

超设计

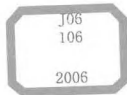
HYPER DESIGN

主编：吴长谦

2006上海双年展国际学生展作品选
Selected Works of International Students'
Exhibition of Shanghai Biennale 2006



清华大学出版社
TSINGHUA UNIVERSITY PRESS



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图书在版编目(CIP)数据

超设计: 2006上海双年展国际学生展作品选 /
吴长福主编. —上海: 同济大学出版社, 2006. 8
ISBN 7-5608-2335-1

I. 超... II. 吴... III. 艺术-设计-作品集-中
国-现代 IV. J06

中国版本图书馆CIP数据核字 (2006) 第093485号

超设计: 2006上海双年展国际学生展作品选

主 编 吴长福

责任编辑 江 岱

责任校对 杨江淮

装帧设计 厉致谦

出版发行 同济大学出版社 上海四平路1239号 邮编200092

021—65985622 (团体订购) 021—65985079 (零售、邮购)

www.Tongjiupress.com.cn

经 销 全国各地新华书店

印 刷 上海精英彩色印务有限公司

开 本 889mmX1194mm 1/16

印 张 9.5

字 数 304千

印 数 1—2 000

版 次 2006年8月第1版 2006年8月第1次印刷

书 号 ISBN 7-5608-2335-1/J·91

定 价 69.00元

序

酷暑当头，诸事纷呈。正为世博规划设计挥汗奔走之际，“超设计”2006上海双年展国际学生展作品选的清样放到了面前。图文并览，神游纸上。甚为青年学生参展作品感动，品其特征，鲜明者三。

其一，边界之模糊。建筑、产品、平面、时装、影像等艺术与设计门类之美兼在并置中渐趋穿透，学科内部的分界已然模糊，与此同时，设计与艺术专业正走下神坛，走出孤岛，积极地展开艺术与设计、创作与工业、生活与生产的对话，当代学院教育之指向与艺术、设计自身发展之趋势清晰可辨。

其二，时空之跨越。中、法、德、荷、英、美、芬、瑞典、瑞士诸国众多世界著名设计院校作品尽汇尺幅之间，空间之隔阂不复存在。地域文化策略与设计教育的鲜明个性，亦在交互文化的语境中得到鲜明表达。各国学生作品中，直面未来的前卫与追思历史的智慧俯仰皆是，时间的沟壑悄然填平。历史又一次成为构建未来的源泉。

其三，情理之并呈。艺术与哲学天然地具有追求真理探微的共性，从参展作品中能看到天赋和才华的纵情挥洒，更能看到思索与精神的熠熠生辉。诉诸感性之情与表达精神之理交相辉映，不仅使艺术具有了灵魂，更使得批判和教化的哲思不再遥不可及。

HYPER应有超越物质之上的一层精神内涵意义，因此，“超”在此，更是批判、反思与否定之后的超越。而艺术和设计一次次地在指认和重新确证现实的过程中获得新生和动力。本届上海双年展对“超设计”的讨论，可能正昭示着艺术与设计更为灿烂和本质的前景。

甚为序，祝福此次展览及未来设计的天才们！



同济大学建筑与城市规划学院 院长 教授
2010年上海世博会总规划师
2006年8月1日

Preface

Busting about endless petty enterprises of EXPO planning in this fretful and hot summer, I receive the press proof of the book "Selected works of the international students' exhibition of Shanghai Biennale 2006". After a whole day's peruse, I'm deeply impressed by the common passion so strongly rooted in the students' heart as loving of design. The significance of these works lies in three characters, which can be described as below:

First is the blur of the boundary. Architecture, production, graphic, fashion, image and animation design works are juxtaposition at the same place and same time. The difference between specialties became rather particular than essentials. Also the gulf between the specialties and ordinary people's life worlds are no more distinctness. The rebuild notion for art and design covers the aspects in creation and industry, life and production. The aim of the thinking is trying to recover the importance of art in design, and the practice of art and design therefore becomes genuine dynamic in our life. This trend of thought also deeply affects the development of art and design education all over the world.

Second is the leap of time and space. More than twenty world-renowned design institutions' students from China, France, Australia, the Netherlands, UK, USA, Finland, Sweden and Swiss present their works in this exhibition. The barriers of space disappear, and regional culture strategy and design education characters from different countries are of excellent expression in the course of exchange and communication. Many students seek inspiration from the wisdom of historical cultural heritage. The gap between future and past has also been filled, and history has once again become the source of the future.

Third, the students express their talents both emotionally and rationally. Art and philosophy are naturally having the common character of revealing the magic of truth. Sharp contrast lies between the young talents of tomorrow and the mature wisdoms of those masters' pieces of work. The combine of rational and emotion not only gives the soul to art, but also makes critical thinking and social treatment no longer distant.

The meaning of "Hyper" is rather spiritual than physical. Then, the theme of "Hyper Design" could be defined in these levels of conception such as "beyond, overstep, and unconventional", which means that the present structured theoretical context for the contrast between art and design should be dismissed in some extent. The discussion of "Hyper design" in Shanghai Biennale this year is likely to herald a much more brilliant prospect of art and design.

I dedicated this preface to blessing this exhibition and young talents of tomorrow.

By Wu Zhiqiang

Dean and Professor of College of Architecture and Urban Planning, Tongji University
Chief Planner of Shanghai EXPO 2010
1st August, 2006

前言

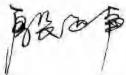
贝聿铭曾在同济大学向学习建筑与设计的学生说过一句名言“建筑即是艺术”，指出了“超设计”的本意。

讲起现代设计的历史总让人想起“合理主义”运动，想起英国工业设计界的大机器生产，为了大众的物质需要是现代设计的初衷。然而细究这段历史，从工艺美术运动到德国包豪斯的构成教育，似乎现代设计一开始就伴随着“超设计”的构思。

二次世界大战后，百废俱兴，生产力得到了极大的发展。大众在物质需求满足之后，更提出了精神上的需求。于是“大众艺术”应运而生……

今年，在上海举办了一个介绍现代意大利艺术设计的展览。著名策展人伯尼托·奥利凡为此展的冠名，十分贴切地道出了“超设计”的本质——“艺术制造”。

中国的经济已持续高速发展了很多年。现代工业、现代农业已显雏形，现代科技也随之发展。根据马克思主义政治经济学的理论，生产力发展必然促使生产关系的解放，当“制造”满足了物质需要之后，也必然会有所“超越”，从而上升为“艺术制造”来满足大众的精神需要，“中国制造”必然迎来“中国设计”，这才是我们国际学生双年展活动的真正意义所在。



同济大学建筑与城市规划学院
艺术设计系主任 教授
2006年8月1日

Foreword

I.M. Pei once had a conversation with the students majoring in architecture and design in Tongji University, he said, 'Architecture is Art!', which indicates the essence of 'Hyper Design'.

So far as we look back over the modern design history, we see the 'Rationalism Movement' and the industrialization which started in Britain... Modern design was born to meet people's physical needs. However, if we take a close look at this history period from the 'Art and Craft Movement' to the 'Constructionism Education' advocated by Bauhaus (Germany), modern design seemed to be accompanied by the idea of 'Hyper Design' from the very beginning.

After the World War II, reconstruction was bustling with activities and results in an enormous development of the productive forces. Meeting people's physical needs was far from enough, and more spiritual demands emerged. Upon that the 'Pop Art' arose at the historic moment.

This year, an exhibition introducing the modern Italian art and design was held in Shanghai. Mr. Achille Bonito Oliva, the famous curator, named the exhibition as 'Made in Art', which also hit the core of 'Hyper Design'.

China's economy has kept growing up at a very high speed for many years. Modern industry and modern agriculture are beginning to take shape as well as the scientific field. According to the Marxism Political-Economy Theory: 'The development of productive force inevitably urges the liberation of productive relations', we can forecast that 'Made in China' is to be replaced by 'Designed in China' sooner or later. Having satisfied the physical needs, design will certainly 'upgrade' to 'Made in Art', and that is the real significance for our international students' selected works exhibition of Shanghai Biennale.

By Yin Zhengsheng

Dean and Professor of Art and Design Department
College of Architecture and Urban Planning, Tongji University
1st August, 2006

澳大利亚皇家墨尔本理工大学设计与社会环境学系	Aroma咖啡机	021	时髦的帽子	043	问·记忆的迷失,身份的迷失	Yourban 花园	092	水晶	120
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公墓设计	002	定制服饰	022	周城	046	Seguin 岛	096	主体·客体	121
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推发系列	004	某日某地系列等	025	社会调查——城市中的业余设计	051	护世界遗产	城市设施设计	101	品瓷室
铜珠	004			维多利亚山顶项目·与城市的对	052	081	户外指示设计	101	白日梦 VII
伞	004	中国美术学院	市井中的智慧	053					勿忘我
无趣	004	画音	来·坐下	053					未来工程化的人体
从内到外设计的塔式公寓	004	磁流	027	超循环	053	苏州大学艺术学院	城市健身房	102	马与兽
纺织品设计	005	时间碎片	028	音·画	054	12.5 帧·失者·寻者	082	102	字母——无声的语言
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聚勒塔	014	解	035	清华大学美术学院				以人体质量为电源的移动电话	107
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陶瓷餐具	016	湖南大学工业设计系	040	计	069		杂志中的杂志	108	机器人
结	017	文化早餐	040	皮罐的复兴	070	Sting 的回忆	109	109	虫子
可能的冲突	017	竹制餐具	040	广州美术学院	070	绿色项链	110	110	数字化设计
		移动电话出租系统设计	041	短暂的瞬息	071	包裹	085	111	
澳大利亚悉尼科技大学设计·建筑与建造学院		冰(壁)消溶设计	041	倒置的瞬息		摇摆灯	112	112	洛基山脉艺术与设计学院
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	020	超设计 Vs 抄设计	042	旅行者研究·旅行者的空间与时间		自然·时间·空间	088	118	
				旅行者研究·旅行者的空间与时间		失真的舞者	090	119	私语
						织品装饰	091		我们只在夜间出没
									144

[illegible]

作品主题 / theme:

Batman Library/ 勤务员图书馆

作品简介 / description:

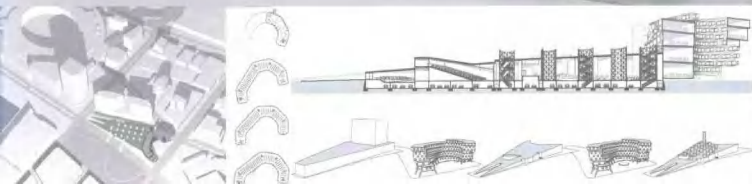
Batman Library attempts to respond to the current and ongoing debate about private and public space through the exploration of public distinctions such as park, tram and public building.

表现媒体 / media:

panels



001



作者 / author: Van-anh Nguyen

[top]

作品主题 / theme:
Cemetery Design / 公墓设计

作品介绍 / description:
Igalada Cemetery 2005 study tour

表现媒体 / media:
panels

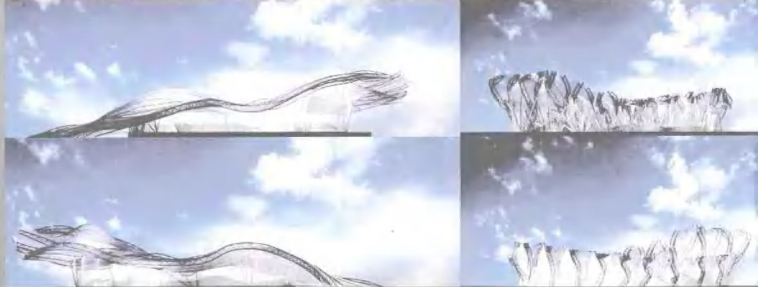


[bottom]

作品主题 / theme:
Waterline Sports Pavillion / 流线型运动场馆

作品介绍 / description:
Upper Pool Spatial Information Architecture Laboratory
Studio: Politics of Water — Waterline Sports Pavillion.

表现媒体 / media:
panels



002

[top]

作者 / author: Hugh Weir

[bottom]

作者 / author: Tatu Parssinen, Oliver M Field, Judith Konieczny





[top]

作品主题 / theme:

Revealing the Interior through Processes of Removal

/ 通过移动揭示室内空间

表现媒体 / media:

panels

[bottom]

作品主题 / theme:

Intelligent Cookbook/ 智能食谱

作品介绍 / description:

Collaborative Studio with Philips Design - Intelligent Cookbook, web based search controller via a book interface.

表现媒体 / media:

panels



[top]

作者 / author: James Carey

[bottom]

作者 / author: Claire Romaszko, Lexis Wilton

作品主题 / theme:

1. Road Trip Series/ 公路旅行系列
2. Drag Series/ 拖曳系列
3. Cobweb/ 蜘蛛
4. Umbrellas/ 伞
5. Untitled/ 无题
6. Re-designing the Apartment Tower from the inside out/ 从内到外设计的塔式公寓



Road Trip Series - August
Isabelle Farnes
Museum of Modern Art (New York)



Drag Series -
Kylie Hamill
Museum of Modern Art (New York)



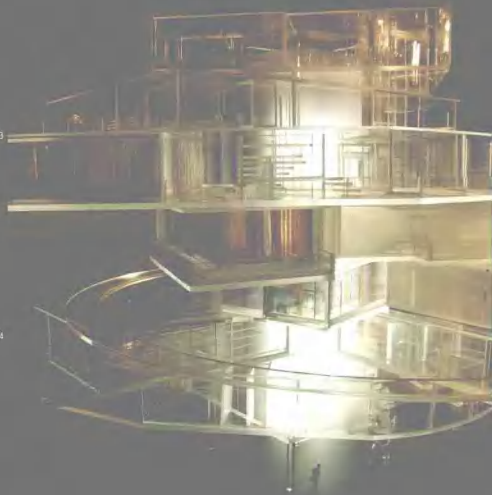
Cobweb
Samantha Everton
Museum of Modern Art (New York)



Umbrellas
Matt Moore
Museum of Modern Art (New York)



Untitled
Ken Shimizu
Museum of Modern Art (New York)



Re-designing the Apartment Tower from the inside out
Final Year Group Project

1. 作者 /author: Bobbi Fabian
2. 作者 /author: Kylie Hamill
3. 作者 /author: Samantha Everton
4. 作者 /author: Matt Moore
5. 作者 /author: Ken Shimizu
6. 作者 /author: final year group project

作品主题 / theme:

Textile Design/ 纺织品设计

作品介绍 / description:

The author has established her own fashion label in partnership with a textile design graduate from RMIT. They won the Tiffany New Designer Award at the L_Oreal Melbourne Fashion Festival in 2006.

表现媒体 / media:

panels



作品主题 / theme:

Textile Design/ 纺织品设计

作品介绍 / description:

This garment on the left was designed and produced in the course called Product Development and Production.

The work on the right was the winning garment from a special design project between RMIT and the Italian designer Renato Balestra.

表现媒体 / media:
panels



006

(left)

作者 / author: Susan Hanna

(right)

作者 / author: Liora Shulman

作品主题 / theme:

Textile Design / 纺织品设计

作品介绍 / description:

The author of the left one, Fiona Lau, is engaged in a work placement with the label – Wendy and Jim – in Vienna Austria, as part of her 4th year studies. Fiona has also been announced as a short-listed finalist in the 2006 Victorian Premier's Design Awards for the collection pictured.

The design on the right won "Scarf of the Year" at the 2006 Melbourne Scarf Festival. It is a scarf which can hang accessories such as iPods, mobile phones or precious objects.

表现媒体 / media:

panels



[left]

作者 / author: Fiona Lau

[right]

作者 / author: Robina Summers

作品主题 / theme:

Nomad i Jacket / 游牧者的天空

作品简介 / description:

Nomad i Jacket is a piece of clothing which can turn into individual portable shelter. Nomad i Jacket (concept building, Bangkok) aims to bring together users of Nomad i Jacket from all over the world and to create an environment which celebrates ideals such as nomadism, technology and individual.

表现媒体 / media:

panels

展示尺寸 / dimension:

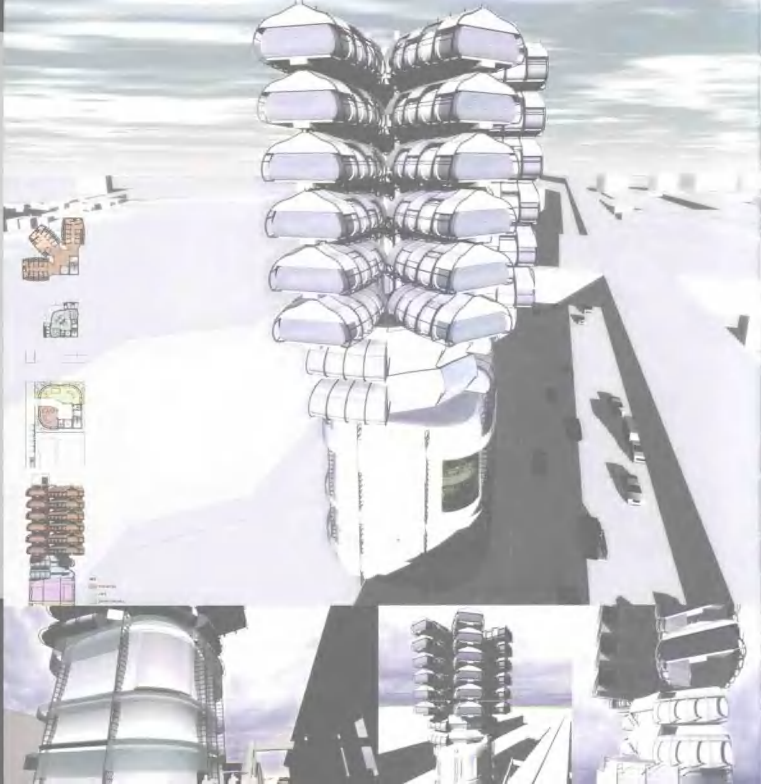
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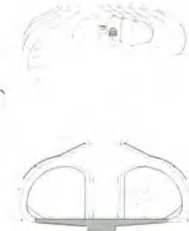
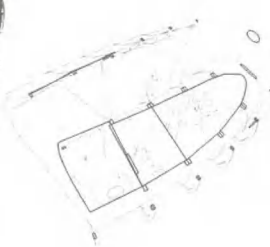
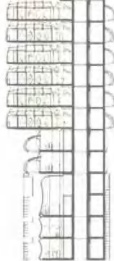
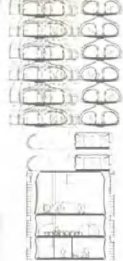
008

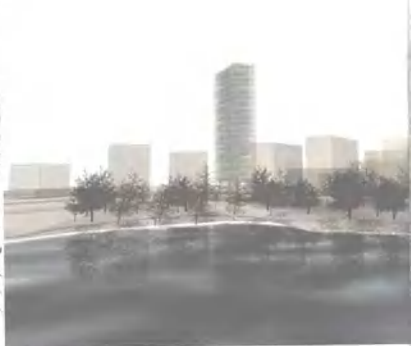
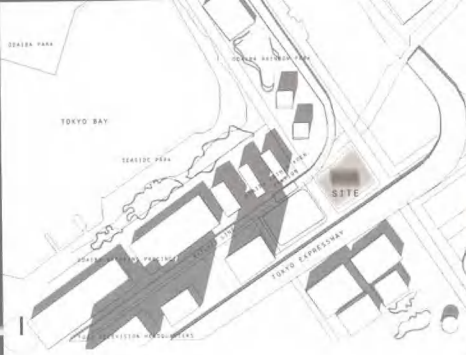
作者 / author: Liam Radich

指导老师 / faculty adviser: Michele Burder

电子信箱 / e-mail: m.burder@unimelb.edu.au







site enclosure



blurring of transition



dissectioning the tower typology



reflecting the urban landscape



preserving spine efficiency



layering of floor plate



layering of services



layering of temporary function



enclosure by outside side



typical floor plan 1:500



blurry condition 1



blurred condition 2



burry condition 3

- *Process
- ◀plan perspectives
- ▼model perspectives

