

倫敦超當代 設計展

**Super Contemporary-
Designed in London**





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London
calling

1979

The New Romantics

Rejecting conventions

1980

1981

Camden Market: the rise of street style

Made with a message



序言一 (文化局)

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包括時尚設計師保羅·史密斯 (Paul Smith)、設計師湯瑪士·海澤維克 (Thomas Heatherwick)、產品設計師朗·阿瑞 (Ron Arad) 在內的十五位倫敦當代大師與未來之星的作品，架構出本展的核心，從回饋的角度出發，為這個使他們揚名立萬的大都會獻計。他們在本展中呈現的設計作品，映照出對倫敦人文與風情豐富敏銳的觀察。

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Preface

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The 15 commissions from London's future stars and its current elite, including fashion designer Paul Smith, designer Thomas Heatherwick and product designer Ron Arad, form the centre of the exhibition. Their brief was to give something back to the metropolis in which they have made their name, and their designs, revealed in the exhibition, reflect acute and varied observations on London life.

A unique collection of personal maps give a rare peek into London's creative networks to reveal what excites and drives them. A media-rich timeline, beginning in the 1960s and charting London's defining creative moments in architecture, fashion, product design and communication tells of pivotal events and key figures such as the Lloyds of London building by Richard Rogers, the first ZX80 Sinclair personal computer and Katherine Hamnett's '58% Don't Want Pershing!' t-shirt, alongside the schools, exhibitions and cultural events that have shaped London into one of the most creative centres of the world. Deyan Sudjic, Director of the Design Museum comments, "There is no London style, it's the city in which designers can be themselves. It's where art and fashion, architecture and design mix with combustible results. And this is a moment to look at what makes London special".

序言二 (北美館)

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設計博物館館長迪耶·薩德奇 (Deyan Sudjic) 認為：「沒有所謂的倫敦風格，在這個城市中，設計師們可以自由發揮，享受自我，在這裡，藝術與時尚，建築與設計的激盪一觸即發，此時，讓我們一窺使倫敦如此特別的箇中道理。」

Super Contemporary

Super Contemporary is the spirit of London design, past present and future. The exhibition celebrates and examines the creative magnetism of London and its enduring reputation as a beacon of design. The Design Museum has joined forces with Beefeater 24 to showcase 15 new commissions from London's most dynamic creative to explore what it is that attracts the world's leading designers to study, work and live in the city.

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倫敦設計發展史：年表

從建築到時尚，倫敦堪稱國際設計界的焦點之都，過去五年來，不斷吸引來自全球各地才華洋溢的莘莘學子。然而，就像世界其他任何一個城市一樣，倫敦難免也是問題重重，「超當代」一展便是從虛心謙卑的角度出發，深入探討這個城市的文創能量之不同面向間的種種關聯，企圖識別跨領域的交錯地帶，以及這種多元文化下每一種視角所共同分享的參考依據。

野心勃勃的學子們眼見前輩們在倫敦的成就，期待著能在願意傳授專業智識的業界大師旗下工作，而紛紛來到倫敦求學。一旦學業有成，豐富的發展機會提供他們足夠的時間留在倫敦，開創屬於自己的天空。

不受其衰退的製造業所影響，倫敦在建築、時尚、廣告、平面設計、產品設計等各領域，持續保持龍頭之姿，包容多元觀點，不受固定風格或表現方式的框限。

Super Contemporary: Timeline

For the past five decades, London has continuously attracted talented students from around the world, drawn by its reputation as a focus for design of every kind, from architecture to fashion. The Super Contemporary exhibition explores the connections between the various aspects of the city's creative and cultural energy, not in a triumphalist sense because like any other city, London has its problems. Super Contemporary attempts to identify the crossovers, and the points of reference shared by every aspect of that culture.

Ambitious students come to London attracted by the achievements of their predecessors and the chance to work with successful practitioners who are prepared to teach. Once they graduate, there is an abundance of opportunities and potential work to keep them in London long enough to establish themselves.

In architecture, fashion, advertising, graphic design and product, London remains a world leader, despite the city's faltering manufacturing base. It's a city without any one style or means of expression, rather it's a place that allows for plurality of approaches.



1960's 大膽新世界

渡過戰爭時期民生凋零的困境後，倫敦終於在 1960 年代冒頭。在這個現代化突飛猛進的年代，倫敦開始建構新的城市地標，打造城市新形象，如郵局通訊塔。將倫敦往現代化之途輕輕推了一把的設計師，如肯尼斯·格蘭奇 (Kenneth Grange) 與瑪莉·官 (Mary Quant)，讓倫敦瞥見到夾帶奇妙觸感的塑料，與英國過去從未見過的消費商品的富饒年代 (the age of plenty) 即將鋪捲而來的浪頭。



中西夏之 衣夾主張攪拌行動 1963
NAKANISHI Natsuyuki
Clothespins Assert Churning Action



中西夏之 衣夾主張攪拌行動 1963
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A bold new world

It was only in the 1960s that London finally emerged, from wartime austerity and rationing. In an explosion of modernity, it was a moment that saw the city acquire new landmarks that continue to dominate London, such as the Post Office communications tower. Kenneth Grange and Mary Quant gave London a gentle shove toward modernity, giving London a glimpse of the age of plenty that was coming, of sensual tactile plastic materials, and consumer products previously unheard of in Britain.



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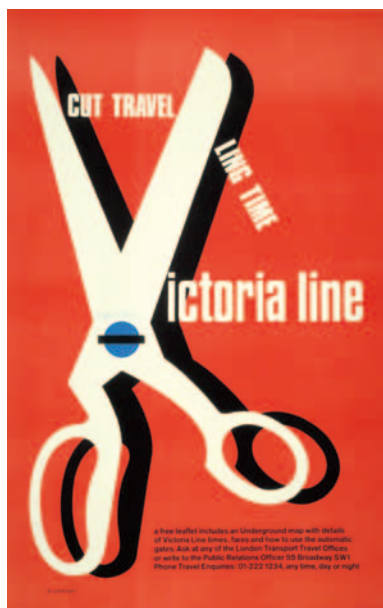


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1960's 能量爆炸

時尚與音樂使倫敦成為青年文化 (youth culture) 的全球聚焦之處，具代表性的事蹟包括迷幻運動 (psychedelic movement)、「權力歸花」(flower power) 的信仰 (譯註二)，以及卡納比街 (Carnaby Street) 現象 (譯註三)。正當倫敦緩緩走出戰後重建與一段艱困的年代，一度灰暗蕭瑟的倫敦街道頓時注入了一股色彩繽紛的新能量。

今日建築文化的根基於這個年代扎根。由諾曼·福斯特 (Norman Foster) 與理查·羅傑斯 (Richard Rogers) 組成的 Team 4 建築師事務所於 1963 年成立，1967 年解散。這兩位英籍建築大師自美國學成返鄉後，在倫敦發表了他們的處女之作。



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The energy explosion

Fashion and music made London an international focus for youth culture, expressed through the psychedelic movement, flower power and the Carnaby Street phenomenon. The once grey streets were transformed by a sudden injection of color, as the city finally emerged from post war reconstruction and an era of austerity.

It was the period when the basis for today's architectural culture was established. Team 4 was set up in 1963 by Norman Foster and Richard Rogers and dissolved in 1967. After studying in America, it was in London that these two dominant British architects built their first projects.



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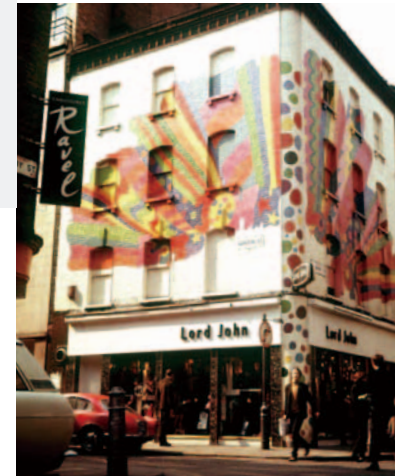
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1970's 時代的尾聲

倫敦的藝術與設計學院大行其道，造就了一代才氣縱橫的設計師，如詹姆斯·戴森 (James Dyson)、丹尼爾·維爾 (Daniel Weil)、薩哈·哈帝 (Zaha Hadid)、朗·阿瑞 (Ron Arad) 等。受到西方阿拉伯禁運油 (Arab oil embargo)、礦工罷工、通貨膨脹等事件的影響而惡化的經濟危機，促使英國的製造業應聲崩塌。

倫敦處於這樣的時代環境下而衍生出的因應之道，便是轉換跑道，發展成所謂「創意經濟」的世界中心，以服務供給取代生產製造。在設計界，於倫敦起家的顧問公司，如五角設計 (Pentagram)，逐步拓展其跨國企業。

The end of an era

London's art and design schools flourished, producing a generation of gifted graduates including James Dyson, Daniel Weil, Zaha Hadid and Ron Arad. The economic crisis, triggered by the Arab oil embargo of the West, a miners' strike and escalating inflation, lead to the collapse of the British manufacturing industry.

The scene was set for London to develop as an international centre for the so-called creative economy, rooted in the provision of services, rather than in its manufacturing. In the design world, London based consultancies such as Pentagram began to build an international business.



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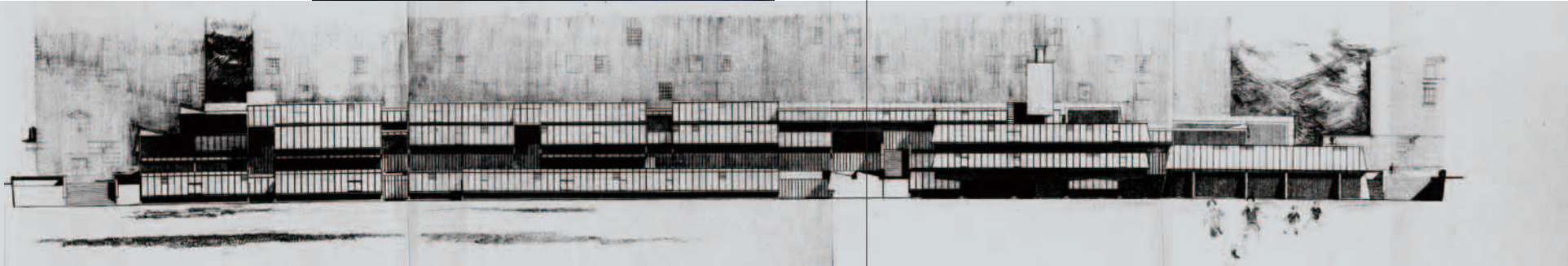


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1970's 龐克與通貨膨脹

成長於後工業時代殘破的時代氛圍下，一個離經叛道的新世代以龐克文化引爆一股波及全球的新浪潮。在工黨的敗選、藝術學院教育乃是虛無主義的主張、激進的政治訴求等種種景況下，似乎已經沒有讓前一個世代所盛行的嬉皮文化可以繼續滋長的空間。

搖搖欲墜的經濟加上失控的通貨膨脹，使建築師失去發展的舞台，多數新的構思淪於紙上談兵。過去倫敦港區曾經是大量工作機會的供應地，這番榮景已不復存在，徒留大片棄置的廢墟，隨後，藝術家漸漸將此區改造為藝術空間，新的創意契機於焉而生。

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Punk and inflation

The disaffection of a new generation, growing up in the wreckage of a post-industrial landscape, was expressed in the punk explosion creating a worldwide impact. Art school nihilism and radical politics appeared to reject the excesses of the hippie past, against a backdrop of Labour election defeat.

With a moribund economy, overshadowed by runaway inflation, there were few jobs for architects and most new thinking remained on paper. The collapse of traditional employment generators in London's docklands left huge areas empty and derelict, which were gradually colonized as artist's spaces, from which new creative opportunities were born.



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1980's 柴契爾革命

1980年代，由英國首位女總理柴契爾夫人所領軍的保守黨，決心擺脫工會的控制，要重新塑造一個以新自由主義為典範的經濟型態。

在支持與反對柴契爾之間，全英國陷入兩極化的意見。在首都倫敦，柴契爾廢除了大倫敦議會—在市長李文斯頓 (Ken Livingstone) 的領導下，這個組織成為反柴契爾勢力的大本營，除了抵制她所提出的政治與經濟政策，對其文化立場也多加阻撓。倫敦市的天際線在首座摩天高樓「西敏寺銀行 (Natwest bank)(譯註四) 總部」完工後，從此改觀。一如凱瑟琳·漢耐特的知名T恤，時尚元素也成為政治訴求的發聲工具 (譯註五)。



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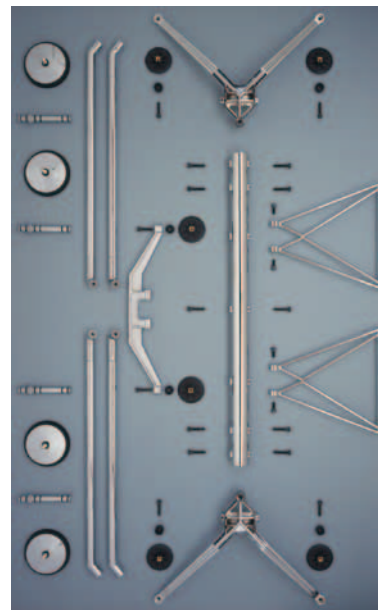


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The Thatcher revolution

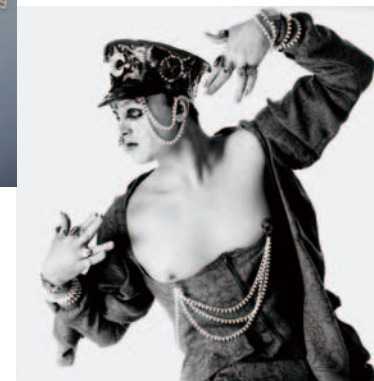
The Conservative government of the 1980s led by Margaret Thatcher, Britain's first female Prime Minister, was determined to break the grip of trade unions and reshape the economy on a neo-liberal model.

The country was polarized for and against her. In the capital, she was able to abolish the Greater London Council which, under Ken Livingstone's leadership, had become a focus of resistance not just to her political and economic policies, but her cultural stance. The skyline of the city was changed by the completion of the first high-rise, the Natwest bank's headquarters. Fashion as exemplified by Katherine Hamnett's famous t-shirt, took on a political tone.



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V&A

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1990's 解構首都

1980年代後期盛行「顯貴穿著 (power dressing)」(譯註六)，代表元素為大墊肩和磚塊般大小的行動電話。隨後，倫敦在1990年代初期受到經濟不景氣的重挫，一些上市的设计顧問公司接連倒閉，然而曾經不被看好的克拉肯威爾和侯克斯頓 (Clerkenwell and Hoxton) 地段 (譯註七) 在變身之後，為倫敦的社會地理景觀造成影響深遠的更替，「主題餐廳」(statement restaurant) 也成了倫敦生活中不可或缺的一角。世代輪轉的徵兆於此時已可略見苗頭：薩哈·哈帝開始從理論轉向實踐，維多利亞與亞伯特博物館 (Victoria & Albert Museum) 在資金籌募無望的情況下，仍大膽聘請丹尼爾·李伯斯金 (Daniel Libeskind) 建造傳說中的處女之作。



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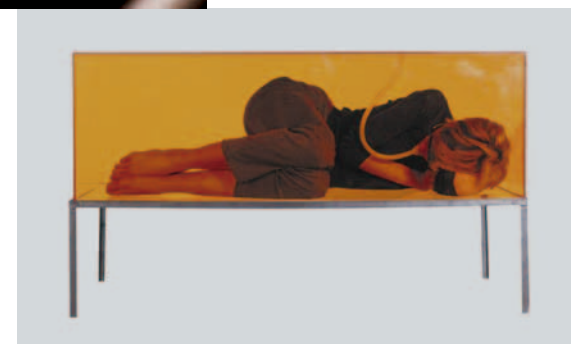
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Deconstructing the capital

After the booming late 1980s of power dressing, padded shoulders and mobile phones the size bricks, London experienced a recession in the early 1990s. Some of the design consultancies that had gone public, went bust. But the transformation of once forlorn Clerkenwell and Hoxton marked permanent shifts in the city's social geography and the 'statement restaurant' had become a fixture of London life. There were signs of a generational shift: Zaha Hadid was beginning to make the move from theory to practice and the Victoria & Albert Museum took the bold decision to commission Daniel Libeskind to build what would have been his first major project, although they could not raise the money to build it.



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1990's 千禧年前的焦慮

自一九九〇年中期以降一段時期的繁榮，見證了倫敦市容的改頭換面，一波波的新建物取代了許多一九六〇年代建造的歷史性地標。工黨於 1997 年的勝選推動了倫敦首任民選市長的施行，李文斯特 (Ken Livingstone) 在獲選後，出乎過去支持他的左派人士的意料之外，與倫敦市達成協議，要在泰晤士河沿岸建構大量劣質的公寓大樓，以及參差不齊的高樓大廈，將泰晤士河畔打造成適宜銀行家的上海市一般。這項舉動激怒了保守黨，即使如此，英國文化遺產機構 (English Heritage) 也束手無策。

Pre-millennial anxiety

The long boom that began in the second half of the 1990s saw London transformed by a wave of building that wiped out most of its landmarks from the 1960s. The Labour victory of 1997 led to the introduction of London's first directly elected mayor, Ken Livingstone, who, to the considerable surprise of his one time supporters on the left, came to an arrangement with the City of London and set about building a kind of banker-friendly Shanghai on the Thames, with massive apartment buildings of questionable quality lining the Thames and random outcrops of high-rises that enraged conservationists, but which English Heritage found itself powerless to stop.



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2000's 擁抱新世紀

千禧巨蛋 (Millennium Dome) 所帶來的噓聲與失望煙消雲散後，倫敦驚喜的發現其市政成長方興未艾，人口指數再度上揚，扭轉了百年不斷下滑的曲線。全球各地人馬紛紜雜沓，慕名而來，再再顯示經濟成長泡沫化的徵兆。不知節制地消耗紅利文化 (bonus culture)(譯註八) 的現象更為短暫復甦的經濟蒙上一層陰影。

一度，倫敦自認不僅已取代巴黎，成為世界文化與觀光的中心，並擠退法蘭克福，登上財經重鎮之峰，甚至與紐約並駕齊驅，逐步迎頭趕上。倫敦成為設計師、藝術家、銀行家的首選之都，引進才華洋溢的建築師，如瑞士的赫佐格與德·慕隆 (Herzog and de Meuron)，同時將他們的服務外銷全世界。



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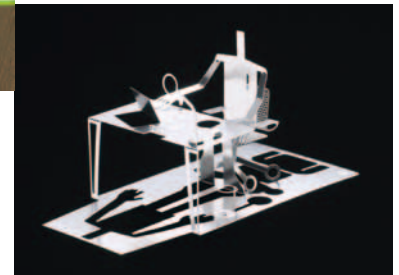
Embracing a new century

After the smoke cleared over the disappointment of the Millennium Dome, London was amazed to discover that it was still booming. The population has started to grow again, reversing almost a century of steady decline. It was attracting rich and poor from around world and showing the signs of a bubble economy which was overshadowed by the conspicuous consumption of the bonus culture.

For a while London believed that it had overtaken not just Paris as a cultural and tourist centre and Frankfurt as a financial centre, but that it was on equal terms with, or even pulling ahead of, New York. It had become the city of choice for designers and artists as well as bankers, and it was importing talented architects, such as Herzog and de Meuron, and exporting their services around the world.



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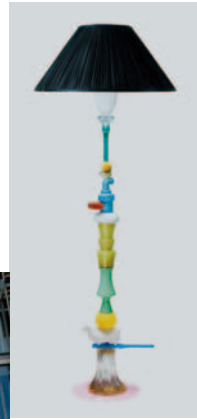
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2000's 打破疆界

倫敦的天際線已不見密佈的吊車，多項地標性建物的執行計畫無期限的延後，大型建築師事務所受到裁員的重擊，泡沫化的經濟摧毀了「設計即藝術」的美好遠景。

縱使如此，創意倫敦仍洋溢著一股令人意外的樂觀氛圍，在艱困的 1960 與 1970 年代所埋下的創意發想基礎工程，透過倫敦設計師的作品而大放異彩。過去十年間不合邏輯的榮景雖劃下句點，卻也為創新的思維鋪路。



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Breaking boundaries

The London skyline no longer has quite so many tower cranes. There are several landmark buildings now on permanent hold. The big architectural practices have been hit by a wave of lay-offs. The bubble has burst and the design-as-art boom has turned to bust.

Yet the mood in creative London is surprisingly positive. The groundwork of design thoughts, made during the hard times of the 1960s and 70s, now shapes and informs the work of London's designers. An end to the irrational exuberance of the last decade may yet provide the setting for some fresh thinking.



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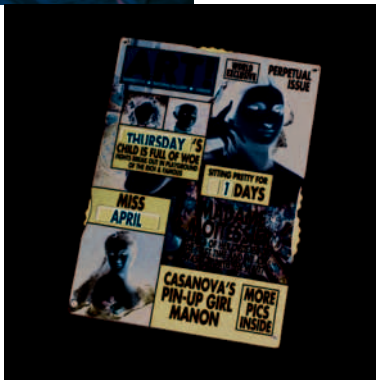
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Imagining the future

1991

Fashion forward

1992

The new generation

It could be you - lottery hopes

Looking East

1971
PERFORMANCE

Liberation movements

1972

1973

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REVERSING THE TOOLS OF CONTROL

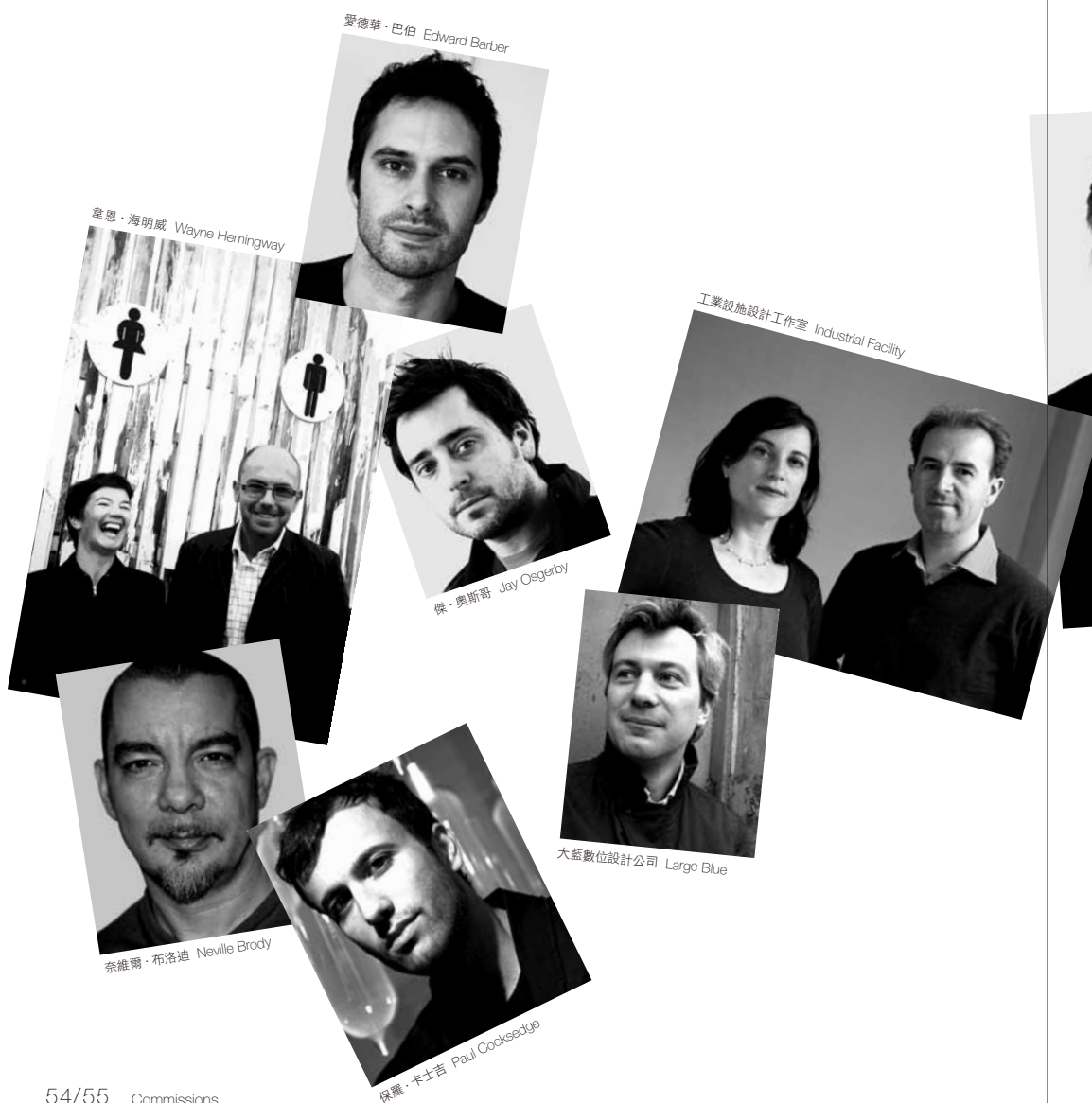
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BROADCAST
CREAT
TAN



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DAY. CURRENTLY THIS IS THE
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IN THE WORLD. BUT THAT'S NOT
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WATCHED. YOU ARE
TRACKED EVERY TIME YOU USE
A CREDIT CARD, MAKE A
TELEPHONE CALL, SEND AN
EMAIL, USE THE INTERNET,
SEARCH WITH GOOGLE, MAKE
OR RECEIVE A MOBILE PHONE
CALL. YOUR ACTIVITIES ARE
LOGGED EVERY TIME YOU TAKE
RIDE A SUBSCRIBER, TRANS
APPLY FOR A JOB, TAKE
PRACTICAL ACTION, COME IN
CONTACT WITH THE POLICE,
TAKE A TRIP IN A CAR, VISIT THE
DOCTOR, VOTE, SIGN UP FOR
AND USE A LOYALTY CARD,
TAKE OUT INSURANCE, JOIN
THE SWAGMATH SYSTEM. YOU
ARE ALWAYS BEING WATCHED.
IT'S LOGGED EVERYWHERE.
THEY KNOW WHO YOU ARE,
AND THEY KNOW WHERE
YOU'RE HIDING.

委任製作

包括時尚設計師保羅·史密斯、設計師湯瑪士·海澤維克、產品設計師朗·阿瑞在內的十五位倫敦當代大師與未來之星的作品，架構出本展的核心，從回饋的角度出發，為這個使他們揚名立萬的大都會獻計。他們在本展中呈現的設計作品，映照出對倫敦人文與風情豐富敏銳的觀察。



Commissions

The 15 commissions from London's future stars and its current elite, including fashion designer Paul Smith, designer Thomas Heatherwick and product designer Ron Arad, form the centre of the exhibition. Their brief was to give something back to the metropolis in which they have made their name and their designs. These are reveals in the exhibition, where they reflect acute and varied observations on London life.



湯瑪士·海澤維克 樹枝狀路燈

大型模型 / 雕塑

湯瑪士·海澤維克選擇了街頭巷尾裡最不起眼的路燈，賦予舞動的靈魂，他最拿手的把戲便是在設計中加入淘氣戲謔的元素，因此，平凡無趣直挺挺的路燈，在海澤維克的手中，竟也能幻化成動感的裝置。這個全新的造型看似熟悉，又充滿驚奇，也不失其應有的功能，這些新品種的路燈為倫敦的街道妝點上雕塑的美感，成為井然有序的市容裡吸睛的聚焦點。

海澤維克介入式的設計作品看似複雜，實則不然，其生產製作只須投入極少的投資—應用「現成的」(off the shelf) 產品，出動一般的裝置團隊，其戲劇性的效果便可得到完全的發揮，使行經的路人體驗到一種親密的空間感，同時營造出令人驚異的整體效應。這項設計中所使用的重複性元素，經過技巧性的安排，以系統性的方式展現出新穎優越的造型，符合海澤維克慣有的設計特徵，他以厚實的工程學基底為後盾，撐起取汲生物與自然界結構深刻觀察後的設計靈感。

Thomas Heatherwick Lamp-post Chandelier

Large model, sculpture

Thomas Heatherwick has taken the most anonymous of all street furniture, the lamp-post, and made it dance. In the type of playful gesture for which he is renowned, Heatherwick chose a familiar but otherwise dull object that is always vertical and repositioned it into an energetic and sweeping arrangement. This new form is both recognizable and surprising, whilst still fully functional. The lamp-posts together form a street sculpture giving coherence, focus and punctuation to London's streetscape.

Heatherwick's design intervention is deceptive. There is a minimal investment in production – using 'off the shelf' products and regular installation teams. But it maximizes drama, creating spatial experiences that work for passers-by on an intimate scale and producing an overall effect which is grand and impressive. The use of multiple repeated elements, intelligently arranged, work together in a system to reveal a new and superior form. This is a typical trademark of Heatherwick's work. Rooted strongly in engineering solutions, his designs also owe a great deal to observing biological and natural structures.



巴伯與奧斯哥比工作室

收聽站

大型聲音雕塑

試想，身處於人聲沸騰喧鬧紛亂的都會中，你仍可以聆聽城市中隱藏的音景，藉此暫時忘卻塵囂。巴伯與奧斯哥比工作室的提案是一座開放性雕塑裝置，利用聲像與城市中被遺忘的聲音產生共頻，在裝置中，參與者可以聽到遠處大笨鐘傳來的聲音，甚至是噴泉裡濺落的水聲，或是破曉的鳥啼不絕於耳，在最想像不到的視覺裝設下，作品傳遞出濃縮版的倫敦音景。

以數理運算後的聲音傳達模式取決了圓盤的形狀，同樣深受幾何語彙的啟發，這個圓盤造型演繹於巴伯與奧斯哥比所設計的鳶尾花圓桌 (Iris table)(譯註九)，後者是以機械運算出的精準切片所製成。巴伯與奧斯哥比這座開放性雕塑裝置具有獨特的互動體驗，邀請參與者來尋找聲音的聚焦點，當聲音在圓盤造型的擴音效果影響下，便能聽的一清二楚。這個聚焦點會在圓盤的正中心與遠方傳來的聲音之間來回游移。

Barber Osgerby

Listening Station

Large Acoustic sculpture

Imagine that within the bustle of the urban environment you are able to momentarily escape by listening to hidden city soundscapes. BarberOsgerby propose a public sculpture which harnesses acoustic phenomena to tune into the lost sounds of the city. Within the structure a user may hear the sound of Big Ben from afar, or perhaps the splash of water in a fountain, or the last of the dawn chorus. It delivers a concentrated experience of the London soundscape in an unlikely visual setting.

The form of the dish is dictated by the mathematics of acoustic performance. Inspired by the language of geometry, this form is a development from the designer's circular Iris tables which were made of precisely machines segments. BarberOsgerby have created a public sculpture with a unique interactive experience. The listener is invited to find the sonic focal point, where the sound amplified by the shape alone is at its most audible. This point floats between the centre of the dish and the distant source of the sound.



朗·阿瑞

隨風而逝？

本來只是關掉了電源，
現在它已消失無蹤。
讓霓虹燈高塔重新回到
海沃德畫廊的頂端

錄像投影

當朗·阿瑞於1970年代初抵倫敦時（譯註十），矗立在海沃德畫堂頂端的霓虹燈高塔彷彿斬釘截鐵地告訴他：這是一個不畏實驗的城市。基於這層特殊的個人意義，阿瑞選擇將他的創作獻給飛利浦·豐恩（Philip Vaughan）1972年的風力互動雕塑，歌頌它為倫敦文化天景所造成的影響，同時也是對當代瞬息萬變的景況提出反思。

當年霓虹燈高塔的拆除為這部影片的製作埋下伏筆，近年來曾在倫敦市內發生的種種地景變化，形構出此影片的腳本情境，並在這樣的脈絡下，探討霓虹燈高塔所形成的效應，企圖捕捉當代氛圍裡的暫時性。蟄居倫敦的市民們對這個城市的了解究竟能有多深？他們能左右倫敦不斷處於破壞、再造、更新的軌道嗎？

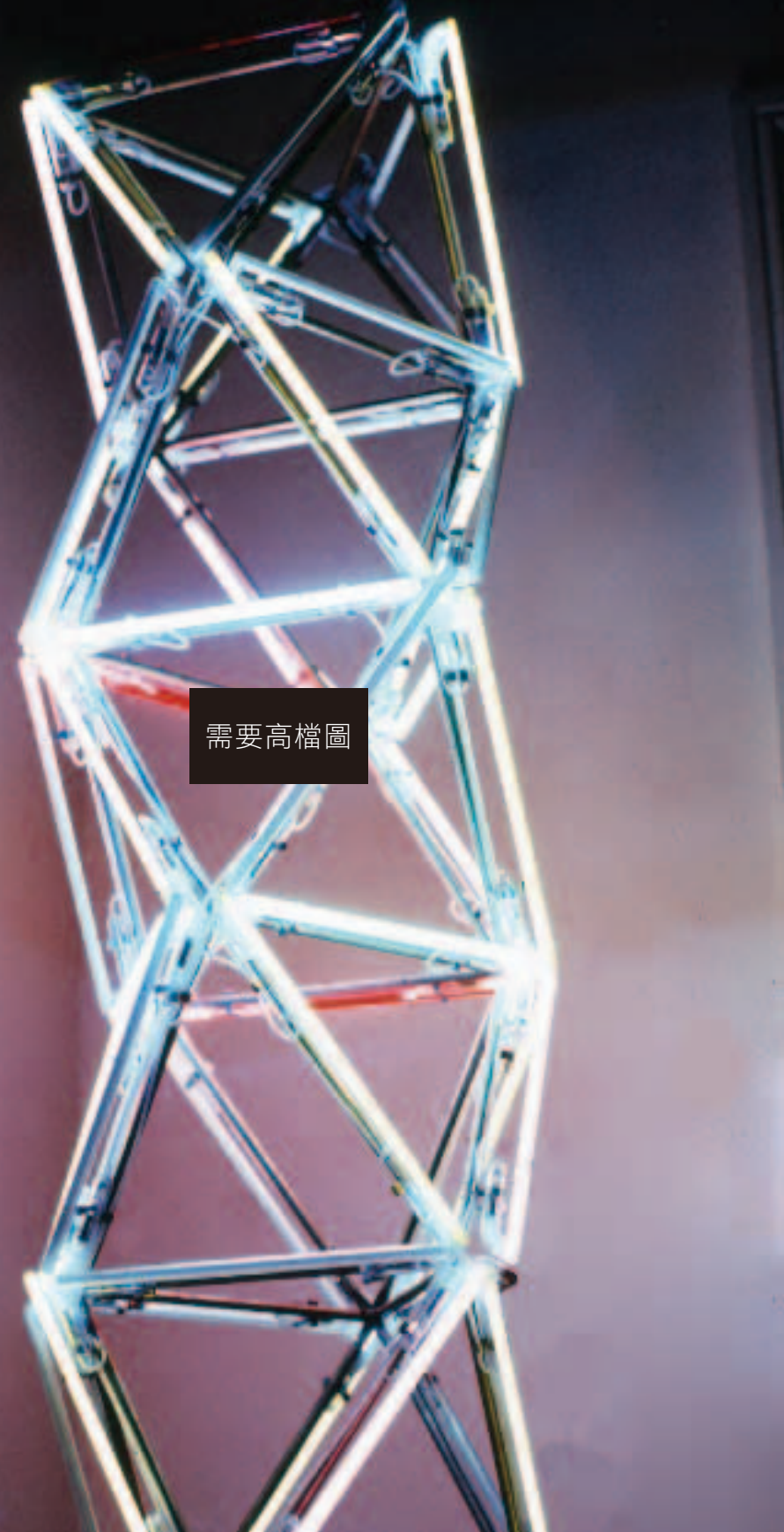
Ron Araden

Gone with the wind?
First it was switched off,
now it's gone.
Let's have the Neon Tower
back on top of the
Hayward Gallery

Video Projection

When Ron Arad first came to London in the 1970s, the Neon tower that once topped the Hayward Gallery was of particular personal significance. It summed up the city for him, a place that was willing to experiment. Arad chose to dedicate his commission to the influence of Philip Vaughan's 1972 wind reactive sculpture on London's cultural skyline and also to reflect on the fleeting nature of the contemporary.

The commission of this film was triggered by the dismantling of the Tower. The film explores its impact in the context of other familiar London locations that have undergone significant change in recent years and which capture a sense of the temporary nature of the contemporary. To what extent can we as citizens understand London or influence its trajectory – a city in a continuous process of being destroyed, rebuilt, regenerated and redefined?



需要高檔圖

保羅·史密斯

發光兔子垃圾桶

互動式垃圾桶

當被問及將如何回饋倫敦時，時尚大師保羅·史密斯唯一想做的是清除垃圾。史密斯善於將熟悉的物品賦予當代的風味，使之成為富個人品味的人氣產品，一場反垃圾活動於焉成型。他深知幽默的力量可以推動變革的道理，因而捨去對大眾教條式的告誡，設計了一款詼諧的回應式垃圾桶——每一次有垃圾入袋時，它便會報以感謝。這款綠色賽跑兔將會佔據城市中各個角落，是史密斯對都市整潔一項充滿趣味的正面回應。

保羅·史密斯的設計精髓在於美化單調、不受重視的物件，讓人們透過春風化雨般的深刻體驗，徹底改變其行為模式。當人靠近這個垃圾桶時，會啟動圓圈套上的感應器，兔子的耳朵便會閃閃發亮，除了在展場中的這座兔子垃圾桶之外，附有本展專屬垃圾袋的另外兩座也將分別設置在柯芬花園 (Convent Garden) 與荷蘭公園 (Holland Park) 的開放性空間。

Paul Smith

New London Rubbish Bin

Interactive rubbish bin

When asked what he would like to give back to London, celebrated fashion designer Paul Smith wanted only to remove something – litter. Renowned for taking the familiar and making it desirable with a contemporary and very personal twist, Smith thought of a way to make an anti-litter campaign engaging. By acknowledging the power of humor to bring about change, rather than instructing or warning people, he proposes designs for light-hearted, reactive rubbish bins, which show their appreciation each time a piece of rubbish is thrown in. The racing green rabbit, designed to populate the streets of London, is a playful and optimistic gesture.

Paul Smith's design is about beautifying a mundane, neglected object and reaffirming changes in people's behavior through a non patronizing, charming and memorable experience. When a person approaches the bin, a sensor in the hoop reacts and the rabbit's ears display flashing lights. As well as the bin displayed here, there are two additional rabbits installed in public spaces in Convent Garden and Holland Park which also features a bin-bag custom designed for the occasion.



奈維爾·布洛迪

自由空間

用來錄製影像與聲音的空間

倫敦擁有全世界密度最高的保全攝影監測網，身處於此，一舉一動總是逃不出監視器的法眼。布洛迪質疑這些監視器是否限制了人們表達思想的自由，因此不禁提問：「這是自由嗎？」。當被問及他將如何為倫敦獻計時，布洛迪反思於 1980 年代親身歷經的創意爆炸，而提出「自由空間」的作品概念，建構一座城市中的無監視器避難所，一處創意與自由思維得以暢行無阻的平台。

布洛迪認為，在面對倫敦為了自我保護而導向的沿革之路，人們通常太過於壓抑己見。他邀請觀者進入〈自由空間〉，借助錄像、聲音、圖畫、文字等各種方式，觀者得以表達對倫敦自由限度的觀感。這件實驗性的裝置將在展期中全程開放，它刺激觀者的思維，也提供表現的平台。在設計博物館內的〈自由空間〉所蒐錄的創作內容，會在布洛迪新開闢的自由網站中呈現，讓〈自由空間〉走向開放空間。他認為這是一項重新點燃自由創意的契機，並期待可以將之推廣至全英國的校園及繁華的商業區。

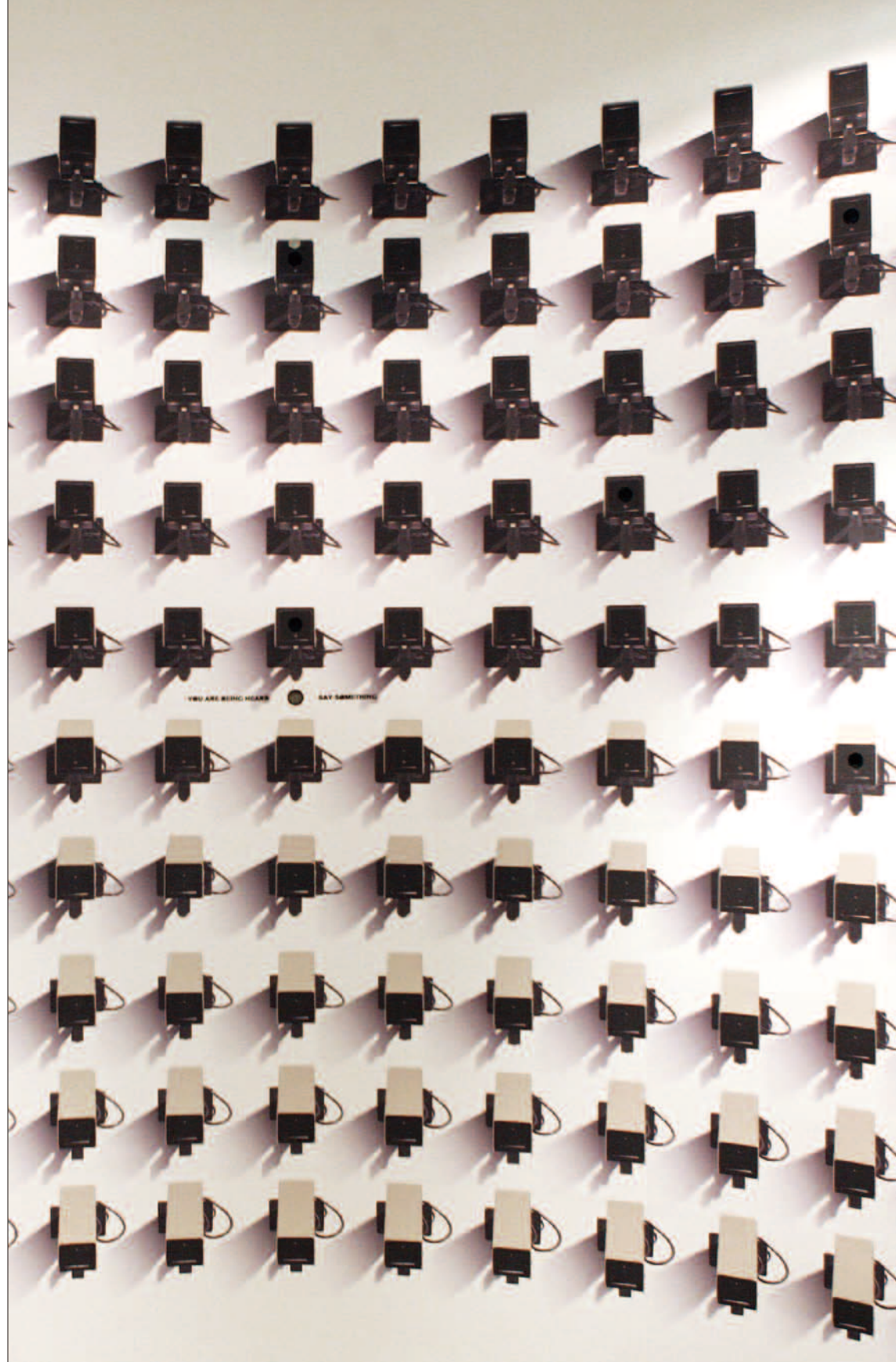
Neville Brody

Freedom Space

Booth structure for recording images and sound

In London, we are constantly under surveillance by the densest concentration of security cameras on the planet. 'Is this freedom?' asks Brody as he questions whether this surveillance limits our freedom of expression. When asked what he would like to bring to London, Brody reflected on the creative explosion that he experienced during the 1980s, and his proposal is for a 'Freedom Space' as a place within the city that would be a refuge from the all-seeing cameras and provide a platform for creativity and free expression.

Brody believes that people are too constrained by the way London has evolved to protect itself. He is inviting you to enter the Freedom Space, and through video, sound, drawing and writing, you have the opportunity to express your feelings and thoughts about how free London really is. The installation, which works both as stimulus and platform for expression, is an experiment that will last the duration of this exhibition. From the Freedom Space to open air, the unique content created at the Design Museum will be broadcast on Brody's new freedom website. He sees it as reigniting free creative expression and would like to see them placed in schools and high streets across the UK.



羅斯·菲力普斯 從頭到腳

互動式錄像快照亭

倫敦向來以多元人種的都會特性聞名於世，羅斯·菲力普斯的互動裝置作品便善用了這個特質，他將相機架安置於倫敦市區幾處不同的地點，捕捉路人的頭、身軀、腳的移動中影像，接著傳回〈從頭到腳〉的主機後，排出一個牛頭不對馬嘴的移動人形，產生荒誕怪異的意外組合，這件裝置描繪出這個城市繽紛混搭的多樣風格，以逗趣的方式提醒我們倫敦是個多元民族的大雜燴。

總計四座的錄影機分別設置在倫敦市各處，當人們站在錄影機前便會錄下他們的頭、軀體、腳的影像，接著再併入設計博物館中的現場裝置。作品的挑戰之一在於確保參與者能站在正確的位置，這樣才能排列出一個完整的身形，最後呈現出的結果是一個有頭有腳的混搭人形，代表著倫敦多元文化的風味。作品的呈現方式看似簡單，在技術方面可是下了不少功夫。將軟體化為無形方能使其發揮最大的效應。

Ross Phillips Head to Toe

Interactive video pod

London is renowned for its cosmopolitan mix of people and Ross Phillips's interactive installation taps into this characteristic. With camera pods situated at different locations in London, moving images of heads, bodies and legs are captured and sent to the Head to Toe master pod. They are then aligned into a full body made up of an assortment of moving body parts that create unexpected and whimsical combinations. Representing and sampling the eclectic styles that exist within the city, the installation playfully reminds us that London is a city made up of very different individuals.

There are four video pods in different London locations sampling short videos of heads, bodies or legs of the people that stand in front of them. These are combined in this Design Museum installation. Part of the challenge was ensuring the user aligns themselves correctly so the bodies could match up. The end result is a head to toe image that represents the eclectic style of London. A great amount of effort has gone into the technology, which makes the installation seem so simple. Software is at its most powerful when it becomes invisible.



韋恩·海明威

設計師的流動攤販

錄像呈現

在倫敦的時尚界，復古風的服裝長久以來一直是靈感的泉源，包括韋恩與潔拉丁·海明威夫婦在內的許多設計師，都曾在租金低廉的倫敦市集中初試啼聲，這些市集過去曾啟動許多創意事業，但隨著費用高漲與激烈的競爭，如今已不再是新銳設計師的嶄露頭角的舞台，更導致他們失去與消費者近距接觸的機會。倘若租金低廉的零售攤販能捲土重來，大型商業購物區的生態將從此改觀嗎？

在倫敦闖出一片天的海明威夫婦的回饋方案，是在城市中主要的商業區設置負擔得起，甚至免租金的流動攤販。展期間，一座具有實際商品的流動攤販原型，將會設置在鄰近倫敦塔橋的南華克與南岸的繁榮步道區上，提供新銳設計師展示販售他們的作品。

Wayne Hemingway

Kioskiosk

Video presentation

Vintage clothes have long provided an important inspiration for fashion in London. Many designers, among them Wayne and Geraldine Hemingway, got their first break in one of London's low-rent market stalls. Now the markets that previously served creative start-ups have changed. Increasing costs and competition have resulted in diminishing opportunities for young designers who are finding it harder to reach consumers. If this opportunity for low-rent retailing was reintroduced, could it change the high street once again?

Creating affordable or no-rent retail spaces in the form of kiosks, in prominent high street locations, is how the Hemingways would give something back to the city in which they thrived. During the exhibition a prototype for the kiosk, complete with creative businesses, will be set up on the bustling Southwark Southbank walkway near Tower Bridge with talented new designers exhibiting and selling their designs.



湯姆·迪克森 倫敦運輸

經典賓利車款加上展示零件的工作台

湯姆·迪克森認為，在未來，消費者對個人交通工具的設計將更為嚴謹慎重，堅持選擇環保節能的車款，這不僅傳達出一種正向的態度，也是對目前市面上現有的電子式汽車提出嚴苛的指正。除此之外，這也表示人們不需要處於逆來順受的被動地位，而是可以更積極地投入都市生活的塑造。

1949年生產的賓利 Mk VI 座車的車身與底盤可輕易拆解，因此，以此款進行車身大改造尤其合適。作品的電子零件大部分取自另一輛捐贈的牛奶配送車，這兩輛車的載重限制約略相同，因此一拍即合。一旦將賓利座車裡的內燃機、排氣管、耗油又會製造污染的零件取出，換上另一組輕巧低污染的組件後，多出的空間可置放電池及行李。迪克森預測，在未來的城市生活中，電子式汽車將成為不可或缺的必需品，屆時，充電站與電池交換站也將成為倫敦市必備的基礎設置。

Tom Dixon London Transport

Classic Bentley car plus workbench displaying parts

Tom Dixon imagines a future in which people take responsibility for their personal transport, insisting that the cars they want to drive become environmentally friendly. This represents both an optimistic approach and is a critical comment on the types of electric cars that are currently available. Above all, it is a reminder that people do not have to passively accept what they are given, but should more actively participate in shaping their city.

The 1949 Mk VI Bentley's body can be easily separated from its chassis. This makes it an excellent candidate for an elegant conversion. Its electrical components are largely taken from a donor vehicle, a milk float. The weight of the Bentley and the milk float's load specifications are approximately the same, which make them a good match. By replacing the combustion engine, exhaust system, fuel-guzzling and polluting components with a simpler kit of clean parts, there is space for additional batteries and baggage. Dixon predicts that when electrical cars become a significant part of our future city, charging stations and battery exchange points will become an essential part of London's infrastructure.





保羅·卡士吉 就讓雨下吧

錄像投影

倫敦四季有雨，惱人不已。熱衷自然科學現象的設計師保羅·卡士吉的方案使用靜電控制降雨的模式，以將雨天造成的不舒適感減到最低。在一連串的實驗後，他已發展出可能的應用方式與情境，一旦科技持續發展到適當的階段，便可付諸實踐。

電荷可吸引水流是已經驗證的科學事實，在這樣的前提下，保羅·卡士吉訂製了一座靜電發電機，進行控制水流的實驗，當所有的主客觀條件都到位時，這項實驗將可被應用在更大的規模上一試想：壘罩在無形的靜電防護罩下永遠不再濕答答的人行道，乾爽的自行車道，甚至是在騎士頭上一層由腳踏板自體發電的自行車防雨裝置。或者是可將雨滴導向河流的無雨橋，聽起來如何？想像溫布敦球場上方一道通著靜電的圓拱，即使在最惡劣的天候下，也能保持球場與觀眾的乾爽，享受從開放天頂的球場映入眼簾的天空。影片中的一些畫面拍攝於卡士吉的工作室，呈現這個理論背後的現實面。

Paul Cocksedge Rain It In

Video Projection

Rain is a year-round predicament in London, Paul Cocksedge, a designer with a particular interest in scientific phenomena, proposes to use static electricity to control the way the rain behaves and limit our discomfort. Following a series of experiments, he has developed scenarios and possible applications that could take place should technology evolve at its predicted pace.

It is an established scientific fact that an electrical charge will pull a stream of water towards it. With that in mind, Paul Cocksedge ordered a static generator to allow him to experiment with control over streaming water. Given the right circumstances it could be applied at a greater scale – imagine permanently dry pavements with an invisible shelter of static electricity, dry cycle paths or even a personal pedal powered bicycle rain guard above your head. And how about rainfree bridges with rainwater redirected into the river? Imagine an open sky at Wembley Stadium in which the arch, charged by static electricity, keeps the pitch and the crowds dry, even in the worst weather conditions. This film uses footage shot in Cocksedge's studio demonstrating the reality behind the theory.



薩哈·哈帝

倫敦市願景

錄像投影

倫敦的沿革有可能被重新設計，使之有著異於今日的風貌嗎？薩哈·哈帝邀請您退一步反思倫敦市的體質。在〈倫敦市願景〉中，哈帝拋出許多提問，要求觀者重新審視身處的情境，以既有的環境條件為前提，向現狀提出質疑。提問主題包括：此鄰而立的建築物應具備什麼樣的風格？在類型迥異的街坊鄰里我們如何生活？如何工作？這項計畫所提供的不是答案，而是一種解析城市結構的途徑，構思倫敦在未來應具備的特質。

改變是這項設計提案的定律，為進程規劃願景，同時塑造標準。這項互動式都會造景工具的設計原理，是以互相抵觸的力量重新塑造倫敦的建物構成，站在螢幕前，觀者可看到倫敦的市容受不同決策而改觀。由薩哈·哈帝建築師事務所監製的電腦模擬圖是一種脫離過去以草圖繪製的模擬軟體，為都市總體營造提供全新的理論。

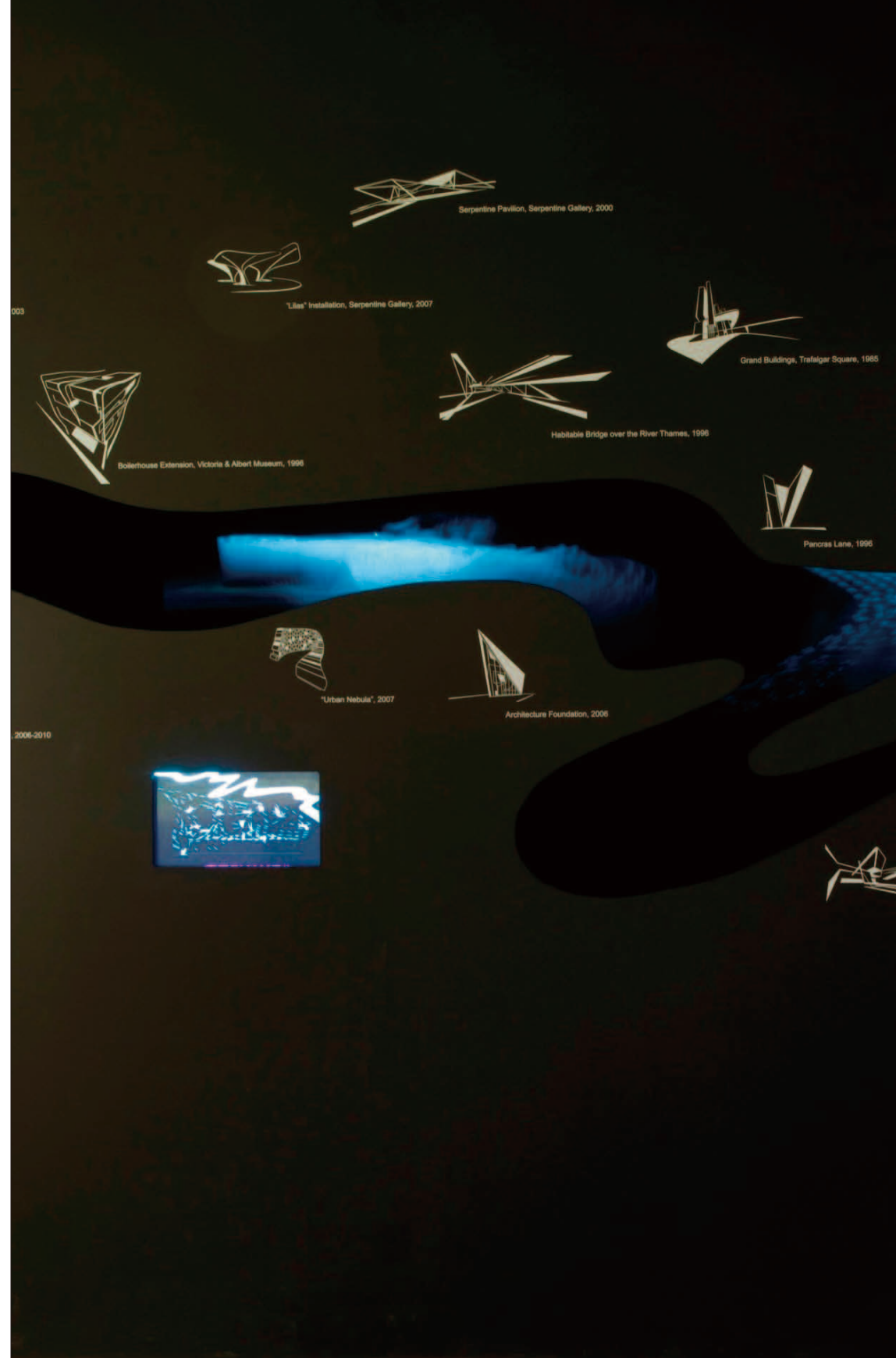
Zaha Hadid

Visions for the City of London

Video Projection

Could London be designed to evolve differently from the way it has to date? Zaha Hadid invites you to take a step back and reconsider the DNA of London. In the Visions for the City of London, Hadid poses several questions, asking the visitor to reflect on their surroundings, taking into consideration the existing infrastructure, whilst challenging current systems. Themes covered in these questions include: what type of buildings should be next to one another and how do we live and work in different types of neighborhoods? This project is not a solution but an approach for understanding the city's structure and considering London's character for the future.

Setting a design principle of change, this proposal is both a vision and a template for a process. The interactive urban landscaping tool is based on a principle of reshaping London's building blocks according to opposing forces. Step up to the screen and see the city change according to different decisions. The computer-generated simulation devised by Zaha Hadid Architects is a working model, a move forward from previous sketches offering a new theory for urban master-planning.



基特·葛羅佛

泰晤士河造型別針

飾針

倫敦人需要一個希望的象徵。對文化意涵傳達興趣濃厚的設計師基特·葛羅佛因此推出一款新符碼。深度鑽研地方史料後，他在數百年來異教徒將折過的別針丟進水中的民俗傳統中，找到發展的可能性。在泰晤士河的灘頭及倫敦市內的幾處聖泉，已陸續發現成千上萬凹折的別針。依據傳統習俗的說法，蓄意將具功能性的物件從它既有的用途中抽離，便能為其賦予象徵性的意義。

這隻仿泰晤士河道的曲度而設計的別針，將具有祭獻或拋棄意義的符號賦予飾品的價值，進一步延伸民間習俗所表達的概念。別針的造型鋪陳出這款設計所欲指涉的故事內容，更重要的是，要重新賦予泰晤士河象徵希望的意義。依此論點而言，將〈泰晤士河別針〉視為一種「情感贈品」的意義遠大於其「飾品」的價值。

Kit Grover

Thames Pin

Decorative Pin

Londoners could do with a symbol of hope. Kit Grover, a designer with keen interest in communicating cultural content, proposes a new symbol. Looking to local historical references he found potential in the pagan folklore practice of throwing bent pins into water sources that have existed for centuries. Thousands of bent pins have been found on the foreshore of the Thames and in London's holy wells. According to traditional practice, intentionally removing a functional object from its useful cycle charged it with symbolic value.

The pin, bent like the River Thames, carries the folkloric idea one step further by creating a sacrificial or throwaway symbol that is also a desirable object. The design is suggestive, it has a narrative embedded not only in its form but also and a more importantly in the ideas of reintroducing the Thames as a receptacle for hope. As such, the Thames Pin is more of an emotional gift than a decorative object.



K9 小郵站

1:1 模型

吉勒斯·記伯特·史考特爵士以鑄鐵製造的電話亭並不是倫敦的專屬品，但一說到倫敦，便不得會聯想起那襲紅色的剪影。史考特爵士的設計所表現的是 1920 年代一棟承載當時最新傳播科技發展的小型建物，工業設施設計工作室也採用了相同的概念，在倫敦設置多處固定據點的小店，以供郵便服務之用。〈K9 小郵站〉可提供市民多元化的服務內容，以迎合今日的社會型態與商務需求。

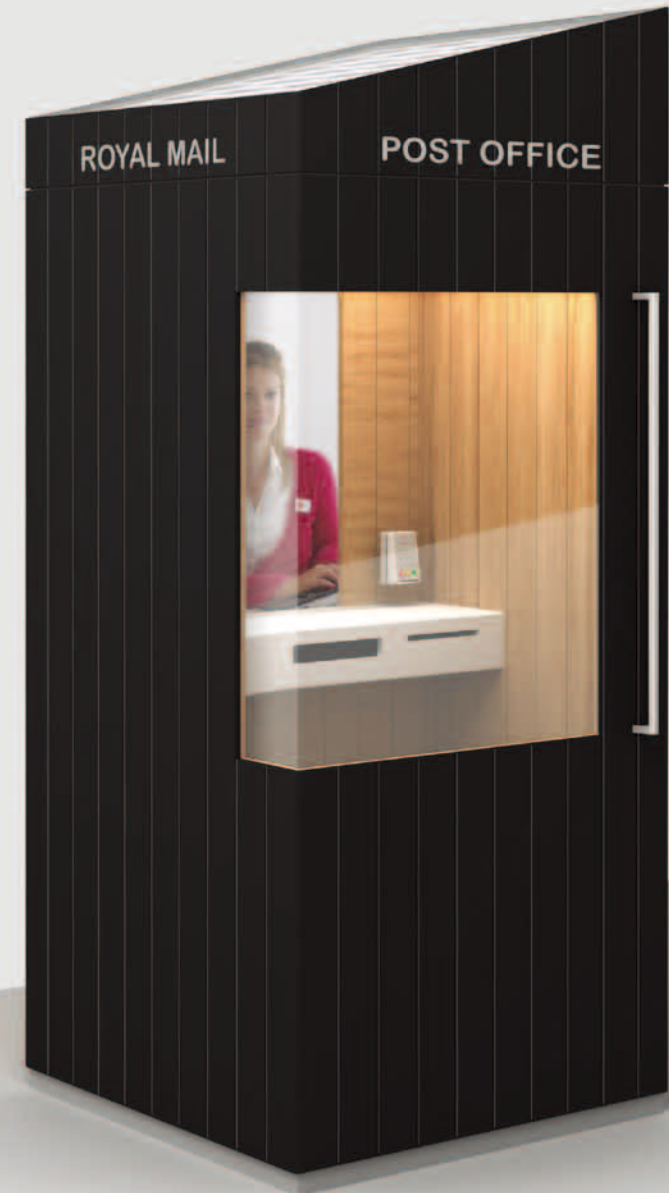
無論是為這些〈K9 小郵站〉在街頭巷尾尋覓新的設置地點，或將多餘的紅色電話亭取而代之，都將有助舒緩傳統郵局所承擔的壓力，化解其所面臨的威脅。運用現有的電傳實境錄影科技，使用者可以與郵局雇員進行真人實境的對話，完成郵便服務的交易行為。〈K9 小郵站〉的電力則由創新的旋轉式太陽能板屋頂供應，這個方案能將郵局網絡去中心化，使郵局服務重新深植地方，是一項切合時宜的絕佳市政措施。

K9 Post Office Kiosk

1:1 working model

Sir Giles Gilbert Scott's cast iron telephone boxes are not limited to London, but their red silhouettes form an essential part of London's identity. Scott's design represented a small 1920s building that housed the latest communications technology of its day. Industrial Facility want to adopt this idea of a small shop rooted in the city and apply it to the services of a Post Office. The K9 Post Office Kiosk reflects our changing social and commercial needs, with a range of functions that are useful to the public.

Creating new sites or replacing redundant phone boxes with street level K9 Post Office Kiosks would relieve some of the pressure on conventional Post Offices, that are themselves under threat. The demand for Post Office services can be met with the viable and available technologies of telepresence video – which would allow the user to see and talk with a real staff member. The Kiosk could be powered by innovative rotation solar panel roofing. This proposal is an outstanding example of a timely and local civic intervention, that makes the Post Office network decentralized and local once more.



耐吉爾·寇提思
巴特西神之家

模型

數十年下來的腐朽衰敗，多少為巴特西發電廠增添了如詩如畫的風味，卻也使開發公司敬謝不敏。此時正值景氣低迷的時局氛圍，若將此區改造成公園，或許不失為妙計一樁。在這處美景艷羨的河邊，發電廠將會是這片花園風景區的人氣聚點，還可參考世界各地其他的雄偉聖地，設置一系列造價昂貴卻無功能可言的怪異建築。

這座仿巴特西公園（譯註十二）的復刻版，是大自然與多教派的敘事性主題一較常短的擂台，這也符合由多線發展的文化與信仰構成的倫敦知名的特質。一系列性別不拘的神像，或融入發電廠的整體規劃，抑或錯落於樹叢林間，這樣的安排將可賦予這塊工業景觀充分的共感效應。漫步其中，人們將可一睹來自全球的經典意象，如艾爾斯岩與藍色清真寺，如此層層堆疊宛如世界大同和諧情境將會激勵造訪者，進而內觀自身。發電廠則可升格為信仰的象徵。

Nigel Coates
Battersea Gods Home

Model

Decades of decay may have made Battersea Power Station increasingly picturesque, but have also made it less attractive for developers. With the economy on its knees, it makes more sense to turn the entire site into a park. The power station could be the focus of a landscape garden in a spectacular riverside location. It could include a series of follies that reference some of the greatest sacred sites around the world.

In-line with the many streams of culture and belief that make up modern London, this twin to the existing Battersea Park would pit nature against a multi-denominational narrative thread. A series of sacred structures, gods or goddesses might fuse with the power station or stand alone amongst the trees. Their setting would make the most of this evocative industrial landscape. From Ayer's Rock to the Blue Mosque, people will be able to wander amongst familiar touchstones from around the globe. Such a harmonizing layered setting would encourage visitors to explore their own ideas. The power station could itself become a symbol of faith.



大衛·阿傑 候車亭

模型

大衛·阿傑能夠認同使候車亭發揮功能的技術需求，但在此他提出一項更大氣、更值得發展的方案。跳脫一貫的工業式風格，他為這些服務設施引進新潮的設計語彙，正如阿傑透過其建築實踐所作的重複申明，他在處理美學議題的同時，也不忘質疑其實用性。

阿傑所設計的〈候車亭〉由不同元素組成，以適應不同的設置地點與需求，在不同的環境下，這座由一套組件搭建的結構體也能保持簡明、因地適宜的風格。為了符合倫敦人時下的行為需求，阿傑在各式各樣的座椅旁設置可以工作的檯面，另有可供倚靠的結構設計，因應不同候車時間所需的舒適度。斑駁的頂棚與散置其中用來支撐天頂的柱子，抹去了〈候車亭〉功能性的外衣，增添一股都會涼亭般的風情。

David Adjaye Bus Shelter

Model

David Adjaye acknowledges the technical requirements that enable a bus shelter to function, yet proposes a more generous and desirable solution. No longer following the industrial appearance that has become the norm of these service structures, he introduces a fresh design language. Adjaye, as he repeatedly does through his architectural practice, questions both aesthetic issues and utility at the same time.

Adjaye's Bus Shelter is conceived as a combination of elements that can be adapted to different sites and requirements. Made up from a kit of parts, the structure will retain its elegant and engaging identity in different set-ups. Updated to meet the current needs of Londoner's, Adjaye provides surfaces for work alongside a variety of seating, perching or leaning solutions to accommodate different lengths of waiting and resting. The dappled shade of the canopy and the scattered pillars supporting the roof suggest an urban gazebo, rather than a functional structure.



大藍數位設計公司 分享平台

倫敦設計圈的資訊分享網路平台

〈分享平台〉是一種線上工具，用來收集以倫敦為起點而發酵的設計合作計畫的相關資訊，再以視覺圖製的方式將之呈現。這些隱密的連結往往對倫敦設計界的生態有重要的影響，在一一串連後，清楚顯示出一份倫敦的創意網絡。展覽中這一份圖表則展現了「超當代」一展背後的设计合作。

演進式的〈分享平台〉計畫將會在線上持續發展。由「超當代」一展委託製作的〈分享平台〉是由倫敦的大藍數位設計公司所設計，此公司執行的計畫包括數位媒體、錄影、設計等領域。如欲參與本計畫，請至網站 www.collabregator.net。

Large Blue Collabregator

Web based aggregator of relationships within the London design world

The Collabregator is an online tool designed to gather and visually map information about design collaborations started in London. It highlights London's creative networks by plotting those often hidden connections that are so important to the ecology of London's design community. This particular version of the map shows the generated pathways of design collaborations around the Super Contemporary project itself.

The Collabregator is an organic project that will grow and will continue to exist online. The Collabregator, commissioned specially for Super Contemporary, is designed by Large Blue, a London based new media agency working across digital media, video and design. Please go online and add your collaborations at www.collabregator.net



譯註一：「58% Don't Want Pershing!」的口號代表當時一項英國人民反對在境內設置「潘興導彈」的民調結果。「潘興導彈」(Pershing Missile)以第一次世界大戰美國將軍約翰·潘興(John J. Pershing)之名命名，由美國研製的一種中程彈道導彈，首次試射於1960年，至1991年全面淘汰。

譯註二：「Flower Power」是一九六〇年代美國嬉皮文化所宣揚的口號之一，他們以象徵愛與和平的花朵表達反戰、反暴力、爭取人權、追求自由的訴求。

譯註三：一九六〇年代，倫敦卡納比街(Carnaby Street)是販賣年輕人喜愛的人氣商品購物中心。

譯註四：Natwest Bank是National Westminster Bank(國民西敏寺銀行)的簡稱。

譯註五：在一次與柴契爾會面的場合上，凱瑟琳·漢耐特穿上她所設計的印有「58% Don't Want Pershing!」的T恤。

譯註六：Power dressing 意指一種特殊的服裝與髮型風格，通常見於法律界與政商名流等專業領域人士的穿著打扮，以標榜其身份地位。

譯註七：Clerkenwell and Hoxton 位於倫敦市東區，以多元文化及時尚潮店聞名。

譯註八：Bonus culture 意指企業或組織為了激勵員工的工作表現，而提供額外經濟回饋的現象。

譯註九：巴伯與奧斯哥比於2008年為英國 Established & Sons 畫廊設計了限量版「鳶尾花圓桌」(Iris Table)。

譯註十：朗·阿瑞原籍以色列，本是學建築出身，後自學產品設計。

譯註十一：Horatio Nelson (1758-1805)，英國海軍名將，曾參與北美獨立戰爭、反法戰爭(1793)、聖文森特角海戰(1797)等戰役。1798年指揮英艦在尼羅河殲滅拿破崙·波拿巴軍隊的艦隊，被封為男爵。1805年在特拉法爾加海戰取得決定性勝利，迫使拿破崙一世放棄進攻英國的企圖，鞏固英國的海上霸權，但納爾遜於此次海戰中喪身，葬於聖保羅大教堂墓地，英國政府為紀念其功績，在倫敦修建特拉法爾加廣場時，豎立納爾遜鑄像圓柱。

譯註十二：巴特西公園(Battersea Park)位於泰晤士河南岸的倫敦自治市鎮旺茲沃斯，於1858年開放，佔地200英畝。

Annotation a: "58% Don't Want Pershing!" Was the slogan on behalf of a set in the territory of the British people against the "Pershing missiles," the poll results. "Pershing missiles" (Pershing Missile) to World War I U.S. General John Pershing (John J. Pershing) in the name named by the United States developed a medium-range ballistic missile, first tested in 1960, 1991 fully eliminated.

Annotation two: "Flower Power" time was in 1960's hippie culture of the United States to promote the slogan, a symbol of their love for flowers to express anti-war and peace, anti-violence, human rights, the pursuit of freedom demands.

Annotation Three: In the 1960s, Carnaby Street, London (Camaby Street) is popular with young people trafficking popular mall.

Annotation four: Natwest Bank is the National Westminster Bank (NatWest) for short.

Annotation 5: During a meeting with Thatcher on the occasion, Catherine Chinese Knight put her design printed with "58% Don't Want Pershing!" T-shirt.

Annotation six: Power dressing means a special kind of clothing and hair style, usually found in the legal profession and other professional areas of political and business celebrities who dress to flaunt their status.

Annotation seven: Clerkenwell and Hoxton in East London, a multicultural and Fashionable shops known.

Annotation eight: Bonus culture means business or organization in order to motivate performance, provide additional financial feedback phenomenon.

Annotation Nine: Barber in 2008 compared with Ao Sige Established & Sons Gallery, the British designed a limited edition "Iris Round Table" (Iris Table).

Annotation ten: Long Arie Israeli origin, the origin is the school building, after the self-study product design.

Annotation eleven: Horatio Nelson (1758-1805), famous British Navy, has been involved in the North American War of Independence, anti-French war (1793), Battle of Cape St. Vincent (1797) and other battles. Command of HMS Nile in 1798 wiped out the army of Napoleon Bonaparte fleet, has been called Baron. 1805 decisive victory in the Battle of Trafalgar, the British forced Napoleon to give up an offensive attempt to consolidate Britain's maritime supremacy, but Nelson perished in the sea battle, the cemetery buried in St. Paul's Cathedral, the British Government commemorate his achievements, the construction of Trafalgar Square in London, the erection of Nelson cast as cylindrical.

Annotation twelve: Battersea Park (Battersea Park) is located in the south bank of the River Thames London Borough Wang Wadsworth, opened in 1858, covering 200 acres.





本書為「倫敦超當代設計展」之專輯，
展覽於臺北市立美術館展出，
展覽日期為 2011 年 8 月 27 日至 11 月 27 日。

Published for the representation of
Super Contemporary-Designed in London
at the Taipei Fine Arts Museum, Taipei, Taiwan
from 27 August to 27 November, 2011.

展覽

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林玉明、李秀枝、陳仁貴、呂佩毓
執行編輯：雷逸婷 (TFAM 中文版編輯)
加藤弘子 (MOT 英文版編輯)
助理編輯：杜綺文、張曉華
美術設計：元素集合
譯者：英譯中 / 張至維、藝譯翻譯有限公司
日譯中 / 劉子倩
中譯英 / 陳靜文
日譯英 / R.I.C. Publications, Fontaine Ltd., Japan

著作權人：臺北市立美術館
發行處：臺北市立美術館
中華民國臺灣臺北市中山北路 3 段 181 號
Tel: 886.2.2595.7656 Fax: 886.2.2594.4104
出版日期：中華民國 100 年 7 月初版
印刷：佳信印刷有限公司

統一編號：1010002032
國際標準書號：000-000-00-0000-0
定價：新台幣 450 元

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國家書店松江門市 Tel: 02.2518.0207
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五南文化廣場台中總店 Tel: 04.2226.0330
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臺北市立美術館員工消費合作社 Tel: 02.2595.7656 #734
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Catalogue Designer: Element Plus, Inc.
Translators: Eric CHANG, Lydia Han Translation Service Company

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Published by Taipei Fine Art Museum
181 Zhongshan North Road Section 3 Taipei 10461 Taiwan
Phone + 886.(0)2.2595.7656, Fax + 886.(0)2.2594.4104
Publishing date July 2011 First print
Printed at Chia Shin Printing Co., Ltd., Taipei, Taiwan

GPN: 1010002032
ISBN: 000-000-00-0000-0
Price: TWD 450

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ISBN 978-986-02-8328-0



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