

GLASSY

magazine

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KEEP IT CREATIVE
靠近玻璃, 让情感流动

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NEW WING OF CREATIVITY

小红点奉献给世界的黑白盒子

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这一享誉世界的设计组合由Humberto和Fernando Campana兄弟创立，他们的灵感来自巴西人日常生活的智慧和当地丰富混杂的文化基因。自1983年以来，Campana兄弟以极富冲击力的设计：色彩、变形、创意混搭，成为了国际设计界炙手可热的存在。在他们的作品中，人们可以感受到一种不可遏抑的激情和热度。

右图

Fragments/2010



“Design changes our lives when we propose something. When you propose a new way of living, you change people’s lives. We tell stories, rescue traditions and involve underprivileged communities.”

“我们对于这种材质的热爱可以追溯到童年时期。那时母亲有几片捷克共和国的波西米亚玻璃，我们完全被吸引了，常常拿它对着光，认真研究其投下的影子，并且想象着它们的世界。我们着迷的点在于这种材质能够从液体的、无形的状态转变为固态。同其他的材质一样，作品背后的故事必不可少，且更能赋予作品力量。

当我们有所追寻的时候，设计就会改变我们的生活。当你追寻一种全新的生活方式时，你便改变了人们的生活。我们述说故事，保护传统文化，并且积极参与到与贫困社区相关的行动中去。设计已经远远超越了美和功能。”（翻译：刘荣荣）

“Our fascination is the possibility of solidifying a material from a liquid and immaterial state. Like any other material, it is important to bring a story behind the object to make it more powerful. Our fascination for this material dates back to our childhood. Our mother had several pieces from the Czech Republic in Bohemian glass and we were completely seduced by these objects that we used to put against the light to investigate their shadows and to imagine worlds inside them.

We usually work with artisans and glass factories to produce our glass pieces. It is very exciting to experience the atmosphere at the glass workshops. Everything is done by hand: the melting and blowing of glass, the colours, the texture, the shapes. Also the mix of a millenary manual skill, passion for the craft, and the attempts to find solutions. Our main challenge is to create something new, fresh, that vibrates.

Design changes our lives when we propose something. When you propose a new way of living, you change people’s lives. We tell stories, rescue traditions, and involve underprivileged communities. Design goes beyond beauty and functionality.”

1. LARA COOPER 2. BILGE NUR SALTIN 3. CAMPANA BROTHERS 4. CHIARA ONIDA 5. FORMAFANTASMA 6. KACPER HAMILTON/EEZRI TURKOV
7. LANA VABOSLAVSKY 8. LINDSEY ADELMAN 9. PELLE BERGMANS 10. OUBUS 11. STUDIO JOB 12. STUDIO THIERIA/DALENI 13. STUDIO THIERIA/DALENI

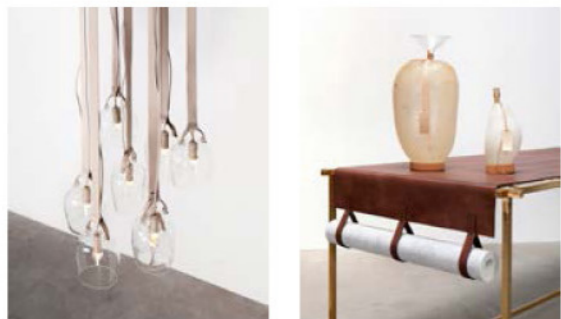
Esperanca/2010



Photo: Estudio campana/Venini

CAMPANA BROTHERS

作品展出
FEATURED AT
国际创意玻璃设计展
KEEP IT GLASSY 1
设计新馆
DESIGN WING



“玻璃最吸引我们的，便是它们很完美地从原来暗藏于沙土中的基本元素，蜕变成了一种完全不同的新材料，并且被应用到了我们生活的方方面面：从玻璃瓶到玻璃桌，从建筑上的玻璃幕墙到显微镜上的精密镜头。玻璃的应用如此广泛，它能表达的世界也是无限的。我们并不认为材料本身能表达的内容会有任何局限，局限是存在于运用这些材料的设计师或艺术家本身的。材料会刺激我们所有的生理感官，所以它拥有唤起人们记忆、感受的作用，并且能让创作者通过作品和使用者之间建立起一种亲切而私密的联系。

对于一些材料，我们相信只要自己能够揭示出它们固有的那种结构特性，并通过一种‘钻研’，发掘我们所不知道的关于材料本身的历史文化背景，就一定能够带来意想不到的结果：这就好比对于我们在创作中使用的传统材料，无论木材、金属或是玻璃，如果我们能够挖掘它们背后的美学趣味、以及器物的社交功能，它们会让使用者自然而然产生一种对于‘传统’的尊重之情。材料蕴含着人类历史、社会的各个领域以及整个自然环境。作为设计师，我们不会抱有任何形式的偏见和先入为主的观念：我们喜欢不断改变作品的特点，使其打破传统的界限，在廉价与奢侈、易坏与耐用、轻盈与厚重等各种特点之间游刃有余地切换。

正因为玻璃的这种无限潜力，促使我们会密切关注自己作品的创作、生产过程。当我们在制作每一个部件的时候，时常会因为失误而造成瑕疵，但这些差错往往会给我们带来新的灵感。我想这就是整个创作过程中最令人激动的时刻，因为那些意想不到的创意和结果会源源不断地涌现出来。而在创作中所面临的问题则都是一些最基础的问题，比如和顾客交涉沟通、控制预算，以及如何坚持长期不断地创作新作品。

通常，我们对于‘物’的痴迷，源自于它记录了人类的历史并可能预示着我们的未来。我们将设计视为一门学科，也希望它对社会文化的发展、甚至是政治环境的变化提出质疑，或做出可预期的设想。尽管如此，我们的项目往往源于我们自己的一份执着与痴迷。其实设计工作就像‘翻译’，我们把自己的想法与构思‘翻译’成最终的设计成品，也是将一种极具个人色彩的创意‘翻译’成能让更多人理解和接受的概念。作为设计师，我们现在设计的作品就是过滤器。我们的项目可以理解为都是‘蒸馏过程’的产物。其实我们永远只知道自己从何处出发，但要去向何方，对于我们而言或许将永远是个谜，但一定会越来越好，我们坚信这一点。”

(翻译：叶睿典)

“In general, our fascination for objects lays in their ability to represent human history and even possible futures.”

上图(左)

CRAFTICA Series/2012

上图(中)

CRAFTICA Series/2012

上图(右)

Sketches of
CRAFTICA Series

1. A+A COOPEN 2. BILGE NUR SALTIK 3. CAMPANA BROTHERS 4. CHIARA ONICA 5. FORMAFANTASMA 6. KACPER HAMILTON-BEZO TURKOV
7. LANA VABROSLAVSKY 8. LINDSEY ADELMAN 9. PIETRO BERGAMINI 10. QUESIN 11. STUDIO JOB 12. STUDIO THIERIAUX-DALEN 13. STUDIO THIERIAUX-DALEN

Photo: Studio Formafantasma



“What we like the most about glass is that it is wonderful to be able to transform elements present in sand or earth into a completely new material. Also, glass can be applied in simple and daily things like a bottle or table glasses to architectural elements or microscope lenses. We do not think there are limits of what could be expressed through materials. Limitations are decided by the designer or artist. Materials stimulate all our physical senses and have the ability to evoke memories and feelings, and create an intimate and personal relationship between the object and user.

We believe that some materials, if used revealing their own formal and structural characteristics, have a sort of ‘aura’ as consequences of the historical and cultural knowledge we have of the material itself. For instance, traditional art and design materials like wood, metal, and glass can amplify the aesthetic and physical proprieties, and they produce a sort of ancestral sense of respect in the user. They represent the human history and the domain and the conditioning of nature.

As designers, we don't have any type of preconception: we like to play with the common boundaries between cheap and valuable, fragile and durable, light and heavy. We always follow the production of our own

work, and we often make decisions based on imperfections – mistakes that happen while making the pieces. That is the most exciting moment because unexpected ideas and results are coming up. [There are also] very basic problems such as handling clients and budgets and keeping your practice growing in a consistent way.

In general, our fascination for objects lies in their ability to represent human history and even possible futures. We see design as a discipline meant to question and envision social, cultural, and even political changes. Despite this, our project always starts from our own personal fascinations. The translation of this intuition into design sees the transformation of intimate ideas into more sharable concepts. We, as designers, work almost as filters. Our projects are the result of a process of distillation. We always know where we start but never where we are going to end.”

FORMAFAN-TASMA

常驻荷兰阿姆斯特丹的设计师Andrea Trimarchi和Simone Farresin是形式幻想工作室的创始人。他们善于对实验性材料进行研究，以一系列清晰简洁的产品，探讨传统和地方文化之间的关系、实现可持续性的关键方法，以及作为文化管道的物品的重要性等问题。

上图

Charcoal/2012

作品展出
FEATURED AT
国际创意玻璃设计展 2
KEEP IT GLASSY 2
设计新馆
DESIGN WING

Photo: KACPER HAMILTON Studio



Kacper Hamilton

“我之所以对玻璃这种材质深深着迷，是因为它的多样性。玻璃，可以运用在方方面面，同样也可以创作出各类精彩的形制。它也是我的第一个作品——在圣马丁中央学院学习时创作的“七宗罪”作品时，所接触到的重要材料。”

对于玻璃所可以传达的内在无形力量，归根到底取决于艺术家或是设计师如何利用它表达自己，是无可限量的。个人来说，我经常用将玻璃与设计相结合，用以讲述动人的故事。将草稿手绘图转化为实际的玻璃作品的过程总是激动人心的。这也是为什么我总是和富有经验的玻璃工匠合作，他们可以赋予纸上画作以全新的生命。如何在持续迸发创造力的同时维持商业生存，这是一个始终存在的挑战，同样也需要我尽心谨慎地思考与关注。

设计，就如同艺术一般，它带领我们从截然不同的方向观察生命，承担自我表达的媒介。作为设计师，我们应当为公众提供一些可以促进或改变我们心灵与生命的东西。”

Ezgi Turksoy

“玻璃，历经7000余年岁月，始终是一种令人着迷的材质。从高端科技到设计物件，从建筑材料到工艺作品，它可以被制作或转换为任何形式。玻璃吹制的发明，可以看做是玻璃制造史的里程碑，因为这一技术的发明在玻璃的历史中是首无前例的。我最爱的是玻璃的澄澈透明，它是一种谦逊简单的材质，但是同时又能展现出无限的可能和惊喜。由玻璃所能引发的潜能是无限的，我在这里并不想给它一个条条框框。”

180份的沙子，180份的灰烬，再加上5份的粉笔，把这些东西混在一起，你就可以得到这样一种充满魔力的材料。最令人激动的时刻是什么？应当是，花费一年创造一件优雅细致的作品，但是损坏它仅仅需要一秒钟。当然，作为设计师来说，将设计构想成功地投放至消费市场也是我始终面临的挑战和难题。

设计，就在我们周围，无所不在。作为设计师，我们有责任改善每日生活，无论这不是出于一个纯粹的功能使用层面，或仅仅是创造那些美丽诗意可以触动灵魂，汇聚思想的物件。”（翻译：阳昕）

“Design, like art, can allow us to see life from a different perspective; it can be used as an expressive medium.”

上图(左)

Bishop of Norwich/2013

上图(中/右)

Minarets/2009

Kacper Hamilton “I am attracted to glass as I have always found it to be a very versatile material. It can be used for many applications and be blown into many wonderful forms. It was also the material I worked with in my first project to be released when I created *7 Deadly Glasses*, whilst studying at Central Saint Martins.

It is down to the artist/designer to use glass in a way to express themselves, the possibilities are endless. I have personally always used design and glass as a medium for storytelling. The transition from a line drawing to a fully formed glass vessel is always very exciting. This is why it always a pleasure to work with skilled craftsman, as they take a technical drawing and breath life into it. Managing creativity whilst running a business is a constant challenge and demands meticulous attention.

Design, like art, can allow us to see life from a different perspective; it can be used as an expressive medium. As designers, we should offer something that improves or alters our minds and lives.”

Ezgi Turksoy “Glass is fascinating as a 7,000-year-old material which can be

manipulated and transformed into a variety of forms and applications from science to design objects, architecture to crafts. The invention of glass-blowing was a milestone in production, considering it is relatively new in terms of the history of glass. What I like most about glass is its purity; it is a humble material, but at the same time it has a fascinating nature that can offer many possibilities of new surprises and inventions. The potential expressed by glass is endless. I don't believe there is a limit to it.

One hundred eighty parts sand, one hundred eighty parts ash, and five parts chalk. Melt them together and you will get this magical material. The most exciting moment? Knowing that it can take a year to create a delicate piece, and it can take a second to smash it. As a designer, bringing designs successfully into the consumer market is also a big challenge.

Design is all around us. As designers, we are responsible to improve everyday life whether on a purely functional level, or by just creating beautiful and poetic objects that are meant to touch souls and communicate ideas.”



KACPER HAMILTON & EZGI TURKSOY

对“以情感体验界定价值”永不妥协的热情奠定了KACPER HAMILTON的基础，这是一家位于伦敦的国际知名设计工作室，由KACPER HAMILTON和EZGI TURKSOY创立。多年来，KACPER HAMILTON从故事、传统和仪式中汲取灵感，形成了一种独一无二的创作风格。“讲故事”的理念在工作室的设计过程中始终彰显重要作用，使他们有志于创造敬重过去，融合历史遗产根本价值的永恒艺术作品。

左图

7 Deadly Glasses/2008
Designed by Kacper Hamilton

作品展出
FEATURED AT

国际创意玻璃设计展 2
KEEP IT GLASSY 2