

Three ceramic bowls with vertical stripes are stacked vertically, tilted slightly to the right. They are set against a dark, textured background.

A day in the life of Ernesto Bones

Ab Rogers

Translated by THE DDSA

仅此一天 的存在

Ab·罗杰斯 著
风格大道 译



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ONE PICKER

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with *A Day in the Life of Ernesto Bones*
at Stanley Picker Gallery, Kingston University

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Translation: THE DDSA

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The exhibition was commissioned

by the Stanley Picker Foundation

stanleypickergallery: **Kingston University** London

此书记录了2011年3月24日英国金斯敦大学斯坦利·匹克画廊举办的《欧内斯托·伯恩斯仅此一天的存在》主题展。

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本次展览由斯坦利·匹克基金会出资执行

Extraordinary Encounters

A Day in the Life of Ernesto Bones was created by Ab Rogers Design for the Stanley Picker Fellowships at Kingston University. Although a collective work of narrative fiction, its protagonist Mr Bones' very existence—in book and exhibition form—is greatly indebted to Stanley Picker himself and his own personal passion for the arts.

Born in New York in 1913, Stanley Picker came to England after completing his studies at Harvard University, to take over his father's cosmetics business. The beauty brands developed by the company—among them Gala, Miners, Mary Quant and Outdoor Girl—each epitomised their era, and created a wealth that permitted Stanley to indulge his greatest love, the arts. His impeccable late-modernist house in Kingston upon Thames was designed in 1968 by architect Kenneth Wood for Stanley to live amongst his growing collection of art and design objects. In 1977 he established the Stanley Picker Trust to support the careers of young arts practitioners. Stanley died in 1982, leaving in the Trust, the House and its collection, an enduring legacy that ensures his love for the arts lives on to this day.

Established in 1997, the Stanley Picker Gallery at Kingston University has built up a strong reputation as a challenging public programme that engages with the diverse creative practices taught within the neighbouring Faculty of Art, Design & Architecture. The Stanley Picker Fellowship sits at the very heart of the Gallery's activities, the prestigious scheme provides an artist and a designer each year with the opportunity to develop and present a significant body of new work and contribute to the University's research culture.

The Stanley Picker Fellowship provided, in the absence of a conventional commercial brief, a chance for Ab Rogers and his team to make central protagonist of the very methods of storytelling they regularly employ to develop their client-based work:

“Storytelling has always been central to my practice - in many ways it is the creative starting point to all of my studio's work. We use stories as a tool to communicate our ideas to each other, to our clients and to the end user. For our Fellowship

we wanted to take this concept further—not merely to tell a story about our design for the project, but to make the story the design itself.”

Embracing the opportunity with characteristically creative generosity, Ab’s idea for his Fellowship was inspired by the rules of the Surrealist game *Exquisite Corpse*, in which a series of collaborators add in turn to a drawing or story, so that an unexpected composition emerges from the continuous fragments.

A *Day in the Life of Ernesto Bones* was created as the result of a unique game of *Conse-quences* in which twenty-four creative experts were invited—including artists, writers, chefs, designers and architects—to bring Ernesto to life by each contributing a short narrative describing one hour in his day. To inspire their stories, each contributor was sent the last two lines of the previous hour’s narrative together with an image of an object—representing one of Bones’ possessions—selected from the extraordinary collection of vintage domestic items and design pieces at Stanley Picker’s House. The twenty-four written accounts were then adapted into a narrative installation—produced by Ab Rogers Design with support from the students from Kingston University’s MA Curating Contemporary Design and BA Interior Design courses—comprising object-scenarios that, like an immersive puzzle, invited visitors to piece together Ernesto’s day from the stories, images and objects they found.

It has been a genuine pleasure to be able to witness the twists and turns of Ernesto’s emerging story; as the objects from the Picker House became his tale, that in turn became the exhibition, and have now become this beautiful book. I hope it holds as much enjoyment for you unraveling the narrative as you read it here within these pages. The true story of Ernesto Bones is the irrational serendipity of the structured, collaborative improvisation; and the many extraordinary encounters that have brought him to life.

David Falkner

Director of Stanley Picker Gallery

不平凡的邂逅

《欧内斯托·伯恩斯仅此一天的存在》是Ab.罗杰斯为金斯顿大学斯坦利·匹克联谊会设计的作品。诚然这是一部由一系列设计作品串联起来的叙事文学，也是借本书及本次展览的形式，主人公伯恩斯才得以横空出世，但斯坦利·匹克本人和他对艺术的满腔热情同样功不可没。

斯坦利·匹克，1913年出生于纽约，毕业于哈佛大学，而后移民英国，接手其父的化妆品公司。那是一家拥有多个美妆品牌的公司：Gala、Miners、Mary Quant、Outdoor Girl，每个品牌的定位都不同。经营企业带来的财富，让斯坦利·匹克能够随心所欲地沉浸在自己最热爱艺术世界之中。1968年，他让建筑师肯尼斯·伍德为他设计了一座完美的后现代住宅，在那里斯坦利·匹克称心如意地收集艺术与设计作品。1977年，他成立了斯坦利·匹克基金会，用来支持那些年轻艺术家的追求心之向往的事业。1982年，斯坦利·匹克去世，他的基金会、住宅以及全部收藏都保留下来，成为在现世表达他对艺术无限热爱的见证。

斯坦利·匹克博物馆成立于1997年，位于金斯顿大学的博物馆，逐渐成为隔壁艺术设计与建筑学院所教授的各种创意实践活动的主场，在业内声名鹊起。斯坦利·匹克联谊会是博物馆活动的重中之重，每年都有一位艺术家和一位设计师，在联谊会的支持下创作一个影响深远的新作品，并成为金斯顿大学文化研究的一个组成部分。

本次创作并没有任何商业目的，斯坦利·匹克联谊会邀请Ab.罗杰斯以及他的团队，用他们颇擅长的、服务于商业客户的、说故事的方式来创作一个主人公：“讲故事是我常用的创作手法，目前我的作品在创作初期可能都是从讲故事开始的。我们把讲故事视做沟通工具，无论是与客户还是与最终使用产品的消费者，我们都用它来探讨彼此之间的想法。针对这个设计项目，我们决定将这个理念再向前发展一步，不仅要用故事来表达我们的设计，还要让这个故事成为设计本身。”

一贯对创意充满激情的Ab.罗杰斯欣然接受了这个设计项目，它从一个名为“随机接龙”的超现实主义游戏中得到灵感，一群参与者依次拼凑出一副绘

画或者一个故事，这样一来，把这些片段串联起来往往会出现意料之外的组合结果。

《欧内斯托·伯恩斯仅此一天的存在》就是一个故事接龙游戏，24位主创，这里面有艺术家、作家、厨师、设计师、建筑师等等，每个人为欧内斯托一天的生活撰写一个小时的故事。为了启发他们，前一个叙述者所撰写故事的最后两段以及一张实物照片会传递给后一个叙述者作为参考，这些实物照片都是伯恩斯自己的东西，是从斯坦利·匹克住宅里精心挑选出来的复古藏品或者设计产品。24小时的叙述在Ab.罗杰斯设计事务所的努力下，以及金斯顿大学当代设计硕士班、室内设计本科班学生的协助下，演绎为一场艺术装置展，邀请参观者走进一个虚拟世界，拼凑这些故事、影像和装置，一道解开欧内斯托这一天的谜团。

能够见证欧内斯托不凡的诞生，目睹其迂回曲折的生活经历，这真是一件让人喜悦的事情，匹克住宅里的物件竟是欧内斯托存在的渊源所在，而后演绎成为艺术展，而今又成为一本精彩的读物。我希望您在阅读本书时，能从渐渐铺陈开来的叙述中感到愉悦。欧内斯托·伯恩斯之所以真实，就在于他的诞生源自即兴创作，源自非理性的奇遇，源自那些赋予他生命的不平凡的邂逅。

大卫·福克纳
斯坦利·匹克博物馆主任
金斯顿大学

Dear Collaborators

Thank you all for your invaluable contribution to the creation of 'A day in the life of Ernesto Bones'. It has been an intriguing journey, an extraordinary adventure.

We have been often charmed, sometimes shocked, occasionally even worried but always engaged by your words. It has been very exciting watching his day evolve, seeing his character develop, following his highs and lows and reading how his life is lived as it is being created. We had an intense time translating your words into 24 objects and then bringing them together in one installation to tell the story of his life.

When we first imagined Ernesto we envisaged him as a super sensitive, dapperly dressed, dandy—someone effeminate—a poet, a creative optimist, a lover of life (all 24 hours of it) and of all things bright and beautiful. We saw him as someone of delicate soul, with an extraordinary aesthetic sensibility. Like a butterfly with only a short time to live, we imagined he would seize life and drink it dry.

How wrong we were. In fact, or rather in fiction, Ernesto Bones—complete with stalker, drug habit and hard drinking ways—is a rough, tough, depressive, neurotic schizophrenic. Your originality—your beautiful contrasts of darkness and light—gave us a character of depth, of sweet and sour, with all the unpredictability of an escaped, unbroken stallion. A character entirely worthy of his own design installation.

We are now in the final stages of the project. John Short has photographed the objects that responded to your words and we will now combine all of the elements; the photos of the objects from the Picker house, the words that you crafted, the photos of the objects that represent your words and finally the images of the installation, into a book that tells the non-linear tale of 'A day in the life of Ernesto Bones.'

Ab Rogers

Creative Director of Ab Rogers Design

亲爱的伙伴们

感谢你们对《欧内斯托·伯恩斯仅此一天的存在》这一创作所做出的难以衡量的贡献。这些天，我们一同经历了一段引人入胜的旅程，一次非比寻常的冒险。

阅读着这些出自你们之手的文字，我们时而兀自陶醉，时而瞠目结舌，时而又会忧心忡忡，沉迷其中难以自拔。能亲历一个生命从无到有实在是让人热血沸腾，我们亲眼看着他的性格逐渐丰满，感同身受地经历着他一日之间的跌宕起伏，在生命被一点一滴创造出来的当口，去体味他究竟如何过活。我们谨慎地把你们的言语演绎成24件艺术品，再将它们聚合为一个装置艺术展，来讲述一个生命的故事。

起初，当我们在脑海里勾勒欧内斯托，想来他应该是一个极度敏感、衣冠楚楚、打扮精致，又有些柔弱的诗人，一个有创造力的乐观主义者，一个一整天都热爱生活的人，热爱所有光明与美好事物的人。在我们眼中，他有着纤弱的灵魂，对美有着非凡的洞察力，像一只蝴蝶那样稍纵即逝，而又绚丽多姿，他知晓光阴无价，因而快意人生。

谁成想我们却错了。事实上，毋宁说是在虚构中，欧内斯托·伯恩斯，一个彻头彻尾的自卑者、瘾君子、酒鬼，他粗俗、强硬、抑郁、精神分裂。你们凭着本真叙写这个角色，将光明与黑暗互相焦灼，一个深邃的生命就这样跃然纸上。他的日子酸甜苦辣，五味杂陈，如野马脱缰一般，下一秒会怎样，完全不可预测。他本身简直就是一个装置艺术品。

这本书是整个计划的最后部分，摄影师约翰·肖特拍摄了与你们撰写的这些文字相对应的装置艺术品的照片，我们将整合所有的元素，包括从匹克画廊挑选出来的物品实物照片，大家精心撰写的文字，出于这些文字的装置艺术品，以及最终整个展览的影像。就是这样一本书，它非线性地讲述了欧内斯托·伯恩斯，仅此一天的存在之故事。

Ab·罗杰斯

Ab罗杰斯设计事务所创意总监

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Introduction

This installation is a design environment based on the rather unusual story of one Ernesto Bones.

The fictional Mr. Bones was developed collaboratively by 24 creative souls from a wide range of fields. Ab Rogers Design invited these collaborators to write the account of one hour in Ernesto Bones' day, giving each of them only two pieces of information:

1. The final two sentences of the previous hour's account.
2. A photograph by John Short of a household object from the Stanley Picker House in Kingston upon Thames.

This unique storytelling process was inspired by the Surrealist game of 'Exquisite Corpse,' whereby a collage of words or images is collectively assembled by contributors who are unaware of each others' work.

Ab Rogers Design and their team of collaborators have adapted and interpreted the story of Ernesto Bones as a narrative environment that houses the photographs, that inspired the stories, that generated the objects, that give form to our protagonist's day.

The true story of Ernesto Bones is the beautiful irrational serendipity of structured, collaborative improvisation.

We have adapted this exhibition for the Dashilar Alley courtyard building and in doing so feel that the Ernesto Bones exhibition has culturally transcended from its London beginnings to its new home in Beijing.

Ab Rogers Design

介绍

这组装置的设计背景是欧内斯托·伯恩斯的一段非比寻常的故事。

这个虚构的伯恩斯先生是由来自不同创意领域的24个创意人合作完成的。Ab罗杰斯设计事务所邀请他们为欧内斯托·伯恩斯撰写一天中的一个小时的生活，线索只有两条：

1. 其他人撰写的前一个小时发生故事的最后两句话。2. 一幅摄影师约翰·绍特拍摄的金斯顿大学斯坦利·匹克故居里的某个日常摆设的图片。

这个独特的叙事方式受到自超现实主义游戏的启发，由参与者在不知情的情况下随机创造出的文字和图像构成的拼贴画或者文章。

Ab罗杰斯设计事务所以及受邀参与叙事的人，组成一个团队，一同来诠释发生在欧内斯托·伯恩斯身上的故事，这一连串叙事既包含实物图像，接二连三地引出新故事，最后促使一组装置艺术品问世，这些让主人公的一天真实起来。

欧内斯托·伯恩斯的的故事是非理性的，源自即兴创作，可遇而不可求。也正因为此这故事才更真实，才更美。

我们将欧内斯托·伯恩斯伦敦展上的一些设计细节做了微调，从而能更好地适应北京大栅栏这里的新家，因此我们更加感到，这次展览不仅是从伦敦到北京，时间空间上的迁徙，更是文化上的接驳与移栽。

Ab罗杰斯设计事务所

Ab Rogers Design

Ab Rogers Design (www.abrogers.com) is an established London design studio that looks for extraordinary experiences in ordinary objects and environments. Creative director Ab Rogers has a signature style defined by playfulness, colour and motion and his practice embraces new materials and technologies in its commitment to making everyday life a place of surprise and delight.

The team at ARD offers a wide range of skills, with ten full-time designers ranging in discipline from architecture and interior design to industrial and communications design. The practice has built up a network of regular collaborators which includes interactive specialists, lighting designers, joiners, fibreglass specialists and more.

ARD has worked with major institutions including the National Museum of Science and Industry, Tate Modern and the Design Museum in London, the Pompidou Centre in Paris, and the Caixa Forum in Barcelona and Madrid. Current projects include a permanent exhibition for the Science Museum, London, and temporary exhibitions at the Tate Modern. Commercial clients include Little Chef, Condé Nast and The Fat Duck at Bray.

Ab罗杰斯设计事务所

Ab罗杰斯设计事务所 (www.abrogers.com)，位于时尚潮流与传统雅致相结合的伦敦，事务所的宗旨是致力于赋予平常物件或者环境以超凡的感触。设计总监Ab.罗杰斯经过多年的设计实践，已经形成了自身的设计风格，有趣味的、多彩的、灵动的、新的材料与技术在他的设计之下，让日常生活充满了惊喜和快乐。

事务所由10位全职设计师组成，设计领域涵盖建筑、室内设计、工业设计和传播设计。另外，事务所还与灯光设计师、树脂玻璃专家、施工技师等其他领域的高手常年共事。

事务所与科学工业博物馆、泰特美术馆、伦敦设计博物馆、蓬皮杜艺术中心以及马德里和巴塞罗那的Caixa论坛都有广泛的关于文化、设计、艺术方