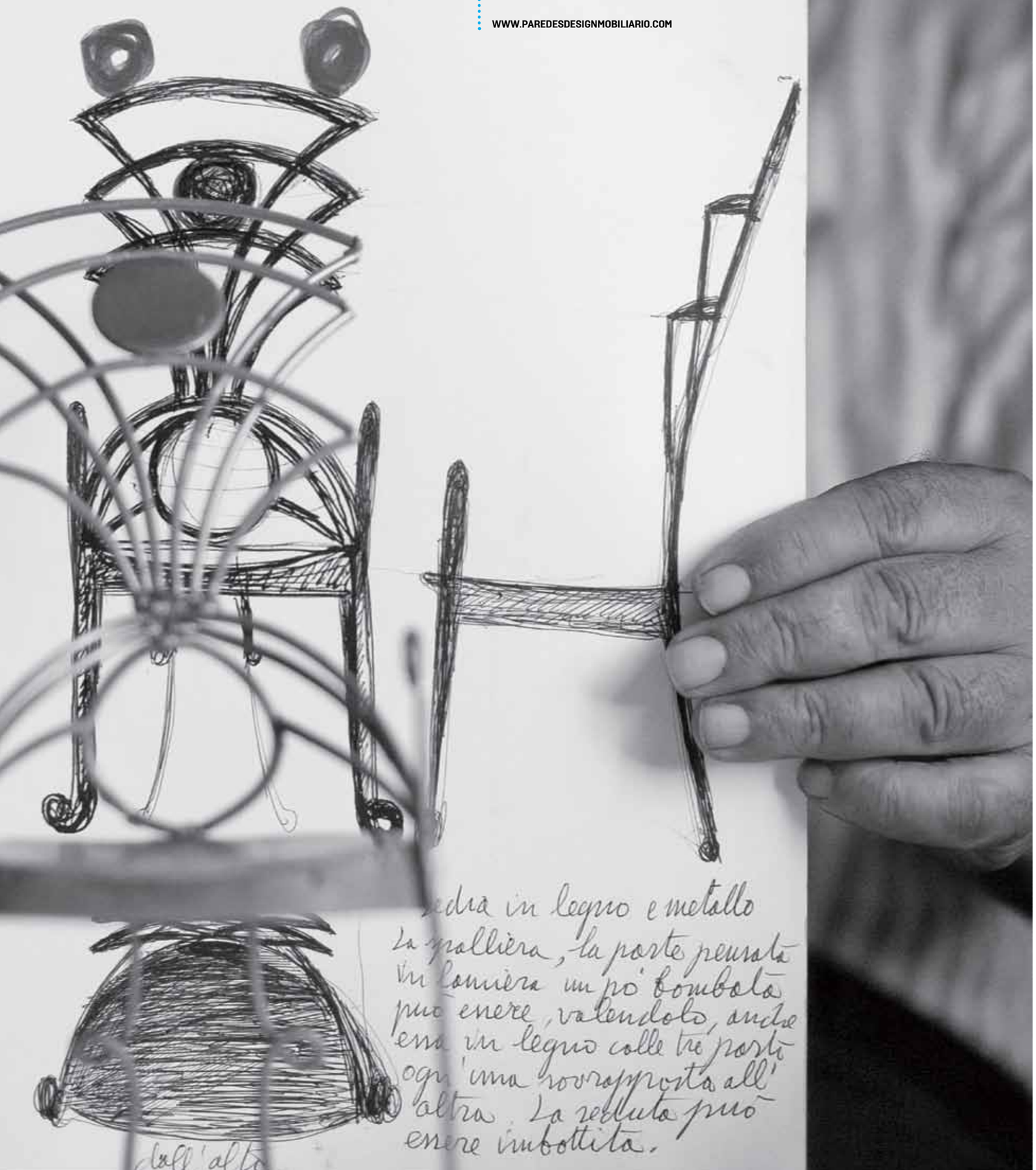





# Art On Chairs – Duets

## 椅子的艺术之二重奏

由欧盟欧洲区域经济发展基金、葡萄牙国家战略参考框架、葡萄牙北部地区发展计划署和葡萄牙帕雷德斯市政厅支持，葡萄牙帕雷德斯家具设计中心发起的主题为“椅子的艺术”系列活动举办的目的是在于将该项目打造成为世界上最大和最重要的与椅子相关的设计与艺术活动。

“二重奏”作为“椅子的艺术”系列活动中最为重要的组成部分邀请到了包括葡萄牙总统阿尼巴尔·卡瓦科·席尔瓦、诺贝尔和平奖获得者，东帝汶第二任总统拉莫斯·奥尔塔、意大利贝纳通时尚集团创始人卢西亚诺·贝纳通、普利策建筑将获得者，葡萄牙建筑设计大师爱德华多·索托·德莫拉、葡萄牙电影导演马诺埃尔·德·奥利维拉、阿富汗裔摄影师扎尔梅、莫桑比克作家米亚·库托、莫桑比克裔歌手玛瑞泽、巴西音乐家玛利亚·贝萨尼亚、英超切尔西足球俱乐部教练若泽·穆里尼奥和世界足球先生克里斯蒂亚诺·罗纳尔多等十一位在各自领域做出过杰出贡献的国际知名人士的参与。

来自葡萄牙和意大利的十一位设计师通过与这些国际知名人士的会面/访谈对他们所置身于的文化和物质世界进行探索，并通过椅子——这个我们日常生活中再熟悉不过同时也包含了丰富语义的家居产品对这些具有非凡国际影响力的知名人士的“个人主义”进行了阐述。

这一独特的创作经历催生出了十一件“领域化”作品。这种“领域化”是对“客串者”和扮演“诠释者”角色的设计师的文化传统和生活经历的一种演绎，也是对和葡萄牙帕雷德斯这座城市及其生产文化（即鼓励并尊重手工技艺与大规模生产方式的融合以及大量运用木材及木材衍生制品）有关的“领域性”所做的诠释。

Art on Chairs is an international exhibition taking place at Paredes, Portugal, with the purpose of creating the largest world event of chair associated art and design.

The international exhibition Art on Chairs is an exhibition of art, design and contemporary creativity, translating the confluence between the cultural and creative activities and the furniture sector of Paredes. It is from this environment where the ''immaterial value will determine the material value'' (Throsby, 2001) that emerges the competitiveness for the furniture industry sector that Art on Chairs intends to potentiate.

Duets, one of the exhibitions under the umbrella of the Art on Chairs event consist of 11 original chairs, each arising from a meeting between a personality of international standing and a designer who created a chair in their image. The chair, as an icon of design, carries with it a group of values that will be an expression of the way in which the guest personality inhabits it.

This experience has led to the production of an object that is ''territorialized''. This ''territorialization'' is a translation of the cultural heritage and life experience of both the guest and the designer who interprets it, as well as ''territoriality'' as it relates to the city of Paredes and its manufacturing culture, a culture that encourages and esteems the integration of manual skills with mass production and the intensive usage of wood and its derivatives.

# An Idea for a World on a Chair

## 坐看天下

Q&A Celso Ferreira, Mayor of Paredes Municipality

**对话塞尔索·费雷拉，葡萄牙帕雷德斯市市长**

**采访：伊曼纽尔·巴博萨**

请问“椅子的艺术”项目是如何诞生的?

这个项目诞生的初衷是通过设计推动创新，使设计的理论知识和实践做法能够与产业相结合，并最终实现市场化。我们对帕雷德斯的家具行业及其市场进行了深入的调查分析，最终我们的结论是设计与设计方法在这一行业中时常“缺席”。有鉴于此，推出“椅子的艺术”项目的目的就在于让那些从早到晚围绕着设计不断思考的企业能够跳出条条框框，从而将他们的产品推向国际市场。

请简单介绍一下帕雷德斯和本地区家具业的历史。

帕雷德斯的家具设计和制造业有着悠久的传统，其历史可以追溯到基督教收复失地运动时期（大约一千年前），并且最早发端于天主教奥斯定会（自1577年便传播到中国）。该教会以精良的农具木工工艺而著称。很多农用木制工具便来自于这一时期，到了十九世纪，原始工业和木制工业产品在本地区占据了举足轻重的地位。帕雷德斯当地居民逐渐开始为这一地区性重要产业贡献积极力量，从而使本地的家具制造业蜚声国内外。

当时欧洲椅子制造厂最为集中的地方便是帕雷德斯。这不仅是因为本地的文化传统赋予了这一重要产业以深厚的价值基础，也是由于家具本身的自然属性和无法用人工材料或方法加以替代的特点。我们的家具制造历史源远流长，在木工工艺和制造方面实力雄厚，这就是为什么我们的家具产量占到葡萄牙全国的65%左右。在帕雷德斯大约有八百家经营民用和酒店家具的企业，它们的产品主要面对海外市场。

为什么选择椅子作为该项目的主题元素?

椅子是一种象征，很少再有其他物件能像椅子一样如此具有象征意义。椅子是设计师的灵感源泉，并且在我们的生活中更为常见。就设计而言，椅子不仅是设计师的难题也是最难打造的家具。因此，我们想通过椅子来展示我们的创新设计能力并证明我们也具备足够的技术实力将这些椅子制造出来。在对椅子的探索中我们努力突破想象力的限制，以便向海外的主要市场表明，我们能够设计和制造难度更大、更加有趣的产品。可以说，椅子是体现我们创新与技术能力的一个标志。

帕雷德斯市希望同中国建立和形成怎样的关系?

首先，我们非常希望能同中国进行文化方面的交流。中国拥有广博精深的历史，这让她成为一个充满“人文吸引力”的国家。拉近同中国和中国文化的距离能够帮助我们深入了解这一古老的文化和人文精神，并使双方之间建立非常重要、前所未有的商业关系。同时，凭借我们深厚的本土文化和悠久历史，我们能够成为将中国与葡萄牙语系国家，如巴西、莫桑比克、安哥拉、几内亚比绍、佛得角等联系起来的一条重要纽带。葡萄牙人在对外交往的历史中积累了大量域外文化的知识，因此我们确信能够在不同文化之间搭建桥梁并成为重要的连接纽带，从而带给各国和各个市场的不同产品一定的附加值。

帕雷德斯企业生产的产品面向很多国家出口，那么中国是否已经是这些企业的出口对象国之一?

是的，据我所知帕雷德斯地区的很多企业都向中国市场出口产品。尤其是那些将设计与技术实现完美结合的企业，它们的产品具有相当高的水准，能够满足最为苛刻的市场的需求，而这其中就包括中国。我们的企业面向世界各国出口。酒店行业作为一个巨大的市场对于这些企业来说其重要性不言而喻，我可以告诉你采用帕雷德斯当地制造的家具的酒店来自不同国家，这其中包括大溪地、哈萨克斯坦、中国、美国、巴西和加拿大等。

除此之外，在帕雷德斯还有两家重要的跨国企业，它们生产的并非家具而是工业产品，如世界领先的吊车生产企业——Manitowok公司，其产品特别适合东方市场；还有同样占据世界领先地位的生产、开发和销售钢缆、合成纤维索和机电电缆的Oliveira Sá公司。因此，作为一个地区性经济体我们具有高度的生产竞争力且市场遍及全球。

对于帕雷德斯市来说，你们是否有兴趣同某座中国城市建立往来和联系?

何止是有兴趣，我可以说这是求之不得的事情。我们非常希望能够同一座或多座中国城市甚至省份建立牢固的合作关系，这种与文化和家具产业有关的文化与经济交流对我们很有吸引力。我们在这些领域拥有很多可以共享的资源。这对我们来说是一个令人兴奋的挑战。

对于未来同中国某座城市或某个地区合作，共同举办相关活动的可能性你有何看法?

这对于所有人来说都将是非常重要的机会。我们甚至可以邀请其他城市参与其中，比如非洲一些国家的城市或巴西的一些城市。我觉得这将给所有参与方带来很大的实际利益。我们可以在明年安排某一场活动，而“椅子的艺术”展览则可以与某座中国城市联合举办。我们很想同一个重视“椅子的艺术”项目并且对葡萄牙和中国之间的历史与文化交流抱有兴趣的城市进行合作。我们已经有了一些构想和建议，并准备提供给那些愿意与我们分享资源、共同协作的相关方，以便打造一个建筑在这些重要价值观之上的创新网络。

《CASA国际家居》杂志可以帮助在帕雷德斯企业和中国市场之间牵线搭桥。贵市的市议会是否有兴趣为本地企业家打开这扇机会之门?

我们十分期待《CASA国际家居》杂志能够提供一臂之力，加强我们同中国之间的商业合作关系。我本人感觉大部分中国人并不十分了解葡萄牙人的创业精神并且对葡萄牙的产品和企业也知之甚少。我敢肯定，葡萄牙设计的独特魅力以及葡萄牙企业的一流水准会让中国的消费者感到惊讶。我们同《CASA国际家居》杂志在举办企业家会议，推动两国之间的商业交流方面有着十分广阔的合作空间。我们愿意把葡萄牙设计师和企业家介绍到中国，也乐于接待中国的代表团，同时邀请中国的企业来帕雷德斯以及葡萄牙的其他城市或地区参观访问，向他们表明我国在相关领域的优势和所有葡萄牙语系国家共同形成的一条重要的经济、商业与文化纽带。我们的目标就是促进两国企业家的相互了解，在此基础上开始互惠互利的商业合作。

中国国际家具展览会和中国的其他相关交易会等都是推广来自帕雷德斯的产品的绝佳平台，贵方是否打算参加类似这样的展会活动?

中国有一些与设计有关的展会活动令人印象深刻。中国国际家具展览会已成为设计界具有标志性的大型展会之一，其影响力不仅限于中国也扩散到世界各地。如今，人们已习惯性地把中国国际家具展览会当作是亚洲设计界的盛事，正如米兰设计展被当作是欧洲的设计盛事一样。这些大型展会固然引人注目，但一些较小的展会也很有吸引力并且同样能够带来重要的商机。对于我们来说，我们非常想同中国的相关政府部门、行业协会甚至是推广机构和企业加强协作，以期在中国、中国澳门、葡萄牙、巴西、安哥拉或莫桑比克的相关展会活动中促成企业之间的合作。我们要能够充分利用与中国企业的合作关系网中所产生的机遇，为双方业界的交流合作、相互促进以及可持续性的共同发展贡献力量。

How was the Art on Chairs project born?

The Art on Chairs project was born with the objective to enhance the innovation through design, making possible that the knowledge and the constant practice of design methodologies would reach our industry and then, in a natural way, the market. We have made a diagnosis of the furniture industries of Paredes and their markets, and we understood that design and design methodologies were not always present in our industries. So, the Art on Chairs project, was our way to have these companies thinking "outside the box" about design from the morning until the night, thus enhancing their products for international markets.

Please tell us about Paredes and the history of the furniture industry in the region.

The tradition of the furniture industry in Paredes is quite old and is contemporary of the Christian reconquest (around 1000 years ago). It all started with the "Order of Saint Augustine" (later also present in China from 1577) that became known for the woodworking for agricultural purposes. Many agricultural wooden tools are known from this era, and later in the XIX century also proto-industrial and industrial wood products became important in the region. Little by little the population of Paredes started to contribute to this important industry of the region, making it famous not just in Portugal but also abroad. The biggest concentration of chair factories in Europe is here in Paredes. This was just possible because our heritage gave us the dimension of this important industry, that was born in a natural way and it would be impossible to create in an artificial way. We have a huge history and capacity to work wood and furniture, that's why we represent around 65% of all the production of furniture in Portugal. We have around 800 furniture factories in Paredes, working in the home and hotel furniture businesses, focused specially in the international markets.

Why Chairs? Why did you choose the chair as a main element on this project?

The chair is an icon, there are very few objects so iconic like the chair. The chair is an inspiration for designers and it is present in our life more than any other object. In design terms, the chair is a very difficult item do design and also the most difficult furniture piece to build or produce. So, we wanted to use the chair to show our capacity to innovate in design and prove our technical capacity to produce them. By exploring the chair until the limits of imagination, we were able to show to the main international markets our capacity to design and produce the more difficult and interesting projects. So, the chair is like a flag of our innovation and technological capacities.

What kind of relationships with China are interesting for Paredes?

Above all, we have a big interest in cultural exchange with China. The huge historical values of China makes this country an "humanity's cultural temptation" Being closer to China and Chinese culture is a huge step in our ability to understand culture, humanity and to make possible very important unparalleled commercial relationships. Also, with our localization and our history, we represent an important connection between China and the Portuguese speaking countries, like Brazil, Mozambique, Angola, Guinea-Bissau, Cape Verde, East Timor etc. So, with the knowledge developed by the Portuguese in the relationships with other cultures in all our history, we are sure that we can create bridges and make important connections between different cultures, giving an extra value to different products from each countries and each market.

The companies from Paredes export to many countries, is China already one of the markets of those companies?

Yes, I know that many companies from the Paredes region export to the Chinese market. Specially companies with added value products and integration of design and technology, what makes their products at the level of the most demanding markets, like the Chinese. Our companies export for countries allover the world. The hotel market is a very important one for these companies, I can tell you that there are Hotels equipped with furniture made in Paredes from Bora Bora to Kazakhstan, from China to USA, from Brazil to Canada, etc.
Besides that we also have other important international companies in different areas than furniture: Manitowok, the world leader crane company that produces in Paredes specially for the oriental markets, Oliveira Sá who is the world's leader in manufacturing, engineering, and distributing wire rope, synthetic rope and electromechanical cable, mainly for oil platforms and we also have an Health Care University.
So, we have a very competitive region with an international vocation.

Establishing connections between Paredes and a Chinese city would be something interesting for Paredes?

I wouldn't say interesting, It's more than that. I would say it's amazing. Being able to have a strong relationship between one or more cities in China or even a province, that are interested on this cultural and economical exchange related with cultural and furniture industries. We have so much to share on those areas. This would be an exciting challenge for us.

What about creating future events together with a Chinese city or region?

That would be an important opportunity for everyone. We could even have other cities involved, from Africa to Brazil. I think this would be very profitable for all involved parties. One of those events can be done next year, with the Art on Chairs exhibition that could be developed together with a Chinese city. We are very interested in finding another city that values the Art on Chairs project and the historical and cultural exchange history between the Portuguese and Chinese cultures. So, we have already something to propose to those who are interested in sharing and work in team with us to build a creativity network around this important values.

CASA INTERNATIONAL can help to create bridges and channels between the Paredes companies and the Chinese market. Is your City Hall interested in opening this door for local entrepreneurs?

We expect that CASA can help us with the commercial relationships with China. I have the feeling that the Chinese people don't know much about Portuguese entrepreneurship and about the Portuguese products and companies. I'm sure that the Chinese market will be surprised by discovering Portuguese design and the Portuguese companies.
Our expectations and our compromise with CASA are the promotion of entrepreneur meetings and business exchanges between both countries. We are interested in bringing Portuguese designers and entrepreneurs to China but also in receiving Chinese delegations, inviting Chinese companies to visit Paredes and Portugal, in order to present them with the advantages of our country and the important network of all the Portuguese speaking countries. Our objective is to make possible for entrepreneurs from both countries to know each other and start profitable relationships for both sides.

China International Furniture Expo and many other events are excellent channels to promote products from Paredes, do you plan to participate on this kind of events?

China has many very impressive design related events. China International Furniture Expo is already one of the big references in design, not just in China but worldwide. Today is common for people to refer to China International Furniture Expo as the big fair in Asia, in the same way as the Milan Fair is the big fair in Europe. Of course that these are huge fairs, but there are also very interesting smaller fairs with the same capacity to generate business opportunities. For us it would be very interesting to be able to work tighter with Chinese institutions, Industrial Associations, event promotors and companies with the objective of establishing partnerships between companies in fairs in China, Macao, Portugal, Brazil, Angola or Mozambique. For us it is very important to be able to explore all the opportunities that arise from our network in partnership with Chinese companies.
*( By Emanuel Barbosa )*

**玛丽亚·米兰**
**策展人**

玛丽亚·米兰1996年毕业于意大利巴勒莫大学建筑系，师从于普利策建筑奖获得者，葡萄牙建筑师爱德华多·索托·德莫拉和西班牙建筑师罗伯托·科洛瓦教授（此二人同时也是玛丽亚·米兰毕业论文的指导者）。之后，2001年，玛丽亚·米兰又在建筑师努诺·波塔斯教授和建筑师阿尔瓦罗·多明格斯教授的指导下凭借论文《当代公共空间的新维度》获得了葡萄牙波尔图大学建筑系和工程系的城市环境项目硕士学位。目前，玛丽亚·米兰是葡萄牙阿威罗大学机械工程学系的一名博士研究生，其研究方向为建筑可持续材料。
玛丽亚·米兰曾在许多国际专业杂志上发表过一系列有关设计和建筑方面的学术文章，并策划和出版了很多与设计和建筑相关的图书，其中包括：意大利建筑设计大师保罗·德加尼罗的图书等。自1997年至今，玛丽亚·米兰还作为策展人策划了许多包括讲座、论坛和展览等国际性设计和建筑活动。玛丽亚·米兰目前还在葡萄牙ESAD艺术与设计大学从事教学工作。

**Maria Milano**
**Curator**

Architect by Università degli Studi di Palermo (Italy), with a project thesis coordinated by architect Eduardo Souto de Moura and architect Prof. Roberto Collovà in 1996. Master in Urban Environment Project, by FAUP, Faculty of Architecture of Porto and FEUP, Engineering Faculty of Porto, with the thesis Places of Mobility. A new Dimension of Public Contemporary Spaces, coordinated by architect Prof. Nuno Portas and architect Prof. Alvaro Domingues in 2001. PhD student on Materiais sustentáveis para a arquitectura by the Department of Mechanical Engineering, University of Aveiro. Author of several critical articles of Design and Architecture published by specialized international magazines. Curator of specialized books: Do Habitar, Edicoes ESAD, 2005; O Projeto de Interiores, Edicoes ESAD/RAR Imobiliária, 2007; Author of the book Paolo Deganello. As razões do meu projeto radical, Edicoes ESAD and Camara Municipal de Matosinhos 2009. Since 1997 curator of many international lectures and workshops. Since 1994 Architect and Designer with published works and international awards. Teacher of ESAD at the Project Department. Coordinator of the Master' s Degree in Interior Design and of the Post-Graduation in Architecture and Sustainable Living in ESAD.

# Relationships of Complicity

## 跨国携手共创本土设计

**文：玛丽亚·米兰，“二重奏”策展人**

本土经济为我们提供了一种路径，让我们认识并理解“区域”在特定地区创造性的社会环境中所起到的作用。“区域”并非是一种自然实体而是人与自然交互作用所产生出来的一种实体。在西方社会，这种人与自然之间的协同关系有减弱衰退的趋势，因此我们有理由且有必要推出一种“本土”的创造性的社会文化项目，从而能够恢复文化与自然的固有关系。“区域”再次成为一种文化产物，从而将本土生产型经济从当前带有功能主义特色的观念中解脱出来。功能主义观念的基础是福特主义式的文明周期，它使西方社会同本地区的内在关系逐渐疏离，并产生了所谓“反区域”式的生活。

从某种程度上来说，帕雷德斯市似乎并未沦入自然环境与人类活动（社会、生产与文化）之间关系破裂的窘境，这种情况使我们能够明确“区域”作为一种文化产物在当前扮演的角色。就这方面而言，“二重奏”项目的立意便是唤起人们对地区生产力现实的重视，并重点关注木材及其衍生制品以及一流的生产质量（源于生产的高度灵活性、手工制作与自动化的结合）。这种特色存在于本地区的多数企业中，尽管面临着消失的可能，但体现在产品中的手工技艺（雕刻工艺）依然非常精湛且十分普及。

这个项目推出了11个国际化的“二重奏”设计组合，直面“辖域化”的现实，每对组合包括一名设计师和一名当代社会的代表性人物，他们共同合作来打造一款椅子。这次面对面思想碰撞的结果表明在一个全球化的社会和技术语境下以及与地区自然、文化与环境有关的“空间化”背景下，“本土化项目”的构想是可以成为现实的。

在为达成这一目标而参与进来的企业中，项目发展催生出了新的模式、挑战与活力，其表现为对于企业与设计师以及同“区域”（在多数时候）之间关系的认识：设计师时常关注本地区的技术诀窍、制造材料和人力资源，从而特别强调采用当地材料、适应相关企业的工作能力与生产实践的必要性。这种工作方式已经初见成效，其具体的产品形式便是11款椅子——通过与帕雷德斯的各个企业就有关生产实践和管理的对话，这些带有“区域性”特色的产品便构成了扮演客串角色的主人公与扮演诠释者角色的设计师对于各自文化传统与生平经历所做的描述。

人道主义层面的工作不仅充实了展览的内容也赋予了其新的含义。每一款椅子只有五件限量产品，它们分别被编号并由设计师本人签名，首件产品在纽约佳士得拍卖行拍卖，拍卖所得全部捐给了联合国难民事务高级专员公署。

这便是此次“二重奏”设计展的主题——“坐看天下”的由来：11把椅子、11个项目以及11种认识设计和诠释人物的不同方式——这些方式令人惊讶但又恰到好处。设计师完成项目的方法因人而异，而客串角色的选择标准则要求参与项目的主人公应来自不同的文化背景，可以是电影、音乐、体育也可以是文学。

这些客串的人物大多是葡萄牙人或葡萄牙语裔人士，因为首届年度展的目的是想借与全世界沟通对话这一机会展现葡萄人的才能和创造力。同时，葡萄牙人“以四海为家”的民族性格决定了我们要与世界各地的同行分享这些精神财富。无论是来自阿富汗的主人公还是意大利的设计师，他们都能在这方面起到很好的示范作用。

当然，列入名单以及最终选定都可以说是运气使然，而组成“二重奏”的主人公和设计师都经过了挑选，他们之间往往有着某种密切的关系。

自一开始，意大利设计师保罗·德加尼罗便表达出自己对葡萄牙知名电影导演曼努埃尔·德·奥利维拉的钟爱之情。他充分利用了自己擅长将景物、环境、内饰和材料变为富有美感的事物的能力，借此来对这个人物加以诠释。几种不同材料和造型的看似不可能的结合造就了这款椅子，而为了突出自然材料本身的质感，他有意保留了一部分材料的原始状态而未做任何加工装饰，最后就有了这样一件形式混杂但却带给人以美的享受的作品。椅子的靠头部分很像是奥利维拉导演的经典电影《亚伯拉罕的山谷》中的女主人公艾玛不断亲吻的一朵玫瑰花，而椅子的整体造型则让人联想到妈妈的摇篮。这款风格高度写实、结构异常复杂的椅子在设计中采用了大量创新的技术细节（两个铝制部件结合在一起并使用了木料，合页则是用弹簧钢板制成），椅子的生产商Viriato公司专注于家具设计制造和酒店室内装饰。

莫桑比克葡萄牙语作家米亚·库托的作品能够引起读者强烈的情感共鸣，正是这一点将设计师路易吉·巴洛利牢牢地吸引住了。一段来自米亚·库托的小说作品《非洲公主》的叙述成为了巴洛利创作的灵感之源：在用非洲珍贵木材制成、彼此相隔的木条之间的一个脆弱躯体。他的设计思想通过Zaga' s生产的这把椅子得到了淋漓尽致的表现，椅子采用了红木板条而其线条纤细、比例匀称。

《绿洲》是巴西传统歌唱家玛丽亚·贝萨尼亚最后一张专辑的主题，它与歌唱家那嵌入灵魂的美妙音符一起为设计师保罗·瑞扎托带来了创作的灵感。瑞扎托设计的是一把折叠椅，它非常实用且色彩鲜艳，可在户外使用，这很好地表现出了玛丽亚·贝萨尼亚同地球和自然的那种亲密无间的关系。设计师在确定和营造各种细节以及在选择面料、最后润色以及木料时都是以制造商Fenabel公司的生产能力为主导的。

同样，妮妮·安德拉德·席尔瓦在创作她的休闲躺椅时也因厂制宜，尽量发挥制造商Diarte公司生产能力的长处方面，最终打造出的这款椅子让人联想到造船的方法。

保罗·罗柏几乎将设计过程省略，他在生产阶段才逐渐确定最终的设计方案。通过与制造商Antarte的合作，他向人们表明巧思只有通过一双巧手才能实现，而作品内容的饱满与形式的丰富则归功于工匠的精湛技艺。

亚历山德罗·门迪尼设计了一款造型带有怀旧风格的椅子，对葡萄牙歌手玛丽泽的歌曲做了重新的演绎。椅子让人想起了葡萄牙传统民谣法朵音乐所要表达的情怀：压抑、哀怨、失落和伤痛交织成的空灵而永恒的叹息。椅子背面还刻有一个镀有金箔的太阳。第一眼看过去，椅子十分简洁且各部分的比例较为特殊，大量的细节处理全部出自于手工，因此给生产带来了不少困难但同时也从另一个侧面展现了制造商Azélio e Filhos出色的工艺水平。

匿名建筑事务所为摄影师扎尔梅打造了一款“引人注目”的作品，他选择了废弃的软木、贴面胶合板和软木橡胶板作为椅子的制造材料，而加工过程则是Margen Ideal公司利用数控机床完成的。

为著名足球教练何塞·穆里尼奥设计的椅子有着复杂的外观造型，Antarte在制作时借助了几乎完全自动化的流程和方式。

路易斯·米格尔·佩雷拉创作的作品体现了Campos Móvel这样的制造商不仅具有制造复杂曲线家具的灵活性，同时也能借助技艺超群的工匠和技师来进行纯手工的制作。这款椅子采用了设计师菲利帕·奥索里奥本人设计并手工制作的绳艺坐垫，以此来对主人公的个性加以清楚地诠释，制作坐垫的材料是经过染色的天然手纺纱线。

设计工厂事务所推出的是一款极简主义的椅子，制作它的Cunha Mobiliário工场采用了两块弯曲的山杨树树根制成的胶合板面板。

最后是设计师里卡尔多·戴利斯为东帝汶前总统、诺贝尔奖获得者拉莫斯·奥尔塔设计的一款充满诗意而又带有强烈象征手法的作品，其中椅背的造型和质感尤其令人印象深刻——其制作材料是藤条。生产这款椅子的Dismóvel公司的工厂位于帕雷德斯，总部则在莫桑比克的马普托。

这里的很多案例作品都可以展现出参与项目的主人公与设计师之间为实现某个理想而结成的协同关系，其中客串的主人公都直接或间接地成为项目的合作作者，而这正是“二重奏”的全部意义所在。可以说，项目取得的成果超出了所有人的期待。

现在，我们希望看到不同地方以及当地的人类与自然层面之间的协同关系能够逐步加以恢复，而这一项目的初衷便是以设计的名义，重新连接人与土地之间的纽带。

Local economies represent a way getting to know and understand the area's role within productive social contexts of a given region. The area is not a natural entity, but an entity produced by interactions between man and nature. In Western societies, this complicity tends to weaken, thereby justifying the need to put forth a "local" socio--cultural, productive project capable of recovering the relationship between culture and nature. By once again becoming a cultural product, the area is able to release local productive economies from the mere functionalist sense currently characterizing it, based on fordist cycles of civilization which have gradually taken away Western societies' intrinsic relationship with the region, producing a sort of "de-territorialization" of life.

To a certain extent, Paredes appears to be escaping the break in relations between the physical environment and human activities (social, productive and cultural), as this context enables us to find the area's present role as a cultural product. In this regard, the Duets project emerges with the intention of valuing its regional productive reality, featuring the intensive use of wood and its derivatives as well as its high manufacturing quality, the result of a high degree of production flexibility and the combination of manual work and automation. Such features are present in most companies, where manual work (namely the work of the carver), is of very high quality and still fairly widespread, though on its way to becoming extinct.

The project confronts this heavily territorialized reality with the international dimension of 11 Duets, each comprising a designer and a figure representing contemporary society, whose coming together provides the impetus for developing a chair. This confrontation shows that a "local project" can be devised, within a global societal, technological and, at the same time, "spatialized" context linked to the region's physical, cultural and environmental relationship. Within companies involved for this purpose, the development of projects has brought about new modalities, challenges and dynamics in the form of understanding the relationship between company and designer, but mostly in the relationship with the area: oftentimes, designers have insisted on the need to use local materials, to adapt to work capabilities and to the productive practices of the corresponding companies, by valuing the area's know-how as well as its material and human resources. The result of this process, which is still in its initial stage, has yielded 11 chairs, objects that produce a "territoriality" constituting the depiction of the cultural heritage and of the lifelong experience of both the guest figure and the designer interpreting it, in dialogue with productive practices and with the management of the various companies in Paredes.

The humanitarian dimension has gradually enriched and even brought new meaning to this operation, thus becoming the most significant reason in the wake of this process. Five copies of each type of chair were made, numbered and autographed, and the first copies were auctioned off by the auction company Christie's. Proceeds from the said auction went entirely to the UNHCR – the Office of the United Nations High Commissioner for Refugees.

Thus, "An idea for the world in a chair" became the slogan of Duets: 11 chairs, 11 projects, 11 different ways of understanding Design and interpreting the personalities, portraying them in a both surprising and suitable manner. The approach to the project turned out to be very different among designers, as the criteria for selecting figures showed the need to have the project involve players from various cultural spheres, from cinema to music, from sports to literature.

The personalities are mostly Portuguese nationals or Portuguese-speaking individuals, considering that this first annual project seeks to assert itself as the expression of the Portuguese genius and creativity in a dialogue with the world. However, the great spirit of the Portuguese diaspora also means sharing these same qualities with their peers from the four corners of the world. This aspect is represented in an exemplary manner through the presence of personalities and designers from Afghanistan and Italy.

Naturally, the listing and final selection ended up being the result of fortunate circumstances and, in many cases, the makeup of the Duets resulted from chosen affinities.

From the outset, Paolo Deganello made known his fondness for Manoel de Oliveira, the great Portuguese film director. He interpreted the personality, by highlighting his ability to turn landscapes, environments, interiors and materials into something sensual. The chair, resulting from unlikely combinations of materials and shapes, becomes a heterogeneous and sensual object thanks to the valuing of sensory aspects of natural materials, which are left partially unfinished. The head rest evokes a rose that Emma, the main character in the masterpiece Vale Abraão, repeatedly caresses, reminiscent of the mother's womb. Many designs were made using innovative technical details (the blending of two aluminum parts, made with wood, and the hinge using spring-steel plates) for a chair with a high degree of figurative and constructive complexity, manufactured by Viriato, which specializes in furniture and interiors for the hospitality sector.

Luigi Baroli is immediately seduced by Mia Couto's evocative capability. A phrase taken from the book Princesa de África provides the project's pre-text: a vulnerable body between the "spaced ribs" made of precious African wood. His design sensitivity was expressed through a chair manufactured by Zagas Móveis, an object with delicate proportions, made using red mahogany slats.

Oásis, the title of the last album recorded by Maria Bethania, together with the sensual notes in her music, becomes the key element that will serve as inspiration for Paolo Rizzatto in his design of a folding chair, plain, functional and very colorful, and can be used outdoors, as Maria Bethania is very closely linked to the earth and to nature.

The designer allowed himself to be led by the productive capabilities of Fenabel, to bring about and define various details, the choice of fabrics, the finishings and the wood used.

Also, Nini Andrade Silva adapted the constructive system of her chaise longue to the productive capabilities of Disarte, by developing a structure reminiscent of the process involved in building a boat.

Paulo Lobo designed little and gradually defined the project during its production stage, at Antarte, by showing that the hand is able to think and that the project is enriched thanks to the craftsman's know-how.

Alessandro Mendini reinterprets Mariza, by proposing a chair with nostalgic shapes. A chair that evokes fado music: "contained" and dark, with a gilded carving of a sun on the back of the chair. At first appearing to be very simple, it comprises unusual proportions and is enriched with details providing productive difficulties, thus putting to the test the excellent craftsmen that have made it using wholly manual processes, at Azélio e Filhos.

For photographer Zalmai, Architects Anonymous produced a "dramatic" object, using cork wastes and manufacturing a chair resulting from overlaid layers of plywood and Rubber Cork cut with CNC by Margem Ideal.

Given its formal complexity, the chair for José Mourinho, also manufactured by Antarte, made it necessary to use almost fully automated processes.

The project by Luis Pereira Miguel has shown the flexibility of a company such as Campos Móvel, equipped for making complex curved objects, but also capable of manually intervening through excellent craftsmen and production technicians. This is a chair that clearly interprets the personality, using a macramé seat, designed and handmade by designer Filipa Osório, who, for this occasion, uses techniques for dyeing hand-crafted natural yarns.

Design Factory proposes a minimal chair, manufactured by Cunha Mobiliário from two curved plywood sheet surfaces made from aspen root.

Finally, the chair by Riccardo Dalisi, designed for Ramos Horta, is a poetic object with intense figurativeness, comprising an imposing chair back made of rattan and manufactured by Dismóvel, a company in Paredes, with its head office in Maputo, Mozambique.

There are many cases capable of demonstrating the network of complicities occurring between the various players involved, where the personalities directly and indirectly became co-authors of the project, thus bringing about Duets in the fullest sense and exceeding all expectations.

Now, we hope to see and complete the gradual recovery of relations involving complicities between the anthropic dimension and the physical dimension of the venues and of the Region that this project seeks to re-captivate and strengthen. *(Commissioner and Curator of the Duets Project Maria Milano)*

Politics
政治家

# Aníbal Cavaco Silva
# Paulo Lobo

## 阿尼巴尔・卡瓦科・席尔瓦
## 保罗・罗柏

出生于1939年的阿尼巴尔・卡瓦科・席尔瓦是葡萄牙共和国第19届总统。他在英国约克大学获得经济学博士学位并从国际计量经济与金融学研讨会的金融研修班毕业，此后他曾在新里斯本大学和葡萄牙天主教大学担任教授。1980年，他进入政界并在萨・卡内罗主持下的政府内阁中担任财政部长。在葡萄牙社民党党首的位置上做了5年后，他被选为总理并担任这个职务直至1995年。此后十年中，阿尼巴尔・卡瓦科・席尔瓦先是离开政坛回到学术界然后又从象牙塔走出重返政坛，并且在2006年和2011年两次当选为葡萄牙共和国总统。

Cavaco Silva, 19th President of the Portuguese Republic, was born in 1939. Graduated in Finance by ISCEF and a PhD in Economics by York Universitity (UK), he was a university professor at Universidade Nova and Universidade Católica Portuguesa before entering politics as a Minister of Finance in Sá Carneiro's government in 1980. Five years later, after assuming leadership of the Portuguese social democratic party, he was elected Prime Minister, and was in office until 1995. After 10 years away from the political scene, period when he returned to his academic career, Cavaco Silva was elected President of the Portuguese Republic in 2006 and re-elected in 2011.

## 办公椅

这把椅子被命名为“办公椅”，它需要一切在现场“缺席”而又不可或缺的组成部分：一个整齐码放着纸张的写字台和足够大的办公空间。设计师保罗·罗柏采用了醒目的木制椅角，同时辅以朴素的绿色皮革进行装饰从而使边角部分看上去较为柔和。“总统办公椅”的寓意是：如果把椅子的外观设计与人生规划做一类比，两者往往有异曲同工之妙。（罗莎·爱丽丝·布兰科）

## At work

This chair, mode ''Work'', calls for everything that is missing from the scene it inscribes upon the world and that implicitly ought to be there: a writing desk with organized papers and ample space in which to be at work. Designed by Paulo Lobo, with sharp wooden angles, softened by austere green leather, the Work President chair suggests concentration: it is a chair that, in its formal plan contains a plan for life. – Rosa Alice Branco

## 总统办公椅

“总统办公椅”采用的设计语言源自上世纪四十和五十年代，它没有任何技术的印记却充满了精神的内涵。手工生产技艺和基本构建过程的运用充分展现了工匠在细节处理和修饰润色方面的功力。“总统办公椅”既是一把实用的办公椅也是一个造型迷人、舒适惬意、时光恒久的作品。（保罗·罗柏）

## Work President

''WP'' takes up languages used in the 1940s/1950s, devoid of technology but full of soul, using handcrafting manufacturing techniques, primary constructive processes, causing the viewer to notice the craftsman's hand in the details and in the finishing. ''Work President'' is a work chair, a welcoming, discrete timeless chair with a charming posture. – Paulo Lobo

## 保罗・罗柏

保罗・罗柏的职业生涯起步于IT行业，当时他做梦都没有想到自己会成为波尔图室内装饰业的一个标杆性人物。1990年，他完成了巴西红木大街Buondi咖啡馆的设计，这标志着他设计师职业生涯的起点。之后他又陆续完成了诸如Cafeína项目（1995年）、Oriental项目（2000年）以及孔迪镇奥特莱斯店国际化项目的设计，其中最后一个项目在波兰和西班牙得到了成功复制。

## Paulo Lobo

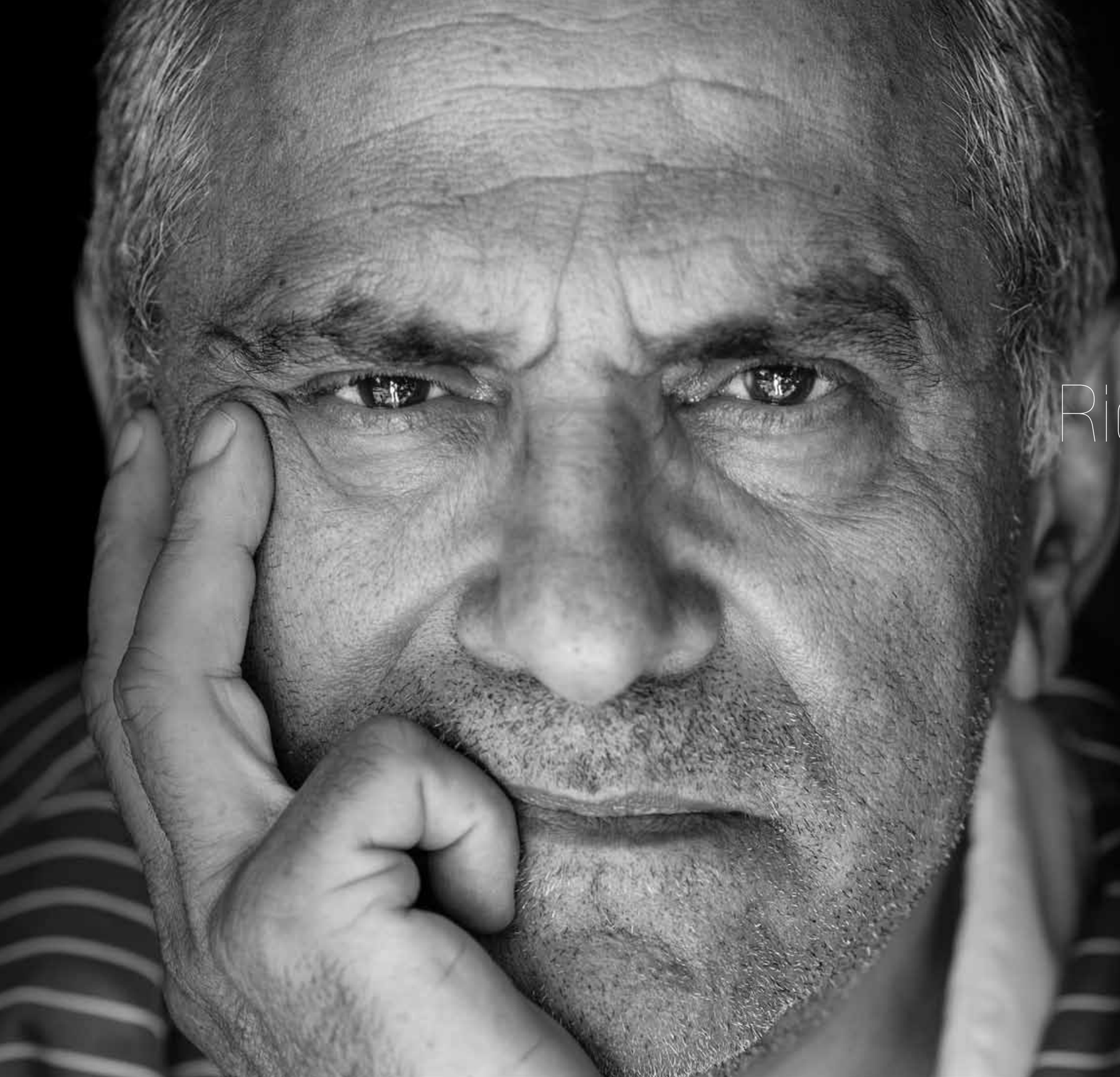
Paulo Lobo began his professional career in IT, without dreaming that years later he would become a reference in Porto’s interior design. In 1990 he finished the Buondi Café, in Avenida Brasil, project that launched his career. After Buondi dozens of other projects followed, such as Cafeína (1995) Oriental (2000) and the internationalization of the outlet project of Vila do Conde, that would be replicated in Poland and Spain.

## 制造 Antarte

Antarte公司以高度灵活的生产能力而闻名。这种灵活性与优势工匠技艺的结合使得Antarte成为葡萄牙国内领先的家具制造企业之一。该公司拥有丰富的制造经验和相当强的工艺水平，这使它成为两个要求较高的设计项目的指定制造商，即Paulo Lobo为葡萄牙总统阁下设计的椅子以及José Luis Ferreira与Rui Pedro Freire联袂为足坛风云人物何塞・穆里尼奥设计的一款椅子。

## Antarte

Antarte is a company noted for a flexible productive capability. This flexibility, combined with the mastery of its craftsmen, make Antarte one of the leading companies in the domestic market. Its response capability justified entrusting this company with two projects involving a high degree of demand: the chairs for His Excellency the Portuguese President and José Mourinho, respectively works by Paulo Lobo and by the tandem of José Luis Ferreira and Rui Pedro Freire.



Humanitarian
人道主义者

# Ramos Horta
# Riccardo Dalisi

## 拉莫斯・奥尔塔
## 里卡尔多・戴利斯

1975至1999年，拉莫斯・奥尔塔在印度尼西亚占领东帝汶期间担任抵抗组织的发言人。正是由于他在结束东帝汶所遭受的外来压迫方面所做的不懈努力，拉莫斯・奥尔塔在1996年与自己的同胞希梅内斯・贝罗主教共同获得了诺贝尔和平奖。 在1999年东帝汶赢得独立后，拉莫斯・奥尔塔便投身政坛，先后担任首相、国防部长、外交部长并最终成为东帝汶民主共和国总统。

Ramos Horta, spokesman for the East Timor resistance in exile during the Indonesian occupation (1975–1999), was awarded the Peace Nobel Prize, an award he shared with his fellow countryman Bishop Ximenes Belo in 1996, by their continuous effort in ending the oppression in East Timor. After the declaration of independence in 1999, Ramos Horta dedicated his life to politics, having been the Prime Minister, Minister of Defence, Minister of Foreign Affairs and later President of the Democratic Republic of East Timor.

## 展翅翱翔

里卡尔多・戴利斯创作的作品存在于诗情意境之中。他与拉莫斯・奥尔塔的对话体现出了一种思想和信念的高度一致，因为他们的内心都被梦想所占据，而在追逐梦想的过程中他们始终未曾停下脚步。在献给幸福使者的美丽诗篇中，行动的脚步正不断延伸。
他设计的这款椅子是献给东帝汶前总统，这个他心目中的坚定斗士。戴利斯声言对于他来说“这是一个梦想中的场景”，即为一个充满人格魅力的领导人物打造一款线条精美的“宝座”。椅子融合了看似彼此对立的因素，以升起的旭日作为一种化身展示出部落文化的特色和原住民族的生动色彩。
尽管多年来自己的家乡一直陷于水深火热之中，但拉莫斯・奥尔塔作为一名和平斗士却始终以微笑面对。他带着一种与生俱来的执着坚信我们将会沿着鸟儿飞经的路线奔向一个更加美好的世界。（罗莎・爱丽丝・布兰科）

## Route of the Birds

Riccardo Dalisi creates objects that are in the realm of poetry. This dialogue with Ramos Horta is pure consonance, since both of them are inhabited by dream which, without ceasing to be just that, is transfigured into act, an action continued in stanzas that are bearers of happiness.
About this chair that he "designed for the former President of Timor East, resolute fighter and winner of the Nobel Prize for Peace," Dalisi declares that for him " this occasion was truly a dream," the dream of a throne of delicate lines for the delicacy of a leader who confirmed himself as such from early on. The chair integrates variables that converse with one another, for this throne exhibits tribal characteristics and ethnic colors in a pure incarnation of the Rising Sun.
Despite the many years in which his land burned with suffering, Ramos Horta is a fighter for peace, with the smile of one who has the gift of believing and, in that smile, we follow the route of the birds toward a better world. - Rosa Alice Branco

## 东帝汶三部曲 梦想者的胜利

“梦想者的胜利”是我们为这款椅子所起的名字，而这件作品是献给东帝汶前总统、不知疲软的斗士、诺贝尔和平奖获得者拉莫斯・奥尔塔的。这次创作机会对我来说的确是梦寐以求的。今天看来这个项目似乎非常艰巨几乎难以逾越，只是在梦想力量的带动下我才最终将它完成。人类最伟大的成就便是这样实现的。每个人都有梦想的权利但可能并不是人人都知道如何去实现梦想，而这需要足够的耐心和高度的专注。幸运女神总是眷顾那些善于发现并抓住合适机遇的人，为他们指明最佳的方向。总之，这是让我的梦想得以实现的设计。（里卡尔多・戴利斯）

## Trilogy for East Timor Dreamers win

Quem Sonha Ganha ("Dreamers win") is the legend we wish to use for the chair designed for the former president of East Timor, tireless fighter and Nobel Peace Prize winner. It was truly dreamed by me for this occasion. Only the heightened, equanimous dream provides the ability to bring about that which appears difficult, arduous and impossible today. This is how man's greatest achievements came into being. Perhaps knowing how to dream is not something "in everyone, but for everyone," knowing how to wait and being attentive. This attracts good luck and that rare discernment of always knowing how to take advantage of the fertile opportunity, so that the world can be steered along the best path. Its design was truly dreamed by me. - Riccardo Dalisi

## 里卡尔多・戴利斯

里卡尔多・戴利斯最开始是一名建筑师，但他很快便投身于设计与艺术事业。1972年，他成立了Global Tools公司，即Radical Design的前身。后来他与那不勒斯贫困地区加泰罗尼亚街的工匠们一同为Alessi公司在1987年产的那不勒斯咖啡机开发出了新的用途和功能。正是这样一个社会人类学试验为他赢得了金圆规奖。作为一名设计师他曾与Zanotta、Alessi、菲亚特和Rosenthal等等知名企业合作。2010年，他创办了第一届拉塔指南针奖，旨在推进可持续性设计工作。

## Riccardo Dalisi

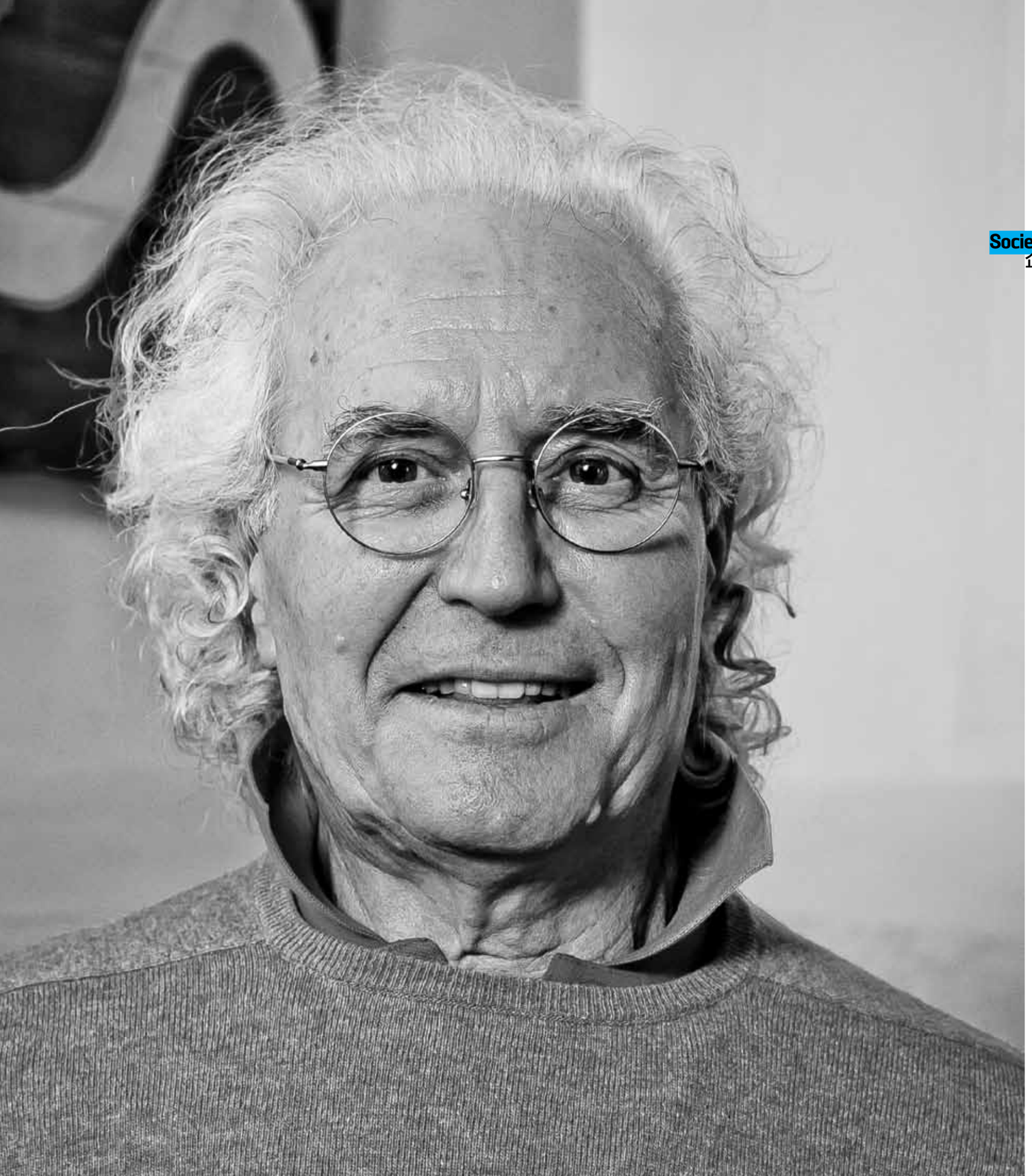
Riccardo Dalisi began his career as an architect, but he soon devoted himself to design and art too. In 1972 he founds the Global Tools, a more genuine expression of "Radical Design". Together with the artisans of Rua Catalana, a poor area of Naples, he develops new uses and functions for one of the icons of international design - the Napolitan coffee-maker, produced by Alessi in 1987. It is this socio-anthropological experiment which grants him the prestigious Compasso d'Oro. As a designer, he worked for companies such as Zanotta, Alessi, Fiat and Rosenthal, among others.In 2010 he promotes the first edition of the Compasso di Latta for the promotion of sustainable design.

## 制造 Dismóvel

Dismóvel公司凭借20多年的行业经验以及灵活有效的生产结构在本地区的家具市场中拥有一席之地。该公司的总部建在莫桑比克——这不仅仅是为了发现新的市场机遇更是因为古老的生产技艺已经在葡萄牙失传。在这样的生产环境中，Dismóvel制造出了一款里卡尔多・戴利斯为拉莫斯・奥尔塔设计的带有藤条靠背的椅子。

## Dismóvel

With over 20 years' experience, Dismóvel is positioned in the region's furniture market, thanks to a flexible, high-quality production structure. The need to look into new markets and the demand for age-old production techniques practically no longer in existence in Portugal led to the setup of its head office in Mozambique. In this productive context, this is where the company manufactured a chair with a rattan back, designed by Riccardo Dalisi for Ramos Horta.



Society
企业家

# Luciano Benetton
# Luis Pereira Miguel

## 卢西亚诺・贝纳通
## 路易斯・佩雷拉・米格尔

卢西亚诺・贝纳通于1935年出生在意大利的特雷维索，他是国际知名企业贝纳通集团的创建人。贝纳通集团成立于1965年，其业务活动现已遍及全球120多个国家。集团旗下拥有若干著名品牌，如以引起巨大争议的广告而著称的United Colors of Benetton以及Sisley、Playlife和Killer Loop等品牌。身为企业家的卢西亚诺・贝纳通还积极投身政界，并在1992年至1994年当选为意大利共和国参议员。

Luciano Benetton, born in Treviso in 1935, is the founder of the internationally famous Benetton Group, dedicated to fashion, launched in 1965 and established in 120 countries. The group includes the brands United Colors of Benetton, famous for its polemic advertising campaigns, Sisley, Playlife and Killer Loop. As well as an entrepreneur, Luciano Benetton also adventured into politics, as a senator of the Italian Republic from 1992 and 1994.

## 设计之路，上下求索

曾几何时，一个年幼的男孩把他哥哥的自行车卖掉并用卖车的钱购买了一台缝纫机。现如今，我们不妨在他经过大门，带着兴致勃勃、轻松惬意的神情走近我们时仔细打量他一番。在他的眼中，我们分明看到一种实现所有未竟事业的渴望。一颗年轻而充满躁动的心中充满了成熟的领悟。布置在桌边的椅子充满了灵性，它是路易斯·佩雷拉·米格尔为卢西亚诺·贝纳通这个United Colors for Benetton时尚帝国的缔造者设计的，而我们则聚在椅子靠背四周来细细品味它背后的那些传奇故事。路易斯对美的事物报以极大热情，同时也把功能性当作一个前提条件，而后者在任何时候都不能被忽视。是的，他对美孜孜以求，对于艺术和建筑抱有强烈的兴趣。这些都在他与托比亚·斯卡帕合作设计的椅子中得到了淋漓尽致的体现。

让路易斯区别于其他设计师的是他的直觉和动手制作产品的意愿。同时，他还会从各个角度仔细关注椅子的设计，努力寻找这把椅子能够唤起的记忆中的片段。他有一双敏锐犀利的眼睛，这让他能对每个细节提出质疑以确定椅子的舒适性、结构的实用性、存在问题和技术性的方面。他已经沉浸于自己的那套独特的创作手法中，仿佛本人就是作品从形成、销售再到产生利润过程中一个不可或缺的组成部分。正因为如此，他会再三审视自己的作品，就像翻阅一本书中的每一页文字，他为作品所投入的心力、关注是显而易见的，创作的过程让他着迷。

对于一件艺术作品——无论是一件服装还是别的什么——他都对其中的细节揣摩不已，甚至达到“痴情”地步。一件运动衫因色彩和（他在正面所描绘的）图案装饰而惊艳四座，一条牛仔裤对于那些渴望自由自在生活方式的人们来说意味着真正的结实耐用（他已经迫不及待地站起身为我们展示几条他设计的牛仔裤，而且还立刻去仓库里看看是否有一条能给出手的裤子）。他不会把时间花在等待上，他会为了自己想要寻找的东西而求索奔忙。没有什么能阻挡他坚定的脚步，现实让他积极投身于力所能所及的工作中而不是消极地等待。他谈笑风生，他是一个鼓动者和“震颤派”风格（崇尚简朴生活、简单设计）的信徒，他的能量被传递到所有作品的优化工作中。他的奋斗目标是提升人们的生活质量，既然制作一件完美的作品所花的代价与一件平庸的作品相当，那么何乐而不为呢？同样这一对生活质量孜孜以求的理念也贯穿于他的体现社会责任感的所有项目中，甚至连他自己的广告也采用了刺激但却有效的方式。当我们说到另一个承载着激情的项目——旅行时，他又挂起了那招牌式的微笑。曾几何时，那个怀揣着梦想的男孩已进入耄耋之年，但他现在仍旧老当益壮，并且时刻准备扬帆起航，环游世界。（罗莎·爱丽丝·布兰科）

## He Runs in Search

Once upon a time there was a little boy who sold his brother's bicycle to buy a knitting machine.

Look at him today as he comes through the door and approaches us interested and relaxed. In his eyes, everything still to be done. Restless youthfulness filled with matured understanding. Sharpness seated at the table where we gather round the dossier of the seat that Luis Pereira Miguel designed for him: "United Colors for Benetton." He is enthusiastic about its aesthetic dimension, while referring to functionality as a prerequisite that is obvious, but something that must never be neglected. Yes, beauty. Yes, an interest in Art and Architecture. Always, and even more so, thanks to his work in conjunction with Tobia Scarpa.

What defines him is his instinct and his willingness to put his hands to work.

Meanwhile, he continues to gaze at the design of the chair from all angles, searching his memory to see what this chair can awake. His eyes are swift, but question it in every detail to determine its comfort, the practical possibility of its construction, its problematic aspects, its technical side. He is already immersed in the modus operandi, as if he himself were concretizing it, distributing it, counting up his profits. For this reason, he leafs through the pages of his chair again, concerned, attentive, charmed.

In a work of art, in a piece of apparel, whatever it might be, he can fall in love with a detail. A sweater can be beautiful for its color, for its touch (as he strokes the front of the sweater), a pair of jeans are practical for people with a free life (and he's already gotten up to show us some jeans, he's going to check right away to see if there's one like it in stock to give Luis).

He doesn't wait, he runs in search of what he wants to find. He's unstoppable, for reality calls him to everything he can do, without his waiting for others. He talks, he smiles, he's a mover and a shaker, his energy channeled for the optimization of everything. His aim is to improve the quality of life, and since a beautiful project can cost about the same as a mediocre one, why not? This same idea of quality of life appears in his projects of social responsibility, that even his own advertising exhibits in a provocatively efficient way. He smiles when we speak with the same passion about other projects: travel. Once upon a time there was a little boy today who prepares to enter his boat and go around the world. – Rosa Alice Branco

## United Colors for Benetton

这款椅子是一位时尚巨擘的个人愿景的产物，他对数代设计师和普通公众都产生了重要且深远的影响。他和他缔造的品牌彼此密不可分，两者都超越了地理与社会的限制。因此，这件创意作品可以被视作一个人的物化形象，它是一个品牌名称、一种生活方式以及方便舒适、创造性与创业精神的代名词。这款椅子又两部分组成：支撑结构和椅座。前者采用木制胶合板制成，其造型为品牌最早标识的变体，它很好地体现了原先商标设计的简化特色。我们采用单一的整块材料来分别做出椅脚、椅座、扶手和靠背，这样我们就可以得到一个表面连续、浑然一体的椅子构型，从而将作品与所要刻画的人物的生平联系了起来。椅子的造型类似于一个螺旋体，象征着一种连续永恒的动态并让人联想到主人公的实力和他的生活经历。椅座则是用四种不同颜色（绿、蓝、红、黄）的花边毛线制作而成的。

这种手工编织方法最早可以追溯到人类文明之初，它与贝纳通最初的针织产品有着千丝万缕的联系。这些相互编结在一起的网状毛线织物可以将外力分散于椅子的整体结构中并且形成一个由各种亮色组成的自然朴素的外观。这两个部分的组合体现出了主人公的愿景，它根植于意大利传统手工技艺的历史积淀中，而在现代技术与可资利用的技术工具的帮助下拥有了更强的生命力。这就是为什么我们把它定义为一件刻画人物生平的作品。正是由于卢西亚诺·贝纳通的生命之色，United Colors才更加彰显其原色魅力。（路易斯·佩雷拉·米格尔）

## United Colors for Benetton

The chair is the result of the vision of a personality who decisively influenced several generations of designers and people in general. He and the brand name he created became inseparable, thus transcending geographical and social boundaries. The creative object is thus a perspective on a person, while being synonymous with a brand name and a lifestyle, inconvenient, creative and entrepreneurial. The chair comprises two parts: the structure and the seat. The former, made of wooden plywood, is the product of the transformation of the brand's original logo, by achieving its simplification. Thu, we seek a relation with the product of this personality's life, using a continuous surface combining the feet, seat, armrests and back in a single item. Its shape is similar to a spiral, in a continuous, perpetual movement, reminiscent of the person's strength and his life in the world. The second part, the seat, is made with Macramé yarn in four different colors (green, blue, red and yellow).

This type of manual weaving, which dates back to the dawn of civilization, seeks a connection to Benetton's original product, that is, knitted fabrics. These intertwined net-like yarns enable the distribution of forces over the entire structure, creating a composition of bright colors with an organic look. The combination of these two parts produces a vision of the personality, anchored in an Italian tradition of handcrafted know-how with modern technology and the technological means at our disposal today. That's why this is a biographical object. Thus, the united colors of Benetton are now together for Luciano Benetton. – Luis Pereira Miguel

## 路易斯・佩雷拉・米格尔

路易斯・佩雷拉・米格尔曾先后在波尔图、德国科特布斯和里斯本学习建筑。1997年，他从里斯本卢斯埃达大学毕业，后来又在伦敦建筑联盟学院获得建筑与城市规划专业硕士学位。2004年之前，路易斯在好几家事务所工作过，而在2005年他与人合伙创建了自己的建筑事务所。该事务所在2007年入选Newitalianblood网站评出的前十位葡萄牙建筑事务所（40人以下）。2008年，他在由Poli.design与贝纳通合作举办的ColorsDesigner国际比赛中荣膺冠军，而后他为贝纳通集团完成了几家在意大利和俄罗斯的概念店的设计。

## Luis Pereira Miguel

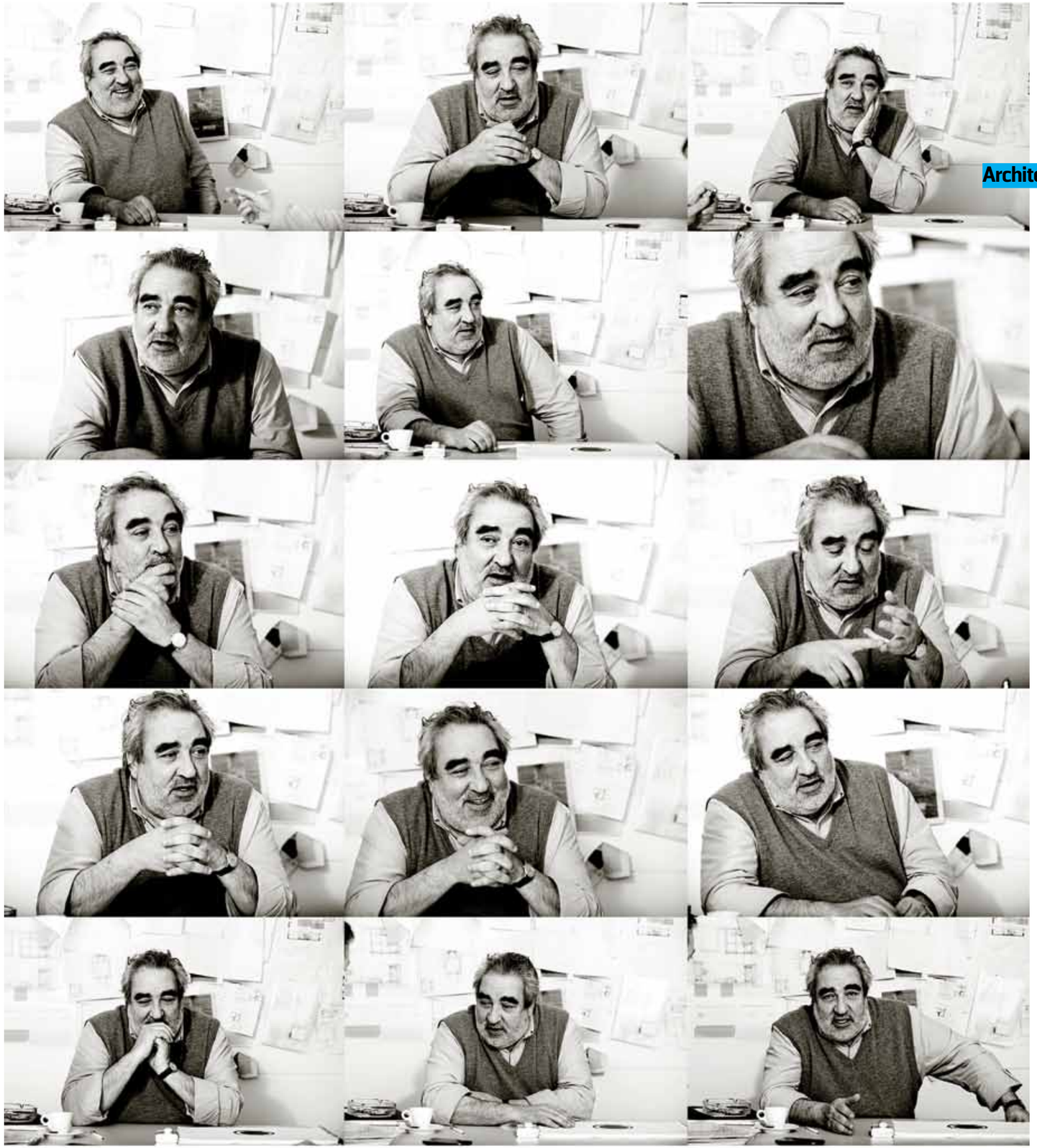
Luis Pereira Miguel studied Architecture in Porto, Cottbus (Germany) and Lisbon, where he graduated by Universidade Lusíada in 1997, and is a Master in Architecture and Urbanism by the Architectural Association School of Architecture in London. Pereira Miguel worked at several studios up to 2004, and in 2005 he co-founded Pereira Miguel Arquitectos, a studio selected for the Top 10 of Portuguese architects under 40 by the newitalianblood website in 2007. In 2008 he won the ColorsDesigner international competition promoted by Poli.design and Benetton, subsequently working for the group in store concepts in Italy and Russia.

## 制造 CM Cadeiras

CM Cadeiras公司是一家具备高度生产灵活性、将大规模手工生产同尖端设备相结合的企业。公司在技术与外观复杂程度较高的家具制造领域具备相当的实力，这使其成为本土同行企业中的佼佼者。路易斯・佩雷拉・米格尔为著名企业家卢西亚诺・贝纳通设计的这款椅子的工艺十分复杂对工厂的制造水平要求极高，因此将椅子的制作委托给CM Cadeiras公司也就成了自然而然的事情。

## CM Cadeiras

CM Cadeiras is a company featuring a high degree of productive flexibility, hinged on the combination of a great deal of handcrafted production with cutting-edge equipment. Thus, CM Cadeiras constitutes a local reference in the production of furniture involving a high level of technical and formal complexity. And so, it was only natural that this company was entrusted with the chair involving the greatest production complexity: the chair designed by Luis Pereira Miguel for entrepreneur Luciano Benetton.



**Architecture**
建筑师

# Eduardo Souto de Moura
# Design Factory

## 爱德华多·索托·莫拉
## 设计工厂

2011年普利策建筑奖的获得者爱德华多·索托·莫拉1952年出生于波尔图市。早年从波尔图美术学院建筑系毕业后莫拉进入到了葡萄牙建筑大师西扎的事务所工作。如今他是许多大学（巴黎国立高等建筑学院、哈佛大学、都柏林、苏黎世和洛桑的相关大学）的客座教授，作为一名建筑师他的作品获得了40多个葡萄牙国内和国际奖项。他完成的较为著名的设计项目有波尔图城市地铁、布拉加足球体育场以及分布于瑞士、比利时、西班牙、意大利和奥地利的建筑。

Born in Porto in 1952, Eduardo Souto de Moura worked at álvaro Siza's studio while graduating in Architecture by the School of Fine Arts of Porto. An invited professor in several international universities (Paris-Belleville, Harvard, Dublin, Zurich and Lausanne), his work as an architect has already been recognized by more than 40 Portuguese and international awards, notably his architecture projects at Metro do Porto and Braga's football stadium, as well as works in Switzerland, Belgium, Spain, Italy and Austria.

## 到达遗忘之地

工作室的空间就像是被遗忘的文字，彼此之间形成一种和谐。爱德华多·索托·莫拉只是想恢复作品的匿名性：当他选定某件物品时，相关的记忆仿佛都从指缝中间溜走。它们如此轻盈完美，就像一本精致而又便宜的记事簿，或是一本再版的书籍。作品本身的魅力让人无法不去关注它、使用它。他用自己的语言在记事簿上潦草地书写下杂乱无序、随心所欲的文字，让人在使用的同时感到了一种无拘无束。记事簿的优雅精致不应掩盖贯穿于每一页中信手写就文字的纯粹和朴素。实用性产品的“天职”就是在不经意间与周围环境融为一体，并赋予它特定的语境。

爱德华多·索托·莫拉在进行创作选择时十分“激进”，他只提供两个选项：椅子或床。床是为睡觉之用，而椅子则用于工作或让人坐在桌边。这让人回忆起孩子们围坐在桌边一边吃着饭一边随意聊天时的情景，聊天的内容可以是学习成绩、朋友、有趣的插曲也可以是未来的计划。至于说椅子，就给它一个原本应该有的样子，突出功能实用性，这一点应该一目了然。椅子要在舒适性上做到极致，让使用者甚至忘记它的存在。在材料使用上他很“保守”，总是采用自己熟知的材料，这款同卡洛斯·桑托斯（RAR地产公司设计师）合作设计的椅子亦是如此：在具备高度灵活性的同时在各方面精工细作，并抛弃一切先入为主的成见。

有谁还会认为他是一个收藏家？他收藏的唯一目的就是日后将其舍弃。要不断提出质疑，让那些残破之物或别人眼中的废品重新产生价值，恢复它们原有的状态。然而，有些作品却有着长盛不衰的感染力，就像迈尔斯·戴维斯嘴边流淌出的充满悦动欢乐、狂热似火的爵士乐或是密斯·凡·德罗那如梦似幻的建筑作品。透过窗棂，在冬日树木的枝杈间，我们可以看到杜罗城的景色正逐渐远去并最终消失于海中，仿佛化作了一首妙不可言的爱情之曲。（罗莎·爱丽丝·布兰科）

## To Reach Oblivion

The space of the atelier is like words forgetting themselves and entering into consonance.

Souto de Moura only recovers the anonymity of things: when he settles on one or another object, forgotten in his fingers. They are perfect, some kind of lighter, a good, cheap notebook, a book that wouldn't be a first edition, objects that invite one to use them. The rambling of his hand creates in his words a notebook that one wants to use, in which to scribble something, without feeling inhibited. The elegance of the notebook should not be superimposed on the innocence of the scribbling one wishes to see run freely across the page. And so, the vocation of a functional object is to pass by unnoticed in the environment that surrounds it and gives it context.

Souto de Moura is radical in his choices, leaving only two options: either chair or bed. The bed for sleeping, the seat for working or sitting at a table. There rises the memory of children gathered round a table where words were shared during meals: grades, friends, episodes, projects. As for the chair, let it be like a chair, functional, that's clear. So comfortable he could forget about it. Made of a material with which he identifies, as is the case with this chair designed by Carlos Santos (designer of RAR Real Estate): a flexible chair with a rounded exactitude and good bye to all preconceptions.

Who would have thought him a collector? He collects only to discard later on. To challenge the object in ruin or the piece of junk, and to return it to its original state. However, there are objects of unfailing affection, maniacal objects of pleasure: Miles Davis, Mies van der Rohe: Jazz in the corner of his mouth, with dreamer's smoke rising. From the window, among the branches of that winter tree, one can see the Douro emptying into the sea, into the ineffable music of affection. – Rosa Alice Branco

## （非）著名的椅子

爱德华多·索托·莫拉作品中引人注目的特色是透过诸如简洁性和精妙性等价值来加以表现的，而在我们看来这些价值似乎也是建筑师本人个性特征的体现，并且生动地反映在这位创造者的设计中。莫拉的谦逊包容却与一些截然对立的价值标准联系在一起，比如复杂性、讽刺性以及天然与人工之间的巨大差别。因此，在解读他的作品时，我们便很容易用二元对立性和思想范式作为诠释的基础。在这种价值标准的模糊性中设计工厂准确地抓住了建筑师身上那种本质的东西以及这款表现他个人特质的椅子的设计起点。作为一位建筑师，索托·莫拉深受密斯·凡·德罗的影响，因此他所采用的建筑元素中很明显体现出一种实用主义和理性的严谨。受此启发，我们在工字钢上找到了灵感，从而构思出简洁的椅子外观造型。工字钢通常是由钢或铁打造的，它不仅是基本的建筑构件也为各种建筑设计理念提供了实现的可能，设计工厂则采用胶合板制造出工字钢形状的椅子，以此来重新诠释这种普通而不平凡的外观造型。因此，我们在作品中达成了简洁性与模糊性的统一，并且向现代建筑运动中所体现的材料的“真实性”提出了质疑。（设计工厂）

## (Un)noted chair

The distinctive character of the work of Souto de Moura is expressed through values such as simplicity and subtlety, which to us appear to be evident traits of his personality and which are reflected in his design, as a creator. However, his apparent modesty is linked to opposite values, such as complexity, irony or dichotomy between natural and artificial. Hence, the emergence of dualities and paradigms in an apparently easy interpretation of his work. It was in this ambiguity of values that the Design Factory came up with the architect's essence and the starting point for designing a chair that seeks to portray him. Through pragmatism and the rationality of the constructive elements adopted by architect Souto de Moura, influenced by Mies Van Der Rohe, we find the simple profile in "I". This profile, normally made of steel or iron and used as a constructive component and clear architectural principle, is reinterpreted by the Design Factory as the shape for the chair, but made of plywood. Thus, we achieve an apparent simplicity and an ambiguity that calls into question the truth of the materials expressed in the Modern movement. – Design Factory

## 设计工厂

设计工厂于2007年创建，是RAR集团旗下RAR Imobiliária公司所属的创新与设计企业。最初，它只为其母公司生产产品，而后则开始为集团旗下的各个公司提供服务。2010年，该公司将业务扩展到海外市场。作为一家擅长室内和家具设计的专业公司，设计工厂已成功完成了若干住宅与写字楼的定制项目以及展会活动项目，其提供的整体式交钥匙工程解决方案可满足当前的各种需求。公司拥有一支跨学科、跨领域的职业团队，它集中了团队每一位成员所积累的丰富经验，并针对性地将这些经验运用到每个项目中，在确保功能性的基础上实现个性化的设计目标。

## Design Factory

Created in 2007, the design factory* is an innovation and design firm of RAR Imobiliária, a company of the RAR group. Having started to work solely for the company of which it is a part, it began providing services for the group's companies and, in 2010, it expanded its operations to the foreign market. Specialists in interior and furniture design, the design factory* has developed customized residential and corporate projects, as well as the design of events, by providing integrated turnkey solutions adapted to current needs. Comprising a multidisciplinary team, the Design Factory captures the various experiences each team member has been through, applying them in a personalized manner and grounding them on the functionality of each project.

## 制造 Cunha

Cunha Mobiliário公司拥有30年的行业经验，以一批高素质的生产技师和能够回应各种艰巨挑战的工匠而著称，其家族式管理充满活力。该企业在技术与制造细节方面具有一流的品质，这一特点在制造设计工厂为爱德华多·索托·莫拉设计的椅子中表现得十分明显。

## Cunha

With 30 years' experience and a dynamic family management, Cunha Mobiliário is noted for the quality of its production technicians and craftsmen capable of responding to complex challenges. The quality in achieving technical and constructive details was a feature in making the chair designed by the Design Factory for Eduardo Souto de Moura.

Film 电影导演

# Manoel de Oliveira
# Paolo Deganello

## 曼努埃尔・德・奥利维拉
## 保罗・德加尼罗

曼努埃尔・德・奥利维拉1908年12月12日出生在波尔图，他自幼便对电影有着强烈的兴趣。1928年，他初登银幕，在影片《神奇的法蒂玛》中扮演了一个小角色。三年后，他拍摄了自己的第一部影片《多罗河上的辛劳》。这部默片在里斯本中央电影院上映时引起了轰动，他本人也因此一举成名。1942年，他导演了第一部故事片《阿尼基・博博》。1985年，身为一名多产的电影导演和制片人的奥利维拉凭借他指导的电影《缎子鞋》捧走威尼斯电影节金狮奖。五年后，他创作的电影《战士的荣誉》入选戛纳电影节并获得官方评委的特别提名奖。

Born in Porto on December 12, 1908, Manoel de Oliveira was interested in cinema from an early age, having begun his career as an extra in Fátima Milagrosa by Rino Lupo in 1928. Three years later, he premiered his silent version of Douro, Fauna Fluvial at the V Congresso Internacional da Crítica, in Lisbon. His first feature film, Aniki-Bóbó was directed in 1942. In 1985, already with a vast filmography on his record, Oliveira won the Golden Lion at the Venice Festival for his film Le Soulier de Satin and, five years later, a special mention by Cannes' official jury for his out of competition film Non ou a Vã Glória de Mandar.

## 世界的开端

从看过的一切到读过的一切，保罗·德加尼罗将他创作的这款名为“永恒”的椅子与曼努埃尔·德·奥利维拉电影艺术世界中的作品联系在了一起。在欣赏椅子的时候，导演似乎可以找到自己形象的化身。
他就静静地坐在那里，仿佛时间已不存在，就像在电影艺术中的表现方式一样，镜头的时间要足够长，从而赋予他的电影一种存在的意义。这些电影试图给他的面部语言带来一种价值：真实的美德。这种真实性并非不计代价，因为美德无法用价值来衡量。失落的感伤和忧愁却将他脸上的温和微笑轻轻地抹去。未来的日子要比过往的时光更加孤单。但这个项目的出现使他的表情变得重新栩栩如生。一开始是杜罗城及这里人们的辛苦劳作，然后是沿河岸奔跑的孩子们的脸庞，以及其他所有被延长的超过三十部电影长片的部分。他是这片土地上冲向风车的游侠骑士，而他所寻找的是多罗河水发端的源头。（罗莎·爱丽丝·布兰科）

## The Beginning of the World

From having seen everything and read everything, Paulo Deganello peoples the "Timeless" chair with artifacts from the universe of Manoel de Oliveira. It is as if, in looking at the chair, the director could find his own image incarnate.
He sits quietly as if time did not exist, just as in his cinematography, in which the shots demand to be held long enough to give a sense of the ontological dimension of his films. These films attempt to give value to what is written in his face: the goodness of truth. Not truth at any price, for it is goodness that is beyond all price. The gentle smile is crossed by the melancholy of his losses. The future is more solitary than what came before. But it is inhabited by the projects that animate his face. In the beginning was the Douro and its toil, then the faces of children running along the banks of the river and all the rest prolonged for more than thirty full-length films, always in quest of the good. Knight-errant of the windmills of this land, his search is the source where the water begins. – Rosa Alice Branco

## 永恒之椅

这个项目所针对的对象是曼努埃尔·德·奥利维拉，他让我设计一把能让他“坐在上面沉思冥想的椅子”。一把供人沉思的椅子一定不能有完全直立的靠背，而是可以让人的身体斜靠在其上，从而使人的头部和背部都能得到椅子靠背的完全支撑。在这样一种放松静止的状态下，人便能更好地进行思考。这种椅子的支撑结构需要一个踏脚板以及特殊的扶手，扶手起到的支撑作用有别于靠背直立的椅子扶手。倾斜靠背木制座椅的设计主题有着重要的历史渊源，如1905年约瑟夫·霍夫曼设计、Jacob & Josef Khon制造的靠背可调式“Sitzmachine”椅子，1938年汉斯和瓦斯利·鲁克哈特兄弟设计、Thonet AG制作的“La siesta medizinal”乐椅。前者可通过手动方式调节椅子靠背的倾斜角度，而后者则是借助使用者身体的运动来让椅子实现不同程度的倾斜姿态的。“永恒”依旧具有普通椅子的大部分特征，其设计立意是想为曼努埃尔·德·奥利维拉提供一种平缓的靠背支撑，并且在不同的姿势下其背部始终都能获得依靠，两个突出的扶手可以起到支撑肘部的作用。椅子靠背在承受身体重量时会受压变形，因为其制造材料是产自芬兰的桦木胶合板，通常这种木材是用于制作飞机航模的，其弹性、韧性和抗拉强度都非同一般，甚至其厚度也变薄了（只有5毫米）。除了椅子靠背的材料具有形变特性外，椅子还装有一个靠背调节杆，调节杆通过枢轴固定在椅子背面的边缘处，它可以改变椅座的倾角从而达到调节背部倾斜程度的目的。调节杆可确保使用者获得最佳的座位/靠背角度。
这把椅子的设计语言带有鲜明的象征色彩，复杂而不失清晰，正如曼努埃尔·德·奥利维拉电影里的所有文字、故事、人物和场景一样。我想利用我的知识达到相同的目的，即让人们在使用产品的过程中去发现它、认识它。与其他项目一样，我采用了无生命但却纯粹天然的材料，比如木材、亚麻布、剑麻织物、麦秆、皮革，而铝材则经过铸造以求达到有着强烈设计感的造型效果，使得椅子能够被一个生命主体所接受。正是各个部分的复杂精妙的结合使得椅子的主人能体会到一种使用的乐趣。椅子形状与生产工具之间如何实现有效的“对话”，对于这一问题的探索便是该项目存在的主要原因。比如，椅子扶手是用来自于帕雷德斯地区的葡萄牙硬松木制作而成的，这体现了尊重和重视本地传统材料的项目宗旨。
经过加工成型的松木可以在靠背位置变化时对扶手的不同位置提供支撑。头靠几乎就是一支带有皮制花瓣的花朵，人可以将头轻轻依托在其上安静地进入思考状态。一张未经加工的亚麻布铺面将桦木胶合板与坐在上面的人的身体分隔开来，它在硬质木料与人柔软的身体之间起到缓冲的作用。由于亚麻布有良好的吸水特性，因此当人久坐在椅子上时不会有汗涔涔的感觉。与木材一样，铝材也是一种可以完全回收再利用的现当代家具常用材质。我曾经研究过用硬木（洋槐）和强力胶制成的木质/铝质结合部，它是用来代替常见的压纹强化塑料或压铸铝材制成的结合部的。在这款椅子的设计中，结合部位有意采用了外观突出、引人注目的形式（传统椅子的结合部分通常隐藏在相互接合的材料的内部），从而体现出当今人们对家具设计的两方面需求：既要求各个部件能便于拆解，同时也要促进现代水准的木材与铝材的结合使用——这可极大地扩展和充实木材新的潜在应用领域。
硬木扶手的表面采用了抛光工艺而非聚酯材料，而与人身体接触的部分则经过了打蜡处理，不与身体接触的部分没有经过任何加工而仅仅是被锯断并用砂纸打磨，因此木料原始的质感得以保留。这种方式可以还原材料本身所包含的丰富的形象感以及未经任何雕琢的原始魅力。不仅如此，经年累月的使用会在上面留下带有色彩的印记，这正是葡萄牙本国材料所具有的独一无二的特质。这款椅子不仅仅是一件产品更是一次设计的实践，即为一个特定的使用者创造并呈现的实验性设计作品，并且最终生产出的只有五件成品。这个项目的意义在于表明本土材料（特别是木材）的多方面用途需要通过新的研究来重新加以发掘和充实，同时也试图证明产品需要呈现出生活的美好，对于曼努埃尔·德·奥利维拉而言这把椅子则为他带来思考的快乐。（保罗·德加尼罗）

## Timeless

The recipient of this project is Manoel de Oliveira, who asked me for "a chair he can think in." A chair to think in is a chair that must allow for a not-so-erect as well as an inclined body position, so that the entire back as well as the head can be supported, both of which have to be fully supported on the back of the chair, in a resting position so as to think better. This body support comprises a foot rest, and, in this position, the arms must be able to achieve a support that is different from that of the back position when erect.
The theme of the wooden chair with different inclined positions has some important history behind it: the "Sitzmachine" by Josef Hofmann, dated 1905, manufactured by Jacob & Josef Khon, and the "La siesta medizinal" by Hans and Wassili Luchardt, dated 1938, manufactured by Thonet AG. While the former allows for manual reclining adjustment of the back to different positions, the latter is a lounger with different reclining positions produced by body movements. The Timeless chair, as well, while remaining a chair, ... wants to provide Manoel de Oliveira with gradual back support, always supported, in different positions, by two emphatic armrests to help him up and which become supports for the elbows. The back of the chair yield under the body weight because it is made of birch plywood, manufactured in Finland, normally used in model aircraft flying, a sophisticated wood providing as much flexibility and elasticity as tensile strength, even with a smaller thickness (in this case, 5 mm). The deformity of the back of the chair is accompanied by a lever fixed with a hinge on the back edge of the chair, which helps adjust the inclination of the back by changing the inclination of the seat, achieved by changing the body support. The lever makes sure the ideal seat/back angle is achieved.
The chair's text is figurative, very articulated and complex, as are all texts, stories, characters and settings in films by Manoel de Oliveira, and the same attempt is made by my equipment, products that are unveiled and discovered through their use. Here, as in other projects, inanimate but natural materials, in this case: wood, linen, sisal or straw, leather, aluminum are molded, while achieving sensual, plastic shapes capable of receiving an animate body, and thus, complex combination of its parts, revealing the pleasure of its use. The dialog between the body's shape and that of the equipment also becomes the main raison d'être of this project. The armrests, for example, are made of a hardwood from Portuguese pine, as this project seeks to value local materials, from the area of Paredes. They are excavated and molded as a function of the arms' different support positions, by changing the position of the back. The head rest is almost a flower with leather petals, where a thinking mind can gently rest. A raw linen cloth is to be included between the birch plywood and the body of the person sitting down; this cloth serves as a damper between the hardness of the wood and the smoothness of the body, which can eliminate the risk of perspiration, due to the linen's properties.

Just like wood, aluminum is a fully recyclable and thus, modern and contemporary material.
I have studied wooden/aluminum connecting joints made of hardwood (false acacia) and glue, as an alternative to those normally used, which are made of embossed rigid plastic or of pressure die-cast aluminum. The joints are intentionally visible in the chair's design (the joint is usually hidden within the materials that are joined together), both to show today's need to also lend substance to the disassembling of its parts, and to foster the modernity of this wood/aluminum combination which greatly enriches the wood's possible new applications. The hardwood of the armrests is finished with polished surfaces, not with polyester, but, rather, with wax, on the parts that come in contact with the body, and the surfaces not in contact with the body are sawn and sanded but left raw, to show the figurative richness of this material and the fascination of what is left unfinished, which becomes colored through use over time, a quality occurring solely in national materials. This chair is not a product but an exercise in design: the design of experimental equipment projected for a single user of choice, five of which are to be made. It attempts to show how national materials (and wood in particular) are a versatile material to be rediscovered and enriched through new research, while seeking to affirm that products need to be projected for the pleasure of living and, in this case, of "thinking". – Paolo Deganello

## 保罗・德加尼罗

1940年保罗・德加尼罗出生在东帕多瓦，他1966年从佛罗伦萨大学建筑系毕业。在佛罗伦萨完成学业后，他加入了Radical Architecture Studio Archizoom Associati事务所。极富口才的保罗・德加尼罗在进入建筑行业时刚好赶上了社会激进主义时期。从1972年起，他便在米兰独立开展事业，为Cassina、Vitra、Driade、Planula、Ycami Collection、Venini和Zanotta这样的意大利企业提供工业设计项目的服务。他的作品成为了一些博物馆，如伦敦维多利亚与艾伯特博物馆、伦敦设计博物馆、日本富山现代美术馆、美国丹佛博物馆以及位于莱茵河畔威尔城的维特拉设计博物馆中的永久性藏品。自1967年起，他开始在意大利和海外的一些大学从事繁重的教学工作。目前，他是ESAD艺术与设计学院室内设计硕士专业的客座讲师。

## Paolo Deganello

Paolo Deganello born in East Pádua in 1940, graduated in Architecture by the University of Florence in 1966. After have finished the course established in Florence, with Branzi, Corretti and Morozzi the Radical Architecture Studio Archizoom Associati, polemic in speech and in practice in a time of social radicalism. He works individually from 1972 in Milan, where he develops projects of industrial design, for Italian companies like Cassina, Vitra, Driade, Planula, Ycami Collection, Venini and Zanotta. His work become part of the permanent exhibition of Museums such as Victoria and Albert Museum of London, the Design Museum of London, the Museum of Modern Art of Toyama, Denver Museum and Vitra Design Museum in Weil am Rhein. From 1967 he practices an intense pedagogic activity in Italian and international universities. Currently, he is an invited teacher of the Project discipline in the Master's degree in Interior Design of ESAD – School of Art and Design.

## 制造 Viriato Hotel Concept

这是帕雷德斯地区最早建立的制造公司之一，并且它很快就成为酒店家具设计市场的领头羊。该公司拥有一支高水平、灵活性强的管理队伍和强大的生产能力，这使其成为本行业中的标杆企业并且能够承接生产高度复杂的项目。保罗・德加尼罗为曼努埃尔・德・奥利维拉设计的这款椅子是一个对各种不同材料和生产工艺要求非常高的作品，而Viriato公司所能提供的技术先进的解决方案也正是设计师选择它作为制造商的主要原因。

## Viriato Hotel Concept

This was one of the first companies to be set up in the municipality, as it quickly became a market leader in furniture for the hospitality sector. Featuring high-level dynamic management and a great deal of productive capability, it is an unavoidable reference, able to deal with projects that are highly complex in terms of production. The chair designed by Paolo Deganello for Manoel de Oliveira is a very demanding object, involving not only a variety of materials and production techniques, but also a few technologically advanced solutions that justified their choice by the designer himself.

**Photography**
**摄影师**

# Zalmai
# AA Arquitetos Anónimos

## 扎尔梅
## 匿名建筑事务所

扎尔梅出生在阿富汗首都喀布尔，在1980年阿富汗遭前苏联入侵后他便离开祖国前往瑞士洛桑定居。钟爱摄影的他分别在洛桑的摄影艺术学校和伊韦尔东职业摄影培训中心学习过并于1989年成为一名自由摄影师，开始了自己的职业生涯。他游历世界各地，去过印度尼西亚、埃及、古巴、中非共和国等国家。最后他回到了阿富汗，并用相机记录下战争和阿富汗人民遭受的苦难。他曾为几家国际机构和非政府组织工作过，如人权观察、国际红十字会和联合国难民署。他的作品在世界各国的博物馆、画廊和文化中心都有展出并且为他赢得了好几个国际奖项。最近他刚刚在Visa Pour l' Image国际摄影记者节上获得了Visa d' Or奖。

Born in Kabul, Afghanistan, Zalmai left the country after the 1980 Soviet invasion, travelling to Lausanne, Switzerland. Following his passion for photography, he studied at the Photography School in Lausanne and at the Professional Photography Training Centre of Yverdon. He began his career as a freelance photographer in 1989, travelling around the world (Indonesia, Egypt, Cuba, Central African Republic, among others) and returning to Afghanistan, where he continues to document the war and plight of the Afghan people. He has worked for several international organizations and NGOs, such as Human Rights Watch, International Committee of the Red Cross and the UN Refugee Agency. His work has been exhibited around the world in museums, galleries and cultural centres and has earned him several international awards, most recently the Visa d'Or from the Visa Pour l'Image International Photojournalism Festival.

## 在路上

在那个漫无尽头的一天他失去了家庭、祖国和家园，自那一天开始扎尔梅就成了一个浪迹于世界各大沙漠上的游牧人。时间已经铭刻在他的皮肤中，而正是一个有着这样皮肤的人用他的镜头来为人们讲述了一个个打动人心的故事。
在一个所有事物都被彻底撕碎的时代漩涡中，扎尔梅当下的生活注定充满了不确定性和不可预知的风险，就像一座“活人的坟墓”延伸到所有情境中一样。对于他来说，家是个未来的概念而与现实无关。任何财产在他看来都是身外之物，只会令人徒增烦恼，归属感变得越来越难以承受，因为一旦有了归属感你就会害怕失去。对于扎尔梅而言，“拥有”这个动词只属于过去，而“离开”这个动词则意味着能够装在背包里面的几件物品。只有他的相机才是不能割舍的：自孩提时起，相机便成为了扎尔梅身体的一部分，他开始通过相机来表达思想同时也借助摄影来发现自我。
在这一自我发现的过程中，他把镜头对准他眼中的这个世界，这个他想让所有人了解的世界。它存在于人们充满表情的目光中、存在于人体的曲线以及窝成杯子形状的手中，而黑白交织下的绝望和带有希望痕迹的色彩的场景则构成了一个整体。午后在享受着温煦阳光的同时，在对话和笑语中来自匿名建筑事务所的设计师瓦斯科和菲利佩在尝试着构思一款椅子。克劳迪奥·凯瓦琳在为扎尔梅拍照，随着快门的咔嚓声响，双方全神贯注对话时的瞬间便永远定格在了镜头上，而同时被相机记录下的还有赞尔梅深邃的双眸中的幽暗倒影。他微笑时就像一个沙漠中的孩子看到绿洲时的样子——尽管这种天真和绿洲一样都因人类的愚蠢而变得脆弱不堪。
扎尔梅的智慧始于对过去和未来不幸的否定，并把它们重新解释为主动的自我放逐。就在那天下午的晚些时候，扎尔梅迈着轻快的步子离开了，就像一只直窜云霄的快乐鸟儿。（罗莎·爱丽丝·布兰）

## On the Road

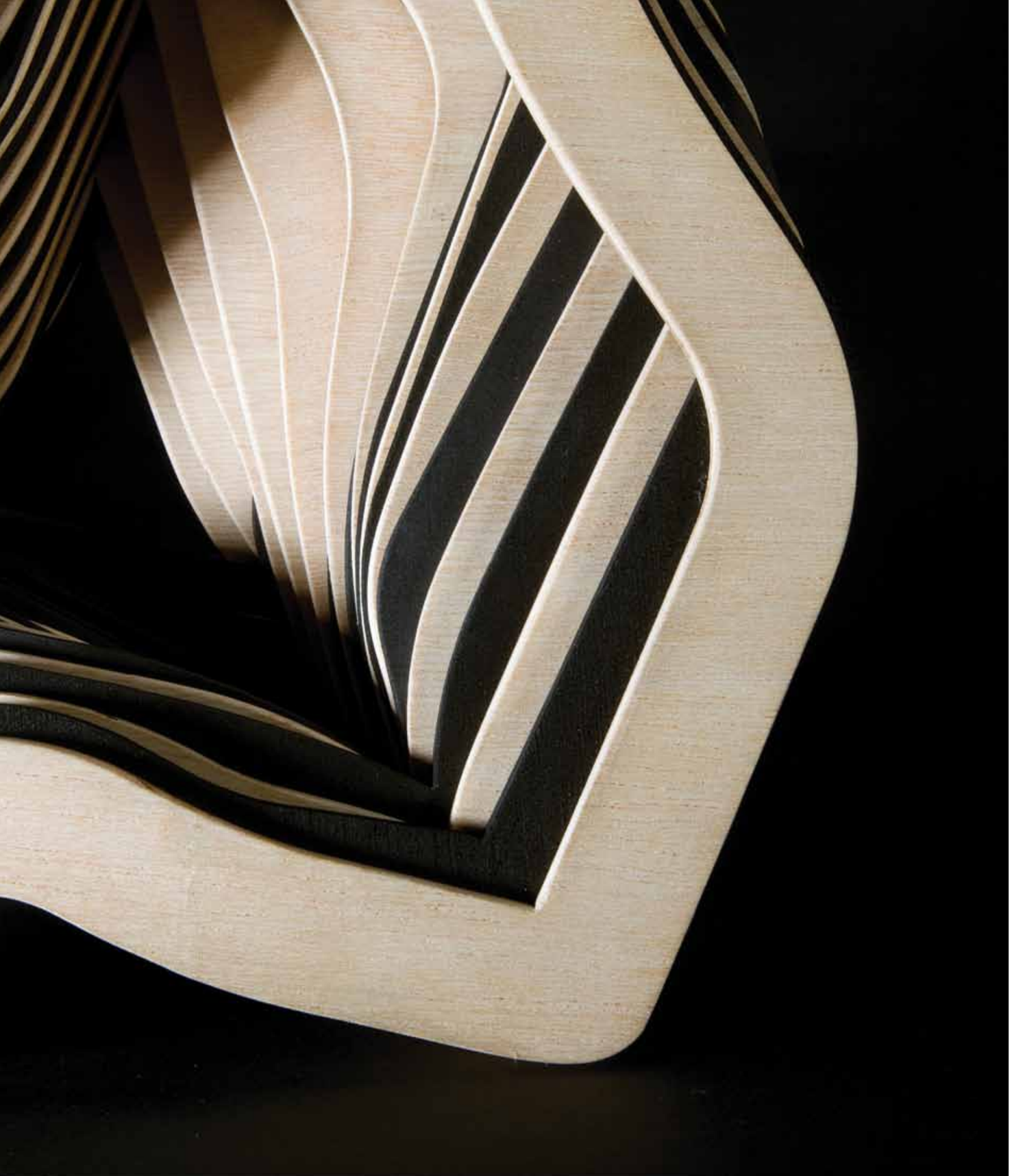
Zalmai is a nomad who has been crossing all the deserts of the world, since that interminable day when he lost his family, his country, his home, hours etched into his skin, the very skin that tells tales to the heart that tells tales through his lens.
From that vortex when everything was torn up by the roots, Zalmai has lived the precariousness of the present like a "Cemetery of the Living" extended to all circumstances. As a home he has only the future, where "is" has not yet come. Any possession haunts him, any belonging becomes unbearable, for it is always lived in the light of the fear of loss. For Zalmai, the verb "to have" is only conjugated in the past and the verb "to leave" is conjugated with the few things that can fit in a backpack. Only his camera is not expendable: it has been a part of Zalmai's body since childhood, ever since he began to speak through the camera, at the same time that he was discovering himself through photography. In this process of self-discovery, he crosses through his lens to encounter the world that resides in the way he sees it, and in the way he gives it to be seen, now exhibited in the expression of some eyes, now in the curvature of bodies, in the cup of a hand, totality placed in a scenario of black and white despair, or in a scenario of color with some vestiges of hope. Afternoon seated in a square of sunshine between conversation and laughter, Vasco and Filipe (Architects Anonymous) are trying to imagine a chair, Claudio Cavallin is taking photographs of the photographer Zalmai, constructing a dialogue of gazes, click by click, revealing the shadows deep in his eyes and the smile like that of a child opening itself to an oasis always threatened by human stupidity.
Zalmai's wisdom begins with the denial of losses that have happened and are to come, transmuting them into dispossession. Late afternoon. Zalmai moves off with the agile steps and the ineffable sweetness of a vertical bird.
– Rosa Alice Branco

## Z’ Alma

在阿拉伯语中，Z’ALMA是一个让人敬畏的名字。Alma的意思就是灵魂，有趣的是，前面的字母Z是一个不同寻常的重要元素，它将摄影师与其作品以及使他充满活力的工作联系了起来。我们与他的第一次会面是在雅典，闲谈中我们聊起他的生活和工作及其附带的影响，这让我们意识到我们所要设计的这把椅子不仅仅是供人休息的一件普通家具，其内容要丰富和全面得多。对我们来说，只有通过噪声算法这种方式才能最好地诠释扎尔梅的游牧生活方式和他生活经历的多面性，恰巧Alma这个阿拉伯词汇可以同英文噪声（noise）一词组成一个带有隐喻意义的组合词ALMAnoi(z)e，即探索如何能够以Alma本人的风格为“神”，以噪声纹理为“形”来解读一种预先形成的观念。无论是二维、三维、四维还是其他维度，噪声函数都是一种最常用的函数。我们试图巧妙地利用时间（w）变量，设计不止一把而是一系列自相似的椅子。先从既定的椅子维度开始，我们采用一种抽象的输入方式来控制椅子的体量和基本比例，我们会通过这种算法让椅子的设计和批量生产系统成形。结构化的噪声函数用以生产和评估所有成形产品，从而便于材料的切割加工和组装成优化版的最终产品。（匿名建筑事务所和涅丝·贡萨尔维斯）

## Z’ Alma

Z “ALMA” I is a mighty name in Portuguese. “Alma” means exactly soul, and playfully, "z" adds the distinct key factor that links the photographer to his work, and how his activity keeps him alive. This called us to a first meet in Athens to chat about his life besides, and collateral effects of work surrender, far more intense and full content than design a chair for a human body by itself.
For us, interpreting Zalmai's nomadism and versatile way of life was through a noise algorithm, coincidentally an Arabic word, building up a metaphor, and searching how to ALMAnoi(z)e a preconceived idea.
Noise is most commonly implemented as a function of either (x,y), (x,y,z) or (x,y,z,w), for any number of dimensions. We tried to play with time (w) variable, designing not one, but a family of self-similar chairs. Starting from preestablished chair dimensions, an abstract input to control the chair scale and basic proportions, soon we got into the algorithm, configuring a design and production system more than just one chair. The noise function was structured to generate and evaluate all the produced models in order to ease cutting and assembling of a final optimized version. – AA Arquitetos Anónimos and Inês Goncalves



## 匿名建筑事务所

匿名建筑事务所位于波尔图，它的创建是对过分注重创作者身份的“个性”所做出的反应。工作室始终贯彻这样一个理念，即没有人的创意专属于自己，因此也就是可以彼此分享的。基于其合伙企业的性质，工作室相信通过与来自其他领域的专业人员的合作可以为新领域的探索提供源源不断的动力，并以一种可持续性和合理的方式来解决问题，为客户提供有竞争力的替代方案。

## AA Arquitetos Anónimos

Based in Porto, the Arquitetos Anónimos studio is a reaction to the exaggerated weight given to authorship 'individuality'. The AA practice the thesis that no one owns their ideas exclusively. Given their partnership nature, the AA believe in collaboration with specialists from other areas, creating a dynamic that feeds the exploration of new territories in a sustainable and reasonable approach to problems, offering competitive and alternative answers.

## 制造 Margem Ideal

创建于1973年的Margem Ideal公司的最早名称是Móveis Reina，如今这家公司投资与新兴市场和创新项目，其团队由技能高超的技师和设计师组成。企业在生产方面强调小批量、系列化产品及其技术和制造细节的质量，并根据相关项目的种类将传统的手工技艺同高度自动化的生产技术结合在一起。Margem Ideal是匿名建筑事务所的合作方，为其打造这款为摄影师扎尔梅设计的椅子。

## Margem Ideal

Founded in 1973 under the name Móveis Reina, today this company invests in new markets and innovative projects, as its team comprises highly skilled technicians and designers. Its production stresses small series and the quality of its technical and construction details, along with blending its internal manual dimension with the highly automated dimension, depending on the kind of project involved. Margem Ideal is a partner in developing the chair designed by Arquitetos Anónimos (Architects Anonymous) for photographer Zalmai.

Literature
文学家

# Mia Couto
# Luigi Baroli

## 米亚・库托
## 路易吉・巴洛利

米亚・库托1995年出生在莫桑比克的贝拉市，14岁时便出版了自己的第一部诗集《新闻贝拉》。1972年，他前往马普托学习医学，但在1974年他却选择了新闻记者作为职业。1985年，他从爱德华多・多蒙德拉纳大学毕业，并在此十年当中出版了他的第一部短片故事集。他的首部小说《梦游的土地》于1992年出版，自此他便笔耕不辍而同时他还兼做生物学家和教师的工作。1999年，他凭借在文学领域所作出的贡献获得了费雷・伊拉文学奖。2001年，洛斯特・古尔本金安基金会授予他马里奥・安东尼奥文学奖。

Mia Couto was born in Cidade da Beira (Mozambique) in 1995, and published his first poems in Notícias da Beira at the age of fourteen. In 1972 he travelled to Lourenco Marques (now Maputo) to study Medicine, but opted for a career in journalism in 1974. However, in 1985 he graduated in Biology by the Eduardo Mondlane University, and published in that same decade his first short story books. His first novel, Sleepwalking Land, was published in 1992, and he has never stop writing since, although still working as a biologist and a teacher. In 1999 he won the Vergílio Ferreira award for his whole work and, in 2001, the Mário António Literary Prize awarded by the Calouste Gulbenkian Foundation for The Last Flight of the Flamingo.

## 寂静的思绪

他静静地伫立在阴影笼罩的地方。在不为人知的幕后，在同样一个世界的不同角落，孩子们啜饮着狮子喝剩下的水。他已经没有了食欲，生活的定音鼓已无法发出声响。米亚说着无声的语言，那些话语似乎阻断了潺潺的水流，并与周围带声音的风景形影相随。我们都身在一个他用话语把我们带到的地方，正如有人描述这些话为何慢慢变得如此轻柔：“他只有在写作时才说话。这把椅子仿佛就是一篇为他而写就的作品，向人们打开了通向作家内心世界的空间。时间在木质罗纹之间匆匆流逝：“非洲公主”的身上显现出让人意想不到的伤痕：那就是路易吉·巴洛利用手描绘米亚双手的方式。正如埃舍尔在书中所描写的：“一只手在画着另一只手。”一条嘎布拉娜布更加衬托出非洲的样貌——充满活力、变化无常。机会使然，那条嘎布拉娜布放在了一个合适的地方，而我们坐在能眺望整个市中心的窗户后面在这个欢乐的午后把所有未尽之言一吐为快。米亚在我们面前变得透明了。在字里行间中，他延续着“沉默的调子”，而那些沉默变成了生活的主调。虚无的皇帝，他在朦胧中为我们带来了光亮，一本本书：故事或者关于挫折的个人短文。诗人便是这样延展着语句，刻意留白，打开寂静的罗纹。（罗莎·爱丽丝·布兰科）

## Thread of Silence

He remains where shadows watch over him. Behind the scene, on the ground of the world, where children drink water left by the lion. There is no voracity in him, no noise to wound the tympani of life. Mia speaks the language of silence, even in words that seem to deny the thread of water subtly flowing, inseparable from the surrounding landscape of sound. For we are where his words bring us, those words that as one says them grow softly muted: "he only speaks when he writes." And the chair that writes him crosses one's breath opens a space. Time goes forward between the ribs of wood: the "Princess of Africa" opens her body to the unexpected wounds to come: that is how the hand of Luigi Baroli sketches the hand of Mia, as in the print by Escher: "One hand drawing the other." A capulana cloth comes to underline Africa, mobile, mutable, in motion.
Thrown by chance, the capulana settles in the right place, just as unspoken words spread sweetly through the welcoming afternoon, within that window seating us in the heart of the city. Mia turns transparent for us. In every phrase he continues to "tune silences" and those silences tune life. Emperor of nothingness, it is through obscurity that he brings us light, book by book: stories or personal essays of reverses. And that is how the poet extends his lines, saves space, and opens the ribs of silence. - Rosa Alice Branco

## 非洲公主

“一根根相互间隔的肋骨塑造了我们的身体，其中还混杂着角落和空隙，因此我们的心是赤裸而易受伤害的。”（米亚·库托）

## Princess of Africa

"We are thus made, with spaced ribs, blended with nooks and interspaces, so that the heart is exposed and can be hurt." - Mia Couto

## 路易吉・巴洛利

路易吉・巴洛利于1951年生于米兰的科尔贝塔，他虽然毕业于米兰理工大学建筑系，但却最终决定投身于家装设计行业。他在1990年加盟Baleri Italia，后来在2004年他与恩里克・布莱瑞和马西利亚・迪斯莫合作共同创建了Centro Ricerche Baleri品牌。1994年，他为Baleri Italia设计的一件名为“卡通画”的作品获得了金圆规奖，它被纽约现代艺术博物馆收为永久藏品。

## Luigi Baroli

Born in 1951 in Corbetta, Milan, Luigi Baroli graduated in Architecture by the Polytechnic, although he is mainly dedicated to installation design. He works with Baleri Italia since 1990, and founded the Centro Ricerche Baleri with Enrico Baleri and Marsilia Decimo in 2004. 'Cartoons', a piece he designed for Baleri Italia was awarded the Compasso d'Oro in 1994, and may be seen in MoMA's permanent collection in New York.

## 制造 Zaga's

Lda　Zaga's是一家专营硬木家具的公司，它拥有负有进取心的管理层和高水平的生产质量。企业对手工技能和自动化生产技术同时并重，这为制造这把由路易吉・巴洛利为米亚・库托设计的椅子创造了良好条件。

## Zaga's

AEF Meubles, Lda Zaga's is a company specializing in hardwood furniture, hinged on entrepreneurial management and high productive quality. The coexistence at this company between manual skill and automated production techniques provided the right conditions for manufacturing the chair designed by Luigi Baroli for author Mia Couto.

Music
音乐家

# Mariza
# Alessandro Mendini

## 玛丽泽
## 亚历山德罗·门迪尼

1975年，玛丽泽出生在莫桑比克，在她只有三岁时便随父母一起搬到了里斯本。她从小就伴随着音乐长大，特别是受到法朵传统民谣的熏陶。在最终成为一名“fadista”（法朵歌手）之前，她曾尝试过好几种音乐风格，如流行乐、福音音乐、灵乐和爵士乐，这种多元的音乐经历对她日后演绎法朵民谣产生了重要影响。她推出的个人专辑《我的法朵》、《弯曲的法朵》和《透明》获得了很大成功，这使她成为了一名世界级的女歌手并在纽约卡内基音乐厅、巴黎普莱耶音乐厅和伦敦皇家阿尔伯特音乐厅定期表演。

Born in Mozambique in 1975, Mariza moved to Lisbon at the age of three with her parents, being raised with music and, especially, fado. Until coming out as a ‘fadista’ (fado singer), she dwelled in several music genres, such as pop, gospel, soul and jazz, which would later influence her interpretation of fado. Her álbuns Fado em Mim, Fado Curvo and Transparente turned Mariza, ‘a world music diva’, into a regular presence at stages such as Carnegie Hall (New York), Salle Pleyel (Paris) or the Royal Albert Hall (London).

## 纸上的民谣

父亲唱着谱写在一张白纸上的民谣/手里摇着长长的船桨向着大海出发/在光束的指引下。纸上的民谣：我即将降临这个世上。仿佛那些是文字/仿佛生命在莫拉摩尔上爬行，我，一个小女孩/梦想着自己已经在路上/一直在路上。
夜晚在客栈可以听到塔霍河水的流淌/法朵歌手那柔情似水的歌声/她进来然后又离开。过后在我的房间/灯光熄灭而在寂静中我说出/曾经看到的色彩。在生命扎根的地方透过民谣歌曲我知道/在内心深处放声歌唱的惊人力量/那个女孩在一天天成长。
仿佛那些是文字/仿佛生命在莫拉摩尔上爬行/我早已在回家的路上/也一直在离去的路上。我代表如此多的声音/没有这些声音我不过是一个会笑的躯壳/带着不加掩饰的哀伤我在触摸这个世界/换了一个又一个座位。当我在舞台上时/在周围观众的簇拥下我就像一团旺盛的火焰/激情迸发的我泪如泉涌犹如回到襁褓中/在那夜幕渐渐低垂的夜晚。仿佛那些是文字/仿佛那是生命，而我已然到达心灵的彼岸/民谣，只有民谣才是我心之所向/他们叫我玛丽泽。
（罗莎・爱丽丝・布兰科）

## Fado on a Sheet of Paper

Father sings fado on a blank white sheet / that sets out to sea with extended oars/ with pencils of light. Fado on a sheet: /It's me being born. As if they were words / as if it were life climbing the Mouraria, me, a little girl / dreaming I had gone always on my way / always on my way.
Night in the tavern River Tagus flows / in deep sung waters of each fadista / who enters, then goes. Later in my room / with the light turned off in stillness I tell / the colors I learned. Where life sinks its roots Fado has taught me / within and deep down to sing astonished / the girl as she grows.
As if it were words/ as if it were life climbing the Mouraria / and I'd already come always coming home / always going away. I'm so many voices / all of them just me a dust of laughter / a naked sorrow I'm touching the world / in seat after seat. When I'm on the stage / a crowd all around I'm a fiery blaze/ a spell a burst of tears a shawl like a nest / in deepening night. As if it were words / as if it were life and I'd already come arrived in my heart / gone off in my heart I'm fado, just fado/ they call me Mariza. – Rosa Alice Branco

## 金色与黑色

金色和黑色是玛丽泽最喜欢的颜色，因此我在为她设计的这款椅子上也用了这两种颜色。玛丽泽是葡萄牙的著名歌手，而我设计的椅子是米兰制造，两者相得益彰。玛丽泽动听的嗓音带有怀旧色彩，就像我设计的椅子有着怀旧风格的造型一样。一首歌曲包含着丰富的回忆，这是一对浪漫的组合。（亚历山德罗・门迪尼）

## Oro e Nero

Gold and black are Mariza's colors, and they are the colors of the chair I have designed for her, a great Portuguese singer, while my chair is Milanese. Mariza's beautiful voice is nostalgic, just like the shapes of the chair I have designed are nostalgic. A song is an object rich in remembrances. A romantic couple. – Alessandro Mendini –Alessandro Mendini

## 亚历山德罗·门迪尼

亚历山德罗·门迪尼于1931年出生在米兰，他是建筑师、设计师、艺术家、理论家和记者，在意大利设计产业的发展中他扮演着一个重要的角色。他对于将不同文化元素进行“混搭”有着浓厚兴趣，这鲜明地反映在其设计的作品中。而对于各种表现形式的敏感性则体现在他精心制作的家具、精美的室内设计、绘画和建筑中。他在1979年和1981年两侧获得金圆规奖，并且还被法国政府授予艺术与文学骑士勋章。目前，他和自己的兄弟弗朗切斯科一起在两人共创的Atelier Mendini设计室工作。

## Alessandro Mendini

Alessandro Mendini, born in Milan in 1931, is an architect, designer, artist, theorist and journalist who has played an important role in the development of Italian design. His design is characterized by his interest in the mixture of different cultures and forms of expression, which he uses in the elaboration of furniture, interior design, painting and architecture. He has been awarded the Compasso d' Oro in 1979 and 1981 and the title of 'Chevalier des Arts et des Lettres' by the Republic of France. He currently works with his brother Francesco in Atelier Mendini.

## 制造 Azélio & Filhos

Azélio & Filhos公司一直沿袭了其传统的高质量人工制造和手工技艺。这家企业十分乐意生产设计师亚历山德罗·门迪尼为民谣歌唱家玛丽泽设计的这款椅子。这款貌似朴实无华的椅子在制作时却包含了相当复杂的工序。

## Azélio & Filhos

The operations at Azélio & Filhos are sustained in the company's high-quality manual labor and handcrafting capability. This company has shown its willingness to manufacture the chair developed by Alessandro Mendini for Mariza, the fado singer. This is an apparently plain chair involving a great deal of complexity in its construction.

Music
音乐家

# Maria Bethania
# Paolo Rizzatto

## 玛丽亚・贝萨尼亚
## 保罗・瑞扎托

歌唱家玛丽亚・贝萨尼亚于1946年出生在巴西巴伊亚，她是巴西乐坛上的知名人物之一，自1965年发布首部专辑以来已经成功推出50多部个人唱片。玛丽亚・贝萨尼亚彻底改变了巴西音乐表演的制作模式，在她演唱的歌曲中加入了费尔南多・佩索阿和维尼修・德・莫赖斯创作的诗歌，从而创造出她独有的类似于歌剧的音乐艺术形式。

Singer Maria Bethania, born in Bahia (Brazil) in 1946, is one of the great names of Brazilian music, with more than 50 records since her debut album Maria Bethânia in 1965. Bethania has revolutionized the way of making music shows in Brazil, alternating her songs with poems by Fernando Pessoa and Vinícius de Moraes, creating her very own style, similar to a theatre play.

## 心灵的隐形墨水

靠枕刚好让贝萨尼亚背靠在椅子的靠背上，她说话时带着微笑的表情，随着笑声她将头发甩在脑后。有谁会说在我们中间隔着“这样大的海”呢？在一次平静的对话中，同样的声诗、同样的声音自舞台上传播开来，它们来自巴伊亚内心的深处。保罗·瑞扎托带着微笑和专注的神情在同一个洋溢着快乐笑容的孩子对话，在你一言我一语中他找到了设计灵感：各种颜色的毛线编织而成的座位，没有座位的开场与尾声。贝萨尼亚安排好了谈话的内容，并且还带有刚刚发布的《乐土》的影像，受人爱戴的吉马良斯·罗莎出现，和迪欧德瑞姆一起在一片开发的处女地上。随后，佩索阿创作的诗篇通过我们的呼吸到达了海洋，到了船首萤火虫的舞台上。在这里我们循着导航员的声音、船用罗盘、起伏的海浪，与布阿尔克和维罗索一起在你的声音中用心灵的隐形墨水刻画出图案。一只脚前后摆动，另一只脚扎在地上。你是谁，你难道不是从前那个来自处女地的人吗？海浪击打着民谣吉他的琴弦。这不再是你的名字，材料的造型就像手臂摆出的桑巴舞姿势和眼睛流露出的笑意，我们在声音中游走仿佛渐入佳境。吉他就好像是一种寄托，它可以改变民谣中的哀怨和忧愁。我们再也无从知晓你在我们内心中的地位，那种开放的姿态如此彻底，可以看到我们用心塑造的光亮。

你是象征着奇迹的念经珠，在爱情、美丽和财富之神的手中绽放光彩，诸神给予了你天使的翅膀。你是圣母玛利亚，当你离开舞台时精神与声望会向你招手让你重返艺术的殿堂。即便远走高飞，我们也很清楚你会回来，因为你始终不曾离开。（罗莎·爱丽丝·布兰科）

## Invisible Ink of the Heart

With the pillow molding her back to the back of the chair, Bethania speaks with a look that laughing tosses back her hair. Who would say “so much sea, so much sea” between us?

Here, in a quiet conversation, the same melopeia, the same voice spreading contagion from the stage, come from the inner recesses of Bahia. Paolo Rizzatto, smiling and attentive, designs within the to and fro of delighted conversation a joyful child: interwoven colors for sitting, unsitting, opening, closing. Bethania places the ingredients of the conversation, and, with the image of Oasis, just released, the much loved Guimaraes Rosa appears, with Diodorim, there in the backlands.

Then, verses from Pessoa pass through our breath to the sea, to the stage of fireflies on the prow where we follow your navigator voice, marine compass, weaver of the sea, with Buarque and Veloso tattooed in your voice, in the invisible ink of the heart. A foot swings back and forth, the other rooted to the ground, who are you that you were not before in the oasis of the skin, skin of the backlands? The backwoods guitar has its strings beaten by the sea. It’s no longer your name, or the substance that takes shape with the samba gesture of the arms like eyes sprinkling laughter when we walk within the voice that takes us in at our very best. The guitar is the vessel that will turn around the sadness of fado and we no longer know what in us you reach for with that open gesture so utterly your own that finds in us a heart made light.

You are the rosary of miracles you tell in the hands of Oxum, of baby Jesus, of everything, everything that gives you wings. You are Maria, the soul and the name pronouncing you when you go off beyond the stage within the hands that call you back, and your flying away tells us that you will return in the clarity of never having left. - Rosa Alice Branco

## 绿洲

从一开始我就构想着如何将这把椅子与地球和自然之间建立起一种强烈的关联。这是一把可以陪伴人左右并在室内和户外都可以使用的椅子。（保罗·瑞扎托）

## Oasis

From the outset, the idea for the project was to design a chair with strong links to the earth and to nature. It’s a chair that can accompany the individual, both indoors and outdoors. - Paolo Rizzatto

## 保罗・瑞扎托

1941年，保罗・瑞扎托出生在米兰，他于1965年从米兰理工大学建筑系毕业。他是一名自由设计师，其工作涉及的领域包括建筑、设计、室内设计以及室内灯光设计。作为设计师他服务过的企业有Arteluce、Cassina、Nemo和飞利浦，此外他还投身于相关的教学工作，在包括纽约哥伦比亚大学、米兰理工大学和圣彼得堡建筑师联合会担任教授。他曾三次（1981、1989和1995年）获得金圆规奖，在1996年获得工业论坛设计奖，并在1999年获得由芝加哥雅典娜建筑与设计博物馆颁发的优秀设计奖。

## Paolo Rizzatto

Born in Milan in 1941, Paolo Rizzatto graduated in Architecture by the Milan Polytechnic in 1965. He works as a freelance in architecture, design, interior design and interior lightening design. He has worked as a designer for companies such as Arteluce, Cassina, Nemo and Philips, and as a professor in international universities such as Columbia University (New York), Milan Polytechnic and the Architect Association of St Petersburg. He was awarded three Compasso d'Oro (1981, 1989 and 1995), the Industrie Forum Design Prize/Hannover (1996) and the Good Design Award, Chicago Athenaeum Museum (1999).

## 制造 Fenabel

创建于1992年的Fenabel公司擅长椅子的制造，它很快就成为国内外市场上的一家领先企业，而这应归功于其一贯保持的生产质量以及所使用的高品质原材料。企业的组织结构及其生产能力皆围绕着对细节品质的注重，也正因为如此它被认为最适合生产这款由保罗・瑞扎托为玛丽亚・贝萨尼亚设计的椅子。

## Fenabel

Fenabel, founded in 1992 and specializing in the manufacture of chairs, quickly became a leading company in the domestic and international market, thanks to its productive quality and the raw materials it uses. Given the company's organizational structure, combined with this productive dimension, based on the high quality of its detail, Fenabel was shown to be most suited to developing the project designed by Paolo Rizzatto for Maria Bethania.

Sports
足球教练

# José Mourinho
# Indi Design

## 何塞·穆里尼奥
## 因迪设计工作室

何塞·穆里尼奥于1963年出生在葡萄牙塞图巴尔，他的童年可以说是贯穿于学校与足球球场之间。在从国立体育学院毕业后，穆里尼奥便开始了其足球教练的职业生涯，他先后在艾玛多拉、塞图巴尔足球队和里斯本竞技队担任助理教练，其中在里斯本竞技队他在博比·罗布森的手下做助理，并且在后来和他一起来到波尔图足球俱乐部和巴塞罗那足球俱乐部。2000年，他第一次担任球队主教练，执教本菲卡俱乐部队，后来又先后担任过莱里亚俱乐部队和波尔图俱乐部队的教练，并且率领波尔图队赢得了欧洲俱乐部冠军奖杯。他的骄人成绩引起了国外俱乐部的注意，2004年切尔西俱乐部聘他为球队主教练，而也就是在切尔西他有了一个尽人皆知的名号——“特殊的一位”。2008年，他开始执教国际米兰并在第二年带领国际米兰获得了三冠王，而后又在2010年执掌皇家马德里足球俱乐部的帅印。就在最近，他回到英国重新成为英超切尔西足球俱乐部的教练。2011年1月，他被选为2010年度国际足联最佳男足主教练。

Born in Setúbal in 1963, José Mourinho divided his childhood between school and football. Graduated by the Instituto Superior de Educacao Física, Mourinho began his career as an assistant manager at Estrela da Amadora, Vitória de Setúbal and Sporting Lisbon, where he worked under Bobby Robson who took him to FC Porto and, later, to Barcelona FC. He managed his first team as head coach in Benfica in 2000, going through Leiria before becoming FC Porto's coach, winning 2 UEFA Cups. His success is noticed by foreign clubs, and he was hired by Chelsea FC in 2004, where he became known as "The Special One". In 2008 he coached Inter Milan where he won triple in 2009. In 2010 he was called to head Real Madrid in 2010.Rcently he returned to England and became Chelsea FC manager again. In January 2011 he was elected FIFA Men's Football Coach of the Year 2010.

## 匠心独运与艺术

当代风格深深扎根于古典主义风格中，并对后者加以巧妙的消化吸收从而更好地实现提炼和创新，这便是瑞·佩德罗·弗莱雷和何塞·路易斯·费雷拉设计的这款椅子所要讲述的著名足球教练何塞·穆里尼奥的成功故事。
看着这把椅子，我们可以想象出这位足坛领袖人物坐在上面的样子。领袖人物，从他灌输的信念，措辞犀利的声明，他与团队相处的方式到他精挑细选的队员中，我们都可以看出穆里尼奥式的风格：认真严苛、睿智博学。
一把宽大的椅子，结实耐用、柔韧灵活，在随一年四季的交替而变化的同时又不失其“本源”，它赋予的个性本身便构成了所有的矛盾反差，而最终又归于差异的统一与融合中。
无论是能够开阔眼界还是让人陷入盲目的地方，这款“卢济塔尼亚人”椅子都会给穆里尼奥这样一个暗示，即身为葡萄牙人，无论走到哪里，他都要将卢西塔尼亚（葡萄牙古代地名）精神远播四方。（罗莎·爱丽丝·布兰科）

## Ingenuity and Art

Contemporary style well anchored in classical style that it has nicely assimilated in order to better purify and innovate, is what this chair - by designers Rui Pedro Freire and José Luis Ferreira - tells us of the soccer coach.
Looking at it, we can imagine the leader seated there. Leader, as well, from the conviction he instills, as much with his declarations, as in his way of being with the team, the players he tries to hand-pick: exigent and wise.
An ample chair, strong, flexible, rooted and mutable with the seasons of the year, it clothes a personality that constructs within itself all contradictions, subsumed in an integration of differences.
From the open horizon to where one loses sight, the chair “Lusíadas” suggests Mourinho, Portuguese wherever he goes, spreading Lusitania to the four corners of the earth. - Rosa Alice Branco

## 卢济塔尼亚人

在这个以何塞·穆里尼奥为创作对象的设计项目中，我们的初衷是避免采用一种肤浅的方式来演绎这个在足坛叱咤风云的伟大人物，从而使最终作品带有一种与这位教练多面个性一样的复杂特性。我们拒绝将穆里尼奥与足球加以简单对比，因为这是一种基于直线思维的假设，同时也要摆脱对这一公认事实做庸俗化诠释的误区。我们应该以更加深刻的视角来审视他的态度和立场，而所有观察得来的结果都要通过一种跨领域、多种参照的方式来确定设计参数。椅子的设计立意是想将所有能够反映穆里尼奥其人并成就他享有世界声誉的葡萄牙顶尖教练之一地位的事件、活动、交往、既往历史和决心的方方面面都纳入进来。这些设计时所要考虑因素都鲜明地反映在制造这款椅子所使用的材料中：葡萄牙本土出产的各种木材、帆布和皮革用来制作椅子的覆面，主体结构部分则采用了碳纤维材料，因此使椅子更具有类似于现代体育用品的那种科技感。舒适性也是设计师关注的重点，他们根据穆里尼奥的人体测量参数对椅子的大小尺寸进行了严格的计算，并且也充分考虑到特定的人体工学要求。椅子的构型强调了不同场合下的功能特性，如宽敞的边袋可满足各种工作需要，而用不同材料制作的宽大扶手及衬里可让使用者在休息时感觉更为舒适。（因迪设计工作室）

## “Lusíadas”

For the chair design dedicated to José Mourinho, the idea was to avoid a superficial approach to the figure of the great coach, thus providing the final object with that complexity that is so evident in such a faceted personality. Refusing the assumptions of the Mourinho-versus-football linearity, getting away from the vulgarization of this axiom, and examining his posture more in depth, all resulted in a multidisciplinary, multireferenced approach to defining design parameters.
The chair tries to encompass the fabric of events, actions, interactions, retroactions and determinations that made the man and coach one of Portugal’s leading figures worldwide.
The reflection of such considerations is quite obvious in the use of the materials comprising the chair: along with the various types of Portuguese wood and the canvas and leather used in the covering, structural carbon fiber elements were introduced, thereby making the chair a technologically contemporary item in modern sport. While not neglecting the focal point that is comfort, its dimensions were specifically calculated from José Mourinho’s anthropometric parameters, with special attention given to the object’s specific ergonomics. The positions the chair provides stress both the work possibilities, highlighted by the ample side pockets, and rest-related needs, enhanced by broad armrests and their lining, made of several materials. - Indi Design

## 制造 Antarte

Antarte是一家以灵活生产力而著称的公司。这种灵活性与技艺高超的工匠技师的结合，使得Antarte成为国内市场领先的企业之一。凭借较强的应对能力，该公司受托完成了两个要求极高的家具制造项目：保罗・罗柏以及瑞・佩德罗・弗莱雷和何塞・路易斯・费雷拉合作分别为葡萄牙总统阁下与何塞・穆里尼奥设计的两款椅子。

## Antarte

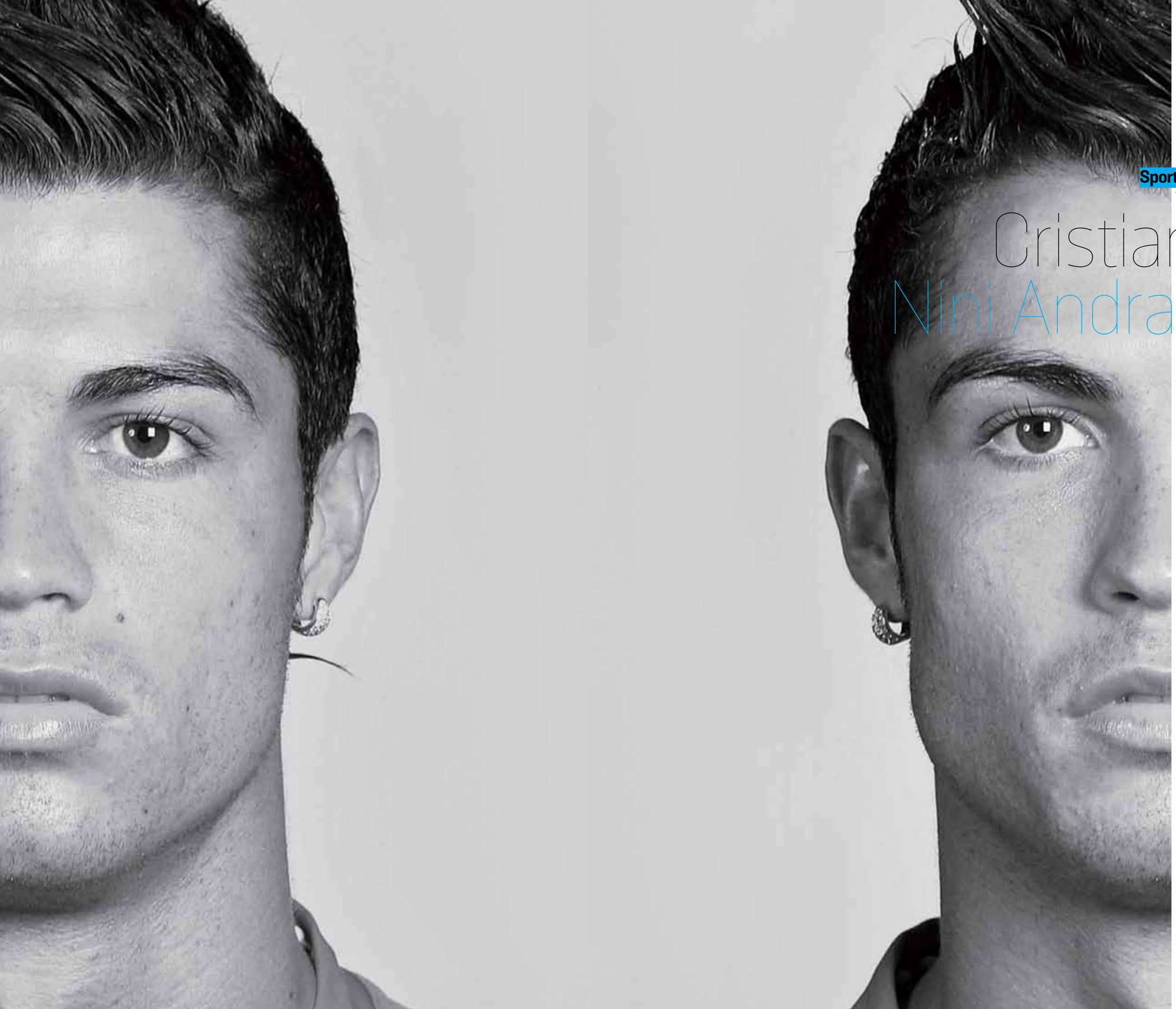
Antarte is a company noted for a flexible productive capability. This flexibility, combined with the mastery of its craftsmen, make Antarte one of the leading companies in the domestic market. Its response capability justified entrusting this company with two projects involving a high degree of demand: the chairs for His Excellency the Portuguese President and José Mourinho, respectively works by Paulo Lobo and by the tandem of José Luis Ferreira and Rui Pedro Freire.

## 因迪设计工作室

1993年，何塞・路易斯・费雷拉和瑞佩・德罗・弗莱雷毕业于马托西纽什高级艺术与设计学院。尽管他们面向的是不同的职业发展道路，但受邀在马托西纽什高级艺术与设计学院留教后他们开始合作开展有利可图的事业。1998年，他们为壳牌节能车马拉松大赛开发出了一款节能汽车并获得设计类头等奖。2000年，他们创建了产品设计调研中心（INDI）并一直在该中心工作至今。在此期间他们开发出了若干工业项目，如Tech4Home、Jordao和BA Vidro等。

## Indi Design

José Luis Ferreira and Rui Pedro Freire graduated in Industrial Design by ESAD Matosinhos in 1993. Although they faced different professional paths, they began a profitable collaboration after being invited to teach at ESAD. In 1998 they developed an automobile for the Eco Marathon Shell, awarded with the first prize in the Design category. In 2000 they created the centre for investigation in Product Design (INDI), where they currently work, and where they developed several projects for the industry (Tech4Home, Jordao and BA Vidro, among others).



Sports
体育明星

# Cristiano Ronaldo
# Nini Andrade Silva

## 克里斯蒂亚诺·罗纳尔多
## 妮妮·安德拉德·席尔瓦

1985年，克里斯蒂亚诺·罗纳尔多出生在马德拉群岛首府丰沙尔。他在一个地方足球俱乐部——安多里尼亚俱乐部开始了自己的职业足球生涯，在这里他很快引起了岛上两家大俱乐部——马尔蒂莫和国民俱乐部的注意，罗纳尔多进入了后者的足球学校。后来11岁的罗纳尔多来到了里斯本并进入里斯本体育学院俱乐部，并且在该俱乐部踢球直到2003年被转会到曼联俱乐部队。2009年，作为当时葡萄牙国家队队长的罗纳尔多转会至西班牙皇家马德里并在该俱乐部踢球至今。

Born in 1985 in Funchal, Madeira, Ronaldo began his football career in CFAndorinha, a local club, where he soon caught the eye of the two major football clubs in the island: Marítimo and Nacional, entering Nacional's 'school'. At 11 years old he travelled to Lisbon where he entered Sporting Lisbon's Academy, club where he remains until 2003 when he is booked by Manchester United. In 2009, the current Portugal team captain enters Real Madrid, the club for which he currently plays.

## 7号C罗——得分机器

对于C罗这种类型的球员来说“7”是一个完美的数字。他在人潮中掀起狂热，进球后他在绿荫场上跳舞庆祝，他毫不吝啬地展示自己的才华，他在带球冲刺中迸发出生命的激情。无论他身处何地，所有人都甘愿追随他，并且渴望感受到他的辉煌荣耀。在他那里，一切都可以简化为字母组合，他所触碰的一切都会带上他个人的印记，就像这款由妮妮・安德拉德・席尔瓦设计的这款“C罗7号躺椅”。当从一个俱乐部转会到另一个俱乐部时，他的身价总是不断看涨。一个又一个奖杯，一粒又一粒进球，他让人本能地感到势不可挡。这款躺椅将C罗的活力演绎到极致，它是绿茵勇士小憩的座榻。（罗莎・爱丽丝・布兰科）

## CR7 Licensed to Score

"Seven" is the perfect number for a player of his stripe. He stirs great crowds, with his dance over the field towards a goal, he exhibits his expertise, a life in spurts. Wherever he is, everyone follows him, everyone wants to enter his sphere of glory. With him everything is monogrammed, everything he touches takes his personal mark, as now with this "CR7 Chaise-lounge," by Nini Andrade Silva. When he moves from one club to another the ante always rises, he goes from prize to prize, from goal to goal, instinctively, unstoppable. This chair, with its explicit dynamism, lends itself to a short rest for a warrior. – Rosa Alice Branco

## CR7

根据世界最著名运动员的形象设计的这件艺术作品——“C罗7号躺椅”经过了精心的构思，其造型灵感来自于一些充满力量符号：海浪、卵石以及克里斯蒂亚诺・罗纳尔多出生的岛屿。在结构上这款躺椅与这位运动员的身材特征高度吻合，从而让他能够享有舒适和真正的放松。他的出身是重要的设计参考，家庭在他生活中的重要位置和母亲对他的保护和关爱，这些都要体现在设计中。设计过程中还要考虑到适合的造型和动感的线条，以颂扬他的天赋、桀骜不驯、年轻活力、力量、勇于竞争和指引他到达世界之巅的乐观精神。就像一座面对着惊涛骇浪的岛屿，这款椅子便是克里斯蒂亚诺・罗纳尔多的真实写照。（妮妮・安德拉德・席尔瓦）

## CR7

"Designed as a work of art in the image of one of the world's most famous sportsmen, the CR7 Chaise-Lounge takes shape through a refined design inspired from the strength of symbols such as ocean waves, boulders on the beach, and the island where Cristiano Ronaldo was born.
The CR7 Chaise-Lounge anatomically conforms to the athlete's body, providing him with comfort and relaxation his career requires. Using as a reference his origins, the importance of his family for his life and his mother's protective embrace, the design was developed by considering shapes and movements that extol his talent, irreverence, youth, strength, competitiveness and optimism that have led to his rise to the top of the world. Just as an island faces the strength of the ocean waves, this chair is a veritable analogy to Cristiano Ronaldo." – Nini Andrade Silva

## 制造 Disarte

Disarte创建于1965年，这是一家拥有悠久历史和深厚经验的木家具制造企业。一流的生产品质和工艺实力使其能应对高难的挑战，因此它被选中制造这款由妮妮・安德拉德・席尔瓦为球星克里斯蒂亚诺・罗纳尔多设计的躺椅。

## Disarte

Founded in 1965, this is a company with great deal of tradition and experience in making wood furniture. The quality characterizing its production and ability to face highly difficult challenges justified its choice for making the chair for Cristiano Ronaldo, a work by Nini Andrade Silva.

## 妮妮・安德拉德・席尔瓦

妮妮・安德拉德・席尔瓦于1962年出生在马德拉群岛丰沙尔。她毕业于里斯本IADE学院设计系，而后便出国寻求教学与职业机会。她先后在纽约、巴黎、伦敦、南非和丹麦学习和工作过。2000年，为了发展和推动自己的事业，妮妮创建了自己的设计事务所——Atelier Andrade Silva Lda，专门从事建筑与室内设计项目。借助这一品牌，她的作品得以走向世界各地。

## Nini Andrade Silva

Nini Andrade Silva was born in Funchal, Madeira, in 1962. She graduated in Design by IADE in Lisbon and pursued her academic and professional career abroad, studying and working in New York, Paris, London, South Africa and Denmark. In 2000, due to the development and promotion of her work, Nini creates a structure for the creation of architecture and interior design projects, the Atelier Nini Andrade Silva, Lda. With this brand, her work became known worldwide.