

BROACHED  

---

COMMISSIONS

**BROACHED RETREAT**



## CONTENTS

## 目录

<b>FOREWORD</b> — H.E. Ms Frances Adamson	致辞 — 孙芳安	4
<b>INTRODUCTION</b> — Lesley Alway	简介 — 蕾斯丽·奥薇	5
<b>STATEMENT</b> — Philip Tinari	前言 — 田霏宇	7
<b>BROACHED RETREAT</b>	启思隐居	9
<b>Creative director's statement</b> — Lou Weis	创意总监致辞 — 罗韦斯	10
<b>Broached Retreat Pavilion</b>	启思隐居展厅	13
<b>Broached Retreat new works</b>	启思隐居” 特约新作	21
<b>BROACHED COLONIAL</b>	启思殖民	34
<b>Creative director's statement</b> — Lou Weis	创意总监致言 — 罗韦斯	35
<b>Curatorial essay</b> — John McPhee	策展论述 — 约翰·麦克菲	37
<b>Broached Colonial works</b>	“启思殖民” 系列作品	50
<b>BROACHED EAST</b>	启思东方	72
<b>Creative director's statement</b> — Lou Weis	创意总监致言 — 罗韦斯	73
<b>Curatorial essay</b> — John McPhee	策展论述 — 约翰·麦克菲	77
<b>Broached East works</b>	“启思东方” 系列作品	98
<b>CATALOGUE OF WORKS</b>	作品图录	120
<b>ACKNOWLEDGEMENTS</b>	鸣谢	126
<b>PARTNERS</b>	关于主办方	127

## FOREWORD

In addition to our important and growing economic, political and strategic ties, Australia and China have enjoyed a long history of cultural dialogue and people-to-people exchange. Building an ever-closer relationship between our countries is a key focus of the Australian Government's efforts in China.

In that light, I am very pleased that for Ullens Center for Contemporary Art's (UCCA) first ever design-focused exhibition, Australian design studio Broached Commissions was invited to create a pavilion of objects which explore histories of migration, exchange and material culture. I congratulate Asialink Arts for managing this project in partnership with Broached Commissions.

The curatorial premise of this exhibition is innovative, and has real potential to extend understanding of the links between different design cultures across countries, and Australia's unique place in that process.

The Australian Government is proud to have been involved in bringing this, the first Australian exhibition to UCCA. I would like to thank Philip Tinari, Director, UCCA and Lou Weis, Creative Director, Broached Commissions, for their inspiration in programming this exhibition and bringing it to Beijing. I hope this is the beginning of many more artistic conversations between the Broached designers and their Chinese counterparts.

**H.E. Ms Frances Adamson**

**Australian Ambassador to the People's Republic of China**

## 致辞

澳中两国之间除了重要且不断增强的经济、政治、战略纽带，文化对话和民间交流的历史亦源远流长。澳大利亚政府在华的一项工作重点便是建立更加紧密的双边关系。

鉴于此，我很高兴尤伦斯当代艺术中心（UCCA）邀请澳大利亚设计工作室“启思会”（Broached Commissions）打造中心自成立以来的首个设计展，通过设计品来探讨移民、交流、物质文化等历史。在此，我也要向与启思会共同组织本次项目的亚洲艺术连线（Asialink Arts）表示祝贺，

本次展览的策展理念极具创新性，且具备真正的潜力，增进对各国不同设计文化之间的联系的理解、以及对澳大利亚在此过程中所处的独特地位的理解。

有机会参与UCCA举办的首次澳大利亚展览，澳大利亚政府亦感到非常荣幸。我要特别感谢尤伦斯当代艺术中心馆长田霏宇和启思会创意总监罗韦斯，正是他们的创意与灵感促成了展览在北京的呈现。我也希望本次展览能够成为启思设计师与中国设计同仁展开更多艺术交流与对话的新起点。

**孙芳安**

**澳大利亚驻华大使**

## INTRODUCTION

Asialink Arts is pleased to be partnering with Broached Commissions to present Broached Retreat at the prestigious Ullens Center for Contemporary Art (UCCA), Beijing. This is the first design exhibition to be commissioned and exhibited by UCCA, and the first Australian exhibition at this important institution.

Reflecting on Australia's long relationship with Asia, and the way in which this may influence the applied arts, Broached Commissions is committed to extensive curatorial research as a starting point for the design process. Increasingly, as 'brands' become ubiquitous and technology and mass production deconstruct previous notions of 'exclusivity', it is the original, authentic and unique that is most desired and valued. This transformation has effected a re-evaluation of the importance of research and historical context and of the scarcity and value of artisan skills so important to the making of our daily environments and the objects that give meaning to our lives.

Presenting Broached Retreat at UCCA has been an important opportunity for Asialink Arts to profile these ideas to an international audience and connect a contemporary design aesthetic in an historical context that will generate insights into both Australian heritage and innovation. The intersection of these two issues is also relevant to contemporary China, making Beijing an exciting location to present this exhibition and explore these ideas.

Thank you to Lou Weis, Creative Director, Broached Commissions for his curatorial rigour and commitment to the project and to Chen Lu for his creative vision in designing and developing the pavilion. I congratulate the designers, Adam Goodrum, Trent Jansen, Charles Wilson, Susan Dimasi, Keiji Ashizawa, Max Lamb, Naihan Li, Chen Lu, and Azuma Makoto for producing such intriguing and beautifully conceived and crafted objects and U-P for designing and producing such a superb catalogue. We are also grateful for the invaluable support of the Philip Tinari, Director, Ullens Center for Contemporary Art without whose vision and leadership this exhibition could not have happened.

On behalf of Asialink Arts, I would also like to acknowledge the support of the staff at the Australian Embassy, Beijing as well as our program funders, the Department of Foreign Affairs and Trade and the Australia Council whose ongoing support makes projects such as this possible.

**Lesley Alway**  
**Director**  
**Asialink Arts**

## 简介

携手启思会（Broached Commissions）共同在北京尤伦斯当代艺术中心（UCCA）推出“启思隐居”。本次展览是UCCA推出的首个设计展和首个澳大利亚展览。

通过回顾并反思澳大利亚长期以来与亚洲的关系及其对应用艺术可能产生的影响，启思会立足于以广泛的策展研究作为设计流程的起点。随着“品牌”无孔不入的渗透，技术发展与大规模生产瓦解了原先“专属”的概念，原创、真实、独到日益成为最受青睐也最具价值的元素。在这一转变的影响下，人们开始重新评估研究以及历史情境的重要性，重新思考创那些艺术技能的稀缺与价值，正是这些技能创造了赋予我们日常生活以意义的周遭环境与物品。

此番在UCCA举办的“启思隐居”让Asialink Arts有机会向国际观众呈现这些思考、并将当代设计美学与历史语境相联系，为澳大利亚的传统和创新注入新的洞见。鉴于这两个问题也恰与当代中国息息相关，因此，选择北京作为展览举办地来进一步推动思考是非常有意义的。

在此，我要感谢启思会创意总监罗韦斯在项目策展中体现的严谨与专注；感谢吕承颖为展览空间提供的设计创意。同时，我要向亚当·古德路姆、特伦特·詹森、查尔斯·威尔逊、苏珊·迪马斯、芦启治、麦克斯·兰博、吕承颖、东信等参展设计师致以祝贺与谢意，他们带来如此精彩的展览，让观众得以领略集巧思与精工于一体的设计品。此外，我也要感谢U-P为展览画册做的精美设计。当然，我们还要特别感谢尤伦斯当代艺术中心馆长田霏宇，如果没有他的慧眼和领导力，此次展览无法成行。

最后，我谨代表AsialinkArts向澳大利亚驻华大使馆工作人员所给予本次展览的支持表示感谢；也向项目赞助人澳大利亚外交贸易部以及澳大利亚艺术理事会表示感谢，正是他们持续的支持让此类项目得以实现。

**蕾斯丽·奥薇**  
**Asialink Arts主管**

P

A

G

M

6

## STATEMENT

In perfect keeping with their fundamental fascination with ‘what happens to design when it migrates,’ I was lucky to find myself in a chance encounter with Broached Commissions last year not in their native Melbourne, but in the quintessentially 21st century crossroads of Dubai. They were there participating in Design Days Dubai 2013, a global furniture showcase in a giant tent amidst the skyscrapers of the business district, the supplement to an annual art fair by the beach.

Stumbling through rows of perfectly tasteful objects with design guru Brent Dzekciorius, I was thrilled to stop at one particular booth and have a conversation that went beyond surface and finish, into a series of serious questions about global histories of power and capital, and the physical traces they leave in their wake. Here were physical objects growing out of deep research, imbued with serious narrative and aesthetic sensibilities, wrought of unique artisanal and technical processes—in short, objects with ‘backstory,’ ripe for interpretation and appreciation. In two collections—one focused on Australia’s colonial history, the other on its place in an earlier Asian economy—Broached had produced a compelling series of reflections on how the world we inhabit today, and the stories that undergird it, came to be. After a few more conversations in Hong Kong and online, it became clear that this group of stories needed to be told in Beijing.

For the Ullens Center for Contemporary Art—a museum generally engaged in presenting Chinese and international contemporary (fine) artists, Broached offered a fitting way to engage with a geography (Australia) and a field (design) that lie beyond our normal remit. Lou Weis, Broached’s founder and creative director, blends the roles of scholar and practitioner, corralling designers in his home country and far beyond it into engaging with histories they might otherwise overlook, and making things they otherwise would not. He conceptualised Broached Retreat as a way of combining the two collections, and engaged Chen Lu, one of the Broached designers, to create a physical envelope that spatially elaborates and elevates this concept. Asialink—under the guidance of Lesley Alway—generously came on board to support the project. And the ten participating designers contributed in mind and spirit, allowing us to stage this intersection of objects.

We are proud and delighted to have hosted Broached’s first museum presentation, as well as its first dedicated exhibition in China. As China’s economic and geopolitical rise and Australia’s evolving position in the Asia-Pacific make the histories behind the two Broached collections all the more urgent, we are grateful for the opportunity to create a public space in which works like this can be displayed, encountered, and discussed. This book, which translates the look and feel of the exhibition and of Broached’s work more generally into a graphical style, should serve as a lasting record of a moment every bit as layered and nuanced as those which the works in it reference.

**Philip Tinari**  
**Director**  
**Ullens Center for Contemporary Art**

## 前言

去年，我在迪拜与启思会邂逅。在这样一个21世纪典型的交汇型大都市里相遇，让我觉得这要比在启思会的本部墨尔本认识它更幸运和神奇，因为这刚好完美契合了启思会的核心思考理念——设计在迁徙过程中会发生什么。当时，启思会正在迪拜参加“2013年迪拜设计展”，在摩天高楼鳞次栉比的商业区搭建起来的一个大帐篷里。这是一个全球性的家具展，与海滩边一年一度的艺术博览会相辅相成。

穿行于设计大师Brent Dzekorius所设计的各种别致风雅的物件之间，我兴奋地在一个特别的展台前驻足，与Brent的对话超越了外观、抛光等话题，转向权利和资本全球史及其发展过程中所留下的痕迹。我发现这些设计品立足于深厚的研究底蕴，严肃叙事和细腻美感贯穿其间，体现了独到的手工艺和技术性——一言以蔽之，它们都是“有故事”的物件，凝结了诠释和鉴赏的高度开放性。其中有两个设计系列——一个聚焦于澳大利亚殖民史，另一个关注澳大利亚在早期亚洲经济中的地位——启思会以一种引人入胜的方式向大家呈现了关于我们如今栖居的世界以及围绕这个世界的种种故事的思考。后来我们又在香港和网络上进行了一系列对话，让我最终决定把这些故事带到北京。

尤伦斯当代艺术中心（UCCA）是一家致力于展示国内外当代艺术家的美术馆，启思会恰好提供了一种方式，让我们有机会将触角伸向原本不属于我们常规合作的地域（澳大利亚）和领域（设计）。启思会创始人兼创意总监罗韦斯身兼学者与实践者的双重身份，他集结来自澳大利亚等国的设计师，将原本或被忽视的历史融入到原本或不会被创造出来的设计中。他提出“启思隐居”的概念，将历史和设计两个系列相结合，并邀请启思设计师吕承颖专门打造了承载这一概念的物理空间。在蕾斯丽·奥薇的领导下，Asialink给予了本次项目以大力支持。10位参展设计师的精心构思与创作让展览能够以现在的面貌呈现在大家面前。

主办启思会首次美术馆展让我们感到非常高兴和自豪。同时，这也是启思会在中国的首次个展。中国经济和地缘政治地位的提升、及澳大利亚在亚太地区影响力的发展，让两大启思设计藏品系列背后的历史更具当代意义。我们很荣幸能够有机会打造出展示、邂逅、探讨此类作品的公共空间。本书以图像的形式对展览和启思会的工作进行了再度诠释和演绎，我想，这将是一份捕捉了所有美好瞬间与精细细节的时代记录，正如这些启思会的作品所传递的美好与精细一样，令人感觉深远绵长。

**田霏宇**

**尤伦斯当代艺术中心馆长**



B R O A C H E D

启思隐居

R E T R E A T

P  
A  
G  
E  
S

## BROACHED RETREAT CREATIVE DIRECTOR'S STATEMENT

When Broached presented at Design Days Dubai in 2013, our focus was squarely on the Middle East market. However, the major opportunity that came from attending the fair was meeting UCCA Director Phil Tinari and agreeing to create their first ever design show.

The honour of being the UCCA's first design exhibition was strong motivation to consider the presentation of our work within a larger design exhibition framework. I knew that our pieces needed to exist within an architectural framework, within a home. Before the UCCA show, Broached projects focused on the migration of design ideas to Australia. The invitation to show in China gave us an opportunity to reverse this logic and look at some exceptional examples of Australians migrating to China.

When everything outside is foreign, how do you create a space at home that is comforting and a retreat into memory and belonging? How do you create a space that provides some symbolic order between who you are at home and how you relate to this new culture? I thought about the archetypal rooms where identity is constructed and presented. Traditionally, for men this is a study and for women it is a boudoir. What drew me to these two antiquated gendered spaces was the potential for reimagining them within a contemporary context. For a modern professional couple what does a room of one's own look like today? These were the concepts and questions around which Chen Lu and I built the Broached Retreat exhibition.

This broad research gained focus when we read about the Australian doctor, adventurer and journalist George E Morrison. While living in Beijing, at the beginning of the twentieth century, Morrison established one of the great private libraries of Asia. It continues on today as the Toyo Bunko in Tokyo, Japan. Morrison's library inspired our exploration into personal libraries and what the idea of 'displayed erudition' will mean in the digital age when the spines of books are swallowed into computer databases.

'To retreat' has multiple layers of meaning in English. In military terms it means to 'fall back' or to remove oneself from a perilous frontline. In tourism a retreat is a place of relaxation where you're likely to find yoga, a day spa, massage and meditation courses. Psychologically, a retreat is the refuge and safe ground of an introvert. It is this last meaning that is most resonant with the intentions of our pavilion.

Chen designed a pavilion with two salons divided by a courtyard. Both spaces show the attributes of people who collect symbolic objects, people with archeological minds wanting to be surrounded by pieces that describe a cultural habit that no longer exists entirely in that form or function. The salons are not intended to be comfortable for anyone except the imaginary author of the space. In this sense the rooms are psychological spaces.

The idea of clearing out the clutter of middle-class interiors emerged in the late nineteenth century and reached a pinnacle with Modernism in the early twentieth century. In the creation of the Broached Retreat Pavilion, Chen ensured that the spaces would contain a decorative language unique to the occupier of each salon. Chen applied a combination of Modernism and decoration based on research and collaborative conversation.

Once the architectural form was set Chen and I turned our attention to the personalities of the couple we imagined built a residence containing two private salons. We invented a relationship and the rules by which the space they occupy is shared. We concluded, for instance, that their respective salons, are not mutually

exclusive, the rooms are occasionally shared, but one could not tell the other what was allowed to be in either room. The objects in each salon represent a purity of vision for each person. The placement of a Broached Colonial Dream Lantern in both spaces shows their commitment to each other. But this choice also reflects their insistence on individual choice: the Dream Lantern can be configured in any number of ways and it is arranged differently in each room. To allow privacy within a relationship is a wonderful act of trust - that is what these two rooms aspire to convey.

I will finish where I started and thank the UCCA for their curatorial vision in commissioning our studio to realise their first design show. I thank Chen Lu for being a wonderful design collaborator and thank Asialink Arts for their incredibly supportive partnership on the exhibition and this book.

**Lou Weis**  
**Creative Director**  
**Broached Commissions**

## 启思隐居 创意总监致言

2013年，启思会参加了“迪拜设计展”（Design Days Dubai），将关注的焦点投向中东市场。然而，此次设计展最大的收获是结识了尤伦斯当代艺术中心（UCCA）馆长田霏宇，他同意举办UCCA开馆以来首个设计展。

能够主办UCCA的第一个设计展让我们倍感荣幸，也极大地激励着我们按大型设计展的规格思考作品的呈现。我们的作品需要在建筑的框架下存在，换言之，要在“家”的环境中呈现。在此次UCCA展览前，启思会的项目关注的是进入澳大利亚的各种设计理念。而来自中国的展览邀约则让我们有机会反向思考，更深入地了解迁居中国的澳大利亚人中的杰出代表。

当外界的一切都是异域的，你如何在家中打造一片舒适的、关乎回忆和归属感的隐居空间？又如何在其中构建“家庭身份”和“与外部新文化之间关系”的象征性秩序？我想到了原型屋，身份性在此构建并呈现。传统上，对于男性而言，这个原型屋是书房；而对于女性，则是闺房。这种陈旧的按性别区分空间的方式却因其在现代语境下所具有的重新想象的可能性而令我着迷。对于一对各有所专的现代夫妇而言，他们各自的房间应该呈现怎样的形态呢？吕承颖和我所设计的“启思隐居”展正是围绕着这些概念和问题而展开的。

我们从澳大利亚医生、探险家、记者乔治·E·莫里森（George E Morrison）的著作中确定了研究方向。20世纪初，莫里森旅居北京，他建立的私人图书馆是亚洲最好的私人图书馆之一。如今，他的藏书保存在东京的东洋文库。莫里森的图书馆给了我们灵感，启发我们将目光投向私人图书馆，探索在数字时代下、当书脊被电脑数据库所吞噬，“博闻强记”应如何表现。

“Retreat”一词在英文中拥有多层含义。在军事术语中，“retreat”表示“撤退”，或从危险的前线后退。在旅游业中，“retreat”指休养所，可以在这里进行瑜伽、水疗、按摩和静修等活动。而在心理学层面上，“retreat”是一个避难所，一片心灵的安全地带。最后一层意思与展厅的设计理念不谋而合。

吕承颖将展厅设计为被天井隔开的两个客厅。两个空间都体现了收藏有象征意义物品的人的特质，拥有考古学头脑的人们希望置身于原汁原味的文化遗产的物品之中，而那份文化传统却已荡然无存。除了虚构的空间主人，客厅的设计并不考虑其他人的舒适。在这个意义上，房间实质上是心理空间。

19世纪后期，对中产阶级繁复混搭的室内设计进行清理的想法开始涌现，并且随着现代主义的发展在20世纪初达到顶峰。在打造“启思隐居”展厅的过程中，吕承颖确保每个空间都体现出房间主人独特的装饰语言。在研究和对话的基础上，吕承颖将现代主义与装饰进行了结合。

确定了建筑形式后，承颖和我开始考虑，这对想象出来的、设计了这套两居室房间的夫妻应该具备怎样的个性。我们虚构了他们的关系，并为空间制定了一套双方共同遵守的规则。例如，我们设定他们各自的房间并非互相排斥，房间有时也是合用的，但是一方不能告诉另一方在房间里可以做什么。房间的摆设体现了视觉纯粹度。两个房间都放了“启思殖民：梦幻灯笼”，象征着他们对彼此的承诺。夫妻关系中能够保持各自的隐私是信任的表现，是非常美好的——这正是这两个房间希望传达的。

最后，我要感谢UCCA，正是他们的策展理念让我们得以呈现UCCA首个设计展。同时，还要感谢吕承颖，拥有这样一位杰出的设计合作者是我们的荣幸。最后，也要感谢Asialink Arts对此次展览和画册的大力支持和协助。

罗韦斯  
启思会创意总监

D

A

G

M

BROACHED

RETREAT

PAVILION

DESIGNED

BY CHEN LU

启思隐居展厅

空间设计：吕承颖

PAGES

13 - 20

## BROACHED RETREAT PAVILION - DESIGNED BY CHEN LU

The Broached studio mission is to focus on the design diaspora. The intermingling of design ideas with foreign cultures are tracked to see how these ideas evolve over time. For Chen Lu, a Taiwanese Australian designing between two cultures, this dialogue is not a conceptual play but rather a daily consideration in his design practice. Designing the Broached Retreat Pavilion was the first time Chen has had the opportunity to make this internal cultural and design dialogue a material reality.

When you are living as an expatriate there is always the negotiation between assimilation and cultural continuity. It was imagined that the people who inhabit the Pavilion were expatriates, balancing symbolic connections to cultural memory and curiosity about China, where it was imagined they currently reside. It was Chen's responsibility to balance these two symbolic realms, the past and the present, in the Pavilion design.

The design did not start abstractly. It was decided to use the Marmoreal engineered marble by Max Lamb for Dzek before the design process began. The eccentric stone was chosen to reference the tradition of scholar stones in Chinese Confucius culture. However, in its flattened form, the stone is more aligned with traditions in modernist design. This prompted Chen to look at Mies van der Rohe's Barcelona Pavilion for guiding principles on the proportion of the rooms and its integration of large stone walls into the entrance spaces of the Pavilion.

The Long Room at the UCCA is aptly named; the journey through the exhibit is linear, but partially obscured by the louvers placed at the courtyard-facing end of each room to ensure moving through the Pavilion involves substantial transitions in mood. The middle of the Pavilion is the transition space, a courtyard that captures light, provides a view onto the imagined surrounding skyscrapers, and also functions as a dragnet for the digital dialogues between the couple. The courtyard is the most psychological space in the Pavilion. It turns a view into a personal landscape: traditional ornamentation becomes a pattern of thinking, the transient insights of daily life are collected within this cultural lattice like flies caught in a web.

The black room is made from printed cloth and black-stained timber. This references Chinese ink paintings extruded to become the skin of an entire pavilion. Chen's initial thinking was to have this ink literally drip onto a white ceiling and the white walls, so that the darkening of the space would happen over time. However, we moved towards a simpler and less imposing solution that saw the idea of the ink increasing with darkness as it moved towards the blackened floor.

The journey through the Pavilion is a shift from hard to soft, from light (Yang) to dark (Yin), from masculine to feminine. As with the fused Eastern and Western traditions that influence Chen's daily life, these rooms are fused and in a constant interaction, the spaces are to be used by many people but maintain the distinct qualities of an individual personality.

## 启思隐居：展厅 设计：吕承颖

启思工作室关注设计领域的游子们。回顾不同文化的设计理念之间的碰撞与交流，有助于更好地了解设计理念的发展过程。吕承颖是出生于台湾的澳大利亚人，两种文化的对话于他而言并非概念化游戏、而是设计实践中的日常实际。此次为“启思隐居”展厅担任设计是吕承颖第一次有机会将内在的文化设计对话以外化的方式呈现出来。

对于移居国外的侨民来说，归化和文化遗产之间的角力是无法回避的问题。在设计展厅的过程中，设计师把里面的住客想象成侨民身份，在各种具有象征意味的文化记忆和对于中国——他们目前居住的国度——的好奇心之间寻求平衡。吕承颖试图体现两种不同的象征性领域、以及过去和现在之间的平衡。

设计并非始于抽象。在设计方案出炉前，便决定要采用马克思·兰姆为Dzek建筑饰面公司所设计的白色仿大理石。这种独特的石料很好地契合了儒家供石传统。然而，扁平化的外观更符合现代主义设计的传统。吕承颖参考了密斯·凡德罗设计的巴萨罗那博览会馆，在房间的比例安排上借鉴了他的设计，并在展厅入口空间加上了大型石墙设计。

尤伦斯当代艺术中心的长厅“厅”如其名；展览动线呈线性，每个房间里面向天井的一端的百叶窗起到了半遮掩的效果，行走其间，心情随景而动。

展厅中部是一个过渡空间，光线映照下的天井，既为周围虚构的摩天大楼提供了景致，又是那对爱人之间数字对话的收集器，这片天井是整个展厅中最感性的心理空间，将景观转化为个人风景：传统的装饰物变成了一种思维图案，对于日常生活灵光一现的洞见纷纷吸附于这张文化网格中，就好比飞蝇落入蛛网。

黑屋子由印花布和染黑木材组成。中国水墨画元素在这里被演绎成了展厅的“皮肤”。吕承颖最初的想法是把墨滴到白色的吊顶和白墙上，这样过一段时间空间会渐渐变暗。不过，我们后来采取了一个更简单更低调的方式，墨在朝变黑的地板移动的过程中会变深。

在展厅行走的过程是一个从硬到软、由浅色（阳）入深色（阴）、从阳刚到阴柔的过程。吕承颖生活在东西两种文化传统的影响下，他所设计的屋子仿佛在不断融合的过程中进行着持续的互动与对话，虽然这些空间被许多人使用，但却依然保持了鲜明的个性特点。



Broached Pavilion - Designed by Chen Lu

启思隐居展厅——设计：吕承颖

P

A

G

E





Broached Pavilion - Designed by Chen Lu 启思隐居展厅——设计：吕承颖







NEW WORKS  
COMMISSIONED  
FOR  
BROACHED  
RETREAT

“启思隐居” 特约新作

PAGES  
21 - 32



Broached Pavilion Graphical Language - Designed by U-P

启思隐居展厅——平面设计：U-P设计工作室

P A G E





Dressing Table - Designed by Chen Lu

梳妆台, 吕承颖

P

A

G

E





Dressing Table - Designed by Chen Lu

梳妆台, 吕承颖



Stone Daybed - Designed by Chen Lu 水磨石沙发床, 吕承颖





A Poetic Engagement in Reproduction #1 - Frame designed by Trent Jansen, weaving designed by Susan Dimasi, MaterialByProduct  
诗意的复制行为#1，边框制作：特伦特·詹森，织面设计：苏珊·迪马斯、MaterialByProduct



**GRAPHICAL LANGUAGE  
DESIGNED BY U-P (MELBOURNE)  
(PAGE 22-23)**

The ornamental graphical language of domestic interiors has become reduced to framed posters or artworks hanging on walls. In the Victorian era, interiors were intensely graphic; ceiling roses, pressed tin patterns, wallpapers and stained glass windows combined with clocks and artworks to create rooms that were highly layered and often cluttered with symbols.

The graphical language for the Broached East collection formed the basis of the graphical direction for the Broached Retreat Pavilion at the UCCA. Owen Jones' 'The Grammar of Ornament' was a pivotal source for the graphical response to Broached East. Certain individual plates contain multiple patterns in various scales, juxtaposed with each other, to convey the thematic concerns of a particular culture.

U-P enlarged these panels to an architectural scale for the Broached Retreat wall graphics, so that the lines dividing each ornamental style were akin to the outline of various buildings. A concrete poem was created out of the imagined digital dialogues (such as emails or text messages) exchanged by a fictitious couple inhabiting the Broached Retreat salons. These words are then placed as a hyper-graphical pattern across the flattened cityscape.

The wallpaper-covered louvers of the Pavilion have a pattern that is inspired by the Marmoreal engineered marble by Max Lamb for Dzek, the architectural surfaces company that commissioned Lamb to design the stone. The pattern is also inspired by the wavy design found on old hardcover books, referencing research into private libraries. The louvers also signal the move from the white room of the Pavilion to the black room.

启思隐居：图形语言  
U-P设计工作室（墨尔本）  
(第22-23页)

室内设计中，富有装饰性的图形语言表达如今被压缩为镶框海报或墙上绘画。而在维多利亚时代，内饰之富丽令人眼花缭乱：玫瑰雕花吊顶、锡膜饰面、墙纸、彩绘玻璃、时钟、艺术品，无不赋予房间丰富的层次感和符号性。

“启思东方”系列的图形语言为尤伦斯当代艺术中心“启思隐居”展厅的图形语言奠定了基调。欧文·琼斯的《装饰法则》是“启思东方”重要的图形源泉。几块饰有各种尺寸花案的饰板并列而置，表现了特定文化的主题要素。

U-P把这些饰板放大为建筑尺度，作为“启思隐居”的墙面图形。如此一来，分隔各种装饰风格的线条就好比大楼的轮廓线。在“启思隐居”客厅空间中，一对虚构的夫妻互通信息，这些想象中的数字对话（如电邮、短信）构成了一首图像诗。接着，这些文字经过变形，以高度图形化的样式布满平面化的都市景观。

展厅里，贴了墙纸的百叶窗上的图案灵感来自马克思·兰姆为Dzek建筑饰面公司所设计的白色仿大理石。同时，这图案也借鉴了老式精装书的波浪设计，暗合了在私人图书馆开展的研究工作。百叶窗也起到了区隔作用，从展厅的白屋子进入黑屋子。

**DRESSING TABLE  
DESIGNED BY CHEN LU  
(PAGE 24-25)**

The dressing table is an almost extinct item of furniture. Modernity made few distinctions between masculine and feminine spaces or furniture. Since the early twentieth century, both sexes now prepare for the day in front of the same mirror.

The Broached Retreat Dressing Table is a portable, compact reversal of this trend. The object is based on late-nineteenth century geisha dressing tables, which were originally designed to be used while kneeling on a tatami mat.

Continuing with the logic behind Chen Lu's Dream Lantern, this work can be used as a series of separated boxes or stacked and placed in its coat-hanger frame and used as a singular item.

The Meiji Restoration saw the explosion of Oriental exoticism as the geisha hit the popular imagination. The colour palette of Asia remains somewhat fixed, even within its own cinema. The Dressing Table reflects this persistent trend of associating Chinese furniture with black lacquer and deep reds.

MATERIALS: Victorian ash, mirror, steel

DIMENSIONS: H 1760mm, W 540mm, D 540mm

启思隐居：梳妆台

吕承颖

(第24-25页)

梳妆台是一种几乎绝迹于当代生活的家具。现代性让家居设计趋向同质化，空间的性别属性不再鲜明。自20世纪初以来，男性和女性共用同一面镜子来开始一天的梳妆。

“启思隐居：梳妆台”采用了便携式的紧凑设计，反其道而行之。这件作品灵感源于19世纪晚期的艺伎梳妆台，女人跪在台前的榻榻米垫子上梳妆打扮。

延续了吕承颖在“梦幻灯笼”中的思考，这件作品既可以拆而分之作为一个个独立的盒子使用，也可以放在一起组成一个衣架结构的独立家居组件。明治维新时期，东方异国情调大为盛行，艺伎更是点燃了大众想象。亚洲色调在某种程度上并未改变，甚至在亚洲自己的影院里也是如此。“梳妆台”将中式家具与黑漆和深红色相结合，以这种方式诠释了这种流行风尚。

材质：维多利亚岑木、镜子、钢

尺寸：H 1760mm, W 540mm, D 540mm

**BROACHED RETREAT, STONE DAYBED  
DESIGNED BY CHEN LU  
(PAGE 26-27)**

The Stone Daybed is the main articulation of an aesthetic link between the masculine and feminine spaces of the Pavilion. The stone is the main shared material throughout the Pavilion and its expression in the feminine space is a strong juxtaposition to the black floor and grayscale hombre fabric walls. The Marmoreal engineered marble by Max Lamb for Dzek had only been launched a month earlier at the Milan Salone del Mobile.

Aside from Max, Chen was the first to use the marble for a furniture outcome. It took some time to consider the balance of the stone against the other materials.

MATERIALS: Marmoreal engineered marble by Max Lamb for Dzek

DIMENSIONS: H 460mm, W 800mm, L 2100mm

启思隐居：水磨石沙发床

吕承颖

(第26-27页)

“水磨石沙发床”是展厅中最直接探讨男性空间与女性空间之间美学联系的作品。水磨石是贯穿整个空间的主要材料，其在女性空间的表现力与黑地板、灰阶布墙形成了强烈的视觉张力。

马克思·兰姆为Dzek公司设计的白色仿大理石1个月前刚刚在米兰家具展上发布。除了马克思本人，吕承颖是第一个将这种大理石用于家具制作的。在平衡石料与其他材质的关系的问题上，设计师颇费了一番思量。

材质：白色仿大理石由马克思·兰姆为Dzek公司所设计

尺寸：H 460mm, W 800mm, L 2100mm

**BROACHED RETREAT, A POETIC  
ENGAGEMENT IN REPRODUCTION # 1  
FRAME DESIGNED BY TRENT JANSEN  
WEAVING DESIGNED BY SUSAN DIMASI,  
MATERIALBYPRODUCT  
(PAGE 28-29)**

MaterialByProduct (MBP) teamed up with Broached Commissions to create the weaving frame to be used in the blockbuster Melbourne Now exhibition at the National Gallery of Victoria (NGV). Broached and MPB share a passion for infusing their designs with historical research. Susan's idea to create a poetic reproduction of the NGV's collection of jacquard fabrics was the logical starting point for a collaboration. The frame is a mobile set of rectangular structures that assemble as an A-frame for weaving, and collapse inside each other for

presentation as a flat artwork when ready to be hung on a wall.

The Irony of this work is that the jacquard loom was created at the beginning of the industrial revolution, which saw the introduction of a system that made the ornamental elements of clothes far simpler to create. The MBP response is a hand woven, pre-modern engagement with the jacquard loom. The last phase of its creative evolution is digital: photographs were taken of the weave and used for a digital fabric print that formed the basis of the 2014 MBP collection.

A Poetic Engagement Reproduction # 1 is a continuation of the now centuries-old tension between mass production and the handmade in fashion. The unsustainable nature of mass production and the unaffordable nature of the handmade both continue to struggle for an ethical way forward.

MATERIALS: Victorian Ash, rubber, various weaving fabrics

DIMENSIONS: outside frame - H 1550mm, W 2250mm, internal frame - H 1450mm, W 2150 mm, weaving frame - H 1350mm, W 2050mm

启思隐居：诗意的复制行为#1

边框制作：特伦特·詹森

织面设计：苏珊·迪马斯、MaterialByProduct (第28-29页)

MaterialByProduct (MBP) 携手启思会为维多利亚国立美术馆 (NGV) 的重量级展览“墨尔本在当下” (Melbourne Now) 创作了这件织造机。启思会与MPB都积极尝试将历史研究融入自己的设计当中。苏珊提出诗意地复制NGV印花面料藏品系列，这一想法为本次合作提供了契机。

作品整体框架由一组可移动矩形结构组装成一个织机式的A形架；将其向内折叠，便可以作为一件独立的平面艺术作品挂在墙上展示。

作品的反讽意义在于，织造机诞生于工业革命初期，见证了服装的装饰元素越来越容易制造的过程。MBP以前现代时期手工操作的提花织机作为对这一变革的回应。而这一创意进化史的最后阶段是数字化：把织物拍成照片，用于

制作数码印刷布，这构成了2014年MBP系列的基础。

“诗意的复制行为#1”延续了至今已持续一个世纪之久的关于大规模生产和手工制作的争论。大规模生产不可持续的本质与手工制作成本高昂的特点让两者不断发生摩擦与竞争，并试图找到一条可行的前进之路。

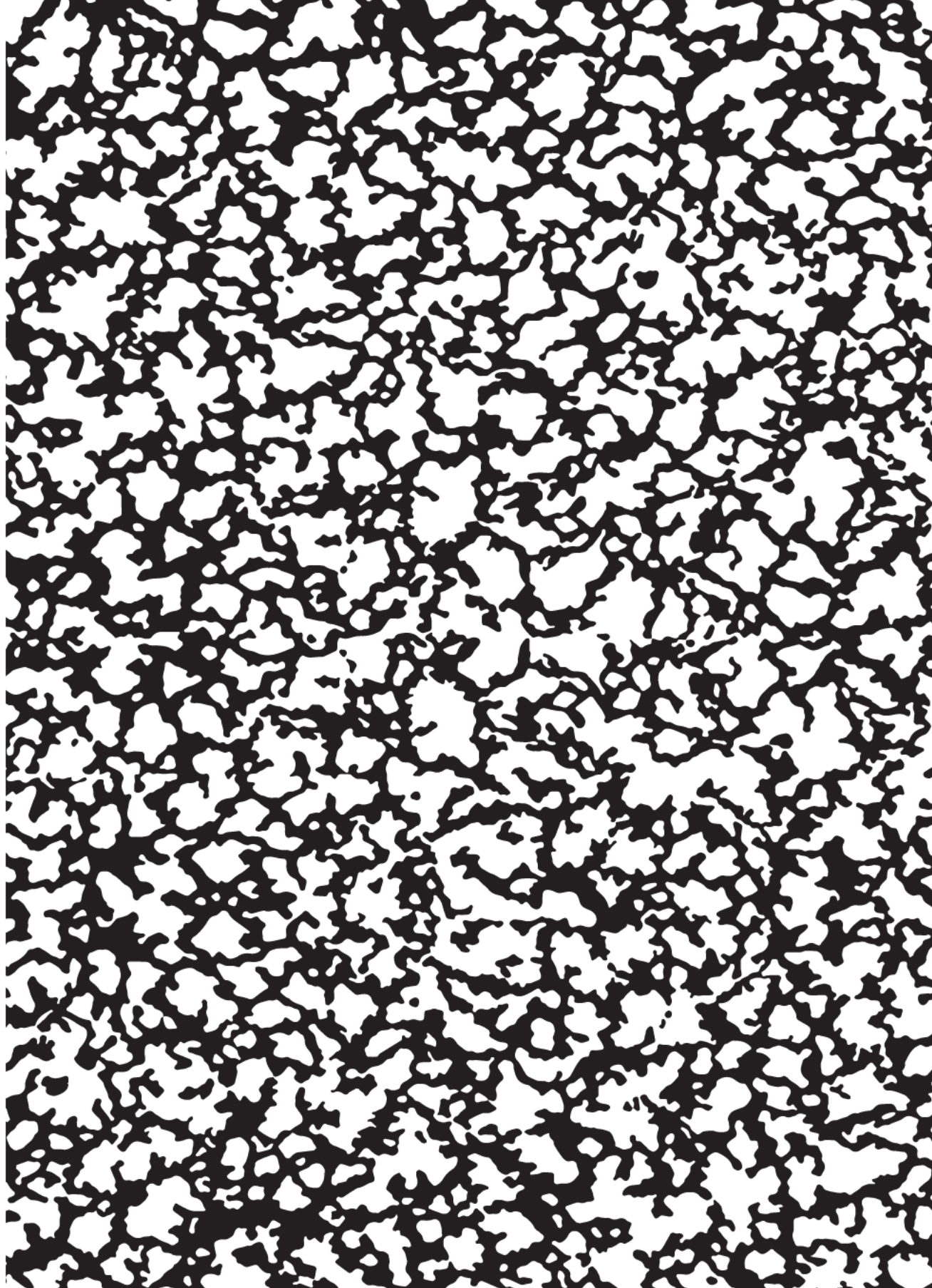
材质：维多利亚岑木、纺织面料

尺寸：外框 H 1550mm, W 2250mm

内框 - H 1450mm, W 2150 mm, 综框

H 1350mm, W 2050mm





B R O A C H E D

C O L O N I A L

启思殖民

P  
A  
G  
E  
S



## BROACHED COLONIAL CREATIVE DIRECTOR'S STATEMENT

p

Broached Colonial, the first Broached Commissions collection, focused on the colonial period in Australia, dating 1788- 1850. For the beginning of our company we went back to the origins of industrialisation in Australia, the time when the industrial revolution was transplanted from Britain to Australia and the country was tirelessly remade in the European and then American idea of what was modern. The Australian frontier mentality remains a strong part of many contemporary design practices and the Australian psyche generally speaking: a 'make-do' sensibility that results in a determinedly simple and rustic, repurposed aesthetic, is a persistent trend from the colonial period.

Although Broached Colonial was launched at the end of 2011 the founding designers Trent, Jansen Adam Goodrum and Charles Wilson began their dialogue with the show's curator John McPhee in 2009. The first group meeting kicked-off with an engrossing seventy-minute lecture from John on the applied arts of the Australian colonial period. This presentation immediately broke colonial period furniture free of our clichéd perceptions and set it within a broader more dynamic social and industrial context. The designers were hooked, we felt inspired and in awe of the challenge.

a

Although several group meetings were held over the two-year development period the six designers took an individual approach in applying the colonial period to achieve their design outcome. The combination of combined and separate development processes ensured each piece was its own whilst also sharing aspects of a common language; the common use of brass and fragility is common across most of the pieces in the collection.

When we started this collection few understood how colonial applied arts, so long out of fashion in Australia, could be the inspiration for a contemporary design exhibition. The Broached Colonial pieces proved that deep research combined with a signature design style, a contemporary subjectivity, could deliver a new perspective on a seemingly discarded period in the history of applied arts.

**Lou Weis**  
**Creative Director**  
**Broached Commissions**

o

m

## 启思殖民 创意总监致言

启思会每年组织一次国际设计交流与合作，以澳大利亚历史上某个事件为灵感之源发起新的设计藏品系列，推出的定制版和限量版家具或其他设计品将投入商业用途。

启思会拥有三名创始设计师：亚当·古德路姆、特伦特·詹森和查尔斯·威尔逊。一旦确定了当年度的主题历史事件后，启思会将邀请一位策展人和几位特邀设计师加入他们的三人团队，根据自己的设计实践选择与主题相契合的设计品。策展人将引领各位参与设计师共同开启一段美妙的旅程，重温特定历史时期中人类学和工业化的典故轶闻。

“启思殖民”是启思会选定的首期主题，聚焦1788-1840这一历史时期。其时，工业革命之风由英国进入澳大利亚，整个国家在欧美“现代”理念的影响下经历着不断的重塑。开拓性在许多设计实践、乃至整个澳洲精神中扮演着重要的角色：“将就”权宜（makedo）精神锻造出简单质朴、灵活多变的美学理念，这一悠久传统恰可追溯到殖民时期。

2009年末，特伦特、亚当和查尔斯与“启思殖民”的策展人约翰·麦克菲展开对话。首次会谈以约翰关于殖民时期应用艺术长达70分钟的精彩演讲拉开序幕。这也奠定了之后为期两年的研究和发展的历史语境。

随着对这一历史时期研究的深入，特邀设计师的人选可谓水到渠成。麦克斯·兰博、露西·迈克莱、吕承颖均在自己的设计中融入了大量多元性来呼应这一历史时期。特邀设计师入选的理由除了他们对预设观念的精准把握，还在于他们的设计品能够很好地将澳洲殖民时期这样一个极度复杂的历史阶段融入其中。每位设计师都以各自不同的方式将殖民时期的历史语境与他们最后呈现的设计品相结合。启思会团队则与各位设计师通力协作，推动创作的实现。

“启思殖民”最终呈现了一系列别具一格的设计收藏品，将历史性与美感和功能性完美糅合。

**罗韦斯**  
启思会创意总监

P

A

G

M



THE DEN  
of the  
HAIRY  
Wild Man  
From  
Botany Bay

## CURATORIAL ESSAY

## 策展论述

A

European adventurers and merchants ‘bumped into’ the west coast of Australia from as early as the beginning of the seventeenth century. However, it was not until the British sailor and cartographer, Captain James Cook, chartered the east coast of Australia in 1770 that there was any thought of establishing a colony in New Holland. When the First Fleet arrived from England in 1788 it brought nearly 800 convicts and 110 marines and officers. They had been at sea for eight months and one week. If nothing else, the length of the voyage must have impressed upon the travelers how far away they were from European civilisation. Reflecting on the earliest days of the settlement, Governor Arthur Phillip wrote in the year after his arrival,

G

“There are few things more pleasing than the contemplation of order and useful arrangements arising gradually out of tumult and confusion; and perhaps this satisfaction cannot anywhere be more fully enjoyed than where a settlement of civilised people is fixing itself upon a newly discovered savage coast. The wild appearance of the land entirely untouched by cultivation. The close and perplexed growing of trees, interrupted now and then by barren spots, have rocks, or spaces overgrown with weeds, flowers, flowering shrubs, or underwood, scattered and intermingled in the most promiscuous manner, are the first objects that present themselves: afterwards, the irregular placing of the first tents which are pitched, or huts which are erected for immediate accommodation,

m

早在17世纪初，欧洲探险家和商人便已“无意间”发现了澳大利亚西海岸。但直到1770年英国水手、制图师詹姆斯·库克船长登陆澳大利亚东海岸并宣布其为英国殖民地，此前从未有人想过在这片被称为“新荷兰”的土地上建立殖民地。1788年，第一支来自英格兰的舰队抵达澳大利亚，随船而来的是近800名犯人和110名海军陆战队官兵。此前，他们已经在海上航行了8个月零1周。可以说，这趟航程的长度足以让所有乘客坚信自己已远离了欧洲文明。

回顾殖民地初创的日子，亚瑟·菲利普总督在抵达澳大利亚的第一年曾写道

“没有什么比静观秩序和条理在混沌骚乱中建立起来更令人愉悦的了；或许，在新发现的野蛮海岸安营扎寨的文明人最能体会这种满足感。大地一片荒芜野色，天然去雕饰。树木以令人困惑的姿态密密麻麻地生长着，间或有几片荒地横亘其间；岩石旷地、杂草丛生、野花滋蔓、灌木遍地，一切都恣意妄为、杂乱无章。这些，是第一眼所见的景象。接着，是作为简易住房见缝插针扎起的帐篷和搭起的小屋子。但凡有一块空地、或比较容易清除‘障碍’的土地，大家便七手八脚地忙碌起来，这加剧而非缓解无序的状态，混乱看来是不可避免的，更有甚者，似乎这混沌和无序永无止境。渐渐地，大片空间被开辟，规划开始浮现，边界有了划定，至少，可以清晰地看到一个有矩可依的未来；回顾之前的混沌，这一切更显令人惊讶。”

wherever chance presents a spot tolerably free from obstacles, or more easily cleared than the rest, with the bustle of various hands busily employed in a number of the most... incongruous works, increases rather than diminishes the disorder, and produces a confusion of effect, which for a time appears inextricable, and seems to threaten an endless continuance of perplexity. But by degrees large spaces are opened, plans formed, lines marked, and a prospect at least of future regularity is clearly discerned, and is made the more striking by the recollection of former confusion.'

Accounts of the voyages of Australian and Pacific exploration and the first settlement were the 'best sellers' of their day. The most popular of these, published in 1773, was the account of Captain Cook's voyage. Issued in many languages and aided by his romanticised death, it ensured that Cook became an international hero of the Age of Enlightenment. There were many similarly popular accounts of the experience of those associated with the establishment of the colony.

Drawings and watercolours of the landscape and flora and fauna were sought after as ways in which to show those in Europe the strange place in which the settlement was made and its progress in becoming an example of European civilisation. Amateurs did their best making sketches and watercolours to send or take back home. Engravers, convicts convicted of forgery, were commissioned to make the first prints depicting the settlement. Specialised artist's supplies were so scarce that the plates for these etchings were made on copper sheeting intended for use on ship's hulls. Those who could afford it employed others to paint views for them. Governor Macquarie made use of the convict painter, Joseph Lycett, to depict his achievements to accompany official reports to his superiors in London. In the days before photography these images were



FIG 1

与澳大利亚航行、太平洋探险和第一个定居地相关的书籍在当时十分畅销。其中，最受欢迎的是1773年出版的库克船长航行记。这本书被翻译成多种语言，加上库克船长本人富有浪漫色彩的死亡之谜，这一切成就了他“启蒙时代”国际化的英雄形象。许多其他关于殖民地建立的书籍也都受到读者的追捧。

描绘风景和动植物的素描和水彩亦广受欢迎，因为可以向在欧洲的人们展示殖民地究竟是怎样的一块陌生土地，以及这里正在发生的欧洲文明。绘画爱好者们尽最大的努力画素描、画水彩，并把画作寄回或带回家中。雕刻师和因伪造被判刑的犯人都被委以任务，创作了第一批描绘殖民地情况的版画。专业的美术用品相当稀缺，用于制版的材料是制造船体的铜片。有经济能力的会雇人画风景画。麦格理总督让囚犯画家约瑟夫·里赛特把他的成就绘成画卷，与汇报文件一同寄给伦敦的上司。在还没有摄影技术的年代，这些图片让第一批在此居住的欧洲殖民者有机会向还在欧洲的同伴们展示自己的兴奋之情，他们所在的土地是人类发现的最后一个可以居住的大陆。

今天，我们很难想象在首批抵达的欧洲人眼里，这片不同寻常、有时甚至显得诡异的风

George Stubbs, England 1724-1806.  
The Kongouro from New Holland, 1772  
National Maritime Museum, Greenwich,  
London

乔治·斯坦布斯（英国，1724-1806），《来自新荷兰的袋鼠》，1772，国家海洋博物馆，格林威治，伦敦

the way in which people were able to show those in Europe something of the excitement they felt in being part of the first European settlement on the last habitable continent to be discovered.

Today it is difficult for us to imagine just how exciting the unusual, and sometimes bizarre, landscape with its strange flora and fauna, appeared to the first Europeans. Explorers were amazed and fascinated at this upside-down Antipodean world, a whole new continent to classify. From the first European discovery scientists and botanists collected natural history specimens, such as the kangaroo and the duck-billed platypus, which were sent back to England to puzzle naturalists. Amateurs also made collections for their education and enjoyment, and sometimes financial reward. One of the most remarkable of these collections was housed in a purpose built collector's chest decorated by the convict artist Joseph Lycett in 1817-1818.

The landscape also frightened the Europeans. Explorers perished, children and adults who wandered away often disappeared. Drought, fire and flood regularly destroyed stock and property, while sharks, spiders, and snakes were not an imagined threat to human life. The landscape and its flora and fauna were not benign.

Throughout the history of European settlement there are accounts of the weirdness and the ugliness of Australian flora and the bush. It was frequently described as monotonous, drab and dull, lacking in greenness and the colours of a more familiar landscape. However, at the same time there were those who looked more carefully, at first the professional botanists, but soon after those who lived close-to or travelled through the bush. They perceived its subtleties and the unique qualities which encouraged the observant viewer to look closer – its delicate patterns and tiny detail, its myriad browns, greens and greys of the softest hues over which the tints of pink, purple and golden yellow



FIG 2

景、以及那些从没见过的动物植物是有多激动人心。探险家们为这个地球另一端的新世界深深着迷。自欧洲人发现这片大陆起，科学家和植物学家便收集了许多自然历史标本，包括袋鼠、鸭嘴兽等，然后寄回英国，考考那里的博物学家们。非专业人士也出于教育、娱乐或经济目的制作标本藏品。1817-1818年，囚犯画家约瑟夫·里赛特为一个特制的收藏箱进行装饰，其中的藏品堪称典范。

这里的风景也令欧洲人担惊受怕。探险家命陨、走失的小孩大人往往最后不知所踪。干旱、火灾、洪水定期而至，摧枯拉朽地摧毁存粮和住房；而来自鲨鱼、蜘蛛、蛇的威胁更不是空穴来风。这里的风景和动植物绝非温良。

纵观整个欧洲殖民史，有许多描述澳大利亚花草树木古怪而丑陋的记录。千篇一律、了无生气、缺乏绿色、缺乏色彩，在形容澳洲植被的过程中，这些语汇经常出现。但与此同时，也有人非常仔细地考察着这里的植被。最初是植物学家，很快，住在灌木带附近或穿越灌木带的人们也开始加入了观察的队伍。他们发现了其中的微妙差别和独特特性，这激励着他们更仔细地观察——形态纤弱，细节微妙，柔和的棕、绿、灰色调中点缀着粉色、紫色和金黄色。当然，明丽的金色光线和清澈湛蓝的天空为画家们提供了灵感。1831年，英国风景画家约翰·格洛夫在64岁生日之际抵达塔斯马尼亚，创作了一系列细致入微的澳大利亚风景画。

Joseph Lycett, ca. 1775-1828, Macquarie Chest, ca. 1818 State Library of New South Wales

FIG 2

约瑟夫·莱西特（约1775-1828），麦格理总督图 收纳柜，约1818，新南威尔士州立图书馆



spread themselves. And, of course, the bright golden light and clear blue skies inspired painters such as the British landscape painter John Glover who arrived in Tasmania in 1831 on his 64th birthday and painted some of the most beautiful and perceptive images of the Australian landscape.

Of course, for the Aboriginal people Australia was not a wilderness but a landscape in which they had been living for thousands of years, and which had shaped their culture. The Stone Age culture of the Aboriginal people was considered less developed than that of Europe, and dismissed by explorers and, later, settlers. Few developed anything more than a basic knowledge of the complex languages used or of the sophisticated way in which Aboriginal people lived in harmony with the land and its flora and fauna. Seeing no familiar signs of ownership such as permanent buildings, nor settled agricultural practices, the Europeans appropriated the land with little understanding of the devastating impact this would have upon its original inhabitants.

Apart from establishing the convict colony Governor Phillip explored the possibility of considering its future economic well-being. Some historians consider that the British settlement was determined by the navy's need for timber suitable for ship's masts and a steady supply of flax for sails. While Norfolk Island pines provided timber for masts, and later red cedar and Huon pine proved useful for boatbuilding, the Australian colony never became the source of these natural materials. Late in 1788 Phillip sent a sample of Sydney Cove clay to Sir Joseph Banks who passed it on to Josiah Wedgwood whose newly established pottery at Eturia produced a medallion with figures representing,

'Hope encouraging Art and Labour under the influence of Peace, to pursue the employments necessary to give security and happiness to an infant colony'.

FIG 3 John Glover, 1767 - 1849, The bath of Diana, Van Diemen's Land 1837 National Gallery of Australia

当然，对于澳大利亚土著居民来说，这里并非苍茫荒野，而是他们数千年来生于斯长于斯的土地，是塑造了他们民族文化的土地。土著居民的石器时代文化不如欧洲文明发达，因此，探险家和殖民者对之嗤之以鼻。土著居民所使用的语言之复杂、以及他们与这片土地和土地上的动植物和谐共处之道，欧洲人几乎一无所知。看到土地上没有任何他们熟悉的宣告主权的标志（如：永久建筑物），也没有任何定居农耕的迹象，欧洲人便把土地据为己有。但是，他们并不了解这会对原来的居民产生何等毁灭性的影响。

除了建立流放犯聚居地，菲利普总督还考量了这里经济的发展前景。有些史学家认为，英国对这里的殖民是因为海军需要适合做船桅的木材和做船帆的亚麻。诺福克岛松是制作船桅的理想木材，之后人们又发现红雪松和水松可用于造艇。尽管如此，澳大利亚殖民地从未成为这些天然原料的来源地。1788年后期，菲利普给约瑟夫·班克斯爵士寄去了一份悉尼湾粘土样品，班克斯爵士又将样本交给了约书亚·玮致活，后者在Eturia新建的陶瓷厂用这种粘土生产了一块印有人物形像的大奖章。

“在和平的影响下，希望激励着艺术和劳动，通过必要的工作为这片新生的殖民地带来保障和幸福。”



FIG 3

FIG 3 约翰·格劳夫 (1767 - 1849)，《沐浴的黛安娜》，范·迪门之地，1837，澳大利亚国家美术馆

These rare medallions are some of the earliest decorative arts objects associated with European Australia.

Similarly Phillip sent samples of colonial timbers back to England to be assessed for potential use. In his *The cabinet dictionary*, published in 1803, Thomas Sheraton described these timbers as 'Botany Bay wood', and as being of little commercial value, although some had been used in 'ornamenting cabinet work', and there are several examples of British furniture made in the late 18th and early 19th centuries from exotic Australian timbers. The most elaborate of these being a Pembroke table made from beefwood [*Grevillea striata*] sent back to England by the First Fleet's Surgeon-General John White.

Later the discovery of Australian red cedar [*Toona ciliata*] provided the colony with its most popular timber for building and architectural joinery, as well as cabinetmaking. The export to Britain of colonial timbers, but more significantly whale oil, were the first profitable natural products from the colony. Later, after the crossing of the Blue Mountains, west of Sydney, in 1813, and the discovery of huge pastoral land, wool and wheat, formed the basis of the colony's future prosperity. By the mid-19th century Australia was one of the world's richest pastoral areas.

Although Australia was settled when the Industrial Revolution was having its greatest impact in Europe, the abundance of free convict labour in the colony undoubtedly slowed down the introduction of new technology. While the first steam mill was established at Darling Harbour, Sydney, in 1813, and from the 1830s steamships regularly sailed between Europe and Australia and provided local transport and freight services the wood and coal to fire the engines was most often dug and cut by convict labour. The first railroad, between Sydney and Parramatta, was opened in 1854, after the goldrush of 1851 which brought huge numbers of free settlers and entrepreneurs

这些珍稀的大奖章是最早的一批与作为欧洲殖民地的澳大利亚相关的装饰性艺术制品。

同样，菲利普总督还把殖民地的木材样本寄回英国，以便对其可能的用途进行评估。在《柜类图册》(*The cabinet dictionary* 180)一书中，托马斯·谢拉顿称这些木材为“植物学湾木”，虽然有些可以用于制作“装饰性的橱柜”，但没有商业价值。他也举了几个18、19世纪采用澳大利亚进口木材制作英式家具的示例。其中最精巧的是一张用澳洲产红色坚硬木材 (*Grevillea striata*) 制成的折叠式桌子，这张桌子由第一舰队的军医长约翰·怀特寄回英国。

之后发现的澳洲红雪松 (*Toona ciliata*) 成为殖民地最受欢迎的建筑、细木工和家具制作木材。出口到英国的木材和鲸油是殖民地对外出口的第一批盈利性天然产品。1813年，在穿越了悉尼西部的蓝山后，人们又发现了大片的牧场、羊毛和小麦，奠定了殖民地繁荣兴旺的基础。到了19世纪中期，澳大利亚已经成为全球最富裕的牧区之一。

虽然澳大利亚殖民地建立之时恰值工业革命席卷欧洲之际，但是殖民地大量囚犯构成的免费劳动力无疑减缓了新技术的引进。1813年，悉尼达令港建起了第一台蒸汽磨机；1830年代，汽船定期往返于欧澳之间，提供本地交通和货运服务。轮船引擎所需的木材和煤块燃料大多由囚犯劳力来挖掘切割。悉尼和帕拉玛塔市之间的第一条铁路于1854年开通。自1851年“淘金热”兴起后，大量移民和企业家来到殖民地，改变了这片原先的囚犯聚居地的面貌和性质，也提升了对工业化经济的需求。

WEDGWOOD, Etruria, England.  
Henry WEBBER, designer. England, 1754-1826  
Sydney Cove medallion, 1789 Made by Josiah Wedgwood of clay from Sydney Cove. National Museum of Australia

英国Etruria镇玮致活出品  
由亨利·韦伯 (英国, 1754-1826) 设计的“悉尼湾大奖章” (1789年), 陶器, 背面印有: 约书亚·玮致活采用悉尼湾粘土制作。澳大利亚国家美术馆

FIG 4

4  
图



FIG 图 4



FIG 图 4



FIG 图 5

to the colony, changed the size and nature of the original convict settlements and increased the need for a more industrialised economy.

The first tents and huts described by Phillip were soon replaced by simple wattle-and-daub houses and a few brick buildings. These followed the vernacular style common in Britain, exemplifying a simple Georgian symmetry. As the colony developed more impressive houses and public buildings were erected in the neo-classical style. Houses, such as Elizabeth Bay House, Sydney, followed British taste and drew on the 18th century tradition of a gentleman's country villa. Public buildings, even more obvious in drawing their inspiration from Greek temples, were seen as helping to civilise the wilderness. The most impressive of these, Acanthe, was designed by the convict architect, James Blackburn, for Lady Franklin, the wife of the Tasmanian governor, as a centre for the education and enlightenment of the local population. Some early settlers and members of the military had experienced life in India and houses were often built with verandahs and other ways of making life more comfortable in a hot

菲利普笔下的帐篷和小屋子很快就被简易的枝条涂泥结构的房屋和一些砖建筑物所取代。这些建筑遵循了英国本土风格，强调乔治式的简约对称。越来越多宏伟府邸和新古典风格公共建筑出现在殖民地。诸如悉尼伊丽莎白湾宅邸等建筑都秉承了英伦品味，吸收了18世纪乡绅别墅的风格。公共建筑则明显受到希腊庙宇的启发，旨在开化这一片蛮夷之地。

其中最为著名的要数阿坎瑟斯（Acanthe）大楼，由囚犯建筑师詹姆斯·布莱克本为塔斯马尼亚州长夫人富兰克林女士所设计，作为当地人的教育和启蒙中心。部分早期定居者和军队人员曾在印度生活过，他们采用走廊凉台等设计让自己在热带环境下住得更舒适些。帕拉玛塔的伊丽莎白农场是1793年为伊丽莎白·麦克阿瑟和约翰·麦克阿瑟所建造的，是澳大利亚现存最古老的建筑，也是热带建筑的典范之作。走廊凉台、法式落地玻璃门、檐廊、廊道等设计让人们得以一窥当时欧洲人是如何应对澳洲气候的。

在悉尼和霍巴特这两处最早的殖民地，家具和银器通常由囚犯中的手艺人制作，延续了英伦内敛的新古典主义风格，少用或不用任何装饰物。木匠为约翰·麦克阿瑟的伊丽莎白农场制作的餐边柜集中体现了这种内敛优雅之美。与许多殖民地家具一样，其简约的设计灵感源于赫波怀特等英国家具师的设计，他们的设计图案在18

John Skinner Prout, 1805-1876, Interior of Settler's Hut, The Illustrated London News 1849

约翰·斯金纳·普劳特（1805-1876），移民者小屋内景，《伦敦新闻画报》，1849

climate. Elizabeth Farm, Parramatta, built for Elizabeth and John Macarthur in 1793 is the oldest surviving building in Australia, and an outstanding example of how verandahs, French doors, breezeways and covered walkways helped Europeans to cope with the Antipodean climate.

In the earliest settlements of Sydney and Hobart, furniture and silver, often made by convict craftsmen, followed the British fashion for a restrained neo-classical style with little or no ornament. The sideboard made by an estate carpenter for John Macarthur's Elizabeth Farm is a fine example of this restrained elegance. Like much colonial furniture its simplicity was inspired by the designs of British cabinetmakers such as Hepplewhite and Sheraton whose pattern books were published in the late 18th and early 19th centuries. Similarly Alexander Dick's silver dog collar, made as a prize for the winner of a rat killing competition, exemplifies the restraint of colonial silversmithing, but perhaps not the ferocity of colonial life! There are, of course, occasional more exuberant examples of neo-classical design and a variety of classical motifs such as the fluting of columns, and its opposite, gadrooning, flowerettes [paterae], lyre shaped sofas, scallop shell and cornucopia decorations were fashionable, and sometimes used in excess.

When Loudon's Encyclopaedia of cottage, farm and villa architecture and furniture was published in London in 1833 copies were soon available in the colony. Loudon offered designs for every kind of building necessary for life in the colony whether building a grand house or a farmhouse, as well as specialised buildings such as stables and dairies. He also provided designs for furniture and fittings such as carpets and curtains, and made suggestions for appropriate colour schemes for specific rooms. Other later pattern books, as well as fashion plates, ensured that it was



FIG 6

FIG 6 John Skinner Prout, 1805-1876, An Australian Shepherd's hut, Australia illustrated, published in London in 1874

世纪后期至19世纪初期先后出版。同样，亚历山大·迪克的银制狗项圈是为捕鼠大赛优胜者特制的奖品，体现了殖民地银器制作的低调内敛。但这些物品丝毫无法体现殖民地生活的残酷现状！当然，偶尔也会有比较活泼的新古典主义设计和古典图案的例子，比如柱槽装饰，而凹槽装饰、花朵图案（paterae）、里拉琴式的沙发、扇贝壳和羊角等装饰则是流行的象征，有时甚至有泛滥之嫌。

劳登的《平房、农场、别墅建筑和家居百科全书》出版于1833年，很快便被引进了殖民地。劳登为殖民地每一种日常建筑都提供了设计样式，其中既包括豪华府邸、农舍，也包括马厩、奶牛场等特殊建筑。此外，他也提供了地毯、窗帘等家具配件的设计，并为各个房间提供配色建议。之后出版的其他设计图样类书籍和时装图样进一步确保了殖民地的贵族们始终能够与英国最新流行趋势保持同步。

在一片没有任何永久性建筑的风景中，第一舰队的一名官员望着悉尼港天然岩层，要打造“迷人的座位、华丽的房屋、宏伟大厦留下的壮观遗迹”。这是一个极富浪漫主义色彩的想法，人们希望在废墟中找到熟悉的感觉，既提醒自己人类所取得的成就，也确保自己在这风景中有一席之地。大部分人在面对没有任何熟悉的人类居住迹象的风景时，他们会强烈地希望在这里留下自己的印记。

许多公共建筑都采取了哥特复兴风格，象

6 约翰·斯金纳·普劳特（1805-1876），澳洲牧羊人的小屋，《澳大利亚画报》，1874年出版于伦敦

possible for colonial gentry to be as up to date as their equivalent in England.

In a landscape with no permanent buildings one officer of the First Fleet looked to Sydney Harbour's natural rock formations to create 'charming seats, superb buildings, the grand ruins of stately edifices'. This was a romantic response from someone looking for the familiarity of ruins to remind them of human achievement and assure them of their place in the landscape. Like many others faced with a landscape with no familiar signs of human occupation, the desire to make their mark was strong.

The gothic revival style was chosen for many public buildings as a way of symbolising British history and the permanence of the settlement. In 1820 in an expanding colony showing signs of stability and prosperity Governor Macquarie had the designs for a new Government House in Sydney executed in the gothic revival style. However, the plans by the convict architect, Frances Greenway, proved too extravagant and only part of the stables were completed. Two chairs in the gothic style, commissioned by Macquarie, and made by convict craftsmen, are remarkable survivors of this fashion. Similarly an enthusiasm for more exotic styles, often symbolising British colonial interests, occasionally resulted in architecture and furniture in the Egyptian taste.

Whalers and sailors, working in and around Australian waters, before and after the official European discovery, would have been the first people to create objects in the Western tradition. Occupying themselves during long voyages or while waiting for sightings of whale, many turned their hand to a variety of crafts including scrimshaw, shell work and embroidery. Similarly convicts and members of the military on board ships en route to Australia occasionally made objects such as love tokens and perhaps the remarkable Charlotte medallion recording the ship's arrival in Botany Bay in 1788. One group of convict women even worked to piece and

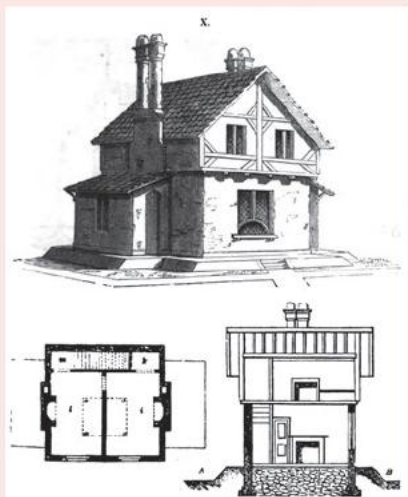


FIG 7

征英国历史和永久殖民。1820年，成长中的殖民地一派繁荣祥和，麦格理总督为悉尼新总督府选择了哥特复兴风格。然而，囚犯建筑师弗朗西斯·葛林威的设计方案过于奢华，最后只部分完成了马厩的工程。受麦格理的委托，囚犯工匠制作了两把哥特风格的椅子，堪称保存至今的哥特风典范之作。同样，出于对异域风情的推崇，也为了迎合英国的殖民兴趣，有时也会出现埃及风格的建筑和家具式样。

在欧洲正式发现这片土地之前，捕鲸者和水手已经在澳大利亚及周边水域作业；他们应该算是第一批在这里按西方传统制作手工艺品的人。为了打发漫长的航行时间、或者在等待鲸鱼的过程中，他们中的许多人都会做一些手工艺品，包括贝雕、贝壳工艺品和刺绣。同样，流放犯和军队官兵在前往澳大利亚的航行途中有时也会做些爱情信物等手工艺品。1788年为纪念船只抵达植物学湾而制作的夏洛特奖章堪称此类手工品的杰作。一批女囚甚至还缝制了一条刺绣被，这是女囚手工艺的一件独特纪念品，也是伊丽莎白·弗莱推动的女囚改革、要求改善女囚在狱中和船上境遇的见证。

FIG 7 John Claudius Loudon, 1783 - 1843, An Encyclopaedia of Cottage, Farm and Village Architecture and Furniture, 1846 London

7 约翰·克劳迪亚斯·劳登 (1783 - 1843), 《平房、农场、别墅建筑和家居百科全书》图, 1846, 伦敦

embroider a quilt, a unique survivor of convict women's art and an example of Elizabeth Fry's attempts to reform and improve the conditions of convict women in gaol and on board ship.

The folk and popular arts tradition to which this work belongs was undermined by the hardships suffered by the earliest Australian settlers and later the Industrial Revolution. The traditional crafts of women and those unschooled in art failed to flourish and remain rare in Australian art history.

As in all pioneering settlements the first furniture was little more than 'making-do'. Tree stumps and logs served as seats and tables. The earliest furniture makers in the colony would have been either attached to the military or ships' carpenters, or were among the few convicts with carpentry and cabinetmaking skills. Working with unfamiliar woods, poor tools, and in most instances, only a familiarity with provincial styles, they made furniture to meet the demands of the colony. The poor quality of these objects, and certainly the desire to forget more humble beginnings, means that no examples of the earliest efforts have survived. The on-going Australian tradition of 'making-do', with furniture made from packing cases and quilts made from scraps, undoubtedly has its origins in the earliest days of European settlement. Needless to say, the humble nature of these early objects has meant that few have survived. Getting-ahead, improving oneself and forgetting humble, and convict, origins meant that until late in the 20th century Australians seldom appreciated, valued or collected, examples of folk and popular art.

The official announcement of the discovery of gold in 1851 marks the greatest change in the nature of the colony. Within a few months, as fortune seekers came from Britain, the United States and China, there were more free settlers than convicts. Transportation of convicts to New South Wales and Tasmania officially ceased in 1853, and the move towards self government culminated with Federation in 1901.

Also in 1851 London's Crystal Palace Exhibition, showed the excesses of Victorian design, which had been aided by the mechanized production of the Industrial Revolution.

早期澳大利亚殖民者所遭遇的种种艰难环境和后来工业革命的影响都对民间艺术和流行艺术传统造成破坏。女性传统工艺和未经专业美术培训的人员最终未能更进一步，鲜少在澳大利亚艺术史上留名。

跟所有新建的殖民地一样，第一件家具往住都是“将就”之作。树桩和原木成了桌子和凳子。殖民地最早的一批家具制作人不是军队或船队的木匠、就是囚犯中有木工和橱柜制作手艺的人。这些人运用不熟悉的木材、简陋的工具、凭借对简单乡野风格的一点了解，开始为殖民地居民制作家具。这些家具本身质量欠佳，加上人们都希望忘却这一段艰苦的初创岁月，所以最早的这批家具没有一件保存下来。澳大利亚源远流长的“将就”传统，比如用装运货物的箱子来制作家具或用碎布料制作被子，无疑可以追溯到欧洲殖民者抵达之初的那段日子。当然，早期制作的物件粗陋简拙，没有留存下来。为了发展进步、提升自我，也为了彻底将粗陋、流放犯抛诸脑后，澳大利亚人对民间艺术和流行艺术向来不欣赏、不重视、也不收藏。这一情况直到20世纪后期才有所改观。

1851年金矿的发现标志着殖民地历史上的一次剧变。短短数月间，来自英国、美国、中国的淘金者纷至沓来，自由移居者的数量超过了囚犯数量。1853年，政府正式下令不再把囚犯流放到新南威尔士和塔斯马尼亚；1901年，随着联邦政府的成立，标志着自治运动达到巅峰。

1851年伦敦水晶宫世博会上，维多利亚式设计呈泛滥之势，而工业革命带来的机械化生产起了推波助澜的作用。装饰艺术热情的资助人阿尔伯特王子、改革派哲学家兼设计师威廉·莫里斯等人意识到现代设计的重要性。他们推动了新的艺术设计哲学的诞生，也拓展了对日常生活重要性的理解。

19世纪中期，随着摄影技术这一全新的平等主义艺术的发展，人们对于自我以及自我在世界中的位置有了更深的认识。摄影记录了澳大利亚的土地和人民，让人们能够以一种前所未有的方式保持联系。摄影让世界“变小”了，在塑造我们今日所知道的世界中扮演了重要的角色。

三件毫无关联的事件标志着殖民时代的终结，但每一件都对殖民地的未来以及澳大利亚如何看待自己在世界中的地位产生了莫大的影响。随着澳大利亚人民生活日益富裕、独立，殖民统治宣告结束。19世界下半叶殖民地积累了巨大财富，最精致奢华的私人府邸和公共建筑都秉承了英国复古主义风格。1850年代初，“了不起的墨尔本”是澳大利亚政府所在地，并建造了国会大

People such as Prince Albert, an active patron of the decorative arts, and William Morris, a reforming philosopher and designer, realised the significance of modern design. They promoted new philosophies of art and design and a broader understanding of its significance in everyday life. By the mid 19th century the development of photography, a new egalitarian art, gave people a much greater awareness of themselves and their place in the world. Photographs documented the places and people of Australia and enabled people to keep in touch as never before. Photography helped to 'shrink' the world and was a significant factor in creating the world we know today.

These three unrelated events mark the end of the colonial period, but each had enormous impact on the colony's future and how Australians saw their place in the world. The colonial period in Australia ends with an increasingly prosperous and independent Australian population. The colony's enormous wealth in the last half of the 19th century resulted in some of the most elaborate private and public buildings following British revivalist fashions. Early in the 1850s 'Marvelous Melbourne', as the city was called, and the centre of government, built a Parliament House and a Treasury exemplifying colonial confidence. Joseph Reed's Royal Exhibition Building survives as an extraordinary example of the 19th century delight in international exhibitions.

At the end of the 19th century Australian artists, crafts persons and architects were much more aware of their place in the world and began to see the need to establish a specifically Australian style. Adherents of the Arts and Crafts Movement developed an architecture that was less formal, more suited for modern living, and which was appropriate to an Australian lifestyle. Artists and crafts persons began to take pleasure in, and celebrate, the Australian landscape, its timbers and decorative motifs.

John McPhee, April 2010

**FIG 8** A Description of a wonderful large wild man brought from Botany-Bay, 1789, State Library of New South Wales

厦和财政部大厦以彰显殖民地的信心。约瑟夫·里德的皇家展览馆堪称19世纪国际展览品味的杰出范例。

19世纪末，澳大利亚艺术家、手工艺人和建筑师越来越意识到国家在全球的地位，也开始看到树立澳大利亚独特风格的必要性。“工艺美术运动”的拥护者和追随者创造了一种更为随性、更适合现代生活的建筑，更契合澳大利亚的生活方式。艺术家和手工艺人开始在澳大利亚的风景、木材和装饰图案中发现快乐，并致力于将其发扬光大。

约翰·麦克菲，2010年4月

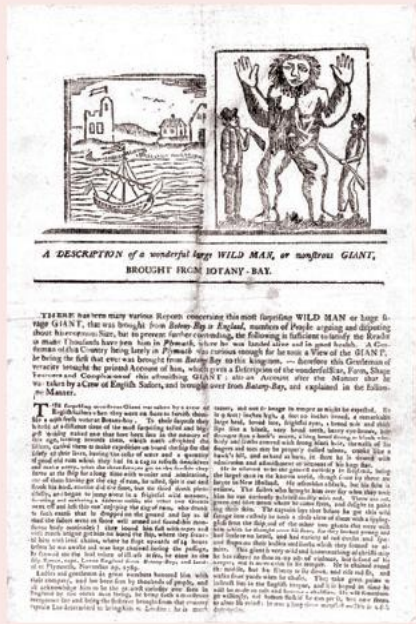


图 8

一段关于植物湾的庞大野人的描述，1789，新西兰威尔士州立图书馆







FROM STORY TO DESIGN  
THE BRIGGS FAMILY TEA SERVICE  
BY TRENT JANSEN

The development of this family of objects epitomises the research methodologies of Broached Commissions. As the British settler becomes Australian his body changes shape to match his surrounds. As the Tasmanian Aboriginal wife adjusts to colonial life she takes on attributes of Western life. The children are fully hybridised.



The following pages detail the evolution of a design that marries two cultures to create a hybrid form.

It was critically important to Trent Jansen that the making process mirrored the narrative of the work. Tasmanian Aboriginal artist Vicki West created the Tasmanian Kelp elements and Rod Bamford, the New

South Wales based ceramicist, delivered the ceramic element.



设计背后的故事  
布里格斯家茶具——特伦特·詹森

这组设计堪称启思会研究方法论之典型体现。随着英国殖民者成为澳大利亚人，他们的体型也发生了变化，以便更好对适应环境。身为塔斯马尼亚原住民的妻子为了适应殖民生活，开始接纳了西方生活的特征。这样的家庭中养育的孩子则更是混合文化的象征。

下页详细阐述了设计如何通过两种文化的联姻缔造全新的混合形式。对于特伦特·詹森而言，制作的过程能够如实反映作品



的叙事至关重要。塔斯马尼亚原住民艺术家薇琪·韦斯特运用塔斯马尼亚牛海草、与新南威尔士瓷器艺术家罗德·班福德的制瓷工艺完美融合。

P



A



G



E





The Briggs Family Tea Service - Designed by Trent Jansen

布里格斯家茶具，特伦特·詹森

P

A

G

E







The Briggs Family Tea Service - Designed by Trent Jansen

布里格斯家茶具，特伦特·詹森

P

A

G

E

Tall Boy - Designed by Charles Wilson

高衣柜, 查尔斯·威尔逊





Tall Boy - Designed by Charles Wilson

高衣柜, 查尔斯·威尔逊

P

A

G

E





Dream Lantern - Designed by Chen Lu

梦幻灯笼, 吕承颖

P

A

G

E

Dream Lantern - Designed by Chen Lu

梦幻灯笼, 吕承颖





Birdsmouth Table - Designed by Adam Goodrum

鸟嘴桌，亚当·古德路姆

P

A

G

E



Birdsmouth Table - Designed by Adam Goodrum

鸟嘴桌 · 亚当 · 古德路姆



Birdsmouth Table - Designed by Adam Goodrum

鸟嘴桌，亚当·古德路姆



P

A

G

E



**THE BRIGGS FAMILY TEA SERVICE**  
**DESIGNED BY TRENT JANSEN**  
**(PAGES 50-52)**

The Briggs Family Tea Service represents the marriage of George Briggs, a free settler to Tasmania, to Woretermoetyenner of the Pairrebeenne people, and the four children they had together. The tea service combines the materials common for water holding to each culture – porcelain in Britain and bull kelp in Tasmania – to represent the emergence of a hybrid culture.

The work was created in collaboration with Aboriginal Tasmanian artist Vicki West and ceramicist Rod Bamford, who is Anglo Australian. This collaboration ensured the historical context that inspired the tea service was carried into the production process.

MATERIALS: slip-cast porcelain, bull kelp, wallaby pelt, copper, brass

DIMENSIONS: George, teapot – H 225mm, W 205mm, D 130mm; sugar bowl – H 160mm, W 135mm, D 90mm; Dolly, milk jug – H 125mm, W 125mm, D 85mm; John, teacup – H 70mm, W 85mm, D 80mm; John, teacup – H 75mm, W 105mm, D 80mm; Mary, teacup – H 100mm, W 90mm, D 65mm

启思殖民：布里格斯家茶具  
 特伦特·詹森  
 (第52-54页)

“布里格斯家茶具”象征了乔治·布里格斯和沃热特摩缇耶娜的婚姻和他们的四个孩子，男方是来到塔斯马尼亚的自由定居者，女方是潘里比尼族人。这套茶具使用了两种文化中常见的盛水材料：英国的瓷器和塔斯马尼亚的牛海草，象征混合文化的诞生。

这件作品由特伦特·詹森与塔斯马尼亚原著名艺术家薇琪·韦斯特和英裔澳大利亚人、陶瓷艺术家罗德·班福德共同创作。这样的合作将茶具的历史背景巧妙地融入到了实际的制作过程中。

材质：粉浆瓷、牛海草、沙袋鼠毛皮、铜、黄铜  
 尺寸：乔治，茶壶 H 225mm, W 205mm, D 130mm; 糖罐 H 160mm, W 135mm, D 90mm; 多莉，奶壶 H 125mm, W 125mm, D 85mm; 约

翰，茶杯 H 70mm, W 85mm, D 80mm; 约翰，茶杯 H 75mm, W 105mm, D 80mm; 玛丽，茶杯 H 100mm, W 90mm, D 65mm

**TALL BOY**  
**DESIGNED BY CHARLES WILSON**  
**(PAGES 53-55)**

This piece beautifully integrates a range of colonial period references into a traditional furniture type, the Tall Boy, which originated in the late eighteenth century. The seven-drawer Tall Boy brings together a love for the makeshift agricultural structures of rural Australia, the slender lines of Biedermeier furniture and the simplicity of obelisks to create a unique object.

MATERIALS: joins and legs made from handcrafted blackwood, finished with French polish

DIMENSIONS: H 1543mm, D 506mm (bottom drawer), 363mm (top drawer)

启思殖民：高衣柜  
 查尔斯·威尔逊  
 (第53-55页)

“高衣柜”是一种传统家具样式，源于18世纪晚期。查尔斯·威尔逊的作品融合了许多殖民时期的元素。在这件七抽屉款式的高衣柜中，艺术家倾注了对澳大利亚乡村“因地制宜”的农业结构、比德迈耶家具的纤细线条、以及方尖碑式简约设计的热爱，由此创作出了这样一件独特的物品。

材质：榫接和腿以手工黑檀木制成，加以法式抛光  
 尺寸：H 1543mm, D 506mm（底层抽屉），363mm（顶层抽屉）

**DREAM LANTERN**  
**DESIGNED BY CHEN LU**  
**(PAGE 56-57)**

Dream Lantern is the result of research into children's toys of the late-eighteenth to mid-nineteenth centuries, such as magic lanterns. This work transforms the ephemeral nature of these historical toys into a luxury lantern. The four decorative shades are inspired

by different elements in the famous life of the escaped convict Mary Bryant. The light is completely mobile and can be hung as a pendant or used as a table lantern.

MATERIALS: light – brass and glass, the four discs – timber, glass, Marblo, brass

DIMENSIONS: light – H 257.5mm, W 75mm, shades – (brass disc) W 425mm, (cut glass) H 113.5mm, W 355mm (timber) H 45mm, W 425mm (translucent Marblo) H 31.5mm, W 350mm

启思殖民：梦幻灯笼  
吕承颖  
(第56-57页)

“梦幻灯笼”凝聚了吕承颖对魔法灯笼等18世纪后期儿童玩具的观察和研究，将一些已经退出历史舞台的玩具转化糅合为一台华丽的灯笼。四个装饰灯罩的设计灵感源于逃犯玛丽·布莱恩特富有传奇色彩的一生。这件灯笼能够完全自由地移动，既可当吊灯，也可以摆在桌子上当台灯。

材质：灯：黄铜和玻璃，4个盘碟：木材、玻璃、马布罗、黄铜

尺寸：灯 H 257.5mm, W 75mm, 灯罩（黄铜盘碟）W 425mm,（雕花玻璃）H 113.5mm, W 355mm（木材）H 45mm, W 425mm（半透明马布罗）H 31.5mm, W 350mm

## **BIRDSMOUTH TABLE DESIGNED BY ADAM GOODRUM (PAGE 58-59)**

The Fatal Shore (1986) by Robert Hughes is still compulsory reading for anyone researching the colonisation of Australia. Hughes observed that the timbers for masts and the flax for sails held the same importance for the maintenance and expansion of empire as petroleum and uranium do for today's empires. Based on this observation, the ship's mast, as a central tool of empire, is used as a beautiful jewelry-like element that punctuates the Chippendale-inspired tabletop at each leg's standing point.

The once-mighty mast is reduced to a delicate form, thereby symbolising the passing of those empires and their technologies. The table has eight legs, each with a brass castor, and six drawers lined with kangaroo skin.

MATERIALS: table legs – Marblo, castors – brass, tabletop and drawers – wenge, drawers – lined with kangaroo skin

DIMENSIONS: H 830mm, L 2670mm, W 1285mm

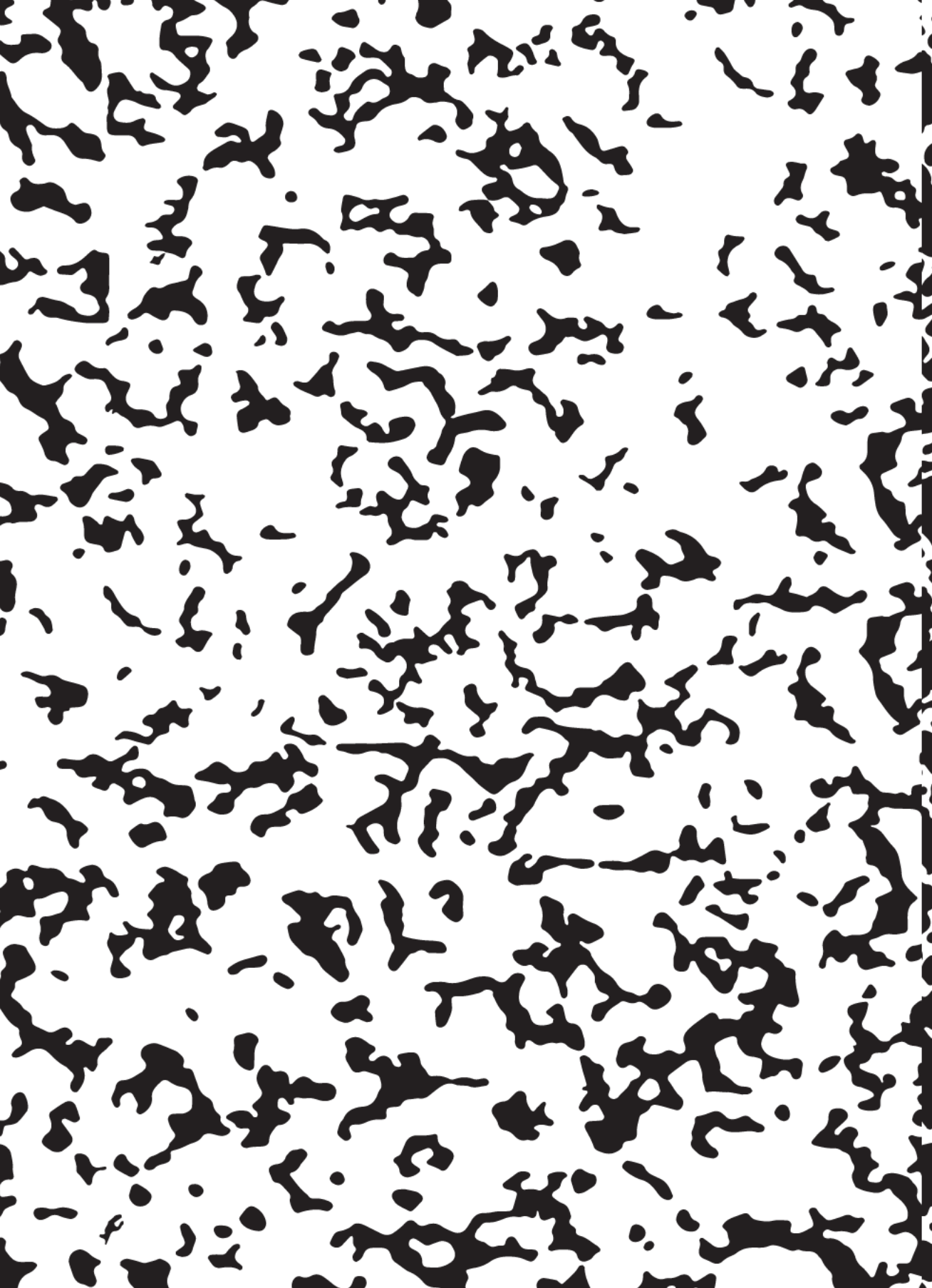
启思殖民：鸟嘴桌  
亚当·古德路姆  
(第58-59页)

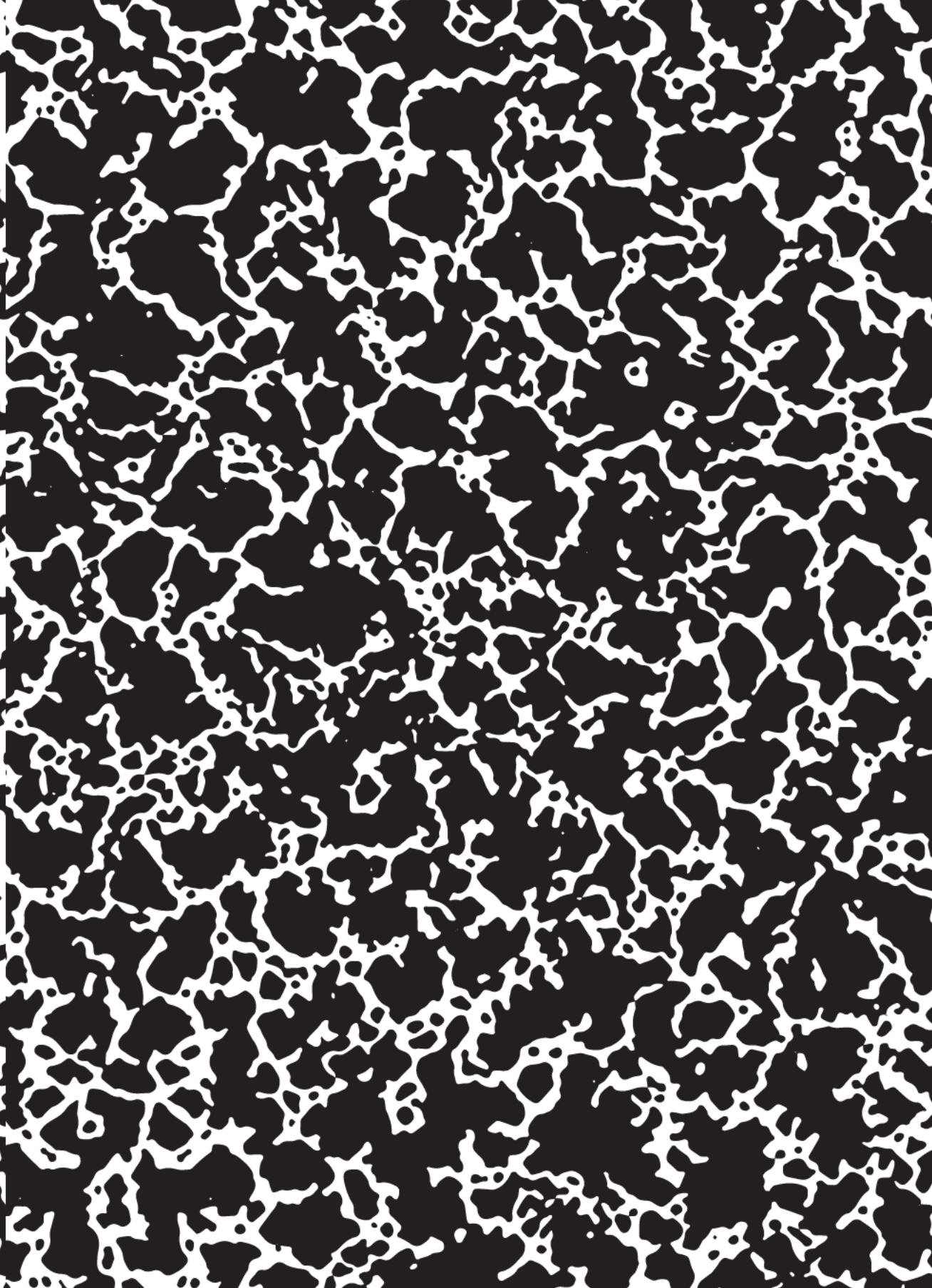
罗伯特·休斯的史诗巨著《致命海岸》至今依然是研究澳大利亚殖民史的必读材料。休斯认为，对于帝国的建设和扩张来说，用来制作船桅的木材和制作船帆的亚麻的重要性堪比今天的石油和。基于这一观察，“鸟嘴桌”的桌面设计受到齐本德尔风格的启发，支撑桌面的桌腿采用桅杆（帝国的核心工具）式设计，并结合类似珠宝的炫丽元素。

曾经霸气的桅杆被打造成纤细雅致的形象，隐喻帝国和技术的变迁。桌子有8条带黄铜滚轮的桌腿和6个袋鼠皮衬里的抽屉。

材质：桌腿：马布罗，滚轮：黄铜，桌面、抽屉：温阁木，抽屉：袋鼠皮衬里

尺寸：H 830mm, L 2670mm, W 1285mm





B R O A C H E D

E A S T

启思东方

P  
A  
G  
E  
S





## BROACHED EAST CREATIVE DIRECTOR'S STATEMENT

'All of humanity's problems stem from man's inability to sit quietly in a room alone.'

Blaise Pascal, Pensées

'The problems of the Pacific are different. What Great Britain calls the Far East is to us the near north.'

73 Broadcast Speech by Mr R.G. Menzies, Prime Minister, 26 April 1939

At the height of the Victorian era a contradictory confluence of social and stylistic preferences intermingled in Australia. We started to resist Asian migration in an extremely forceful way at the same time as we began a still-ongoing passion for Asian culture.

The Broached East Commission responds to Australia's relationship to Asia in the mid-to-late 19th century – a period that saw a massive influx of Chinese migrant workers to the goldfields in the 1850s and, in the later part of the century, an influx of Japanese handicrafts after the Meiji Restoration. This period opened up Japan for the first time in over 200 years. Although other significant intercontinental relationships existed in Australia during this period, in particular to India, we decided to focus on Australia's relationship to China and Japan.

The gold rush enlarged the Australian population enormously, and shifted the colony from a penal settlement to a participant in global trade. This growth was extremely sudden and must have seemed startling to the pre-gold-rush residents, particularly those of Melbourne, which grew most rapidly. The gold rush was a catalyst for a massive wave of Chinese migration – it was this new population that became a scapegoat for fears of rapid globalisation. From 1850 to 1930, over 100 million people migrated globally. This remains the greatest volume of human migration.

Australia was thrust into what is now known as the Anglosphere, and kept Asia as a trading partner and the place from which exotic delights were imported. Not allowing Asian people to migrate here, while purchasing their design and art in huge volumes, was an irony lost on most Australians. A new consumer class was born: one that was always disassociating the consumed object from its actual meaning; spiritual icons became cute sculptures, totems became coat-stands.

The fear of globalisation, and the industrialisation that was fuelling it, provoked a number of reactions, not all xenophobic in nature. The arts and crafts movement offered a solution to the perceived dilution of unique cultures at the hands of a ubiquitous industrial system, by promoting the idea of making pieces locally that endure for life. However, products made to last were and remain expensive. Consequently, the Arts and Crafts practitioners remained creators of products for the wealthy – their movement spread globally but their core aspirations were never achieved.

For late 19th century designers and aesthetes, the pared-back simplicity of Japanese craft and design was an antidote to the decorative verbosity of Victorian interiors. Little was known about the culture and people of Japan, but designers loved the clean lines, lightness of space and use of asymmetry common in Japanese art and design.

Japan, having just emerged from centuries of isolation, developed a formal capacity to create an impression of a uniquely singular Japanese design and cultural vision. Then and now, better than any other Asian nation, Japan defines itself as exotic in a meticulously consumable way. Australians were and remain keen collectors of Japanese artefacts and cultural production.

The Broached East collection looks at this newly globalised world. The result is a collection focusing on the construction of exotic beauty and on nightly rewards for hard

work in frontier lands. With a few exceptions, this collection is about the twilight hours; hours when we strive to reconnect to our non-mechanical, philosophical and holistic sense of place.

Azuma Makoto's Wardian-Case-inspired Paludarium simultaneously entombs and sustains a plant, and the Chen Lu dressing table, creates a space for organisation of singular perfection. This perfection is in a suspended state in both instances: Makoto's plant is constrained by the volume of the biosphere that gives it life; the dressing of the face reflected in Lu's mirrors is equally boxed and gestural. In both Makoto and Lu's pieces, the mechanisms for looking and framing remain consistent. The plant may die, the make up will need to be reapplied, but the machines for beauty remain intact.

Naihan Li's Whisky Bar, modelled after armillary spheres, is on one level a reminder of our small place in the universe, while the plum blossom motif emphasises the importance of individual achievement. We loved the idea of a whiskey bar from the moment Naihan Li suggested it, for the pure reason that it shifts the focus away from 'Chinese peasant prospectors' to another narrative - one of celebration of substantial achievement in the harshest of conditions.

Trent Jansen's Rocking Chair relates to the dominant experience of Chinese migrant workers: 25-day walks to arrive at the gold fields, living in cramped conditions, entirely deprived of female company. The Rocking Chair is a simulation of being walked to sleep strapped to your mother's back by a sling; a proxy for a maternal embrace in a context that provides no such opportunity. The aesthetic is intentionally rustic and of a scale that invites two people to recline in the wide seat.

The Adam Goodrum cabinet is a space in which precious objects are hidden and then, like a flower blooming, revealed. The slender cabinet started as a simple take on the now largely antiquated need of secure personal storage spaces for treasure. But then we decided to extend the timeframe and shift the hiding from something physical to an identity. The cabinet is a man, possibly a Chinese prospector, who came from humble origins and made it rich on the Australian goldfields. The exterior of the cabinet represents the many years acquiring distinction through elevated social status. The hidden interior reveals the raw ambition and simplicity of his origins.

Keiji Ashizawa has designed a pendant that is so light and simple it straddles the typology of mobile and light.

Dialogues between Ashizawa and the Broached team focused on the longstanding pattern of Australia exporting raw materials and Japan sending back complex manufactured goods. Keiji decided to make a modernist light shade that takes a singular material and enlarges a simple form to the point where it droops under the weight of gravity. The gravity-induced curve in the materials is a lovely, simultaneous expression of the history, weight and unsustainable nature of this use of natural resources.

Beginning with the Meiji Restoration, Western Modernism began a dovetail into the Japanese love of simple clean forms and capability for incremental improvement - traits that continue to be refined today in Japanese design. We saw Ashizawa's existing practice as this beautiful fusion between everything that is peculiar about Japanese design and what is ubiquitous about International Modernism.

The 19th century is the period that saw mechanically reproducible art and decorative objects begin to flood the world. Industrial design started to emerge as a practice and the best at it delivered highly considered works for production. This is the transition moment when decorative artists are experimenting with new industrial technologies or rejecting them outright - we still live with such ideological polarities today: industrial designers and mass production versus artisans and handmade pieces. Many of the

Broached East pieces cleverly intermingle these two seemingly disparate approaches to design.

If Broached Colonial was about the necessity of ‘making do’ with scarce resources, Broached East points to the need for a private life, afforded by wealth, earned in an open and thriving crass global market. This collection is all about finding space for intimacy and having those special objects, the tools and vessels, which trigger a shift from a work and public persona to a private one. It is also about a country, an outpost of Empire, taking a seriously long time to understand that its place in the world is inevitably deeply connected to Asia.

**Lou Weis**  
**Creative Director**  
**Broached Commissions**

## 启思东方 创意总监致言

人类所有不快乐的唯一原因，是他无法安安静静地独自待在房间里。

——《思想录》，布莱兹·帕斯卡尔

太平洋地区的问题则不同。英国之所谓“远东”乃是我们的“近北”。

——首相R.G.孟席斯第73号广播讲话，1939年4月26日

在维多利亚时代的鼎盛期，澳大利亚经历了一段社会风气与流行时尚的矛盾期。一方面，我们以极其强硬的方式抵制亚洲移民；但同时，我们又开始崇尚亚洲文化，且这种崇尚之情延绵至今。

“启思东方”关注19世纪中后期澳大利亚与亚洲的关系——1850年代，大量华工涌入澳洲淘金；而到了19世纪后期，明治维新后日本工艺品大量进入澳大利亚。这是日本经历200余年闭关锁国后首次向外界敞开国门。虽然其时澳大利亚与印度等国家也建立了重要的洲际联系，但我们还是决定将关注的焦点放在澳大利亚与中国和日本的关系上。

“淘金热”令澳大利亚人口激增，推动这片殖民地从原先的流放地转型为全球贸易的一环。由于人口激增发生得过于突然，那些在“淘金热”前已经来此定居的人们感到震惊，对于人口增长最为显著的墨尔本地区居民来说尤甚。淘金热成为了中国移民大量涌入的催化剂——这部分新人口成了人们恐惧迅速发展的全球化的替罪羊。从1850-1930年，全球迁徙人口超过1亿。至今，这依然是最大规模的人口迁移。

澳大利亚被归为所谓“大英共荣圈”（Anglosphere），亚洲一直是它的贸易伙伴和异国风情进口地。不允许亚洲人移民至此、却又要大量购买他们的设计品和艺术品，这是当时大部分澳大利亚人都面临的一大讽刺。一个全新的消费阶级诞生了：他们坚持把消费品与其背后的意义剥离——精神偶像沦为可爱的雕塑、图腾则变身衣帽架。

对于全球化的恐惧、以及为这种恐惧煽风点火的工业化激起了一系列不同的反应，其中也并不都是排外惧外的。工艺品为无孔不入的工业体系导致文化独特性消亡提供了一个解决方案：推广能够经历史时间考验的产品的本土制造。然而，这类产品不论过去还是现在都造价不菲。因此，手艺人依然在为富裕阶级创造产品——他们流动至全球各地，但其核心愿景从未实现。

对于19世纪后期的设计师与美学家来说，日本工艺与设计的极致简约恰是维多利亚时期堂皇繁复内饰风格的最佳解药。设计师们对于日本文化和日本人民知之甚少，但他们热爱日本艺术与设计中所体现的简洁线条、轻盈空间感和不对称性。

刚刚走出数百年闭关状态的日本发展出一套极具特色的日本设计风格和文化视野，以一种一丝不苟的方式为自己打造具有消费价值的异国风情，在这一点上，不论当时还是现在，日本在亚洲都堪称翘楚。澳大利亚至今依然是日本工艺品和文化产品的热忱藏家。

“启思东方”关注的正是这个刚刚进入全球化的世界，因此整个系列聚焦于异域美感的营造以及在开垦地辛勤劳作夜间所获得的回报。除了少数例外之作，这一系列多围绕暮光时分，在这样的时刻，我们努力与非机械的、哲学的、整体性的地域感重新构建起联系。

东信的沼泽箱受到沃德箱设计的启发，既是植物的坟墓也是它们的家园；查尔斯·吕承颖的梳妆台打造了完美的整理空间。而上述两例中的完美都处于挂起状态：东信的植物受到为其提供给养的生物圈的限制；而吕承颖镜子里倒映出来的脸庞则一律在同样的边框内以同样的姿势出现。在东信和吕承颖的两件作品中，观看与框架之间的机制始终是一致的。植物或许会死亡、妆也需要重新修补，但美的器械始终完好无缺。

李鼎含威士忌吧仿效浑天仪，从某种程度上说，提醒了我们在茫茫宇宙中自身的渺小，而梅花图案则又凸显了个体成就的重要性。李鼎含一提出威士忌吧的设想我们就爱上了这个想法，理由很简单，作品把焦点从“中国农民矿工”转向了另一种叙述——对于在艰苦条件下获得巨大成就的讴歌。

特伦特·詹森的摇椅与华工的经历息息相关：跋涉25天到达金矿区，居住环境狭小逼仄，没有任何女性伴侣。摇椅让人感到仿佛绑着背带睡在妈妈的背上；在没有其他替代物的环境下，摇椅也是母亲怀抱的替代品。质朴的美感乃刻意为之，宽大的设计则能够容纳两人同时倚靠在摇椅上。

亚当·古德路姆的柜子可以藏各种贵重物品，然后又如鲜花绽放般显露出来。细长型的柜子乍看似乎是私人珍品储藏空间，而这种需求在今天已然过时。不过，后来我们决定拓宽时间线，然后再把藏在其中的东西从有形物品变成“身份”。这个柜子好比一个男人，或许是一个中国矿工，出身卑微，靠着在澳大利亚淘金致富。柜子的外观体现了多年来社会地位的日益提高。而隐藏的内里则体现了他最初的本心与单纯。

芦 启治设计的吊坠简约而轻盈，完美诠释灵动与轻巧。

芦 与启思团队的对话聚焦于两国贸易模式：长期以来，澳大利亚向日本输出原料，而日本则向其运回各种复杂的制造商品。芦 决定采用一种富有现代感的浅色，运用单一原料，把简约的形状放大，直至其受重力作用而下垂。重力作用所带来的曲线效果就变成了一段关于历史、重量、和对自然资源未能进行可持续利用的可爱而直观的表达。

自明治维新以来，西方现代主义开始成为日式简约干练造型和渐进式改进能力的拥趸——这些特质也奠定了今天日本设计之基础。芦 的实践好比一场美丽的邂逅，将日本设计的独特性与国际现代主义的普遍性相糅合。

19世纪，可机械复制的艺术和装饰品在全球泛滥开来。工业设计实践开始出现，出色的设计为生产提供了新的源泉。这是转型的年代，装饰艺术家要么开始实验新的工业技术、要么将之全然拒之门外——这种两极化的思想今天依然存在：普遍存在与工业设计师/大规模生产与手工艺匠/手工制作产品之间。“启思东方”设计品系列中许多都巧妙地将这两种看似不相关的手法融入自己的设计中。

如果说“启思殖民”是关于在资源有限的情况下“将就”的重要性，“启思东方”则指向私生活的必要性，这种私生活需要财富的支撑、通过在开放的繁荣的全球市场中获得。本系列围绕探索私密空间，并发现那些特别的物品（工具、容器），推动作品/公共角色向私人角色的转变。同时，这一系列也是关于一个国家、一个王朝，花了大量时间才终于认识到自己在这个世界上的位子不可避免地亚洲有着深刻而密切的联系。

**罗韦斯**  
**启思会创意总监**



## CURATORIAL ESSAY

## 启思东方

### THE EAST IS NEAR

For Europeans Australia remained a mysterious and uncharted land not explored until the late 18th century. However, Australia was familiar to its Asian neighbours. There are claims that the famous Chinese Admiral Zheng may have ‘discovered’ Australia during one of the seven voyages he made between 1405 and 1433 when exploring South East Asia, South Asia, the Middle East and East Africa. Macassan fishermen from Sulawesi in search of trepang, a valuable commodity throughout South East Asia, are known to have established seasonal settlements on the coast of Arnhem Land, which may be as old as the 15th century.

European settlement did not occur until the British established a convict settlement at Port Jackson [Sydney] in 1788. With little understanding of geography, some convicts believed that China lay beyond the Blue Mountains, or a few days sailing north of the settlement. Some set out in search of China and freedom; most of them disappeared.

Several administrators and successful merchants and pastoralists employed Indian and Chinese servants in the early 19th century, but there were few Asians living in the settlement until after the Gold Rush in 1851. The wave of Asian immigrants to Australia that began in the 1850s awakened a fear of different cultures and racism that influenced social, cultural and political attitudes throughout the 19th and into the 20th century.

### 东方：侧畔的存在

对于欧洲人来说，直到18世纪后期澳大利亚依然是一片广袤的未知之境。不过，对于亚洲邻国而言，澳大利亚并不陌生。据信，1405-1433年间郑和七次下西洋探访东南亚、南亚、中东、东非的过程中，他可能就“发现”了澳大利亚。早在15世纪，来自印尼苏拉威西岛的前来捕捞海参（在东南亚地区，海参是贵重商品）的马卡珊（Macassan）渔民便在阿纳姆地区（Arnhem Land）的海岸建立了季节性的聚居地。

欧洲聚居地直到1788年英国在悉尼杰克逊港建立流放犯聚居地才出现。由于缺乏地理知识，有些流放犯以为越过蓝山便是中国、或者只要从聚居地向北航行数天就可到达中国。因此，有些人便出发寻找中国、寻找自由，其中的大部分都不知所踪。

19世纪，一些行政官、富贾和牧民会雇佣来自印度和中国的仆人；但在1851年“淘金热”之前，聚居地的亚洲人口相当少。19世纪50年代，亚洲移民的大量涌入激起了对异类文化的恐惧，由此引发的种族主义在整个19至20世纪一直影响着社会、文化和政治等方方面面。

19世纪后期，大家更多的是透过英伦时尚来领略亚洲文化，但渐渐地，尤其是在20世纪后期，澳大利亚旅行者、史学家、建筑师、艺术家纷纷造访亚洲诸国，所闻所见给了他们很大的启迪。许多澳大利亚人对亚洲文化的了解和欣赏程度大为提升，但迷思和误区依然存在。东方虽然近在侧畔，但却并非熟悉的所在。

与亚洲的贸易

In the late 19th century Asian culture was most often seen through English fashion, but increasingly, especially in the late 20th century, Australian travelers, historians, architects, and artists visited Asian countries and have been inspired by their experience. A greater understanding and appreciation of Asian culture has become part of many Australian's lives, however, much of the mystery and misunderstanding still remains. The East is near but not familiar.

### TRADE WITH ASIA

The Silk Road between China and the Middle East and Europe developed during the Han Dynasty 206 BC -220 AD, and porcelain was exported to the Islamic world as early as the Tang Dynasty, 618-907 AD. Trading companies, such as the British East India Company, founded in 1600, and the Dutch East India Company, founded in 1602, held monopolies on trade from Indian, South East Asian and Chinese ports, and brought vast amounts of trade goods, including porcelain, silks, spices, and tea, to Europe. The later British presence in India and the settlement in Australia undermined the exclusive access some companies had to this lucrative trade. Although there were official attempts to prevent direct trade with the East, and limit it through Britain, traders made use of Sydney as both a base from which to set out to Asian ports and as a new market for their wares.

[Fig 1] The southern Chinese trade ports had for several centuries been supplying European traders with porcelain. Aristocratic families often had huge services especially commissioned and featuring their coats of arms. The aspiring commissioned services with their initials.

FIG 1

Canton, China, Export ware punch bowl,  
1815-1820 porcelain, State Library of  
New South Wales

### 与亚洲的贸易

联结中国、中东和欧洲的“丝绸之路”于汉代（公元前206-220年）开通；而自唐代以来（618-907年）瓷器便出口到伊斯兰世界。英国东印度公司（1600年成立）、荷兰东印度公司（成立于1602年）等贸易公司垄断了与印度、东南亚和中国各口岸的贸易，把瓷器、丝绸、香料、茶叶等大量贸易品带到欧洲。此后，英国对印度和澳大利亚的殖民打破了一些公司对于上述利润丰厚的贸易的独家控制权。虽然政府试图禁止与东方各国的直接贸易，并通过英国来对其进行限制，不过贸易商还是把悉尼打造成一个前往亚洲各口岸的基地和商品贸易的新市场。

几个世纪以来，中国南部各贸易口岸为欧洲贸易商持续供应各类瓷器。贵族家庭经常要求定制带有家族盾徽的产品。而新兴阶级则定制有其姓名首字母缩写的产品。几个世纪以来，中国南部各贸易口岸为欧洲贸易商持续供应各类瓷器。贵族家庭

几个世纪以来，中国南部各贸易口岸为欧洲贸易商持续供应各类瓷器。贵族家庭经常要求定制带有家族盾徽的产品。而新兴阶级则定制有其姓名首字母缩写的产品。

在1851年“淘金热”引发澳大利亚一系列剧变前，大部分权贵之家都有许多从印度和中国进口的家具、银器和瓷器。自18世纪以来，来自中国的定制陶瓷餐具进入了欧洲家庭。一些早期澳



FIG 图 1

中国广州出口的洒碗，1815-1820，瓷器  
新南威尔士州立图书馆

Before the great changes that occurred in Australia following the Gold Rush in 1851, a range of furniture, silver and ceramics from India and China could have been found in the most established homes. Since the 18th century Chinese potteries had been making tablewares to order for European households. Several pioneer settlers in Australia had armorial tableware made for them, and an unidentified person commissioned an impressive punchbowl with a panoramic view of Sydney from a Cantonese pottery in the first decades of the 19th century.

In Tasmania Captain Bayley brought lightweight bamboo and cane chairs back from China in the mid-19th century. These were in use at his house, Runnymede, as furniture for the verandah, which was an architectural innovation from India. Made for hot humid climates, cane furniture such as this, would have been a welcome addition to an Australian home. Although a few, such as the tableware and cane furniture had a practical purpose, most Asian items in houses of the early 19th century were curiosities.

By the early 19th century botanists and cultivated amateurs, such as William Macarthur at Camden Park, in New South Wales, were importing useful and decorative plants as part of an extensive acclimatisation scheme. A number of fruits, trees, and many flowering plants from India and China in particular, were imported and distributed around the country to see if they would prove suitable for cultivation. Decorative flowering plants such as rhododendrons, azaleas and a variety of lilies came from India, China, and later Japan.

The gold rush wealth cultivated a more discerning Australian consumer. Livestock, especially horses, came from India as well as timber, cottons, a variety of food, including sugar and spices, rum, silver tableware, and a wide variety of furniture and floor coverings. From China came fine porcelain, silver tableware, cane furniture, carpets, silks and wallpapers, rice, and of course tea. From both came enormous quantities of ephemeral goods, including toys, fans, paper lanterns, fireworks, ribbons and dress trimmings, many of which found their way into remote and less affluent houses as necessities and curiosities.

大利亚殖民者还拥有带有盾徽的定制餐具；而在1910年代，一位不具名人士委托制作了一个特别的酒碗，通体采用广东陶制成，并印有悉尼全景图。

在塔斯马尼亚，贝利（Bayley）船长于19世纪中期从中国带来了质地轻盈的竹藤座椅。这些椅子放在船长位于兰尼米德家的走廊凉台里，而走廊凉台的设计灵感则源自印度建筑。此类藤制家具适合潮湿气候，受到澳大利亚家庭的欢迎。不过，除了餐具、藤制家具等实用性物品，大部分19世纪早期出现在澳洲家庭中的亚洲物品是以奇珍异物的姿态出现的。

19世纪初，包括新南威尔士州卡姆登公园的威廉·麦克阿瑟（William Macarthur）等植物学家和栽培爱好者纷纷引进装饰植物，作为大型环境适应计划的一部分。期间，许多从东方、尤其是印度和中国引进的水果、树木和花卉在澳大利亚各地进行种植，考察它们是否适合栽种。来自印度、中国和后期来自日本的杜鹃、百合等装饰性的花卉作物被大量引进。

“淘金潮”所带来的财富培养了一大批追求品味的澳大利亚消费者。马匹等家畜、木材、棉、糖、香料、朗姆酒等食品、银质餐具、家具和地面装饰来自印度。而细瓷、银质餐具、藤制家具、地毯、丝绸、壁纸、稻米、茶叶则来自中国。此外，还有来自两国的大量消费品，比如玩具、扇子、纸灯笼、烟火、丝带、服装饰品。它们或作为日用品、或作为奇珍异物，纷纷走进了寻常百姓家。



## THE CHINESE ON THE GOLD FIELDS

In 1851 the Australian population was 437,655, of which 77,345 were Victorians. During the Gold Rush the population of Australia increased rapidly to 1,151,947 of which 538,628, or about 47% were in Victoria. People came from Britain, Europe, and America seeking their fortune on the gold fields as diggers, or merchants hoping to make money from those who were attempting to or had made a fortune prospecting. Chinese prospectors arrived in the early 1850s as conflict and a famine in southern China encouraged them to seek their fortune overseas. Soon there were as many as forty thousand Chinese on the goldfields and by 1861 Chinese immigrants constituted 3.3% of the Australian population, the highest it has ever been. Their status as economic migrants is given weight by the statistic that between 1852 and 1889 there were 40,721 arrivals from China and 36,049 departures.

Many Chinese came under contract to Chinese and foreign businessmen, and worked on the goldfields until their fare and debt was paid off. Money, and gold, was regularly sent to their families and most returned to China late in the 19th century.

The Chinese presence on the goldfields caused anxiety among Western miners. Inherent racism, different methods of mining, dress, social and religious custom, all caused problems in these predominantly male communities.

An arrival tax was conceived as a mechanism for slowing Chinese arrivals in the port of Melbourne. It simply had the effect of pushing the boats to dock at more remote ports, such as Adelaide or Robe, South Australia. The Chinese prospectors then walked overland to the goldfields, a trip of 25 or 13 days respectively.

## 金矿区的华人

1851年，澳大利亚总人口为437,655，其中维多利亚州人口为77,345。“淘金热”期间，澳大利亚人口飙升至1,151,947，其中有538,628人居住在维多利亚州，占总人口的47%。来自英国、欧洲大陆和美国的金矿工人纷至沓来，希望在此能够掘金发迹；商人们则希望从前来掘金或已经挖到宝的人身上获得财富。1850年代初，中国南方的战乱和饥荒促使中国的掘金人不远万里来此寻金。很快，金矿区就聚集了约4万名中国工人；而截至1861年，中国移民史无前例地占到澳大利亚总人口的3.3%。数据显示，1852-1889年间，从中国到达的移民人数和离开的移民人数分别是40,721和36,049。这一数据也显示了他们作为经济移民地位的上升。

很多中国移民是依据与中外商人订立的合约来到澳大利亚的，他们一直在金矿区工作，直到偿清旅费和债务。他们会定期给家人寄去钱或金子，其中大部分人于19世纪晚期回到中国。

华人在金矿区的出现引发了西方矿工的焦虑。根深蒂固的种族主义、不同的采矿方法、不同的着装、社交和宗教习俗，这些都会在这个由男性主导的社区里制造矛盾与问题。

为控制从墨尔本港入境的中国移民数量，曾有人提出征收入境税。但其结果仅仅是让船只选择到澳大利亚南部如阿德莱德、罗布等更远的港口靠岸。中国矿工随后由陆路前往金矿区，从阿德莱德和罗布两地出发旅途分别为25和13天。



FIG 图 2

[Fig 2] In the late 1850s large processions of Chinese immigrants heading off to the Victorian goldfields became a feature of Melbourne's street life. As many as 700 men, walking in single file, with pigtailed, wearing wide-brimmed straw hats and dressed in traditional clothing, each carrying his possessions in two baskets suspended from a pole carried across their shoulder astounded locals.

Anti-Chinese riots broke out on the gold fields in the late 1850s and 1860s and further restrictions on their entry into Australia were enforced. In 1857 at Beechworth in Victoria an Anti-Chinese League was formed. However, concern about cheap Asian labour can be traced back as far as 1841 when the New South Wales Immigration Committee opposed pastoralists' importation of coolie labour. The Chinese presence on the goldfields further developed the mistrust of Asians and the belief that cheap labour might lower living standards. Combined with growing nationalism this antagonism towards non-white immigration laid the foundation for a number of policies that contributed towards

19世纪50年代后期,中国移民大军前往维多利亚金矿已然成为墨尔本街头一景。700余个扎着辫子、带着宽边草帽、身穿马褂长衫的男人排成一列,徒步前行。每人身上挑着一把扁担,两个篮筐里装着自己全副家当。这景象震惊了路人。

1850年代后期至1860年代,金矿区爆发了数次反华暴动,致使澳大利亚进一步收紧了入境政策。1857年,反华联盟在维多利亚州的比奇沃思市成立。不过,对于亚洲廉价劳动力的担忧可以追溯到1841年。当时,新南威尔士移民委员会反对牧民雇佣亚洲苦力。金矿区华人的身影进一步加深了对于亚洲人的不信任感以及廉价劳动力会降低生活标准的观念。加上日益增长的民族主义情绪,对于非白人移民的敌意奠定了一系列“白澳政策”的基础。最为显著的例子是《1896年工厂和商店法案》,规定所有中国制造的家具都必须加标识,催生了宣扬“纯欧洲劳动力出品”的标识的产生。

一直以来,澳大利亚自视为殖民帝国前哨,因此也希望在自己与亚洲邻国间建立屏障。澳大利亚对于贸易持欢迎态度,但对“淘金热”期间及之后到来的亚洲移民持诸多质疑和敌意。直到1970年代,对于亚洲移民问题的担忧才有所缓解。

Samuel Charles Brees 1810-1865,  
Flemington, Melbourne 1856, State  
Library of Victoria, 2014

FIG 2

塞繆尔·查尔斯·布里斯, 1810-1865  
弗莱明顿, 墨尔本, 1856  
维多利亚州立图书馆, 2014

2  
图

the idea of a White Australia Policy. Most significant was the Victorian 1896 Factories and Shops Act which stipulated that all Chinese-made furniture had to be identified, resulting in stamps proclaiming 'European Labour Only'.

Up until very recently Australia considered itself an outpost of a Colonial Empire and by that logic looked to build a barrier between itself and the country's nearest neighbours in Asia. Although trade was welcomed, Asian migration from the gold rush period on, was greeted with suspicion and fear. This great anxiety about Asian migration only really started to subside in the 1970s.

Diplomatic relations with Communist China were re-established in 1972. The Vietnam war saw large numbers of 'boat people' being granted refugee visas to stay in Australia. South East Asia grew as a popular tourist destination during this decade and remains so today.

[Fig 3] Chinese gold diggers and vegetable gardeners on the gold fields encroached as much as European diggers on Aboriginal land. Tommy McRae's drawing records an Aboriginal chasing a Chinese man, presumably away from his traditional land.

During the Gold Rush many Chinese immigrants abandoned prospecting and established other businesses, including restaurants, general stores, herbal and traditional medicine supplies, and market gardens. Some married local women, settled and had families and Chinese communities were established on the goldfields towns, especially in Ballarat, Bendigo and Castlemaine in Victoria. They built temples of which fine examples survive in Melbourne, Sydney, and Bendigo. Clubs were established to support business and to assist immigrants.

John Alloo is believed to have arrived in Australia in about 1844 as a contract worker. In 1854 he opened a restaurant in Ballarat, serving European food including soups, roast



FIG 3

1972年，澳大利亚与中国建交。越战见证了大批“船民”（boat people）获得难民签证留居澳大利亚。从当时至今，东南亚成为了热门的旅游地。

华人金矿工人和矿区菜农对于澳洲土著领地的蚕食不亚于欧洲矿工。Tommy McRae 的画作表现了一名澳洲土著追打一名华人，应该是要把他赶出自己的传统领地。

“淘金热”中的华商  
许多中国移民放弃采矿转而从从事其他行业，比如餐馆、杂货店、中药店、蔬果园等。有些与本地女性结婚，成立家庭并定居下来；渐渐地，华人社区在金矿城镇成立起来。这维多利亚州的巴拉腊特、本迪戈、卡斯尔梅恩等地尤其明显。中国移民建起了庙宇，在墨尔本、悉尼、本迪戈等地留存了不少保存完好的庙宇。为发展业务和协助新移民，还建立了各种俱乐部。

据信，John Alloo于1844年作为合同工人来到澳大利亚。1854年，他开办了巴拉腊特的第一家餐馆，供应汤、烤肉、炖肉、蔬菜、果馅饼、葡萄干布丁等欧式餐点。1856年，他与苏格兰女子Margaret Peacock结婚，生意如日中天。他的餐馆也代售发往墨尔本和吉朗的长途大巴车票，同时也有各种娱乐表演。在当地华人中，他扮演了翻译和中间人的角色，成为华人的基督教传教士。1868年左右，他移居新西兰；1877年，成为首任华人警区委员。

FIG 3 Tommy McRae 1835-1901, Aboriginal Man Chasing Chinese Man, Wahgunyah Region, Victoria, 1881, National Library of Australia

汤米·麦格雷，1835-1901  
土著追打华人，旺岗亚  
图 维多利亚州，1881，澳大利亚国家图书馆

and boiled meats, vegetables, jam tarts and plum pudding. In 1856 he married a Scottish woman, Margaret Peacock, and his business flourished. His restaurant was the booking office for coaches to Melbourne and Geelong and he staged popular entertainments. He acted as an interpreter and go-between for the Chinese population and became known as the Christian Missionary to the Chinese. In about 1868 he moved to New Zealand and in 1877 became the first Chinese Police District Commissioner.

[Fig 4] Quong Tart (1850-1903) was a prominent Chinese tea merchant and restaurateur, opening a series of popular teahouses in Sydney between 1881-1898. A Chinese community leader, he was awarded the title of Mandarin of the Fourth rank by China's Emperor Kuang Hsu in 1894 for his efforts towards Chinese-Australian relations. He successfully bridged both worlds and was the first Chinese public figure to be fully accepted by the wider community of NSW. This was a remarkable feat given the anti-Chinese sentiments of the day.



FIG 4 图 4

#### CHINESE CRAFTSMEN IN AUSTRALIA

By the late 19th century many Chinese, having originally been furniture makers in southern China, turned to cabinetmaking as a profession. While traditional Chinese style furniture for temples and households was made, little has been identified or survived. While some Chinese cabinetmakers established their own firms, most worked to supply the furniture emporiums specialising in the currently fashionable styles of western interiors. The large firms, such as Cullis Hill and Co. in Melbourne, selling fashionable furniture and interior decoration in the boom

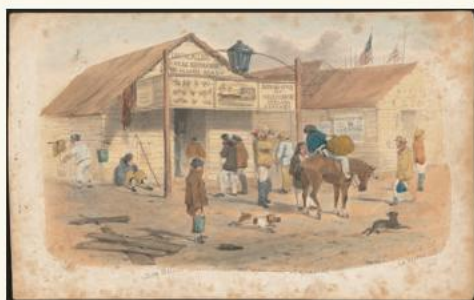


FIG 5 图 5

Chinese and Oriental Photographic and Oil Portrait Company, Hong Kong, active late 19th century, Quong Tart, 1880s, State Library of New South Wales, 2014

FIG 4

Samuel Thomas Gill 1818 - 1880 John Alloo's Chinese Restaurant main road Ballarat, 1855 State Library of Victoria, 2014

FIG 5

中国和东方摄影与油画肖像公司，香港，活跃于19世纪后期，梅光达，1880年代，新南威尔士州立图书馆

图 4

塞繆尔·托马斯·吉尔 (1818 - 1880) 约翰·阿卢，《巴拉腊特主街上的中餐厅》，约1855，维多利亚州立图书馆，2014

图 5



图 6

years of the late 19th century, employed numerous Chinese furniture makers and imported a wide variety of decorative items, including wallpapers and textiles, from China and Japan.

#### THE FASCINATION WITH JAPAN

After the 1854 trade treaty between Japan and the United States Japanese goods became available in Europe and the United States. The West's fascination with the nation, which had for centuries cut itself off from the rest of the world, ensured a curiosity and then a market for Japanese goods and decoration developed. This interest was excited by the followers of William Morris's Arts and Crafts Movement who encouraged a return to pre-industrial design in preference to the over-decorated machine-made objects that proliferated in the mid-19th century.

Japan was perceived as a medieval society unspoiled by mechanisation. European artists, architects, and designers of interiors,

Chinese furniture makers, Little Bourke Street, from The Australasian Sketcher, 24 April 1880 wood engraving, State Library of Victoria

FIG 6

梅光达 (1850-1903) 是一位杰出的华人茶商和餐馆老板。1881-1898年间, 他在悉尼开办了一系列茶室, 广受欢迎。他是华人社区领袖人物, 1894年, 光绪帝赏予其“四品军功牌”, 表彰其对促进中澳关系做出的贡献。他成功构建起两国之间交流的桥梁, 成为第一个被新南威尔士社区广泛接受的华人公众人物。鉴于当时的反华情绪, 这实在是了不起的事迹。

#### 中国工匠在澳大利亚

19世纪后期, 许多原先在中国南方从事家具制作的中国人开始以家具生产为业。虽然制作了大量传统中国风格的庙宇和家用家具, 但是鲜少有留存下来且可以识别的。有些中国家具匠自立门户, 但大部分成为专营西方流行内饰的家具行的供应商。19世纪后期是时尚家具和内饰最风光的年代, 诸如墨尔本Cullis Hill and Co.等知名家具行雇佣了大量中国家具匠, 并从中国和日本进口了大批壁纸、织品等装饰材料。

#### 对日本的推崇和着迷

日美于1854年签订贸易协定后, 在欧美市场上可以购买到日本的商品。日本闭关锁国长达1个世

华人家具匠, 小柏克街, 选自《澳大拉西亚草绘》, 1880年4月24日, 木版画, 维多利亚州立图书馆

图 6

furniture, silver and ceramic objects, textiles and clothing, were almost all influenced by the art and domestic objects that began arriving in Europe from Japan.

Ebonised furniture and blue and white ceramics were made in England and Europe. Bamboo and lacquer and coromandel panels were incorporated into furniture for Western needs. A wide variety of decorative items, including Japanese ceramics, screens, artfully draped silk hangings, fans, and paper lanterns became features of the most modern interiors. However, the result was always Japan or China seen through Western eyes and needs. By the 1880s there was a wide variety of British decorative arts in the Oriental style, especially ceramics decorated with Chinese and Japanese motifs, from the Wedgwood, Minton and Doulton factories. Although closer to the source, in Australia most of these fashionable objects were imported from Britain and filtered through the taste and style of the English Aesthetic Movement.

The fascination for things Japanese reached a peak and saw its most extreme manifestation in 'The Japanese Village'. In the early 1880s entrepreneurs from the UK and America exploited the fascination with Japan by touring entire 'villages' from Japan, including performers and craftspeople, around the various cities. The tours were extraordinarily popular. The one set-up in Knightsbridge, London, from January 1885 until June 1887 attracted over a million visitors. This was a window into a completely exotic culture, visitors were entertained by the traditional dress, their acrobatics, tea rituals and the demonstration of traditional crafts as well as the opportunity to buy an exotic craft.

In Australia, an entrepreneur, Pemberton W. Willard, brought a Japanese village into Sydney in 1886. The village opened at the Exhibition Building, Prince Alfred Park, in April 1886. It went on to tour Melbourne, Bendigo, Ballarat, Geelong, Albury, Hobart,

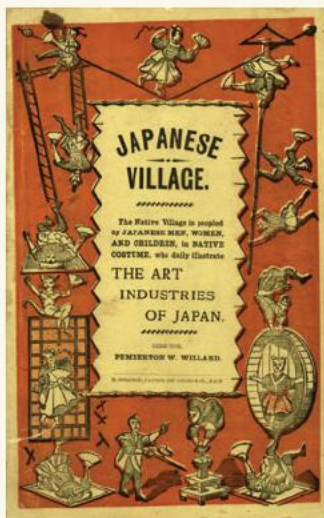


FIG 7

纪之久，西方对于这个国家的推崇和着迷激起了对日本商品和装饰品的好奇心和巨大市场。威廉·莫里斯“工艺美术运动”的追随者提倡回归前工业时代设计，反对自19世纪中期以来泛滥成灾的大量过度装饰的机器制品。这一理念也为欧洲对日本的推崇起到了推波助澜的作用。

日本被视为一个未受机械化生产玷污的中世纪社会。欧洲的艺术师、建筑师、室内设计师、家具/银器/瓷器/纺织品/服装设计师几乎都受到日本出口到欧洲的艺术和家居产品的影响。

乌木家居和青花瓷器在英格兰和欧洲大陆制作完成。竹子、清漆和乌木板被用于家具制作以满足西方人的需求。日本瓷器、屏风、丝绸垂帘、扇子、纸灯笼等装饰品成为现代室内装饰的显著特点。然而，其结果往往呈现的是欧洲人眼中的、符合欧洲需要的日本和中国。1980年代，玮致活（Wedgwood）、明顿（Minton）、道尔敦（Doulton）等英国品牌生产了大量具有东方风情的装饰艺术品，特别是印有中国、日本图案的瓷器产品。虽然澳大利亚在地理上距离东方各国更近，但大部分此类时尚物品都是从英国进口而来，产品的风格和品味经过了“英国唯美主义运动”的洗涤。

Willard, Pemberton W, Japanese Village Booklet, The Art Industries of Japan, 1886 National Library of Australia, 2014

Willard, Pemberton W, 日本村宣传册, 《日本艺术产业》, 1886, 澳大利亚国家图书馆, 2014

Sydney - again, Brisbane, Adelaide, Wilcannia, and finished its tour in Sydney in 1888. At each venue the village was laid out like a street in Japan hung with lanterns and set-up to allow visitors to make purchases. The village featured traditional entertainment, such as jugglers and acrobats, musicians and singers. A vast array of craftworkers, ivory and wood carvers, cabinetmakers, enamel and lacquer workers made and decorated ceramics, fans, umbrellas, baskets and lantern. There were also performers who acted out Japanese dramas and a Buddhist temple at which regular ceremonies were performed. For refreshment there was also a teahouse hosted by traditionally dressed women.

The most sophisticated articulation of the passion for all things Japanese was the Aesthetic Movement, championed by Oscar Wilde, who created some of the most beautiful interiors of the time. However, the influence reached far beyond that Movement's few followers, and Japanese culture, especially utilitarian and decorative household items such as ceramics, fans and lanterns, made their way into the lives of many people far from the centres of fashion.

[Fig 8] As well as the touring Japanese Village, a variety of merchants offered fashionable decorative items such as fans and silk scarves, often used as hangings and draperies in interiors. Through the efforts of travelling hawkers and haberdashers women in the outback could also acquire Asian, especially Japanese, decorative items for the home as well as fashion.

In 1885 Gilbert and Sullivan's *The Mikado*, was the first musical theatre manifestation of this fascination with Japanese costume and culture. The 672 performances in London made it one of the longest running plays at that time. By the end of the year it is estimated that there were

日本村在各地巡回的同时,商人纷纷出售各种时髦的装饰品,包括扇子、丝巾,这些常被用来作为室内装饰的帘布和帐幔。随着杂货商贩的走街串巷,内陆的女性也可以购买到来自亚洲、尤其是日本的家居装饰和服装。

“日本村”的出现标志着对于日本产品的痴迷达到顶峰。1880年代早期,英美企业家通过把整个日本“村庄”照搬过来巡展的方式进一步激发这种对于日本的痴迷。表演者和手艺人随着“村庄”在各个城市进行巡回。巡展获得了巨大的成功。在伦敦骑士桥搭建的“日本村”在1885年1月至1887年6月期间吸引了逾1百万观众前来参观。通过这扇窗口,观众看到的是完完全全的异域文化。观众不仅能够欣赏到日本传统服饰、杂技、茶道和传统手工艺展示,还有机会买到充满异国情调的工艺品。

澳大利亚企业家Pemberton W. Willard于1886年为悉尼买下了一个“日本村”。1886年4月,村庄在阿尔弗雷德王子公园会展大楼正式开幕。接着,村庄在墨尔本、本迪戈、巴拉腊特、吉朗、阿尔伯里、霍巴特、悉尼(二度)、布里斯班、阿德莱德、威尔坎尼亚等地先后巡展,并



8  
图  
FIG 8

FIG 8 The Australasian Sketcher, The bush hawker, 1884, National Gallery of Australia, 2014

8 小商贩,选自《澳大利西亚草绘》,1884,澳大利亚国立美术馆,2014

150 companies performing the musical in Great Britain and the United States. It was first performed in Australia in 1886, the first of many theatrical performances inspired by Japanese culture.

[Fig 9] Mrs Abrahams was the wife Louis Abrahams a Melbourne cigar manufacturer. In this famous painting by their friend, Tom Roberts, Mrs Abrahams is depicted in a corner of the artist's studio. The studio is carefully decorated with numerous items from Asia, including cane and lacquer furniture, ceramics, a silk hanging and a paper lantern. It is perhaps the most sophisticated example of an Australian attempt at an Aesthetic Movement interior.

When the young artists, most notably Roberts, Arthur Streeton, and Charles Conder, who became known as the Australian Impressionists, held their famous 9 x 5 Impression Exhibition in 1889, at Grosvenor Chambers, an art centre at the top end of Collins Street, Melbourne, it was furnished with décor from the fashionable emporium of Cullis Hill and Co. The Sydney Mail of 31 August 1889 described the appearance of the rooms,

‘Soft scarves and draperies of Liberty silk of the reds that Millais has popularised, and the greens and yellows beloved of the aesthete, were hung and knotted and looped among the sketches in such a way as to harmonise with the colouring of the frames and the pictures. Japanese screens and parasols, quaintly carved jardinières and cabinets, and great Japanese vases of japonica and daphne, violets and ferns and roses, gave the room that ‘quite Japanese’ appearance which is considered so desirable nowadays.’

The exhibition announcement and catalogue featured an etching by Conder in which the influence of the new Art Nouveau style was complemented by Japanese decorative motifs. The paintings occasionally showed the

于1888年回到悉尼，结束整个巡展过程。在各个城市展示时，村庄会布置得像一条日本街道，悬挂着纸灯笼；人们可以在这里购买商品。村庄里有传统娱乐表演，包括变戏法的人、杂技演员、乐师和歌手等。许多手工艺人、象牙雕刻师、木雕师、家具匠、珐琅工和漆工在村子里制作各种瓷陶瓷制品、扇子、雨伞、篮子和灯笼。此外，也有表演日本戏剧的演员和定期举行仪式的佛庙。茶室的侍女穿着传统和服，为大家提供各种茶饮小食。

由奥斯卡·王尔德发起的“唯美主义运动”堪称是对日本崇拜最成熟典雅的表达。王尔德本人在当时也创造过一些绝美的室内设计。然而，其影响力远不止于唯美主义运动的少数追随者；日本文化、特别是陶瓷制品、扇子、灯笼等兼具实用和装饰价值的家居用品成功地进入了远离时尚中心的寻常百姓的生活。

1885年，Gilbert和Sullivan的《日本天皇》是第一出表现对于日本服饰和文化热爱和推崇的歌剧作品。在伦敦，672名演员让这出歌剧成为当时最长寿的剧目。截至当年年底，据统计有150余家剧院在英美两国表演了这出歌剧。《日本天皇》于1886年在澳大利亚首演，开启了从日本文化中找灵感创作歌剧之先河。

亚伯拉罕斯夫人是墨尔本雪茄制造商路易斯·亚伯拉罕斯的妻子。这幅名作出自他们的朋友Tom Roberts之手，画中的亚伯拉罕斯夫人坐在画家工作室一角。画室里点缀着各种从亚洲来的物品，包括藤条和漆器家具、陶瓷制品、丝绸帐幔和纸灯笼等。这可以看做是澳大利亚最典型的“唯美主义运动”影响下的室内装饰了。

澳大利亚印象派画家推崇亚洲艺术中不对称的空间格局和大片留白的运用。在创作小幅绘画、即那些在户外创作的临摹小品时，他们试图捕捉的是他们眼中澳大利亚所特有的光色效果的“印象”。

以Roberts、Arthur Streeton 和 Charles Conder等为首的一批年轻艺术家逐渐以“澳大利亚印象派画家”的身份为人所知。1889年，他们在墨尔本Collins大街最北端的Grosvenor Chambers艺术中心举办了著名的“9 x 5印象派画展”。当时，中心的装潢大量运用了知名家具行Cullis Hill and Co.的装饰品。1889年8月31日，《悉尼邮报》曾对展厅做了如此描述：

FIG 9 Tom Roberts 1856 - 1931 Portrait of Mrs L. Abrahams 1888 National Gallery of Victoria

o 汤姆·罗伯茨（1856 - 1931），《L.亚伯拉罕斯夫人肖像》，1888，维多利亚国立美术馆





FIG 图 9

influence of Asian art experienced through the work of European artists, most significantly James Abbott McNeill Whistler, whose experience had been gained from the Japanese woodcuts and decorative art objects, such as screens, which had also influenced the French art movement of the time.

[Fig 10] The Australian Impressionists admired the asymmetrical arrangement of space and the use of large 'empty' areas which are typical of Asian art. In small paintings, quickly painted out of doors in front of the subject, they attempted to capture an 'impression' of the effects of light and colour that they saw as peculiar to Australia.

An examination of photographs and paintings of Australian domestic interiors after 1880 shows the presence of numerous examples of mostly ephemeral Chinese and Japanese decorative items, especially fans, screens and silk drapery. Added to the eclectic interiors of the late 19th century they introduced a note of the exotic and the fashion for Asian decorations. Most of these interiors belonged to the middle and upper-middle class but it can be expected that the ownership of fans and less expensive items found favour in less grand homes as the fascination for the East was universal. These small items were usually placed into rooms that displayed the fully developed Victorian taste for a cluttered mish-mash of styles. There were few, if any, Australian interiors in which the sophistication of the English Aesthetic Movement could be observed.

By the mid-19th century, a plethora of design manuals for architecture, furniture and all manner of decorative art objects, and the promulgation of individual theories and the fashion for novelty that encompassed the thoughtless revival and imitation of historical styles, were readily available. In Australia 'Marvellous Melbourne' was an extraordinarily wealthy city. There were numerous emporiums,

米莱斯推崇的红色Liberty丝绸制成的柔软丝巾和帐幔、以及唯美主义者中意的绿色、黄色丝织品在作品间垂落、缠绕、拧结，与画框和作品的颜色和谐地融为一体。日式屏风、阳伞、雕工精巧的陈列柜、花盆、点缀着山茶、瑞香、紫罗兰、蕨草和玫瑰的日式花瓶，这些装点所赋予展厅的“日本味”正式当下最流行的。

展览宣传画和画册都把Conder的一幅蚀刻版画作品作为主视觉，从中可以看到新艺术风格与日本风情的装饰图案相映成辉。画作有时也体现了欧洲艺术家眼中的亚洲艺术。其中最重要的是詹姆斯·惠斯勒（James Abbott McNeill Whistler），他对日本木版画和屏风等装饰品的认识和体会对当时的法国艺术运动产生了影响。

在1880年后澳大利亚国内室内设计的照片和绘画作品中，我们发现了大量来自中国 and 日本的装饰品的踪影，包括扇子、屏风、丝绸幔帐等。充满异域风格的亚洲装饰品的引进为19世纪后期“不拘一格”的室内装饰风格再添时尚一笔。其中大部分为中上阶级所有，但不难想象，对东方的推崇不分阶层，扇子等不那么贵重的物品渐渐走入了寻常百姓家。这些小东西往往出现在满屋维多利亚式风格之间，有些不伦不类。几乎很难在澳大利亚的室内装饰中找到英国唯美主义运动的典雅与精致。

19世纪中叶，建筑、家具和装饰品设计手册大量涌现，个性化理论迅速普及、“求新”中裹挟着历史风格的轻率复兴和模仿。在澳大利亚，“了不起的墨尔本”（Marvellous Melbourne）是个非常富裕的城市。城中家具行林立（如Cullis Hill and Co.、W.H. Rocke and Co.等），各种室内装饰品应有尽有。此外，还有无数建筑师和顾问会为那些毫无置产和家装经验的新贵们提供协助。

FIG 10 Charles Conder, 1868 - 1909 Bronte beach, 1888 National Gallery of Australia, 2014

10 查尔斯·康德（1868 - 1909），《勃朗特海滩》，1888，澳大利亚国立美术馆，2014



FIG 图 10

such as Cullis Hill and Co, and W.H. Roche and Co., selling furniture and every kind of interior decoration necessary to furnish a house, and endless architects and advisors to assist those newly rich with no previous experience in establishing or furnishing a house.

That British design had lost its way was so apparent at the 1851 Crystal Palace Exhibition the exhibitions initiator Prince Albert saw the need to establish a museum, the Victoria and Albert Museum, devoted to educating and improving the taste of the British, especially its designers and artist craftsmen. For similar reasons William Morris had begun his crusade to revive, without the aid of mechanisation, traditional British crafts. These enthusiasms found their supporters in Australia, and the Barr Smith family in Adelaide were great patrons of Morris's business. However, most Australian 'squattocracy' and those newly rich from the gold fields or the benefits of the gold rush, wanted foremost to make an impression and refinement of taste and tasteful interiors were not necessarily required to do so. Many, like the Chirnside brothers who in 1874-77 built Werribee Park on their extensive grazing property north-west of Melbourne, took pleasure in commissioning the entire contents of their newly built mansion from John Taylor and Son of Edinburgh, the most fashionable emporium of their hometown.

The Chirnside's example and that of many others, along with return visits to 'Home' by enormously prosperous colonials who were known to indiscriminately buy entire rooms of furniture and galleries of fine art, reminds us that the purpose of these interiors was to impress their fellow colonials with their wealth, not their taste or awareness of current fashion.

A unique example of this late 19th century fascination with Japan survives in Queensland. In 1887 Judge Paul, a Brisbane citizen who had vacationed in the East, decided to import a flat-packed Japanese house to determine whether its particular form would be suitable for the tropical climate. The magazine Boomerang reported 24 December 1887, that the house was '...

在1851年的水晶宫世博会上，英伦设计的失势显而易见。作为世博会发起者，阿尔伯特王子觉得有必要建一座博物馆、也就是后来的维多利亚和阿尔伯特博物馆，致力于教育并提升英国人的品味，特别是设计师和手艺人的品味。出于类似的原因，威廉·莫里斯开始了他的改革运动，力求在没有机械化助力的情况下重振传统英国手工艺。他的这种热忱在澳大利亚找到了支持者，阿德莱德的Barr Smith家族成为了莫里斯最大的赞助人。然而，对于澳大利亚大部分有钱的牧场主和凭借“淘金热”富起来的新贵们来说，让人眼前一亮是最重要的，而高雅的品味和精致的内饰则并非他们的追求。以丘恩塞德（Chirnside）兄弟为例，1874-1877年间，他们在自己位于墨尔本西北部广袤的牧场上建造了华勒比庄园（Werribee Park），而将新建宅邸全部的装潢都委托给John Taylor和Son of Edinburgh——墨尔本两家最时尚的家具行——为他们带来了极大的乐趣。

丘恩塞德的例子绝非孤例，加上那些以大手笔购买家具和艺术品闻名的阔绰殖民者的返乡，这些都让我们看到，内饰的目的在于让后来的殖民者们感受他们的富有，而非他们的品味或时尚意识。

昆士兰至今保留了一处特例，可以显示19世纪后期对日本的极度痴迷。1887年，布里斯班的保罗法官前往东方度假，然后决定把一座平铺结构的日本茶室带回澳大利亚，以便了解这种构造是否能够适应热带气候。《回旋镖》（Boomerang）杂志于1887年12月24日发文称，这件房屋“……由日本建筑师设计、日本工人用日本原料建造，而最重要的是，由日本艺术家按日式风格进行装饰。”接着，文章对房屋进行了细致的描述，提到了拉门式纸屏风、窗户/门/餐具柜/装饰架的不对称格局、以及未经抛光处理、自然形态的原木的使用。这位法官还在屋里展示了他的瓷器、青铜器和日本雕塑收藏。他是最早一批开始欣赏并收藏亚洲瓷器的欧裔澳大利亚人士；而把亚洲建筑移植到澳大利亚，他更是开创时代先河的第一人。

D

A

G

m

designed by a Japanese architect, erected by Japanese workmen out of Japanese material, and, above all, decorated by Japanese artists in the Japanese fashion'. The article went on to describe the house, with its sliding paper screen, asymmetrical disposition of windows, doors, cupboards, and decorative shelving, and its use of rustic timbers, unpolished and in natural forms. In the rooms the Judge had displayed his collection of porcelain, bronzes and Japanese sculptures. He was among the first European Australians to appreciate and collect Asian ceramics, but truly ahead of his time in realising the practicality of Asian architecture to the Australian climate.

### THE LASTING INFLUENCE OF ASIAN ART IN AUSTRALIA

The National Gallery of Victoria was the first Australian gallery to collect Asian art and by the early 20th century had a significant collection of Asian ceramics. This collection has been influential in inspiring collectors, as well as awakening an interest in Asian culture among the wider community. Of especial significance is the architect William Hardy Wilson whose love of Chinese and Japanese art and architecture informed much of his work. Of particular importance is Eryldene (1913), designed by Hardy Wilson for the University of Sydney aesthete, linguist and camellia expert, Professor E. G. Waterhouse. The house owes much to Indian architecture. Its Chinese inspired teahouse by the tennis court is one of the most remarkable buildings in Australia. It articulates Waterhouse's passion for an architecture that fused the knowledge of all great cultures into a new formal international architectural language articulating the capacity for peace between all cultures.

Late in the 19th century the artists who demonstrated a fascination for Asian art were most familiar with examples seen and experienced through the English

Geraldine Rede, 1874-1943

Eucalyptus, 1909

Woodcut, printed in colour in the Japanese manner, from two blocks, National Gallery of Australia, 1874

FIG 11

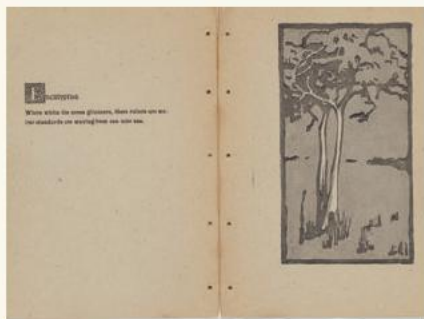


FIG 11

### 亚洲艺术在澳大利亚的持续影响

维多利亚国立美术馆是第一家收藏亚洲艺术的澳大利亚美术馆。截至20世纪早期，该馆已经拥有相当可观的亚洲陶瓷器藏品。这一系列收藏对于启迪藏家并在更广泛的范围内激发对亚洲文化的兴趣发挥了积极的作用。建筑师William Hardy Wilson的重要性不得不提。对中国和日本艺术与建筑的喜爱对他的许多创作都产生了深远的影响。其中最著名的是“Eryldene”（建于1913年），由Hardy Wilson为悉尼大学美学家、语言学家和山茶花专家E. G. Waterhouse教授所打造。建筑整体体现了浓郁的印度风格。网球场边的中国茶室是澳大利亚最知名的建筑之一。整个庄园充分体现了Waterhouse对于建筑的执念和追求：以一种全新的国际化建筑语言将各种伟大文明融会贯通并使之和谐共处。

19世纪后期，推崇亚洲艺术的艺术大多透过英国唯美主义运动来了解和体验亚洲艺术。部分艺术家、尤其是Violet Teague、Geraldine Rede等版画家的作品中，可以看出对亚洲艺术更深刻的认识，特别是对不对称性和“负”空间的推崇。他们对于日本木版画和传统亚洲卷轴画有着直接的认识。进入20世纪，现代主义艺术家Margaret Preston、Ian Fairweather等人对亚洲艺术赞誉有加。特别是Fairweather，他专门研究了中国的艺术和书法，他的表现主义风格的作品很大程度上体现了他对中国绘画的认识。20

杰拉丁·雷德（1874-1943），木版画，采用

两块木板进行日式彩色印制，澳大利亚国立美术馆，1874

FIG 11

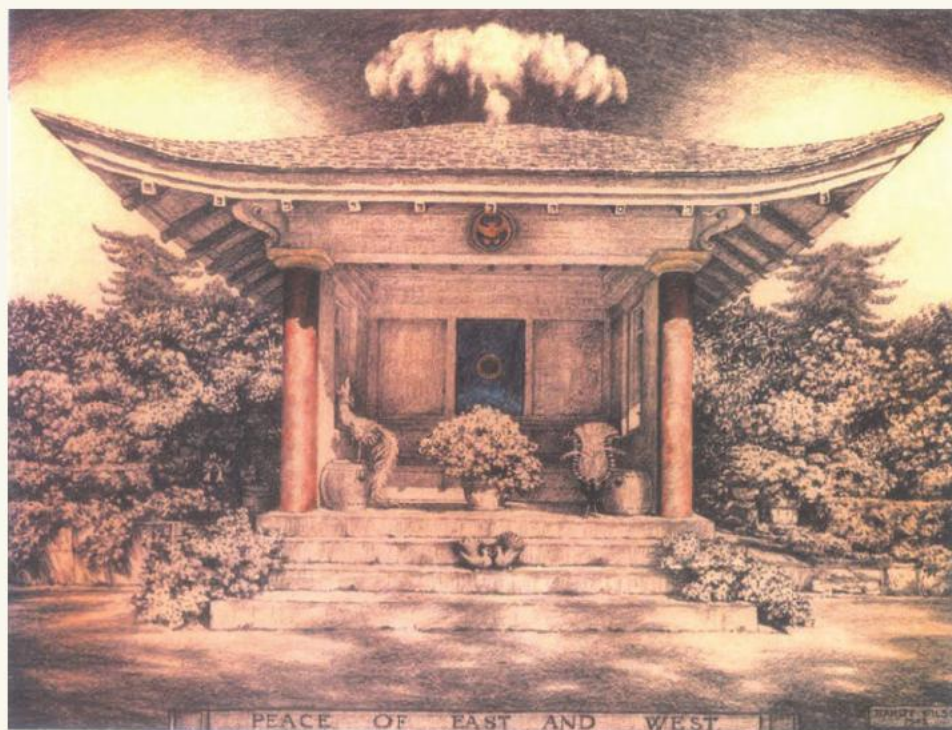


FIG 12

FIG 12

William Hardy Wilson 1881 - 1955  
 Illustration from Wilson's book 'Atomic  
 Civilization', Ruskin Press 1949

FIG 12

威廉·哈迪·威尔森 (1881 - 1955)  
 选自威尔森专著《原子文明》，  
 拉斯金出版社，1949

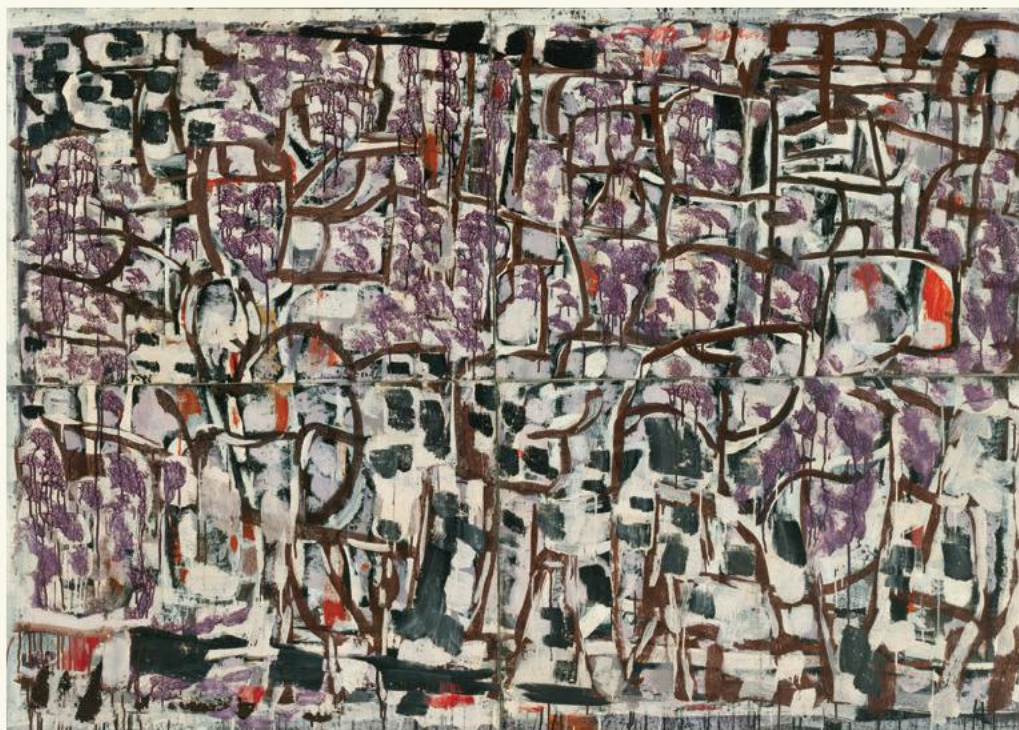


FIG 13

FIG 13

Ian Fairweather, 1891- 1974 Shalimar,  
created approximately 1962 National  
Gallery of Australia, 2014

13  
图

伊恩·费尔韦瑟 (1891- 1974)  
一千零一夜, 约1962  
澳大利亚国立美术馆, 2014

Aesthetic Movement. A more sophisticated understanding of Asian art, especially its asymmetry and appreciation of 'negative' space, can be discerned in the work of a few artists, especially printmakers, such as Violet Teague and Geraldine Rede, who were familiar with original Japanese woodcuts and traditional Asian scroll painting. 20th century artists such as the modernists Margaret Preston and Ian Fairweather admired Asian art. Fairweather in particular studied Chinese art and calligraphy and his expressionist paintings owe much to his understanding of Chinese painting. Mid-20th century potters, such as Harold Hughan, admired and imitated the glazes they saw on Asian ceramics in public collections. Later in the 20th century potters, such as Col Levy, travelled to Japan and worked with master potters. On their return to Australia, like some others, he devoted himself to creating a lifestyle around the way in which a traditional pottery was run and pots produced. While created in admiration of Asian ceramics the work of these potters also demonstrates peculiarly Australian qualities.

#### THE EAST IS NEAR

Contact with Asia, and Asian influence in Australia, predates European settlement. Although the influence of Asia has most often been experienced through British culture Australia's proximity to Asia has always had an impact and at times a profound effect, upon Australian society, culture, and way of life. Trade in goods, immigration, and ideas, from Asia have changed how Australians see themselves. While Australia still sees itself as Anglo-Celtic and an outpost of British culture, there is an increasing awareness of the conflict, both political and cultural, between its Anglo-Celtic heritage and the significance its place in Asia may hold for the future.

John McPhee February 2012

Quong Tart and family in Quong Tart's sitting room, Gallop House, Arthur Street, Ashfield [ca. 1899-1900] Creelman, Sydney Arcade, Sydney.

FIG 15

世纪中期, Harold Hughan等陶瓷艺术家推崇并开始模仿他们通过公共藏品了解到的亚洲瓷器的釉色。20世纪后期, Col Levy等陶瓷艺术家前往日本, 与陶瓷大师共事。返回澳大利亚后, 他们致力于创造一种顺应传统陶瓷工艺的生活方式。虽然他们的创作出自对亚洲陶瓷艺术的崇敬和向往, 但他们的创作也体现了澳大利亚独到的特色。

#### 东方: 侧畔的存在

从时间上说, 早在欧洲殖民者到达之前, 澳大利亚已经与亚洲建立起了联系, 亚洲也已经开始对澳大利亚产生影响。虽然很多时候亚洲的影响是通过英国文化而为澳大利亚所感受的, 但与亚洲地缘上的亲近让亚洲对澳大利亚社会、文化和生活等方面始终具有影响力, 有时, 这影响甚至可谓深远。与亚洲的商品贸易、人口迁移和思想交流改变了澳大利亚人对自己的认识。虽然澳大利亚仍然视自己为“盎格鲁-凯尔特人”(Anglo-Celtic)和英国文化的前哨, 但是已经有越来越多的人开始意识到, 盎格鲁-凯尔特传统与其今后在亚洲可能占据的重要地位之间的冲突性, 这种冲突既是政治层面的, 也是文化层面的。

约翰·麦克菲, 2012年2月

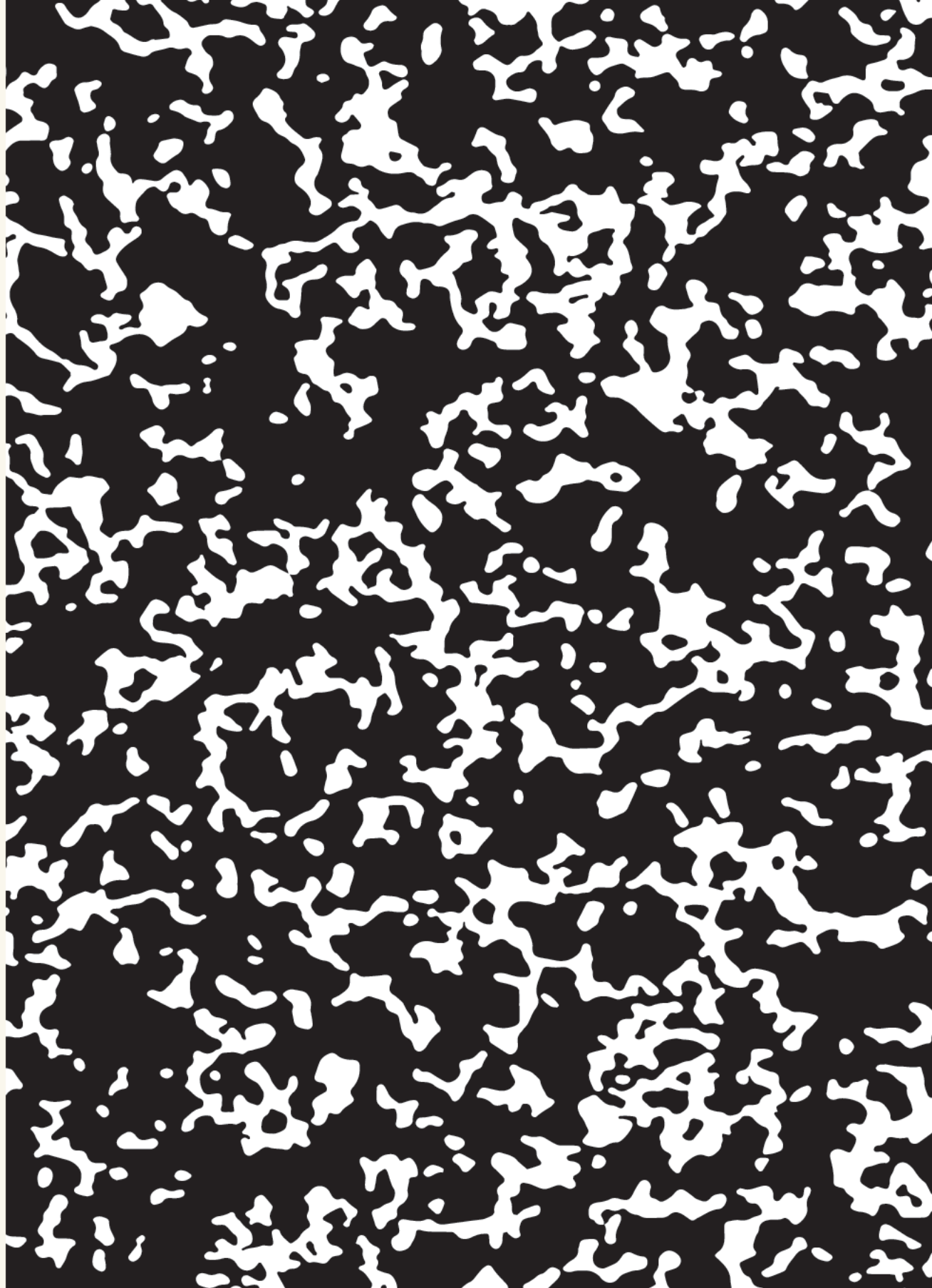


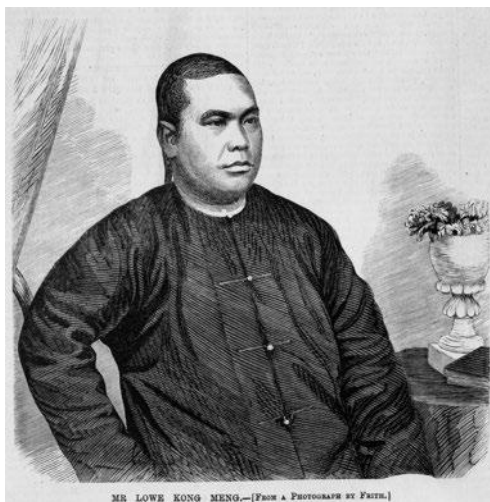
FIG 15

梅光达与家人在盖洛普宅的起居室内, 阿瑟大街, 阿什菲尔德(约1899-1900) 克里尔曼, 悉尼拱廊, 悉尼

FIG 15





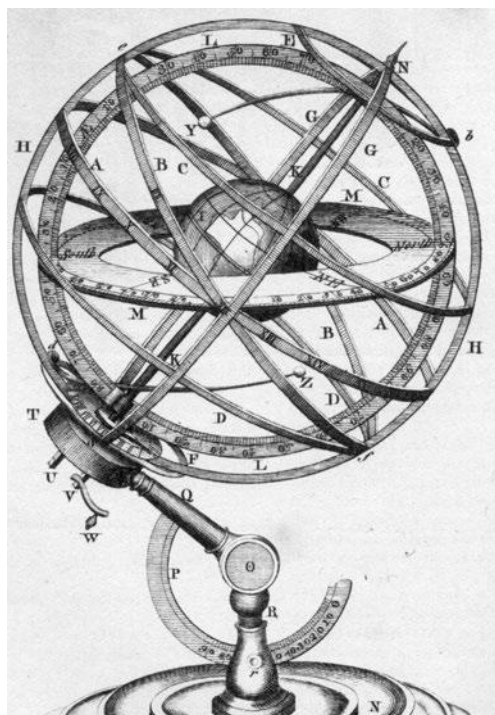


FROM STORY TO DESIGN  
THE ARMILLARY WHISKY BAR  
BY NAIHAN LI

Naihan Li's Broached East Armillary Whisky Bar exemplifies why we invite international guests to contribute to our internal design collections.

Our research on the Chinese Diaspora focused on poor Southern Chinese prospectors. Naihan Li quickly told us 'this is not the Chinese culture I am part of. My



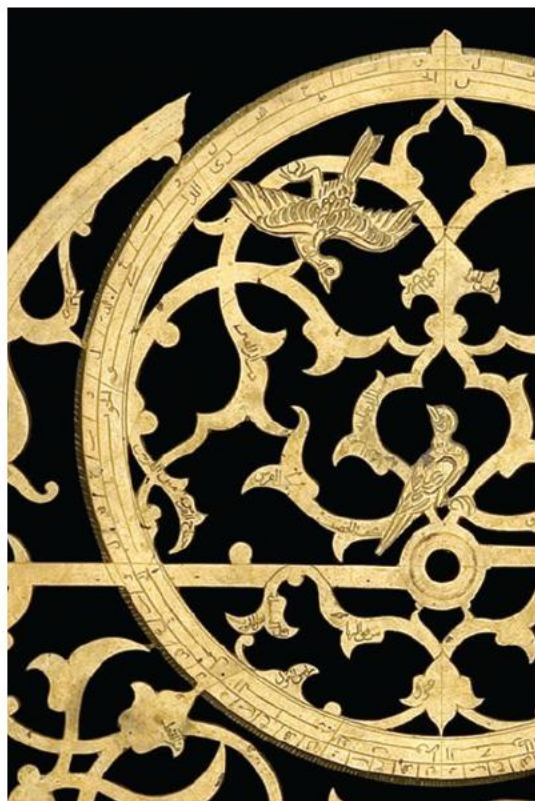


friends are entrepreneurial...Chinese people are cheeky and quick to act on opportunity.'

We quickly opened up our research to include Chinese entrepreneurs who migrated to Australia during the Gold Rush. The Armillary Whisky Bar is a salute to the resilience of the many urbane, multilingual and often community minded Chinese

businessmen who continued to thrive even in the harsh conditions of late 19th Century Australian frontier culture.

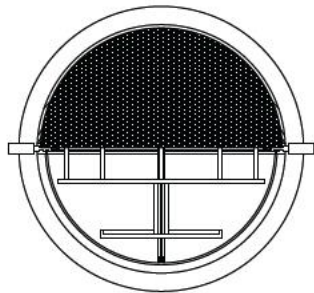
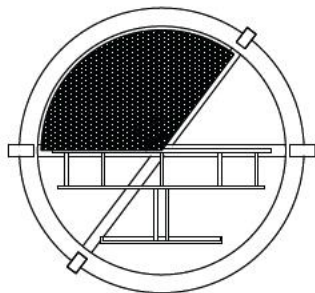
The following pages detail the process of combining a range of historical forms to arrive at a harmonious singular design outcome.



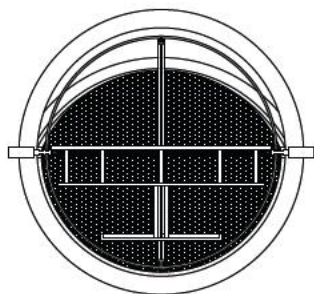
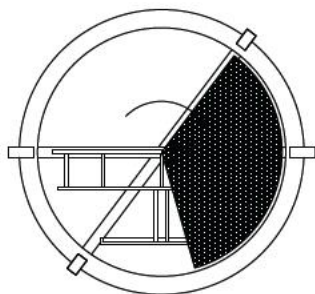
设计背后的故事  
浑天仪威士忌吧

李灏含的“启思东方：浑天仪威士忌吧”很好地凸显了我们邀约国际设计师加盟启思会设计系列的初衷。

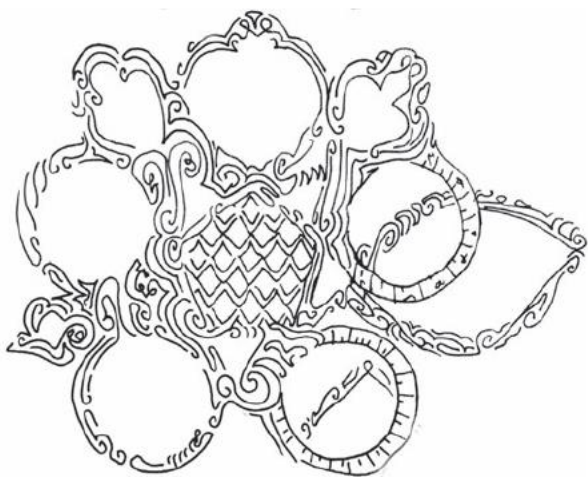
起初，我们对于中国移民的研究主要聚焦于来自中国南方的贫苦探矿者。李灏含很快指出“这跟我所身处的中国文化很不一样。我的朋友们都非常具有创业精神……中国人很进取，能够快速抓住机会。”受此启发，我们把“淘金热”时期移居澳大利亚的中国企业家也纳入了研究范围。“浑天仪威士忌吧”正



P



A

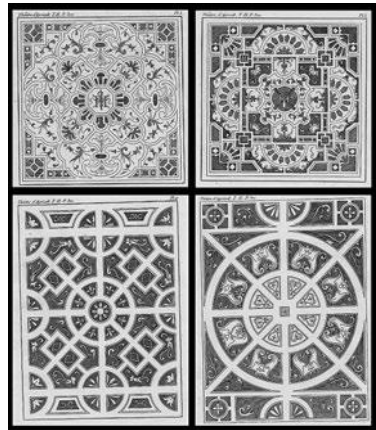
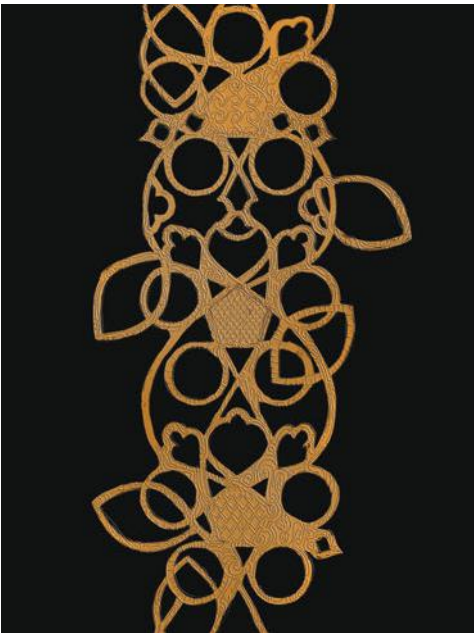
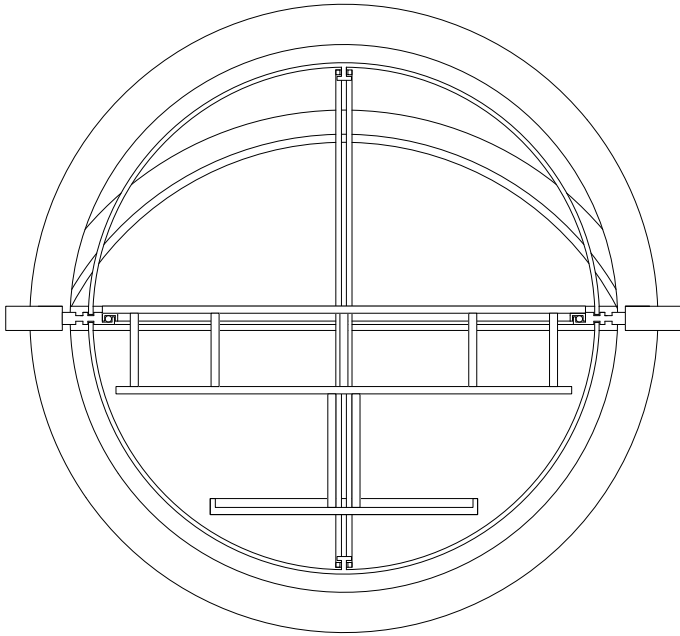


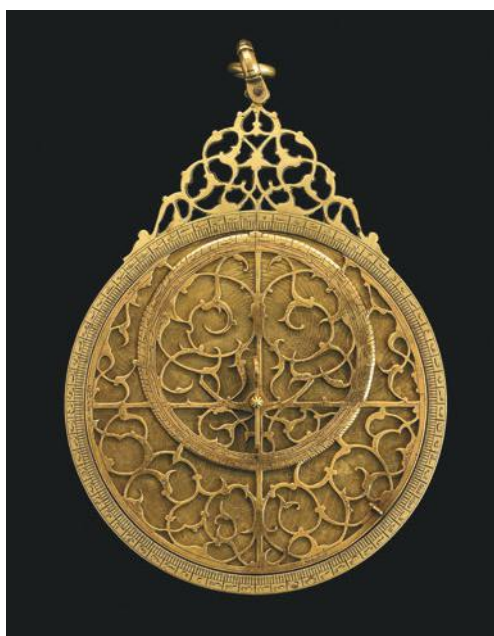
G

是向这批中国商人的致敬之作，他们温文尔雅、熟练运用多种语言、心怀社区，体现了良好的适应力，即使在19世纪后期澳洲前沿文化环境十分严峻的形势下依然繁荣发展。

下页详细阐述了多种历史形式如何在—件设计品中和谐融合的过程。

m





Armillary Sphere Whisky Bar - Designed by Naihuan LI 浑天仪威士忌吧, 李翊含



P

A

G

E





P

A

G

m



Armillary Sphere Whisky Bar - Designed by Nainan Li

浑天仪威士忌吧, 李楠含

P A G E

E

Ellipse Light - Designed by Keiji Ashizawa

椭圆光, 芦 启治





Ellipse Light - Designed by Keiji Ashizawa

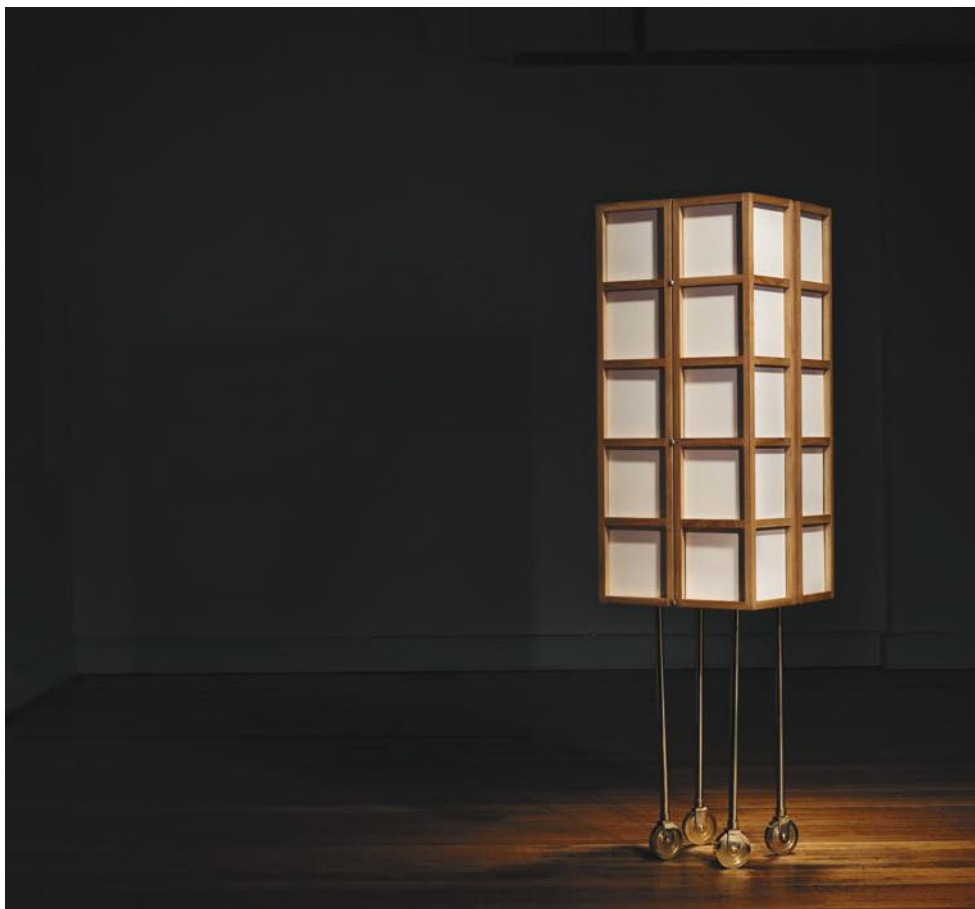
椭圆光, 芦 启治

P

A

G

E



Inside Out Cabinet - Designed by Adam Goodrum

翻转柜, 亚当·古德路姆



Chinaman's File Rocking Chair – Designed by Trent Jansen

华人纵列摇椅，特伦特·詹森

P

A

G

E



P  
A  
G  
E  
Chinaman's File Rocking Chair – Designed by Trent Jansen

华人纵列摇椅，特伦特·詹森







Palladium Shigelu - Designed by Azuma Makoto

丰茂沼泽缸, 东信



Palludarium Shigeliu - Designed by Azuma Makoto

丰茂沼泽缸, 东信

P

A

G

E



**ARMILLARY SPHERE WHISKY BAR**  
**DESIGNED BY NAIHAN LI**  
**(PAGES 90-91)**

In early 2012 Naihan Li joined the Broached team and curator John McPhee in Sydney for a week of research and conversation about the Australian gold rush. Naihan was quick to point out that our reading of gold rush era Chinese culture was too constrained by their economic necessities – it missed the joy and entrepreneurialism that is at the heart of her creative community in Beijing. This led to wider research, which uncovered more stories of Chinese entrepreneurs who travelled to Australia during the gold rush. Many of these entrepreneurs were already wealthy and urbane before leaving China, and gained further prosperity and fought for the rights of Chinese migrants while living in Australia. Naihan Li's Whisky Bar was created for an imaginary nineteenth-century Chinese entrepreneur, a gateway to catharsis for a sophisticated, worldly man, isolated but thriving on the Australian frontier. The form of the Whisky Bar is inspired by armillary spheres. The brass band takes its influence from astrolabes and globe bars.

MATERIALS: brass, black walnut

DIMENSIONS: H 1400mm, W 840mm,  
D 840mm

启思东方：浑天仪威士忌吧  
 李霁含  
 (第90-91页)

2012年初，李霁含加入启思团队，与策展人约翰·麦克菲在悉尼展开了为期一周的研究和对话，探讨的主题围绕着澳大利亚“淘金热”。霁含指出，我们对于淘金热时代中国文化的解读太过受限于他们的经济需求——而忽视了其中的快乐和创业精神，而这些正是北京创意社区的核心。这一观点也促使研究朝更广的范围拓展，从而发现了更多“淘金热”期间前来澳大利亚的华人企业家的故事。他们中的许多人在离开中国前已经是知书达理的富裕阶层，在澳大利亚居住期间，他们一边寻求更美好的生活，一边努力为中国移民争取权利。

李霁含为一个虚构的19世纪中国企业家创作了这个威士忌吧。酒吧是一个宣泄的通道，为这位身处澳大利亚边远文化、孤子而又富裕的世故者而准备。

威士忌吧的外形源于浑天仪，黄铜带的设计则是受到星盘仪和地球仪吧台的影响。

材质：黄铜、黑核桃树

尺寸：H 1400mm, W 840mm, D 840mm

**ELLIPSE LIGHT**  
**DESIGNED BY KEIJI ASHIZAWA**  
**(PAGE 92)**

The Ellipse Light continues Keiji Ashizawa's poetic play with base materials, simple geometry and the work of gravity to create a sense of movement.

The slumping of a sheet of aluminium under its own weight is the simplest of reflections on the unsustainable nature of the trade relationship between Australia and Japan: we send out raw materials, Japan sends back complex manufactured goods; we throw out obsolete technology, recycle the precious metals, sell them back to Japan and the cycle is repeated. Keiji's work beautifully represents the ongoing refinement of the relationship between Japanese traditional Zen Buddhist design and Western Modernism.

MATERIALS: steel, aluminium

DIMENSIONS: pendant - L 1800mm, W 800mm, light arm - L 1235.36mm

启思东方：椭圆光  
 芦 启治  
 (第92页)

芦 启治擅长诗意地游戏于基本材料、简单几何图形和重力作用之间，创造出一种独特的动感。“椭圆光”延续了这一特点。

铝片因其自身重量而下垂，艺术家以最简约的方式体现了对澳日两国间贸易关系不可持续性的反思：我们输出原材料，日本给我们运来了各种经过合成的制成品；我们抛弃过时的技术、对贵金属进行循环利用，然后再出售给日本，如此循环反复。

芦 的作品优美地呈现了日本传统禅宗设计与西

方现代主义之间不断冲撞、融合、完善的关系。

材质：钢、铝

尺寸：悬片：L 1800mm, W 800mm, 灯柱：

L 1235.36mm

### **INSIDE OUT CABINET**

**DESIGNED BY ADAM GOODRUM**

**(PAGE 93)**

The Inside Out Cabinet takes the pre-modern necessity of secret drawers and turns it into a playful centrepiece. Goodrum imagined the cabinet as an old man who had made his money on the goldfields: the calm, sophisticated white exterior represents his public face; the colourful interior represents his youth and the origins of his wealth.

MATERIALS: plywood, Manchurian ash, brass

DIMENSIONS: H 1528mm, W 606mm, D

606mm

启思东方：翻转柜

亚当·古德路姆

(第93页)

在前现代时期，秘密抽屉是必需品，“翻转柜”游戏式地将之变成了餐桌摆设。设计师亚当·古德路姆把柜子想象成一个在金矿赚了钱的男人：平静世故的白色外部象征他的公开形象，而彩色的内部则象征他的青春和财富之源。

材质：胶合板、水曲柳、黄铜

尺寸：H 1528mm, W 606mm, D 606mm

### **CHINAMAN'S FILE ROCKING CHAIR**

**DESIGNED BY TRENT JANSEN**

**(PAGES 94-96)**

In his book Attachment, John Bowlby explores our innate human longing for movement – not just any movement, but the rocking motion of being carried by our mothers. Bowlby's research shows that this motion is so habitually important that through generations it has become encoded into our DNA – a baby will be calmed if this particular kind of movement is emulated. Bruce Chatwin interprets the work of Bowlby

in his novel The Songlines, suggesting that the innate comfort that comes from walking is rooted in nomadism. Chatwin surmises that these ancient practices of moving from one fertile ground to another through the course of a year are somehow imprinted on our psyche, and that we still carry with us a desire for movement. We do, after all, still have the habit of saying 'I'm going for a walk' when wanting to settle anxiety.

Chinaman's File is a rocking chair inspired by the approximately 16,500 Chinese gold diggers who walked from Robe in South Australia to the Victorian goldfields during the mid-nineteenth century. At the height of anti-Chinese sentiment during this period, all ships carrying Chinese nationals to the colonies of New South Wales and Victoria were taxed for each Chinese person on board. To avoid the tax, captains began to drop Chinese passengers in South Australia, a few hundred metres off Guichen Bay near the small town of Robe. From here, these Chinese gold diggers would travel across country on foot, covering more than 480 kilometres in as few as 13 days. To reach the goldfields, they would load the heavier equipment onto drays, for the trek could be several hundred kilometres. The Chinese men would travel on foot in single file, each carrying supplies in two baskets hanging from the ends of long poles over their shoulders. Each man could carry up to 78 kilograms – more than their average body weight.

This unusual procession resulted in 'single file' becoming known as 'Chinaman's file' during this period.

As economic nomads, moving from digging site to digging site in the search of their fortune, it is likely that these men would have longed for the comforts of home – familiar food, domesticity, the welcoming embrace of a mother, or the touch of a lover. Chinaman's File was designed to simulate the rocking experienced by a baby while being walked by its mother; each rock of the chair subjects the user to the same arc and cadence that a baby experiences during its mother's step. To achieve this particular motion, a filmic

study was conducted which analysed the movement of a mother carrying her child on her back as she walked. The motion that the baby experienced during one step was copied and from this a rocking arc was extracted. Chinaman's File was then designed to rock in a motion that emulates this arc of movement. In theory, this action will produce a feeling of contentment that takes us back to our infancy.

MATERIALS: Manchurian ash, steel

DIMENSIONS: H 1180mm, W 985mm, D 840mm

启思东方：华人纵列摇椅  
特伦特·詹森  
(第94-96页)

约翰·鲍比在其专著《依恋》(Attachment)中，对人类与生俱来的对“动”的向往进行了研究——这里所说的“动”，确切地说是被母亲抱在怀里摇动。鲍比的研究显示，这个动作的重要性经过世代传承，已然融入了我们的DNA——这个动作能够有效地安抚宝宝。

布鲁斯·查特文在小说《歌之版图》(The Songlines)中对鲍比的作品进行了诠释，指出游走所带来的天然的舒适感乃是植根于游牧。查特文推测，一年中随着土地的肥沃程度各处迁徙，这种古老的移动方式或许在我们的心里烙下了印记，让我们对于“动”充满向往。毕竟，直至今日，如果我们想冷静一下，依然会说“我出去走一走”。

“华人纵列摇椅”的设计灵感源于约16,500名中国淘金者。19世纪中期，这些中国矿工从南澳大利亚的罗布步行到维多利亚金矿。时值反华情绪高涨之际，搭载中国人的船只如果在新南威尔士和维多利亚州靠岸就必须按人头缴纳入境税。为规避税费，船长们纷纷选择停靠在距离吉尚湾数百米的南澳大利亚小镇罗布。从这里出发，来自中国的矿工将徒步480公里，历时13天到达最终目的地。

为了抵达金矿，他们会把较重的设备装上马车，因为这将是一段长达数千公里的艰苦跋涉。这批中国人排成一列，徒步前行，每人身上都挑着一根扁担，两个篮筐里放着自己的家什。每人负重78公斤——比他们的平均体重还要重。

《金矿！》——大卫·希尔

在当时，这与与众不同的“单纵列”行进队伍也被称为“华人纵列”(Chinaman's file)。

作为经济学上的游牧民，他们四处迁徙，寻找财

富。他们肯定渴望家的舒适——熟悉的菜肴、家庭的关爱、母亲温暖的怀抱、爱人的抚慰。“华人纵列摇椅”模拟了妈妈抱着宝宝边走边轻轻摇动所带来的体验；特别的弧度和摆动节奏让这款椅子的每一次轻摇都仿佛让人重温宝宝在母亲怀中感受。

为了完美重现这一动作，艺术家对母亲背着宝宝边走边摇的动作进行了图像化的研究和分析。母亲每走动一步，宝宝的体验都会被记录下来，从而确定摇晃弧度。“华人纵列摇椅”旨在让使用者体验到的摇动感，模拟婴儿在母亲背上的摇动。因此，理论上这把椅子能够让人获得重回婴儿期的满足感。

材质：水曲柳、钢

尺寸：H 1180mm, W 985mm, D 840mm

### PALLUDARIUM SHIGELU DESIGNED BY AZUMA MAKOTO (PAGE 97-99)

The floral arts of Japan made a huge impact on the Western world during the Meiji Restoration. Azuma Makoto was chosen to reinterpret the complex and fascinating history of the transportation of exotic plants that was facilitated through the creation of the Wardian Case, a glass enclosure for plants. Palludarium Shigelu, a biosphere for a single plant, is the direct successor of this nineteenth-century technology.

MATERIALS: aluminium, glass

DIMENSIONS: H 1200mm, W 800mm, D 800mm

启思东方：丰茂沼泽缸  
东信  
(第97-99页)

明治维新时期，日本插花艺术对西方世界产生了巨大影响。东信重新演绎了异域植物移栽这一复杂而曼妙的历史过程。“沃德箱”(Wardian Case)的发明为植物的移栽提供了极大的便利，这是一种用玻璃封闭植物的设备。“丰茂沼泽缸”是为单株植物制作的生态系统，是19世纪沃德箱技术的直系后裔。

材质：铝、玻璃

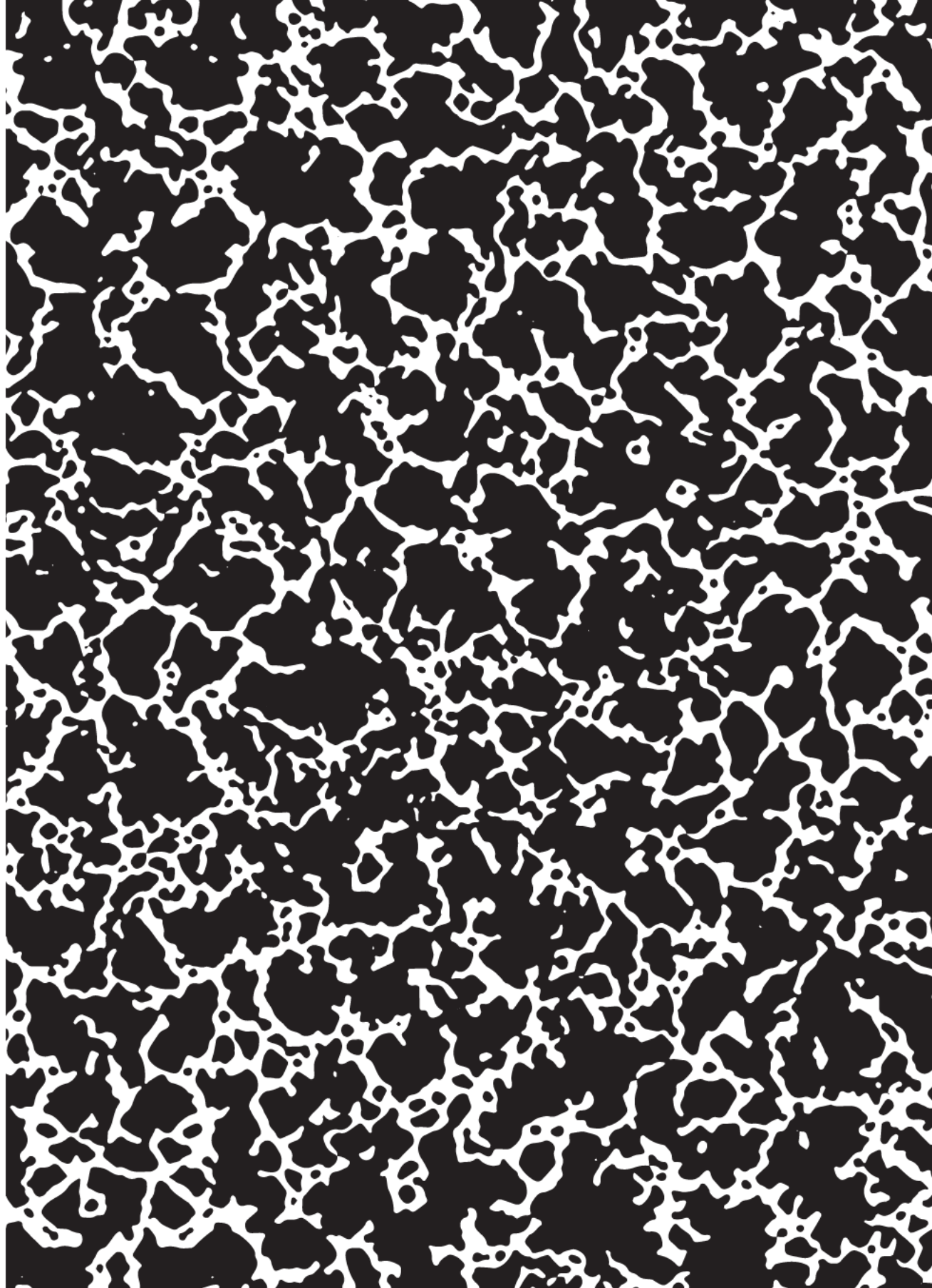
尺寸：H 1200mm, W 800mm, D 800mm

D

A

G

m



## CATALOGUE OF WORKS 作品图录

PAGE 16

**CHEN LU**

b. Taiwan, lives and works Sydney, Australia

The Pavilion, 2014

Stone, paper, wood

Dimensions L 28000, W 4200, H 2400



吕承颖  
出生于台湾，现在悉尼工作、生活

启思隐居空间，2014  
石、纸、木  
尺寸：L 28000, W 4200, H 2400

PAGE 22

**U-P**

Melbourne

Broached Retreat, Graphical Language, 2014

Paper

Dimensions variable



U-P  
墨尔本

启思隐居——图形语言，2014  
纸  
可变尺寸

PAGE 24

**CHEN LU**

b. Taiwan, lives and works Sydney, Australia

Dressing Table, 2010

Blackwood, finished with French polish

L 400 x W 400 x H 2965mm



吕承颖  
出生于台湾，现在悉尼工作、生活

梳妆台，2010  
黑檀木、法式抛光漆饰面  
L 400 x W 400 x H 2965mm



**CHEN LU**

b. Taiwan, lives and works Sydney, Australia

**Stone Daybed, 2014**Marmoreal engineered marble by Max Lamb for Dzek  
H 460 x W 800 x L 2100 mm

吕承颖

出生于台湾，现在悉尼工作、生活

水磨石沙发床，2014

白色仿大理石

马克思·兰姆为Dzek公司所设计

H 460 x W 800 x L 2100 mm

**SUSAN DIMASI, MATERIALBYPRODUCT**

b. 1973, Mildura, lives and works Melbourne, Australia

**A poetic engagement in reproduction # 1, 2013**  
rubber and various weaving fabrics

Frame by Trent Jansen

Vic Ash

H 1550 x L 2250mm



苏珊·迪马斯

MaterialByProduct

1973年出生于澳大利亚米尔迪拉，现在墨尔本工作、生活

诗意的复制行为#1，2013

橡胶、各种纺织面料

边框制作：特伦特·詹森

澳洲橡木

H 1550 x L 2250mm

**TRENT JANSEN**

b. 1981, Klama, lives and works Sydney, Australia

**Briggs Family Tea Service, 2011**slip-cast porcelain, bull kelp, wallaby pelt, copper and brass,  
copper, brass

George, teapot 225 x 205 x 130mm;

sugar bowl 160 x 135 x 90mm;

Dolly, milk Jug 125 x 125 x 85mm; John,

teacup 70 x 85 x 80mm;

teacup 75 x 105 x 80mm;

Mary, teacup 100 x 90 x 65mm



特伦特·詹森

1981年出生于澳大利亚凯马镇，现在悉尼工作、生活

布里格斯茶具，2011

粉浆瓷、牛海草、沙袋鼠毛皮、铜、黄铜

乔治，茶壶：225 x 205 x 130mm

糖罐：160 x 135 x 90mm

多莉，奶壶：125 x 125 x 85mm

约翰，茶杯：70 x 85 x 80mm

茶杯：75 x 105 x 80mm

玛丽，茶杯：100 x 90 x 65mm

PAGE 59

## CHARLES WILSON

Born in Forbes, lives and works in Sydney and Forbes, Australia

Tall Boy, 2010

blackwood, French polish

1543 x 506 x (bottom drawer) and 363mm (top drawer)



查尔斯·威尔逊

出生于澳大利亚福布斯，现在悉尼和福布斯两地工作、生活

高衣柜

黑檀木，法式抛光

1543 x 506 x (底层抽屉) 363 mm (顶层抽屉)

PAGE 62

## CHEN LU

b. Taiwan, lives and works Sydney, Australia

Dream Lantern, 2011

Brass, glass, timber, marblo, brass

H 257.5 x W 75 mm



吕承颖

出生于台湾，现在悉尼工作、生活

梦幻灯笼，2011

黄铜、玻璃、木材、马布罗

H 257.5 x W 75 mm

**ADAM GOODRUM**

b. 1972 West Australia, lives and works Sydney, Australia

Birdsmouth Table, 2011

marblo, brass, wenge and blackwood, kangaroo skin

H 830 x L 2670 x W 1285 mm



亚当·古德路姆

1972年出生于西澳大利亚，现在悉尼工作、生活

鸟嘴桌，2011

马布罗、黄铜、崖豆木、黑檀木、袋鼠皮

H 830 x L 2670 x W 1285 mm

**NATHAN LI**

b. 1981, Harbin, lives and works Beijing, China

Armillary Sphere Whisky Bar, 2012

brass and black walnut

H 1400 x W 840 x D 840mm



李鼎含

1981年出生于哈尔滨，现在北京工作、生活

浑天仪威士忌吧，2012

黄铜、黑核桃木

H 1400 x W 840 x D 840mm

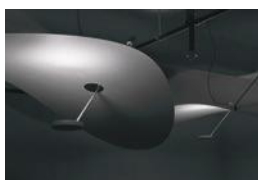
**KEIJI ASHIZAWA**

b. 1973, Tokyo, lives and works Tokyo, Japan

Ellipse Light, 2009

steel, aluminium

L 1800 x W 800 and light arm L 1235.36mm



芦 启治

1973年出生于东京，现在东京工作、生活

椭圆光，2009

钢、铝

L 1800 x W 800 and light arm L 1235.36mm

**ADAM GOODRUM**

b. 1972 West Australia, lives and works Sydney, Australia

Inside Out Cabinet, 2014

plywood, Manchurian ash, brass

H 1528 x W 606 x D 606mm



亚当·古德路姆

1972年出生于西澳大利亚，现在悉尼工作、生活

翻转柜，2014

胶合板、水曲柳、黄铜

H 1528 x W 606 x D 606mm

### TRENT JANSEN

b. 1981, Klama, lives and works Sydney, Australia

Chinamen's File Rocking Chair, 2013

manchurian ash, steel

H 1180 x W 985 x D 840mm



特伦特·詹森

1981年出生于澳大利亚凯马镇，现在悉尼工作、生活

华人纵列摇椅，2013

水曲柳、钢

H 1180 x W 985 x D 840mm

### AZUMA MAKOTO

b. 1976, Fukuoka, lives and works Tokyo, Japan

Paludarium Shigelu, 2013

stainless steel, glass

120 x 80 x 80 cm



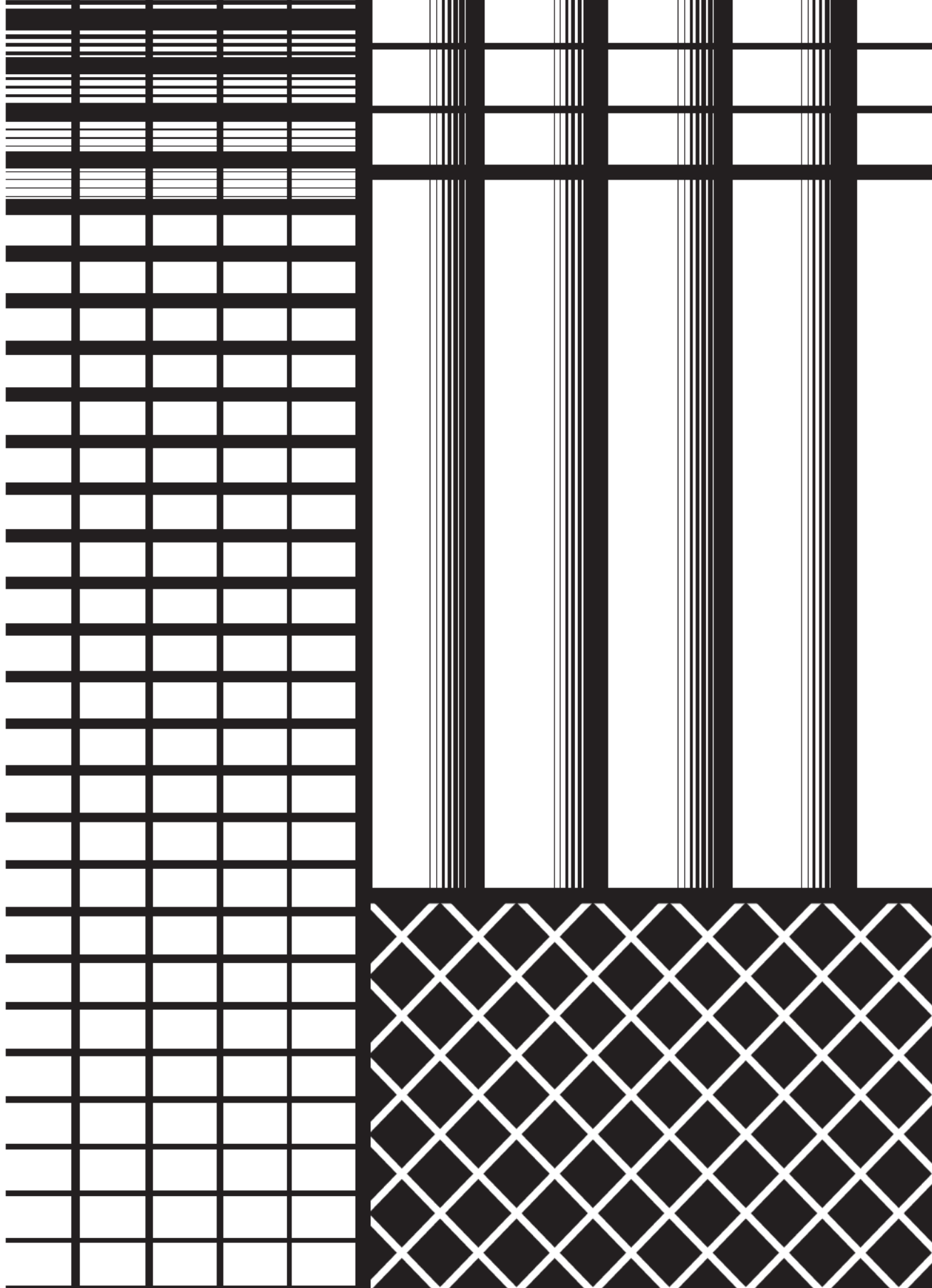
东信

1976年出生于日本福田，现在东京工作、生活

丰茂沼泽缸，2013

不锈钢、玻璃

120 x 80 x 80 cm



## ACKNOWLEDGMENTS 鸣谢

## CREATIVE DIRECTOR 创意总监

Lou Weis 罗韦斯

## EXHIBITION DESIGNER 展厅设计

Chen Lu 吕承颖

## EXHIBITION MANAGER 项目负责人

Louise Joel (Asialink Arts) 露易丝·乔尔

## PUBLICATION DESIGN 画册设计

U-P

## CHINESE TRANSLATION 中文翻译

Elaine Chenyun Wu 邬晨云

## PUBLISHER 出版方

Asialink

The University of Melbourne

Sidney Myer Asia Centre

The University of Melbourne

Parkville, Victoria 3010 Australia

www.asialink.unimelb.edu.au/arts

## FIRST PUBLISHED 2014 年初版

Edition of 500 印数: 500册

Printed In China by

The Australia Book Connection

© 2014 the authors, Asialink Arts and designers

版权 归作者、Asialink Arts和参展设计师所有。

ISBN 978 0 7340 5003 8

## PROJECT PARTNERS 项目主办



**Asialink**  
The University of Melbourne

Broached East is an Asialink Arts exhibition.

The Asialink Visual Arts Touring Exhibition Program is supported by the Australian Government through the Department of Foreign Affairs and Trade. Asialink Arts is supported by the Australian Government through the Australia Council, its principal arts funding body, and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

《启思东方》展览由Asialink Arts主办。“Asialink视觉艺术巡展计划”由澳大利亚政府通过澳大利亚外交贸易部提供支持并协助。Asialink Arts得到澳大利亚政府最大的艺术资助机构澳大利亚艺术理事会的支持，以及澳大利亚州立与领地政府的“视觉艺术与手工艺策略”的支持。

## OBJECT DESIGNERS 参展设计师

Keiji Ashizawa, Susan Dimasi, Adam Goodrum, Trent Jansen, Max Lamb, Naihan LI, Chen Lu, Azuma Makoto, Charles Wilson.

芦 启治、苏珊·迪马斯、亚当·古德路姆、特伦特·詹森、马克思·兰姆、李瀚含、东信、吕承颖 查尔斯·威尔逊

## EXHIBITION VENUE 展览地点

**UCCA** Ullens Center for Contemporary Art  
尤伦斯当代艺术中心

## PROJECT SUPPORTERS 项目支持



Australian Government  
Department of Foreign Affairs and Trade



Australian Government



Australia Council  
for the Arts



Australian Government



Victoria  
The Place To Be

THE VISUAL ARTS AND CRAFT STRATEGY

## PARTNERS 关于主办方

### ABOUT ASIALINK ARTS

Since 1991 Asialink Arts has been actively expanding opportunities for cultural exchange between Australia and Asia. It aims to develop the international capability of the cultural sector based on the principles of partnership, collaboration and reciprocity. The Exhibition Touring Program develops contemporary projects of Australian art and design for exhibition throughout the Asian region, reflecting current art practices and providing opportunities for artistic exchange and development.

[www.asialink.unimelb.edu.au/arts](http://www.asialink.unimelb.edu.au/arts)

### 关于ASIALINK ARTS

自1991年创立以来，Asialink Arts积极致力于促进澳大利亚与亚洲之间的文化交流。本着共同进步、合作互惠的原则，Asialink Arts希望不断提升在文化领域的国际能力。通过一系列展览及相关活动在整个亚洲地区推广当代最杰出的澳大利亚艺术和设计项目，为最前沿的艺术实践提供交流和发展的机会与平台。

[www.asialink.unimelb.edu.au/arts](http://www.asialink.unimelb.edu.au/arts)

### ABOUT BROACHED COMMISSIONS

Broached Commissions initiates bespoke made and limited edition design collections, each based on a different historical context. Broached gives form to historical fictions. By fusing the depth of history with contemporary design, the company creates new work that embodies a story of Australian life as one that is deeply connected to global trends. Applying a collaborative research and design process, the company enables an international dialogue about design from the Australian experience and perspective. Design ideas are adapted to local contexts when they move from country to country, from one design studio to another. Broached Commissions shows the Australian experience of this process of design migration. Broached was founded by its Creative Director Lou Weis and Vincent Aiello.

[www.broachedcommissions.com](http://www.broachedcommissions.com)

### 关于启思会

启思会致力于发起特别定制和限量版的设计藏品系列，每个系列均基于不同的历史语境。换言之，启思会赋予历史想象以具体形态。通过将当代设计与历史深度相融合，启思会以一系列创作实践呈现澳大利亚式生活、并与全球趋势和语境相结合。同时，通过合作调研和设计，启思会亦积极推动围绕澳大利亚设计经验和视角的国际对话。他们的设计理念根据不同国家和设计机构的本土语境而调整、变化，在此过程中反复实践着以澳洲经验为核心的“设计迁移”。启思会由创意总监罗韦斯和文森特·艾洛共同成立。

### ABOUT THE ULLENS CENTER FOR CONTEMPORARY ART

The Ullens Center for Contemporary Art (UCCA) is an independent, not-for-profit art center serving a global Beijing public. Located at the heart of Beijing's 798 Art District, it was founded by the Belgian collectors Guy and Myriam Ullens and opened in November 2007. Through a diverse array of exhibitions with artists Chinese and international, established and emerging, as well as a wide range of public programs, UCCA aims to promote the continued development of the Chinese art scene, foster international exchange, and showcase the latest in art and culture to hundreds of thousands of visitors each year.

[www.ucca.org.cn](http://www.ucca.org.cn)

### 关于尤伦斯当代艺术中心

尤伦斯当代艺术中心（UCCA）是一座服务于公众、独立的公益性艺术机构，位于北京798艺术区核心地带，由比利时收藏家尤伦斯夫妇创建，于2007年11月正式开馆。UCCA与中国内外众多知名和新锐艺术家广泛合作，举办学术性的展览及丰富的公共项目，致力于持续性地推动中国当代艺术的发展、促进国际交流，为每年到访的近百万参观者呈现最前瞻的艺术和文化。

[www.ucca.org.cn](http://www.ucca.org.cn)

