

design 宣言

manifesto 8



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创始人片语

FOUNDERS' NOTES



最近，我们私底下就质量问题进行了不少讨论——从我们服务、产品、设计的质量，到有关我们生活的质量……以至于每一期宣言的纸面上所传达信息的质量和它们将对读者产生怎样的影响。

心中的完美主义总会促使我们在做事情的过程中追求品质，然而这并非总能实现，尤其是在时间有限的情况下。我们常对自己说：“哎呀，再给我一个月，一个星期，一天就好了，结果一定会比现在好得多。”在时间面前，质量成了我们未必时时都能负担得起的奢侈品。在受限的形式下，内容往往会被扭曲、歪曲、转向、失真。而质量，是我们用心在意的重点，因为正是它传达着内容，代表着我们所做的每件事的意义。

最近，和朋友闲聊的时候谈及学习演奏小提琴的事，令我深有感触。你是希望你的孩子拉奏一首复杂曲子的时候，只是看起来有模有样呢？还是希望孩子真的拉的好？实际上从技术角度讲，两者是不尽相同的。有些人的演奏听起来挺不错，而事实上并不具备真正优秀的小提琴家的基础技艺；也有些人演奏一首普通的曲目，却能感受到他对演奏小提琴的精髓有着深刻的领悟。我们是要买一把看起来讨人喜欢的椅子呢，还是想拥有一把真正优美而且制作精良的椅子？我们是想要一所吸引眼球的房子呢，还是想建造一栋可以在设计、结构上都经得起时间考验的大厦呢？我们是想住在一个富有魅力令人迷醉的都市，还是想在一个充满活力，与生活于其间的人分享呼吸、共同成长的城市安家呢？

《视觉暂留》是设计共和发行的第一本出版物。这本谈建筑的书也谈到了质量的问题，谈到了我们所创造的环境的质量，我们的设计、职业的质量，以及生活的质量。该书以问答的形式呈现了50位关注相关话题的建筑师的声音。我们希望这些真诚的声音能够唤醒我们周围更多人对于设计质量的关心。不仅要求事物“表现”不错、“看着”漂亮、“貌似”很好，我们应该更关注细节和本质，由此创造真正卓越的作品。

We have had many private discussions recently about quality—the quality of our service, our products, our design, the quality of our lives...the quality of our content on these pages of each



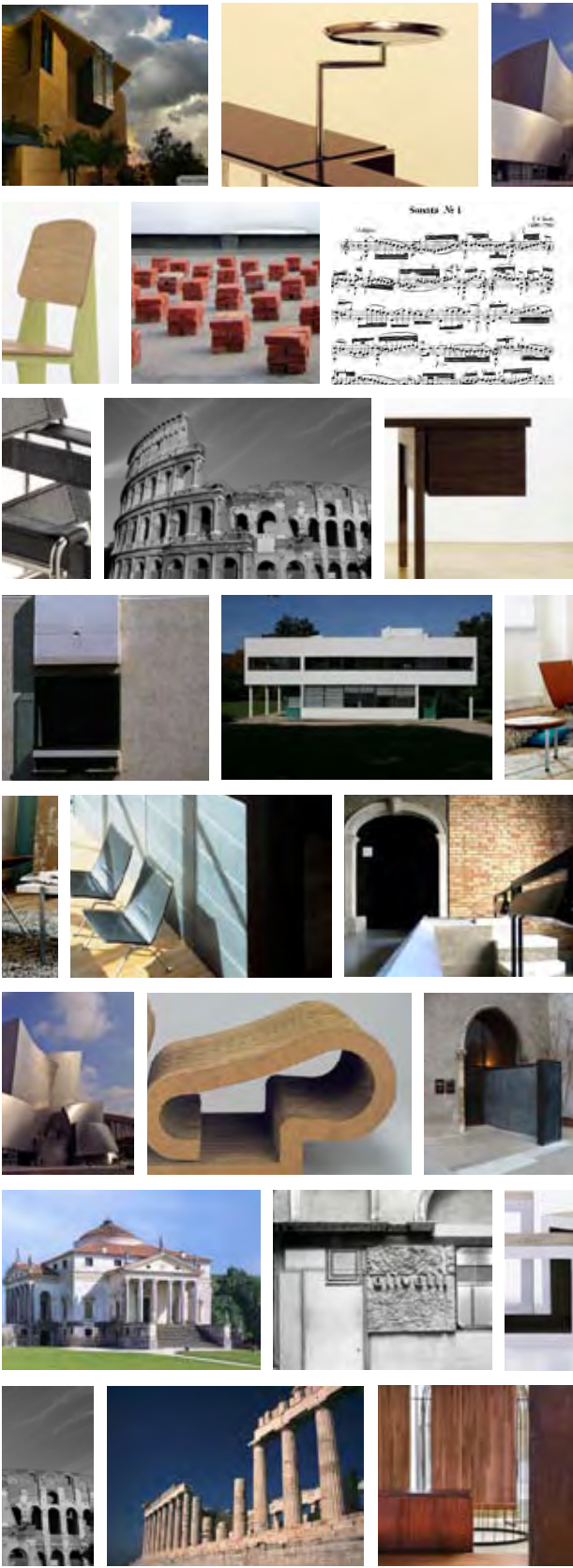
issue of Manifesto and how that affects our readers. The perfectionist in all of us desires creating quality work in what we do. But this is not always possible, especially when set within the confines of time. We often say to ourselves, “Wow, if only I could have one more month,one more week ,one more day, this would turn out much better than it is.” When set against time, quality becomes a luxury we cannot always afford. When confined within a fixed form, the content is often twisted, distorted, bent, unrecognizable. Quality, something we care very much about, is important because it speaks about the content, or meaning, behind everything we do.

A recent casual conversation about learning to play the violin really propelled deeper thoughts into the subject. Do you want the child to play a complex piece, to appear like he plays well, or do you want the child to ACTUALLY play well? Because in fact, from a technical standpoint,

the two are not the same. You can sound like you play well, when you actually do not have the fundamentals to qualify as a good violinist. You can sound quite mediocre, when in fact you have a deep rooting in fundamental skills that could propel you to virtuoso level. Do we want to buy a chair that seems pleasing, or do we want to own a genuinely beautiful and well-made chair? Do we want a building that looks attractive, or do we want to build an edifice that will stand the test of time in design, rigor, and construction? Do we want to live in a city that appears to be glamorous, or do we want to truly inhabit a thriving city that supports and breathes with its people?

Design Republic launches its first publication project—*Persistence of Vision*. It is a book about architecture, but it explores the question of quality. The quality of our built environment, of our design, of our profession, and the quality of our lives. It is a collective voice of 50 architects who are concerned with similar issues, delivered in a question-and-answer format. We hope that these genuine voices will awaken genuine concerns about the quality of design around us, so that not only will we want things to “appear” nice, “look” good, “seem” fine, but that we pay attention to the details and the fundamentals to making things truly significant.

郭锡恩 lyndon neri 胡如珊 rossana hu



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设计狂人对话

LYNDON NERI VS ALAN CHAN

陈幼坚，这名赢得国际认同的香港平面设计师在过往33年的广告和设计生涯中，获得本地及海外设计奖逾五百项，包括New York Art Directors Club Award，日本的Typodirectors Club Award及1989年度香港艺术家联盟的设计家年奖。1990年，陈幼坚展开了他的产品设计事业，推出一系列带浓烈怀旧色彩的T恤、纸品及金属制品。

Alan Chan is a Hong Kong-trained graphic designer who has achieved international recognition. During his 33 years in advertising and design, he has won more than 500 local and international awards, including awards from the New York Art Directors Club, the Tokyo Typodirectors Club and many others. In 1989, Chan was named Designer of the Year by the Hong Kong Artists Guild. In 1990, Chan launched his own product design range with T-shirts, stationery and tin products.

LN:Lyndon Neri（郭锡恩） AC:Alan Chan（陈幼坚）



LN：你喜欢去哪个城市旅行？为什么？

AC：京都。因为那是使一个人与建筑、室内、手工艺、饮食以及时尚等各个设计领域产生互相碰撞的地方。在那里我可以获得心灵的宁静，彻底放松我的身体、精神以及灵魂。

LN：人生之中，你最大的恐惧是什么？

AC：目前我想不出来。或许，父亲去世的时候，我曾受到很大的打击；又或者发现某个项目还有不够完美之处的时候。不过那些都算不上是恐惧，也许称为失望更为恰当。所以我的答案是，没有。

LN：你现在正在读的书是什么？

AC：我很少读书，因为相对来说，我是个更关注视觉感受的人。不过最近有两本书很吸引我：一本由美国洛杉矶的当代艺术博物馆首次出版的《MURAKAMI》，我喜欢它是因为村上隆跨文化并保持其相关性的操作方式（他曾与路易威登合作设计手提包）。另一本是《星云大师谈处世》，因为书中那种返璞归真的情感。

LN：你从什么地方获得灵感？

AC：我每天都把工作带回家去做，夜的宁静会激发我的创作灵感。一般而言，我总能在清晨来临之时找到我要的答案。

LN：你刚进入设计领域的时候，有没有你仰慕的设计师？



AC：70年代我在几家创作经纪公司工作，那时候与很多人的接触都使我获益匪浅。尽管是在香港，我的工作环境中接触的都是外国人，包括那些来自美国和欧洲的艺术指导们，当时的一些艺术品是基于他们的概念来完成的。当然，很多日本设计师也对我现在做的事情有重大影响。比如，田中一光（Ikko Tanaka），浅叶克己（Katsumi Asaba），70年代美国的Herb Lubalin。

LN：你现在才50出头，在平面设计界的成就已经获得了广泛认可，后面有什么打算？

AC：问得好。我现在正从室内设计开始进入空间设计的领域，重点是要从市场和品牌的角度切入。尽管媒介变了，但仍将保持我一贯的方式。

LN：你选择项目的标准是什么？

AC：那应该是一个让我有机会创造我以前从未接触过的东西的项目，不管是平面设计，还是产品、室内或者建筑设计都行。我不仅仅为客户提供设计的解决方案，也包括在工作过程中提供市场方案，这就是我们说的“品牌运作”。

LN：对你来说，中国性是什么？

AC：温情，家庭，归属感，道德观念，和谐，以及灵活。它像漆器那样有很多层次，你可以切身感受到，却难以言表。

LN：对你来说，现代性是什么？

AC：它一直处在变化中。对我来说，现代性就是我们每天碰到的新事物，例如一种新的烹饪方法，或者一种巧妙的处理材料的方式。

LN：如果有机会回到过去重新开始，Alan Chan会成为怎样一个人？会和今天有所不同么？

AC：这问题很难回答，就如同让我去预测未来一样。如果非要回答，我觉得应该不会有什么不同。我可能会用不同的媒介创作或根本在做另外一行，但我的目标将会和现在一致，那就是影响大众。

LN：有没有你想合作的设计师？为什么？

AC：太多了，比如安藤忠雄（Tadao Ando），因为他的敏感，对光线的出色玩味以及作品细节里的禅意。还有Norman Foster，因为他对工艺和效率的深刻理解。

LN：对你来说“家庭生活”意味着什么？

AC：生而为人。

LN：在设计共和，你最喜欢的作品是哪些？为什么？

AC：你们设计的neri & hu的实木桌子和Konstain Grcic设计由Classicon出品的潘多拉盒柜。一个传达了温暖木质的男性气质，另外一个则用冰冷的不锈钢材质的支架塑造了优雅得近乎娇柔的女性气质。

LN：设计共和致力于成为设计交流的平台，对此你有何建议？

AC：每次走进设计共和店里，都会给我耳目一新的感受；但我觉得，要把这个设计交流的平台推向新的高度，设计共和需要把东西以更容易被接受的方式带给公众。对店里大师级的作品，需要引入更多的解释性文字。也许一段纪录片可以帮助人们更好的理解今天店里摆放的这些令人叹服的杰作的真正意义。

LN：What is your favorite travel destination in the world and why?

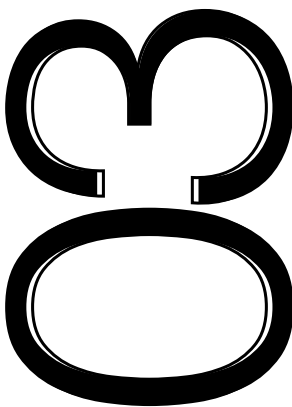
AC：Kyoto. It's a place where humanity encounters the breath of what design is all about from architecture, interiors, handicraft, food and fashion. It is also a place that gives me the peace of mind and completely relaxes the body, spirit and soul.

LN：What is your greatest fear in life?

AC：I cannot think of any. Perhaps I was upset when my father passed away or if there any thing about a project that is not perfect but that is far from being fearful. Maybe more disappointed than fear, so my answer would be to say none.

LN：What book or books are you reading right now?

AC：I seldom read books as I am more of a visual person but some of the recent books that have captivated me are these two books. MURAKAMI, first published in the United States of America by The Museum of Contemporary Art, Los Angeles, in the way he managed to cross cultural borders and stay relevant (also the graphic artist that did worked with Louis Vuitton for their bags) and 星雲大師談處世 for its raw emotion.





neri & hu. structure table

LN: What recharges you creatively?
AC: I take my work home everyday and it is the stillness of the evening that my creative mind begins to work. I almost always find the answers in the morning.

LN: Any designer that you look up to during the beginning of your design career?

AC: I learn a lot from many people in the creative agencies during the 70's. Even though I was in HK, I was in a foreign environment with all of these US and European creative directors that were somewhat art and copy based in their conceptual thinking. Obviously some of the Japanese designers also made a significant influence in what I do now. People like Ikko Tanaka, Katsumi Asaba and Herb Lubalin from America in the 70's to name a few.

LN: You have achieved great acclaim in graphic design and you are only in your early 50's, what's next?

AC: Good question. I would say that I am now going into the spatial aspect of design in the form of interiors but more importantly designing it from a branding/marketing point of view. The medium is different but the approach is the same.



LN: What is your criteria in selecting projects?

AC: The project(s) should enable me to create something I have never encountered before, whether it's in the field of graphic, product or interior architecture. I don't only create design solution but simultaneously provide marketing solution to client though a process which we call "branding".

LN: What is Chineseness to you?

AC: Warmth, family, togetherness, moral issues, harmony, and flexibility. There are many layers to it like lacquer but you feel it. Very hard to describe in words.

LN: What is Modernity to you?

AC: It changes. Modernity to me is the new things we encounter everyday, a new way of cooking food, a clever use of materials.



tadao ando

LN: If you have to do it all over again, what would Alan Chan be? would it be any different from today?

AC: Hard for me as you are asking me to predict the future but if I have to answer it would be none. I could be using a different medium or be in a completely different profession but my objective would be the same and that is to influence the mass audience.

LN: Are there any designers you hope to work with? Why?

AC: Far too many but to name a few, I would say: Tadao Ando for his sensitivity, play of light and Zen like quality in his details and Norman Foster for his understanding of technology and efficiency.

LN: What does "domesticity" mean to you?

AC: Being Human.

LN: What are your favorite pieces at Design Republic and why?

AC: The wooden structure table you had designed under the neri & hu label and Konstantin Grcic's Pandora bar made by Classicon. One is very masculine with warm wood and the other is this elegant almost feminine form with cold stainless steel base.

LN: If you have any suggestions for Design Republic given its aspiration to be the platform for design, what would it be?

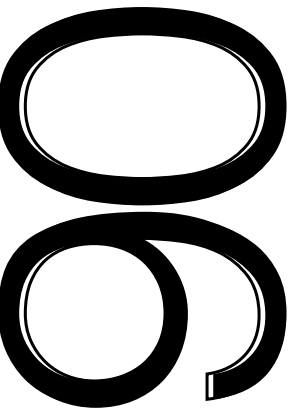
AC: I still find it inspiring every time I go into the store but I believe in order to bring the platform to another level, Design Republic needs to make things more accessible to the public. It needs to be more descriptive of the master pieces that are in the store. Perhaps a documentary to help people understand the significance of the many amazing pieces that are in the store today.



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DESIGN
COMES
TO
SHANGHAI
ALL
100%
OF
IT

Shanghai Exhibition Center
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100%**design**
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王旭专访

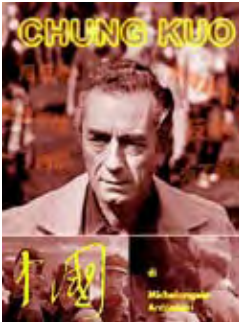
DR TALKS WITH WANG XU

《家居廊》中国版 执行主编
Editor-in-Chief from ELLE DECORATION CHINA



- 1.你喜欢去哪个城市旅行？你喜欢在哪个城市生活？
伦敦、巴塞罗那及其它很多。因为是北京人，还是喜欢在北京生活。
- 2.你最近在看的一本书是什么？
杨绛《走在人生边上》。
- 3.你最亲密的朋友是怎么形容你的？
“工作狂”。
- 4.你喜欢哪种风格（就服饰而言）？哪个品牌或设计师是你最中意的？
混搭，中国的品牌是王一扬的“茶缸”和ZUCZUG。
- 5.作为一本知名家居设计杂志的主编，你的创造力和灵感源自哪里？
设计展会、艺术展、杂志、电影、聊天……
- 6.喜欢电影吗？可以告诉我们你最喜欢的3部电影和3位导演吗？
看了不少电影，说说最近看的吧。安东尼奥尼1972年拍的《中国》，我对其中第一部《北京》的印象特别深刻；李安的《色戒》也让我感动；最近还看了一部曾经执导《天堂电影院》的意大利导演的新作，好像叫《隐秘女人心》，画面很好看，内容也不错；《玫瑰人生》虽然局部有点拖沓，但确实是一部伟大的作品。
- 7.请举出令你至今难忘的一个电影场景？
《中国》中《北京》的“剖腹产”。
- 8.你到过全世界很多设计家居店？最喜欢哪一家？为什么？
喜欢米兰的Rossana Orlandi，女主人Rossana品位超绝，什么货被她选来，经她在店里一搭配，就完全展现出“古灵精怪”的美。
- 9.你为什么喜欢设计？
设计是一种语言，相对来讲，我比较擅长这门语言。
- 10.在你家里，你最喜欢哪一个房间？这间房间里哪一件物品对你最重要？
卫生间，卫生间里的窗对我很重要。
- 11.在你装饰卧室的时候，你首先会考虑的家具是什么？
灯。
- 12.家庭生活对你而言是什么？
“我”，是很重要的一部分。

- 1.Which cities do you enjoy visiting the most? And where do you prefer to live?
London, Barcelona and many others. Beijing is the city I most prefer to live in, because I am from Beijing.
- 2.What book do you have on your bedside table?
《走在人生边上》by Yang Jiang.
- 3.How would your closest friends describe you?
“Workaholic”.
4. What current fashion trend do you like best? What brand or designer do you admire?
Mix & Match. Chinese Designer Wang Yi Yang, and his brand“茶缸”and “ZUCZUG”.
5. As a chief editor of the most recognized home decor publication in the region, where do you turn when you need to recharge creatively, or as a source of inspiration? How you balance work stress and life?
Design exhibitions, art exhibitions, magazines, movies, and meeting friends...
6. Do you like movies? What are your favorite films and directors?
“Chung Kuo” directed by Michelangelo Antonioni in 1972, the first section, “Bei Jing,” made a big impression on me. “Lust | Caution” directed by An Lee, was very touching to me. Another good film I watched recently, “Sconosciuta, La” directed by Giuseppe Tornatore, is a beautiful picture and captivating story. He also directed the famous movie: “Nuovo Cinema Paradiso.” “La Vie en Rose,” despite the fact that some scenes were a little bit sluggish, but it is an extraordinary movie.
7. Can you name a particular scene in any movie that has been impactful to you?
“Caesarean Birth” in the “Bei Jing” section from “Chung Kuo” by Michelangelo Antonioni.
8. As a member of the design home furnishings industry, you have visited design furniture stores all over the world. What is your favorite? Why?
Rossana Orlandi in Milan. Rossana has an intuitive talent and is able to breathe new life to any object, no matter how ordinary, through her eyes for composition.
- 9.Why do you like design?
Design is a language, comparatively, I am good at it.
- 10.What is your favorite room in a house? What is the most important item in that room?
Bathroom. The windows of a bathroom are very important to me.
11. What would you choose first when you are going to decorate an empty living room?
Lighting.
12. What does “domesticity” mean to you?
It means a reflection of me.



andy hall专访

DR TALKS WITH ANDY HALL



Andy Hall,英国建筑师。上海andyhall工作室创始人
Andy Hall, British architect. The founder of andyhall studio in Shanghai

- 1.你喜欢去哪个城市旅行？你喜欢在哪个城市生活？
最喜欢去旅游的城市应该是米兰吧。至于居住的城市，其实我一直都在寻找，不过，生活了十年之后的上海对于我仍然有一种莫名的吸引力。
- 2.当你到达一个新地方，一座新城市，什么是你首先会去观察的？
机场大厅和行李领取处的指示牌。
- 3.你最近在看的一本书是什么？
朋友给我的2本关于老爷摩托车的杂志。
- 4.你喜欢哪种风格（就服饰而言）？哪个品牌或设计师是你最中意的？
我没有特定的风格。我的穿着选择更多地取决于我每天上午的心情。
- 5.你生活在中国，你最喜欢的菜系是什么？

在北京周边山上的农家菜。

- 6.什么事件或着人物是你最近最关注的？
奥运！奥运！奥运！我希望看到奥运后的中国。
 - 7.你觉得创作力是基于你对某人或事物的激情和热爱上吗？如果是，可否举例说明？
我记得比阿特丽克斯•波特曾经说过她很庆幸她没有上过学，因为学校会抹杀一些她的原创力。毕加索也曾评论：所有的孩子都是艺术家，问题在于怎样在他们成长过程中留住艺术家的特质。所以，什么是创造力？它就是对真实的自然延伸以及不要怕犯错误。
 - 8.你到过全世界很多的设计家居店？最喜欢哪一家？为什么？
旧金山的X21，一家出售本世纪中期二手家具的店。刻意低调的极致时髦的店里堆满了一些“捡来的”物品，还有老式的橱窗陈列，建筑模型和域外艺术设计以及美国近百年来的名师设计。
 - 9.你最喜欢的设计师是谁？
可能是与建筑设计师完全不同的时装设计师。因为就时尚的导向和趋势而言，他们的工作是季节性的，不断变化的。很难说出一个最喜欢的，可能是一位鞋类设计师。
 - 10.你最希望和哪位设计师合作？（可以是建筑设计师、室内设计师或者平面设计师）
在我们自己的工作中，我喜欢和设计师们在他们专业领域之外的合作，因为这样可以促使我们从更多地角度去思考设计。
- 我个人非常欣赏拉斯•冯•特里尔的作品。

- 11.在你家里，你最喜欢哪一个房间？这间房间里哪一件物品对你最重要？
阁楼。在那里翻箱倒柜地把过去一堆“多余的”或者“没用的”东西与现在的“收集”作比较是件非常有意思的事情。
- 12.家庭生活对你而言是什么？
这让我想起晚上无聊的看着电视，我母亲在旁边编织着又一件她可能不会穿的毛衣，而父亲则努力着完成那组毫无意义的拼字游戏，我不喜欢这种家庭生活。

- 1.Which cities do you enjoy visiting the most? And where do you prefer to live?
For travel probably Milan, and I am still looking for the city where I would like to live, but Shanghai after 10 years still retains its bizarre fascination for me.
- 2.What do you observe first when you arrive at a new city or place?
The direction signs for the arrivals hall and baggage reclaim.
- 3.What books do you have on your bedside table?
Two vintage motorcycle magazines given to me by a friend of mine.
- 4.What style (in terms of clothing) do you like? And what brand or designer do you like most?
I do not have a particular style, it is more a composition of various feelings that I have when I get dressed in the morning.
- 5.Since you are living in China, what is your favorite cuisine?
Countryside food “nong jia cai” from the mountains around Beijing.
- 6.What event or which people has attracted your attention recently?
Olympics Olympics Olympics - I can't wait for normality to return to this country.
- 7.Do you think creativity is based on your passion or love for someone or something? If yes, can you give us an example?
I remember Beatrix Potter once said, that ‘she was so glad that she did not go to school, as it would have rubbed off some of her originality’, and Picasso once remarked that, ‘all children are artists, its how to remain artist as they get older, that is the problem’. So what is creativity? It is the letting go of the certainties and not to be fearful of making mistakes
- 8.You’ve been to design furniture stores all over the world, which is your favorite one? Why?
X21 in San Francisco- a secondhand mid-century furniture store full of ‘found’ objects- the shabby chic!, ie, old shop window displays, displaced architectural models and outsider art, mixed with design icons from the last 100 years in America.
- 9.Who is your favorite designer?
It would probably be a fashion designer as opposed to an architect, because their work is seasonal and continually shifting in terms of direction and concept. As for a favorite, it is hard to say, but it would probably be a shoe designer.
- 10.Who is the designer you would like to work together with (could be an architect, interior designer or graphic designer)?
Within our own work I like to collaborate with designers outside their field of expertise as it enriches our own way of thinking about design. I’m a great admirer of the aesthetic work of Lars Von Triers.
- 11.What is your favorite room in a house? What is the most important item in that room?
The attic- it’s much more interesting rummaging through the past, amongst the ‘unwanted’ or ‘no longer needed’ than to ‘collect’ in the present.
- 12.What does “domesticity” mean to you?
I hate the word domesticity. It reminds me of tedious evenings watching the television while my mother knitted her next un-wearable sweater and my father tried in vain to finish the cross-word puzzle.



Dogville by Lars Von Triers



X21 Modern in San Francisco

neri&hu

ZISHA BEADS



wearing, rolling, threading, admiring, keeping, giving 戴, 玩, 串, 赏, 藏, 礼



源自生活、源自建筑的跨界设计

Cross-border Design: From Living & Architecture

在当今的设计界，不管是主流还是非主流，都在以张扬的方式来表达，仿佛不如此不足以证明一个设计师的实力，越是夸张的东西越是加以推广。而实际上，有那么一些设计师，他们风格低调，作品不那么标新立异或轰轰烈烈，而着眼于生活细节和日常用品，往往更直接的影响着人们的生活方式，同时也更深远的打动着欣赏它的人们。Jasper Morrison就是这样一位设计师，他的灵感都来源于每天生活中接触到的细枝末节和小情趣。“It’s from everyday!” Jasper的每一件设计作品都传达出他对平凡的日常生活的兴趣和理解，这种兴趣启发着他的设计灵感。比如他对于Cork Family系列的杰出设计，既特别又舒适，还很环保，包含了当代产品设计发展趋势下的所有元素。

Jasper是一个真正属于当代的设计师，他对现代设计的观点非常鲜明，设计概念也很现代。他天生又有着摆脱陈俗寡臼的动力。年轻时的他就常觉得学校教育很空洞，渴望在体验、生活、旅游中真正接触新事物、新地方和新思想，找到新的灵感。14岁那年，他在伦敦V&A看到著名爱尔兰设计师Eileen Gray的展览，Eileen的设计深深打动了他，唤醒了他对生活、对设计的全新认知，开启了他的设计生涯。



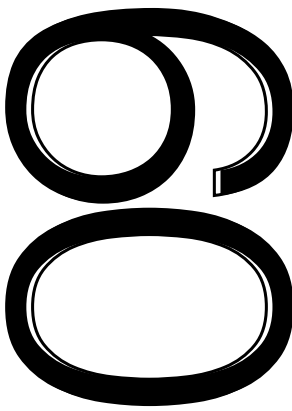
经常有人会称Jasper为极简主义设计师，也许是觉得他与日本的一些极简主义设计师的风格相仿，其实那仅仅是外型上的相近。Jasper的设计是跨国界、跨文化的，对他而言，设计是自由的创造，沉入任何既定“风格”的限制都是不必要的，也是不能被他所接受的。他来自英国，但一直竭力避开英国设计师这一身份及这一身份所代表的英国式设计风格，他希望能创造跨界的作品——突破视觉与形状的一些界限，让不同的人在他的作品中品味出不同的内涵。

Jasper的设计往往使人一眼望去就有强烈地渴望去了解其背后的故事，其意蕴深远，甚于外形设计的精到。建筑师之所以会很喜欢Jasper的东西，是因为他的作品设计和建筑之间紧密的联系。Jasper对建筑的看法和理念，与他对产品设计的观点已经融为一体，他的作品在建筑空间中的效果，来自于他作为一个建筑师的切身体会。他不像那些创作领域单一的设计师，将建筑与产品设计完全区分开。这种跨领域、跨文化的创作缘起，使Jasper的设计变得更加幽默和耐人寻味，得到建筑师和产品设计师们两方面的一致认同。包括设计师在做建筑项目的室内空间设计时，也会发现Jasper的设计作品可以很容易的摆进不同的空间，并且相当有趣。每一个产品背后都包含着他一直如一设计的理念，给人非常简单但又似曾相识的感受。每当他使用新材料，或者创造出一个新产品的概念，都会给其他设计师的创作带来许多灵感。

Be it mainstream or fringe, the current designing circle is full of lofty expression and overstatement. The more pompous is the design, the more popular it gets. It seems like a designer is under qualified if he fails to follow this trend. However, there are designers who are more low-profile, whose works are not overly radical or controversial but rather are designed with an eye on the details of our daily lives and needs. Their works tend



to directly influence people’s living styles and deeply move those who appreciate them. Jasper Morrison is such a designer. His design is inspired by the details and habits of our day-to-day life. “It’s from everyday!” Every work, Jasper created speaks to his understanding of ordinary life, which, inversely, illuminates his design. For instance, his brilliant



LO

Cork Family series comprises prevailing elements in the trend of contemporary product design: uniqueness, warmth, and environmentally sustainable.

Jasper is a designer of his time; his design concept is fundamentally modern, and his design perception is focuses on tangible, even somewhat banal forms. At a young age, he found his school curriculum inane and yearned for new inspirations obtained from traveling



and otherwise experiencing life. At the age of 14, he visited an Eileen Gray exhibit at Victoria & Albert Museum in London. Gray’s work deeply influenced him, and showed him a brand new viewpoint to life and to design.

Jasper is sometimes regarded as a minimalist, perhaps because of his style can be seen as reminiscent of classically minimalist designers from Japan. However, the similarities are superficial. Jasper’s work is cross-national and cross-cultural. To him, designing is an act of free creation, and it is unnecessary to be grouped into any style classification. For example, Jasper was born in U.K., but he does his best to avoid expressing the identity of a “British designer” by avoiding the codified style associations of this label. He aspires to create works that transcend the boundaries of vision and form, leaving the possibility open for people to enjoy different interpretations of his work.

Jasper’s work incites a strong urge to explore the story behind it. His designs have a strong architect following, who prefer Jasper’s designs because of their fundamental connection with architectural principles. Unlike some designers who reinforce a disparate product design category, Jasper has integrated an understanding of architecture into his product design. This earns him acknowledgement from both architects and product designers alike. Additionally, many interior designers discover that Jasper’s works are versatile pieces that easily integrate into different spaces and projects. His conceptual design approach and innovative use of materials has brought inspiration to a generation of designers.

jasper morrison designs at design republic



共和新品 NEW AT DR



VENINI

ESPRIT
ANNI 30
DOGE
VITTORIALE

共和新品 NEW AT DR



E15

共和新品 NEW AT DR



CLASSICON
CHAOS
SATURN

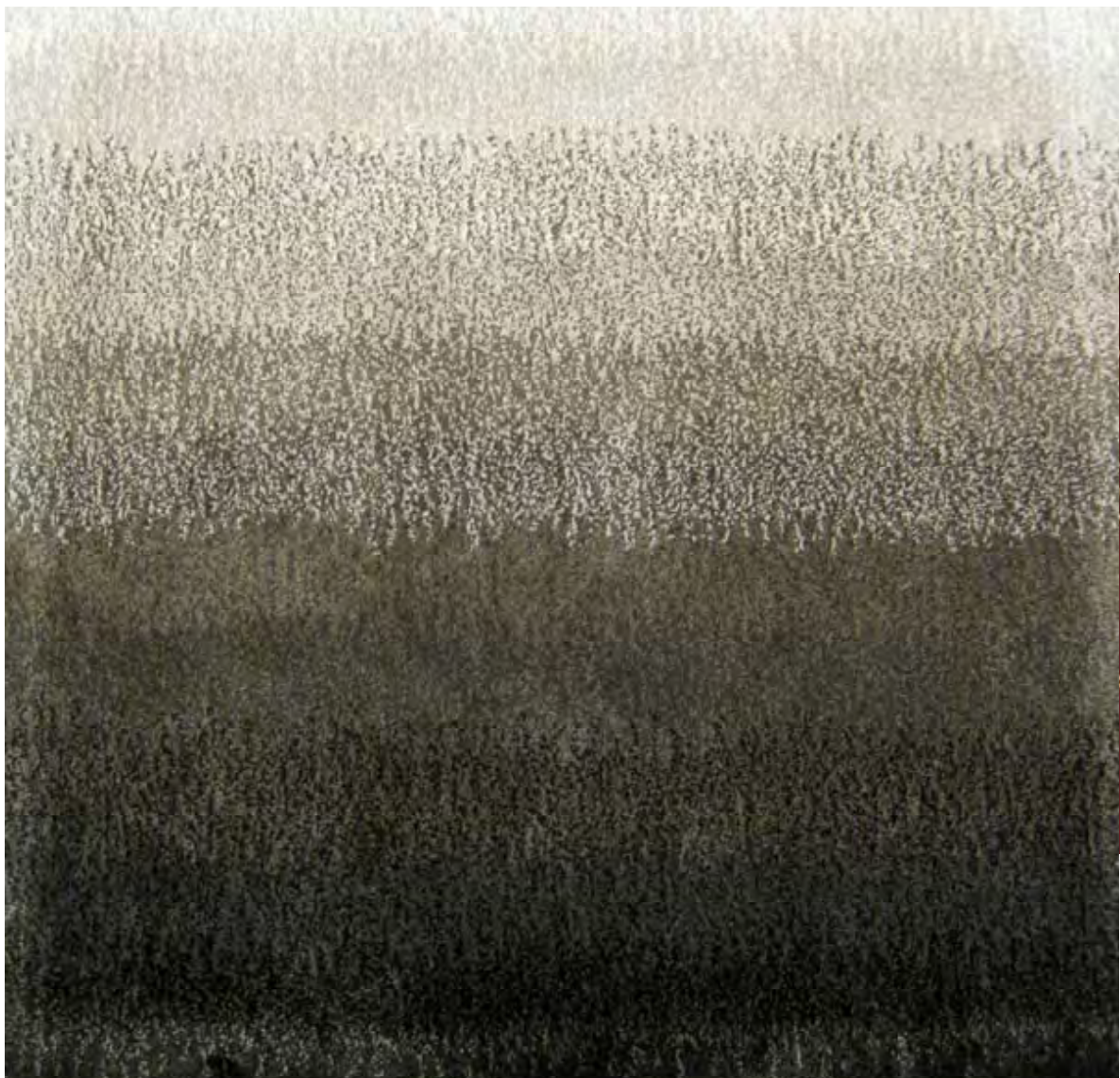


VITRA
THE WORKER



BD
SHOWTIME COLLECTION
SINGLE POLTRONA

共和新品 NEW AT DR



TAIPING

CARAVAN . MOGADOR ii
NERI & HU . COURT LADIES
REMINISCE . POEME ii
REMINISCE . LIMON
REVANGE . HYBRIDE

SLOW CHAIR

RONAN & ERWAN

BOUROULLEC



vitra.

动物集合 ANIMALS AT THE REPUBLIC



3



7



8



10



1

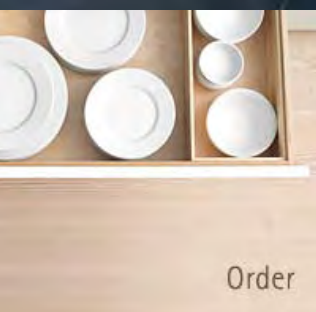


1. 小狗 puppy **magis**
2. 玻璃鸟 birds **littala**
3. 猪桌 pig table **moooli**
4. 十二生肖拼图 zodiac puzzle **neri & hu**
5. 兔灯 rabbit lamp **moooli**

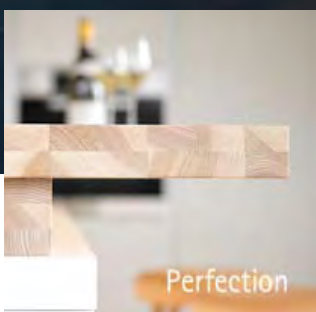
6. 马灯 horse lamp **moooli**
7. 蜘蛛榨汁器 juicy salif citrus squeezer **alessi**
8. 摇摆兔 rocking rabbit **playsam**
9. 鸟 bird **architectmade**
10. 猫头鹰壁钟 omar the owl clock **vitra**

bulthaup

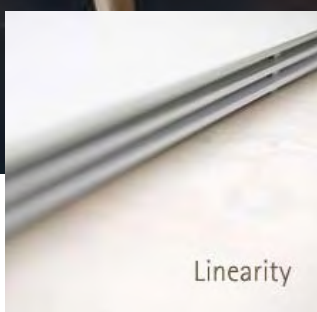
划时代的厨房建筑美学——德国殿堂级厨房bulthaup登陆中国 TIME TRASCENDING KITCHEN ARCHITECTURE, THE FIRST BULTHAUP SHOWROOM IN CHINA



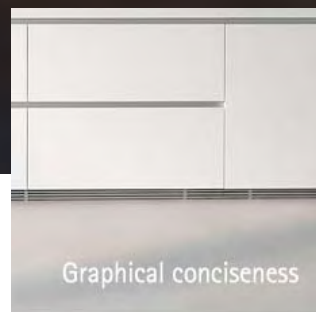
Order



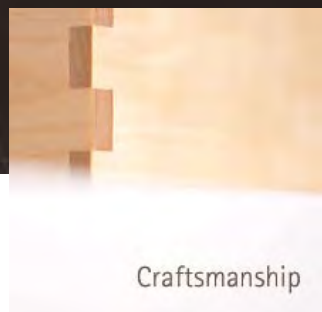
Perfection



Linearity



Graphical conciseness



Craftsmanship

新在设计共和 NEW at Design Republic

2008年春季，设计共和推出3个新品牌：Venini，具有悠久历史的著名玻璃工艺灯具品牌，来自意大利玻璃制造工艺之都慕拉诺；Taiping，世界知名的手工制作地毯品牌；以及E15，注重材质、设计和传统工艺的欧洲现代家居新秀。

Design Republic introduces 3 new brands this spring: lighting from historically significant Murano glassworks company—Venini, floor coverings from world-reknowned custom carpet manufacturer Taiping, and modern furniture that's built to endure from European brand E15.

Venini

Venini被公认为意大利玻璃制造之都慕拉诺杰出工艺的代表，始创于1921年，创始人是对玻璃工艺和设计十分痴迷的一位建筑师和一位律师。创始至今，Venini与众多艺术大师和建筑设计师有过合作，包括Gio Ponti, Carlo Scarpa, Tapio Wirkkala, architect Ettore Sottsass, Alessandro Mendini以及Campana Brothers等，设计创作出独一无二的产品。灯具作为Venini的一个产品系列始于1930年，最广为人知的作品当属他们为Olivetti纽约办公室设计的Carlo Scarpa 吊灯。Venini的灯具在全世界许多博物馆都有展示，包括纽约的现代艺术博物馆和古根海姆博物馆，华盛顿特区的史密森尼博物馆，斯德哥尔摩的国家博物馆等。



Venini is a world recognized Murano glassworks company founded in 1921 by an architect and a lawyer with an interest in well crafted and well designed glass art. From its inception, Venini has always worked in collaboration with artists and architects such as Gio Ponti, Carlo Scarpa, and more recently with Finn designer Tapio Wirkkala, architect Ettore Sottsass, Alessandro Mendini and the Campana Brothers to create their unique pieces. Lighting was added to their collection of objects in the 1930s – most well known among them is Carlo Scarpa’s chandelier for Olivetti offices in NYC. Venini has also been shown in various museums from New York’s MOMA (Museum of Modern Art) to the National Museum in Stockholm, Guggenheim New York and the Smithsonian Institute.

E15

现代家居品牌E15是由建筑师Philipp Mainzer与产品设计师 Florian Asche于1995年在伦敦创立的，E15是他们当时位于伦敦东区的第一家车间的邮政编码。目前，E15把总部设在德国。



考虑到保持产品的美观、强度和耐用性，E15坚持选用欧洲实木、不锈钢、铝材及皮革作为原材料，其材质和外观充分传递出每一件产品的设计风格。E15造型时尚，却采用传统工艺，其设计和制作工艺恒久弥新，每一件作品都散发出沉稳、精致而简洁的气质，优雅的外形透露出自然的美感。

E15 contemporary furniture was founded in London in 1995 by architect Philipp Mainzer and product designer Florian Asche. They named E15 after the postal code of their first workshop, located in London's east end. Today the company has its head quarters in Germany.

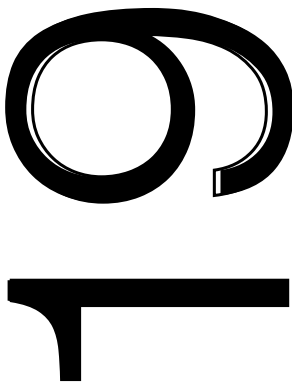
Solid European wood, stainless steel, aluminium and leather are selected with beauty, strength and durability in mind. The feel and appearance of the material inform the design of each product. E15’s shape is modern; the craftsmanship traditional. Designed and built to endure, the pieces are assured, refined and uncomplicated, allowing the natural beauty to be appreciated in its most elegant form.



Tai Ping

太平地毯国际成立于1956年，总部设在香港葵涌。从开办至今，一直承续着几个世纪以来中国传统的手工地毯制作工艺，被公认为是世界知名收藏家、私人业主和室内设计人员的首选。太平用最高质量的材料和精湛的手工制作技艺，来实现具有创新意义又经得起时间考验的设计，为100多个国家的宫殿、宾馆、娱乐场所、私人飞机、游艇和居所的地板增辉。

Tai Ping Carpets International was founded in 1956 and is headquartered in Kwai Chung, Hong Kong. Launched in 1956 to preserve the centuries old tradition of Chinese handmade carpets, Tai Ping today is widely recognized as the supplier of choice to the world's most discerning collectors, home owners and interior design professionals. Tai Ping uses the highest quality materials to handcraft the innovative and sophisticated designs that grace the floors of palaces, hotels, casinos, private jets, yachts and residences in more than 100 countries.



活动 EVENT

Jasper Morrison Design Workshop

3月7日, 设计共和与瑞士雷达表在设计共和旗舰店共同举办了Jasper Morrison Design Workshop的活动。活动现场, 设计共和创始人胡如珊女士作了关于设计大师Jasper Morrison的设计理念以及设计趋势的演讲; 瑞士雷达表也介绍了由Jasper Morrison为雷达50周年纪念所设计的限量版整体陶瓷计时表。

March 7th, Rado Switzerland and Design Republic sponsored a Jasper Morrison Design Workshop at Design Republic's store.

Design Republic's founder Rossana Hu co-hosted the event with a lecture on Jasper Morison design concept and design inspirations while Rado introduced Jasper Morrison's the ceramica chronograph limited edition for Rado 50th anniversary celebration.



从各项设计活动到知名设计师来访，从新品发布到获得各类奖项，设计共和频频亮相于国内外的媒体报道中。

From design events to designers visit to product launches to awards. Design Republic enjoyed coverage in both national and international media.



Wallpaper 10.2006



新视线/The Outlook Magazine 10.2006



商店建筑/Shotenkenchiku 01.2007



Interni 03.2007



家居廊/Elle Decoration 08.2007



时尚先生/Esquire 12.2007





designrepublic 设计公社 DESIGN SOCIETY

Members-only Design Society was created to offer a professional social platform for dedicated designers and special patrons within the architect/designer community. Design Society aims to sponsor various activities in an effort to facilitate professional exchange, as well as elevate design issue awareness to a wider audience. Benefits include subscriptions to the quarterly Manifesto magazine, exhibits/dialogues with influential designers (past events have included Tom Dixon, Marcel Wanders, and Ross Lovegrove), and book discussions.

设计公社的创立旨在为敬业的设计师、建筑师以及这一群体的特别支持者提供一个专业领域的社交平台。设计公社将通过举办各类与设计相关的活动来推动专业交流，同时也培养和提高大众的设计意识。设计公社的成员可以订阅Manifesto季刊，参加包括有世界著名设计师参与的展示、对话（之前参与活动的设计师有：Tom Dixon、Marcel Wanders 和Ross Lovegrove）以及评书会等活动。

RECRUITING 成为!

REPUBLIC CITIZENS 设计公民!

