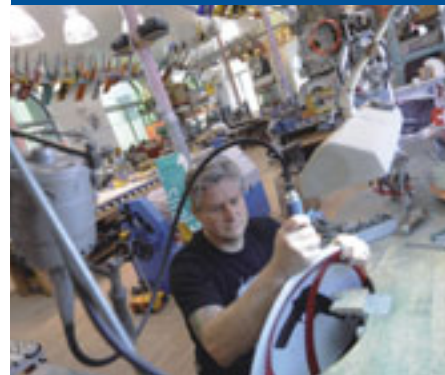


ART OF RECYCLE AND UPCYCLE

重塑的艺术

BORIS BALLY

鲍里斯·巴利



Awards

- 2006 The Arts & Business Council of Rhode Island Visual Arts Individual Achievement Award
- 2002 Rhode Island Council on the Arts, Fellowship in Design Grant Award
- 2001 Soc of N American Goldsmiths, Excellence in Jewelry & Metals Award Honorable Mention
- 2000 Forbes Magazine, "Best of the Web" Award
- 1999 Rhode Island Council on the Arts, Fellowship in Design Grant Award
- 1997 International Design Resource Awards and exhibition, Seattle Second Place Award
- 1996 New York Foundation for the Arts, New York, NY Felissimo Design Award
- 1996 Art of the State: Pennsylvania '96, State Museum of Pennsylvania Second Place Award
- 1993 Pennsylvania Council on the Arts, Fellowship in Crafts Grant Award
- 1990 Silver: New Forms and Expressions II, Rosanne Raab/ Fortunoff Silver Second Place Award

获奖

- 2006 艺术与商业协会，罗德岛视觉艺术个人成就奖
- 2002 罗德岛艺术协会，设计大奖奖学金
- 2001 美国金斯密斯，卓越珠宝&金属奖 优秀奖
- 2000 福布斯杂志，最佳网络奖
- 1999 美国金斯密斯，卓越珠宝&金属奖 优秀奖
- 1997 国际设计资源奖与展览，西雅图亚军
- 1996 纽约艺术基金会，纽约芬理希梦设计奖
- 1996 国家艺术，宾夕法尼亚 '96，宾夕法尼亚公立博物馆亚军
- 1993 宾夕法尼亚艺术协会，手工艺奖奖学金
- 1990 新的形势与表达II，Rosanne Raab/ Fortunoff Silver亚军

Boris's metals / design studio is located in a century-old American Legion building which I rescued, then restored using many recycled materials. Locally, it is known as the, "Shovel House," because the stairwell, visible from the street, is made from discarded shovels. I run my studio and lead my life with the motto, "Use it up, Wear it out, Make it do, Do without." My life is devoted to educating and supporting my community via studio visits, lectures, teaching workshops and frequent charity donations. Since beginning my pioneering use of recycled aluminum traffic signs in 1991, as a metalsmith I aimed to create a line of furniture and furnishings that transcend their basic root materials and support recycling, good design and sustainability. Examples of my work can be found in numerous publications, exhibitions and installations. Boris' work is a disciplined body of objects which vary from eccentric through formal to humorous; provoking thought and reflecting some of the distortions of our ordered world. His practice is a near transparent amalgam of the skills of an able industrial designer, a gifted craftsman, a savvy business man, a discriminating sculptor, and a clever cultural critic. Bally is a

working artist - someone who has integrated their studio practice, their means of monetary support, and his family into a seamless (sleepless?) lifestyle that is punctuated by the dissected remains of street signs. My unique process of producing objects in my studio has been termed, "HUMANUFACTURED". This novel approach to hybridizing art, design and craft with a variety of hand and production techniques has gained international acclaim. Furthermore, my business continues to be dedicated to using regional assistants and exploring local materials while building on skills I learned as an apprentice goldsmith decades ago in Switzerland. The materials used in my studio are selected for their ability to delight, invite and subversively educate. The materials invite accessibility, including larger segments of culture, from members of the general public - all ages - to the more design and art savvy. Much effort goes into the location, purchasing, and selection of the optimal signage materials. With my work, I hope to open minds to realizing that recycled work doesn't have to appear dismal, alienate, lack in comfort or be unaffordable.

鲍里斯的金属设计工作室位于一个有几百年的历史的美国军营中，他用许多回收的材料进行了重建。工作室在当地被称作“铁锹房屋”，因为从街上看，自动扶梯井道是用丢弃的铁锹做成的。他用“用完，耗尽，让它起作用，重获价值。”这句座右铭来经营工作室并作为人生的指引。他的一生致力于通过访问、演讲、教育研讨会和频繁的慈善来指导与维持他的团队。1991年他开始使用回收的铝质交通标志并成为这一项工作的先驱，作为金匠，他的目标是用基本的材料制作出优质的家具，绿色环保且设计精美，具有可持续性。他的作品在出版物、展览和装饰中均有发表。鲍里斯的作品有序、拘谨、古怪又幽默，诱发出人们对于有序世界的思考并反射其扭曲。他是一个能干的工业设计师、一个有天分的工匠、一个优秀的商人、一个独特的雕刻家以及一个聪明的文化批评家的混合体；他又是一个艺术家，将工作室的实践、财政政策以及他的家庭综合成为完美的生活方式，切开的街道标志强调了这样的生活方式。工作室独特的生产过程叫做“手工制作”。这个新颖的方法结合许多手工和生产技术，混合了艺术、设计和手工的方法，得到了国际赞誉。此外，他在几十年前到瑞士当过金匠学徒，以当时学到的技术为基础，采用区域助理，探索本地的材料。他在选择材料时是以娱乐性、受欢迎度和颠覆性的指导能力为标准的。这些材料唾手可得，饱含文化，而文化涵盖着普通大众和有设计、艺术悟性的人。这就需要花费更多的精力寻找最佳商标材料以及选择购买。他希望人们可以通过作品打开视野，了解到回收作品不是阴沉孤独、缺乏舒适度、或者昂贵的。

(Note: Asking party is "Ingenuity" , answer party is " Boris Bally" .)

Q: How do you step on the road of art?

A: Heavily (ha!) I enjoy the use of radical materials, breaking-down pre-conceived boundaries, and rising to technical challenges to produce pieces of integrity and content. My favorite way to work and grow is by confining my designs to "series" with calculated incremental changes. Current pieces are only the visual result of experimentation or the "translation of the moment." The connections between past/ present work should be apparent, hopefully the designs are getting better as I experience and learn more.

Q: What lead you to recycling and upcycling rather than product creation from new materials? How did you get the original inspiration of your particular idea to use recycling works?
A: Because the challenge is far greater! Making something people value from something they have discarded is the ULTIMATE challenge. Essentially "repackaging the material and selling it back to them!" I hope to be the ultimate urban alchemist! Previously I had been working in precious and semi-precious metals/woods. My family culture is Swiss, they believe FIRMLY in 'use it up, wear it out, make it do, do without'. Other kids went to the zoo on weekends...my parents took us to scrap yards around Pittsburgh. My father, the Industrial Designer, taught me from an early age to buy signs from the scrap yard. We used this material in our shop as a cheap source of aluminum sheet material. Eventually, I had an, "AHA!" moment - realizing the power of the colorful graphics, the subliminal message of ruining things, and the full impact and potential of the material, and so in 1991 began embarking on the journey that leads to the present series of work.

Q: Please talk about your regular living condition, How would you define your personal efforts to be eco-friendly and lower your "carbon footprint" -- so to speak?

A: My efforts begin from my upbringing as mentioned above. I just wanted to make "cool stuff". I had been to Switzerland, numerous

trips all my life. Apprenticed as a goldsmith in Basel 1979-80. As a WAY OF CONSCIOUS LIFE they recycle and always have, always will. I saw this and learned this. I began working with garbage not to fit a TREND, rather as a challenge.

I still run my life to reduce waste, recycle, upcycle and make do. My studio is a recycled School-turned-American Legion Building (1889) which I bought in 1999 almost for free. The staircase railing is made from shovels my UPS driver gave me (!!)

Some of the window grates are made of drills the electricians discarded when they ran the power in this place. My designs are made locally, by my assistant or myself, by hand with basic, small tools, minimizing consumption of electrical power. We get our material in my (gas saving) eco-mini van, mostly regionally. We triage signage for its optimal traits. i.e.: a large sign with a great image becomes a chair back. Too thin? It becomes "spun" into a platter. Too plentiful becomes a tray. We further utilize the "leftovers" of the initial process to become the smaller, abstracted objects such as Coasters, key fobs, and wearable brooches. What is left over in the end is metal sawdust and small scraps. Then I bring back to the scrap yard to get it back into the recycling routine. I design with my own limitations in mind. I am driven by the materials limitations and also by my own technical and skill base and by ingenuity. Sometimes achieved after numerous prototypes and screw-ups. The goal is always to improve the design. We use all my prototypes, rejects and special protos at home. When friends come over, they always say, "Oh my goodness, I didn't know living could be so fun and colorful!!!"

Q: What kind of influence does your design has on you?

A: The work influences me to appreciate the more obscure elements of my environment, and to seek inspiration from the hidden corners of the cityscape. The work I am doing now allows for broader gestures and "brush strokes" as the material carries much less value. I am able to experiment more easily with less pressure. The colorful nature of the

signs gives me excitement and a daily sense of adventure- you never know what cool signs you will find and the surprising color combinations that can result. My studio is bright and cheerful with all this color!

Q: From your point of view, what is the core of industrial design?

A: To me, a successful design is the hybridizing of the cultural heartbeat blending with a real practical need, translated into a viable, affordable solution and final object via ingenuity and manufacturing savvy.

Q: How do you balance between practical applicability and artistry in industrial design?

A: A successful design must address practicality/comfort as well as soul and wonder. The balance is never easy but therein lies the artful challenge! The end result needs to have the "Oh: WOW!" factor, but also the "Aaaaaa: this is comfortable and well-made"

Q: How do you annotate your design style? Please share your favorite work so far with us.

A: Due to the non-subtle nature of the materials I choose to work with, the design style is able to annotate itself, especially on the web. The familiarity of the materials makes for extreme accessibility to a broad audience base. The work leaves nobody alienated.

I really like the FLOW (Backed Stool) Final Prototype. It is a Mayan Molooch meeting Peter Max and Sir George Cayley takes over.! Also very proud of the BroadWay ar mchair for its numerous technical challenges and resulting comfort and feel.

Q: A good industrial designer should not only consider creation, but also should take market acceptance into account, how do you regard this problem? What kind of consumers, homeowners and collectors would buy your products and why do you think they do? Is it purely for aesthetic reasons (i.e., "I like the way it looks") or have you noticed a growing number of eco-conscious buyers?

A: One of the initial perks of doing this work

was that it appealed to a LARGE cross-section of collectors and a wide audience. I think the first "wow" that my work gets is for the color, the freshness, the comfort and its built-in familiarity. My favorite is that it is not immediately recognizable, nor is it pretentious or fragile. It is TO BE USED! The "aha" moment sometime takes a while, "Oh my god, they ARE REAL traffic signs!" "Where did you get them (smirk, knowing grin) ...did you steal them?" Once folks get what the stuff is made of, it adds another layer of coolness. The work has been VERY well received, globally. Magazines still write about this stuff on a weekly basis and collectors keep purchasing the work.

Q: Have you got any good news or plans recently? Could you share them with us?
A: I am designing a new series of furniture which will be more curvilinear, rather than angular... this using a new process and series of machines I am developing.

注：提问方为《原创力》，回答方为“鲍里斯·巴利”。

问：**你是怎样踏上艺术道路的？**

答：说起来很沉重啊（哈哈）。我喜欢基本的材料，打破陈规，把生产中的完整性和生产内容上升到技术挑战中。我最喜欢的工作和成长方式就是可用计算的增量变化把我的设计整合成一个系列。目前的作品都只是视觉上的实验结果或者“时刻的转换”。过去和现在作品之间的联系应该是很明显的，希望在更多的经历和学习后，我的设计也可以变得越来越好。

问：**是什么让你选择回收利用和超循环而不是使用新的材料来进行创造呢？利用回收作品这种特别想法的原始灵感来源于哪里？**

答：因为这样更具挑战性！使用别人丢弃的废品来创造出人们更加重视的新产品是我们的终极挑战。本质上就是“将这些材料再包装后卖给他们。”我希望自己成为最终的城市炼金术士！之前我一直从事贵金属和半贵金属/木材领域的工作。我有着来自瑞士的家庭背景，有着根深蒂固的家族信仰“用完，耗尽，让它起作用，重获价值”。周末其他小孩都去动物园玩，父母却带我们去匹兹堡附近的废料场。我的父亲是一名工业设计师，从小就教育我从废料场购买标志，这成为了我们铝板材料的便

宜来源。最终，我惊呼出“啊哈！”意识到了彩色图案蕴含的力量、废品潜藏的信息、材料的影响和潜能，因此，1991年我开始了该领域的工作旅程。

问：**请谈谈你的日常生活环境/你如何定义在环保方面做出的努力，你是怎样降低你的“碳足迹”的？**

答：我所做出的努力可以说是成长背景所致。我只想做些很酷的东西。我去过瑞士，一生都在旅行。1979到1980年在巴塞尔做金匠学徒。那儿的人以一种有意识的方式进行着资源的循环利用。我了解之后开始向他们学习，开始利用废物并不是因为趋势，而是一种挑战。在生活中，我和家人一直争取减少浪费，回收再利用。我的工作室就是由一个学校改建的美国退伍军人协会大厦（1889），1999年的时候我以几乎算是免费的价格买下了它。我用我的UPS司机给我的铁铲做成了工作室的楼梯扶手，有些窗户的炉篦是用当时在这儿发电的电工丢弃的钻头做成的。

我的设计都是本土的，和助理一起亲用最基础的简单工具做成的，最小化了电能的消耗。基本上我们都是用生态微型货车（燃气节能）装运材料。将标志按照特征选择最佳的方案进行分类。例如一个带有极好形象的大标志就可以变成一个椅背。太薄了就变成唱片机上的转盘；太过普遍了就做成托盘。我们进一步利用第一道工序里的废料做成小的抽象物品，比如杯垫、钥匙链和可佩戴的胸针。最后剩下了金属锯屑和碎屑就带回废料场再进行回收利用。设计时，我的想法里有自己的局限性。材料的局限性、技术技巧基础、以及独创性都是驱使我的动力。我常常是从数目众多的原型和一片狼藉的环境中完成任务，目标就是提升设计。在家里，我的家人都使用这些原型、残次品和一些特殊的样品。当朋友过来拜访的时候总会说“哦，我的天呐，我都不知道生活还可以这么有趣多彩！！”

问：**你的设计对你产生了哪些影响？**

答：工作让我欣赏环境中更模糊的元素，从城市隐藏的角落里寻求灵感。现在的工作中，材料承载的价值越少，我自由发挥的空间就越大。压力越小，我的试验就更容易顺畅。五彩缤纷的标志世界带给我激情和一种日常的冒险意识——你永远不知道这些标志会多么精彩，这些惊人的色彩相结合会后发生些什么。我的工作室因为这些色彩显得明亮而令人愉快！

问：**以你的理解，工业设计的核心是什么？**

答：在我看来，一个成功的设计是结合文化和现实需要，使其转化为一个可行的解决方案，最终通过原创力和对制造的悟性创造出成品。

问：**在工业设计里你是怎样做到实用性和艺术性的平衡的？**

答：一个成功的设计必须具有实用性的同时还要富有惊喜和灵魂。这种平衡从来都不是件容易的事情，但其中却充满艺术的挑战！最终的效果是在人们发出赞叹的同时让他们感觉到“啊，这个很舒服质量也很好。”

问：**你如何诠释你的设计风格？跟我们分享下目前为止你最满意的作品吧。**

答：由于我选择使用的材料具有粗糙性，这种设计风格能自发地显现出来，特别是在网络上，材料的熟识性促成了一个极其广大的受众基础。没人会觉得这些作品很陌生。我实在很喜欢FLOW的最后锥形（有靠背的凳子），上面印有玛雅摩洛哥会见彼得·迈克思和乔治·凯利先生的画面。充满无数技术挑战、触感舒适的百脑汇扶手椅也让我十分自豪。

问：**一个好的工业设计师不仅需要创造力，还应该将市场的接受力纳入考虑范围，你是如何看待这个问题的？你觉得哪些消费者，房主和收藏家会购买你的产品，以及为什么？它是纯粹为了美观（例如，“我就喜欢它的外表”）还是说你意识到了具有生态意识的消费者将会越来越多？**

答：做这项工作的一个首要利益就是它吸引了一大批的收藏家和受众，我认为我的工作为我们带来的第一个惊喜来自于它的色彩、新鲜度、舒适度以及它固定的熟识度。我喜欢它是因为它不会被立即认可、不浮夸、不脆弱，为使用而存在！这些惊喜需要一些时间去体会，“哦，天呐，是真的交通标志！”“你从哪儿弄来的啊（傻笑），不会是偷的吧？”一旦人们知道了制作过程，便增加了另一层惊喜。这项工作得到了来自全球的好评。杂志仍然每周对这些作品进行报道，收藏家们也一直在购买这些产品。

问：**最近有什么好的消息或者计划呢？能跟我们分享吗？**

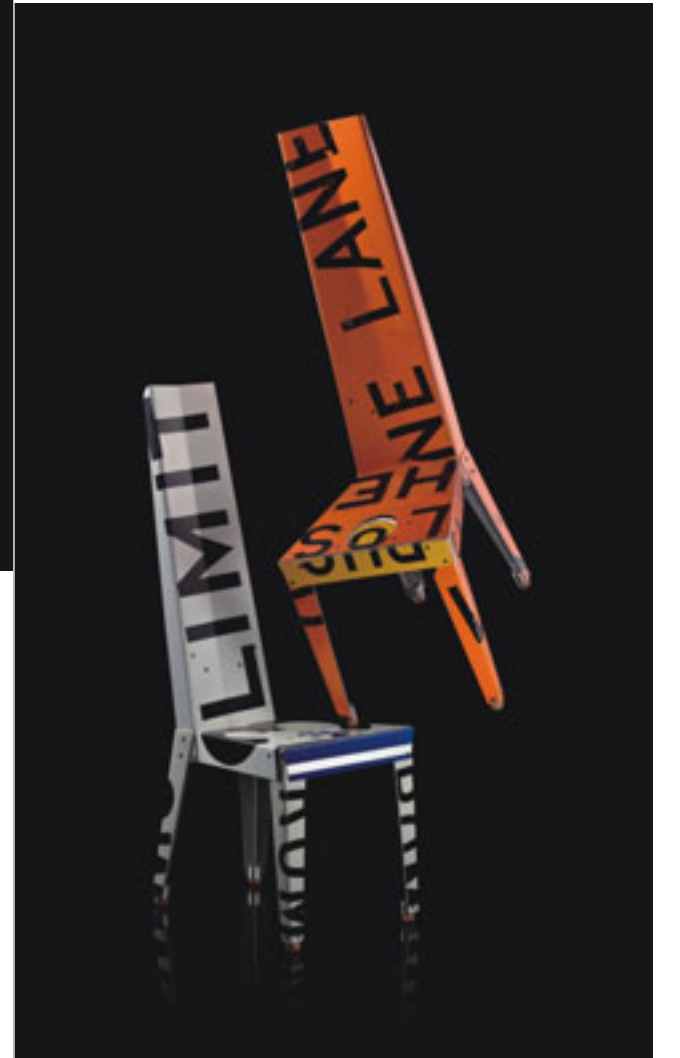
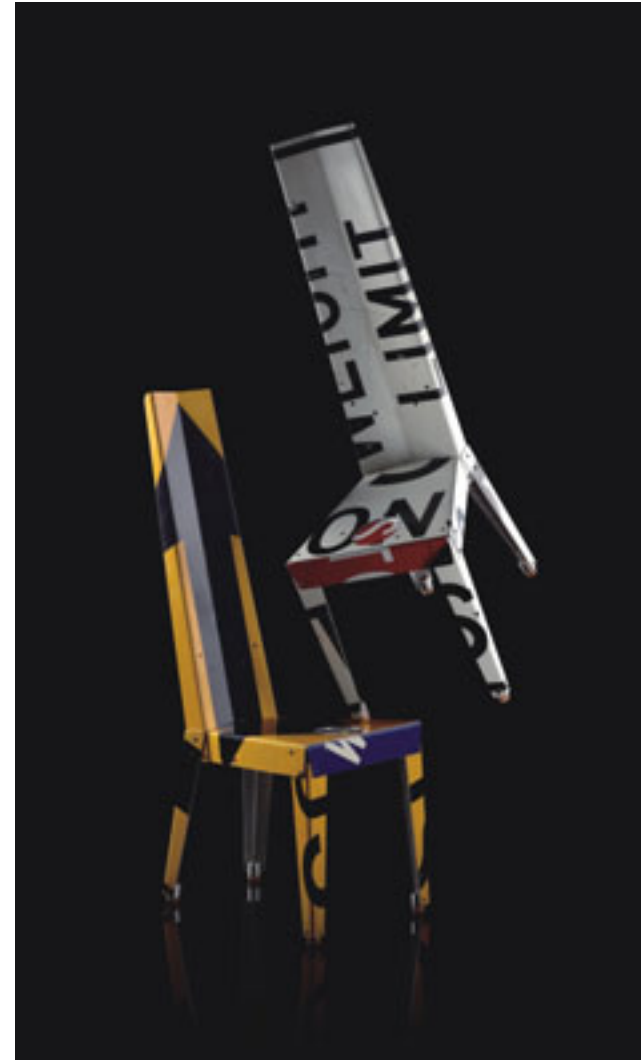
答：我在设计新一系列更具曲线美的，而不是有棱有角的家具。采用了我开发的一种全新的工艺和一系列的机械设备。

TRANSIT CHAIRS

交通标志改装椅子

With re-used aluminum traffic signs, champagne corks and steel hardware as the material, we use techniques such as hand-fabricated, hand-pierced and brake formed to finish. The traffic signs are as follows: "WEIGHT LIMIT", "ARROW UP", "LIMIT", "ONE LANE", "STOP", "VEHICLES", "YIELD"...

以回收的铝制交通标志、香槟软木塞、钢制硬件为材料，采用了手工焊接、手工打孔、折扭的技术。利用的交通标志有“限重”、“直行”、“限制”、“单行道”、“停车”、“车辆”、“让道”、“重量限制”、“停”等等。





DESCRIPTION

FLOW (BACKED STOOL) FINAL PROTOTYPE

FLOW系列靠背椅最终型号

With re-used traffic signs and hardware as the material, we use techniques such as hand-fabricated, pierce, brake and roll-formed to finish.

以回收的交通标志以及五金为材料，采用了手工焊接、打孔、折扭、卷裹、精磨的技术。





DESCRIPTION

BROADWAY ARMCHAIR

百老汇扶手椅

With re-used traffic signs, champagne corks and hardware as the material, we use techniques such as hand-fabricated, pierce, brake-formed to finish.

使用了回收的交通标志、香槟软木塞、五金等材料。采用了手工焊接、打孔、折边、精磨等技术。

DESCRIPTION

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DESCRIPTION

PENTATRAYS

托盘

With recycled aluminum traffic signs as the material, we use techniques such as hand-fabricated, brake-formed and dap to finish.

以回收的铝制交通标志为材料，采用了手工焊接、折边、打漂的技术。





DESCRIPTION

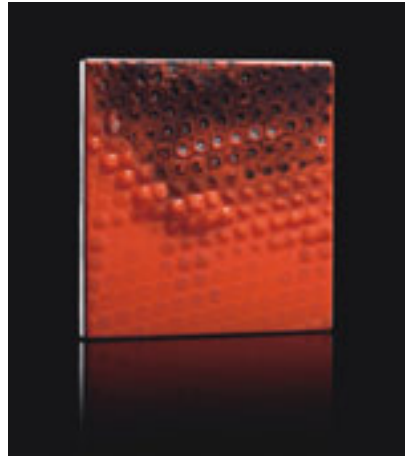
D.O.T. COASTERS

D.O.T.杯托

With recycled aluminum traffic signs as the material, we use techniques such as hand-fabricated and press to finish.

以回收的铝制交通标志为材料，采用了手工焊接、挤压、精磨的技术。





DESCRIPTION

SQUARE "DE-SIGN" D.P.W. BROOCH AND VITRIFIED DETRITUS SERIES

方形 "De-SIGN" D.P.W. 别针和陶瓷碎石系列

With recycled aluminum traffic signs, gold and aluminum leaf as the material, we use techniques such as pyrothermal-induction surface, pierce, fabricate and swage to finish.

以回收的铝制交通标志、金箔、铝箔为材料，采用了感应加热表面淬火、打孔、焊接、锻造的技术。



DESCRIPTION

KEYCHAINS

钥匙链

With re-used aluminum traffic signs and steel key ring as the material, we use hand-fabricated technique to finish.

以回收的铝制交通标志和钢制匙扣为材料，采用了手工焊接的技术。