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Executive Chairman, Regional ECD APAC
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Great stories start in Cannes



DESIGN
360°

N.33

USA 美國

N.33

2011 / 05

RMB¥ 45.00
HK\$ 55.00
US\$ 25.00
NT\$ 350.00



DESIGN
360°

Concept and
Design Magazine
觀念與設計雜誌



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90°V/ VISION° 視野

BALL- NOGUES°



SOFTlab°





1:
Elastic Plastic
Sponge
彈塑性海綿

This project was a unique structure and it was comprised of 250 cells, each fabricated using custom jigs. Ball-Nogues Studio led a group of students from the Southern California Institute of Architecture designed this masterpiece.

這個項目是由 Ball-Nogues 工作室帶領南加州建築學院的學生設計，設計採用傳統的夾具，組成250個單元，十分獨特。

Photography:
攝影:
Chris Ball

HOME OF DIVERSITY°

多元化之家°

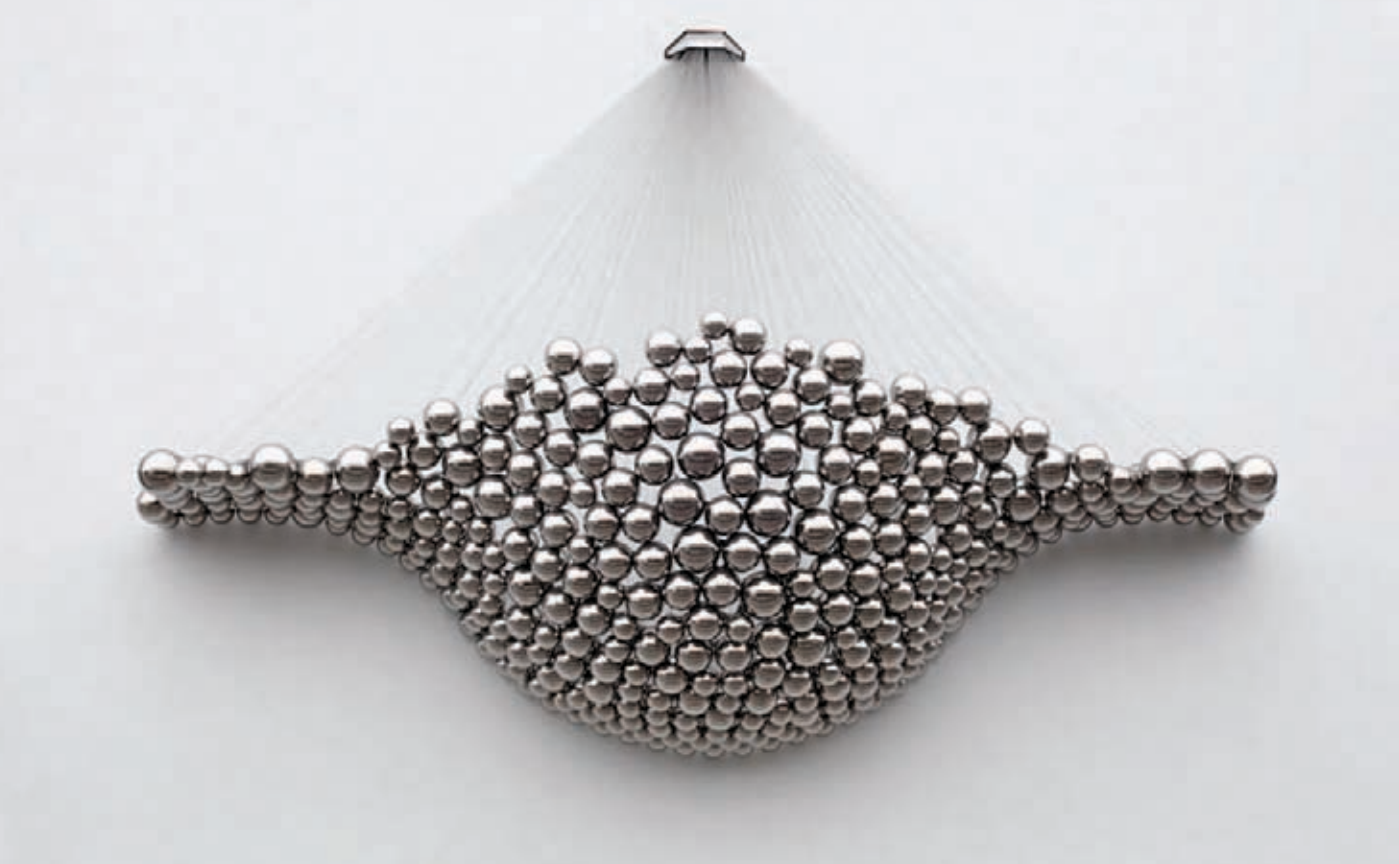
1 2

2:
Cradle
搖籃

Ball-Nogues Studio created an aggregation of mirror polished stainless steel spheres, the sculpture operates structurally like an enormous Newton's Cradle. Each ball is suspended by a cable from a point on the wall and locked in position by a combination of gravity and neighboring balls while reflecting a distorted image of passersby in both cars on foot.

Ball-Nogues 工作室用纜繩懸吊一個個的鏡面拋光不鏽鋼球，在牆上某一個點固定掛起。由於重心的作用，鋼球緊緊地挨在一起。整個結構就像牛頓的巨大的搖籃，還可以反射過路車輛的扭曲影像。

Photography:
攝影:
Monica Nouwens



◦ When talking about America, a country with short history, a country composed by immigrants, everybody would associate melting pot or salad bowl with its diversity and compatibility.

◦ In the field of design, the United States also has diversified styles. Different from the monotheism of Germany and the Netherlands' designs, the United States design is the comprehensive embodiment of the foreign designs. Although the German Bauhaus design has effects on American's entire architecture and design education system, and postwar Swiss international socialist graphic designs also influence its design style. Overall, we can see many other countries' design styles in American design, but there is no styles can totally conquer America's.

◦ American design is very influential and unique in the world. A multi-national country bears a wealth of creative ideas. Highly developed industry ensures rich material resources. Advanced technology perfects production means. All these make America's installation art unique scenery. In America, designers pay a lot of attention in the employment of technology. Their works are not just about aesthetics. Most of the time, we can see those picturesque works are realized with the help of high technology.

◦ Among those, Ball-Nogues and SOFTlab are two of the outstanding studios and designers. They carefully select the materials, employ high technologies and bring their works into the cities.

Viewers can get close to the works, which are the well combination of technologies and art. In a sense, viewers and works are integrated as one part of nature. Social communication can be strengthened, the distance between people and art is also shortened through the works.

◦ 說起這個擁有不長歷史，由移民組成的新國家，大家不禁會想到“大熔爐”“沙拉碗”來形容美國的多元性和兼容性。

◦ 在設計領域，美國也顯示出多元化風格。它不同于德國荷蘭設計的單一性，美國設計是外國設計的綜合體現，有着各國的影子。儘管德國包豪斯設計對它整個建築與設計教育體系有一定影響，而且戰後的瑞士國際主義平面設計也影響它的設計風格，但沒有任何一種風格能夠完全征服美國。

◦ 在世界設計當中，美國設計非常具有影響力而又十分獨特。多民族的國家有著豐富的創意構思，發達的工業增添了材料資源，先進的科技完善製作的手段。所有這些讓美國的裝置藝術成為一道獨特的風景線，在這個國家，設計師會大大地應用先進的科技去完成裝置藝術品。對他們來說，作品不單單承載著藝術美，更多的是高科技的體驗。

◦ Ball-Nogues 和 SOFTlab 就是其中傑出的設計團體和設計師，他們精心地挑選裝置材料，結合現在的高科技，巧妙將藝術紮根在城市，滋養每一個城市，讓大眾、作品與大自然融為一體。透過作品，設計師增強了社會互動，拉近與藝術品的接觸。

1:
Feathered Edge
羽毛邊

Ball-Nogues Studio used over 21 miles of colored strings configured in catenary curves to span the gallery space to form a dynamic sculptural environment.

Ball-Nogues工作室在畫廊上空橫跨21英里長的彩線，形成一定的弧度令雕塑環境充滿活力。

Photography:
攝影：
Benny Chan

2:
Table Cloth
桌布

Table Cloth was a performance space in the courtyard of Schoenberg Hall at the UCLA Herb Alpert School of Music in Los Angeles designed and fabricated by Ball-Nogues Studio. The project was a result of ongoing research into the reuse of temporary structures and installations.

桌布是洛杉磯加利福尼亞大學的赫布·阿爾珀特音樂學院舍恩伯德禮堂外院的展示作品。Ball-Nogues工作室的又一力作，表現了對臨時裝置藝術作品的循環再用。

Photography:
攝影：
Scott Mayoral



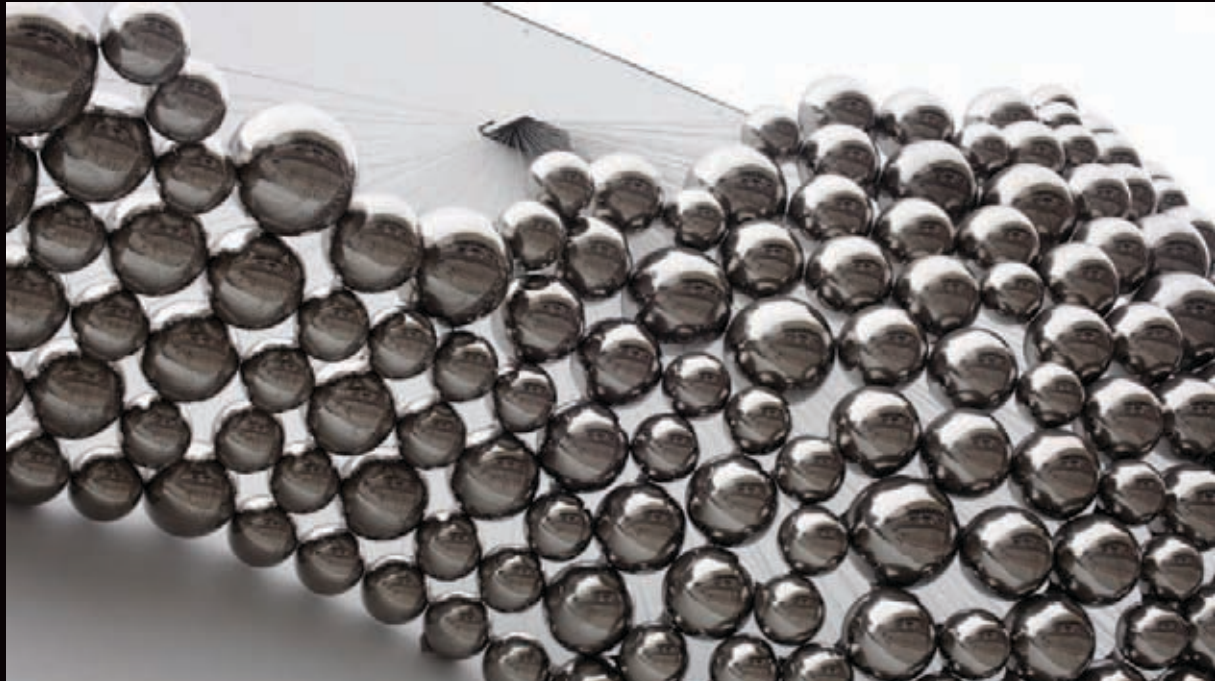
科技與藝術的完美結合°

Ball-Nogues Studio



- Los Angeles-based design team Ball-Nogues Studio was founded by Benjamin Ball and Gaston Nogues, who are both artists and architects. Benjamin Ball and Gaston Nogues both studied for their degrees at the Southern California Institute of Architecture (SCI-Arc) and were once at the Gehry Partners. They both have been teaching in the graduate architecture programs at SCI-Arc. The similar experience and same interest and enthusiasm in the fabrication process made these two designers together and started their studio.
- Many of their works have been exhibited at major institutions throughout the world, including the Museum of Contemporary Art, Los Angeles, the Hong Kong and Shenzhen Biennale and the Beijing Biennale. Their works also appeared in publications worldwide, such as the New York Times, the Los Angeles Times, Architectural Record.
- This team works with unusual materials, develops new digital tools, and applies architectural techniques in unorthodox ways to build technologically innovative and visually spectacular built environments. Their aim is to enhance and celebrate the potential for social interaction through sensation, spectacle and physical engagement while striving to infuse the matter of the built environment with a downstream purpose.
- They seek opportunities to build that are outside the restraints of the conventional architectural milieu so that they may more tightly focus their energies on research and practice on the materials and structures. They do not seek to distance themselves from the built environment through the

- use of digital tools, rather they seek to master the tools' use, reinterpret the capabilities and adapt or modify the technique to suit the designers' intentions.
- Currently, Ball-Nogues studio is busy with several big projects. It is believed that we will see more wonders and surprises from them.
- 藝術家兼建築師Benjamin Ball和Gaston Nogues在洛杉磯成立他們的工作室。他們都曾在南加州建築學院學習，曾在蓋裏建築師事務所工作。畢業後，都在母校任教建築課程。如此相似的經歷，對建築濃厚的興趣和無限熱情，將兩人帶到一起開始屬於他們的工作室。志同道合的他們，很多的作品在世界各地都有展覽，例如當代藝術博物館，香港深圳雙年展，北京雙年展。《紐約時報》、《洛杉磯時報》、《建築實錄》等等這些大刊物均刊登報導他們的作品。
- Ball-Nogues採用特別的材料，開發新型的數碼工具，並從非正統角度應用建築技術，以營造出技術創新和視覺壯觀的建築環境。設計師的目的是要加強和頌揚通過感知覺，視覺和身體接觸的社會互動，同時努力為裝置環境項目注入相應目的。
- Benjamin和Gaston正努力尋求一些機會，祈求不受傳統建築環境的限制。這樣他們就可以把精力更加集中在研究材料和結構上，嘗試真正的實踐。他們並不希望通過數碼工具將自己與裝置環境的距離拉遠，而是希望可以精通這些數碼工具的功能，重新詮釋它們的能力，從而改良使用這些技術。
- 目前，Ball-Nogues設計團隊正忙於幾個大型的項目。我們相信，他們在將來會帶給我們更多的驚喜。



Interview with Benjamin Ball, Ball-Nogues Studio

◦ 360°: When you started the studio, you chose LA as your base instead of the metropolitan NYC, what is so interesting of the city to you?

◦ B: Gaston and I attended the Southern California Institute of Architecture in Los Angeles. Gaston has lived in Los Angeles for 30 years; I have lived here for over 20. We are in LA because we have roots here and because it is among the best places in the world to do what we do. There is network of fabricators and manufacturers that is more accessible to us than those in the New York region. There is a lot of inexpensive studio space available to construct our projects in comparison to New York. Also, the young design talent, and cultural institutions are outstanding.

◦ 360°: Starting from here, you have built many fabrications, some of which are placed outdoors. Could you tell us the obstacles when bringing them outdoors and how did you overcome them?

◦ B: All of our projects are designed for specific environmental contexts; whether they are to be indoors for a six month or outdoors in a harsh climate for a life of 25 years. The materials we choose and the structures we design are largely determined by the physical context.

◦ 360°: And how do the viewers

usually react or respond to your public landscape?

◦ B: They respond in different ways. We do not aim to produce a single type of response in the viewer. The viewer participates in the work; we want them to interpret this experience in his or her own way.

◦ 360°: In Ball-Nogues installations, we can always see inventive use of different materials. How do you choose the materials for each project?

◦ B: Materials are often the first things we investigate when we decide to do a project. We explore the potential of the chosen materials to make space, structure, and atmosphere. We establish what their potential and limitations are and then we move forward with the development of the project. We have a very craft based practice.

◦ 360°: Most people may consider technology as rigorous and cold, but you seem to bring the soft and romantic attribute out of it. In your works, what does the role of high technology play?

◦ B: We are not romantic about technology. Technology simply enables us to do things we would not be able to do using traditional tools of design and production. It enables us to create spaces that embody different effects and evoke new experiences. To some people, the effects we create using technology feel more “human” and “warm” than effects generated using traditional methods of production. This may have something to do with the level of intricacy and the infinite varieties of scale that digital technology enables one to produce.

◦ I should say that in comparison to military technology or advanced robotics, the technology most architects and designers employ is fairly unsophisticated.

◦ 360°: You have come to China and presented your work in Shenzhen Hong Kong Biennale 2009, what is your impression of design scene in China?

◦ B: I think it is very active and expanding rapidly. Over the next few decades, it will be the most influential place in the world for design.

◦ 360°: Ball-Nogues Studio has been established for 7 years, looking back, what do you see in your 7-year practice?

◦ B: A lot of hard work and sacrifice.

◦ 360°: Right now you are busy travelling around for setting up your fabrication, so what can we expect from you in the near future?

◦ B: We are currently doing several permanent public art works and a couple of buildings. In each, our approach is to evolve ideas about structure and materials over the course of several projects. For example, we are creating a monumental outdoor sculpture for Edmonton, Alberta Canada that expands ideas we developed in our Cradle project for Santa Monica. We are also creating a large environment within the new Bradley West International Terminal at Los Angeles International Airport. This is a permanent work that broadens ideas developed in our Feathered Edge project of 2009. Look for projects that broaden investigations we undertook in earlier works by adapting them to permanent contexts.

1-2:
Cradle
搖籃

Ball-Nogues Studio created an aggregation of mirror polished stainless steel spheres, the sculpture operates structurally

like an enormous Newton's Cradle. Each ball is suspended by a cable from a point on the wall and locked in position by a combination of gravity and neighboring balls while reflecting a distorted image

of passersby in both cars on foot.

Ball-Nogues工作室用鋼繩懸吊一個個的鏡面拋光不鏽鋼球，在牆上某一個點固定掛起。由於重心的作用，鋼球緊緊地挨聚在一起。整個結構就像牛頓巨大的搖籃，還可以反射過路車輛的扭曲影像。

Photography:
攝影:
1 Monica Nouwens
2 Ball-Nogues Studio

1:
Double Back-to-
Basics
回歸根源

Created for the Los Angeles County Museum of Art (LACMA) gallery at the Charles W. White School, Double Back-to-Basics is comprised of brightly colored letters constructed using paper and assembled in a form suggestive of a monumental arch scaled to the size of a child

Ball-Nogues工作室在Charles W. White學校為洛杉磯縣立藝術博物館建造的作品。由色彩繽紛的字母組成的有啟發性的紀念碑形的造型，大小跟小孩差不多。

Photography:
攝影:
Tyler Crain

1 2 3

2:
Elastic Plastic
Sponge
彈塑性海綿

This project was a unique structure and it was comprised of 250 cells, each fabricated using custom jigs. Ball-Nogues Studio led a group of students from the Southern California Institute of Architecture designed this masterpiece.

這個項目是由Ball-Nogues工作室帶領南加州建築學院的學生設計，設計採用傳統的夾具，組成250個單元，十分獨特。

Photography:
攝影:
Ball-Nogues Studio

- 。 探訪 Ball-Nogues工作室的Benjamin Ball
- 。 360°:成立工作室之初，你們選擇了洛杉磯而不是紐約這個大城市。是不是洛杉磯有什麼特別吸引的地方？
- 。 B:Gaston和我都曾經在洛杉磯的南加州建築學院學習。而且Gaston在這裏住了有30年，我也有20多年了。我們選擇洛杉磯因為這裏是我們的故鄉，我們的根源，在這裏開始我們事業就最好不過了。比起紐約，這裏的生產商和製造商網絡更廣，而且這裏有很多要價不高的工作室，大大方便我們建造項目。此外，這裏有優秀的年輕設計人才和文化學院，設計氛圍濃厚。
- 。 360°:在這裏，你們創造了很多優秀的作品，有些還被放到室外。將這些大型的作品帶到戶外，會有哪些困難，你們是如何解決的呢？
- 。 B:我們所有項目都是專門為某個特定的環境而設計的，不管它要在室內擺放六個月還是在戶外接受25年嚴酷天氣的煎熬。我們所選用的材料，所設計的結構很大程度上都是取決於實際的環境。
- 。 360°:對你們的公共景觀藝術，周圍的人有什麼看法嗎？

- 。 B:他們會持不同的意見。我們的目的不是要觀眾對我們的作品有統一的認識理解。觀眾參加到這項作品當中，我們希望他們可以從自己的角度去詮釋這個經歷。
- 。 360°:從Ball-Nogues所創造的裝置藝術，我們可以看到你們非常善於採用不同的材料。對每一個項目，你們是如何選擇材料的？
- 。 B:決定創造某個項目時，我們首要調查的是材料。我們會用選擇的材料去嘗試製造空間，結構和氣氛。根據這些我們確定他們的特點和限制性，然後才進一步去建造項目。基本上，我們都會有一個工藝試驗。
- 。 360°:很多人會認為技術過於死板，但對此，你們的態度並不會強硬，反而會帶有想像。高科技在你們的作品當中擔任的是什麼角色？
- 。 B:我們並沒有對科學技術帶有幻想。科技可以彌補傳統設計工具的不足，能所其不能；它可以輔助我們將空間賦予不同的元素，喚發新體現。對某些人來說，我們用科技所營造的效果比起用傳統生產工具會感覺更人性化，更溫暖。這也許與數碼科技生產的複雜程度和規模的無限多樣性有關的。
- 。 我覺得跟軍事技術和高級機器人相比，

- 大多建築師和設計師採用的科技相當簡單的。
- 。 360°:你們2009年到過中國，在深圳和香港都展示了作品。對中國設計現象，你們的看法是？
- 。 B:我覺得中國的設計很活躍，而且發展很快。不出幾年，中國就可以成為世界設計領域最有影響力的地方。
- 。 360°:Ball-Nogues工作室已經成立有7年了，回顧所做的一切，你們有什麼想法？
- 。 B:充滿艱辛和犧牲。
- 。 360°:目前你們都周圍跑，忙於準備你們的裝置作品。你們接下來的動向是？

- 。 B:目前我們正在設計幾個長久性的公共藝術作品，還有幾個建築項目。每一次建造過程，我們都在不斷學習對結構和材料的選用。例如，現在有一項目是為加拿大阿爾比省的艾德蒙頓建造一個紀念性的戶外雕塑，我們的創意來源於在聖塔莫尼卡所創作的Cradle。我們也將在洛杉磯國際機場的新布蘭德利西部國際航站樓佈置大型的環境，而這個長久性的項目概念受2009年的Feathered Edge項目創意影響。我們會再次回顧早期項目，深入研究，讓作品可以在環境裏有長遠的影響力。

3:
Table Cloth
桌布

Table Cloth was a performance space in the courtyard of Schoenberg Hall at the UCLA Herb Alpert School of Music in Los Angeles designed and fabricated by Ball-Nogues Studio. The project was a result of ongoing research into the reuse of temporary structures and installations.

桌布是洛杉磯加利福尼亞大學的赫布·阿爾珀特音樂學院舍恩伯德禮堂外院的展示作品。Ball-Nogues工作室的又一力作，表現了對臨時裝置藝術作品的循環再用。

Photography:
攝影:
Scott Mayoral





1 2
3

1-3:
Gravity's Loom
重力織布機

Gravity's Loom's surface twisted, contorted, and spiraled downward through the atrium, transforming the architectural space and re-choreographing the flow of visitors to encourage new interactions with the museum.

重力織布機的色彩鮮明的線環繞空中，盤旋而下，形成特別的建造空間，精心的設計吸引不少人群，加強了與博物館的互動。

Photography:
攝影：
1 Benjamin Ball
2 Ball-Nogues Studio
3 Hadley Fruits,
Courtesy of the
Indianapolis
Museum





1:
Built to Wear
服裝建築

Built to Wear, constructed for the 2009 Shenzhen Hong Kong Biennale of Urbanism was on view from December 5th through January 23, 2010 in the underground exhibition space at the Shenzhen Civic

Square. This project invokes the theme of the exhibition – City Mobilization.

2009年深圳香港城市化雙年展，從12月5日到2010年1月23日在深圳城市廣場的地下展覽空間展示。項目響應本次雙年展的主題——城市總動員。

Photography:
攝影:
Bai Xiaoci