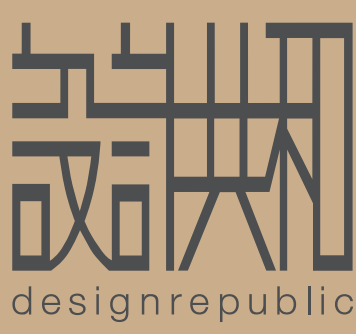


design 宣言  
manifesto

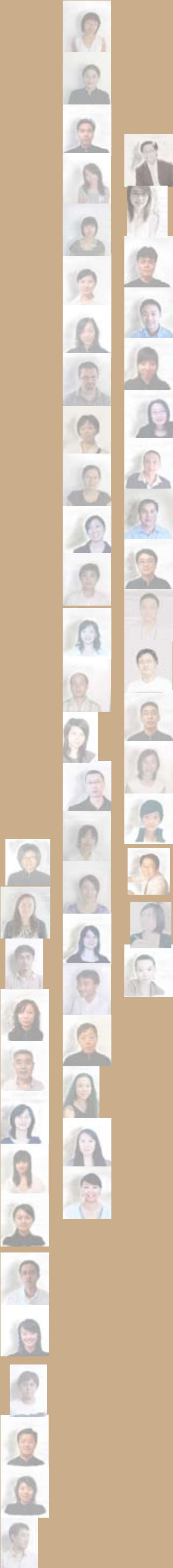
anniversary issue  
周年庆刊



**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

**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，从一杯一盏，甚至一把椅子中我们发现了美的存在。  
**设计共和**是一种以独特的现代中国审美现在设计、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。



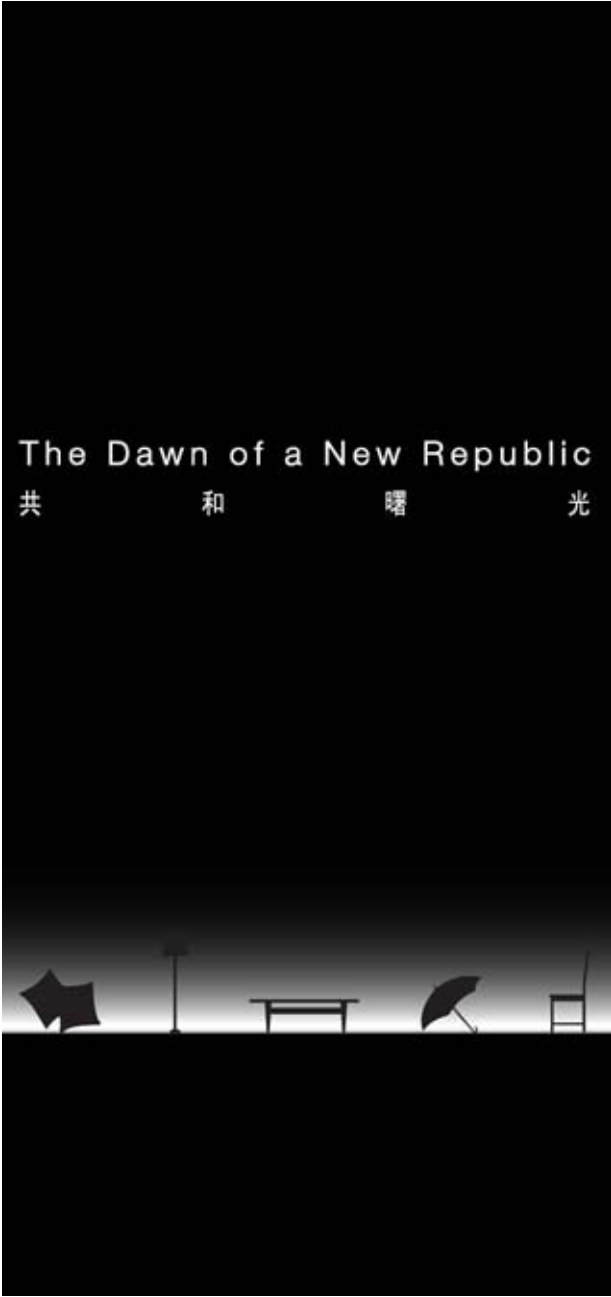
# 创始人片语

FOUNDERS' NOTES

## 共和昇晖

九月，**设计共和**将迎来它的第一个周年庆。我们在一年多前宣布了“**共和曙光**”*(p. 03)*的来临，预告将在外滩5号实现我们的零售概念。在施工队进驻店内之前，我们举行盛大的“开工庆典”，通过现场布置和表演展示了我们的初衷。但这次活动也留下了许多悬念，我们并不希望大家能就此就了解**设计共和**的全部，而是通过这一瞥，初识设计共和的理念——它是破晓的黎明，一道温热的光，一个思想的火花。

当“**共和初旭**”*(p. 08)*终于在去年的九月来临，我们揭开原本封住的窗口的同时，**设计共和**旗舰店和一系列的设计品牌和产品也展现在大家眼前，来到店内的人们开始更多的理解我们的理念。在正式开业之后，我们慢慢着手实现我们的目标，通过各种渠道向范围广泛的受众



推广设计理念。

在第一年中，我们成功的推介了两位令人激动的设计师，moooi 的设计师马赛尔•旺德斯 (Marcel Wanders) 和 Tom Dixon 的设计师汤姆•迪克森 (Tom Dixon)，并成功举办了两个品牌的中国发布会。他们的到来不仅在本土设计界掀起了一场风暴，由于得到荷兰领事馆及英国领事馆的认可和大力支持，也在外国旅沪群体中引起了轰动。**设计共和**还参加了两场设计展——上海2007设计周和100%设计中国预展。这是我们第一次在旗舰店以外展示自己，我们在其中倾注了对于设计的热情。我们在“共和初旭”时发行了一本内刊——Manifesto宣言，作为宣传**设计共和**理念的媒介，向业内人士发布我们设计项目，并与设计共和的“公民”一起分享我们对设计的理解。我们是不是把设计弄得有点儿认真了？说的没错。

那么，**设计共和**在“曙光”和“初旭”之后该走向何方？我们将在第二年中转入下一个篇章——“**共和昇晖**”*(p. 25)*。**设计共和**将吸收更多著名的设计品牌来丰富我们的产品系列，以期真正成为规模空前的设计集合。我们还会：为顾客推出新的VIP服务内容；建立一个属于设计师和建筑师的设计社交平台“设计公社”；以及策划更多的设计展来促进这两个群体的发展。我们正在与知名英国设计师Ross Lovegrove合作，将在周年庆期间发布由他设计、KEF出品的Muon扬声器。在我们的计划中，更多的设计界重量级人物将成为“昇晖”版图的一部分，设计共和希望能与他们一起努力，提升上海作为一个城市的设计品位。此外，我们非常自豪宣布，**设计共和**自有品牌neri & hu的全新系列产品也将在周年庆时隆重发布。这些产品你可以在我们的杂志中先睹为快。

将在9月举行的一系列庆祝活动中还将有一个意义重大的项目——一本令人期待已久的书，《视觉暂留：对话上海建筑师》(Persistence of Vision: Shanghai



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RS



Architects in Dialogue). 该书由**设计共和**与MCCM合作出版，预计将作海外发行。这本书对于设计共和来说是一个令人激动、意义重大的里程碑。这一系列的书中严谨的学术态度，是成为**设计共和**商业目标的补充。**设计**



**共和**将进入充满希望和辉煌的新年度！

### The Republic Also Rises

This September, **design republic** is celebrating its first birthday. More than one year ago, we proclaimed **the “dawn (p.03)”** of the republic, ” anticipating the launch of our retail concept at Bund Five. Before the construction crew moved in, we held a construction party where we showcased the initial concept in the form of an installation and performance. That event (001) probably left many wondering about the concept, not really sure what **design republic** is all about. We offered a glimpse of understanding that was the dawn, a warm glow of light, an idea.

Finally, last September, **the “birth (p. 08)”** of the republic” took place and we unveiled our windows, flagship store, and product line. The republic now had a home, and people who came to the store began to understand the concept. After the birth, we slowly made into reality our aim, promoting design through many different channels, appealing to a wide spectrum of audience.

In this first year, we successfully launched two exciting design gurus—Marcel Wanders with Moooi and Tom Dixon with Tom Dixon. Not only did they take the design community by storm, the great endorsements and support by both



the Dutch and British Consulates created quite a buzz within the expatriate community. **design republic** participated in two exhibitions—Shanghai Design Week and 100% Design. We showed for the first time in venues outside of our store, injected our own design fervor into these exhibitions. Since our “birth,” we launched the in-house magazine Manifesto as a medium to declare our beliefs announcing to the

community our design programs, and instilling a shared design intention among all “citizens” of this republic of design. Are we taking design just a little too seriously? You bet we are!

So where does the republic go after its dawn and birth? We turn our second year to the next chapter, **the “rise (p. 25)”** of the republic.” We will be augmenting our collection with a few more distinguished brands, creating a truly unparalleled assemblage. We will be introducing a new VIP program (for the store customer), Design Society (for the designer/architect), and curating more design exhibitions to further these two communities. Recently, along with Ross Lovegrove, we launched the speakers he designed for Muon by KEF. Many more design heavyweights will join in this rise, hopefully participating in **design republic’s** effort to lift the bar of design in Shanghai, including neri & hu, a new brand we have created! We are exceptionally proud to say that our own line of products, neri & hu, will be launched on our first anniversary. You can catch a glimpse of what is to come in our centerfold.

The celebration in September will feature an additional significant project: the long awaited book, Persistence of Vision: Shanghai Architects in Dialogue, co-published by **design republic** and MCCM, will finally be printed for the international market. This is an exciting and significant milestone for **design republic**. As this series of books embody an academic rigor that serves to complement **design republic’s** commercial objectives, the republic rises to a new year full of hope and splendor!

lyndon neri 郭锡恩      rossana hu 胡如珊



# 共和初旭THE DAWN

每天，日常，通俗。早期当“设计共和”还只是一个雏形时，这些词语就已在工作室中传播开了。甚至在品牌概念创立之初，品牌特性仍在形成的过程中，设计共和也已把人和日常使用的物品之间的关系作为选择和创造“店”的物品，形式，材料的的关键因素。

THE EVERYDAY, THE ORDINARY, THE MUNDANE. The mantra that permeated the studio in the early days of Design Republic when it was still referred to as “the store”. Even during the conception of the brand when the identity was stilll forming, the relationship between people and the everyday objects they use was a key factor in the creation and selection of objects, patterns, materials going into “the store”.



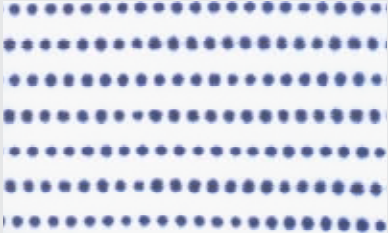
共和曙光 ... the Dawn of the republic ... 日常物品的剪影：一个枕头，一盏灯，一个长凳，一把伞，一把椅子... silhouettes of everyday objects: a pillow, a lamp, a bench, an umbrella, a chair ... 概念的视觉 ... concept visually



现代的雕塑 ... temporary sculpture ... “原始小屋” ... “primitive hut” ... 以毛竹搭起的脚手架 ... constructed in unfinished bamboo ... 人类居住的历史 ... history of human dwelling ... 家庭的生活和物品 ... domesticity and



objects of the home ... 设计共和的将来 ... future of Design Republic ... 过去与现在 ... past and the future ... 家具... furniture ... 通俗的 ... 极为相似的代表... represented by the most familiar ... 世俗 ... mundane ... 椅子 ...



the chair ... 屋顶... the“roof” ... 对比的影像 ... contrasting images of ... “世俗生活” ... “mundane and everyday” ... 生活在注入 ... LIFE is injected ...







Solid Mirror , Extrude. Lian Ou , Solid Mirror ,  
Structure Dining Table, Zisha 004, Slice Chair  
all from *neri&hu* collection  
Random Light, *moooi*  
Standard Chair , *vitra*





Zisha Tea Project, *neri&hu* collection



# FRANK GEHRY

他

曾经是一个卡

车司机和飞机清洗工，那时有

位建筑学教授告诉他“你不是这块料”。但正

是他改变了原本传统的领域，设计出了一系列如此令人吃惊

的建筑：如洛山矶的迪士尼音乐厅，芝加哥的千年公园音乐亭，还

有他最著名的建筑：西班牙Bilbao的古根海姆（Guggenheim）博物馆。

Frank Gehry1929年出生于加拿大的多伦多。1963年，他创立了自己的公司

Frank O. Gehry and Associates，在那之前他在南加利福尼亚大学和哈佛大学学

习。他惊人的设计美化了城市和乡村，从加利福尼亚、巴黎、德国、多伦多、以色列

到巴拿马。

Easy Edges系列来源于Gehry的一个想法，接着他用纸板模型和透明胶带来模拟类似建筑的造型，他用

这种制作模型所使用的材料为Vitra创造了Easy Edges系列家具。他成功的将日常的材料如纸板变成了新的

美学符号。虽然这把椅子看上去很简单，但它却是由建筑的结构构成，并且相当的牢固。

“最让我发疯的就是那些所谓什么适合什么，不适合设计的建筑职业规则。” Gehry说。

Gehry的建筑经常被拿来和西班牙传奇设计师高迪的作品做比较，因为它们都偏爱曲线的结构。但是对Gehry的建筑影响

最大的却是Alvar Aalto。Gehry说艺术对他的影响也十分巨大。……他曾经说“我希望自己能成为一个画家”。一位荷兰文艺

复兴时期的画家Hieronymous Bosch也对他的建筑有着直接的影响。

Frank Gehry获得过很多的奖项，其中包括极具声望的1989年的普利策建筑奖，“通过建筑的艺术为人类和环境做出了的重大贡献”。

This former truck driver and airplane washer, was once told “this isn't for you” by an architecture professor, changed

the look of an essentially conservative field with such startling buildings as Disney Concert Hall in Los Angeles, Pritzker

Pavilion

at Millennium Park in Chicago, and the building he's probably best known for,

the Guggenheim Museum in Bilbao, Spain. Frank Owen Gehry, was born in Toronto,

Ontario, Canada in 1929. He studied at the Universities of Southern California and

Harvard, before he established his first practice, Frank O. Gehry and Associates

in 1963. His startling designs grace the landscapes and cityscapes

diverse as California, Paris, Germany, Toronto, Israel and

Panama.



Gehry begins with an idea, then works with

cardboard models and scotch tape, playing

with the look of a new building until satisfied.

Taking this essentially disposable and unusual material,

Gehry expands on this model-making material creating the

furniture series “Easy Edges” for

succeeded in lending such

material as cardboard a

Vitra.



He

everyday

new aesthetic

dimension. Although

are constructed with the architect's care as well as being very robust and stable.

“What bugs me are the goddamn rules my profession has as to what fits and what doesn't,” Gehry

says.

Gehry's

architecture is often compared to Spanish architectural

legend Antoni Gaudi ( see page 22 ) with its curvilinear

structures, but Gehry's greatest architectural influence

Alvar Aalto. Gehry also claims a large part of his influence from art ... “I wish I was

he has said. A

direct link from one of his buildings can be attributed to a painting

by

Dutch renaissance artist Hieronymous Bosch.

Frank Gehry has received numerous awards,

among them, the prestigious Pritzker

Architecture Price, honoring

“significant contributions

to humanity and the

built environment

throughout the art os

architecture” in

1989.





# konstantin grcic



**Konstantin Grcic** b. Munich, Germany 1965.

After training as a cabinet maker at Parnham College in England he studied design at the Royal College of Art in London from 1988-1990. Since setting up his own design practice KONSTANTIN GRIC INDUSTRIAL DESIGN (KGID) in Munich in 1991 he has developed furniture, products and lighting for some of Europe's leading design companies such as AGAPE, AUTHENTICS, CLASSICON, DRIADE, FLOS, IITTALA, KRUPS, LAMY, MAGIS, MOORMANN, MOROSO, MUJI, PLANK, SCP, THOMAS/ROSENTHAL.

Konstantin Grcic creates industrial products widely described as pared down, simple, minimalist. What sets him apart from the minimalism in fashionable currency today is that he defines function in human terms, combining maximum formal strictness with considerable mental acuity and humor.

Many of his products have received prestigious design awards. In October 2000 Konstantin Grcic is nominated "Guest of Honour" at the Interieur Biennial in Kortrijk/Belgium presenting an extensive show of his work. The MAYDAY-lamp produced by FLOS was selected into the permanent collection of the Museum of Modern Art in New York and won the Compasso D'Oro in 2001.

1965年生于德国慕尼黑的Konstantin Grcic，大学求学时期在英国Parnham College接受傢俱木工师(cabinet maker)的专业训练，在毕业后他的兴趣由工艺转移到设计的领域，随后便在英国皇家艺术学院(Royal College of Art)展开为期三年的求学生涯。毕业后，他回到慕尼黑设立了以他为名的设计公司Konstantin Grcic Industrial Design(KGID)，并开始与欧洲鼎鼎有名的设计公司如：Agape, Authentics, ClassiCon, Driade, Flos, Iittala, Muji, Whirlpool, Plank 等携手合作，推出一系列家具产品及灯具照明系列。

Konstantin Grcic所设计的作品被广泛形容为简单纯粹的极简抽象派艺术家。而他与现今时尚界所谓的极简主义最大的不同在於他的作品具备以人为出发点的实用性并结合了他过人的设计敏锐度及幽默感，精准地使作品想表达的所有面向发展到极致。

Konstantin Grcic的作品荣获许多国际大奖的肯定及注目。在2000年，Konstantin Grcic在比利时室内设计双年展秀外展展出他的作品时，随即被列为贵宾的地位。另外他与Flos合作设计的Mayday-lamp入选为纽约当代艺术馆的永久馆藏，并在2001年荣获义大利工业设计大奖(Compasso D'Oro)的殊荣。2005年，Konstantin Grcic所设计的Miura高脚椅，一推出不仅获得各大国际奖项的肯定，甚至是国际级博物馆，如MoMA (纽约现代美术馆) 的收藏





# 共和初旭 THE BIRTH

... 去年九月揭开面纱的设计共和旗舰店结合了“抽象小屋”的精神和物质——它有一个中央平台陈列精心布置的家具。在这个平台上，设计共和希望完成它的梦想——一个通过每天的生活创造意义和目标的梦想，设计共和与人的关系，与生活

...the final unveiling of the store at the opening last September merged both the idea and the physical “abstracted hut”—a central platform that showcases its carefully curated collections for the home. It is on this platform, metaphorically speaking, that Design Republic hopes to achieve its dream-- a dream to create meaning and purpose through everyday life, its relationship between people, living and simple objects; a dream to nurture and raise a generation of designers that can give back to the world.



概念... a new concept for the home market ... 设计仪式 ... design awareness ... 新的家庭生活 ... new domesticity ... 使命... new domesticity ... 使命... mission ... 教育化的设计平台... pedagogical design platform ... 团体...



共和理念的象征 ... a symbol for Design Republic's vision ... 一个新的家居市场的概念



community ... 设计共和的核心 ... heart of Design Republic ... 视觉的新方式 ... new way of seeing ... 教育 ... engage in educating ... VIP项目 ... vip program ... 设计公社 ... design society ... 设计师参观 ... designer visits ...



消除设计束约 ... lift the bar of design...





# 设计狂人对话

LYNDON NERI VS MARCEL WANDERS

导语：

一位是西方近些年颇为活跃的天才设计师 Marcel Wanders，一位是在中国，乃至世界频出佳作的华裔建筑师 郭锡恩（Lyndon Neri），一西一东两张面孔，两个智商、情商、财商均高人一筹，又互相涉足对方设计领域的设计狂人，展开了一场有关设计的精彩对话。



正文：

七年前，Lyndon第一次从Philippe Starck那里听到Marcel Wanders的名字：“有个年轻人，创立的牌子叫mooodi，设计挺有意思！”从Lyndon第一次上网找到mooodi，到今天，通过自己创立的设计共和，将Marcel Wanders和mooodi介绍到中国，两位设计风格颇为不同的设计师，他们之间的交汇轨迹究竟在哪里？“Marcel本人，以及他的设计，总会让我禁不住对自己说‘Why not?!’”

LN: 第一次来中国？

MW: 不是。我来中国已经许多次了，但这是第一次到上海。

LN: 过去的两天里你只睡了两小时，还要继续工作，一定累坏了？

MW: 也许有点儿，不过习惯了。我爱我的工作。

LN: 你来上海是为mooodi在设计共和的发布会，为什么选择与

设计共和合作呢？

MW: 我想mooodi和设计共和有许多美好的共同点。设计共和的背后有你和Rossana（胡如珊）投入的激情和创作。mooodi有志做到最好，创作出最成功最有新意的产品系列。我相信设计共和是这些系列在中国展示的最好平台。

LN:回到设计，Marcel，你会从别的设计师那里获得灵感吗？如果有，会是谁呢？

MW: 我不会简单地从书、杂志或电影中得到“灵感”，但总有一种愿望，想通过设计挖掘更深层次的世界，这种愿望，也可以说是好奇心，常常为我带来源源不断的灵感。有许多位设计师都是我一直钦佩的，从他们身上我会获得某种启发，但没有谁一定要特别提出来作为偶像。

LN: 在设计的过程与最终产品之间，你对哪个更感兴趣？

MW: 肯定是最最后设计出的好产品，我更感兴趣的是结果——尤其是当设计与人相遇，产生的意义和影响，是我特别感兴趣的。

LN:身为mooodi的艺术总监，你要挑选出一些优秀设计师一起合作，像Martin Baas，Front和Jasper Morrison等等，你选择设计师的原则是什么？

MW: 要确信他们能领悟到mooodi的品牌个性。这显然是个挑战，因为我们也一直在努力诠释出mooodi新的内涵。我们为取得的成绩自豪，但更珍视挑战设计的开放思想。不断创新，边创新边成长。

对文化、对人类需求的不断解读，对新科技的应用……mooodi一直希望自己站在最前沿。mooodi也需要商业上的盈利，否则，单纯谈设计是没什么意义的。通过美好的设计给大家带来超乎想象的价值和机会，这是我们的愿望，并不断以其挑战自我。

LN: 在建筑和室内设计上，你为什么不像对产品设计那样做进一步探索？

MW: 呵呵，这个问题明显是来自一位建筑师的。我觉得做室内设计相当具有挑战性，必须将各种想法巧妙融合在一起，相反，产品设计只要一个想法就够了。做建筑设计，就像交响乐队的合奏；而做产品设计则像是独奏。让产品设计师来做室内设计或建筑设计总是好的，因为它可以激活新鲜思维。结果可能好，也可能坏，这取决于你怎样去评判它，建筑师做产品设计也是一样的道理。对于空间的探索，我当然还会继续，只是需要时间而已。

LN: 哈哈，跨行的“玩票”也许都会带来意想不到的惊喜，对吗？

MW: 绝对！

LN: 既然谈到这个话题，我想问你一个相关的问题。有越来越多的设计公司近期在开拓业务，青睐多元化经营。为什么会那样，这重要吗？

MW: 我也一直这么做，对我来说，这已经不算新鲜事了。我不光做产品设计，也曾推出限量版的雕塑作品；不光做mooodi的艺术总监，也还做室内设计……设计界需要一个新的高度！设计的范围越来越宽泛，呈水平发展，而不是垂直分布。整个世界被分散成一个个行业，行业中有专业，这种格局会越走越沉闷。Philippe Starck不断重塑自身，走入了下一阶段。Charles and Ray Eames在上世纪50年代的美国同样做到了这一点。创意人，作为单独的个体，重塑、寻找，将创意带入下一阶段。我一直对Achille Castiglioni很尊敬，但他40岁时和70岁时所做的是一样的。非常好的设计，但是否应该做到一个新的层面上？多元化经营发生的原因是人们对专一的领域厌烦了。重要的是，我们必须将设计带入下一阶段的发展。我相信这也是你在做的建筑项目以及设计共和在此努力的根本——将设计意识提升到下一阶段。

LN: 东西方文化中，对于设计的需求与追求有什么不同吗？感觉在一些发展中国家，人们更喜欢那些看上去很耀眼的设计，这些因素会影响你对设计的追求吗？

MW: 设计是一门国际语言。在西方，关于设计，我们已经受到一百多年的教育，包豪斯运动教会我们更清楚自己的审美取向，设计中我们依赖这些原则甚于自己的创作才能。但在另一些地区，人们头脑中并没有那么明确的审美观念。Mies Van de Rohe曾经说过“Less is more” (少即是多)，但在我看来，少就是少，多就是多。任何审美观念都是人们强行定义的，我五岁的女儿特别喜欢粉红色芭芘，这在很多成年人看来，绝对是幼稚可笑的，但听着她由衷的赞美，你也会问自己：“为什么不呢？！”

LN: Marcel，同你交谈很愉快，总是能带来很多灵感，激发思想。谢谢！

MW: 非常高兴，谢谢你！

## Dialogue between Marcel Wanders and Lyndon Neri.

LN: First time in China?

MW: No, I have been to China many times but this is the first time I am in Shanghai.

LN: You have had only two hours of sleep the last 48 hours and you are still going, you must be exhausted?

MW: Maybe a little bit but I am used to it. I love my work.

LN: You are here obviously for the launch of Mooodi at Design Republic? Why Design Republic?

MW: I think there is a lot of similar virtues in what Mooodi stands for and the passion behind what you and Rossana are creating here at Design Republic. At Mooodi, we aspire to be the best and to create the most successful and innovative collection ever. I believe Design Republic is the best platform for these collections.

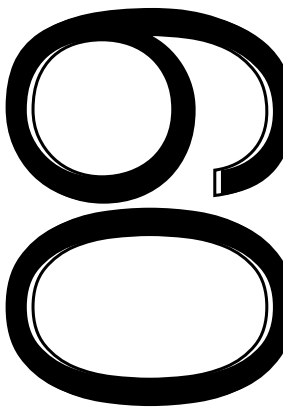
LN: Moving on to design, Marcel, Do you take inspiration from other designers? If you do, who would it be?

MW: I am not inspired by books, fashion or film but rather I am inspired by the monumental desire to contribute to the world at large. With designers, there are a number of people that I have always admired and take inspiration from but there is no one single person that stands out.

LN: Are you more interested in the process of design or the product of design?

MW: Definitely the final product of the design. I am interested in the result. What it does to people especially when they touch it. The meaning and importance.

LN: As a creative director of Mooodi, you have had to select other design talents to work with, such as Martin Baas, Front, Bertajan Pot, Jurgen Bey, Piet Boon, Joep Van Lieshout , Jasper Morrison and etc. What are some criteria that direct your choices?



10



MW: I want to make sure that they capture the Moooi spirit. This is obviously challenging as we are also trying our best to continually define what Moooi stands for. We are proud of what we have accomplished but we value and challenge the open-mindedness of our team member. Initiatives creates opportunity and growth. Moooi is not purely a conceptual company as it



moooi sponge vase & egg vase

needs to also be a commercial entity otherwise it is pointless.

Moooi leads the understanding of culture, human needs and technology. Contributes by creating the most successful and innovative design collection ever. in creating unprecedented value and opportunity for its customers and employees, investors and partners. This is our challenge and our vision.

LN: In your architecture and interior design, why do you not explore materiality like the way you do with your product design?

MW: Huh, this is obviously a question from an architect. I find doing interior design to be quite challenging as I have to come up with a thousand ideas as opposed to just one idea for one product. It is very time consuming. I am trying but it will take time.

It is like playing with a symphony as opposed to playing an instrument yourself. Having said that however, it is always good to have a product designer do an interior or an architectural project because it will be refreshing. The result could be very bad or very good depending on how you are judging it. It is the same when an architect design a product design, in most cases it is not that good.

LN: hahaha, but it can also be a pleasant surprise, right?

MW: Absolutely.

LN: While we are on this subject, let me ask you a question that is somewhat related. There seems to be more and more firms that have open practices lately with a multi-disciplinary bent? Why is that and if so why is it important?

MW: I have always done this so it is not new to me. I have been involved in limited edition sculptures, product design, creative direction like Moooi and interior design. The world needs a new roof. Design is getting bigger and bigger but it is growing in a horizontal way but not in a vertical manner. The whole world is broken down into specialist and there no surprises anymore.

Starck brings it to the next level by continually reinventing himself. Charles and Ray Eames did the same things in the 50's in the US. The true nature of creative person is an individual who reinvents ,finds and brings it to the next level. For instance, I have always have a lot of respect for Achille Castiglioni but he does the same thing when he was 40 as when he was 70. Beautiful objects



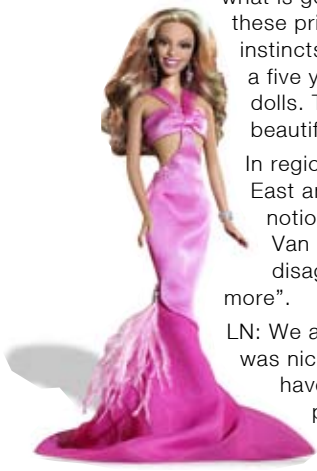
ray & charles eames

but was there a new level? The nature of this multidisciplinary practice is happening because people are tired of all these specialization. This is important as we have to bring design to the next level. I believe this is what you are doing in your architectural practice and here at Design Republic. Raising the design consciousness to the next level.

LN: Is there a difference between the needs and aspiration of both the Eastern and Western cultures? There seem to be a perception that newly developed countries like China admire and like the “bling bling” factor in the things they buy. How do you address these issues in your pursuit to bring the level of design to the next level?

MW: Design is an international language. In the developed countries, we have been educated for over 100 years in design. The Bauhaus movement teaches us supposedly

what is good and bad and we rely on what these principles are than our creative instincts. There is something beautiful about a five year old girl who loves pink Barbie dolls. To some this is garish but I find it beautiful.



In regions like Russia, China, the Middle East and Brazil, there is no preconceived notion of what is good design. Mies Van de Rohe once said “ Less is more” I disagree as I think “ Less is less, more is more”.

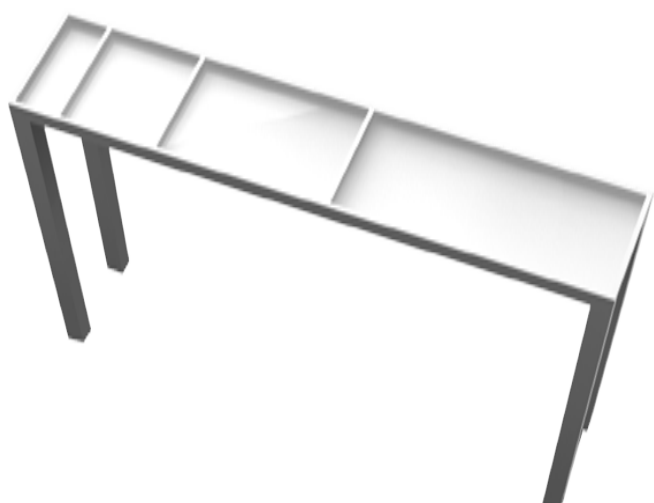
LN: We are running out of time. Marcel, it was nice talking to you and as always, you have been both inspiring and thought provoking. Thank you.

MW: Always a pleasure and thank you.



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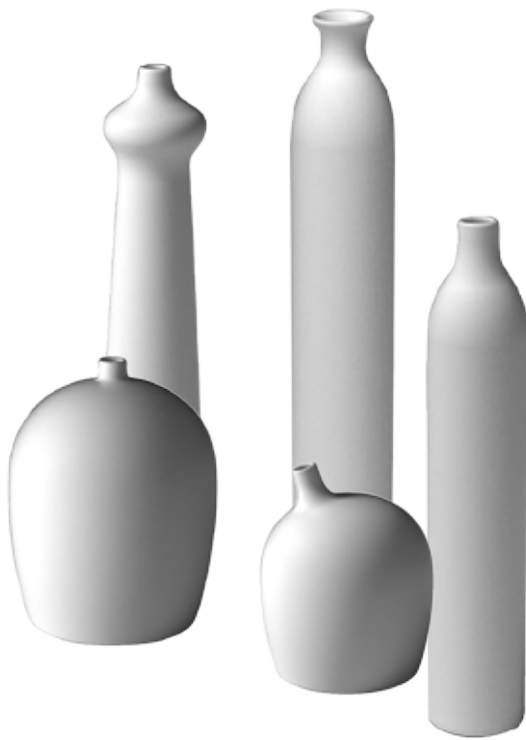




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# 陈凜专访

DR TALKS WITH RICHARD CHEN



**陈逸飞 (1946—2005)**

中国著名画家，时尚设计师，电影导演，被认为是中国最著名的油画家之一，其作品很早就获得国外艺术界的承认。

- 1 你认为你父亲会比较喜欢设计共和的哪个产品？
- 肯定是那些经典的作品。比如akari灯具，因为它很平和，还有alessi的产品，因为它的创想，还有大部分的fritz Hansen作品，因为它精致的工艺。作为一个尊重前人的艺术家，他喜欢追溯历史的作品。
- 2 你父亲最喜欢的设计师是谁？
- 我想不出来他特别喜欢某位设计师，不过他喜欢一些老一辈的设计师，比如Castiglioni, Le Corbusier,
- 3 设计是如何影响他的日常生活的？
- 我父亲是一个很有创造力的人。他喜欢有创意的想法和东西。这些东西使他很快乐，也让他在工作中有更多的创意，尤其是他最后几年从事多元化工作的时候。
- 4 你父亲最喜欢家中的哪个房间？
- 他最爱他的书房，里面全是关于艺术和设计的书，那些都是相当好的收藏品。
- 5 他最珍爱的东西是什么？
- 他最珍爱他的百达斐丽手表。对他而言，永恒的理念十分重要……这也是他在绘画作品中一直在探索的东西。

**陈凜**

逸飞投资机构董事长， 专注于国内外生活时尚及媒体领域的项目投资

- 6 你最喜欢设计共和的哪件产品？
- 有很多，不过我更倾向于那些先锋派的品牌，比如B&B 的Maxalto……尤其是他们更富于设计感的新作品。
- 7 你最喜欢家里的哪个房间？
- 起居室，我大部分的时间都在那里度过。
- 8 什么让你充满灵感？
- 有趣的设计作品。我会在世界各地购买这些东西然后把它们带回中国。
- 9 如果你的家着火了而你只能带走一样东西，你会带走什么？
- 我正在热切期待中的mooi猪咖啡桌（哈哈……），黑且美。
- 10 家庭生活对你而言意味着什么？
- 对我而言，家庭生活是指家庭成员在一起开心的生活。当然，一个能让这些都实现的居所也是十分重要的

**Yifei Chen (1946—2005)**

A well-known Chinese painter, fashion designer and film director and recognized as one of the most famous oil painters in the country and whose works were among the earliest of their type to be exhibited and sold in Western countries.

- 1.What would be your father's favorite DR item?
- Akari, Alessi and Fritz Hansen.
- Definitely the classical pieces. For instance, the Akari Lights for its serenity, the Alessi pieces for its whimsy and most of the Fritz Hansen products for its refined craftsmanship. As an artist that respects precedence, he tends to relate to products that harks back to history.
- 2.Who was your father’s favorite designer?
- No specific designer. He collected different varieties of designer furniture, like BOFFI, Molteni, Armani, etc
- I cannot think of a specific designer that he particularly likes, but he respects some of the old masters like Castiglioni, Le Corbusier, Sotsass, Rossi...
- 3.how did design affect his daily life or work?
- My father was a very creative person. He liked to surround himself with all kinds of creative ideas and items. These things make him happy and helped him to be more innovative in his work especially during the later stage of his life when he became more multidisciplinary in his approach to his work.
- 4.What was your father’s favorite room in his house?
- His favorite room would be his study room, filled with many art and design books. Amazing collections.
- 5.What was his most treasured object?
- His most treasured object would be his Patek Philippe Watch. To him the notion of timelessness was important ... a subject he explored in his painting.

**Richard Chen**

Managing Director of Yifei Investment Holding, focus on investing in media and lifestyle projects in China and around the world.

- 6.What is your favorite DR item?
- Moooi, Tom Dixon and Maxalto. There are many but I would tend to go with the more avant-garde brands like Maxalto by B&B.. expecially with their new more design-oriented pieces.
- 7.What is your favorite room in your house?
- Living room. I spend most of my time there..
- 8.What recharges you creatively?
- Interesting designer items recharge me creatively. I buy them around the world and bring them back to China.
- 9.If you can only pick 1 object to pack before leaving a house on fire, what would that be?
- My Moooi pig coffee table (haha.. ) that I am eagerly waiting to arrive. Black and beautiful.
- 10.What does “domesticity” mean to you?
- To me, “domesticity” means the whole family getting together and having fun. Of course, a house/shelter to create a space for all these activities to unfold is also crucial.

为了纪念陈逸飞先生，他的儿子陈凜代表他的父亲回答了其中的五个问题。



In memory of his father Richard Chen answered 5 of 10 Manifesto questions on behalf of Mr. Yifei Chen.





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# 茶与咖啡塔项目

Officina Alessi Tea & Coffee Towers

Tea & Coffee Towers是由Alessi的艺术总监Alessandro Mendini所策划，旨在寻求家用物品设计的全新发展之路。该项目首次邀请了22位国际建筑师参与设计。



每个建筑师都被赋予了绝对的设计自由，目的是希望能看到一些在美学演绎和生产方式上均有惊喜表现的非凡之作，通过它来探索新的方法，将建筑美学与工业设计完美融合。设计师也可以自由地表达他们对世界的观点和幻想。在此项目中，通常在大批量生产中罕见的精致外型与生产工艺也是至关重要的一部分。

此项目在生产方面也没有任何对于材料和工艺的限制：唯一的指示就是优先选用实心纯银（金属是Alessi产品线中最重要的材料）---它是所有金属里最具代表性的，也是历史上最上品的茶和咖啡壶所采用的经典材质。

因而设计师被赋予了很大的设计空间，一个宽广而典型的意大利设计环境，所以它也是提供给设计师的最好的提升设计水平的环境。



每套茶具均限量99件，外加三件艺术家的试制品。

“Tea & Coffee Towers”的项目在alessi是有先例的，即在1979年至1983年，由Alessandro Mendini所指导的“Tea & Coffee Piazza”项目。早先的Tea & Coffee Piazza项目在设计理论和实践方面都引起了巨大的关注。就理论而言，它标志了意大利设计的开始；1970年以前，意大利设计不不仅在意大利生产，而且仅由意大利设计师所设计。就实践而言，这个项目刚开始运作时被认为十分荒谬，但而后的几年中，随着像Rossi和Graves这样的建筑师的加入，创造出了真正的标准化产品，也留下了他们的设计印迹。

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“Tea & Coffee Towers,” an Alessi metaproject created by Alessandro Mendini, aims to discover new developmental paths for domestic object design. In this operation, 22 successful international architects tackle an industrial design project for the first time.

Each architect was given total freedom to design a tea and coffee service, so that “extraordinary” objects could be designed with respect to both artistic expression and means of production. In this operation, whose purpose is to explore new ways of incorporating aspects of architecture and industrial design, the limits usually imposed when one begins designing an industrial product were not imposed: on the contrary, the designers were asked to freely present their language and vision of the world. Here, the formal and productive refinements that are normally missing from mass production are an integral part of the briefing.

# 22 international ARCHITECTS

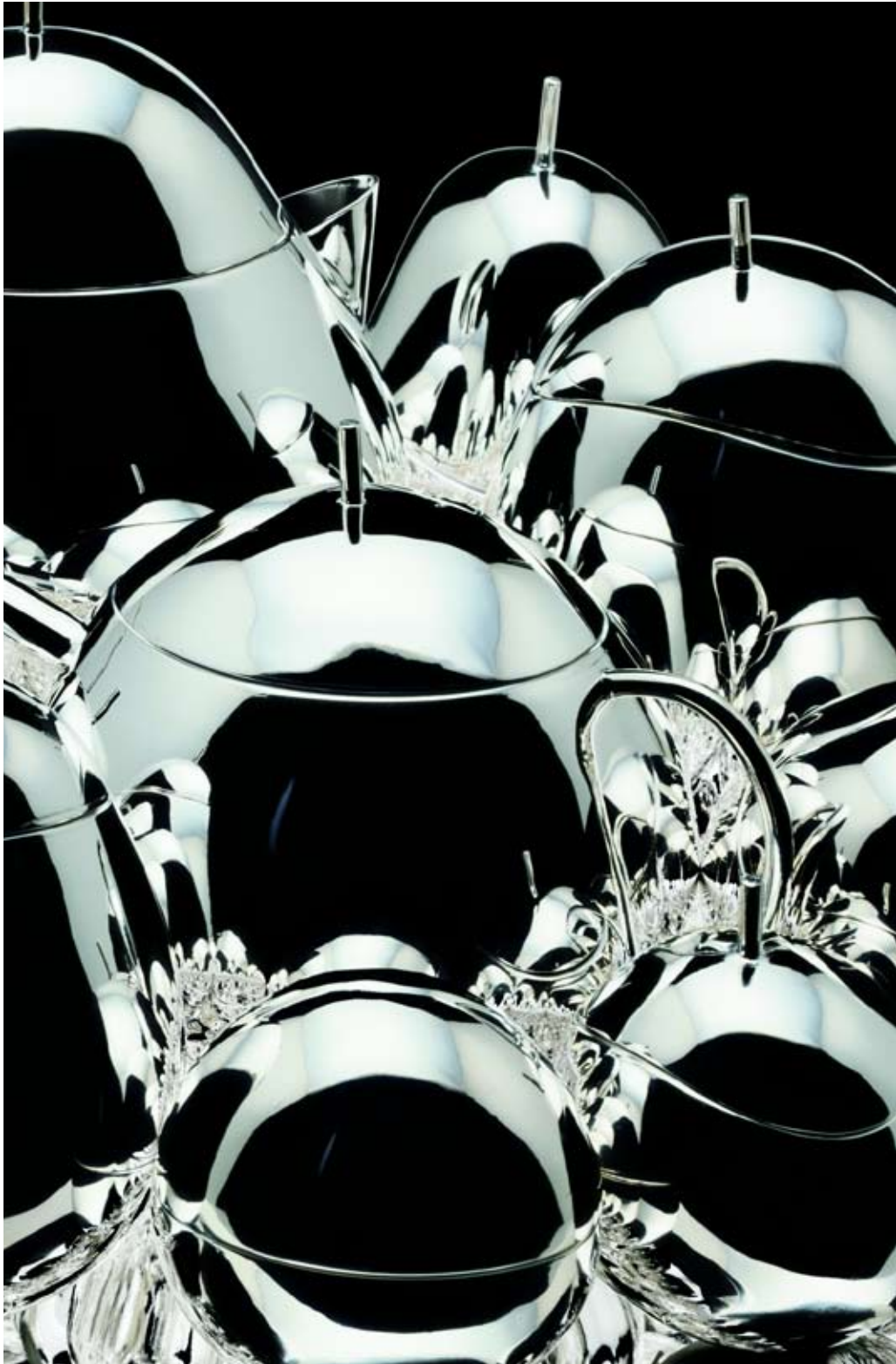
As for production, no limits were placed on the choice of materials or methods: the only indication from the company (since metals are by far the most important material in Alessi’s product lines) was a preference for the use of solid silver, a symbolic metal that represents all other alloys and is historically the most typical material for tea and coffee services. Thus the designers were offered a territory for experimenting, an extensive one at that, bearing in mind that it was an Italian design environment, with its typological ambit. In this way the most suitable conditions were produced for enriching the design horizon with new ideas for the future.

99 sets of each service will be produced, plus three artist proofs.

“Tea & Coffee Towers” has a precedent in the Alessi history, the “Tea & Coffee Piazza”, developed between 1979 and 1983 with the “metaproject” under the direction of Alessandro Mendini. The results of the first “Tea & coffee piazza” operation were of extraordinary interest both from a methodological standpoint (among other things, it marked the opening of Italian design to foreign designers; up to and throughout the 1970s Italian design was not only produced exclusively in Italy, but also designed only by Italian designers with practically no exceptions) as well as from a practical standpoint (the operation itself, as explained below, was intentionally paradoxical, but in the years that followed, several of the invited architects – in particular Rossi and Graves – developed into important collaborators for us, creating true standard products destined to leave their mark on the design of the 1980s).

seijima . nishizawa

20







**naninarquina**

coming to design republic...

全手工制作 hand tufted hand loomed manually woven hand knotted 全手工制作



hand tufted hand loomed manually woven hand knotted 全手工制作 hand tufted hand







“高迪的世界——建筑、几何和设计”展览是中国最大型及全面的高迪回顾展，亦是第一个将高迪的建筑和室内设计艺术精髓作总结回顾的展览。这个展览今夏于上海当代艺术馆MoCA Shanghai展出。今年恰逢是西班牙年，上海当代艺术馆“高迪的世界——建筑、几何和设计”将展示一代经典西班牙建筑设计大师高迪的杰作。

安东尼·高迪（Antoni Gaudí）1852年6月25日诞生于离巴塞罗那不远的加泰罗尼亚小城雷乌斯，逝世于1926年6月10日。他的作品有着现代主义的风格，并因其独特性和高度的个人主义风格设计而闻名。

1873年至1877年，Gaudí就读于巴塞罗那建筑学校，虽然他的成绩只是中等，但是却在三维绘画和项目设计科目中表现出众。五年后，他取得了建筑师的头衔。当时校长感叹地说：“真不知道我把毕业证书发给了一位天才还是一个疯子！时间会证明的。”

Gaudí的第一件作品融合了哥特主义和传统西班牙模式，但是他很快就建立了自己鲜明的雕塑式建筑风格。推进新哥特主义发展的法国建筑师Eugene Viollet-le-Duc被认为是对Gaudí具有重大影响的人。但是Gaudí超越了他，并且发展出了原创的设计——不规则，复杂而迷人的曲线。他那些伟大的作品，尤其是圣家堂，有一种近乎幻觉的力量。

Gaudí的一生都痴迷于自然。他研究自然的角度和曲线并将它融入到自己的设计当中。他没有依赖于几何造形，而是模仿自然中树和人的生长，站立方式。他借鉴自然中的双曲线和抛物线，并使之与周围的环境融为一体。

Gaudí的创意一开始是被他的同辈们所嘲笑的，只有一位富有的工业家Eusebi Güell支持他。当地人讽刺他的米拉公寓像个采石场，还有一位在西班牙内战期间居住在巴塞罗那的George Orwell公然宣称厌恶他的作品。但是随着时间的流逝，他的作品越来越有声望，现在他是世人公认的全业界最出色和最有才华的建筑师之一。







## COSMOS GAUDÍ:

Architecture, Geometry and Design, is the largest and most comprehensive exhibition of Gaudí's work to come to China and the first to fully capture the artistic vitality of both his architecture and interior design, is being exhibited at the Museum of Contemporary Art Shanghai (MoCA Shanghai) this summer.... On occasion of the Year of Spain in China, the exhibition Cosmos Gaudí: Architecture, Geometry and Design MoCA Shanghai presents one of the world's most renowned Spanish architectural designers. ([www.mocashanghai.com](http://www.mocashanghai.com))

Antoni Gaudí i Cornet (25 June 1852 – Barcelona, 10 June 1926), Antonio Gaudí belonged to the Modernisme (Art Nouveau) movement and was famous for his unique style and highly individualistic designs.

Gaudí, as an architecture student at the Escola Tècnica Superior d'Arquitectura in Barcelona from 1873 to 1877, achieved only mediocre grades but did well in his "Trial drawings and projects". After five years of work, he was awarded the title of architect in 1878. As he signed Gaudí's title, Elies Rogent declared, "Qui sap si hem donat el diploma a un boig o a un geni: el temps ens ho dirà" ("Who knows if we have given this diploma to a nut or to a genius. Time will tell.")

Gaudí's first works were designed in the style of gothic and traditional Spanish architectural modes, but he soon developed his own distinct sculptural style. French architect Eugene Viollet-le-Duc, who promoted an evolved form of gothic architecture, proved a major influence on Gaudí. But the student surpassed the master architect and contrived highly original designs – irregular and fantastically intricate. Some of his greatest works, most notably La Sagrada Família, have an almost hallucinatory power.

Gaudí, throughout his life, was fascinated by nature. He studied nature's angles and curves and incorporated them into his designs. Instead of relying on geometric shapes, he mimicked the way trees and humans grow and stand upright. The hyperboloids and paraboloids he borrowed from nature were easily reinforced by steel rods and allowed his designs to resemble elements from the environment.

Gaudí's originality was at first ridiculed by his peers. Indeed, he was first only supported by the rich industrialist Eusebi Güell. His fellow citizens referred to the Casa Milà as La Pedrera ("the quarry"), and George Orwell, who stayed at Barcelona during the Spanish Civil War, admittedly loathed his work. As time passed, though, his work became more famous, up to the point that he is now considered one of Catalonia's, and the world's, best and brightest.

### Sound, Sculpture, Love



设计共和与英国殿堂级音响品牌KEF首度合作，邀请著名设计师Ross Lovegrove来到位于外滩五号的设计共和旗舰店，出席他为KEF设计的MUON扬声器中国发布会。MUON扬声器以其独特的设计和非凡的音

效表现，充分体现了科技与美学的完美融合。KEF和Ross Lovegrove为迎接这件设计杰作在中国的首度登场，特意挑选了深具设计底蕴的设计共和作为合作伙伴，以设计共和旗舰店为舞台，向上海和全中国进行展示。

Design Republic, in collaboration with KEF, the world’s most technologically innovative audio brand, hosted the exclusive China launch of the phenomenal MUON speaker in Bund Five flagship store on 7th Sep 2007. MUON’s designer, Ross Lovegrove – one of the most influential modern-day industrial designers in the world – made his first visit to China to introduce MUON to Shanghai.

### moooooooooooooooooooooooooooooi!

设计共和举行荷兰著名设计品牌Moooi的独家产品发布会。身为Moooi艺术总监的Marcel Wanders来到上海，传播来自荷兰的设计理念，并首次在中国展示他设计的Moooi Boutique系列产品。发布会后是为期六周的Moooi产品展。荷兰王国驻上海总领事馆总领事汪一力(Eric Verwaal)也在发布会上致辞。



此次发布活动将在位于外滩的设计共和旗舰店内举办。Marcel Wanders是继Tom Dixon之后第二位在设计共和举行品牌发布会的国际著名设计师。

Design Republic welcomed world-renowned Dutch designer Marcel Wanders to China, to celebrate the launch of an exclusive collection of MOOOI products. The collection introduces an unprecedented diversity of products from the brand to Asia, including MOOOI Boutique sofa and MOOOI Horse lamp, all of which will be on display starting June 15 2007 at the Design Republic flagship store at the Bund Number Five building in Shanghai. Mr. Eric Verwaal, the Consul-General of Consulate General of Kingdom of



the Netherlands also addressed the opening ceremony. As the pioneering retail purveyor of design culture in China, Design Republic considers

MOOOI an iconic brand whose presence will help raise the standard of innovative design in China. Design Republic hosted the MOOOI Co-founder/Art Director’s first-ever official visit to China. On June 15, 2007, Marcel Wanders also co-hosted the private launch party at the store, alongside Design Republic founders Lyndon Neri and Rossana Hu.

The Moooi Launch event coincides with the launch of “100% Design Shanghai,” the newest extension of the premiere interiors and furniture tradeshow, running from June15-16, 2007. As the co-organizer of 100%Design Pre-view Design Republic’s 5th floor Design Gallery is chosen as venue for pre-view.

### 100%设计 100%Design

继东京之后，明年上海将成为英伦著名的”100%设计”展会的第三举办地，郭锡恩先生和胡如珊小姐荣任展会评委。同时，设计共和受邀举行2007预展活动。预展于6月15日-16日在外滩5号5楼由如恩设计研究室设计的设计共和展厅与日本著名设计师隈研吾(Kengo Kuma)设计的Z58展厅同时举行。”100%设计”始创于1994年的伦敦，其后循年在东京和伦敦举行，”100%设计.上海”将成为当代最具革新意义的世界性设计盛事之一。



Design Republic’s founding partners Lyndon Neri and Rossana Hu also serve as Founding Panel Committee members for 100% Design Shanghai, which is soft launching in 2007 with a preview exhibition in preparation for its full launch in 2008. Took place from June 15-16 at the NHDRO-designed Design Republic Galleries on 5th floor at 5 Bund and at the Kengo Kuma–designed galleries of Z58, 100% Design Shanghai is the newest edition of the world’s most innovative contemporary design fair, which was founded in 1994 in London and now takes place annually in Tokyo and London.



共和昇暉 THE RISE

“设计共和”，正如它的名字一样，带着国际化的中国意境。它把国际化的设计真正引入了我们中国人的生活之中。设计的专业性最终解决了我们生活的力臻完美。

作为专业的建筑设计师，ROSSANA和LYNDON把严谨化作了对生活细节的完美追求。在设计共和，他们向我们呈现了设计和生活的关系。所以，在“设计共和”，我们永远不会感觉到，它是一个商店，而是一个“美好设计&美好生活”的代名词。

对于每一位见历“设计共和”的人，都会觉得它成长得很快，也会觉得它成长得很慢。确实如此，它带着它的力量，积蓄着它的力量，一点一点却无可抵挡地向我们展示它的成长。在这个迅速的时代里，它代表了一种专业性赋予我们的美好。正如我们在“设计共和”随时随地能感受到的，那无言流淌的浓浓的建筑师的浪漫情结。

这，正是我们这个时代需要的。马小蔷

What Lyndon and Rossana are best at is to take a space and make it come alive! They did it (with their past collaborations) ; they are doing it for my house; and they certainly did so at **design republic**. It is a space that adds passion to elegance, combines style with functionality, and unites creativity and sensibility. **eric and yijing li,**

Congratulations on the rise of **design republic**. It has been so exciting to watch your development and the ways in which you are forging new paths and new directions in China's increasingly dynamic design scene. Your ability to blend the old with the new, the traditional with the modern, and the local with the international has created a spirited platform in terms of creativity, education and culture. I look forward to the continued rise of the republic in 2007!"

**sharon leece,**  
editorial consultant, *ELLE*  
*decoration china*

Design  
Republic  
is the  
museum for  
all creative  
ideas and  
talents!  
richard chen

Witnessing **design republic**'s emergence and growth has been delightful to Bund18 in the past year, and we are looking forward to our Bund fellow's glamorous future. Happy Birthday!

**peggy yu, bund 18**

In just one year, **design republic** has single-handedly raised the design profile of Shanghai, creating an incredibly hospitable environment and being a solid anchor for adventurous, important and innovative design from around the world--and situating this critical mass on the Bund, no less! Beyond merely glitz and gloss, **dr** is justifiably an institution that is both a private enterprise and a place belonging in the public realm, where anyone can come to see a constantly evolving display of contemporary design objects and understand how they relate to the past and present. That is the true beauty of the Republic--a store that cares as much about the beautiful objects within as it does about its relationship to the citizenry of Shanghai. Long live the reign of **design republic!**" **andrew yang**

注重设计，思索  
生活。 *maggie*  
*casa*, 国际家居

Cool place provides elegant platform for designer ware **yang di *shanghai daily***

来的 展我们一味创  
带新计划给我入趣怙初。  
们 设它供让进有恰位”  
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**design republic** has swanked up Shanghai's contemporary design scene and proven an exciting platform for innovative exchanges. Congratulations to Lyndon, Rossana and the team on their first fabulous year and may there be more visiting design greats, stunning exhibitions, new Chinese talent, and leisurely weekend wandering around Design Republic in the future.

**amy fabris-shi, lifestyle editor, that's shanghai**

It takes great courage to begin a Republic. Thus, I am profoundly fond and proud Lyndon and Rossana for creating such remarkable venue and events the past year to promote progressive design. I hope in the coming years the reach of **design republic** can extend exponentially in this the largest of all Republics. **tom pan**

Design, excitement, inspiration -- thanks for bringing these into our homes! **handel lee**

The epicenter of style in China - that's what **design republic** is fast becoming, Lyndon and Rossana are clearly visionaries. **duncan trevor-wilson, design manager** *motorola consumer experience design beijing*

Republic! We congratulate you on the rise, and convey best wishes for another year of progress. Keep sending the message; we take pride in being part of it. **frederik moller, vice president asia pacific, *fritz hansen***

Congratulations on the first anniversary. I know how hard it is to start anything, especially the first difficult year. Now you have paid your dues, I expect you to have nothing but fantastic successes in the years to come. Wishing you all my best for this auspicious occasion!

We are so pleased to be working with Rosanna, Lyndon and the team at **design republic**. How a chance meeting can turn into such a strong, fruitful relationship never ceases to amaze. With such vision, strength of purpose and relentless energy, I have confidence that **design republic** will continue to make its mark as a powerful force in design in China and further afield. All my best wishes for the upcoming 1st anniversary. It is incredible to think that it has only been a year. **david begg**, *ceo tom dixon*

恭贺设计共和周年庆！很高兴上海能有这样一本优秀的刊物，在未来的日子里，我希望能看到更多如此精彩绝伦的新刊。**韩枫**

There are those rare creatures that exist who have come to the world to make a difference, they fear not the despair of ridicule or disbelief when they boldly go about there mission. Such is Lyndon and Rosanna’s quest to make a difference to the way design is respected and perceived in the China market. It is no easy task in a world where sometimes the true nature of the artistry and materiality of what goes into a product is not appreciated and even worse not respected. Within Design Republic this wonder can be seen, the way an object can provoke the mind to imagine ...Who would have thought all this lofty idealism could...become a magnificent reality... I recall the very early conversation with Lyndon before even a name was given to ... **design republic**, before any global designers had agreed to... be represented in China--many for the first time, this in itself has to be applauded, ...and more significant for China than I think many realized. ...Something else happened--- wonderful reinterpretations of the Chinese form ... have come out of **dr**, ...that is being taken to the outside world and consumed with shameless abandon by those who touch it, how exciting to be able to see this come to life and to be able to support it in any way gives me a great joy. This is an exciting time for design, not just in China but all over the world ... I understand why design is important and how it can move everyone if they stop and listen to it quietly. **dr** is (the) contemporary man's space for contemplation as much as it is a store. I would like to sincerely congratulate Lyndon, Rosanna and the entire **dr** team on what they have achieved so far, for your spirit and enduring strength I hold in the highest regard, never give up and never compromise what has gotten you thus far, never may you forget how it started and never may you be tainted by the lure of commercialism in it’s uglier form. Good luck in your continuing quest. Happy Birthday **dr**, I look forward to much more enlightenment within the curves and shadows, the shape’s and colors you bring within your walls. **david laris**, *executive chef laris*

翻回2006年2月号elle decoration杂

志，那里面有我们在2005年底借设计共和开工典礼之际，对两位创始人Lyndon及Rossana的采访。当时描绘的美好梦想，随着设计共和的诞生，竟不折不扣地一一化为大家眼前的现实！在设计共和一周年生日之际，让我们为其背后的才华、辛劳与坚持干杯！因为梦想而展现出的更美妙的画卷，应该还在后面！

**王旭 执行主编 家居廊**

Conversation pieces or a conversation company? The **design republic**. **casper vissers**, *ceo/founder moooi*

Congratulations on the re-birth of **design republic**. I hope it will continue to be “re-born” every year to celebrate beauty of daily items, to celebrate joy of everyday life. **kengo kuma**, *architect kengo kuma and associates*

**设计共和**对现代设计与日常生活的关系有着敏锐的审美。创办人郭锡恩与胡如珊站在中国的前沿，优雅、缓慢、坚定地推动着国际当代设计文化，将之潜移默化地渗入我们的每一天。**design republic - design surprise everyday!** 设计惊喜每一天！*the outlook magazine 新视线*

Congratulations to **design republic** for the one year anniversary. We are proud to be a partner in this venture bringing the best of european furniture design to vibrant Shanghai. **patrick guntzburger**, *managing director, vitra*

Congratulations on your 1st republic year. Moooi as a partner wishes **design republic** to have all the success in the future. We expect to have this collaboration for the next 25 years! **marcel wanders**, *founder/creative director*

**设计共和**不仅把最好的设计家具带到中国，同时也致力于提升国内顾客的生活享受，是行业内开创新时代的先锋。**陈幼坚 设计师**

Love our Republic!  
And the Republic's our royal family!!  
**hans lensvelt**, *managing director moooi*

**design republic** has offered Shanghai a paradise of sophistication in design. Its stylish interior and excellent representation of various internationally famed designer's line of products offers me an excellent venue to admire and be inspired by the master's creativity. Looking forward to the 'rise of the republic'! **jereme leung**, *executive chef whampoa club*