

360° SHOP OPENING LIFE × HOME ASIA TODAY DESIGN EXHIBITION 亞洲生活設計展

360° 店

本期主題“家生活”，延續上期于北京360° 店的開幕主題“玩邊個玩”，在關注當下設計潮流及設計趨勢、空間透過物品表達亞洲的文化特色和它與西方的文化差異的同時，針對“家”的概念，將家具與家居用品、生活用品融入其中，營造具東方美感與風情的生活空間，尋找專屬於亞洲的獨特文化、理念和風格。本次展覽邀請了日本、韓國、台灣、香港和內地的10個設計團隊參加，共同討論東方文化與新生活的關係，用亞洲的視角觀察世界，用亞洲的設計影響中國。

參展單位：

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About Blank / 韓國 (日本-日韓)
赤崎設計 AGUA Design / 台灣
墨區 Boody / 台灣
Little Factory / 香港
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Kenny Li / 香港
CoDesign / CoLAB / 香港
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九 / 上海

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DESIGN AND SOCIAL VALUE 設計與社會價值



DESIGN

2011
AMSTERDAM
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WHAT
DESIGN
CAN DO!

DESIGN

THE REBIRTH OF JUNK®

垃圾的重生®



JUNKTION STUDIO



1) Window shade seat
遮光窗椅

2) Exercise bike
table
健身自行車桌

3) Bicycle Chair
自行車椅

As the old saying goes, one man's trash is another man's treasure, this is literally true to Junktion studio. It's only been four years since the design studio opened in Tel-Aviv, Israel. Junktion has already made a name for itself, challenging our conception towards "junk" with the fresh and edgy up-cycle products. Gurit Magen is the sole member of Junktion, but she would rather include the professional craftsmen and those who find and bring junk to her as Junktion people, and together they strive to turn trash into treasure.

When objects complete their original life cycle, they are most likely thrown away as useless garbage. But Junktion people believe that there is enough stuff in the world already and try to take from what there is. They collect discarded junk from everywhere, and as they describe, take the original objects out of context, sometimes attaching them to others, and at other times just turn them upside down on the table, take a step back and say: hmmm... Looking at the Junktion products, words like whimsical, humorous, innovative and functional might pop up in your head. You may find a lamp with the shape of a telephone, candlesticks with a horn base, a clock made with stove top, or even newspaper stand created by slicing the gas tank. All of Junktion's products are handmade one-off pieces, bringing a sense of human touch to the discarded industrial mass-production. What Junktion has done

is not just an actual move to realize sustainable development, but also a reminder to all that before you toss something in the garbage dump, why not stop and take a second look, to give it a second shot.

英語中有句諺語說道 "One man's trash is another man's treasure"，一個人認為毫無價值的東西在另一個人的眼中可能是寶貴。這對 Junktion studio 來說一點都沒錯。Junktion 是來自以色列特拉維夫的設計工作室，成立才不過短短四年，但已憑著各種妙想天開的設計挑戰著人們對「垃圾」的定義。畢業於特拉維夫大學建築學院的 Gurit Magen 是 Junktion 的總一成員，不過她更願意把手工工匠和那些製造產品的人統稱為 "Junktion 人"，一起實現變廢為寶的願望。

當人們認為一件物品已用完或其使用周期，便會把它們棄廢品為其。而 Junktion 人認為這個世界已充斥著太多事物，何不讓它們重新轉廢為寶？於是他們對各處垃圾收集起來，讓廢品引導改造的方向。在保留材料原始形態的基礎上進行拼接組裝，賦予其全新的功能和價值。看看 Junktion 的展品，古怪、有趣、創新，實用這些詞語都可能會浮現在腦海。你會看到用電話改造成的檯燈，用喇叭作為支架的檯燈，把燃氣爐掛在牆上而成的時鐘，甚至還有把空的煤氣爐改成的書報架。透過手工的回收改造，讓原本冰冷的工業產品多了一份人情味，這不僅是環保精神的切實貫徹，也提醒著人們在購買新產品前，重新思考它的價值和意義，給予它二次生命。



1 2 3
2 4 5

2) Steel tea chest
0000

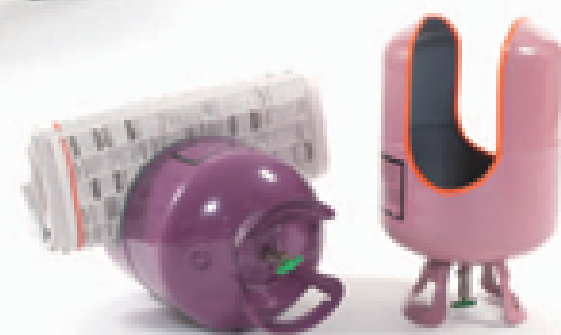
2) Bicycle coffee table
000000

2) TV cupboard
0000

2) Plastic Formica closet
000000

2) Shower hanger
00000

2) Papers gas tank
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Interview with Junktion studio

• **2007** How was Junktion studio formed? What is the constitution of the Junktion people?

• **JJ**: Junktion studio was formed in 2008 in Tel-Aviv. After graduating from Architecture school in Tel-Aviv University I worked in architecture offices for a short while. I had a clear feeling that this was not what I wanted to do, and so I tried to understand what it is exactly that I do want. When the definition of this became clearer – more or less parallel to the time I came up with the name “Junktion” – I opened the studio, spending most of the first year collecting junk and materials and working in the studio. At the end of the year I launched the Junktion website and opened the studio to the public.

• Right now I am the only person working in Junktion studio, but I see myself as a member of a larger “Junktion people” group. Some of the other members of this group are professional craftsmen who I often work with and learn from, and a lot of other wonderful people who find junk and bring it for us to work with.

• **2007** As it implies in your studio's name, Junktion takes junk as main material. Where are these junks come from? What would you do with them after collecting them?

• **JJ**: Junk comes from all kinds of places: lots of them from the streets, from people's homes, empty warehouses, junk yards, flea-markets and a lot of other places. A major part of the work in the studio is searching for junk as raw material.

• I find the junk which I take with me to the studio beautiful in its original “junk” form, this is the reason I take it with me even if I am not sure yet what to make of it and

it might lie around in the studio for months. As soon as I get an idea the actual practical work begins and then, sometimes, there is a new piece of furniture at the end of the road.

• **2007** In your works, you really take the materials of the original items completely out of context. How do you manage that? Would you share with us your mind process?

• **JJ**: It is indeed important to me to take the object out of its original context functionally, but also to maintain a connection visually – so that it is clear what the new item was originally. I do not have a clear answer as to how the process works – mostly I look at an object or junk found and ask myself what I can turn it into? What new use can I give it now that it has finished its original function? I need the raw material in order to plan a design, the idea stems from the material, not the other way around.

• **2007** We find the Junktion products very humorous and whimsical. Is it intentional to transform the junk in a playful way? What's the aesthetic of Junktion?

• **JJ**: I wouldn't say that it is my intention – to make the transformation in a humorous way. It often surprises me that people look at my work and smile or find it humorous. I assume there is a number of reasons, maybe among other things my will and intention: to enjoy what I do – finding and working with junk and form the final result (an intention which is not always easy to fulfill, by the way). This might actually be the Junktion aesthetics: to go to work happily in the morning and to try and do what we love.

• **2007** What message do you want to convey with these up-cycle designs?

• **JJ**: I am not interested in conveying a message, that is – it was never my goal or focus. If I have

to choose one from all the possible messages Junktion can deliver, I'll say that junk, or actually anything, can be beautiful, and that anything can be everything.

• **2007** As the concept of DIY has been rooted in a lot of people's minds, what advice would you give to those who want to up-cycle their old stuff themselves?

• **JJ**: It is not my place to advise I think, maybe just: do it. Find a way, simple or complex to do what you want, and do it. It doesn't always have to work, but it's worth it to keep trying.

• **2007** There has been a discussion about the relationship between design and the society, so what's your opinion on designer's taking on social responsibility?

• **JJ**: I find it great when anyone takes some social responsibility, in whatever scale, whether they are a designer or not. It's hard for me to say for myself that I am taking such responsibility. I do try, against my nature of working alone and detached from my surroundings – to address it, and maybe the fact that all of Junktion's raw material are a direct expression to the environment I live in is what creates this connection and relationship.

• **2007** What could we expect to see from Junktion this year? Any plans for 2012?

• **JJ**: As I said previously – I would love to be able to continue to get up every morning and go to work in the studio. As I recently gave birth, I find myself thinking about children's furniture more often and so might begin to work in this direction as well. Apart from that – hopefully more of the same – new junk designs coming out of the studio.



Chair's ladder
07588

“Junktion產品的美感可以歸結為：早晨帶著愉快的心情去工作，嘗試去做喜愛的事。”

1 4
2 2 2

2) Suitcase sofa
MILAN

2) Rocking chair
AMEN

2) Window frame
bench
MILAN

2) Bath bench
MILAN

2) Window grille
table
MILAN





• **採訪 Junktion studio**

• **260' Junktion studio是怎樣建立起來的？
裏面的成員構成是怎樣的呢？**

• **J2** Junktion studio 2008年成立于特拉維夫，從特拉維夫大學的建築學院畢業後我到建築公司工作了一段時間，我很清楚地感覺到那並不是我想從事的工作，于是努力尋找適合我的方向。隨著我的思想逐漸清晰，“Junktion”這個詞突然浮現在腦海中，隨後我就建立了工作室，第一年幾乎都在收集垃圾材料，在工作室裏作業，一年後Junktion的網站開始向公眾開放了。

• 目前我是Junktion的唯一成員，不過我總是把Junktion看作一個更大型的組織，其他成員還包括經常與我共事的職業工匠，還有許多把垃圾材料帶進來的人，從他們身上我學到很多。

• **260' 從Junktion這個名字可以看出，垃圾是你們用於製作的主要材料，這些垃圾從何而來？收集方法會進行怎樣的處理呢？**

• **J2** 許多垃圾是從內閣上收集起來的，有的則來自別人家裏、空置倉庫、垃圾場、跳蚤市場等地方找來，我的工作主要就是發掘合適的垃圾作原材料。

• 對於那些我帶回工作室的成品，我覺得它們原有的形態已經很美，不然我也不會帶回去，即使我後來想好如何改造它，所以很多成品都會放在工作室裏好幾個月，一旦我想到了新點

子便馬上投入改造，最後它們便由垃圾變成一件新的傑作。

• **260' 你的作品能讓舊物件的材料顯出原來的模樣，顯現出全新的形態，你是如何做到的？可以分享一下你的改造過程嗎？**

• **J2** 對我來說讓這些物件顯現原有的功能是很重要的，但同時它也在視覺上又與原物件產生聯繫，讓人們看到它是由什麼舊物件組成的，我也很喜歡清理這些舊物件是怎樣的，通常我會選擇物件“垃圾”，然後問自己：我把它變成什麼？我能賦予它什麼新的功能？原材料必須能引導整個設計，讓材料顯出新意。

• **260' Junktion的成品總是透出一種幽默詼諧的氣息，而垃圾是以有趣的方式進行改造是有意義的嗎？你會如何定義Junktion產品的風格？**

• **J2** 我不會說這種有趣的改造方式是特殊的，我總是驚訝於人們看到我的作品時會微笑，或覺得它很有趣，開懷大笑，這也許跟我的設計初衷有關——享受工作——發現並將垃圾改造成新的事物（我嘗試這並不容易），所以Junktion產品的風格可以歸結為：早晨帶著愉快的心情去工作，嘗試去做最愛的事。

• **260' 通過這些廢物改造的成品，你想傳遞怎樣的訊息？**

• **J2** 我想不僅僅是傳遞某種觀念，我的目標和關注點在其他方面，不過要從Junktion

的成品中你能感受到的，就是不管舊垃圾還是任何一切都是美麗的，它們都能改造成其他的东西。

• **260' 如今DIY已經不是一個稀奇的詞語了，對那些希望自己动手改造成品的人有什麼建議？**

• **J2** 我也不是什麼專家，不過要讓我的話，我的建議是：放手去做吧，不管方法簡單或複雜，只要是你想做的，就大膽去做，也許不一定成功，但不嘗試就絕對沒有機會的。

• **260' 我們總是探討設計與社會之間的關係，那你對設計與承擔社會責任有什麼看法？**

• **J2** 設計與社會，不管投入程度高低，有人會承擔起社會責任總是好事，就我自己而言，我也不清楚自己是否在肩負這份責任，儘管我傾向于獨立工作而沒有與周圍的環境有太多聯繫，但我也努力去做，也許Junktion產品中使用的原材料便是對我的生活環境的一個直接反映，從中看出設計與社會的關係。

• **260' 今年我們能用過看到怎樣的最新作品呢？**

• **J2** 就如我之前所說的，我希望能夠繼續每天起床後快樂地到工作室工作，因為我最近剛生完孩子，有了很多兒童傢俬的想法所以也許會向这方面開展項目，當然還希望能夠繼續推出更多的垃圾改造成品。

01 Telephone desk Lamp
電話桌燈

02 Drawer column
抽屜柱



ODE TO THE NATURE°

自然的創意頌歌°



Studio mischer'traxler

1:20
Limited moths
昆蟲頌歌

A rare Austrian moth species is portrait in copper. As a huge swarm, the moths are flying towards a light bulb. Some single moths are placed randomly on the wall. Each copper moth is numbered and represents one moth left in reality.

昆蟲手工打銅以精緻的形
態，象徵即將絕種的昆蟲
之悲，象徵保護環境的
意識的興。每個銅上均標
註數字代表該物種在現
實中尚餘的數量。

• Nature is not only an ever changing work of art, the shapes and colors and every detail of god's creations have always amazed us and inspired us. Studio mischer'traxler is among one of the countless admirers of nature. The design duo from Vienna graduated from Design Academy Eindhoven. Ever since its establishment in 2008, mischer'traxler has been balancing between handcraft and technology with their unconventional works, which brought them the title of Designer of the future last year.

• For Studio mischer'traxler, design is not just about creating a single object, they do it by magnifying it to the whole production system. For example in their project "The idea of a tree", they created a mechanical weaving device driven by solar energy, while the ups and downs of the sun reflecting on the final product with different colours and thickness of layers. As a comment on industrial production and a subtle expression towards sustainability, the project let the process tell its own story, showing the creative possibilities of alternative energy sources.

• The designers' observation of nature has been deeply carved in their works. In the Real Limited project they designed a wooden shelf covered by Austrian fungi figured in tin and a lamp made of copper moths. What we might not be aware of is that those fungi and moth are endangered species in Austria, so the designers give a percentage of the money generated by selling the limited editions to environmental projects that try to save the selected species. Studio mischer'traxler has

proven by actions that protecting natural environment is not the obligation for biologist only. With creativity, designers can make us reconsider our surrounding, and ask us to pay greater attention and love to our mother nature.

•

• 昆蟲頌歌·草木集結，大自然不僅是一種稀少萬變的流動藝術，自然萬物各種令人驚奇的現象和細節更是賦予人們無限的靈感。Studio mischer'traxler便是自然的衆多種類者之一，這個來自奧地利的設計二人組畢業於埃因霍溫設計學院，2008年成立工作室以來憑藉將手工工藝和現代科技結合的概念性作品，贏得掌聲無數，去年更獲得了“未來設計師 (Designer of the future Award)”的殊榮。

• 對Studio mischer'traxler來說，設計不止是製作實用的物件，而是將其放大到整個生產程序。在“樹之形態 (The idea of a tree)”項目中，他們設計了一個太陽能機械編織裝置，太陽的起落變化都反映在有著厚薄不一紋路的产品上，猶如一棵樹在講述自己的成長故事，這個項目是設計對於工業生產程序的思考，也為創業者提供可行的使用方式，用抽象的手法表達著他們對可持續發展的態度。

• 設計師對自然的觀察深深烙印在他們的作品中，各種動植物的形態細節觸處可見。在Real Limited項目中他們設計出一款覆蓋著金龜“菌類”的木架子和有著飛蛾撲火般造型的燈具，殊不知那些菌類和飛蛾原來都是瀕臨滅絕的物種，於是他們將產品的部分收益捐給相關組織來保護這些瀕危物種，用行動證明保護自然不僅是生物學家的職責，設計師一樣可以用創意讓人們重新審視他們的生存環境，喚起眾人對自然的關注和關愛。