

中国当代著名
设计师学术丛书

朱小杰家具设计

FURNITURE DESIGN

A SERIAL BOOK OF FAMOUS CHINESE ART DESIGNERS DESIGN OF ZHU XIAOJIE



吉林美术出版社

PREFACE

A SERIAL BOOK OF FAMOUS MODERN CHINESE ART DESIGNERS

The 21st century is the age of art design. This prediction is already becoming true. Indeed, art design is becoming an integral part of our lives. Environmental art, fashion, books, commercial and other kinds of industrial products are all based on a design ethos. In other words, a society without the blessing of this design ethos is not a modern society. The core of art design is the ethos, but its essence is human nature aiming at letting humans lead a harmonious existence. In this sense, the creative work of an art designer goes beyond his profession. It is not only his work as a decision maker, but the fruits of his labors also affect our thoughts, imagination, life taste and value evaluation to some extent. This is the reason why we edit this series with the art designer as the main subject.

The reason why there have been famous designers in China lies in the efforts of generations of designers and the maintenance of traditions. Shortly after the founding of People's Republic of China, some artists and industrial artists with great accomplishments in design formed the first generation of designers. Their great achievements in designing became the basis of Chinese art design. Since then, the students they taught and designers studying abroad have joined together and formed the main force of Chinese designers. Today, art design is a major subject of art education, being actively involved in the country's economic construction and ideological life. After the Opening and Reforms, designers of the first generation were preeminent. They had finished their study in Europe, America or Japan and brought home advanced design ideas and techniques. Others, who graduated from domestic colleges, had unique insights into local culture and design value. The booming market economy brought them greater freedom and better opportunities. Thus, a series of new artistic design characteristics emerged which include a workshop system with international characteristics, an abundance of stimulating material of information and images, a whole new design thought and value evaluation, diversification in style and personality, multiform expression and skill and admirable high craftwork and high technology. It is the best of times for furniture design. After ten years of growth, some of them have become outstanding influential designers. This series aims at displaying their famous works and achievements in recent years. With this as its basic premise, it will further investigate the overall achievements of Chinese artistic design and evaluate its position and value in the present economic and spiritual climate. In this series, the criteria for choosing designers are simple to define. All those selected should be amongst the best in the country.

What is the best? In our opinion, first, it refers to those who have a first-class academic level, distinctive design style, unique art design ideas and the humanistic meaning reflected in the work. Secondly, it refers to those whose work has had a great effect on the economic life. In market socialism, real, successful art design works can't come into being without a market. Thirdly, it refers to the designer's influence in society and industry. All the selected designers are academic leaders in various fields of design. Their academic level basically reflects the highest academic level in their specialty. Another value of this series is that it is highly documentary. Each designer's steps towards success are recorded in the books in detail. It includes their design concept, style of their work, work's conception and completion, work experience in designing, evaluation on present state of designing, design language and use of craftwork and technology. Readers can get to know the inner world and design intellect of these designers. This series may become a valuable art design text for the future. In this new century, Chinese art designers will face new challenges. The art designer's task is to create a modern Chinese concept based on the absorption of advanced modern design achievements of the West, and the inheritance and development of the Chinese design tradition and effectively make use of local culture. We believe the Chinese art design concepts are sure to stand out in the world of art design given the designer's best efforts.

Chief editor

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二十一世纪将是艺术设计的时代，这句话的预言和占卜性质越来越为它的现实性所取代。的确，艺术设计正日益成为我们生活不可分割的一部分。环境艺术、服装、书籍、广告乃至各类工业产品无一不诞生在设计理性的温床上。可以说，不经过设计理性洗礼的社会是不能称之为现代社会的。艺术设计的核心是理性。但其本质却是人性，目的是为了让人类在大地上“诗意地栖居”。从这个意义上讲，艺术设计师的创造性劳动远远超越了其职业的范畴，它不仅是我们的生活方式的决策者之一，而且，在某种程度上，它甚至影响了我们的思维、想象力、生活情趣以及价值观。这就是我们以设计师为主体来编撰这套丛书的理由。

中国之所以产生自己的著名设计师，和几代设计家的努力奋斗，并由此形成的优良传统是分不开的。建国初期，中国由一些成就卓越的美术家和工艺美术家组成了第一代设计师队伍。正是由于他们在设计创作上筚路蓝缕，辛勤工作，才奠定了中国艺术设计的基础。其后，他们培养出的学生和留学回国的设计家们合流为中国设计队伍的主力。在这个阶段，艺术设计已成艺术教育的主要学科，同时，它还积极参与了国家的经济建设和意识形态生活。改革开放后，第三代设计师登上设计舞台。他们或从欧美日留学归来，带回先进的设计理念和技术；或毕业于国内高等院校，对本土文化经验和设计价值观有着独到的认识，而市场经济的空前繁荣则给他们提供了广阔的设计空间和机遇。由此，艺术设计的一系列新的特征应运而生：和国际接轨的工作室体制，丰富的信息和图像资源积累，全新的设计思想与价值观，多元化的风格与个性，多样化、多层次的表現手法与技巧，以及令人赞叹的高工艺和高技术。这一代设计家真是生逢其时。经过十几年的积累，他们中的佼佼者已脱颖而出，成为有影响力的设计家。本套丛书旨在展示他们近年来的著名作品和卓越成果，并以此为基点进一步检视中国艺术设计的整体成就，估量艺术设计在当下经济和精神生活中的位置与价值。

本套丛书对设计家的选编标准很简单，即，入选者均是国内一流的设计家。何谓一流？在我们看来，它首先指设计家所具有的一流的学术水准，性格鲜明的设计风格，机杼独出的艺术设计理念，以及作品中表现出来的浓厚的人文含义等等；其次，它还指设计家作品对经济生活所产生的重要作用。在市场经济时代，真正的艺术设计作品不可能诞生在市场之外；第三，一流的含义也同时包括设计家在社会和业内的影响力。入选的设计家都是不同设计领域中的学术带头人，他们的学术水准基本上反映出他所在专业的最高学术水准，因而影响巨大。

本套丛书另一个重要价值是它的文献性。丛书翔实记录了每个设计家的奋斗足迹，从艺术设计观念到作品的风格追求，从作品的构思到作品的最终成型，从设计创作体会到设计现状的价值判断，从设计语言到工艺、技术的把握，均娓娓道来，舒卷自然。人们可以在其中领略设计家们的内心世界和设计智慧。丛书以此为当代和后世留下了一部值得信赖的艺术设计文本。

在新的世纪，中国设计家们将面临新的挑战。如何在吸收西方现代优秀设计成果，继承和发扬中国的设计传统，有效地调动和利用本土文化资源的基础上，创建出中国的当代设计话语体系，将是设计家们需要解决的课题。我们坚信，经过设计家们的奋斗，中国的艺术设计体系将会自立于世界设计艺术之林。

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PREFACE

Art designers are always chasing a kind of art taste that can't be expressed in words. It is a manner that is not determined by size, color, shape and thickness, but by space, material, texture and form. Its meaning can be transferred by sway but not by words. When it is perceived by humans, humans are always shocked and moved by the unique quality of the design. It is a result of people's perception of the design taste reflected in the man made objects. That's what Zhu Xiaojie says as a result of dialogue between soul and objects. I believe it.

Xiaojie is an entrepreneur full of energy. Communicating with him, you can feel the toughness and creative ideas in his mind. He is a designer, rather than an entrepreneur.

As a designer, he makes full use of his imagination. I perceive that Zhu has a special feeling and passion for the beauty of texture. If a designer has no such feeling for the material, how can his works touch others. It is ZIGNANA that gives inspiration to Zhu, which makes his works full of worker's passion. This kind of sense is much more than appreciating furniture design. Today, the furniture industry is prosperous in number. Many designers just make up decoration to follow the fashion of high class and luxury. Zhu's products, however, can be seen as art works that bring us unexpected pleasure, memory and wonder.



艺术设计一直都在追求一种难以铭状的设计味道，这种味道不能以形状、色泽、大小、厚薄来论定，它是一种通过色彩、形态、空间、材质、肌理所传达的气质和神态，是那样只可意会而不可言传的东西。当人们感觉到它时，人们往往会被这种设计的独有气质所震撼所折服，这是人们对人的造物所表现出的设计味道所感悟的结果，正如小杰所说是心灵与物对话的结果，我还是很相信这一点。

小杰是一位充满活力的实业家。与他交往，你能时时感受到他那充满新奇想法的脑袋和那果断豪爽的气质，与实业家的称呼相比，他更应该是一个设计师，一个可以为自己开辟让自己的想像能有自由驰骋空间的设计师。我感到，小杰对材质美有着特殊的感受 and 追求。一个创作者面对应用的素材如果没有一些感动，其创造的作品又怎能让他人感动呢？正是这种对乌金木的感动成为小杰的灵感，他的作品使我们感受到了创作者的激情，这种感动远不是停留在家具上的。

眼下各色家具充斥市场让人眼花缭乱，在不少设计师毫不吝惜拼凑装饰物件而努力博得“高档”和“豪华”所谓的潮流之中，看到朱小杰的产品应该是作品，不能不让人感到好似一股清新之风拂面而过，让人惊喜，让人难忘，也让人感叹。

零零五年元月二十日

王明旨 中国美术家协会副主席

清华大学美术学院院长

PREFACE

With the rapid development of the Chinese furniture industry, more and more excellent designers have appeared with rich experience and great successes. Zhu Xiaojie is typical of these designers. He constantly creates new works of furniture design such as wind serial, thickheaded chair, chair sculpture after Opal system furniture. His furniture attracts people's attention and customer's favor. People in this industry, both domestic and abroad have spoken highly of his work, which has brought him some fame.

The reason why Zhu's work is so popular is that it exhibits creativity, the soul of design. His works not only have traditional furniture qualities, but also match people's life demands with emphasis on new materials and techniques. Secondly, it is modernistic. With simplicity, character and fashion, his furniture meets people's demands for practicability. Visual effects with modern and traditional Chinese stylings are created by artistic combination of materials like glass, metal, and wood. Thirdly, his works are beautiful in appearance. Various formative elements are applied appropriately to present beautiful forms. Each work whether it is a chair, desk or cupboard shows harmony in proportion with the proper combination of line and curve. With such detailed design, his furniture is in harmony with the environment. His application of zingana in the field of furniture design is an example. Through well-chosen sections, beautiful texture, and bright color are presented in the zingana-made furniture, creating a beauty of material. Using a traditional tenon as an art element in his furniture design, Zhu puts emphasis on detail. He seeks the best results through hard work. Finally, it is good in respect to craftsmanship. Most parts of his furniture can be produced effectively in modern processing facilities and with new technology; combining modern technology with traditional craftwork.

Zhu loves life and pours his love into the design and creation of furniture. Believing in to learn more and to go further, he never stops studying and devotedly explores the field of furniture design and creation. More and more creative furniture is being produced. His works succeed in bringing beautiful life to people and satisfying their demand for such beauty. In achieving his dream, Zhu Xiaojie endured hardships. He gets pleasure that others can't obtain through creating new types of furniture. Having been an odd-job man, carpenter, accountant and interior designer, Zhu Xiaojie has endured many hardships that have finally brought him work skills, and have given him an iron will. In addition to techniques, he puts emphasis on the perception of Daoism and the exploration of the demiurgic essence. Applying theory to the practice of furniture design. That is why he is successful. This book Furniture Design is written by Zhu Xiaojie with his heart, not his hand. The book not only introduces his early furniture design works, but also details his ideas on furniture design. It points out that furniture should be practical and make life better. New materials and craftwork should be developed to present the beauty of the material. Furniture design is a systematic work. Every factor, such as function, shape, material, construction, cost, craftwork and environmental protection should be taken into consideration.

This book is rich in knowledge and the format is well designed. The writing style is active and enlightening.



在中国家具业高速发展的进程中，涌现出了一批具有丰富家具设计实践经验，并作出了很多成绩的优秀设计师，朱小杰是其中最具有代表性的一位。他不断推出家具设计新作，在“澳珀系统家具”之后，又推出了“清风系列”、“笨笨椅”、“椅子雕塑”……。这些家具一问世，就吸引着人们注意，受到顾客的青睞，获得业内外人士的一致好评，也得到了国外同行的认同，赢得了一定的知名度。

朱小杰设计的家具之所以受人欢迎，获得好评是有其道理。首先是创新性。设计的灵魂是创新，他的作品不囿于既有家具风格，而是源于当前人们生活需求，重视新材料、新工艺，进行构思、创造而成，服务于生活。其次是富有时代感。这些家具简洁、质朴、自然时尚，满足现代人的功能需要，通过采用玻璃或亚克力、金属等现代材料与木材相互有机合理的组合，产生的视觉效果富有时代气息，而又透出中国传统的韵味。第三是造型优美、新颖别致。他恰到好处地运用造型元素，创造家具的形式美。不论是桌椅，还是橱柜，尺寸比例权衡得当，比例适度；线型优雅，曲直配置相宜；形体塑造非常优美，家具能与室内空间和谐协调。他发掘了乌金木（即ZINGANA）用于家具，通过优选切面，将优雅的自然纹理，别致的色彩，悦目的光彩溶于家具造型之中，将材质之美淋漓尽致地展现出来。将传统的木材榫接合作为造型元素，活用于家具创新设计中，丰富了造型。他十分重视家具细部设计，仔细推敲，精心加工，追求完美。最后是工艺性良好，他所设计的家具构件，绝大部分均可用现代加工设备、新工艺进行高效优质的制作，将现代技术与传统工艺相接合。

朱小杰热爱生活，他将这种爱倾注在家具的创新中，他奉行“读万卷书、行万里路”，如饥似渴地学习求知，不断地进行家具创新制作实践，思索着创新之道，专心致志，锲而不舍、执着地探索，不断奉献出一件件富有创意的家具新作，为人们创造美好的生活，满足人们对美的追求而努力。他对理想的追求、备受辛苦，乐此不疲，每每有所发现，捕捉到闪光的创新构思，或解决某一难题，创造出一种新款的家具时，他就享受到了别人无法感觉的一份快乐。他做过杂工、石匠、木匠、会计、室内设计等工作，艰辛的生活、丰富的经历，磨练了他的意志，练就了高超的技艺，为家具的成功创新打下了深厚的基础，他在重视制作技艺的同时，更着力用心悟“道”理性的探索造物的真谛，用理论指导家具创新设计，这就是他的成功之道。

“家具设计”一书是朱小杰“做”出来，用心写成的，而不是“编”出来的。书中不仅介绍了他前阶段创作的家具，还简洁明了地阐述了创作这些家具的理念，指出家具设计是人们创造新的美好的生活，要物以致用，要积极发现采用新材料、新工艺，通过设计充分展示材质之美；家具设计是系统设计，要综合考虑功能、造型、材料、结构、生态、工艺、经济诸方面的因素。全书内容丰富，图文并茂，翔实生动，给人以深刻启迪。



A BRIEF INTRODUCTION OF ZHU XIAOJIE

Once worked as a stonemason, carpenter and locksmith, Zhu finally became a craftsman doing what he enjoyed.

In 1989, he began to study in Australia and started a career in interior design

In 1994, Zhu came back to China and established Alpo Furniture Company Ltd with himself as the chief designer.

石匠、木匠、钳工，最后成为能做自己喜欢家具的工匠。
一九八九年留学澳大利亚悉尼，并从事于室内设计。
一九九四年回国组建澳珀家具公司，任首席设计师至今。

朱小杰简介

A JOB I AM ENJOYING

It has been always my source of happiness to do what I like to do.

In my childhood, I liked to dig cyan colored mud; it was fun to knead it and make many kinds of tiny things. Later, I lived near the timber company in the city and developed an interest in timber. This natural-born mixture of experiences made me choose furniture design and production as my career and enjoy it forever.

I at the age of five, my father whose work was in art design, was put into prison for mistakenly drawing something. To alleviate the financial burden on my family and for survival, quit studying twice. I worked as a carpenter, odd job man, painter and plasterer. After graduation from senior high school, I worked as a lathe operator, miller and locksmith. I learned almost every basic technique and acquired knowledge related to interior design and furniture production. Life is hard, but it is also fair. Hardships brought experience that has become my fortune today. Without limitation in my mind, I can do what I like. Probably it is because of this, I find the design process comes naturally and I get new ideas at any time and anywhere. Each time I get a new idea, I will make a blueprint. What pleases me is that I have my own enterprise to make the idea become true instantly in the workshop.

Beautiful life originates from simplicity. This idea is reflected in my furniture design. I yearn towards a simple way of life with simple interpersonal relations and definite aim.

People always ask me what is my design philosophy. Frankly speaking, I can't give a definition. I want to say I have an interest in a certain element at a certain stage and will use this element constantly at this time till there is another interest. I hardly ever do the things I don't like. My furniture is not merely practical, more importantly it is a way of life with nature, goodwill and simplicity.

移。我几乎不做什么自己喜欢的东西，我设计的家具不仅仅是一件有实用价值的产品，更重要的它是一种生活方式，一种自然、亲切、平和又简单的生活方式。

喜欢做自己喜欢的事，或许是头脑中少了那么多的条条框框约束，使得我在设计的过程中始终保持着一种松弛随心的状态，想法的发现随时随地，每当一个新的发现，我会随手把它画出一个草图，感到欣慰的是我有一个属于自己的生产企业做支撑，我的每一个设计方案能迅速地在车间中得以实践。

美好生活源自简单，这种观念同样反映在我的家具设计思想当中，我向往一种简单的生存方式和生命状态，人际纯朴，沟通坦荡，取向明确，目标专一。不少人问过我，我的家具设计特征是什么？属于什么风格？坦白地说我没有定义，我只知道，在某一个阶段我会特别喜欢某一元素的冲动，让我在这个时期内不断地运用这个元素，直至兴趣转移。

生活是艰辛的，生活更是公平的，困难给了我经验，成为我今日的财富。

做自己喜欢东西一直是快乐的源泉。记得小时候，我经常到田边的小沟里挖来一种青泥，在手里揉捏各种小玩意而自得其乐。那时我的家就在市木材公司边上，在木材堆里长大的我，对于木材有着一一种近乎是天生的喜欢，这种“青梅竹马的情结”，让我选择了家具设计与制造行业，并一直乐在其中。

我五岁时，从事美术工作的父亲因为画“错”什么，被关了起来。为了减轻家庭的负担，为了生存，我曾两度辍学，先是木匠、泥匠、石匠、油漆工，高中毕业后又做过车工、铣工、钳工，青年时期的我几乎学到了一切与室内设计家具制作有关的最基础的工艺和知识。

一份让我快乐的工作



设计是一种生活方式的展示

经常趴在桌上，看看书、涂点什么，图方便就会让好多书堆在桌子上。书多了，虽然就在眼前，找起来并不容易，图方便的结果就是不方便、不雅观。一直就想找到一种方法。

一次在音响店里闲逛，看到一种存放光盘的架子，很受启发，为什么不把桌面凹进去？结果一出来，蛮好用，而且外型也不错。在家具设计中，一件好的作品往往是一种需要，是一种生活方式的需要。当这种生活方式让人感到愉悦时，这件作品也就成了。

其实对于热爱生活、热爱读书、热爱工作，并对生活有着细腻情感的人来讲设计是一件很简单的事。

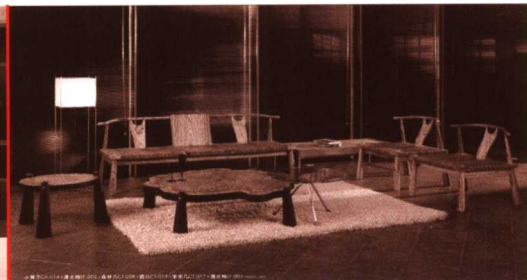
DESIGN IS A WAY OF PRESENTING LIFE

I often sit at my desk and read or sketch something. To make it more convenient, I put many books on the desk. But it is still not easy to find the one I want among the books as there are so many of them. Convenience brings me inconvenience and inelegance. I am always seeking ways to solve it. In a video store I once saw a shelf for CDs and I was inspired. Why not sink the surface of the desk? After the design was realized, I found it was useful and not bad in appearance. In furniture design, a good work usually satisfies some kind of life style demand. When the life style is pleasing, it is a successful work.

To those who love life, reading and working with a tender feeling towards life, design is simple.



我已經不知道，這個世界是否一樣熱鬧，還不如，去這個世界裏尋找。這是最難求的，這是我一生所追求。

[illegible]

一些關於經驗的敘述似乎表明，天下並沒有什麼普遍真理，「世界是多元的結構」，而「不同文化與宗教」對它的理解與解釋，則反映出它的複雜。正如馬爾克斯所說，在這一「多元世界」中，「對不同價值觀的表達」，*A world of many ideas transforming each other's form but not their content*，「不同的價值觀在碰撞中改變其內容」，*Why shouldn't we consider the fact that a traditional maxim like 'the king who sits on a throne sits in a wooden seat' (The games of strategy is played on a lot of the chess. They aren't actually a chess the chess with someone who sits in a wooden seat)*。

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