

# 为何设计

The Why of Design

Dan Weinreber 专访

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## 丹·温瑞博

2002年毕业于南加利福尼亚建筑学院，获得建筑学硕士学位；  
1994年毕业于宾夕法尼亚州州立大学，获得建筑工程学学士学位；  
KGM 建筑照明设计公司的合伙人；作品被刊登在《建筑实录》、《室内  
设计》、《加拿大建筑》、《照明设计》、《罗博报告》等知名刊物上。

## Dan Weinreber

Master of Architecture, Southern California Institute of Architecture, 2002; Bachelor of Architectural Engineering, Pennsylvania State University, 1994; Partner of Kaplan Gehring McCarroll Architectural Lighting; Publications are represented in: "Architectural Record", "Interior Design", "Canadian Architect", "Professional Lighting Design China, Robb" "Report", "Wallpaper and Contract".



在能源危机日益严峻的今天，绿色节能照明的呼声此起彼伏。在美国，尤其是在加利福尼亚，能源法规要求照明设计使用的电量越少越好。而对于丹·温瑞博来说，设计是以能量来达到美观和情感的目的，而不是埋头精确地设计一堆数字。照明的艺术在于掌握了“如何设计”后对思考“为何设计”的结果。

With the energy crisis becoming more and more serious nowadays, green and energy-efficient lighting is increasingly important. In the United States, especially in California, energy regulations require designers to use less and less power. But to Mr. Dan Weinreber, lighting design is for aesthetic and emotional purposes rather than power meter. The art of lighting design is that after knowing the How of Design, you start to think about the Why of Design.

**《亚洲照明》：您本科及硕士都是攻读建筑，从什么时候开始您投身照明设计事业？促使您做这样的决定的原因是？**

<Asian Lighting>: We notice that you majored in architecture in both bachelor and master degrees. When did you begin to dedicate in lighting design? And why?

Dan：我最开始在宾夕法尼亚州立大学学习建筑工程。回顾这段年轻的岁月，我当时真的无法明确以后的出路。在为期5年的学习中，每个学生都可以在第三年里选一个专业。在深入学习结构和机械工程后，我发现照明专业最能发挥我的创造性。建筑工程专业深受美国照明行业推崇，也因此在职初期就为我提供了更多学习、实习机会。

获得一些工作经验之后，我重归建筑学院学习（南加利福尼亚建筑学院），期待一个更广泛的设计教育能让我了解“为何而设计”而不仅仅是“如何去设计”。在南加利福尼亚建筑学院的前卫的教学让我和其他设计师有了更好的沟通，更好地去处理一些假设性问题，并且更好发展了自己的创新性。

Dan:I started my studies at Pennsylvania State University in the Architectural Engineering program. Looking back to those youthful years, I didn't really understand where that education might take me. Each student chooses a specialty in the 3rd year of the 5 year program. With detailed studies in structural and mechanical engineering, I found the lighting specialty to offer the most creative career possibilities. The program is very well respected in the US lighting community and it helped me find some great opportunities to

learn more about design early in my career.

After gaining some work experience, I returned to architecture school at SCI-Arc, the Southern California Institute of Architecture. I was looking for a broader design education to learn more about the "why" of design, not only the "how" of an engineering education. The avant garde education at SCI-Arc enabled me to better communicate with other designers, question assumptions, and to innovate.

**《亚洲照明》：您怎么看待建筑师与照明设计师的关系？**

<Asian Lighting>: How do you think of the relationship between architects and lighting designers?

Dan：这种关系因公司和城市的不同而不同。许多建筑师非常乐于和照明设计者有良好的互动，共同讨论整体视觉和如何用照明来增强建筑理念。如果在工程设计初期已经进行了这样的沟通，建筑师们非常愿意修改调整他们的设计来使得建筑跟照明更好地契合。事实上，要把照明与建筑明确区别开来是有点困难的。照明是建筑的一部分而不是一个独立的存在。因此大部分成功的项目都是建立在两者的同步设计上。

有时候关于照明的讨论和如何实施会进行得较晚，而此时建筑方面的设计已经“完成”。这时候要更好地使得照明设计融合于建筑就会有許多限制。这些建筑师寻求的不过一个保守受限、作为“添加物”的照明系统而非照明与建筑的完美融合。通常这样的项目都很难达到一个令人满意的结果。

<Dan >:The relationship varies from firm to firm and city to city. Many architects are open to a very collaborative interaction and design process with lighting designers, with very conceptual discussions about the project vision and the possibilities for lighting to reinforce the architectural ideas. If these conversations happen early in the process, these architects are open to changing or modifying their design to make both the lighting AND the architecture stronger. In fact, the distinction between architecture and lighting is a bit troublesome. Lighting is part of the architecture, not a separate piece. Therefore the most successful projects are realized by developing both together.

Sometimes the lighting discussion and development happens much later in the process when the architectural design is often considered "complete". The opportunities to make changes to the architecture to achieve a more integrated lighting design are limited in this situation. These architects are often looking to the lighting designer for a more limited and "additive" lighting system instead of a highly integrated one. This process can be much more difficult to achieve a successful result.

**《亚洲照明》：据我们所了解，您于1998年创立了自己的设计公司 Dan Weinreber Design。什么原因促使您要自主设立照明设计公司？**

<Asian Lighting>: As far as we know, you started your own design company-Dan Weinreber Design in 1998. What prompted you to set up your own company?

Dan：随着客户逐渐开始找我做一些小项目，这些项目跟我以往和其他照明设计公司合作的项目不同，我逐渐减



少了与其他照明设计公司的合作，并非非常诚实地告知我开了新的公司。我是受其他照明设计者和看到他们独立开始自己事业后的鼓舞。那时我年轻，充满雄心！或者只是因为年轻和天真？

Dan: Clients began approaching me about lighting for a few small projects that were very different from the ones I was working on with other lighting design firms. I gradually limited my time working for other lighting design firms and was very honest with them about my new company. I was encouraged by other lighting designers and their "small beginnings". I was young and ambitious! Or was it young and naive?

《亚洲照明》：2005年，您加入KGM建筑照明公司。那么您如何兼顾自己设立的设计公司呢？

<Asian Lighting>: In 2005, you joined the KGM Architectural Lighting Co., Ltd. How did you balance between the KGM and your own company?

Dan: 2005年，当我第一次见到Mike Gehring和Mccarroll，我跟他们讨论了关于KGM建筑照明公司的发展和我的目标。很快，我意识到和他们一起合作发展的巨大潜能。于是，我关闭了Dan Weinreber设计公司，带着我的客户一起投奔KGM。如果说我失去为自己打工的自由，还不如说我获得了许多支持及更广泛的项目类型、规模的工作经验与能力。

Dan: When I first met Mike Gehring and Dave McCarroll in 2005, we discussed their vision for KGM Architectural Lighting and my goals. I soon realized the great potential to develop and grow with them. I closed Dan Weinreber Design, committing my time and client relationships to KGM. Rather than losing the freedom of "working for myself", I found a lot of support and the ability to work on an even

wider range of project types and sizes.

《亚洲照明》：有种观点认为以先进科技为后盾，美国照明界极力推崇节能。您怎样看？科技是否能确保“节能”？

<Asian Lighting>: It is said that the U.S. lighting industry ceaselessly praised the energy conservation with advanced technology. What do you think of it? Can science and technology ensure the "energy-saving"?

Dan: 技术一直在飞速发展并提供了许多方式去节约能源。然后在照明设计行业，我们必须不停地追问，照明设计到底是为了谁和为何设计？我们是为了能量最终使用的多少而设计吗？如果是，最低瓦数或者最高效的设备是最好的选择。如果我们仅仅关注数字，我们可能是在节约能源。但是我们如果是为人而不是照度计和电力公司设计的话，我们应当在美学和能源情结之间进行平衡。

Dan: Technology continues to advance rapidly and it does offer many ways to save energy. However in lighting design, we must continue to ask "who and what is lighting design for?". Are we designing for an energy meter? If so, the lowest wattage or most efficacious equipment is the best solution. If we're only talking about numbers, we might be "saving energy". However if we are designing lighting systems for people instead of illuminance meters and power companies, we must balance aesthetics and emotion with energy.

《亚洲照明》：在将近20年的建筑与照明设计生涯中，您一直坚持“节能”理念。您觉得最能体现您这个理念的项目是？

<Asian Lighting>: In your nearly 20-year architectural lighting design career, you have always insisted the concept of "energy conservation". Which program do you think can embody your concept?

Dan: 在考虑视觉功效和想要的效

果同时，应该要考虑到能源节约和有效利用。在符合我们设计目标的范围内评估新技术。在美国，尤其是在加利福尼亚，能量法规要求我们设计使用的电量越少越好。我们没有因为要遵循这些要求而放弃设计目标，因此我们必须持续寻找最好的方式来使用每一瓦数。

Dan: Energy conservation and energy efficiency should always be balanced with the visual performance and the result we are striving to achieve. We're constantly evaluating new technologies within the context of our design goals. In the US and more specifically California, energy codes require us to design with less and less power (watts). We don't reduce our design goals in the face of these requirements, therefore we must continue looking for the most effective way to use every allowed watt.

《亚洲照明》：在设计中如何遵循贯彻绿色节能理念？

<Asian Lighting>: How to follow and practice the design concept of green energy-saving?

Dan: 有许多种不同的方式去实现一个具体的概念。考虑最有效的照明系统和能量使用才是最重要的，而并不总是需要最有效的照明器具。

如果空间没有得到恰当的照明，那么即使设计精确到一勒克斯的最小照度也并非做到最有效地使用能量。时常，我们降低照度水平却也能得到一个更明亮的空间，因为我们看到的是来自建筑表面的反射光，而不是照射这些表面的光线。

Dan: There are typically several different ways to implement a specific concept. It's important to consider the most "effective" lighting system and power usage, not necessarily the most efficient light fixtures.

Designing to a lux level may not be the most



"effective" use of energy if the space does not feel properly illuminated. We can often achieve lower lux levels in a space that feels brighter because we see light reflecting off of surfaces, not the light falling onto them.

### 《亚洲照明》：您如何定义一个好的照明设计作品？

<Asian Lighting>: How do you define a good lighting design project?

Dan：一个“好的”照明设计通常是“默默无闻”并且不会试着去凌越于建筑、景观、项目和功能之上。经典的照明不是一个项目最重要的部分，也不应该是强势或者抢眼的。假如照明吸引了太多的注意力，那就会分解了建筑本身的魅力。最成功的照明设计是它支持了整个项目。

Dan:A "good" lighting design is usually subtle and doesn't try to overwhelm or compete with the architecture, landscape or program and function. Typically lighting isn't the most important aspect of a project and shouldn't be "forced" or "try too hard". If the lighting system attracts too much attention, it may detract from the architecture. Lighting design is most successful when it supports the overall project.

《亚洲照明》：2012年，您设计的项目 Le Bernardin restaurant 获得了“Lumen West Award of Excellence”奖项。能跟我们分享？

<Asian Lighting>: In 2012, your design work "Le Bernardin Restaurant" won the "Lumen West Award of Excellence". Can you share it?

Dan：这个设计做到了很好的平衡，它表现了不同的建筑特点和材料质感，同时又使照明设备消隐其中。业主和建筑师要求我们不能使用吊灯或一些装饰灯饰来营造空间的温馨感。这很困难，尤其是在现存的一些几何体块等各种条

件的限制下。但最后的结果却很令人满意。

Dan:The design is well balanced, illuminating the various architectural features and materials without making the lighting equipment obvious. The owner and architect challenged us to make the space warm and intimate without any chandeliers or decorative fixtures. It was very challenging, especially with some of the existing geometry and conditions, but we're very happy with the result.

《亚洲照明》：我们看到，您对由扭曲的条形带组合而成的间隔墙做了灯光设计，带来了极美妙的视觉体验。您是如何做到的？

<Asian Lighting>: We noticed that you did the lighting design for partition walls with a combination of twisted strips. It brings a fantastic visual experience. How did you do that?

Dan：地板上的灯带非常窄，其LED颗粒中心间距为75毫米，每颗LED在弯曲的铝板条居中布置。我们试了几种不同金属饰片，最后发现粗糙的喷砂面的铝合金最能反射上照光的光线。

Dan:The linear striplight at the floor has very narrow optic LEDs spaced 75mm on center. Each LED is centered between the twisted aluminum strips. We tested these LEDs with several different metal finishes and found the rough, sandblasted aluminium reflected the upright best.

《亚洲照明》：我看过一些您的作品，给我的感觉是简单干净、轻盈通透。不知是否正确？您是如何评价自己的作品？

<Asian Lighting>: We've seen some of your works; they left us a strong impression of simple and clean, light and transparent. How do you characterize your own works?

Dan：我们更倾向于从一个建筑师角度出发去设计，总试图用隐藏的设备

将灯光融入建筑。然而在一些空间运用装饰性的照明设备也会很成功：多层次的光线能平衡空间，增添舒适感。

Dan:We approach design from an architect's viewpoint, always looking for ways to integrate light into the architecture with hidden equipment. While visible and decorative and light fixtures can be successful in some spaces, multiple layers of light help to balance spaces and make them feel comfortable.

《亚洲照明》：您到中国做过多个项目。能否谈谈你对中国的照明行业的认识？

<Asian Lighting>: You've done multiple projects in China. Could you please talk about your understanding of China's lighting industry? What do you want to share with Chinese lighting designers most?

Dan：中国是一个超级大市场，并且对室外照明在文化期望上比北美还要高。这创造了对设计服务的健康需求，但建造预算还是一个难题。业主都希望能尽可能控制建造费用，但照明灯具的质量也会影响项目的成功。

去了解当地可选灯具的潜在限制是非常重要的，并且必须意识到不同的设计选择所需的相关成本。另外，还要考虑建造的可行性和灯具的可靠性。

Dan:China is an enormous market and there is a much bigger cultural expectation to illuminate exteriors than in North America. This creates a healthy demand for our design services, but the construction budgets are still very challenging. Owners want to discuss the most exciting possibilities, but the quality of lighting equipment can compromise the success of a project.

It's important to understand the potential limitations of fixtures that are available locally, and to be aware of the relative costs of various design options. Consider the realities of construction and fixture reliability.