西。每当我来到一个地方，我都会在沙滩上散步或者去游泳，看到那里的渔民收他们的渔网。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一些形状，然后将它们高挂在高空中，我发现渔网能 rondodre翻，从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。我希望人们想起我作品的时，不仅仅是一个爱好者的身份，将我的作品理解为一种独立的事物；我更期待他们发现我的作品是关于两种互相关联的实体。这就是我想用通过这种材料表达的无尽的变化。

在我新的项目中，我从渔网制作技术拓展出一种全新的方法，就是用水雾和彩色来改造塞城中心。

360°: 你认为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，我在印度的福布莱特奖学金期间，我在那里的一位渔民的永久食品工厂中也都是百分百手工制作的。

而我近期的作品则是集成了机器和手工制作的。我们利用机器最擅长的重复工作——制作出既抵御风的强压压竖直嵌入网络，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: 室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；而阳光照射的变幻使户外作品投射在地面上，经过的人影子一学产生变化多端的光影效果，也是户外作品丰富多变的关键。

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美的形状。我最近尝试在天花板和屋顶开天窗，创造出结合室内外的作品。

360°: 你是否认为作品中女性元素是不可或缺的？

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，并且与之适应，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，而是所有人共同的特征。

360°: 对于你而言，什么能被称为“新”，什么又应称之为“旧”呢？
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 courtyards' reference to bullfighting rings and to the target given the central ring of a target: bullseye.