

design

manifesto

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设计共和代表了一种崭新的生活和独特风格。
设计共和的成立初衷是建立一个生活的共和 -
这是一种由精美的居家用品带给我们的精彩
生活。我们在寻找一种人与日常生活物品之间的
微妙关系，从一杯一盞，甚至一把椅子
中我们发现了美的存在。

设计共和是一种时尚风格的共和 - 一种以
独特的现代中国审美观在设计、零售与商业推
广领域中创造出来的全新时尚风格；我们将
突破传统束缚，融合旧与新、传统与现代、
简朴与奢华，最终打造出设计的完美境界。

Design Republic stands for a new birth of life
and style. At its foundation, it is a republic of life -
life that creates meaning and understanding
through its relationship to objects of habitation.
We seek to explore the relationship between
people and the simple objects they use in life -
a plate, a teacup, a chair; it is here where we
discover the beauty of everyday life.

Design Republic is also a republic of style -
style that creates new ideologies in design, retail,
and merchandising concepts embodying a
distinctive aesthetic for contemporary China. We
cross traditional boundaries to merge old and new,
traditional and modern, opulent and austere,
to ultimately create a dynamic platform of design.

创始人片语

FOUNDERS' NOTES

我们**设计共和**为自己处在一个从复制品和廉价品中获得品位的本土消费文化中感到自豪，我们不单要提倡品牌诚信，更重要的是，我们把提升社会整体的设计意识作为我们最大的任务之一。在我们的陈列墙上，有一些代表现代设计的最著名的作品和最初的现代先锋派的“制造的杰作”。对一个设计爱好者来说，**设计共和**是一个玩“设计师和作品对号入座”游戏的最佳地点。对一个设计系的学生来说，**设计共和**是一个收藏着现代设计杰作的图书馆。但还是有很多的时候，我们面临着这样的问题：“你们的东西和淮海路上或家具卖场里的那些东西有什么不同？”回答这个问题比说我们与众不同要难得多，因为仅仅不同是没有什么意义的。我们相信我们有一种精神，我们对自己的产品充满热情，我们甚至乐意花五年时间来写一篇关于我们店里任何一把椅子的博士论文。有谁会做出这样的宣言呢？（事实上，即使现在让我重返校园，我也会真的觉得高兴）我们相信我们的产品是意义重大的，不仅是因为它们很多都被世界各地的博物馆收藏着，而且它们中的很多都代表着现代社会的起源。每一件作品背后都有一个不同的故事，有的和我们有一些联系，有的唤起了我们对于自身、物体、家和世界内外的感知。我们相信我们已经改变了全球设计界对中国的印象，也改变了中国看待自己的方式。我们的事业基于设计诚信的基础，因此我们有一种信念，这种信念超越了设计，它修复和挽回了一个失落的天堂……

We at **Design Republic** pride ourselves at the fact that amidst a local consumer culture that nurtures the taste for copies and “knock offs”, we are not only able to promote authenticity of brand integrity, but we see this as one of our biggest missions in our effort to raise the design consciousness of the society at large. We have within our display walls some of the most well known and coveted pieces of modern design icons, alongside some of the most original contemporary avant garde “classics in the making”. For the design junky, this is a playground for a perfect game of “name that designer”. For the design student, this is a most suitable library of modern classics collection. But, there are still many times when we are confronted with the question, “how is your collection different from the others out there, on Huaihai Road and in furniture malls?”

Well, the answer is much more complex than to say that we are different, because mere difference is quite meaningless. We believe we have a SOUL, that we are passionate about our collection, that we would be happy to spend the next 5 years writing a PhD dissertation on any ONE chair we have on the retail floor. Who in their right mind would make such a claim? (And really, I really WOULD be very happy to go back to school.) We believe our collection is significant, not only because every other piece can be found in some museum somewhere in the world, but because many of our pieces are a testament of where the modern era originated from. The stories behind each one of them tell us something different, something we can relate to, something that awakens our senses to the self, the object, the home, the world beyond and within. We believe we have already changed the way the global design world looks at China, and in turn influenced the way China looks at itself. When a business is run on the premise of design integrity, there is faith in the future of design, both domestically and abroad. This faith extends beyond design; it restores and redeems, a paradise lost...

lyndon neri 郭锡恩

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BIBENDUM 1929 EILEEN GRAY

ClassiCon

Classic Contemporary Design

Eileen Gray 和“家”

EILEEN GRAY AND DOMESTICITY



家，作为独立的居住单元，在很多学科中都是争论和探讨的焦点，并且已经超越了文化和地理的界限。在全球创造领域中，家始终都是各种创造性作品热衷的话题——从以家为戏剧空间、情感背景的文学名著，到以家庭物品为对象的静物素描。对于我们所有的人来讲，家都是我们人生开始的地方。

“……技术和美学的革命已经完成。当代建筑的发展现在需要的是将这些成果付诸使用。”

—— 保罗·纳尔逊 Paul Nelson (1937)

二十世纪先知先觉的现代主义者也正是从这里开始他们的设计探索的，将“家”置于传统的背景之外予以讨论、设计、定位和理论推理。他们建立一个美好世界的梦想是从建立一个美好的家开始的。在实现世界的现代化之前，应当先实现家的现代化。为了改变人们的生活方式，他们付出了不懈的努力。从房间的格局，到墙壁的色彩；从水池的位置，到窗户的比例。所有这些都是为了确保创造一个更好的“居住机器”，一个高效、清洁、健康并且符合审美标准的居所。勒·柯布西耶 (Le Corbusier) 和 皮埃尔·夏洛 (Pierre Chareau) 是法国现代主义的先驱。在这场影响深远的设计变革中，一位女性的影响力已经远远超越了当时的权威机构对她的评价——她就是艾琳·格雷 (Eileen Gray)。

在世纪之交引领世界风尚的法国设计、建筑界，艾琳·格雷也许并不是最著名的一个。事实上，因为种种原因，直到近年来艾琳·格雷和她的作品才逐渐被学术界所理解和承认。艾琳·格雷是1910年代和1920年代早期巴黎著名的漆器设计师。通过与罗马尼亚建筑师吉恩·巴当维奇 (Jean Badovici) (1893-1956) 的合作，艾琳·格雷开始涉足建筑工程，并最终独自承接建筑设计作品。当同时代的设计师忙于对空间及其组成部分进行形式上的解读时，艾琳·格雷将“家庭生活”的理念引入到现代设计之中。换言之，当其他设计师将家视为“一台用于居住的机器”，并对用具的机械方面大书特书之际，艾琳·格雷强调的则是居住其间的人们。她对于人的比例、身体动作、触觉体验以及心理状态的关注和敏感对后来的设计师产生了重大影响，为这一“机器”的设计注入了勃勃生机。

艾琳·格雷，1878年8月9日出生于爱尔兰的恩尼斯克西 (Enniscorthy)，排行第五，教名为凯思琳·艾琳·莫雷 (Kathleen Eileen Moray)。在母亲继承了苏格兰一位亲戚的遗产后，家庭的姓氏被改为格雷。此后，艾琳·格雷经常往返于爱尔兰和伦敦之间，并多次随其父亲，一位名为詹姆士·玛格罗兰·史密斯的艺术家前往意大利和德国写生。格雷的启蒙教育来自一位女家庭教师，并曾断断续续地在德国德累斯顿的一所寄宿学校接受教育。艾琳·格雷首次去巴黎是和母亲一起参观世界博览会。两年后，艾琳·格雷再次来到巴黎，在朱利安美术学院 (Academie Julian) 学习绘画。当时她和朋友一起住在一间膳宿公寓中。1907-1976年，艾琳·格雷一直住在波拿巴特街 (rue Bonaparte) 的一幢公寓中。艾琳·格雷在巴黎也逐渐结识了一些文艺界的名人，其中包括格特鲁德·斯泰因 (Gertrude Stein) 和他的情人艾丽丝·托克拉斯 (Alice B. Toklas)。二十世纪20年代早期，格雷和著名歌手玛丽斯·戴米安 (Marisa Damia) 曾有一段暧昧关系，但因为社会影响的原因，这段故事一直不为外界所知。

和这一时期的其他建筑师、设计师，勒·柯布西耶 (Le Corbusier)，皮埃尔·夏洛 (Pierre Chareau)，夏洛特·佩瑞安 (Charlotte Perriand) 和罗伯特·马利特·斯蒂文斯 (Robert Mallet Stevens) 一样，格雷的设计生涯也是从装饰艺术开始的。她起初是在伦敦一家专门经营古董家具的公司中学习传统亚洲漆器技法，后来又师从日本漆器大师 Seizo Sugawara 接受进一步训练，并一直在她位于波拿巴特街的公寓中不断练习漆器技巧，直到她生命的最后一刻。同时也精于编织的格雷在以前尚著称的巴黎圣·奥诺雷街 (rue du Faubourg Saint Honore) 开设了一家名为 Jean Desert 的装饰店。艾琳·格雷的客户多为社会精英，橱窗中格雷的设计作品与她同时代的其他设计师的作品摆放在一起。格雷的实践显示了这一时期装饰艺术家在创作思想方面的分歧。他们的理论似乎与法国的传统格格不入：他们的目的在于实现批量生产，倡导现代化的审美趣味，但法国传统以奢华之美，大量使用稀有材质，推崇手工制作，仅有富人才负担得起诸如设计这类的闲情逸致。这也是这一时代价值的冲突。格雷后期的作品在审美趣味上发生了改变，从法国精英阶层的奢华转向朴素的极简主义风格，但仍保留了奢侈品高贵的品质。

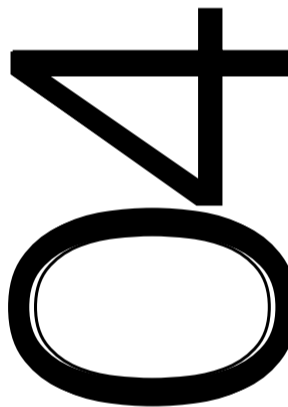


building E1027

1921年是格雷设计生涯的一个重大转折点，这一年她邂逅了来巴黎学习建筑的罗马尼亚建筑师巴当维奇。巴当维奇比格雷小15岁，正是在他的鼓励下，格雷才将她的设计才华拓展到一个新的领域。格雷和巴当维奇在既是事业上的合作伙伴，同时也是生活中的甜蜜伴侣，他们的夫妻关系一直持续到1932年。他们曾在多个项目上合作，直到1956年巴当维奇去世为止。从早期的漆器和编织，至后来涉足建筑行业，格雷从未放弃过她对于“家庭生活”的迷恋。日常生活一直是她工作中倡导和关注的一个焦点，并曾发表多篇关于生命、生活和家居的论文。

艾琳·格雷关于“家庭生活”的理念是基于“现代运动中二分法的阐述：身体和精神，理性和直觉，秩序和变化，科学和艺术，个人和集体，细节与全局”。艾琳·格雷所倡导的理论的实质是：只有人才能赋予物品和空间以生命。格雷称：“纯粹的智力因素并不是新秩序的全部。情感更多的是被感知和想像，而不是影响和了解，是被约束而不是放弃，是被控制而不是放任”。在倡导用户需要时格雷表示：“如果我们在建造建筑时无视居住者的健康和舒适，不去考虑他们在自己的居所中发现能够表达他们的个性和趣味的特征的话，我们根本无法达到这种效果！”了解上述因素有助于我们更好的理解格雷的作品。她所设计的家具最突出的特点是具有可调节性，咖啡桌的高度可根据用户的喜好调节，矮桌可通过调节高度变成一张长桌，边桌也可通过嵌入式的把手随意移动……所有这些都表明了格雷在家具中渗透了对家庭生活的喜爱，这与她对建筑的探索也有着密切的关系。

格雷在她的建筑作品中也融入了人文关怀。“建筑比平面图更重要。建筑不仅是建造优美的线条，更重要的是建造一个适合人居住的场所”。因为对家庭生活的敏感，格雷最著名的作品 E. 1027 也体现了对日常生活的关注。格雷规划出了人们在房间中的行进路线，注明设计意图并计算出光线的图案，对全新的家庭生活予以了高度赞美，意在用一件惊悚骇俗的杰作迎接一个新世界的到来。



...the technical and aesthetic revolution is accomplished. What is wanting now for further development of contemporary architecture is the application of these accomplishments to life.

-- Paul Nelson (1937)

CONTEXT

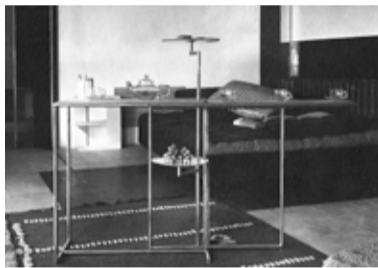
The home, as a single unit of dwelling, has been a subject matter for discussion and discovery in many disciplines, crossing cultural and geographical boundaries. Within the creative disciplines worldwide, it has been a popular subject matter on which great expressions of creative work are based. From well-known literary works where the home serves as a spatial/emotional context for a family drama, to painterly works of art depicting still life of domestic objects, in its intricacies and complex web of cultural and social encodings, at the end of it all, home is simply the place where life begins for all of us.

The early Modernists of the 20th century began their design explorations here—discussing, designing, theorizing, positioning the “home” out of its traditional context and in their initial attempt to create a better world, they started by modernizing and creating better homes. Great efforts were made to change the way people lived, from the shape of the rooms to the color of the walls, from the placement of the sink to the proportion of the windows, all to ensure the creation of a better “machine for living”, one that is efficient, clean, healthy and aesthetically qualified. A group of elite advocates for the Modernist doctrines were led in France by designers such as Le Corbusier and Pierre Chareau, but within that milieu of design revolutionaries was a female figure whose significance may have surpassed her recognition at the time by the accepted institutions—Eileen Gray.

EILEEN GRAY AND DOMESTICITY

Eileen Gray may not be the most prominent figure within the French designer/architect society. In fact, she and her work have remained until recently little understood by scholars for various reasons. She was a renowned designer of lacquered furniture and interiors during the 1910s and early 1920s Paris. Her main contribution is the domesticity she brought into modern design. In other words, when others considered the home as a “machine for living” and dwelled on the mechanistic aspect of utility, she was a proponent for the human who lived in the machine. Her consideration and sensitivity to the human scale, bodily movement, tactile experience, and the psychology of well-being greatly influenced designers of a later generation to bring that breath of life into the design of the machine.

Eileen Gray was born into a family of five children in Enniscorthy, Ireland, on August 9th, 1878. Her formative years were spent between homes in Ireland and London, with painting trips to Italy and Germany with artist father James Maclaren Smith. She first went to Paris in 1900 to visit the Exposition Universelle with her mother and returned 2 years later to continue her drawing studies at Colarossi and Académie Julian, possibly preparing for the Ecole des Beaux-Arts. During this time she and her friends occupied a pension at 7, rue Barras, near Montparnasse. In Paris, Gray became acquainted with some established names within the literary and arts circle, including Gertrude Stein and her lover, Alice B. Toklas. In the early 1920s, Gray herself became involved in a relationship with famous singer Marisa Damia, but this subject remained discreet even among close friends.



Rivoli Table

As with many architects/designers of this time (Le Corbusier, Pierre Chareau, Charlotte Perriand, and Robert Mallet Stevens) Gray's design career began in the decorative arts, when she was introduced to traditional Asian lacquer techniques. She later obtained further training from Japanese lacquer master Seizo Sugawara, refining her lacquer skills in the rue Bonaparte apartment she occupied from 1907 until the end of her life. The ideological split between the decorative artists of her time is exhibited in Gray's work. There was an incongruence between the aim for a brave new world of mass production, a new aesthetic that should embrace this modern era, and the tradition of French luxury where rare materials are used, handcraft is sought after, and only the wealthy can afford such leisurely preoccupations such as design. Gray's aesthetic began based on the formality and materiality of elitist French lavishness, but later had a more pure and minimalistic approach while still embracing the sensual and tactile qualities she learned from traditions of luxury.

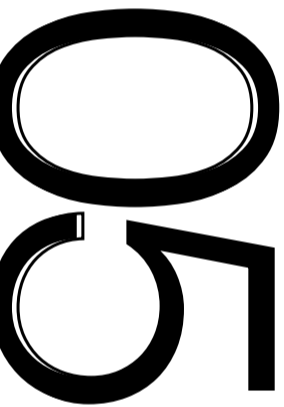
1921 marks a significant shift in Gray's design career when she encountered a Romanian architect, Jean Badovici (1893-1956). Badovici was 15 years younger than Gray, yet with his encouragement for Gray to engage in architectural projects, Gray expanded her design instincts to a new discipline. The two were involved both professionally and romantically, collaborating on various projects until Badovici's death in 1956. All the while, from her early days exploring the crafts of making through lacquerware and weaving, to her later years of designing and constructing buildings of various scales, she never abandoned her initial obsessions with domesticity and continued to advocate and pay close attention to everyday life in her work, leading ultimately to her engagement in larger social discourses of life, living, and housing.



E1027

Eileen Gray's domesticity was one that she “expanded upon certain dichotomies prevalent in Modern-Movement discourse: body and spirit, reason and intuition, order and flux, science and art, individual and collective, particular and universal.” At the center of all her explorations is the person who gives life to objects and spaces. Gray argued, “The new order will not be of pure intelligence, but emotion will be sensed and imagined more than affected and known, reined in but not relinquished, controlled rather than left to itself.” She advocated for the user's needs by arguing, “How can we achieve such a result if we build without the least concern for the inhabitants' well-being... and if we don't take into account their human need to discover... their individual personalities and their own tastes?” Understanding these impetuses helps one to appreciate her furniture. The prominent features of moving parts, for example, point to the domestication Gray gave her furniture design, where the height of a coffee table can be adjusted according to the user's desire, a low table top can be pivoted to become a higher table, and a side table is an easily movable object in itself with a handle incorporated in its design. This was a theme she explored heavily in her architecture and interiors. Her best-known built work, the E-1027, embraced the rituals of daily life, owing to her sensibilities for the domestic. Gray carefully marked out the experiences of movement through the house, plotting intentions and calculating sun patterns.

In the spaces she created and throughout her career, Gray relentlessly pushed for an agenda that concerned the people, “The thing constructed is more important than the plan, not the plan to the process. It is not only a matter of constructing beautiful arrangements of lines, but above all, dwellings for people.” Her work inspired her peers and continues to inspire today in its balance of mechanical innovation with domesticity, having spearheaded the creation of a modern world in which we now live.





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沙发仍旧有着非凡且充

This new Moooi boutique concept is a naked Moooi sofa series
sofa outfits, unique designs custom-made for Moooi in with
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First comes the 'naked sofa' the design of which 'is based on
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architect made

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生活的智慧艺术——由最好的建筑师构想和

ArchitectMade presents a unique collection of the Danish
lives with well thought-out, functional, and aesthetic design
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of the architect's philosophy. ArchitectMade brings you into
architects, such as Poul K



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市也会在不久后上市。正如Jack Kerouac 和 Bruce Chatwin一样，旅
受。他们将自己的发现记录在空白页上，加上手绘的插

Moleskine City Notebooks are a brand new generation of

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share the emotions of their trips. They recorded their discover
or even watercolours, and collecte



AT DR

Moque



有20种不同“外衣”或者只是“内衣”外表。这些“外衣”都是为防微生物，至少可以经受50次的清洗。“内衣”是独一无二的，所以即使在“外套”需要更换清洗时，此款亦满足设计细节的外表。

system that one playfully dresses (and undresses) with 20 water, oil and stain-resistant fabric with antimicrobiological mum of 50 washes.

on the universal archetype of the contemporary sofa". The sophistication even when the covers need to be cleaned.



itect oe

兼具功能和美学的设计丰富了我们的生活。所有这些设计代表了每个柜的把手都是建筑师的设计哲学的反应。ArchitectMade 带给您日常设计，如：Poul Kjaerholm, Jorgen Hoj等。

h design. Throughout time, architects have enriched our ns. The designs represent each architect's unique way of or the handle of a cupboard, the end result is a reflection elligent everyday art – devised and designed by the finest aejrholm, Jorgen Hoj, etc.



skine book

行手册，是一本由你自己写成的旅行手册。马德里，米兰，巴黎，布拉格，罗马，维也纳，美国和亚洲的旅行者都希望有一本旅行日记来记录、纪念和分享他们旅行时候的感画或者是水彩画，收集起旅行的票据，纪念品等。

travel guides, the travel guides that you write yourself.

a, Berlin, Dublin, Lisbon, London, Madrid, Milan, Paris, books will follow soon. Following the example of Jack eed to keep a travel journal to document, remember and eries on the blank pages, adding hand-drawn illustration d clippings, tokens and tickets.



vitra.



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The Standard Chair is a classic by Jean Prouve in powder-coated sheet steel and round steel frame.

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李景汉专访

DR TALKS WITH HANDEL LEE



Tom Dixon Beat Light, Vitra Polder Sofa

李景汉先生是外滩三号的创始人和董事，作为“外滩三号”的主人，他策划和实施了这个项目。这是中国的首个由文化驱动的商业开发，也是对外滩的地标建筑的第一次改造。在北京，李景汉先生的另一个融合艺术、文化和环境的项目是“公馆”，它位于中国最具历史意义的地点——天安门广场的南角。在先后工作于纽约的Skadden, Arps, Slate, Meagher & Flom等律师事务所之后，李先生现在是拥有超过500名律师的中国最大的律师事务所——金杜律师事务所的主席。李先生还热衷于创建画廊，如北京的四合院画廊，上海著名的外滩三号画廊。他的其它项目还包括：坐落于紫禁城护城河边的“四合院”餐厅；一家日本风味的餐馆“RBL”，一家爵士蓝调酒吧“Ice House”，这两家都被美国著名旅游杂志《旅游者》评选为2006年全世界最热门的餐厅和夜店。

Handel Lee is the Founder and director of House of Three, Ltd., the owner, developer and operator of the ground-breaking Three on the Bund project in Shanghai. It is China's first culturally-driven commercial development; also the first major transformation of a landmark building on the Bund. In Beijing, Mr. Lee is developing another arts, culture and entertainment project, The Legation Quarter, situated in arguably the most historically significant location in China - the southeast corner of Tiananmen Square.

A resident of China after coming to establish the China practice for the New York Law firm of Skadden, Arps, Slate, Meagher & Flom, Mr. Lee is currently the Chairman of King & Wood, the largest PRC law firm with over 500 lawyers on staff. Among Mr. Lee's other passions are establishing art galleries from Beijing's Courtyard Gallery to Shanghai's famed gallery, Three on the Bund's Shanghai Gallery of Art. Other ventures of Mr. Lee include: the award-winning Courtyard Restaurant, located on the Moat of the Forbidden City; RBL, a Japanese-inspired restaurant and the Ice House, a jazz and blues club, both respectively selected by Conde Nast Traveler in 2006 as, among the "Hottest" restaurants and "Hottest" night spots in the world.

1. 你最喜欢设计共和的哪件产品？

Eileen Gray的Rivoli 茶桌。它复杂而优雅。看到它的时候我就想拥有它。它是一件艺术品。

2. 你最喜欢的设计师是？

我有很多喜欢的设计师，但最喜欢的还是Tom Dixon。他的作品简单而强烈。他通过对造型和材料的探索唤起了产品的沉静和幽默。我尤其喜欢现在挂在我客厅里的由他设计的Beat灯，它改变了事物的特性且在一定程度上控制了它所悬挂的空间还有我们。

3. 设计是如何影响你的生活和工作的呢？

除了视觉理解之外，设计就如同艺术、时尚、音乐一样应该吸引一个个体然后影响他们感知和思考生活的方式。例如在外滩三号，画廊起到了至关重要的作用，因为它使三号成为了将设计传递给普罗大众的平台。

4. 你认为家中最重要的一件物品是什么？

电冰箱（一阵笑），除了冰箱之外，我还喜欢Hella Jongerius设计的Polder沙发。它不同的织物，变化的色彩，骨质的纽扣和皮质的线。它有一种幽默的深度和智慧的表达。打破平衡使它变得个人化。它的古怪赋予了它个性。

5. 如果你的房子着火了，而你只能带走一样东西，你会带什么？

两件东西：战国时期的青铜酒器和由Konstantin Grcic设计，嵌有绿松石的潘朵拉盒柜，因为它装着我的酒。

6. 你最喜欢家中的哪个房间？

厨房和客厅。厨房是我可以和朋友们一起走动、谈话和烹饪的地方。客厅是我忙碌一天之后的安全港湾……它平和而安静，它也是我招待朋友的地方。

7. 家庭生活对你而言意味着什么？

家庭生活应该有一个更深刻的解释。它是和壁炉，家庭成员，还有住宅的最基本的关系。家庭生活在一件物品、一个房间或者一次对自然体验的记忆的细节之中。

1. What is your favorite DR item and why?



Classicon Rivoli Tea Table

Eileen Gray's Rivoli Tea Table. It is intricate and elegant. I look at it and I want to embrace it. It is a piece of artwork.

2. Who is your favorite designer?

There are many but one that stands out is Tom Dixon. His pieces are simple but very strong. They evoke stillness and humor with their shape and the material exploration that he experiments with.

I especially like the beat lights which are hanging in my living room right now. It changes the character and to a certain extent overwhelms the area where it is hanging and engages us.

3. How does design influence your personal, professional life?

Aside from visual understanding, design like art, fashion and music should start to absorb an individual and start to affect the way they perceive and think about life. For instance at Three On The Bund, the gallery was crucial as it was important for the building to have this space as a platform where people are engaged in bringing design and art to the general public.

Design is also a medium of expression for me. Much like an artist, a designer and or an architect, I believe strongly in using design as a medium to express my ideas, emotion, personality and my attitude toward life. This is imperative for all human beings to have.

4. What is the most important item in your home?

Refrigerator (lots of laugh) Aside from the refrigerator, I also like the Polder Sofa designed by Hella Jongerius. The different fabric, the varying colors, the buttons made of bones and the leather gymps. There is a depth of humor and expression of wit. The breaking of the scale makes it personal. Its eccentricities give it character.

5. If your house was on fire, what is one object you will take with you?

Two things: Warring state period bronze wine vessels and my Classicon Pandora Bar by Konstantin Grcic that holds my drinks. I need my drinks!

6. What is your favorite room in your home?

Kitchen and living room. The kitchen is an area where I can hang out, talk, and cook together with friends. My living room is a safe harbour after a long day... it's peaceful and tranquil, it is also where I entertain friends.



Classicon Pandora Bar

7. What does domesticity mean to you?

Domesticity should be interpreted in a deeper way. The fundamental relationship with the hearth, the family, the home. Domesticity can be in the detail of an object, a room, or a reminder of the convivial nature of an experience.



REPUBLIC OF Fritz Hansen®



The Swan, designed by Arne Jacobsen. 天鹅椅, Arne Jacobsen 设计
Now available in Shanghai at Design Republic 中国地区仅在**设计共和**发售

MUSE 三楼

MUSE 3rd Floor

MUSE酒吧座落于同乐坊的改造工厂内，拥有中庭和三个不同的空间，是近来上海的热点地标。MUSE希望通过建筑语言创造一种与众不同的空间体验，使自己区别于周围林立的其他热点酒吧。MUSE三楼的VIP休息厅在06年的12月开始营业。这是一个相对柔和的空间，老式的深色家具配合着一系列的现代设计家具，如Tom Dixon的Fresh Fat椅和Tall椅，Moooi的Shaker椅，还有Emeco的Navy吧台椅。吧台区域装饰有Tom Dixon的拍灯，而在一个私密的角落悬挂着一组铜灯。主要的休息区域被Moooi的Random灯柔和的照亮，显露出三堵墙面的丰富细节：铜，锡江乌木和绿色马毛的装饰——一个朴素、清晰而有所克制的颓废背景。

MUSE is the new hot-spot in town, a night club that occupies three different spaces overlooking an atrium in the newly redeveloped Tong Le Fang factories in Shanghai. In a neighborhood where new night clubs abound, MUSE tries to differentiate itself by asserting an architectural identity through inventing a spatial experience unlike all the "others".

Muse's 3rd Floor VIP lounge opened Dec 2006. The VIP area is a more subdued space filled with period furniture painted black and juxtaposed with modern upholstering as well as a collection of modern furnishing that includes Tom Dixon's Fresh Fat and Tall Chair, Moooi's Shaker chair, and Emeco's Navy Barstool. Filling the bar area are Tom Dixon's Beat Light while a cluster of Copper Shades in a private corner provide voyeuristic allure. The main lounge area is softly illuminated by Moooi's Random light, revealing the rich details of the three walls clad in copper, Macassar Ebony and green horse hair--a backdrop for an understated articulation and restraint decadence.

Architect, NHDRO



(left 左)
Tom Dixon Copper Shade
Tom Dixon Fresh Fat Easy Chair
Moooi Phillippe Dining Chair

(center top 中上)
Tom Dixon Beat Light
Moooi AVL Bar Stool

(center bottom 中下)
Moooi Random Light
Moooi AVL Shaker Chair
Emeco Navy Bar Stool

((right 右)
Vitra Prismatic Coffee Table
Tom Dixon Tall Chair

东方曼谷中茗阁

China House at the Oriental Bangkok



位于曼谷的东方酒店的中茗阁餐厅受到了30年代上海艺术装饰风格的启发，重新装修成了一个提供经典且现代餐饮的先锋派餐馆。

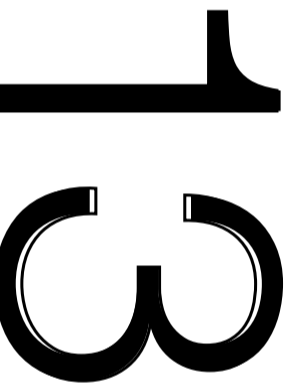
现有的二层殖民时代建筑自1990年以来就属于中茗阁，现内部已经完全改造成了一个典雅的用餐地点，装饰着马毛和牛皮的古旧家具让人回忆起30年代的上海。经典的中国设计和当代设计的碰撞由微妙的灯具和先锋的色彩和样式而加强。

中茗阁的入口有100个悬挂的红色灯笼，引领客人进入红色的分庭，一个壮观的由高光的锡江乌木的屏风和立柱围拢的，装饰以Moooi的Random灯的二层空间。启发自街道的私人货摊和“鸦片床”围着丝绸帷幕被Louis Poulsen的Copper Tolbod灯安静地点亮，让人回忆起30年代艺术装饰风格的盛大舞会，却又不失强烈的现代感。

通向二楼的是一个装饰了镜面和实木栏杆的大型红漆楼梯，天花板上装饰了Tom Dixon的吊灯，而有着抽象宫廷妇人画面的丝绸屏风朝向内部空间。

另一个焦点是位于底层主要餐厅区域的黄铜和青铜茶壶，还有橱窗里的巴黎Mariage Freres的顶级茶叶收藏的成为另一个吸引人的亮点。

Inspired by the vibrant 1930's Shanghai Art Deco period, The Oriental, Bangkok's China House restaurant has been re-designed and revived into an avant-garde eatery



Moooi Random Light

that serves classic yet contemporary cuisine in a refined atmosphere.

The existing two-storey, colonial building, home to The China House since 1990, has been completely transformed internally into an elegant dining venue, with period furniture upholstered with horse hair and cowhide reminiscent of the opulence of 1930s Shanghai. The classic Chinese design with a contemporary twist has

been enhanced by subtle lighting and cutting edge colour and style.

The entry to The China House is filled with 100 overhead red lanterns, which lead diners to The Red Chamber, a spectacular, two-storey space surrounded by screens and columns clad in high gloss Macassar Ebony illuminated overhead with Moooi's Random Lights. Small private booths with "opium bed" inspired banquettes, are quietly lit by Louis Poulsen's Brass Tolbod Pendant Light and surrounded with rich silk curtains, reminiscent of grand ballrooms during the convivial 1930s Art Deco period.

Leading to the second floor is a Grand Stairway surrounded with red lacquered panels with mirror insets and solid balustrades and drop lights from Tom Dixon on the ceiling and silkscreen images of court ladies facing the inner courtyard.



Tom Dixon Copper Shade

Louis Poulsen Brass Tolbod Pendant

Yet another new focal feature is a copper and bronze Tea Apothecary, which is located in the main dining room area on the ground floor, and adds an alluring dynamic to the restaurant with its traditional showcase of the finest tea collection by Mariage Freres from Paris.

Architect, NHDRO

SLICE 金桥

SLICE Jin Qiao

SLICE是一家美式食品连锁店，面积从80平米到400平米不等，计划先在上海开业然后发展至全国。第一家SLICE已于2005年春天在上海青浦开业，最近它的第三家店也在金桥开张了。如恩设计研究室负责建筑、室内、家具、平面及产品包装的设计。

如恩设计研究室探寻过去和现在关于市场的理念的完美结合，创造出一个人性化的“生活的SLICE”。在过去，街边市场为购买者提供了寻找新鲜产品的购物体验。在现在，技术和设计把这种购物体验变得更有效率。在自身体验渐微的现代世界里，如恩设计研究室捕捉到了市场的灵魂并创造了以人为中心的体验。

Slice is a series of high-end boutique grocery stores from 80 SQM to 400 SQM scheduled to open throughout Shanghai and then China. The first Slice opened in the Spring of 2005 in Qingpu District of Shanghai and recently opened its third installment at Jin Qiao. The multi-disciplinary firm NHDRO was commissioned for architecture, interiors, furniture, graphics, and product packaging.

NHDRO's design seeks to merge the old and new world ideas of the market into a design that is a humane "Slice of Life." In the old world, street market's were lined with fresh produce that created an experience for the shopper. In the new world, technology and design turns the experience into a practice in efficiency. In a modern world that has devalued the human experience, NHDRO's design captures the spirit of the marketplace in created a human centered experience.

Architect, NHDRO



Tom Dixon Mirror Ball

neri & hu bo li glass

玻璃玻璃杯

inner beauty 潜在之美



material 材料: heatresistant glass 耐热玻璃 size 尺寸: S 小 140x70mm, L 大 65x70mm

m o o o i

