

design 宣言

manifesto

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3

设计共和国
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3

3

目录

专题

三个欧洲城市
三家重要的美术馆
三家有意思的博物馆

共和新品
三样新品

人物

三组访问

共和新闻

三条新闻

城市

三家上海挚爱酒店

艺术和文化

三本书
三种生日食品

CONTENTS

FEATURE

3 EUROPEAN CITIES
3 SIGNIFICANT GALLERIES
3 INTERESTING MUSEUMS

NEW AT DR

3 NEW PRODUCTS

PEOPLE

3 INTERVIEWS

DR NEWS

3 NEWS

CITY

3 SHANGHAI HOTELS WE LOVE

ART AND CULTURE

3 BOOKS
3 MUSIC
3 BIRTHDAY RECIPES

创始人片语 FOUNDERS' NOTES

共和拓疆

THE REPUBLIC PERSUASION



诞生、崛起、扩张……设计共和已然走过三个年头了。我们精心搭建起为中国设计界打造的平台，平台上站着形形色色的设计师，他们的作品让我们羡慕、让我们尊崇。我们也期望能利用这座高起的平台，让他们更加看清楚当下的中国，更加了解中国设计界准备与全世界分享的东西。在过去的三年里，我们不仅把设计师介绍给中国，还通过我们的“设计共和”和“知恩制作”，把些许“中国”引领到了世界舞台。而我们自己遇到了许多给我们灵感、活力乃至挑战的人、事、地。为了向你们三年来一如既往的支持表示谢意，我们将与你分享几段旅程……

The Birth, The Rise, The Expansion...it has been three years since the birth of the republic. We have carefully set up the platform we intended to create for the design community in China. On this platform stood a diverse group of people whose work we admire and respect. Hopefully we were also able to give them, through this raised stage, a better view of what China is about and what our design community is ready to share with the world. In three years we not only have brought designers to China, we have also brought a bit of China, through our brand Design Republic and neri&hu, to the world stage. In our travels, we have encountered many people, places and things that have inspired, rejuvenated and sometimes challenged us. To thank you for your support over the last 3 years, we'd like to share some of our journeys...

郭锡恩 lyndon neri 胡如珊 rossana hu

3



3 欧洲城市 EUROPEAN CITIES

在中国传统世界观里，衣、食、住、行是人的四大基本需求。我们发现，一个城市的特点以及我们抓取到的城市印象，恰恰是由这四大类衍生而出。在接下来的“欧洲三城计”里，我们将与你一起分享我们最喜欢的时装、餐厅、酒店和名履 ……

The traditional Chinese worldview claims 4 basic categories of human needs: YI clothing, SHI food, ZHU shelter, XING transportation. We find that a lot of a city's character and the impressions we take with us are derived from these 4 basics. In the following 3 European cities, we've selected a few of our favorites in fashion, restaurant, hotel and shoes...



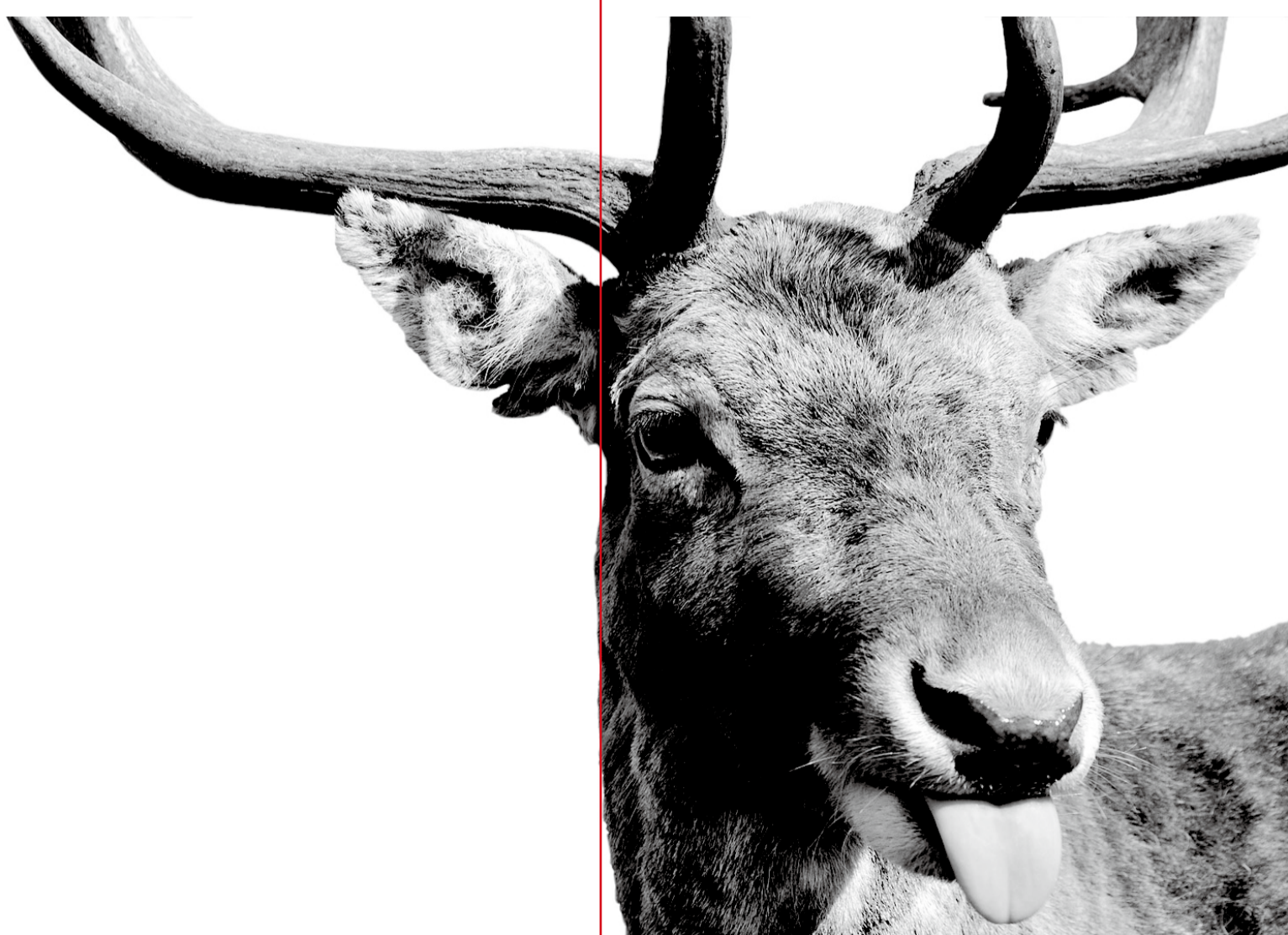
安特卫普

ANTWERP

51° 13' N 4° 24'

时区 Time Zone +02:00
地区代码 Area Code: +03
邮政编码 Postal Codes: 2000-2660

安特卫普拥有世界上最
古老的动物园之一
antwerp has one of the
oldest zoos in the world





一提到安特卫普首先想到的是时尚和美食。每样东西都美味——非常的美味。不仅如此，这座城市诞生的时装设计大师也是我们最喜欢的。安特卫普生动有趣而又风格独特，小店和食肆鳞次栉比，非常适合漫无目的地闲游和发掘。

Fashion and food comes to mind when one thinks about this city. Not only does everything taste good...really good, the fashion designer gurus who come out of this city are on the top of our favorite list. The city is interesting and unique with small pockets of stores and eateries. It's a very interesting place to just wander off aimlessly and discover.

衣/ YI DRIES VAN NOTEN
创始于 Since: 1989
创始人 Founder: Dries Van Noten

垂感、图案，闪烁着一种来自原始的光芒
Drape, pattern, glitter with a native bent

食/ SHI GIN FISH
Haarstraat 9, Oude Stad, Antwerp

意料之中的“意料之外”是它的“鱼”——统统是鱼！超级美味的鱼！
The expected un-expected is the fish—it's all, and i mean ALL fish there! Out-of-this-world fish!

住/ ZHU HOTEL JULIEN
Nieuwstraat 24 korte 2000 antwerpen

设施完善，细处彰显精致，砖砌的房间，如同自己家阁楼的私密和亲切，还有那悦目的早餐。
Mix of well-appointed with sophisticated details, bricks in the rooms, like going home to your attic privacy, and beautifully presented breakfast always helps.

行/ XING ANN DEMEULEMEESTER
创始于 Since: 1988
创始人 Founder: Ann Demeulemeester

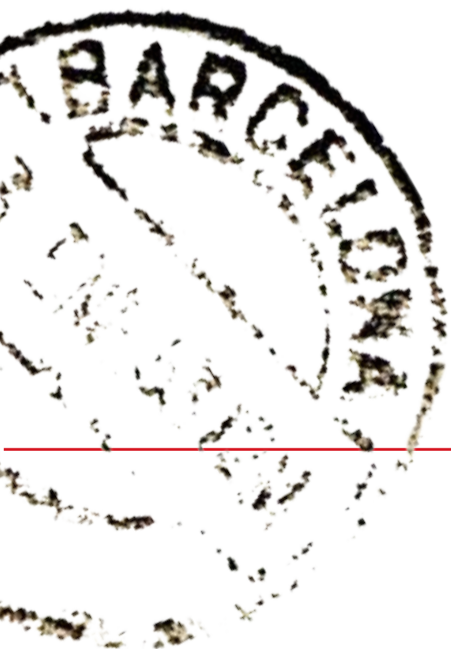
前卫而又实用，庞大而又柔美
Edgy but utilitarian, bulky but feminine.

巴塞罗那

BARCELONA



巴塞罗那的名字
来源于酒吧，天
空和海浪
the name barce-
lona came from
bar (bars and
pubs) cel (sky)
ona (surf)



41°22'N 2°10'E

时区 Time zone: 冬天winter +01:00 夏天summer +02:00
地区代码 Area code: +93
邮政编码 Postal codes: 08001-08080



街道表演者、城市雕塑以及穿着得体的行人使这座城市的空气里弥漫着艺术自由的气息。对历史上在这座城市创作过的艺术大师的认知无疑强化了对这座城市的好感。巴塞罗那处处是遗址、古迹以及证实它们存在的精神力量。（更不用提那些会让人轻易沉醉在艺术气息中的散布各处的酒吧了。）

The sense of artistic freedom is in the air, with street performers and urban sculptures and very well-dressed citizens. The knowledge of the masters who worked in this city throughout history undeniably colors one's perception of the place, and the city is filled with relics, monuments, and spirits which testifies their existence. (Not to mention that the wine bars around town helps one to be intoxicated in the city's artistic inspirations with little effort.)

衣/ YI BALENCIAGA
创始于 Since: 1918
创始人 Founder: Cristobal Balenciaga

今天的人们都认为Balenciaga（被法国公司PPR收购）来自巴黎，其实它缘起于圣·塞巴斯蒂安，第一批店就是开在巴塞罗那。强烈的女性色彩，大胆冒险且富有皇族气派，一贯的前卫。
Known today as a Parisian brand (having been bought by French company PPR), Balenciaga has its roots in San Sebastian Spain with its first stores opening in Barcelona. Strong femininity, boldly risky royalty, avant-garde heritage .

食/ SHI CAL PEP
8 Martinez De La Rosa, Barcelona, Spain

早餐、中餐还有晚餐……想一起去吗？
Breakfast, lunch and dinner.. Anyone?

住/ ZHU CASA CAMPER
C. Elisabets 11, Raval, Barcelona

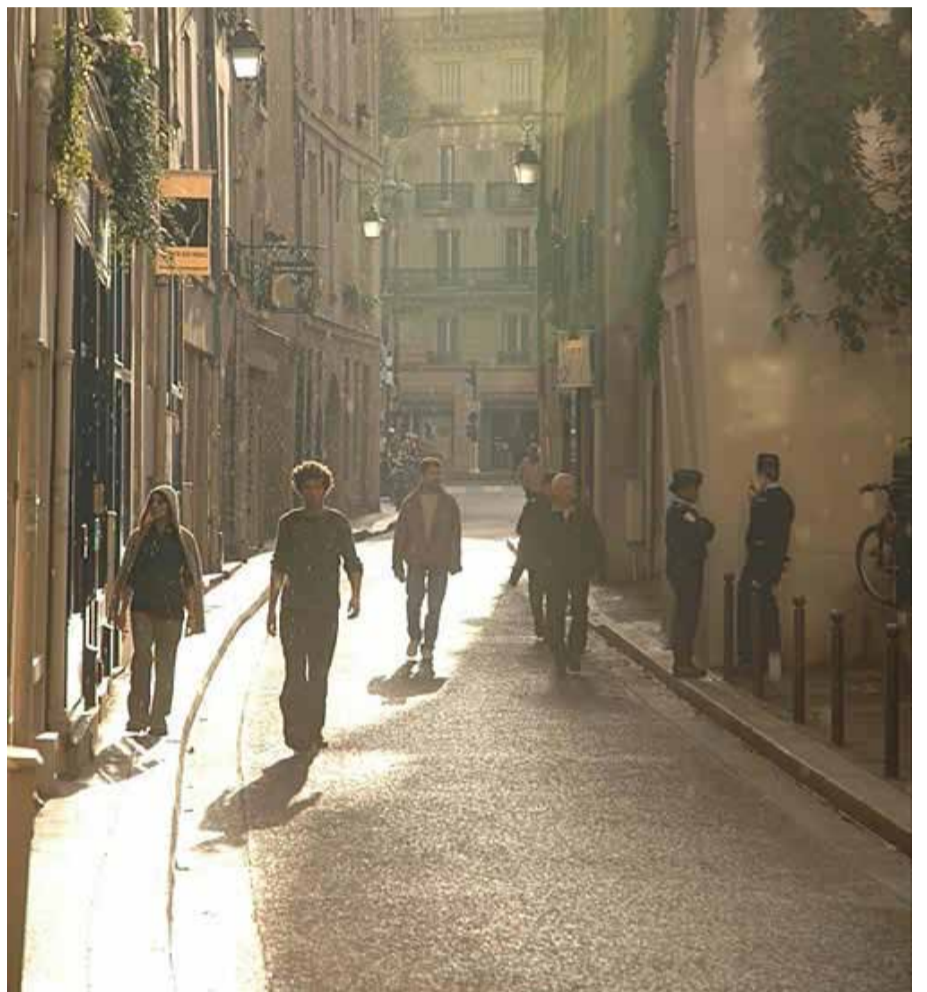
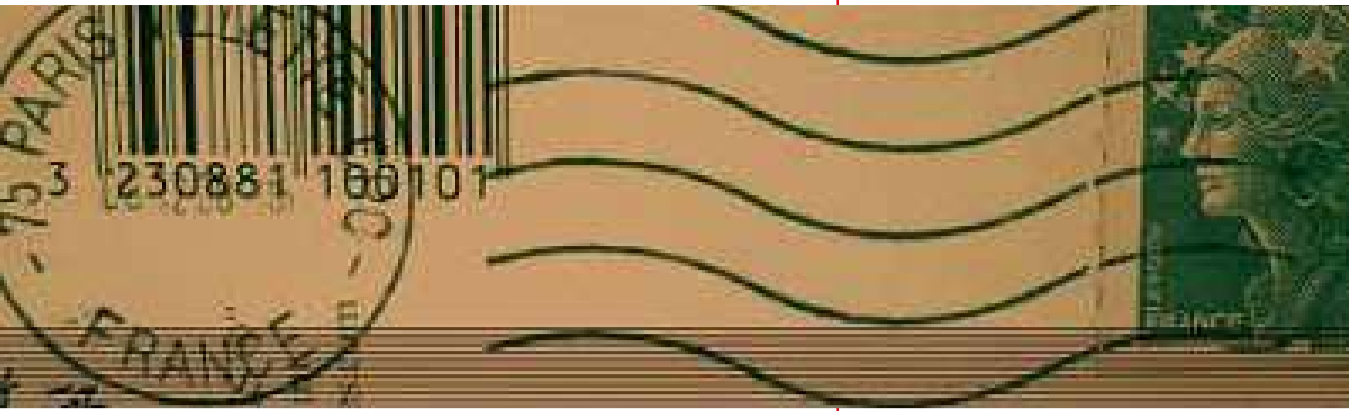
舒适、独特且有腔调——就像其同名鞋履品牌。
Comfort with uniqueness with an attitude.. just like the shoe brand.

住/ ZHU HOTEL NERI
Calle Sant Sever 5, Barcelona, Spain

最佳的地段，庭院里的憩坐处最适合午后小酌。
Best location ever, the courtyard seating area is the best place to have a drink in the afternoon in town.

行/ XING CAMPER
创始于 Since 1975
创始人 Founder Lorenzo Fluxa

品牌概念立足实质，不喧哗、不嚣张。
Brand concept based on substance, not hype.



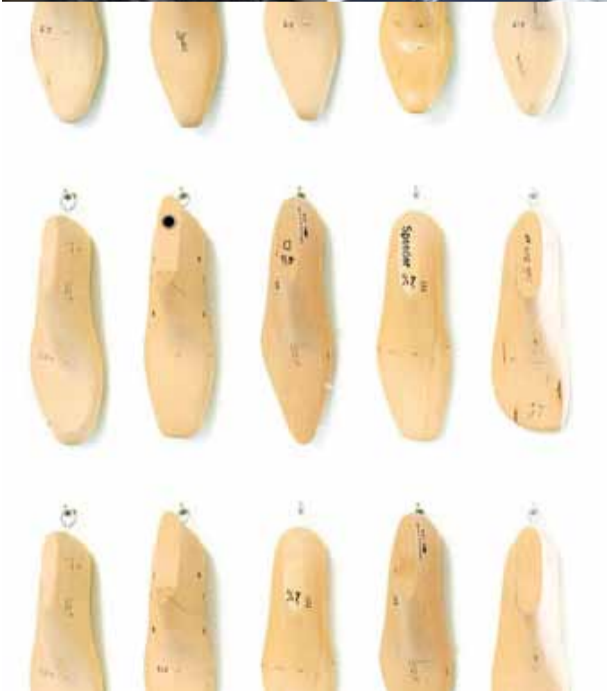
48°52'N 2°19'59'E

巴黎人不会直
视陌生人的眼
睛超过3秒钟
parisians can-
not look at
stranger's eyes
more than 3
seconds

时区 time zone: 冬天winter +01:00 , 夏天summer +02:00

地区代码 area code: +33

邮政编码 postal codes: 75001-75020



可能是过誉了，但巴黎的确是全世界最浪漫的城市。这种浪漫不是停留在字面上，而是浸没在最诗意的情绪中。

Maybe it's over-rated, but it's truly the most romantic city in the world-- romance not in the usual sense of the word, but romance in the most poetic sense.

衣/ YI LANVIN
创始于 Since: 1889
创始人 Founder: Jeanne Lanvin

每针每线都在尖叫着高贵的风格。
Every thread screams style and sophistication.

食/ SHI JOSEPHINE CHEZ DUMONET
117 Rue Du Cherche-Midi, St-Germain-Des-Prés, Paris

不招摇的法国菜，只是好吃。
Unpretentious French food. Simply delicious.

住/ ZHU HOTEL LE MEURICE
228, Rue De Rivoli, Paris, France

法国路易十六时代风格的房间，加上Philippe Starck在酒店公共区域发挥的奇思妙想。酒吧很出色。
French Louis XVI style rooms with a touch of Philippe Starck's whimsy in the public areas. Nice bar.

住/ ZHU MAMA SHELTER
109, Rue De Bagnole Paris, France

Philippe starck的又一作品，这次他用了孩子们玩的面具。
Philippe starck does it again, this time with masks.

行/ XING HESCHUNG
创始于 Since: 1934
创始人 Founder: Eugène Heschung

优质、精工，传统但不沉闷。
Good material, well-crafted, traditional but not stuffy.

3 重要的美术馆 SIGNIFICANT GALLERIES



白立方画廊

WHITE CUBE

创始人 OWNER: JAY JOPLING
地址 LOCATION: LONDON, ENGLAND
创始于 SINCE: 1993
艺术家包括 ARTISTS REPRESENTED:

Franz Ackermann Darren Almond Ellen Altfest Mirosław Balka Ashley Bickerton Candice Breitz Ernesto Caivano
Jake & Dinos Chapman Chuck Close Gregory Crewdson
Rosson Crow Carroll Dunham Tracey Emin Katharina Fritsch...



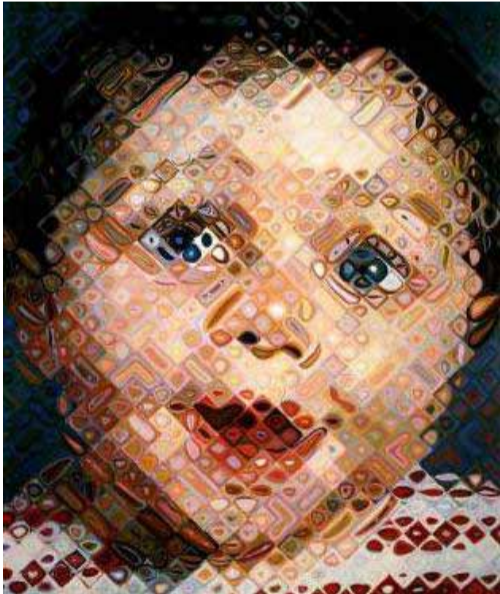
Antony Gormley



Anselm Kiefer



Jeff Wall



Chuck Close

在Damien Hirst成为Damien Hirst之前，白立方画廊的Jay Jopling就已经开始展出这位默默无闻的艺术家的作品。在这里还可以看到Anselm Kiefer, Andreas Gursky 和Chuck Close的作品。

Before Damien Hirst was Damien Hirst, White Cube's Jay Jopling was already showcasing this little known artist's work. Anselm Kiefer, Andreas Gursky and Chuck Close among many others who show here.



Liza Lou



Andreas Gursky



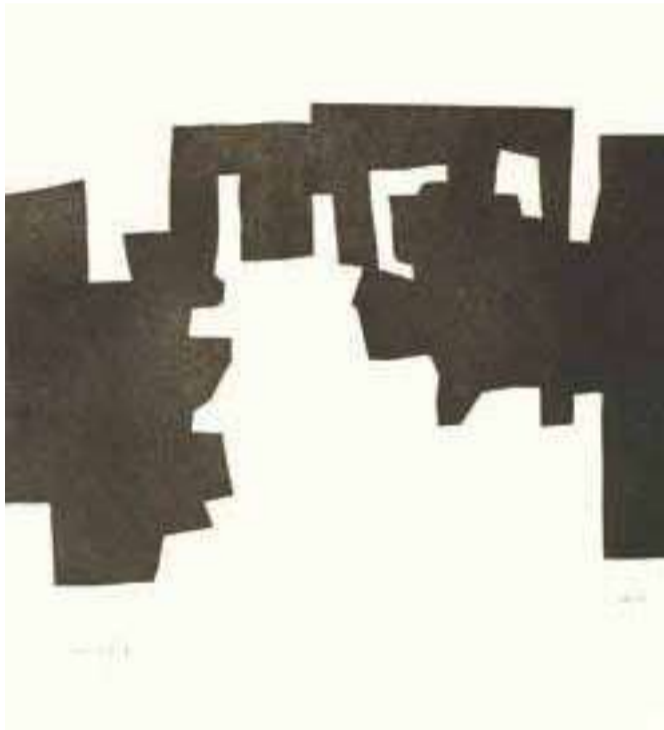
Tracey Emin

玛格画廊

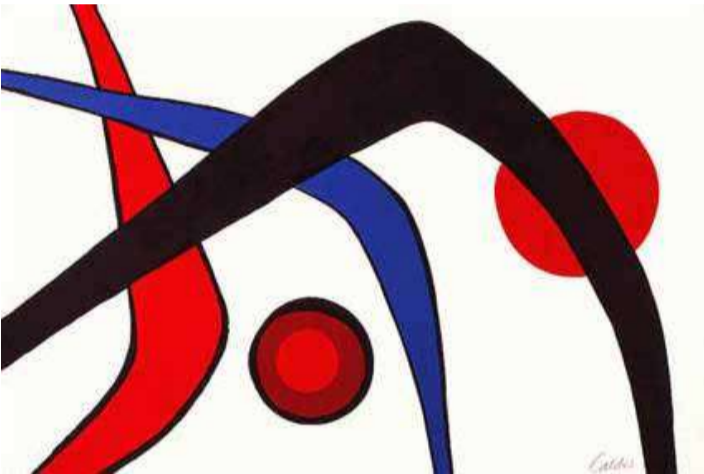
GALERIE MAEGHT

创始人 OWNER: AIME MAEGHT
地址 LOCATION: PARIS, FRANCE; BARCELONA, SPAIN
创始于 SINCE: 1936
艺术家包括 ARTISTS REPRESENTED:

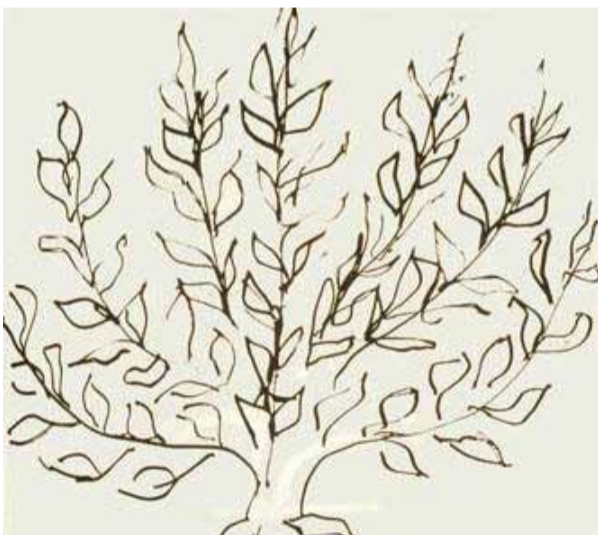
Georges Braque Alexander Calder Marc Chagall Eduardo
Chillida Alberto Giacometti Hongwei Guo Aki Kuroda
Henri Matisse Joan Miro Antoni Tapies Manolo Valdes
Dawei Yang...



Eduardo Chillida



Alexander Calder



Henri Matisse



Antoni Tapies

在Maeght后，Chillida, Giacometti 和 Kuroda在我们心里定位了、扎根了。每次去巴黎必会去参观。

We get our fix of Chillida, Giacometti and kuroda from Mae-
ght. It is a must on all our Paris visits.



Aki Kuroda



Alberto Giacometti



Marc Chagall

高古轩画廊

GAGOSIAN GALLERY

创始人 OWNER: LARRY GAGOSIAN
地址 LOCATION: NEW YORK, NEW YORK; BEVERLY HILLS, CALIFORNIA; LONDON, ENGLAND; ROME, ITALY
创始于 SINCE: 1980s
艺术家 包括 ARTISTS REPRESENTED:

Ghada Amer Richard Artschwager Francis Bacon Roger Ballen Georg Baselitz Alighiero e Boetti Cecily Brown Glenn Brown Chris Burden Alexander Calder Michael Craig-Martin Gregory Crewdson John Currin Dexter Dalwood Walter DeMaria Markdi Suvero...



Rachel Whiteread



Jeff Koons



Damien Hirst



Roy Lichtenstein

与其创立人Larry Gagosian的激进性格相符，这家美术馆收纳着被广泛争议或者说谈论的当代艺术家Damien Hirst, Jeff Koons, Andy Warhol等人的作品。

Matching its founder Larry Gagosian's aggressive personality, the gallery attracts or draws work from famously controversial and highly talked-about contemporary artists such as Damien Hirst, Jeff Koons, Andy Warhol.



Sally Mann



Richard Serra



Hiroshi Fujimoto

MODERN
TATE



3 有意思的博物馆 INTERESTING MUSEUMS

泰特现代艺术馆

TATE MODERN



TATE MODERN

地址 LOCATION: LONDON, ENGLAND

由：
马蒂斯
毕加索
达利
马格利特
米罗
波洛克
罗斯科
沃霍尔
设计的国际现代艺术杰作

International Modern Art Masterpieces by
Matisse
Picasso
Dalí
Magritte
Mirò
Pollock
Rothko
Warhol...

河岸，学龄童和来自各行各业的人们坐在河畔大草坪上。大面积的空地以及引人注目的斜坡，这家博物馆的入口处已然给人一种压倒的气势。极好的书店、俯瞰江景的小咖啡馆，与邻近的设计博物馆和莎士比亚球形剧场仅几步之遥。这是在伦敦消磨一个下午的最好去处。

Bankside, school children sitting at the great lawn, people from all walks. The entrance is at once overwhelming-- with it's wide opening and welcoming with it's dramatic slope that pulls you in. Great bookstore. Great café overlooking the river. A short walk to the design museum nearby and Shakespeare globe theater. Perfect way to spend an afternoon in London.



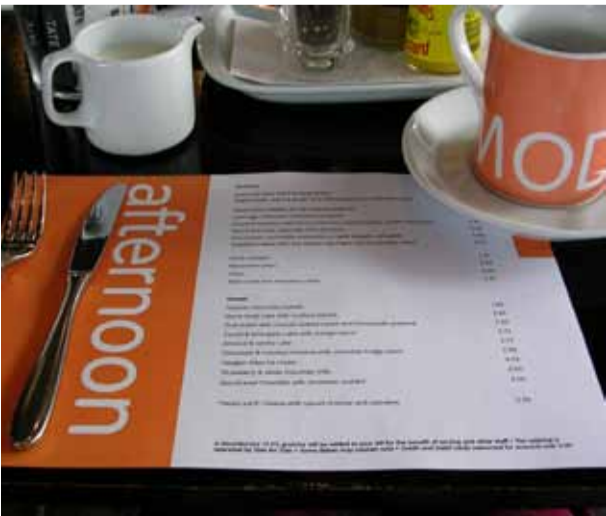
Tate Modern Entrance



School kids nearby



Shibboleth Exhibition at Tate Modern



Tate Modern Cafe

纽约现代艺术馆

MOMA



NEW YORK MUSEUM OF MODERN ART
地址 LOCATION: NEW YORK, NEW YORK

当代艺术
建筑
设计
素描
油画
雕塑
摄影
印刷画
电影
电子媒体

Contemporary Art
Architecture
Design
Drawings
Painting
Sculpture
Photography
Prints
Film
Electronic Media

位于纽约市中心，享有“全世界最好的当代艺术馆”声誉的 MoMA 无人能敌。如同 Maeght, MoMA 一直是我们到纽约的必去之地。有时候我们的时间只够去逛逛它的书店，但已是足够。没有 MoMA，纽约也就不是纽约了。

At the heart of downtown New York, MoMA's reputation as the world's best contemporary art museum is unparalleled. As with the Maeght, MoMA is always on our list of places to visit while in New York. Sometimes we only make it to the bookstore but even that is reason enough to visit. New York is not New York without the MoMA.



MoMa Sculpture Garden



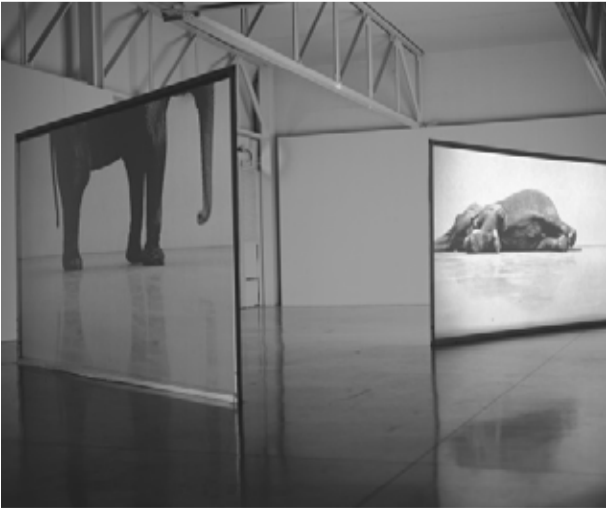
MoMA Bookstore



MoMA Interior



MomA Interior



Douglas Gordon's "Play Dead " exhibition at MoMA

库珀 · 休伊特

COOPER HEWITT



COOPER-HEWITT

地址 LOCATION: NEW YORK, NEW YORK

产品设计
装饰艺术
素描
印刷画
平面设计
纺织品
墙纸

这间博物馆拥有国家设计图书馆，收藏了超过七万卷图书

Product Design
Decorative Arts
Drawings
Prints
Graphic Design
Textiles
Wallcoverings
Houses The National Design Library = 70,000 Volumes

位于纽约曼哈顿第五大道著名的“博物馆街(Museum Mile)”，
Cooper Hewitt国立设计博物馆在全美的历史暨当代作品博物馆中独树一帜。设计爱好者不容错过。

Located in Manhattan's well-known museum mile in New York's 5th avenue, the Cooper Hewitt National Design Museum is the only museum of its kind – holding works of contemporary and historic design – in the United States. There's nothing like it in the world. A design-lover must-see destination.



Cooper Hewitt



Artist's Studio at Cooper Hewitt



Voroduo Exhibition at Cooper Hewitt



Packaging, Repackaged at Cooper Hewitt



Fashioning Felt at Cooper Hewitt

共 和 新 品 N E W A T D R

三样新品

THREE NEW PRODUCTS

品牌 KAI
产品名称 KNIVES – MICHEL BRAS

Michel Bras是法国料理大师Michel Bras与日本刀具制造商KAI精工细作的成果。该系列共有十个 种类，每种结合相应的用途，实现最高的机能性与美感。刀体的流线与柄部的造型都不尽相同。完全手工制作，超越了仅作为厨房用具的厨用刀的概念，体现出如同宝石般的存在感。

BRAND KAI
PRODUCT NAME KNIVES – MICHEL BRAS

Michel Bras is the creation of the chef and artist, Michel Bras, and the craftsmanship of Kai, a Japanese manufacturer of knives. When the president of the Kai group, Koji Endo, met Michel Bras, he was attracted by the lively curiosity and depth of insight of this man who seemed to embody all the virtues of an ancient sage. These are more than just cutlery. Indeed these cooking implements are more like precious “jewels” than ordinary kitchen utensils.





品牌 家
产品名称 书法系列之螃蟹组

作为“家”书法系列中的一组，“螃蟹组”是书法笔划和不锈钢材质动静间流动的美学及对刚柔平衡的挑战。终于可以有腔有调地享受大闸蟹了。

BRAND JIA
PRODUCT NAME SEAFOOD SET

Part of Jia's calligraphy series, this well-crafted seafood set is made of stainless steel balanced with the art of chinese calligraphy. You can now indulge in shanghai's hairy crabs in style!



品牌 如恩制作
产品名称 双层玻璃茶壶

双层玻璃茶壶是对传统和现代理念的双重展现——现代造型的玻璃杯外层清晰地透出内层传统茶杯的形状。双层的设计为冷热饮提供了很好的保温性能。

BRAND NERI & HU
PRODUCT NAME DOUBLE WALL TEAPOT

The Boli Double Wall Glass captures a figurative doubling of traditional and modern – a conventional tea glass form is visible within the confines of the modern glass shape. The double wall design enables an excellent thermal quality for hot and cold beverages.





PLAYFUL.
INTIMATE.
ECLECTIC.



JIASHANGHAI

JIAHONGKONG

WWW.JIABOUTIQUEHOTELS.COM



3

组对话

INTERVIEWS

与JURGEN BEY探讨“家”

JURGEN BEY ON DOMESTICITY



[对话]

LN: Lyndon Neri (郭锡恩) RH: Rossana Hu (胡如珊)
JB: Jurgen Bey

LN: “家”对你来说意味着什么？与你的工作的关系？与你的设计和生活的关系？
JB: “家”的概念现在被很多人滥用了。他们把酒店、医院和办公场所做得像家一样。家是非常私人化的。拿医院来说，你会感到你在一个健康的环境下被照顾，但这不是家的概念。家其实是个非常被动的地方，在家里你只允许事情往你想要的方向发展，你只允许你真正认识的人进入你的房间，否则他们不会去你家。

LN: Jurgen, 我赞同你的立场，很显然这是个非常有趣的视角来看家庭生活。当然还有很多人持有与你非常不同的观点，这也是好的。我们这期杂志就是希望探索人们对家庭生活的态度和信念。在这方面，你是否相信存在“理想之家”的概念？
JB: 我知道在荷兰，大多数人都认为理想的家是这样一个地方：他们住在一个小区里，一幢房子接着另一幢，然后有一个泳池，还要有一个有草坪和喷泉的小花园。如果我真的走过这些地方，那会杀了我的（大笑）。对我来说，“存在理想的家”很难的。当我还在读书时，我住在一个同学的家里，每天晚上都在一起。而你住在家里时，也是会有一个人一直在那里，你不需要去照顾他，但你可以和他一起做事情。所以，对我来说，这仍旧像一个系统，我是很喜欢的，你会看见在一个团体中，一些有思想的个体，现在让一些事情发生了。然后，房子的背面，全是花园，你会与人们分享，但当你需要一个人的时候你也可以在家里有自己的地方。从一个家走到另一个家，也是个非常吸引人的地方。理想的家可能只是说有个集体的空间，你可以和你喜欢的朋友在那里碰面，同时能在你需要的时候选择独处。

LN: 你对我们第一个问题的回答已经非常明确了，你认为家的类型化概念不能与酒店、医院和办公场所混淆。但是现在你又说家是个集体的场所，这类型学的概念有点模糊，但你却说是理想的。这是不是有些矛盾了呢？
JB: 不，当然不矛盾。这有很大的区别的，因为像在医院，对于谁会在我旁边或者我会与谁在一起，都没有概念。在酒店的话，也是一样。但是在家，我会很清楚地知道这些，那也就意味着我会非常希望了解我的邻居是谁，因为我希望和我在一起的人都与我有着共同的背景和爱好。安逸自在呆在家里，我就不会被很多事情打扰。所以，我认为这是有很大区别的。

LN: 我喜欢这集体场所的概念，再多告诉我们一些吧。
JB: 我认为居住是会改变的。也许这对所有人来说不是这样，但我很肯定的是，像在酒吧这种地方，如果你碰到你的家人，而你以前从来没见过他们，我很怀疑你是否会与他们说话。我或许不是那种很有趣的人，也许只会站在那里。

LN: 你实际上已经回答了我们第三个问题。我想只剩下最后一些问题了。关于你刚刚说的集体场所的概念，是非常吸引人的。这个对你的工作有什么改变或启示吗？
JB: 当我与我喜欢的人，就是有独立思想的人在一起的时候，



French (photo: La Galerie de Pierre Bergé & associés)



Pix Chair (photo: Claude Cortinoris)

你们可以一起学到很多东西。

LN: 家庭生活的概念不可避免地会与文化背景产生关系。你不能描述一下你工作构成和发展的特殊文化背景？
JB: 这就是我为什么必须要住在小岛上的原因，你就可以重新开始，不用很深入地涉及到真实，也不用与其他人交往，你只要做就行了，也不会去想它（文化）会成什么样的问题。因为这已经是它了，只是你还没有看见它而已。从某些方面来说，它真会成为你自己的，这也是所有文化之间的区别所在。所有的文化都殊途同归。

RH: 最后一个问题比较简单，而且比较轻松。说一下你最喜欢的、最感兴趣的家居用品，也就是你个人的喜好，也可以是你设计的作品。
JB: 让我努力想想。我只能说是我的电脑，这是一样我无论去哪儿都随身带的东西。

RH: 你用什么电脑？
JB: 当然是苹果！我认为苹果不止是一台电脑，如果我必须要想到其它东西的话，我一定需要花很长精力去想。但是在现在我想到的就是我的电脑。

RH: 你会不会对你工作的场所和你居住的场所做严格的划分？比如说，你回家时，会不会还做一些工作？
JB: 是的，我在家里还会做一些工作。但我会这样想，我是不是把它分得更开？但在另一方面，我想每样事物就是和工作相关的。我还会记一些笔记，我一直会列张单子让自己做些事情，对我来说所有的东西都是和工作相关的。我的社交生活也是与工作相关的，这就像个生活圈子。

LN: 谢谢Jurgen. 我们一直被你的作品吸引，很高兴和你的谈话。

[Dialogue]

LN: Lyndon Neri RH: Rossana Hu JB: Jurgen Bey

LN: What does “domesticity” mean to you? As it relates to your work? As it relates to product design in general? As it relates to life?
JB: People abuse the notion of domesticity a lot. They make hotel like a home, hospital like a home and the workplace like a home. Home is more personal. In a hospital for instance, you need to feel like you are taken care of and that you are in a healthy environment but this is not entirely the notion of home. Home is just a very passive place, home is a place where you allow things to happen exactly the way you want it, you only have people that you really know entering the room, otherwise they won’t come in your home.

LN: Jurgen, I respect your stand. Interesting way of looking at domesticity because obviously, there are many people who think very differently from you, which is good. This magazine really wants to explore people’s attitude and conviction on domesticity. On this note, do you believe in the notion of “an ideal home”?
JB: I know in Holland, most of the people find that the ideal home is that where they live in a neighborhood, house to house, then with a pool, with a garden, a small front lawn. If I go through these areas, it will kill me for me (lots of laugh). For me it would be very difficult to say that ‘an ideal home exist’. When I was studying, I lived in a student home where everything was shared. When you are at home, there is always someone there, you didn’t have to take care, but you could do things with. So for me, it’s still like a system that I really like, you see some of the things happening now, with a community, by many like minded individuals. And then the whole back of the house which is all garden. You share and then you have your own place which is your home when you want to be private. This is also a fascinating way to go from one home to another. The ideal home probably would be if there is a collective space where you can meet with friends you like and be in privacy when you choose to.

LN: Your answer to our first question was rather clear that the home typology cannot be confused with a hotel, a hospital and a workplace and yet you are now saying that a collective space where the typology of a home is blurred is ideal. It seems contradictory, no?
JB: No, definitely no. There’s like a big difference. Because like hospital, I have no idea who is next to me and who I am with. And hotel, it’s the same. My home, I know it very well and it also means that I would really like to be involved in who my neighbors are because there I want to be with among a lot of people that have similarity, same background and same interest. To be at ease there so I don’t have to be annoyed by too many things. So, I think there’s a difference and that’s it.

LN: I like this idea of a collective space, tell us a little more.
JB: I think living will be changing. I think maybe it’s not for everybody but I’m quite sure if you would meet your family, like in a bar and you’ve never seen them before and I really doubt that you would really talk with anyone. I’m probably not the most interesting person, standing there at least not by knowledge.

LN: You have actually answered our third question in many ways. So I think except for the last half. This notion of a collective space that you’re saying is very intriguing. How has this changed or informed your work?
JB: When I am with people I like or like minded individual, you learn things together.

LN: The notion of domesticity is inevitably related to cultural context. Can you describe the particular context in which

your work is developed and framed?
JB: That’s why I need to be in an Island, so you start with new thing and then you don’t get involved with the reality, don’t get involved with others, you’re able to just do it, also you don’t question what it is like, you don’t see it. And at certain point, it will become really your own and that’s also all the difference between all the culture. They started differently but end up all the same.

RH: The last question is really quite simple and it’s supposed to be a lot lighter. Name some of your favorite domestic products that you think you’re interested in, that you personally have a liking for. It could be a product you design.
JB: I’m really thinking hard. I can only say my computer, one thing I take everywhere.

RH: What computer do you use?
JB: Apple, of course! I know Apple is more than a computer, if I really have to think about any other thing. I have to make a lot of effort to think about it. At the moment that would be my computer.

RH: Do you make a clear distinction between your work space and your domestic space? For example, when you go home, do you do any work?
JB: Yes,yes, I still do some work at home. At least, I have to say, do I keep it more separated? But on the other hand I think, everything is related to work. I’m always writing notes, I’m always making commitments with myself, making a list. Yes, for me everything is related to work, my social part is also related with work. It’s like life community.

LN: Thank you, Jurgen. We have always been captivated by your work and it’s great to finally talk to you in person.



Blue House for Droog NYC (photo: Ian Tong)

不随机的BERTJAN POT

NON-RANDOM THOUGHTS OF BERTJAN POT



[对话]

LN: Lyndon Neri (郭锡恩) BP: Bertjan Pot

LN: “家”对你来说意味着什么？对你的工作/设计/生活来说呢？

BP: 总的来说，“家”意味着你周围的东西，让你有家的感觉的东西，你喜欢的东西，让你的住处与众不同的东西。从某种意义上来说，每个人都被只属于他的众多独特的东西包围着，这些东西的集合就叫做“家”。我试着让我的作品吸引人：一方面，它们不能看起来像量产型的、大众化的东西；另一方面，也不能像一件不能使用的博物馆里的东西，或者一件你不得不照单全收的、某艺术家的“自我表达”（在我看来，过多的“设计”并不利于设计）。个人而言，我的目标是在今年买一所房子——我想很快就要实现了。这将是我第一次实实在在地“拥有”一处住所，而不是租的。并且，它一定要够年头。我一直想要一个花园，还有一个不错的厨房，诸如此类能让人过得舒适的东西。

LN: 你相信有“理想之家”吗？为什么？

BP: 当然，确实有一个“理想之家”。事实上，既然有这么多人，就相应地会有许多。或者说，有多少人就有多少个“理想之家”，但是，这有点像“世界和平”，我们都渴望拥有，但它真的会到来吗？

LN: 你是否认为，当下的社会变化使我们对“家”的理解有别于传统？这是如何发生的？这对你的工作是否有影响？

BP: 社会从来不是一成不变的。它总是在变化。每当你觉得它“变成了什么”，变化又再一次开始了。今天的潮流也许就是明天的传统。一个好的传统想要延续下去必须要有意义，要有延续它的理由。人们对过往时光的渴望就是一个好理由，但是对我来说，我更加实际，更喜欢那些“实用”的传统。我没有那么浪漫。别指望我会把旧式样硬搬到新东西上去，那么做仅仅只是为了让它看起来像是一个“懂一点儿历史的人”制作的。事实上，人们喜欢物品上的装饰的真正原因是，装饰为物品添加了一些“额外的时间”，从而使它们更值钱（时间就是金钱嘛）。如果你将一个旧图案用在一件物品上，而那图案仅仅是，比如，数码印刷的，那么绝大多数情况下物品的价值并不会增加。这种做法只会让它流行一段时间，然后就过时了。

LN: “家”的理念总是不可避免地“与文化环境”相联系。你能描述一下你在其中工作的那个环境是如何发展和构成的吗？

BP: 我生活的国家只有很少的制造业，大部分人从事的是服务业的工作，而不是制造业。这让我可以免受许多实际传统的束缚，让我有空间去发明新东西、新技术和新材料，或者从别的国家借用。我认为最好的传统是对历史的共识：哪些部分是可以利用的，哪些部分是要丢弃的。

LN: 你最喜欢的家居用品是？

BP: 床。我喜欢睡觉。



Blue Mint



Tiger Vase

[Dialogue]

LN: Lyndon Neri BP: Bertjan Pot

LN: What does “domesticity” mean to you? As it relates to your work? As it relates to product design in general? As it relates to life?

BP: Work and general the stuff around you ,..the stuff that makes you feel at home, the stuff that you personally like.. that makes your place different from the rest. In a way every body is surrounded with their own very unique personal collection of things that he or she calls home. I try to make things that people can appeal to without them having the idea of the stuff being mass produced for everybody on one side, but also modest enough to not be considered a museum piece that cannot be used or a personal expression of an artist that you would just have to accept to live with. In my opinion there is a bit to much art-design going that hardly contributes to design.
My goal was to buy a house this year and i think it will happen very soon. It would be the first time that I would actually own a place were I live (instead of renting it) and somehow,..it must be aging..I am longing for things like a garden and a good kitchen. Things that make life comfortable.

LN: Do you believe in the notion of the “ideal home”? Why or why not?

BP: Sure there is an ideal home in fact there are many since there are so many people..there probably are just as many ideal homes but it is probably like world peace. we are all longing for it but will it ever happen to us?

LN: Do you think as the contemporary society change we come to a different understanding of domesticity from that of the traditional one? How? Has this change informed your work in any way?

BP: Society has never been a non-changing thing..It is always on the move..just when you think it comes to something,..something happens and changes it all around again. Today's avant-garde might be tomorrow's tradition. A good tradition will only survive if it makes sense, if there is a reason for the tradition. Longing for past times can be a good reason, but personally I am more practical and prefer the traditions that have practical use. I am not that romantic.You don't see me slapping old patterns on new things just to make them look like something that was made by someone who knows a little bit of history. In fact, for instance the actual reason why people have always appreciated decoration on things was because it showed some extra time was put into the object, which made the object more valuable (since time is money) if you would now use an old pattern that was just (for instance) digitally printed on an object there is not really an increase in value of the object in most cases. It just makes it something that will be in fashion at one point and out of fashion some other time.

LN: The notion of domesticity is inevitably related to cultural context. Can you describe the particular context in which your work is developed and framed?

BP: I live in a country where very little manufacturing is going on and where most people work in services as instead of manufacturing. This makes me very liberated from a lot of practical traditions--gives you space to invent new stuff, techniques and materials..or borrow from other countries. I think the best tradition left is common sense to see what part of history to use and what part to leave.

LN: Favorite domestic product(s)

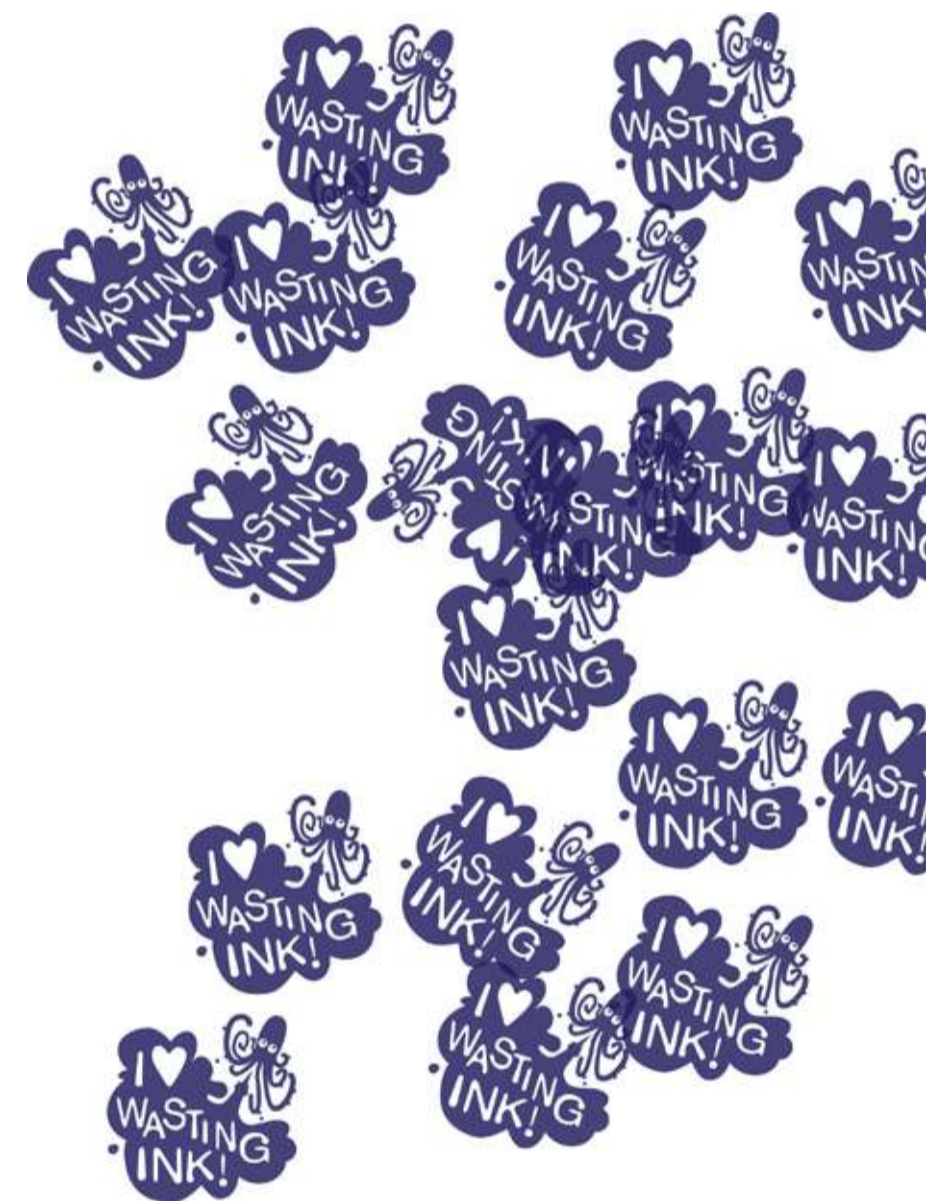
BP: Bed, I like sleeping.



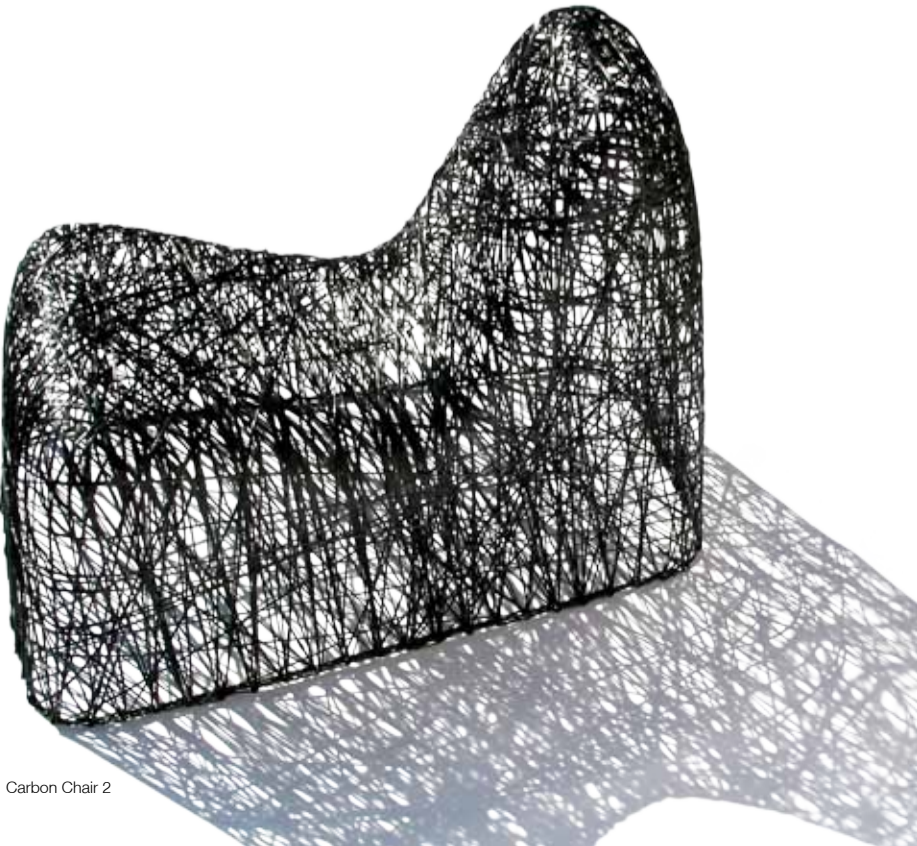
Carbon Chair



Random Light



i Love Wasting Ink Pattern



Carbon Chair 2

设计狂人对话

BARBER & OSGERBY TALK TO LYNDON NERI



[前言]

BARBER & OSGERBY

在过去十多年里，Edward Barber和Jay Osgerby涉足诸多领域，为世界各地的公司设计了家具、灯饰、家居用品、餐厅、商铺和电子产品。两位在2004年赢得“应用艺术奖（Prize for Applied Arts）”，2007年成为“皇家工业设计师（Royal Designers for Industry）”。

Edward Barber和Jay Osgerby 在伦敦皇家艺术学院一道攻读建筑专业并在1996年共同创建了BarberOsgerby。在位于伦敦Trellick Tower的设计工作室里，Edward和Jay设计出了Loop Table。Loop Table被广泛报道，也让Guilio Cappellini注意到这两位设计师。从此，两位设计师和这家声名远扬的意大利公司开始了长期的合作关系，两人的事业也正式起步。

BarberOsgerby为Flos,Venini,Magis,Authentics,Swarovski,Established & Sons等业界翘楚设计了诸多系列的产品，同时也接受私人或者政府委托的项目。Edward和Jay为众多国际性活动和设计学校做过演讲，其中包括主持在Ecal,瑞士以及Vitra设计博物馆的专题研讨会。他们的作品被伦敦V&A博物馆、纽约城市博物馆、伦敦设计博物馆、芝加哥艺术学院以及印第安纳波利斯艺术博物馆永久收藏。

[对话]

LN：Lyndon Neri（郭锡恩） B&O：BARBER & OSGERBY

个人

LN：你们对上海的印象如何？如果让你们选择在伦敦之外的某个城市生活，会选哪一个？为什么？

B&O：上海有着惊人的活力，到处生机勃勃，你可以感到它在高速变化中。如果我要搬到另一座城市的话，一定会选择靠海的地方，只是还没有想好哪一个。

LN：在过去几年内，你们两人都上过无数杂志的封面。我不认为这是你们工作的初衷，这种与公众对话的形式对你们的设计工作有什么影响？

B&O：设计出非常“上镜”的产品是一种诱惑。实际上我觉得制作出一件在杂志上看起来非常诱人的物件挺容易，难的是设计出一件实用而又有感觉的产品。摆在别人的家里比放在杂志的某一页上更让我们欣慰。

LN：设计业外哪一位人士的作品能给你们灵感？为什么？

B&O：工程技术以及船只、飞机的设计一直给我们灵感。

工序

LN：在设计工程中你们两人是否有明确的分工？

B&O：我们共同参与每个项目的设计工作。其中一个人可能会首先着手，但我们两个都会参观工厂和参与设计过程。



Tab Table Lamp

LN: 你们会争吵吗? 如何化解呢?
B&O: 每个项目在完成之前都会有很多次火药味浓烈的对话。是的, 我们争论, 但这是设计过程本身的一个有益部分, 这也是我们两人同时参与设计的一大好处。

LN: 你们怎么认定一项设计已经完结? 有多少成品达到了你们的预期设想? 有没有中途放弃的项目? 如果没有的话, 你们的原则是什么?
B&O: 认定一项设计已经完结是设计师工作的最难的一部分。在店铺里看到我们某个设计作品时, 我经常 would 想如果用另一种手法去表现, 会不会效果更好。偶尔我们也会觉得某件产品恰到好处无需再改, 但这种情况极为少见。

成品

LN: 你们最中意的项目是哪一个? 为什么?
BO: 目前来说是为Flos设计的TAB灯。不仅是因为我喜欢它的设计以及它的好用, 而且它的价格非常合理。我们有太多的设计产品因为诸多原因而价格昂贵, 很多人无法承受, 我觉得这是一个遗憾。

LN: 对你们而言哪一个项目的难度最大? 为什么?
B&O: 最难的是我们正在进行的一个家具设计项目, 具体的细节我们现在还不能透露。当然, 为Established & Sons设计的IRIS桌在技术上也很有难度。本来是很简单的工艺, 但是我们想用电镀着色, 于是一切就变得复杂了。为了达到精准, 我们雇用了一家F1供应商用铝加工桌子的每一段, 然后再手工电镀这每一段 (200种以上不同的颜色)。

LN: BarberOsgerby下一步有什么计划? 还有其它你们想做的项目吗?
B&O: 我们手上有许多涉及不同领域的项目正在进行, 比如家具、电子产品、服装和一些特别版的设计。我们很盼望有机会设计一座桥, 因为“桥”是设计、雕塑以及工程技术的完美结合。

[Foreword]

BARBER & OSGERBY

Over the past ten years Edward Barber and Jay Osgerby have worked across a wide range of disciplines to create everything from furniture, lighting, household products, restaurants, shops, drinks bottles and electronic products for companies based all around the world. Edward and Jay won the Jerwood Prize for Applied Arts in 2004 and were made Royal Designers for Industry in 2007.

Edward Barber and Jay Osgerby studied architecture together at The Royal College of Art in London and established BarberOsgerby together in 1996. From their studio in Trellick Tower in London they first designed the Loop Table. The table was featured widely and brought them to the attention of Guilio Cappellini. This was to be the beginning of a long working relationship with the renowned Italian producer, and launched their career around the world.

BarberOsgerby has since been developing collections for leading manufacturers including Flos, Venini, Magis, Authentics, Swarovski and Established & Sons, as well as continuing their work in private and public commissions. Both Edward Barber and Jay Osgerby have lectured at numerous international events and design schools, including hosting workshops at Ecal, Switzerland and the Vitra Design Museum. Their work is held in museum permanent collections around the world including V&A Museum, London; Metropolitan Museum of Art, New York; Design Museum, London; the Art Institute of Chicago and the Indianapolis Museum of Art.

[Dialogue]

LN: Lyndon Neri B&O: Ed Barber & Jay Osgerby

Personal

LN: What was your impression of Shanghai? If you were to pick a city to live outside of London, what would it be and why?
B&O: Shanghai was an amazingly energetic experience. The city is so full of life and you can feel that Shanghai is changing at high speed. If I was to move to another city it would have to be somewhere on the sea, but I have yet to work out which one!

LN: Over the last few years you have both been covered in numerous design magazines. I don't think it's something you seek when you start your work, how has this dialogue with the public affected your process?
B&O: I think there is a temptation when designing to create something that will look good in a magazine. In fact I think it is quite easy to make a magazine-seducing 'spectacular' object but much more difficult to create a product that is sensible and usable. We are much happier to see our products in someone's home than on a page.

LN: Whose work out of the design field inspires you? why?
B&O: We have always been inspired by engineering and the designs of boats and planes.

Process

LN: Does each of you play a distinctive role in the design process?
B&O: We both are involved in the design of each project. One of us may begin the project but we both visit the manu-

facturers and are involved with the development.

LN: Do you have arguments sometimes? And how do you resolve the problem?
B&O: There is a lot of heated dialogue in the middle of any project before we reach the end! Yes we argue but that's a healthy part of the process. That is the main advantage of having two of us.

LN: How do you understand when a design is done? How much of the completed product is what you intended it to be and have there been instances when you've walked out or abandoned a project? If not, where is that line drawn for you?
B&O: Knowing when a design is done is one of the hardest parts of being a designer. Often when I see one of our designs in a store I still question whether it would have been better to have done it a different way. Occasionally you have a product that is just right and you know there is nothing more to change, but that is rare!

Final Product

LN: What is your favorite project, why?
B&O: At the moment it is the TAB lamp for Flos. Not just because I like the design and it works well but because it is a sensible price. So many of our projects are expensive for a number of reasons and I think it's a shame that more people can't afford them.

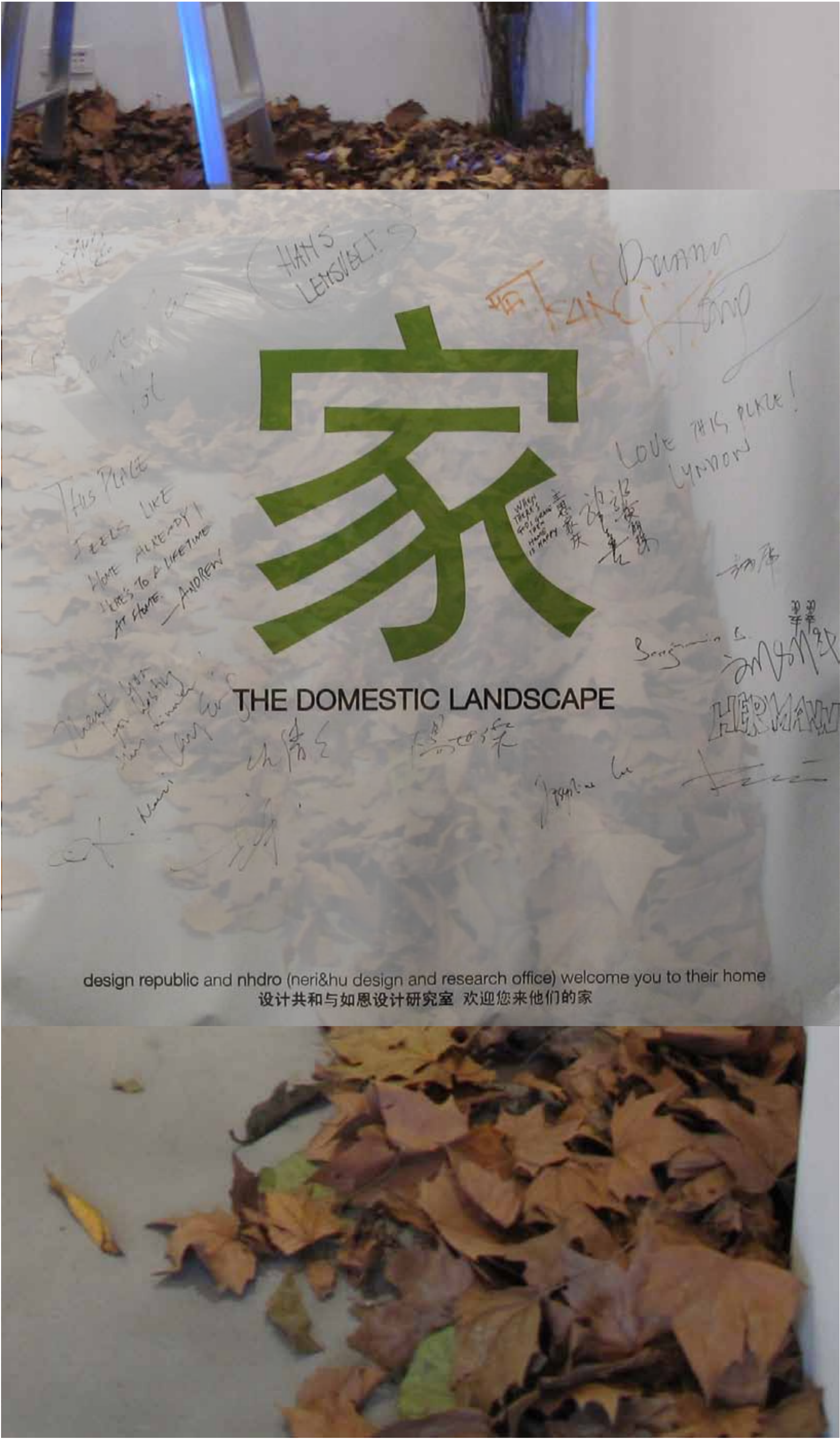
LN: What was the most challenging project for you so far? why?
B&O: The most challenging is a furniture project that we are working on now which we can't yet discuss. However, the IRIS table collection for Established & Sons was a huge technical challenge. It was supposed to be very simple but because we wanted to use anodizing to colour the tables everything became very complicated! We had to machine every table segment from aluminium using a formula 1 manufacturer because of the precision required. Then each segment (over 200 different colours) were hand anodized.

LN: What's next for Barberosgerby? What other projects would you like to do?
B&O: We have many diverse projects we are working on that include furniture, electronics, clothing and some edition pieces. We would love to have the chance to design a bridge as we think that it is the perfect combination of design, sculpture and engineering.



Iris 1200 (photo: Mark O'Flaherty)





三条新闻

THREE NEWS

2009年100%设计上海展——2009年10月15-17日

设计共和参与了上海最重要的设计盛会——100%设计上海展。作为100%设计上海展的核心发起人之一，设计共和创始人郭锡恩先生和胡如珊女士在其位于余庆路88号新展厅的二楼主持了100%设计的VIP晚宴。为了令参加晚宴的贵宾们在户内、户外体会到“家的景色”这一主题，晚宴现场装点着落叶、灯笼和蜡烛。

晚宴由David Laris亲自主厨，到场的贵宾有郭锡恩、胡如珊，100%设计上海展创意指导陈柏康和黄峻豪,100%设计上海展顾问杨辰竹,特邀嘉宾BarberOsgerby设计工作室创办人Ed Barber和Jay Osgerby, Bertjan Pot、“雷达杯”青年设计大奖赛得奖人沈倩倩和沈雨琛、JIA精品酒店股东黄佩茵,陈幼坚, Hans Lensvelt等。

100% DESIGN SHANGHAI 2009 - 15-17 OCT

Design Republic partipated in Shanghai's most important design event -- 100% Design Shanghai. As part of the core group that started 100% Design Shanghai, design republic founders Lyndon Neri and Rossana Hu also opened up the 2nd floor of their new dr showroom at 88 Yu Qing Road to host 100% design's VIP dinner-- bringing in fallen leaves, lanterns and candles into their showroom to create an indoor/ outdoor dining experience for the event they themed "The Domestic Landscape".

The VIP dinner prepared by chef David Laris was attended by: Lyndon Neri & Rossana Hu, 100% design shanghai creative directors Aric Chen and Tobias Wong, 100% design shanghai consultant Andrew Yang, special guests Ed Barber and Jay Osgerby of BarberOsgerby and Bertjan Pot, Rado Young Design Winners QianQian Shen and Yuchen Shen also Yenn Wong of Jia boutique hotels, Alan Chan, Hans Lensvelt among many others.





设计共和在原法租界正式开幕

设计共和新展厅在100%设计上海展进行至如火如荼之时在余庆路88号正式开幕。欢庆场面稍稍打破了这条小路的寂静，引来了好奇的、穿着睡衣出街或者溜着狗的邻居们的驻足，以及三辆试图控制噪声的警车的驻守。设计共和余庆路展厅在每周一至周五上午9:00至下午5:30恭候您的光临。

DESIGN REPUBLIC AT THE FRENCH CONCESSION OPENS!

Design Republic's french concession showroom at 88 yuqing road officially opened in the middle of the hectic 100% design shanghai event. The quiet french concession street was treated to a little bit of design republic's celebratory noise bringing in curious pajama-wearing strollers, dog walking neighbors and a couple police cars seeking to control our noise. Visit us from Monday to Friday 9 to 5:30.



设计共和赠送EMECO座椅

给在“100%设计”上到过我们展台的参观者一些东西会蛮有意思，所以我们就给了每一位参观者一把钥匙，这把钥匙可能会打开锁着一把EMECO座椅的箱子。

DESIGN REPUBLIC EMECO椅赢取活动赢家

姓名：王金泉

年龄：26

职业：室内设计师

DR: 这是不是您的第一把Emeco座椅？

WJQ: 是的，这是我的第一把Emeco座椅。

DR: 你对于EMECO座椅的感觉如何？

WJQ: 坐上去感觉很舒适，它的做工非常考究，设计感极强。

DR: 你以前是否去过设计共和？

WJQ: 之前没有到过设计共和，但早闻其名，无论设计共和的选址还是内部装饰都体现了设计共和的理念，融汇了近现代中西文化元素，每一件产品都是那么楚楚动人，耐人寻味。产品真实地体现了生活，感谢为生活而努力的每一个人。

DESIGN REPUBLIC GIVES AWAY EMECO CHAIR

We thought it would be fun to give away something to those visiting our exhibition booth at 100% design. We gave each visitor a key that could possibly open a locked box containing an Emeco chair.

Winner: Wang Jin Quan

Age: 26

Position: Interior Designer

DR: Is this your first Emeco chair?

WJQ: Yes, this is my first Emeco chair

DR: What do you think of your Emeco Navy Chair?

WJQ: It's a very comfortable chair, well-made and design oriented

DR: Have you been to Design Republic before?

WJQ: I haven't been to Design republic before, but I heard a lot about it, both the store location and its interior décor are showing the concept of DR, and each product from DR is attractive and enlightening.



城市动员
CITY
MOBILI-
ZATION

BY
OB

“09 香港 · 深圳 城市\建築 雙城 雙年展”

“ 2009 Hong Kong & Shenzhen Bi-City Biennale of Urbanism\Architecture ”

世界級雙年展 確立本港作為亞洲創意樞紐的地位
呼籲全城動員 打造屬於你的雙年展

香港，2009年9月9日 – 「2009香港．深圳城市\建築雙城雙年展」（下稱「雙年展」）即將於本年12月4日至明年2月27日隆重舉行，這為期三個月的雙年展將成為西九龍文化區首個具規模的國際文化盛會。整個展會共佔地四萬六千平方米，大會希望透過連串精采獨特的展覽與活動，向市民大眾展現大量創意洋溢的作品、裝置、工作坊及表演，提供自由開放的平臺，刺激公眾再思生活空間的萬千可能。

由深港兩地攜手協辦的雙年展將打破傳統局面，而香港區展覽主題是「城市動員：BYOB（Bring Your Own Biennale）」作為整個展覽的架構及口號，全面呼籲各界個別人士參與，結合網絡力量，匯聚全港市民的創意動力，舉辦一次別開生面的雙年展。透過各式各樣的裝置及活動，公眾將有機會參與評估香港的各類型文化產物，展望各界可如何塑造大都會的未來發展，集思廣益，重新思考我們的生活方式。

2009香港．深圳城市\建築雙城雙年展」由香港建築師學會、香港規劃師學會及香港設計師協會攜手主辦。作為慶祝六十周年國慶的文化活動。

數之不盡的豐富展出項目與活動，歷時三個月的「2009香港．深圳城市\建築雙城雙年展」勢必成為城中最具代表性的文化盛事，在2009年12月4日至2010年2月27日期間，城市動員，為香港文化面貌留下深刻印記。

World Class Biennale Reaffirms Hong Kong's Status as a Regional Creative Hub
Calling out to our City: Bring Your Own Biennale

Hong Kong, 9 September, 2009 – Hong Kong & Shenzhen Bi-City Biennale¹ of Urbanism and Architecture 2009 (referred to as “the Biennale” thereafter) will mark the first cultural event of international magnitude to take place in the West Kowloon Cultural District from 4 December 2009 to 27 February 2010. The site of West Kowloon will be filled with 46000 square metres of exhibitions and events, showcasing an open platform composed of inventive works and thought-provoking installations, workshops and performances that aim to engage the public in rethinking the society they are an integral part of.

Hong Kong's role in this novel Bi-City Biennale will be guided by the theme of “City Mobilization: BYOB” (Bring Your Own Biennale), a catchphrase and framework designed to inspire individual participation and networked collaboration among the citizens of Hong Kong. Through the Biennale's many scheduled exhibitions and events, the public will be presented with the opportunity to have an active hand in evaluating Hong Kong's cultural production and to speculate on what society's impact on the metropolis could be.

The Hong Kong-Shenzhen Bi-City Biennale 2009, is organized by The Hong Kong Institute of Architects, Hong Kong Institute of Planners, and Hong Kong Designers Association. Bi-City Biennale is destined to become one of the city's most monumental cultural events from 4 December 2009 to 27 February 2010, fueling creative conversations that focus on how Hong Kong's society can make an imprint on their city's future.

三家上海挚爱酒店

THREE SHANGHAI HOTELS WE LOVE



JIA HOTEL
中国上海静安区南京西路931号
No.931 Nanjing west road,Jing'an district, Shanghai, China

在香港JIA的几度逗留让我们对它非常了解,现在时常会跟友人推荐JIA。不要错过位于2楼的issimo意大利餐厅。

We often recommend Jia knowing the brand well from our stays in Jia Hong Kong. Italian restaurant, Issimo at Jia's 2nd floor cannot be missed.





PULI
中国上海静安区常德路1号
No.1 Chang De road, Jing'an district, Shanghai, China

号称为“都会桃源”，璞丽以丰富的装饰和周到的技术便利为旅者提供了一处城市中的“世外桃源”。

Marketed as an “urban resort”, Puli serves up a richly decorated sanctuary with well-considered technological conveniences for the modern day urban traveler.



THE WATER HOUSE
中国上海黄浦区南外滩毛家园路1号
No.1 Mao jia yuan road, Huang pu district, Shanghai, China

我们很荣幸地受majestic group之邀设计这家位于南外滩的精品酒店。酒店所在地曾是旧时码头的仓库，有着说不尽的历史。我们为旅者而不是游客设计了这家酒店，2010初开张纳客。

We were honored to be asked by the majestic group to design their boutique hotel at the south of the bund. The site, a former dock warehouse with so much history. We designed it as a place not for the tourist, but the traveler. Coming early 2010 ...



如恩设计研究室最新作品
NHDRO LATEST PROJECT

黑盒子

THE BLACK BOX

黑盒子－如恩设计研究室与设计共和办公楼
中国·上海·余庆路88号

“黑盒子”的设计灵感来自于飞机上记录数据的黑匣子，意喻这座大楼对发生在内部的对话、思想、理念和研究的记录。当飞机发生撞击，火灾或类似悲剧的时候，黑匣子记录保存了所有的飞行数据；同样，“黑盒子”存储着这个建筑设计事务所精湛的设计，保护它们不受外界损坏，并为客户们提供意义深刻并充满激情的设计理念。位于一楼的设计共和零售店陈列着一部分在“黑盒子”内部设计的家居产品，成为展示“黑盒子”内涵的一个窗口。

“黑盒子”是原法租界内的一幢五层办公楼，包括一个临街的零售店铺。底楼入口两侧的木饰外立面是大楼的基础，一侧延街道舒展，与玻璃隔断构成设计共和新店铺的外墙，通透的店铺于是成为街道景观的延伸；另一侧则向入口内延展，指向楼上的办公空间。一楼之上四层楼的深色外立面仿佛是突出之后的裁切，密密麻麻的四方形窗口极具立体感的凸显出来。

在设计共和的办公空间内，木“盒子”被穿透，显露出构成展示区域的白色“盒子”。个人办公室采用玻璃墙隔断，和原在外滩5号的办公空间一样。四五两层是如恩设计研究室的开敞式办公空间，垂直方向上被打通贯穿，水平方向上则由一道“桥梁”连接。站在五楼的“桥”边透过玻璃隔断俯视便是四楼的会议室——那是由两个“盒子”堆叠而成的空间，木“盒子”在上，白“盒子”在下。

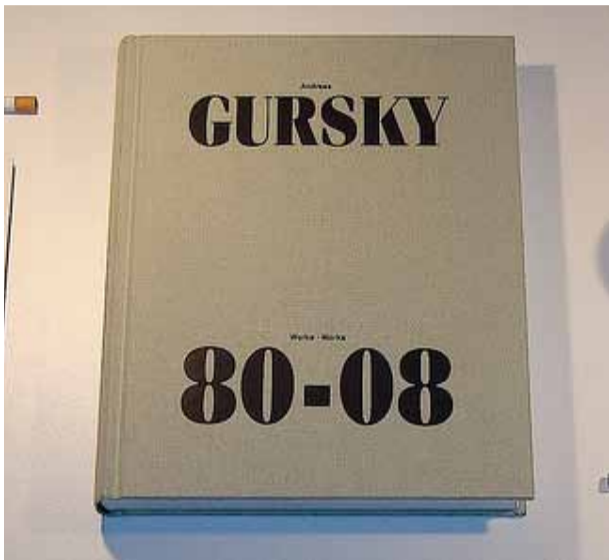
THE BLACK BOX-NHDRO (NERI&HU DESIGN AND RE-SEARCH OFFICE) AND DESIGN REPUBLIC OFFICES
88 YUQING ROAD, SHANGHAI, CHINA

The concept of the “Black Box” is the guiding concept behind the architecture--modeled after the “black box” flight data recorder, it is used symbolically to represent the “storage” of conversation, ideas, thinking and research in the creative studio office. The black box also serves the function of protecting that recording in the event of a crash, fire or tragedy, analogous to the role of a design office servicing as a container of its intellectual production and protection from outside damage. The black box offers poignant, relevant and passionate design ideas with meaning and purpose to clients who may have had to face design tragedies in their lives. The ground floor in the form of a retail store displays some of these designed objects produced in the offices above, rendering it a window into the contents of the black box.

The Black Box is a five-story office building located in the former French Concession, which also includes a street-level storefront space. On the ground level, two wooden facades make up the base of the building, one comprising the new Design Republic store and the other leading up to the Design Republic and NHDRO offices. The gallery and store on the ground level then becomes an extension of the street. Above this glass and wooden exterior, a four-story dark façade is extruded and “cut” to reveal windows into the building.

Within the Design Republic space, the wooden box is pierced to reveal white boxes that frame the main display area. Private offices are contained within glass walls, just like within the original Design Republic office on the Bund. The upper two stories will comprise the NHDRO space, which is connected vertically with openings and horizontally with a bridge. The conference room consists of two stacked boxes, a wooden box atop a white box. The room is visible from the upper level through an opening alongside the bridge.



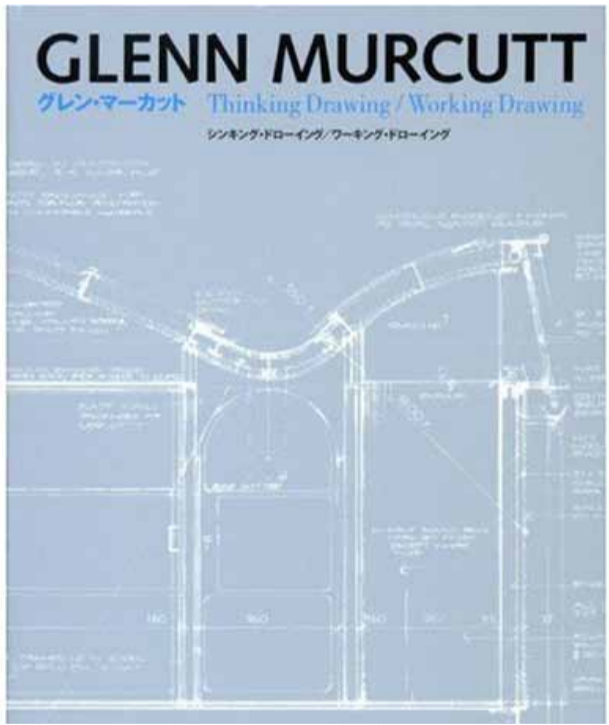


Andreas Gursky: 80-08作品集

Gursky在自己诸多的摄影作品里精选了150余幅集结成册。这些作品可以追溯至他在埃森福可望的高中时代以及他与 Bernd和Hilla Becher在杜塞尔多夫艺术学院的同窗岁月。最早期的作品包括“前台接待（Desk Attendants）系列”以及一些从未出版过的照片，而最新的作品也是专门为此书的构想而拍摄的。每一幅摄影作品都是构成Gursky百科全书般语态之拼图中不可或缺的一份子，而这一拼图在经历过28年的职业生涯后已经成为无所不包的百科全书。

Andreas Gursky 80-08

Gursky has chosen more than 150 works from his fund of photographs, reaching back to his student days at the Folkwang Hochschule Essen and his studies with Bernd and Hilla Becher at the Kunstakademie Dusseldorf. The earliest exposures here include the Desk Attendants series and other unpublished photographs, and the most recent images were conceived especially for the book. Every single exposure in Gursky's encyclopedic morphology is a vital piece in the puzzle, which, over the course of his 28-year career, has amounted to an encyclopedia of the unencompassable.



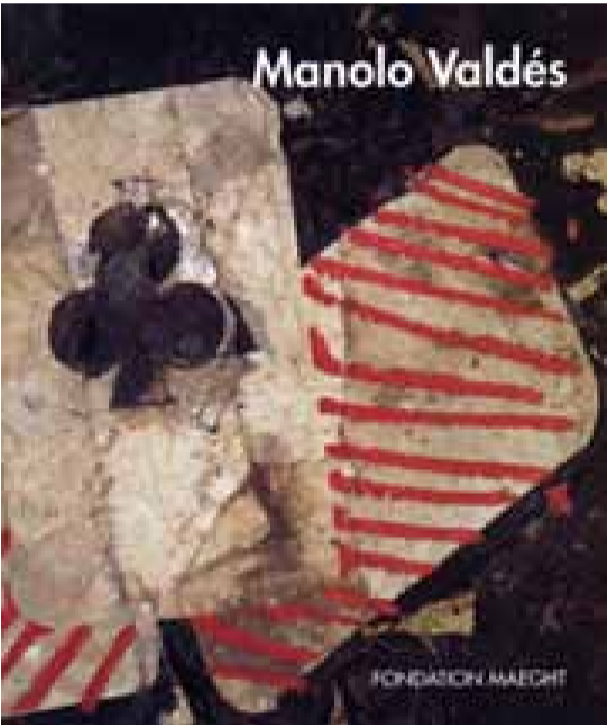
Glenn Murcutt: Thinking Drawing/Working Drawing

Murcutt几乎总是独自工作，很少制作模型并且手工画图。但他习惯在画图时思考。作为专著《Glenn Murcutt的建筑式样》的姊妹篇，本书记录了相同的13个项目，不过这次是以建筑师的设计过程为主线：从草图到方案，从细节到结构图。此书以独特的视角，一目了然地呈现了这位著名的澳大利亚建筑师的工作过程。

Glenn Murcutt: Thinking Drawing/Working Drawing

Murcutt works almost always alone, rarely makes models,

and draws his works by hand. He thinks by drawing. Accompanying the monograph Glenn Murcutt: The Architecture of Glenn Murcutt', this book documents the same 13 projects, this time through the various stages of the architects design process from initial sketches to detailed plans, details and construction drawings. Clearly presented, this volume provides a unique insight into the working process of this celebrated Australian architect.



Manolo Valdes

此书由Galerie Maegh印刷出版，按照时间顺序记录了Manolo Valdes迁至纽约15年来的作品。Valde的作品强化了我们建立在艺术史参考文献基础上的视觉记忆。他在这些书本知识上添加了个人的细腻敏锐思想，让一个人人熟知的故事多了一层意义。

Manolo Valdes

This volume of Manolo Valdes' work printed by Galerie Mae-ght is a chronicle of Valdes' work from the last 15 years since his move to New York. Valdes' work reinforces the familiar -- building his works from references in art and history. He layers upon references his own sensitivity creating a new layer to a familiar "story".

三种生

THREE BIRTH

1



寿桃

原料

面粉 老酵面 白糖 蜜桂花 化猪油 熟面粉 小苏打 食用红、绿色素少量

制法

1 发面 2 放碱 3 制馅 4 成型熟制

SHOU TAO

INGREDIENTS:

FLOUR SUGAR OSMANTHUS-SCENTED HONEY LARD BAKING SODA FOOD COLORING

DIRECTIONS:

1 MAKE A DOUGH WITH YEAST

2 ADD SOME BAKING SODA TO THE DOUGH

3 MAKE STUFFING

4 MOULD IT AND THEN STEAM IT

2

红鸡蛋

原料

鸡蛋，红色食用色素

制法：

1 煮蛋，冷却 2 上色

3.RED EGG

INGREDIENTS:

EGG RED FOOD COLORING

DIRECTIONS:

1 BOIL THE EGGS AND WAIT

COOLED DOWN

2 COLOR THE EGGS

日菜谱

DAY RECIPES



3



长寿面

原料：

高筋粉，清水，骨汤各适量，调料少许。 配料随个人喜好。

制法

1 和面 2 搓面, 盘面 3 煮面 4 加调料 配料

CHANG SHOU MIAN

INGREDIENTS: FLOUR, WATER, BROTH, SOME SEASONING AND ANY OTHER INGREDIENT IF YOU LIKE

DIRECTIONS:

1 KNEAD THE FLOUR WITH WATER INTO A DOUGH

2 ROLL OUT THE DOUGH UNTIL VERY THIN AND CUT THE DOUGH INTO NOODLES

3 STIR THE CUT NOODLES INTO RAPIDLY BOILING CHICKEN OR BEEF BROTH

4 ADDING SEASONING AND OTHER INGREDIENTS

疆
和
拓
共

3

THE
REPUBLIC
PERSUASION