

design 宣言

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设计共和红色系列

2008



创始人片语

FOUNDERS' NOTES



西班牙古根汉姆艺术博物馆, Guggenheim Museum Bilbao

“20世纪见证了毕尔巴鄂效应（毕尔巴鄂是曾一度衰落的西班牙北部海岸的工业城市,如今却因为一座由美国解构主义建筑大师弗兰克·盖里设计的古根汉姆艺术博物馆而知名,并带动了当地的旅游经济,更重要的是整个城市也由此而复兴,即“毕尔巴鄂效应”）：建筑设计能够帮助一个组织甚至一座城市在世界地图上牢牢占据一席之地。如今，建筑的那种令人惊叹的内在影响力已经成为了一种标准，于是人们又把目光转向了室内设计。那么，在时尚、设计以及建筑融合体的强大影响力的背后，究竟隐藏着什么秘密？而室内设计又如何影响私人 and 公共领域的呢？”

Mark Wigley（美国哥伦比亚大学建筑、规划与保护研究院院长）以上述文字在荷兰Maastricht室内设计大奖会议上阐述他的演讲主题，敏锐地揭示了室内设计领域的现状。这些问题同样萦绕在我们这些每天行走在设计边缘的设计师的脑海中。对于设计从业者而言，如何回答这些问题正变得愈发重要。



日本LV旗舰店, LV flagship store japan

“室内设计”成为当代时髦的现象，并非因为人们在现代才开始住到房子里面，而是因为“室内设计”已经成为当代人们探索自我表达的重要领域。如何摆放看电视用的椅子、如何分割墙壁以营造私人空间、如何设计窗户采光，这些思考告诉我们——室内空间可以成为一个我们宣扬自己的舞台。现在，经过设计的室内空间其实就是整个设计世界的微观缩影。品牌就是通过他们具有识别性的室内设计而被定义和认知的，如麦当劳和星巴克。时尚设计师将其零售商店的室内设计作为其设计特征的延伸，比如Jun Aoki（日本建筑师，1991年创立了Jun Aoki & Associates公司）设计的LV旗舰店的覆盖其标志的橱窗、Prada的灰绿色哑光墙面。而企业文化也通过全新的办公环境设计得到重新定义：纽约的Bloomberg公司、Mountainview的Google公司。室内设计领域最重要的新进展之一就是设计家具被赋予的明星地位。就像购买LV的皮包一样、购买我们第一件的Arne Jacobsen 7系列座椅已成为游客的一种惯例。这也是获得当今风尚潮流认可的最快方式，室内设计早已不再是过去那种仅与富人和闲人相关的事情了，不再是那些超大花卉图案或者仿古镀金家具的天堂了。它已经成为了又一个可以尽情地发挥智慧与创造力的领域了。它可以很刻板，可以很实用，可以很经济。它甚至可以利用废弃的材料或物品来制作。



LV皮包, LV bag

就像购买LV的皮包一样、购买我们第一件的Arne Jacobsen 7系列座椅已成为游客的一种惯例。这也是获得当今风尚潮流认可的最快方式，室内设计早已不再是过去那种仅与富人和闲人相关的事情了，不再是那些超大花卉图案或者仿古镀金家具的天堂了。它已经成为了又一个可以尽情地发挥智慧与创造力的领域了。它可以很刻板，可以很实用，可以很经济。它甚至可以利用废弃的材料或物品来制作。



google



rag chair

本月，设计的再思考者来到了我们的店中。位于荷兰阿姆斯特丹的Droog设计提倡DIY和充满智慧的快速解决之道，并呈现给我们“85 lamps”（见16页）和“rag chair”这样具有超前思维的产品。另外，我们的家用产品系列又新增了来自巴黎Mariage Frères公司的香薰蜡烛（19页）和纽约的malin+goetz产品。

期盼着2007年的完美结束和一个令人激动的2008年！

“The 20th century witnessed the Bilbao Effect(Bilbao Effect was coined as the Guggenheim Museum Bilbao by architect Frank Gehry transformed a gritty port city in northern Spain Bilbao into a tourist magnet) : the ability of architecture to put an organization and even a city firmly on the world map. Now that architecture with a built-in

RS

wow effect has become the norm, attention is shifting to the interior. What's the secret behind the current power of this amalgam of fashion, design and architecture? And how does interior design influence the private and public domain?"

Mark Wigley (Dean of Columbia University's Graduate School of Architecture, Planning and Preservation) , in the above written statement describing his topic for a lecture given in the Maastricht Great Indoors Award Conference, very poignantly described the current state of the affairs in the world of interior design. These are questions that occupy those of us who tread the boundaries of design every day. How we approach answering them is becoming increasingly important for design professionals.

The "interior" is a modern phenomenon, not because people only begin to live inside houses in the modern era, but because the "interior" became a field for exploring our own expressions of self during this era. The study of how we place our chairs to watch TV, how we divide up our walls to create privacy, how we open our windows to let light in taught us that the interior can become a world for us to claim. The designed interior is now a microcosm of the designed world at large. Brands are identified by their



starbucks, 星巴克



LV flagship store japan, 日本LV旗舰店



prada flagship store japan 日本prada旗舰店

recognizable interiors: McDonalds, Starbucks; fashion designers use their retail interiors as an extension of their design identity: LV flagship stores ' logo-clad windows by Jun Aoki (well-respected Japanese architect, established Jun Aoki & Associates in 1991), Prada's muted lime green walls; and corporate cultures are redefined by new office interiors:

Bloomberg in NYC, Google in Mountainview. One of the most significant new developments in the world of interior design is the stardom quality that designed furniture has assumed. Like buying an LV bag, purchasing our first Arne Jacobsen Series 7 Chair is a rite of passage. It is the quickest ticket to receiving the approvals from the taste-makers and style setters of today, because interior design is no longer relegated to a pastime for the wealthy and the bored, a haven of oversized florals and gilt period-inspired furniture. It has become an additional dimension



bloomberg



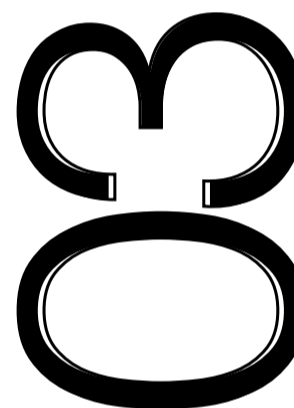
series 7, 7系列

through which intellect and creativity have come to be expressed. It can be stark, it can be practical, it can be economical. It can even be made from discarded materials and objects.

The rethinkers of design comes new to our store this month. Amsterdam-based Droog design is a do-it-yourself intellectual quick-fix, to the rescue with forward-thinking products like '85 lamps' (p.16) and 'Rag Chair.' Augmenting our domestic side are new candles from Mariage Frères (p.19) in Paris and malin + goetz in New York.

Looking forward to a happy end to this year and an inspiring start to 2008!

lyndon neri 郭锡恩 rossana hu 胡如珊



给生活中的我们

绝妙的礼物

for the characters in our lives

cool gift



namecard holder and pen, acme



shanshui ashtray, neri & hu



cigar cutter, stelton



notebook, moleskine



design books, vitra



namecard holder and pen, acme



物 + 节日的款待 = 设计共和

ideas + holiday treats = design republic



purse, woodnotes



tablecloth, neri & hu



zisha tea cup, neri & hu



1/3 salt & peppers, neri & hu



cork screw, stelton



vignon foil cutter, menu



kinesis home system - version, technogym



coffee service set, Alessi



cashmere

设计共和
羊绒系列

at
design
republic

设计狂人对话

LYNDON NERI VS ROSS LOVEGROVE



关于Ross Lovegrove

来自英国的工业设计大师。他的作品曾获得多项国际大奖，并在国际上被广泛刊登和展出，包括纽约现代艺术博物馆、纽约的古根海姆博物馆、轴中心（日本），蓬皮杜中心、巴黎和伦敦的设计博物馆- 在1993年他首次永久收藏他的作品。时代杂志和CNN于2005年11月授予他世界科技奖。

Lyndon Neri (简称LN)：你好，Ross，抱歉啊，你今天忙了这么多事情，我还拉你来访谈。我向你保证，这个访谈不会太无聊的。

Ross Lovegrove (简称RL)：Lyndon，我总是乐意和你聊聊。我又来劲儿了。

LN：这是你第一次来中国吗？

RL：不，我来过几次了，上次来的时候还去过你们的店呢！令人赞叹的城市。你们的店也很棒。

LN：什么东西能激发你的灵感？

RL：很多吧。不过我得说，日常俗事也是可以激发灵感的。我喜欢了解各种新闻，尽量不和当前生活脱节。我读报纸，比如《先驱论坛报》、《华尔街日报》以及《独立报》，你可能不知道，这些不是中国的报纸。不过，它们都挺有用，能帮我发现新的灵感或者创意。

LN：什么让你厌烦？

RL：杂志，尤其是设计类杂志。不过我爱读科学杂志，从科学上了解的事情真是让人惊叹。

LN：当前有个趋势是推出限量版，比如Studio Job、Maarten Baas、Marcel Wanders以及Marc Newson(建筑师，设计师)，他们都在做一些大型而且限量的物品，随之而来的是较高的价格。这些是产品设计呢，还是艺术？

RL：坦率地讲，我现在不怎么知道设计是什么了，我创造形态。我了解形态，我喜欢数字时代，乐于创造它。比起设计师，没准我更像个进化生物学家。你刚才说的那些东西，我认为更多的是通过大型设计作品表现出来的艺术。实际上，在这成为一种趋势之前，我就一直在做这个了，不过我是为自己做的。我挣的钱都投入在这个特别的项目上了。今年三月份的时候，我和Phillips de Pury（美国现代艺术及设计品拍卖行）办了一个展览，展览叫“恒久”（endurance），我在展览上展示了十件限量版的作品。这些作品，我采用了碳纤维和铝来制作。这些作品真正综合了我过去十余年一直在研究的“有机本质”概念。对于你的问题，以我本人的情况来说，这些作品大概得算艺术，因为在很大程度上我是为自己而不是为商业目的制作的。



endurance

LN：听起来你对这些作品特别自豪。有没有什么作品你感到非常自豪，而又没那么专有的，更容易为大众接受的呢？

RL：我设计的水瓶。这些水瓶在商业上获得了极大的成功。这些产品，比起产品本身，更多地关注生产这些产品的原因与目的。

LN：你打小就想当个设计师吗？

RL：没有的事。我成长在一个军人家庭，和设计一点关系也没有。不过，在一个相当严格的环境下成长，让我从小学会了战略规划与组织管理。不过，我从小就对设计领域挺好奇。

LN：有艺术家、设计师或者建筑师对你产生过影响吗？

RL：我可以上几位，不过，杰克逊·波洛克是最突出的，我认为他是天才。我很想知道他以自己的方式专注于某事时精神失常的程度，还想知道这种状态何以能创造出这种不可思议的深刻性与价值。我对人的想法感兴趣，这也是伦佐·皮亚诺（Renzo Piano，意大利当代最重要的建筑师）、乔治·纳尔逊（George Nelson，美国现代主义的创始人之一）这些大师的想法对我颇有意义的原因。举个例子，安尼诗·卡普尔（Anish Kapoor，当代英国雕塑家）的作品非常有灵性，非常好，好得让人气馁，觉得自己最好还是不要献丑，别干了。



cloud gate sculpture by anish kapoor

LN：年轻些的艺术家、设计师或建筑师怎么样？有哪位你觉得是佼佼者？

RL：我想是Sanaa事务所（由两位日本建筑师：妹岛和世和西泽立卫创建）的作品吧，非常特殊的处理物质的方式，在某种程度上使建筑不再是单纯的物质实体，这非常有意思。格雷戈·林恩（Greg Lynn，美国建筑师与理论设计师）一直不错，还有扎哈·哈迪德（Zaha Hadid，当代杰出女建筑师）的作品。

LN：对中国的产品设计师，或者，不分什么领域的设计师吧，有什么建议吗？

RL：了解并领会设计的本质。设计师只有真正地设计本质，才能设计出独创的东西。不要受商业女建筑师主义的束缚。要积极进取，要保持个性，不要随波逐流。努力工作，因为设计不是凭空而降的。我们还要关注环境问题。很重要的是我们现在就开始这么做。

LN：你会留给后人的是什么？你希望在后人心目中的形象是怎样的呢？

RL：我现在还没死呢，所以这个问题有点为难啊。我不想考虑这个，不过我大概希望后人觉得我不仅在设计领域做了点什么，在人的生活中也做了点什么，创造了我说的“存在的快乐”。

LN：好吧，这个问题有点太宽泛了，我要换个方式来问。罗斯，你很成功，在自己的领域里成了公认的大师，而你年轻得很。接下来还有什么事情要做呢？

RL：我还没有功德圆满。现在我还是工作得很努力，很快就会出来一些东西了。还有比我现在感兴趣的更重大的问题。比如说，中国进入消费社会。有一些真正重大的事情正在酝酿之中，有一天这些事情会让眼下对美学浅薄、肤浅的争论相形失色、黯然无光。各行各业、各种品牌都前景无限，它们可以参与更为全球化的事情，人们进入更高层次的争论。朝这个方向，有更多的机会，也有更多的业务，而不是与人类的需求背道而驰。如果你见到了某件设计，比如说拉姆斯（Dieter Rams, 20世纪后期最具有影响力的工业设计师）的作品吧，你会说“这是克制”，“安静”，“冷静”。不过，如果认为只有线状的作品以及某个特定尺度的作品才是朴素的，那就完全不对了。阿尔内·雅各布森（Arne Jacobsen）设计的蛋椅，完全有机主义，然而同时也非常朴素。我们要知道，跳进形态的世界，才能在削掉冗余和物质的同时，创作出更具备我在回答前一个问题时提到的“存在的快乐”的东西。

LN：说得太好了。抽象的概念需要更多的思考，但肯定更有意思而且总是非常启发人的感受。谢谢！

RL：谢谢。

Ross Lovegrove



new york times headquarter by renzo piano

One of the UK's most prominent designers. Winner of numerous international awards, his work has been extensively published and exhibited internationally including the Museum of Modern Art in New York, the Guggenheim Museum New York, Axis Centre Japan, Pompidou Centre in Paris and the Design Museum in London -where in 1993 he curated the first permanent collection. He was awarded the world technology award by Time magazine and CNN in November 2005.

LN: Hi Ross, sorry to drag you into another interview after all the things you had to do today. I promise to make it entertaining.

RL: Lyndon, always a pleasure. I am just getting my adrenaline back.

LN: Is this your first time in China?

RL: No, I have been here a few times and have even been to your store the last time I was here. Amazing city and an incredible shop you have.

LN: What inspires you?

RL: Many things but I would say daily things that happens to humanity can be inspiring. I read and watch news repeatedly. I like to be informed and stay as current as I can. I read the newspapers like the Herald Tribune, the Wall Street Journal and the Independent which you might not be aware of since it is not in China but yes they are all quite helpful for me in finding new inspirations or ideas.

LN: What bores you?

RL: Magazines especially the design magazines. I however love reading scientific magazines. It is amazing the things you learn from science.

LN: Currently there is trend toward limited edition and people like Studio Job, Maarten Baas, Marcel Wanders and Marc Newson (architect and designer) to name a few that are doing huge and large limited objects that are going for exorbitant prices. Are these product design or are they art?

RL: Quite frankly, I don't know what design is anymore, I create form, I understand form and I'm enjoying the digital age to create it. I am probably more an evolutionary biologist than a designer. I would argue that the pieces you are referring to are probably more art manifested through large designed objects. I actually have been doing these before it was even a trend but they were mostly for myself. All the money I made went to this special project. I just had a show in New York in March this year with Philips de Pury (U.S art and design auction house) called 'endurance' where I showed 10 limited pieces. They were pieces that I have made in carbon fiber and aluminum. These pieces really synthesize the concept of 'organic essentialism' I have been exploring the last 10 years. So to answer your question, in my case these pieces are probably art because they are mostly made for myself and less for commercial purposes.

LN: You sound extremely proud of these pieces. Are there other pieces that you are proud of that are less exclusive and more accessible to the public?

RL: The water bottle that I had designed. These products are more about the meaning of 'why we produce them' as opposed to the product itself.

LN: Did you want to be a designer since you were a child?

RL: Not at all. I was raised in a military family and there were no connection to design whatsoever but growing in a rather strict environment taught me from early on to strategize and organize. I was however intrigued by the world of design since I was a child.

LN: Are there artists, designers or architect that has influenced you?

RL; I can name a few but Jackson Pollock stands out as an artist who I consider a genius. I'm very curious of the level of insanity in throwing himself at something in the way he did, and how it creates such incredible profundity and value. I am interested in ideas and that is why ideas by masters like Renzo Piano and George Nelson (one of the founding fathers of American modernism) means something to me. Works by Anish Kapoor (British sculptor) for instance are so spiritual and good, it makes you want to quit.

LN: How about the younger artists, designers or architects, are there particular ones that stand out?

RL: I suppose the work of Sanaa (Japanese architectural firm founded by Kazuyo Sejima and Ryue Nishizawa) and how materials are treated very differently and to a certain extent de-materialize the building is fascinating. Greg Lynn (U.S architect) is always interesting and works by Zaha Hadid (U.K architect).

LN: Any suggestions to aspiring Chinese product designers or designers in general?

RL: Understand and absorb the essence of design. It is through real understanding, can designers create something original. Do not buckle to commercialism. Stay positive and be individual as opposed to part of a trend. Work hard because design does not come easy. We have to also address issues of the environment. It is crucial that we start now.

LN: What is Ross Lovegrove's legacy? How do you want people to remember you?

RL: I am not dead yet so this going to be hard. I hate thinking about this as I would probably like to be remembered as someone who made a difference not only in design but in life. Creating what I called " a joy of existence".

LN: Ok that is a bit broad, so I am going to ask the question differently. Ross, you have accomplished a lot, and to a certain extent have done almost everything and considered a master in your field yet you are very young. What else is there to do?

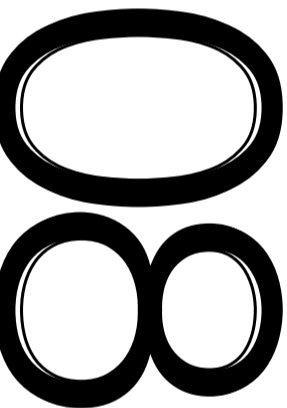
RL: I am not done. I am still working very hard on this issue and there are a few things that will surface out soon. There are however bigger issues than design that I am interested in. For instance, China being a consumer society. There are some really big things on the horizon that will eclipse and surpass the facile, superficial debate going on at the moment about aesthetics. There is an amazing potential for the industries, brands to engage in something that is way more global and human in the bigger debate. There is more opportunity and business to be made joining this front rather than going against the grain of human needs. If you see something designed, for example by Dieter Rams (German industrial designer), you might say that's restrained' and 'quiet' and 'calm', but it's a complete misnomer to think that only things which are linear and of a particular scale are modest. An egg chair by Arne Jacobsen, which is completely organic is very modest. So, we as people need to understand that by jumping into the world of form you can reduce mass and material but still create something that has more a 'joy of existence' that I was referring to in my previous answer.

LN: Beautiful. Abstract concepts that will require some thinking but definitely interesting and as always very inspiring. Thank you for taking the time.

RL: Thank you.



new york new museum of contemporary art by sanaa



视觉暂留

PERSISTENCE OF VISION



视觉暂留 | 建筑师绘话上海
PERSISTENCE OF VISION
Shanghai Architects in Dialogue



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《视觉暂留——建筑师绘话上海》一书以电影元素和口述历史纪录，提供了中国城市新领域精神面貌的不同观点，50位设计师以各自的观点阐述了对于上海这个城市诸如环境、建筑物、以及专业守则的意见，对于生活和建筑工程的观点，并配以大量引人入胜的图片，以真实的声音反映当代上海的建筑特质；并尝试借此设立一个讨论的平台，去探究和思量对建筑业的展望，以及上海迅速城市化过程中的建筑语言。现今中国大量清拆和迅速兴建并存的现象是促使此系列书籍诞生的缘由，在当今的大环境下，建筑师大多欠缺充裕的时间去思考他们正在从事着的、将改变上海面貌的工程。郭锡恩先生和胡如珊女士希望借由这本书，让这些来自不同背景，国籍和阅历的建筑师稍作停顿，对有关的各种问题产生一些新的思索。

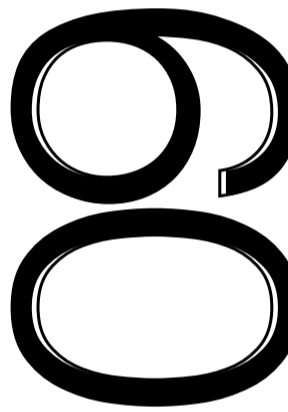
本书是以中国为题的一系列出版计划中的第一本，主题为上海，在此系列稍后的出版计划中香港也将被列为讨论对象。此书为中英文双语，由设计共和 (Design Republic) 和简亦乐出版 (MCCM Creations) 共同出版。

前言：上海视野

“人们应该只建造那些因为卓越而值得被毁灭的东西——鲍德里亚”

为了适应中国急剧发展的需求，全球的建筑师和规划师都争相关注这个“新前沿”下建筑业的特殊现状。为了找到一种全新的思维模式去解决与设计、规划和建筑有关的具体问题，近年来各种围绕此主题而展开的有关历史、评论和理论的学术研究陆续成型。在探讨这些问题时，我们发现其中最突出的难题之一是缺乏一种系统的、既植根于文化又旨在面向国际的语言。当今中国建筑界正在寻找自我定位以发出一个有力的宣言来涵盖以上种种需要。

本书反映了在上海工作和生活的建筑师们的一致心声。由于他们的职业身份与这座城市紧密相关，所以他们的发言能一定程度上折射当代建筑群体的思想。本书中选出的五十位建筑师的讲述构成了上海现阶段建筑发展的代表性口述历史。本书的出版旨在对这些问题的讨论献出绵薄之力。我们希望从历史的角度，通过对与建筑师面对面地对话，记录下最真实的想法；从批判的角度，阐述个人对空间、景象和观点的理解；从理论的角度，对抽象化、价值化以及边缘学科间的关系提出多种解决办法；并最终凝聚成一个集体的声音。本书以上海为主题，是我们一系列中国题材丛书中的首部。上海特殊的建筑环境、人文、区域划分、业内规范以及纷繁的意识形态，是中国重塑 (re-inventing) 全球新文化的缩影。



书的标题“视觉暂留”所体现出的概念是阅读本书的关键。因为它不仅是电影业中的一个根本术语并被我们的编辑团队作为表现手法用来反映集体的声音，也因为该标题能体现出电影制作过程与建筑师体验上海这座城市变迁过程之间的极为相似之处。对于不能一下子接受上海变化速度的我们来说，尽管身处大规模拆除和新建这样喧嚣的都市背景，记忆中的上海仍是一连串静止的画面。在真实和虚幻之间正在刻意上演的一出戏剧，挑战着我们对于“像”（simulacra）这一后现代巨大问题的理解。本书通过来自对同一事物的真实与虚幻的声音与我们进行对话，对其真实与非真实面均有反映。整部书中我们可以看到破坏产生的问题与新建产生的问题一样多，所以有时候缺失比存在更为重要，虚幻可能比真实更为有意义。我们希望通过真实与虚幻、整体与片段的反映，能够展现上海建筑界的新视野。

郭锡恩、胡如珊

如恩设计研究室和设计共和创办人

This book spotlighting today's Shanghai is the first in an upcoming book series Persistence of Vision. Hong Kong will be included as one of the cities in the coming series. The conception of the book project was prompted by China's present state of massive demolition of old and original buildings, and the rapid architectural production of the replacement structures. Because of the time pressure, architects are often unable to thoroughly consider the projects thrown upon them, each of which are shaping Shanghai's architectural identity. In the book, these architects of different backgrounds, nationalities, and experiences are asked to slow down and ponder the issues.

Taking on a filmic presentation and an oral history documentation approach, Persistence of Vision: Shanghai Architects in Dialogue not only provides a view on the ethos of the changing China urban frontier, but also attempts to present a discussion platform—to explore and contemplate an architectural vision and language behind the rapid urbanization process in Shanghai. This bilingual book is co-published by Design Republic and MCCM Creations.

Foreword: Visions of Shanghai

'One should build only those things which by their excellence are worthy of being destroyed'.

Jean Baudrillard

As a response to China's dramatic developmental demands, architects and planners have recently been grappling with new ways to understand the practice and production of architecture in the "new frontier." As this necessitates a new thought paradigm for approaching specific issues that relate to designing, planning, and building in China, scholarly works covering the areas of history, criticism, and theory slowly begin to take shape in an attempt to answer many difficult questionings confronting this context.

This book is a collection of interviews with architects living and working in Shanghai, edited together to create a virtual collective conscience, providing insight to the current and future state of architectural production in China. This project aims to contribute to this effort of understanding to ultimately form a collective voice – from the perspective of history, documenting first-person oral descriptive accounts; from the perspective of criticism, offering personal judgement and interpretations of space, image, and idea; from the perspective of theory, posing alternative solutions for abstraction, evaluation, and extra-disciplinary relationships. The first of many series to come, this begins with Shanghai, where the specificities of the environment, its people, codes of construction and conduct...etc. provide a glimpse into larger questions of how a nation is inventing a radical new global culture.

This concept of "persistence of vision" is central to the reading of this collection. Not only because it is the chosen methodology for delivering the collective voice, but because this filmic process in a sense relates closely to how we as architects experience a changing city such as Shanghai. For those of us who cannot absorb its speed of change, through all the radical demolition and construction, Shanghai remains in our memories a series of still frames... When an entire city block is erased before our eyes, we rely on those mental still frames to reconnect with what we have lost. This profound connection shall contribute to the formulation of critical theory, relating architecture to culture and history, thereby informing future generations of architects where we came from. We hope this book will do something similar, connect us to our visions of Shanghai.

Rossana Hu and Lyndon Neri

Founders, Neri & Hu Design and Research Office and Design Republic





DROOG

Droog在荷兰语中是“干燥”的意思，这表示Droog Design的设计是简单、清晰、没有虚饰的，其设计的重点永远是创意、简单直接地表达出清晰且新颖的概念，以及作品的实用性。Droog Design的设计非常特别但却容易被人理解和接受，它们与“人”非常亲近，在每一件作品背后都有着耐人寻味的故事，并能引发大家的争论。

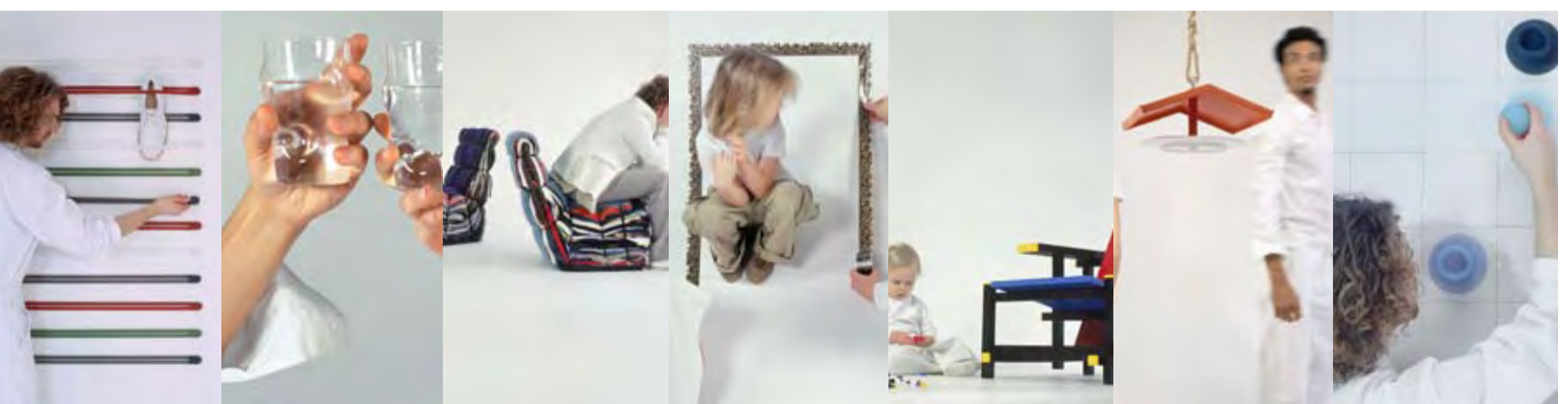
Droog Design是兰尼朗马克斯(Renny Ramakers)和赫斯贝克(Gijs Bakker)于1993年共同创立的。Droog Design的所有设计都着眼于作品背后的创作精神与意义，代表着一种理念、一种精神，及一种对生活的反省试验。

In Dutch, droog means “dry” (as in “dry wit”), and unadorned or simple. Droog is not a style. It is a brand and a mentality, a curatorial collection of exclusive products, a congenial pool of designers, a distributed statement about design as cultural commentary, a medium, working with cutting edge designers and enlightened clients.

Droog Design, a design collective set up in 1993 by Gijs Bakker and Renny Ramakers, incorporates the work of an international cadre of contemporary designers working with low-cost industrial or recycled materials.

NEW
at design republic
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MAXALTO

Maxalto 为意大利 B&B集团的部分机构专业生产各种木制家具，包括：高低圆桌、座椅、橱柜、卧室家具以及存储产品，包括“现代经典”系列沙发。

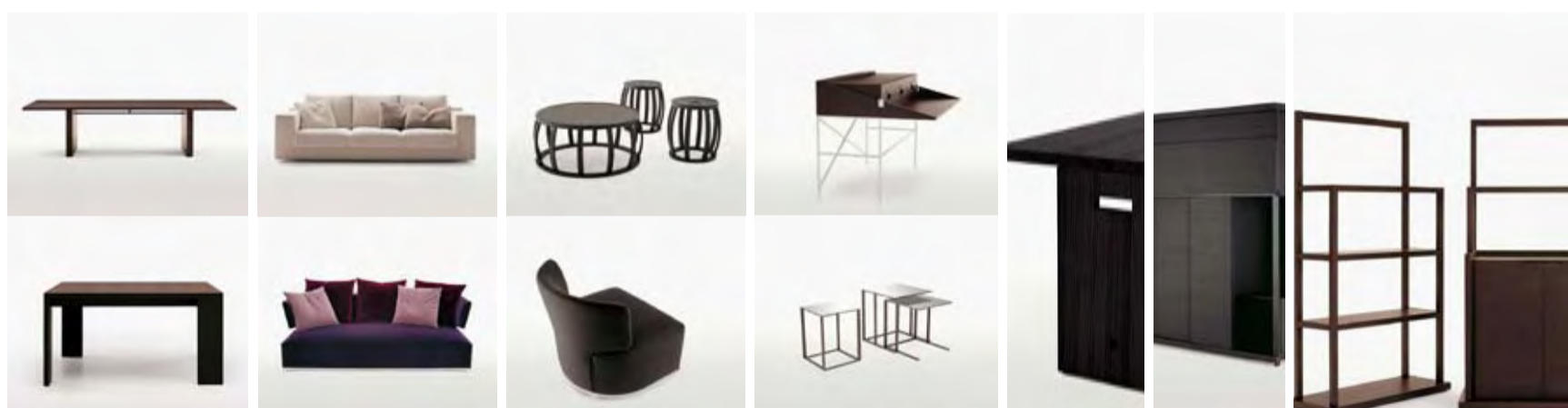
意大利 B&B 自 1966 年成立以来，一直是现代家具领域首屈一指的企业意大利 B&B在反映现代文化、感受并预判流行趋势、应对品味及生活需求的变化方面具有不俗的能力，推出了一系列世界知名的家具产品，在意大利设计史中占据了重要篇章。。追溯意大利 B&B的历史，研发始终是公司发展策略的灵魂要素。通过公司内部的研发中心与数位设计师的合作，意大利 B&B推广的流程使其凭借出色的创新能力成为业界翘楚。所有这些为公司在意大利以及海外赢得了多项荣誉，包括四座代表意大利工业设计领域最高荣誉的“Compasso d'Oro”奖项。

Maxalto is a part of the B&B Italia group specializing in the manufacture of wooden furniture including high and low tables, chairs, credenzas, bedroom furniture and storage systems including 'modern classical' sofas.

B&B Italia has been a leading company in the field of contemporary furnishings since its founding in 1966. The Company's ability to reflect contemporary culture, to sense and anticipate trends, to respond to changes in taste and living needs, has resulted in a collection of world-famous furnishings, which account for a crucial chapter. In the history of Italian design, B&B Italia's success is based on a matchless alchemy of creativeness, innovation and industrial skills, aimed at producing "timeless" products "lasting through time".

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MAGIS

Magis品牌将先进技术与大规模生产相结合，赋予室内设计全新的理念，塑造出其独有的品牌。

Magis公司由Eugenio Perazza先生于1976年创建于意大利，发展至今，已经成为一家大型国际设计实验室。公司不断进行自我探索尝试，不停地寻求技术能力的精益求精，并坚持雇佣高度多元化的员工。

Magis公司紧随时代潮流，拥有众多享誉全球的创新设计师（Richard Sapper、Jasper Morrison、Stefano Giovannoni、Marc Newson、James Irvine、Konstantin Grcic、Ron Arad、Bouroullecs兄弟等等）以及面向各种时尚家具物品的销售渠道。

公司还获得了时尚潮流界的圣经《Wallpaper》杂志的高度赞誉，Perazza先生也受评为“改变人类生活方式的十大人物”之首。

Magis is the brand that has given a novel twist to domestic design, building its identity on incorporating leading edge technology into mass production.

Founded in 1976 in the bustling north eastern corner of Italy by a newcomer to the furniture business, Eugenio Perazza, Magis is today a giant international design laboratory that constantly puts itself to the test, seeking technological sophistication and employing a highly diversified workforce.

Magis seizes the day. It embraces the creativity of leading global designers (Richard Sapper, Jasper Morrison, Stefano Giovannoni, Marc Newson, James Irvine, Konstantin Grcic, Ron Arad, the Bouroullecs and many others) and channels it towards objects perched on the cutting edge.

The company even earned kudos from the trendsetter's bible, Wallpaper, which placed Perazza on top of its list of "Ten who will change the way we live".



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和
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MODERNICA

Modernica公司作为高档的家具制造商，其基本理念是重新创作现代设计领域最美仑美奂的家具、照明设备及附件。公司重新推出的George Nelson的气泡灯（Bubble Lamp），完全采用最初的规格以及Howard Miller公司的加工技术。所有的气泡灯均由Modernic公司制造，并成为纽约现代艺术博物馆的永久藏品之一。

Modernica has based their company on recreating works of some of the finest furniture, lighting and accessories in modern design and made them high-end. Modernica has reissued the George Nelson Bubble Lamps to the original specifications using the original Howard Miller tooling. All Bubble Lamps are manufactured by Modernica and featured in the permanent collection of the Museum of Modern Art in New York.

droog



85 lamps



droog

伊默斯 (Eames) 夫妇的世界

职业： 设计师

国家： 美国

设计成就： 在建筑、家具设计， 工业设计及制造、摄影艺术等领域享有崇高的知名度。

The World of Charles and Ray Eames

What: Designers

Where: American

Known for: groundbreaking contributions to architecture, furniture design, industrial design , manufacturing, photographic arts.

查尔斯·伊默斯 (Charles Eames) 生于1907年的密苏里州圣路易斯市。他在那儿求学，并培养了对工程与建筑的兴趣。查尔斯曾凭奖学金在华盛顿大学读了两年，后因为弗兰克·劳埃德·赖特 (Frank Lloyd Wright) 摇旗呐喊而被扫地出门。1930年，查尔斯创办了自己的建筑设计公司。他开始将设计理念投向建筑之外的更多领域，获得了密歇根州克兰布鲁克艺术学院的奖学金，并最终成为学院设计部门的领军人物。

Charles Eames, born in 1907 St. Louis, Missouri. He attended school there and developed an interest in engineering and architecture. Attended Washington University on scholarship for two years but thrown out for his advocacy of Frank Lloyd Wright.

1930, Charles started his own architectural office. He began extending his design ideas beyond architecture and received a fellowship to Cranbrook Academy of Art in Michigan, where he eventually became head of the design department.

蕾·凯撒·伊默斯 (Ray Kaiser Eames) 生于本世纪一十年代中期的加利福尼亚州。她曾在纽约学画师从汉斯·霍夫曼 (Hans Hofmann)。之后她来到克兰布鲁克艺术学院，在那儿遇到了查尔斯，并协助他和埃罗·沙里宁 (Eero Saarinen) 准备参与纽约现代艺术博物馆“有机家具大赛”的设计。

查尔斯和埃罗的设计将胶合板塑造出复杂的曲线，赢得了两项一等奖。

Ray Kaiser Eames, born in Sacramento, California mid-1920s.

Studied painting with Hans Hofmann in New York.

Moved to Cranbrook Academy where she met and assisted Charles Eames and Eero Saarinen in preparing designs for the Museum of Modern Art's "Organic Furniture Competition."

Charles and Eero's designs, created by molding plywood into complex curves, won them the two first prizes.

查尔斯和蕾1941年成婚，其后迁居加利福尼亚。

Charles and Ray married in 1941 and moved to California.

Eames胶合板象

Eames胶合板象设计于1945年。这款作品，即可作儿童玩具，亦可作室内装饰摆件。宜人的曲线，流畅的形状极吸引人的目光。

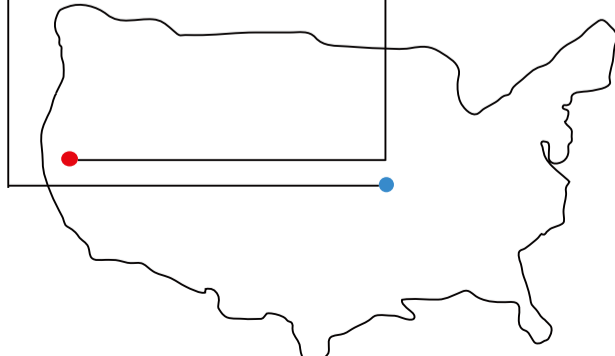
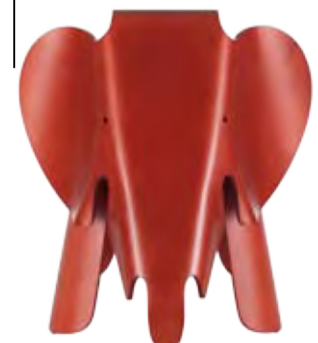
Eames夫妇只制作了两件，这两件原型随后在纽约现代艺术博物馆展出。今天，伊默斯家族拥有这两件知名模型中的一件。

Vitra家具推出第一版伊默斯胶合板象，纪念查尔斯·伊默斯诞辰一百周年。这款限量版纪念产品按漆色 (天然枫木色，红枫木色) 分两款，每款限1000件。本版与历史原版完全相同。

The Eames Plywood Elephant was designed in 1945. Conceived both as a children's toy and as a decorative interior object, the Plywood Elephant catches the eye with its cheerful curves and flowing shapes.

Only two prototypes were produced, both of which were subsequently displayed in an exhibition at the New York Museum of Modern Art. Today only one known model remains in the possession of the Eames family.

Vitra celebrates the 100th birthday of Charles Eames with the first edition of the Eames Plywood Elephant. This numbered edition is strictly limited to 1000 pieces in each of two different finishes: natural maple or red stained maple. These versions conform to the historic prototypes.



家具设计:

他们接受美国海军的委托制作了成型胶合板夹板担架和实验滑翔弹。

1946年,埃文斯(Evans Products)公司开始生产伊默斯夫妇设计的成型胶合板家具。颇具影响力的建筑评论家埃斯特·麦考伊(Esther McCoy)称他们的成型胶合板椅是“世纪之椅”。很快赫曼·米勒公司接手生产,直到今天,这家公司仍在美国境内生产这种家具。另一家公司,Vitra International,在欧洲生产这样家具。

Furniture design:

Ray and Charles were commissioned by the Navy to produce molded plywood splints, stretchers and experimental glider shells during the war.

In 1946, Evans Products produces the Eameses' molded plywood furniture. Their molded plywood chair was called "the chair of the century" by the influential architectural critic Esther McCoy. Soon production was taken over by Herman Miller and continues to this day.

Vitra International manufactures the furniture in Europe.

建筑

1949年,作为《艺术和建筑杂志》赞助下实验住宅计划的一部分,查尔斯和蕾在加利福尼亚州宝马山花园设计并建筑了他们自己的家。他们卓越的设计,对材料的创新性使用,令这所住宅成为全球建筑师、设计师的朝圣地。

Architecture:

As part of the Case Study House Program in 1949, Charles and Ray designed and built their own home in Pacific Palisades, California. Their design and innovative use of materials made this house a mecca for architects and designers from all over the world.

摄影/电影

二十世纪五十年代初,伊默斯夫妇的兴趣与才华从摄影转向电影制作。他们拍摄了逾85部短片(2到30分钟),题材广泛。其中“玩具火车托卡特”及“十的力量”有力地证明了伊默斯夫妇的才华、创造力及对事物的广泛兴趣。

直到二十世纪七十年代,伊默斯夫妇一直在制作新的家具设计。这方面的例子包括:

50年代初的模塑塑料或玻璃钢椅,

1956年著名的Lounge Chair and Ottoman, 70年代牢固、舒适、典雅的办公室家具,为杜勒斯、奥黑尔国际机场制作的Tandem Sling Seating座椅。

Photography/Film:

In the early 1950s, the Eameses venture into filmmaking and created over eighty-five short films in a wide range of subjects. Toccata for Toy Trains and Powers of Ten are two brilliant examples of the Eameses' skill, creativity and far-reaching interests.

The Eameses continued to create new furniture designs into the 1970s.

Examples include :

Molded plastic or fiberglass chairs from the early 1950s , Lounge Chair and Ottoman from 1956, sturdy, comfortable and elegant office furniture in the 1960s, as well as the Tandem Sling Seating designed for Dulles and O'Hare Airports.



la chaise



organic chair



lounge chair and ottoman



eameses' house

查尔斯于1978年8月21日逝世。十年后的同一天,蕾告别人世。

今天,查尔斯的女儿、设计师露西娅和她的一个儿子Eames Demetrios在运营伊默斯办公室,涉及家具设计、电影,视频,和新产品制作。

Charles died August 21, 1978. Ray died ten years later to the day.

The Eames Office still operates today. It is run by Charles' daughter, designer Lucia Eames, and one of her sons, Eames Demetrios, releasing their designs in furniture, film, video and other media as well as creating new products.





MARIAGE FRÈRES

Phenomenal tea-scented candles hand-made in France. Exclusive at Design Republic.
法国手工制作茶香蜡烛 设计共和独家发售



徐宗汉专访

DR TALKS WITH RICHARD HSU



过去的25年间，他致力于广告，品牌和设计之间，他曾在纽约，洛山矶，东京，巴黎，曼谷，吉隆坡，新加坡和高雄工作.....以下是和他合作过的一些客户和项目：纽约时报，现代美术馆，美国银行，伊丽莎白雅顿，苏富比，麦迪逊花园，波音，索尼，强生，合作伙伴：美国禁毒组织，华纳音乐，默多克出版，资生堂，耐克，喜力，KPetronas双子塔，泰国设计中心，Wieden + Kennedy广告，IBM，泰国通讯，伊势丹，eno，Conde Nast/Vogue，欧莱雅.....

他现在纽约大学任教，并在哥伦比亚举办讲座和论坛，并在上海大学，东华大学，柏林Hochschule der Kunst任教。2005年，他在上海开创了自己的品牌咨询公司.....h+ branding，并将主要精力集中在亚洲企业。徐宗汉相信“做得好，感觉才会好”。

1.你最喜欢去世界的什么地方旅行？

哈瓦那，巴厘岛，秘鲁埃斯特角城，里约热内卢，威尼斯，东京，曼谷

2.你生活中最害怕的是什么？

失去我所爱的——家人，狗。。。

3.你最近正在读什么书？

没有特定的哪一本，我有10本不同的书都在读，我不停的为我的工作而阅读和搜索，我希望我的休闲时光能够远离文字和想法，但是要有音乐和运动。

4.你为什么选择在上海生活？

三个理由：能和我亲爱的父母离得更近，更好的了解我的出生地，看能为我的家乡带来什么，做一些比商业更有意义的事情。

5.什么让你充满灵感？

人，人才，想法，朋友，爱，欢乐，愚蠢的欢乐。

6.家庭生活对你而言意味着什么？

它意味着爱一个人的家，舒适的呆在家中。这个城市就是一个家。我们倾向于回家去寻找宁静并从城市中逃离。

7.最喜欢家中的哪个房间，为什么？

起居室——它很休闲，很大，开放的，自由的，朋友们在这里聚会，音乐声响起，我和我的狗懒懒的在一起。

8.谈谈你对创意事业的渴望？

专心地和少但是最好的客户一起工作。与客户和合作伙伴一起开发有意义而令人鼓舞的项目，来创造优秀的中国品牌。和最好的团队和人才在一起。

9.设计共和是如何启发你的灵感的？

让我们想起那些世界上最好的设计作品，让我们想起那些很难在上海发现的东西——完美，品质，简洁和设计的力量（一种安静的力量）。

Richard Hsu spent the last 25 years in the fields of advertising / branding / design, he has worked in New York, LA, Tokyo, Paris, Bangkok, Kuala Lumpur, Singapore, Kaoshiung. A list of his past clients and projects include: The New York Times, MoMA / Museum of Modern Art, Bank of America, Elizabeth Arden, Sotheby's, Boeing, Sony, Warner Music, Shiseido, Nike, Heineken, eno, Conde Nast/Vogue, L'Oreal...and a host of other world-reknowned clientele.

He presently teaches at New York University, and has held seminars and classes at Columbia, Shanghai University, DongHua University, Berlin's Hochschule der Kunst. In 2005, Richard opened his own brand consultancy company in Shanghai, h+ branding, focusing less on International companies, and more on Asian businesses. Richard believes in projects, ideas and initiatives that are "do good, feel good".

1.What are your favorite travel destinations?

Havana, Bali, Punta Del Este, Rio, Venice, Tokyo, Bangkok

2.What is your greatest fear in life?

To lose my love ones – parents, dogs...

3.What book are you reading right now?

Not one specifically, I have 10 different books open, as I read and research for my work non-stop. I tend to spend my free time away from words and ideas, but on music and sports.

4.Why do you live in Shanghai?

Three reasons: to be closer to my dear parents, to get to know my birthplace better, and to see what I am able to bring back to my hometown, to be a bit meaningful rather than commercial

5.What recharges you creatively?

people, talents, ideas, friends, love, happiness, silly happiness

6.What does “domesticity” mean to you?

It means loving one's home, being comfortable at home. We tend to go home to find peace and to escape from the city.

7.What is your favorite room in your house and why?

Living room – it is relaxing, larger, open, free, where friends meet, where music is played, where my dogs and I lazy around.

8.Talk about your aspirations in your creative career.

To focus on work with fewer and best clients, to develop meaningful and inspiring projects, and to be surrounded with the most wonderful teams and talents.

9.How has Design Republic inspired you?

To be reminded of the great designs of the world and to be reminded that some things are harder to find in Shanghai – perfection, quality, simplicity and power in design (force tranquille).



蒋琼耳专访

DR TALKS WITH JIANG QIONG ER



作为设计师和艺术家而受到赞誉和声望，游走于在上海和巴黎之间，在很多国家的美术馆举办展览。作为一个设计师，从室内和家具设计到珠宝设计，从绘画到摄影，她跟随着自己的灵感和她想表达的情绪，展现了创作的不同形式。她的绘画和设计作品融和了东方的美学元素和大胆的西方材料。她获得了无数的国内和国际艺术和设计奖项，她是第一位被法国巴黎家具展所邀请的中国设计师，并评为最受美术馆喜爱的设计师称号。她开始与数个国际知名品牌合作，来分享她的双重文化和灵感，就像最近，应Hermes之邀为他们在中国的橱窗设计艺术装置。琼耳始终认为她是为艺术和创造而生的。

1. 你最喜欢去世界的什么地方旅行？

永恒的欧洲，新印度，无尽的中国。

2. 你生活中最害怕的是什么？

如果有一天，我没有了灵感，没有了爱，没有了激情。

3. 你最近正在读什么书？

《围城》，钱钟书所著，已经读过很多次，但是每次读还是会有不同的发现。

4. 你为什么选择在上海生活？

这是我的出生地，这个城市养育了我，给了我很多的机会和挑战。这是一个融和东西文化的地方，很适合我。我感觉就像在家里，习惯，舒适，刺激。。。就像上海的“海派”文化。

5. 什么让你充满灵感？

跨越不同的项目，那意味着，通过做建筑，室内，家居，珠宝，绘画，音乐，传统歌剧，这些不同的活动相互穿插，给予我无限的灵感。

6. 家庭生活对你而言意味着什么？

它意味着：一个我可以成为100%真我的私密空间。在那里，我们可以邀请任何的宾客，发出任何声音，气味，有任何的色彩……一个我们放松自己的地方，感觉到自由而安全。

7. 你最喜欢家中的哪个房间，为什么？

我把自己的房子从三个卧室改造成一个卧室，并且把剩下的部分也都结合到了一起，我喜欢我阅读的地方能看电影，因为这样的环境很安逸，放松，精神上的富裕，而且舒适。你置身其中不会有任何的压力。

8. 谈谈你对创意事业的渴望？

努力将中国的设计及创意带向世界的舞台。分享，更好的融和东西方文化。做更少但是更有意义的项目，保留更多时间来做纯艺术

9. 设计共和是如何启发你的灵感的？

设计共和有好的品味、好的产品、好的交流方式，提醒我还需要更努力工作，向这些设计师看齐。

Gaining recognition and popularity as a designer and an artist, Jiang Qiong Er, divides her time between Shanghai and Paris, and exhibits at galleries in numerous countries. As a designer of interiors, furniture and fine jewelry, and as a painter and photographer, her creations take form following her inspirations and emotions. Jiang Qiong Er has won a lot of national and international art and design prizes. She was the first Chinese designer invited by "Salon du Meuble a Paris", selected as "the favorite of Gallerie Lafayette". She has worked with several internationally famous brands, that recently included an invitation by Hermes to create an installation for their shop window in China. Qiong Er always feels that she is born for art and creativity.

1. What are your favorite travel destinations in the world?

Eternal Europe, new India, endless China

2. What is your greatest fear in life?

If one day, I will have no more inspiration, no more love or no more passion

3. What book are you reading right now?

"Wei Chen", written by Qian Zhong Shu. I've read it many times, but always discover different things.

4. Why do you live in Shanghai?

My native city, the city that raised me, the city that offers me lots of opportunities and challenges. This mix of east and west suits me very well. It is home, it is comfortable, it is exciting... like the Shanghai "Hai Pai"(Shanghai style) culture.

5. What recharges you creatively?

Doing architecture, interior, furniture, jewelry, painting, music and traditional opera, all these different activities when they cross each other, they recharge my creativity a lot

6. What does "domesticity" mean to you?

It means: an intimate space where we can be 100% "true us or me". A place where we release ourselves, and feel free, and safe...

7. What is your favorite room in your house and why?

I love my reading area where we can also watch movies, because this space is very easy, relaxing, spiritually rich, and comfortable. No stress...

8. Talk about your aspirations in your creative career.

To bring the Chinese design and creativity into the international stage. To share, to marry better these eastern and western cultures and to do less but more meaningful projects. Keeping time for "pure art".

9. How has Design Republic inspired you?

Design republic has good taste, good selection, good communication. It helps me to keep in mind that we still need to work hard and play on the same stage like the designers the store features...





设计共和周年庆

2007年9月

设计共和旗舰店以独具创意的场景布置庆祝开业一周年。当天同时进行了设计共和自有品牌neri&hu系列产品的预展，还发布了由创始人郭锡恩先生和胡如珊女士共同编写的第一本书——《视觉暂留 (Persistence of Vision)：设计师“绘”话上海》即将面世的预告。

Design Republic Anniversary

Sep 2007

September 21, we commemorated Design Republic's first anniversary by unveiling our own-brand product line, neri & hu, at the Bund Five flagship store. Through the product preview and visual display, we offered citizens of the republic a visual representation of our design paradigm.



共和新闻 DR NEWS

上海国际创意产业活动周

2007年11月

设计共和代表著名的荷兰设计品牌Moooi和Droog参加了在1933老场坊举办的上海国际创意产业活动周。老场坊前身是一座始建于1933年具有古罗马帝国时期巴西利卡式风格的远东地区最大的现代化屠宰场——上海工部局宰牲场，创意周是由上海创意产业中心举办的在创意产业领域最具影响力和传播力的年度盛会。

2007 Shanghai Creative Industry Week

Nov 2007

Design Republic represented well-known Dutch design brands Moooi and Droog at Shanghai Creative Industry Week, held at 1933 – one of the 3 biggest existing slaughtering houses in the world. Organized by Shanghai Creative Centre the event is to showcase and promote the projects and designs from various industries and countries.



Design Republic at Creative Week

家居设计展

2007年12月

设计共和在上海展览中心举行的家居设计展上展示了其家居系列产品。家居展以“无处不设计”为其口号，展示了众多顶级家居品牌和优秀设计师机构的多种风格的设计作品。

Home Fashion & Design Exhibition

Dec 2007

Design Republic showcased its furniture collections at Home Fashion & Design Exhibition held at Shanghai Exhibition Centre. The exhibition is held by CMP Exhibition to show design focused home furnishing products from top furniture companies and well-known designers under theme of “Design Everywhere”.

设计共和新书发布

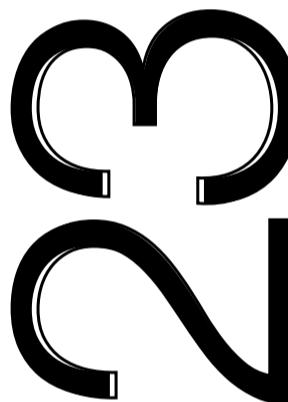
2007年12月

新书《视觉暂留 建筑师绘话上海》于12月13日在香港九龙塘创新中心1楼 Point To Life Design Bookstore 举行发布会。该书策划及主编 如恩设计研究室 及设计共和 创始人郭锡恩先生和胡如珊女士出席了此次酒会。

Design Republic Book Launch

Dec 2007

A Design Republic book in association with MCCM Publishing, Persistence of Vision: Shanghai Architects in Dialogue gathers voices from 50 architects—foreign and native— living and working in Shanghai, to engage in conversation about their lives, projects, views, and their vision towards the city and its architecture. The project directors and executive editors Lyndon Neri and Rossana Hu attended the book launch event at the Point To Life Design Bookstore, in Hong Kong, 13th of December.



Jasper Morrison

特别版雷达表展示

2007年12月 - 2008年2月

由工业设计天才Jasper Morrison所设计的雷达特别版手表登陆中国之后即在设计共和展出，此系列5款手表每款全球限量10枚，意在纪念雷达50周年。设计共和为其指定展览地点。

Special Rado Watches Exhibition

Dec 2007 - Feb 2008

A special Rado watches set by industrial design genius Jasper Morrison was exhibited at Design Republic after its China launch, Design Republic was appointed to be the exhibition venue for this set of 5 watches. The limited edition watches - only 10 sets worldwide - were designed especially for Rado's 50-year anniversary.

亚洲设计大奖

2007年12月

设计共和旗舰店获得亚洲设计大奖（DFA）大中华区最佳设计奖。DFA是在亚洲设计颇具影响力的设计奖项之一。

Design for Asia (DFA) Award

Dec 2007

The Design Republic Flagship Store won the DFA (Design for Asia) award for Best Design of Greater China 2007. DFA is one of the most influential design awards in Asia.



DFA award ceremony



DFA award ceremony



设计共和代表着一种全新的生活方式。在成立之初，就是一种生活的共和概念——一种通过生活与居住物品的关系创造生活之意义和理解的生活方式。我们追寻探索人们与其在生活中使用的简单物品——一个碟子、一只茶杯、一把椅子——的关系，这就是我们发现日常生活中的美好之处。设计共和也是一种风格的共和概念——一种在设计、零售和销售概念中创造新想法的风格，体现出当代中国独特的审美观念。我们越过传统的界限，将新旧融合，将传统和现代融合，将奢华和简朴融合。

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.



翠屏年小担年008

