



design 宣言

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中国准备好了吗

IS CHINA READY TO BRING IT TO THE NEXT LEVEL



华尔街的金融风暴蔓延到了全球，接踵而来的负面消息考验着每个人对突发事件的承受力和应变力以及在如此空前逆市中的生存和再发展的能力。在我从事建筑行业的22年中，也经历过90年代初美国经济不景气造成的就业市场的萎靡。记得当时，我在哈佛的论文导师Rafael Moneo曾预言：“我们中间只有20%的同学能从事建筑师职业，其中还包括了加入其边缘行业的比例。”当时的那种环境下，即便拥有优异的专业成绩和设计天赋，以及对建筑事业的热爱，也很难如愿成为一名真正的建筑师。那是一个我们都不愿意重复的经历，但现在又是我们已经或者可能面对的一段将来。

中国准备好了吗？这个问题再一次被提及，是今年二月我受邀参加在鹿特丹举行的一场关于设计师在新兴市场所做的开创性工作的研讨会上。我的发言引起了现场很大的反响，大家都想知道全球的经济走势对中国的影响程度以及中国将怎样应对这场全球性的危机事件。一个非经济专业出生的我，最后在这个设计研讨会上却作了对经济的预测！尽管我不是个经济学家，但我意识到现实的存在，而且我们必须面对这个事实。那么这场危机最终会给我们带来些什么呢？我希望在无数的可能性中，会有三个积极的结果……

1. 优胜劣汰 上世纪90年代末至2000年初，中国的经济飞速发展，繁荣的市场充满了各种机遇，吸引了来自国内外建筑、金融、法律以及各个行业的优秀人才。在建筑设计领域里，一些知名的建筑公司，包括David Chipperfield、KPF；极具实力的工作室，如：MADA Spam、Shanghai Studio（由Ben Wood领导）、Bau architects；新兴发展的Scenic、Sciskew、Zero Lab、A00、Kookai和其它行业的专业团队为我们生活的这个城市贡献良多。当然，发展中也招致很多投机者掠得盛世所带来的好处。还是以建筑设计领域为例，一些本行业的边缘人群，甚至很多没有接受过专业教育或培训的人，只是得到了在这个行业内赚钱的机会，他们便以建筑师或设计师自居混迹于一个需要严谨性和专业含量极高的领域里。其实，这种现象对社会发展的危害性很大。透过现象看实质，我希望这场史无前例的危机能在市场的良与莠之间作一次筛选，优胜劣汰，让真正有实力和专业的团队来担任他们应得的角色。

2. 全球化 我经常会被问到对外国设计师在中国发展的看法以及对这一现象的立场。汉语中有个词叫“崇洋”，顾名思义就是崇拜、向往西方的生活和事物。这种现象，即使现在也还是存在的。但我认为，优秀的设计师是创建每个时代的一个不可或缺的重要角色，他们不分种族、肤色以及发色。以50年代的纽约为例，当时许多的高楼大厦和重要建筑物都出自移民到那里的外国设计师之手。Seagram大厦（1954年 - 58年）由Mies Van de Rohe设计，一名来自德国的建筑师；大都会人寿大厦（原泛美大楼，建于1963年）由德国的Walter Gropius和意大利的Pietro Belluschi设计；TWA候机楼（现在称为肯尼迪国际机场，建于1956年 - 62年）是由Eero Saarinen设计的；建于60年代初的世界贸易中心是日本Minoru Yamasaki的杰作。那么现在的中国呢？她和世界上任何一个国家一样正在经历一场风暴，这场危机驱使她离开自己安逸的环境，与其他优秀的竞争者一起在世界的大舞台上扮演属于她的那个角色。我相信，50年以后，人们将不会记得Herzog de Meuron和Rem Koolhaas设计了鸟巢和央视大楼，而是把它们当作中国对世界的贡献。“中国能够用什么回报给世界？”我们这样问自己！我希望我们能够停下来并且开始一些超越本业和国界的思考，思考我们将在国际舞台上扮演一个怎样举足轻重的角色！

3. 质量胜于数量 当前的全球形势教会人们不再盲目扩张，懂得三思后行的必要性，这可能是这场危机给中国带来的一个积极的结果。之前，五年内在全国发展25家连锁酒店的计划，现在重新斟酌后减少到了5家；原来习惯于频繁招聘员工且给予优厚薪酬的公司，现在却在员工的雇佣方面变得小心谨慎；去年的这个时候，一家设计公司一个月内可能只收到10份简历，其中一些应聘者的条件还不太理想，但现在，他们一天就可以收到10份简历，且应聘者都有着很好的专业背景及出色的工作经验；在过去，好的承包商一直是市场的宠儿，他们可以随意报价或者挑选客户，以至于他们搭理你的时候，你会觉得受宠若惊，更不用说他们同意承接你的工程了，哪怕是其中的一部分。更糟糕的是大部分工程都是匆忙完成，结果往往不尽如人意。今非昔比，同样还是这些承包商，他们却甘愿主动降低价

格，愿意接受浴室的翻修，甚至是一些小修小补的活。形势对事物的改变真是令人惊讶，我相信目前的状况将促使我们不再一味追求数量，而开始注重和强调品质的重要性。

如果，我是说如果以上这三个结果都能实现，至少我相信一定会的！那么，我们一直以来的第二个梦想——通过创立设计共和，“把中国最好的东西回馈给世界”的那一天已经向我们走近。设计共和把全世界最好的东西带到了中国，并且还在继续她的使命，不断寻找世界各地新的事物和收集不同的想法，通过设计共和这个平台继续培养和激发普通大众的设计意识。中国是否已经准备好迎接新时代的到来？中国是否愿意为世界做出自己的贡献？中国是否准备好在所有的国内、国际事务中担当一个严肃的竞争者，真正地活跃在国际的舞台上？是否把质量胜于数量的信念根植于心？我认为中国已经准备好了！当然，我也希望目前的经济形势能够加速这一进程的发展和完善！

It seems like there are no good news nowadays especially if you are following closely what is happening to the financial crisis that seems to affect all of us. Having worked as an architect for the last 22 years, I have experienced the depressed early nineties when no firms in New York were hiring and if they were, the pay was so low it was almost impossible to be an architect no matter how much you love the profession. I remember when Rafael Moneo, my thesis advisor at Harvard, told our graduating class that only about 20% will end up being an architect or even be in design related business. If that was true, there will only be 10 of us today practicing architects and maybe after this economic meltdown, there could only be 5 of us. Scary thoughts but this puts everything in perspective.

I was in Rotterdam recently attending a conference where I was invited as a panelist to discuss the pioneering work of designers in emerging markets. What everyone wanted to know after I gave my talk was how the economy was going to affect China and what China was going to do about this problem. I certainly am not an economist and the last thing I wanted to talk about in a design forum was economic forecast that I know nothing about. But then I realized that this is reality and we all have to face this head on. What will happen? I would hope these three positive things.

1. CONTENTENDERS VERSUS PRETENDERS: During the late 90s and early 2000, when China was going through an economic boom, there were so many opportunities that attracted both the talented and the mediocre from architecture, finance, law and all walks of life to come and be part of this amazing growth. You notice architectural firms sprouting all over the city. Some of them local representative of reputable firms like David Chipperfield, KPF, strong solid local studios like MADA Spam, Shanghai Studio headed by Ben Wood, Bau Architects, young emerging firms like Scenic, Sciskew, Zero Lab, A00, Kookai and a number of other practices flourished and contributed to the everyday urban fabric of this city we live in. Unfortunately there are other companies that are lead by individuals that are not even trained or educated as architects/designers. These are the pretenders that I am referring to. People who have no formal training in the profession and calling themselves architects and or designers just because there is an opportunity to make money in this field. Most of them do not really care about design and have no concept of the damage they have done to the city. These pretenders practice without understanding the need for rigor and authenticity. I certainly hope with this economy that clients will be more careful in their selection process and weed out all the pretenders and let the serious ones practice. The days of pretending are over.

2. GLOBAL AS OPPOSED TO PAROCHIAL: I am constantly asked what I think of the many foreigners practicing architecture in China today and what my position is with this phenomenon. There is a terminology in Chinese called (chong yang) “worshipping or looking up to the west” which is very much prevalent even in this generation. It is my belief that the best architects regardless of race or color should be practicing and doing the most important projects of our generation. If we look at New York in the fifties as a precedent, many high - rises and significant buildings were being built during this period and most of them were designed by foreigners who have immigrated to the new frontier to seek out new opportunities. The Seagram building (1954 - 58) was designed by Mies Van de Rohe, who was a German architect, Met life Building (formerly the Pan am building, built in 1963) designed by Walter Gropius (German) and Pietro Belluschi (Italian), TWA terminal (now called John F. Kennedy International Airport, built from 1956 - 62) was designed by Eero Saarinen (Finnish) and the World Trade Center was designed by Minoru Yamasaki (Japanese) and built in the early 60s. This crisis will force China to strive to be the better in order to compete with the best to be truly a global player like New York did in the fifties. I believe that this economy will force the Chinese to leave our comfort (parochial) zone and start making noises in the global stage 50 years from today. The bird nest and the CCTV tower will not be remembered as projects designed by Herzog de Meuron and Rem Koolhaas respectively but it will be remembered as China’s contribution to the world. The question we have to ask ourselves is “what can China give back to the world?” I certainly hope that this economy will allow us to pause and think beyond the confines of our own territory and start fusing on how we become significant globally.

3. QUALITY OVER QUANTITY: This is by far probably the best thing that can happen to China. People now have to think twice before they expand. Hotel chains that planned to build

25 hotels across China in the next 5 years might rethink and scale down their ambitions to 5 hotels instead. Professional firms that were hiring like crazy and handing pay packages that were unreasonable have to think twice before hiring. Last year this time, a design firm might receive 10 resumes a month and some of them are probably not even that good but today, there will probably be 10 resumes a day and the quality of their portfolio is probably amazing. In the past, good contractors were in such high demand that they can command whatever prices they had wanted and you should be happy that they even say hello to you let alone agreeing to be part for your project. Most of these work are done so hastily that the final outcome are shoddy at best. We renovated our house early last year during the height of the economic boom and the main contractor and his right hand person who were extremely talented showed up twice during the 8 months that the project was under construction. They destroyed most of the beautiful custom window and stair millwork that we had ordered and did not even bother to apologize. The sad thing was we were quite content because there were no other choices and if we had complained, we would be left with a cavernous concrete shell without windows and doors. With the current economy, these same contractors are slashing prices and willing to take anything from small bathroom renovation to changing your hardware. Amazing how times change but I believe this economy will force all of us to think about investing in quality as opposed to just doing more without being rigorous and disciplined with our approach.

If these three things happen which I believe it will, then I would argue that the second portion of our dream when we started Design Republic which is "to bring the best of what China can offer back to the world" will be realized sooner than later. We have already brought the best of the world to China and have continued to search for new and fresh ideas from around the world so this platform that we have started can continue to educate and provoke the design consciousness of the general public. Is China ready to bring it to the next level? Is China ready to contribute to the world? Is China ready for this responsibility? The responsibility of being a serious contender in all the things it does. The responsibility of being a truly global player. The responsibility of being committed to quality over quantity in their mindset. We, and I certainly hope this economy, will expedite this process.

郭锡恩 *lyndon neri*

不景气时代里 景气的好品位

GOOD TASTE IN A BAD ECONOMY



她说，“不景气不会令我不安，缺乏购物欲才会令我不安”；

她说，“泡沫经济无法幻灭品位，节制消费无法弥补南极臭氧层”；

她说，“信用卡数字无法伪装美学天赋，惩罚唯物论者无法降低失业率”；

她说，“克制购物欲，是专断的道德主义。因为，欲望从来没有不景气的时候”。

这是很多年前意识形态广告公司替中兴百货所撰写的广告文案里最深得我心的一则，在无数次面对货架上的心水之物时，我都曾用它来自我催眠，由此做出判断与决定。当然，那标价上的数字定是介于需要狠狠咬住牙齿与完全不需经大脑思考的范围之间。

其实我未曾想到，在如今这不景气年头里，这样的催眠术或可被放大再放大，好再一次醍醐灌顶般地成为我们的消费指南。我的意思是，当在城市生活的普通人所受到全球金融风暴的影响并非如我们常常挂在嘴边的那样严重时；当我们照样吃饭、逛街、shopping、睡觉，照样在假期里挤进商场超市，大包小包喜笑颜开时；当“经济危机”更似一个口头警告而非行政处分时，或许才会令我们能学着如何通过消费来反思自己的物质欲望，并回归“物我”间的最初关系。

真的，如果是因为不希望过多逛街会花掉不该花的钱，我大概不会有机会如此频繁地宅在屋内，并认真使用一把四位数标价、从京都买回的日本手工老铁壶，体会它冲泡普洱时略略融入水中的铁的味道；亦不会在下狠心从muji买下一个百多元的双层便当盒之后，坚持每日自备食物而减少外食（带上两个礼拜便当，这贵价饭盒就值回了价），对于我来说，这似乎也是乐扣乐扣无法给予的动力。

如果说经济危机正企图消灭我们的物质欲望，不如说我们希望它消灭的是“不良”的欲望，面对不景气的经济，消费应是变得更有选择更有态度。在体内每日复苏的恋物心志，不是毫无头绪的占有欲，而是经过过滤的好品位。

恰当而有选择的消费，培养自己景气的好品位，绝对是对抗经济萧条的最好药方。景气的好品位，是少买半年外贸货去买一件Armani的克制与决断；是懂得买一张e15的实木凳用一辈子而不是一个月跑三次ikea的远瞻；是重新体会阅读的幸福而不仅仅依靠网络快速了解世界的平稳心态。

你将小心翼翼地学会分辨真正的好东西，并对每一件购入的事物负责，最大程度地使用它、体会它、与它相伴。

虽然经济不景气的报道还将日日以不同方式出现在报纸、杂志、电视、网络，充斥眼帘、影响判断、打击心灵，或许半年一年，或许三年五年，但我摆在窗台上的金钱草俨然还是感受到了春天来临的讯息，开始用经济指数下挫的速度每日长出新的铜钱形叶子。或许，是时候为它换一个新的花盆了，不如就选Alvar Aalto，半透明的蓝或者干脆透明色，经典的北欧设计icon，即便下个冬天植物消亡，我都可以用它来饲养金鱼或摆放糖果，要么干脆入主厨房成为多用餐具。

我想，它定会成为我买过的最值得的花盆。



She says: “The economic downturn is not unsettling, the lack of shopping desire is.”

She says: “The bubble economy does not diminish taste, and controlled consumerism cannot mend the ozone layer.”

She says: “The figures on the credit card cannot be faked to be aesthetic talent, and punishing materialists cannot lower the unemployment rate.”

She says: “Suppressing the desire to shop is arbitrary moralism, because desire never undergoes downturns.”

This advertisement, among the many advertisements that the Ideology Advertisement Company has written for Zhongxing Department Store, best echoes my thoughts. There have been multitudes of times, when faced with all the alluring objects I desired on the shelf, I would hypnotize myself with this advertisement, so that I would be able to make a decision. Of course, the figure on the price tag would be between one that I could well afford and one that would be significantly more.

Actually I had never expected that such hypnosis could be aggrandized over and again to become such a pertinent guide to spending. What I mean is, when the effect of the global financial crisis experienced by ordinary urbanites does not seem as serious as we claim, when we’re allowed to eat, hang out, shop, sleep, or storm into shopping malls and supermarket during weekends and emerge with bags of conquests, as careless and normal as ever, and when the economic crisis is more like an oratory warning instead of real administrative sanction, what exists then may be an opportunity for us to introspect our materialistic desires, and return to the most primitive and genuine relationship between materials and ourselves.

Truly, had it not been to avoid unnecessary spending walking around the streets, I probably would not have had the opportunity to so frequently stay at home, and fully experience the taste gentle metallic tinge in my Pu’er tea made in a hand-made old iron pot bought in Kyoto priced at four figures. Nor would I have persevered in preparing food every day to fully use my double-layer lunch box from Muji that cost me more than 100 rmb (by preparing my own food for two weeks instead of eating out, I made up for the cost of this expensive lunch box). For me, this is something that a cheap lunch box would have never forced me to do.

As opposed to claiming that this current economic crisis is extricating our materialistic desires, it may be more accurate to say that we hope that through crisis, we can destroy our “bad” desires. Amidst so much financial and economic uncertainty, consumerism should become more selective and principled. To spend and acquire should not be rooted in unbridled desire to possess, but rooted in filtered good tastes.

To spend appropriately and selectively to cultivate our good taste is absolutely the best prescription against economic depression. Such good taste is manifested by the resolution to abstain from buying tasteless imported goods for six months so that you can afford an Armani. It is practiced through having the foresight to buying an E15 wooden stool for a lifetime’s use, instead of visiting IKEA three times a month. It is savored by returning to the introspection of reading a book, as an alternative to scanning the world in broadband speed on the Internet.

You will learn to carefully distinguish the great from the ordinary, and take responsibility for everything that you do buy, and experience the full scale of its usage and companionship.

Reports on the current financial crisis will still fill our newspapers, magazines, TVs, and Internets in different ways everyday. The rush of depressing information will continue to fill our minds, affect our judgment and strike our hearts, the effects of which may last six months to one year, or even three to five years. The tick trefoil placed on my windowsill can still feel the arrival of spring, growing new coin-shaped leaves at a speed comparable to the fall of the various global financial indexes. Maybe it’s time to give the plant a new flowerpot, maybe Alvar Aalto, in semi-transparent blue or fully transparent, the classic icon of Scandinavian design. Even if the plant withers away by next winter, I can still use the Aalto Vase to raise goldfish or hold candy, or simply as a multi-purpose dish in the kitchen.

I think it will very likely be the worthiest flowerpot I will ever buy.

文：唐睿
Contributor: Seven

aalto vase



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imprint of heritage,
modern reinterpretation

如恩制作
传统印迹的现代诠释



设计狂人对话

DR TALKS WITH MAGIS

[对话]

LN: Lyndon Neri (郭锡恩) AP: Alberto Perazza

LN: Alberto, 感谢你来到中国, 我们的季刊杂志Manifesto安排了这次对你的采访。我将努力使这一采访过程变得简短些, 因为我知道你今天有很多活动, 你一定会感到很疲惫, 而且还有很多刊物也在等着采访你, 你可能也没有时间到处走走来放松一下自己。我们希望你把重点放在今天的记者招待会上, 希望我们所提的问题能够简短些, 希望公众的提问对你来说更加精炼。

AP: 谢谢!

LN: 我想我之前已经问过你这个问题了, 请问你为什么用Magis这个名字呢?

AP: “Magis”是一个古老的拉丁文名字, 它的意思是“超过”。“超过”不仅仅代表着消极或积极, 还有可能有着其它的意味。自从1976年成立以来, 公司就一直采用这个名字。

LN: 现在提到公司, 当我看过公司的介绍, 感到非常有趣, 因为从公司的介绍中我发现你为家庭赋予了崭新的含义。作为建筑师, Rossana和我一直迷恋于“家”, 无论是生活、设计、布置……对于中国人来说, 家庭是非常重要的。也许这也是一个带有明显意大利特色的事情。但我的问题是, 这种变化指的是什么? 新的变化又是什么? 很明显, 你没有使用颠覆这个词。

AP: 这是因为自从一开始我们就把重点放在新技术和材料上: 塑料。最早于80年代就开始在屏幕上首次使用, 我们可能是最早试图给普通的家用物品赋予尊贵特质的家具公司之一。例如, 让我们回忆一下1984年的活梯, 这种梯子现在仍旧可以买到, 它是我们设计的第一款家居产品, 我们把它推向市场, 并把它放到家具店销售。甚至还放在米兰家具博览会上进行展览。每个人都认为这是一款非常好的产品, 也是非常简单的产品, 我们向每个人介绍这种产品。

LN: 也许应该放到五金器具展览会上进行展出。

AP: 是的, 效果很不错, 这令我们感到非常高兴。二十年后我们可以说这种产品做得非常棒、销售得非常好。当然, 我们不知道如果该产品放在不同的市场上进行销售, 如家居产品市场, 情况又会如何。然后我们继续设计其它带扫帚的活梯, 也许是第一把被人设计出来的扫帚、烫衣板、还有购物用的手推车。然后就是由Jasper Morrison所设计的按钮, 那还是在上世纪90年代中期的事情, 它标志着Magis的转变。被授予了很多奖励, 吸引着许许多多设计师竞相收藏。所有这些Magis的收藏品都真正体现着Magis的前进历程, 我们已被公认为一个专业的家居物品设计公司。

LN: 如果让你找出你所代表的Magis的精神和灵魂, 你觉得会是什么呢? 让我澄清一下, 在这个全球性的展览会上, 有太多的噪音, 干扰很大, 你几乎要站出来喊才能引起注意。无论你的产品是好是坏, 这是另外一回事。我一直好奇, Magis式的展台究竟是什么样的? 你看moooli, 这是显而易见的, 你也可以看到汤姆·迪克森, 也是显而易见的。这就是他们的东西, 即使开始转变, 无论你是否喜欢他们的产品, 这是一回事。有人会认为Capellini十几年前就是现在这个样子, 那么对于Magis情况又是怎么样的呢?

AP: 嗯, 也许Magis经常展示的是它的材料和研究成果, 我们使用的很多产品都采用了Magis的技术。Magis进行了大量的试验, 实际上这也是一种冒险。这是一个非常好的合作, 有很多原型和模型。所以对于Magis来说就是技术、资源和材料。设计者必须带着想法, 我们确保方向和方针是清楚明确的。现在大家都公认Magis是少数几家主要集材料、技术, 当然还包括设计于一体的公司之一, 这不是件容易的事情。非常有趣, 当然也是一项复杂的工作, 因为从概念到生产阶段, 它需要两年的时间。这样的速度在中国来说不算快。但是, 由于今天我们做的每一样东西, 它必须是新颖的, 必须是值得它所消耗的材料和时间, 因此它是一个相当长的过程。

LN: 很显然, 你的父亲在Magis的开始发展阶段起着非常重要的作用。从本质上说, 人们可以说他是Magis的灵魂。他显然非常希望把它传给下一代, 这是一个沉重的负担, 不得不从你的父亲手里接过火炬, 根据个人的经验我知道我试图远离我父亲所做的事情。他有一个很强烈的个性, 无论如何我都是不可能靠近他。所以, 我和他保持着距离, 给自己留一点自由。但是你却没有这样的自由, 你被深深融入了家族企业的事务中, 成为Magis的一部分, 你和Magis已经密不



可分了, 这种情况你是怎么处理的呢? 你如何处理与Eugenio Perazza这样一个偶像级人物之间的关系呢? 他是一个偶像, 他独立创造了Magis, 对意大利的家具设计有着巨大的贡献, 一群设计师正根据他的设想进行设计。

AP: 是的, 他在1976年创建了Magis。显然他伴随着企业创立后的最初五六年时间。的确, Magis是一个家族式企业, 我的父亲, 还有我本人。他为企业所定的方向正是我们日后所要坚持的, 我想Magis的力量在于设计以及我们所共事的设计师们, 这是一个非常重要的团队。我们和当今最优秀的设计师共同工作。我认为, 重要的是要通过不同的观点、想法去加以维护、推动, 这是很自然的事。最重要的当然是公司, 让企业不断前进、成长。我猜它已经成为了我血液的一部分。因此, 这是很自然的, 而不是太大的压力。

LN: 现在, 显然有一个转变, 那就是不需要很多的设计师, 也许只需要六七名设计师就够了。其他公司也在做同样的事情, 你不是唯一的一个。你对未来有什么计划? 你觉得十年后的Magis又会是什么样的呢?

AP: 我们有一个计划。由于产品开发是一个长期的过程, 它可能需要两年或三年的时间才能推向市场。我们不能现在就计划好数月之后新颖的设计是什么样的, 我们必须为未来四年或五年制定计划。我们共同为未来进行规划。就Magis而言, 我们可能会更加注重不同项目之间的联系, 而不是单一的标志性作品。根据我的观点, 更重要的是Magis继续通过材料技术进行试验。我们也将从塑料制品上转变过来, 因为每个人都在做塑料产品, 不仅是便宜的家具和普通的小公司, 还包括只生产两个、三个产品的公司。我们将会把这些最适合我们设计师的想法联系起来。

LN: 看到你刚才说的吗? 你是少数几家公司, 已经开始逐渐摆脱拥有自己的制造工厂的模式。你把所有的生产任务都分包出去。你认为这种趋势是否还会继续? 你的产品是否在中国进行制造? 或许有些产品已经开始在这里进行加工了, 是否有零部件在这里生产?

AP: 有很多情况取决于是否能够找到合适的合作伙伴。中国有很多机会, 这对于Magis来说是颇具吸引力的, 但我们从来没有来中国寻找加工业务外包的可能性。我认为, 有些产品肯定可以放在这里生产, 但不是所有产品, 也许在不久的将来是可以的。

LN: 虽然现在的需求不够大, 但最终中国将成为一个全球性的玩家。如果我们看一下历史就可以知道这种趋势, 我们可以看到中国会朝着这个方向前进。其中还包括我们要考虑中国或者说亚洲的尺寸比例习惯或概念。这个问题可能现在还没有被真正地认识到, 但是十年后它又因为中国的需求剧增而被忽略掉。你是怎么看待这个问题的? Magis又会如何去解决这个问



puppy . by eero arnio



题？

AP：我认为这是一个机会，因为我也相信， Magis能够处理这样的问题，这对于我们而言是很有利的。重要的是，我们在许多国家工作，我们可以对这样的一个问题进行探讨。

LN：我认为标准不够具体不能算是家具的缺陷。如果我们根据美国的标准来设计所有的椅子，这将是一种危险，不是吗？难道是一件好事情？让我用提问的形式将其归纳出来吧。我认为Magis在本行业是很强大的，正如你所说的那样，能够通过其卓越的设计和技术化腐朽为神奇。它的价格对于普通人来说也是可以接受的，我认为这一点是关键的。你将要在这里对许多中国人发表演讲，你可以从所有者的角度、从品牌的角度来谈谈吗？为什么你觉得它很重要？我知道这是一种陈词滥调，我想听一听谁不懂得Bauhaus的历史，不懂得Sessionist Movement的历史。为什么设计在我们的日常生活中是如此重要呢？

AP：今天，正如我们所看到的一样，我认为设计对于很多人来说都是很重要的，因为它是思维想法得以产生的关键，也是理清复杂头绪的关键所在。我们始终对设计抱有很强的信赖感，但在1976年人们还不知道设计为何物。就Magis以及我们产品的制造而言，继续推动设计——漂亮的设计是非常重要的，我们将继续这样做。

LN：在你的家里是否有自己的产品？

AP：是的，有椅子、酒架等。

LN：谢谢！希望我们继续合作，让整个中国都能看到Magis。

AP：谢谢你！

[Dialogue]

LN: Lyndon Neri AP: Alberto Perazza

LN: Alberto, thank you for coming to China. We are doing this interview for Manifesto, our quarterly magazine and I will try to make this brief as I know you are quite exhausted with all these activities today.

AP: Thank you.

LN: Magis. I think I have asked you this question before, Why the name Magis?

AP: Magis is an old Latin name which means “more than”. “More than” can be used more than in a negative and positive way and that’s the name of the company since it was founded in 1976.

LN: When I read the description of the company, it was very interesting to me because it states that you give a “novel twist to domesticity”. Now as architects, Rossana and I have always held a fascination for domesticity. Among the Chinese, domesticity is very important. Maybe it is also a very Italian thing. But my question would be. What is this twist about? What is the novel twist?

AP: That is because since the beginning we have focused on novel technologies and materials, plastics. And we were probably one of the first companies in furniture that tried to give dignity to humble household objects. For example – the step ladder – back in 1984 – which still exists – that ladder, was the first designed item of household objects there was nothing before. We introduced it into the market and brought it to the furniture store the Milan furniture fair. Everyone thought it was a very nice product, very simple product, and we spoke with everyone about bringing the item.

LN: Perhaps it should be in the hardware fair.

AP: Yes, so we were quite happy that the reception was good. After twenty years we can say that the product is doing very good and selling very good. Of course, we do not know what if that product had been selling in a different market, like the household market. And then we continued this line with other step ladders with a broom. Probably the first broom that has been designed by someone. The ironing board, The garcon trolley, for shopping. And then there was the button that was designed by Jasper Morrison. That was in the mid 90’s and that was an item that was a sign of changes in Magis. Awarded many different awards and attracted different collections of many different designers. All these different collections of Magis products really marked the step up for Magis where we were recognized as a design company for household objects.

LN: If you had to identify a spirit, a soul behind Magis that you stand for, what would it be? For instance, you see Moooi, it is obvious. You see Tom Dixon the brand, it is obvious. It’s got its thing. Whether you like their stuff or not is one thing. What would that be with Magis?

AP: Well, Magis is probably often the materials, the research it’s a lot about the technology that we use for many types of products. It’s a lot of experimentation. It’s also of taking risks. That is a very good cooperation. It’s a lot of back and forth between Magis designers. A lot of prototypes and a lot of models. So Magis is all about this. It is technology, resources, and the materials that we put out. The designers must go down a road with their ideas and we make sure that the guidance and directions of our vision is clear. People now recognize in Magis as one of the few companies which are up front in bringing something new with materials and technologies and of course with the design, it is not easy. It is fun also, of course, but it is a complex exercise because from the idea to the production stage, it can be two years. There isn’t the speed you have in China. But that’s because today every new thing we do has to be something that is new, something that deserves the material, and time, so it is quite a long practice.

LN: Obviously your father played a very important role in starting Magis. In essence, one can argue that he is the spirit.



flo . by marcello ziliani



mago . by stefano giovannoni



air chair . by jasper morrison



deja-vu chair . by naoto fukasawa

MAGIS (“MÀH-GIS”)

1. A JESUIT PHRASE THAT MEANS “THE MORE”.

2. MORE, TO A GREATER EXTENT

He obviously had every aspiration of bringing it to the next generation. That is a heavy burden, having to carry that torch from your father. I know that from personal experience I try to stay away from what my father does. He has a strong personality and there is absolutely no way that I could come remotely close to what he does. So I stay away and have a certain freedom. You don't have that sort of liberty. You were thrown into the family business and became part of Magis you are entrenched deeply with it. How do you deal with it? How do you deal with sort of an icon like Eugenio Perazzo? He is an icon. He is the man who has created Magis single-handedly and contributed greatly to Italian furniture design. Created a vision in which a group of designers work.

AP: Yes, he is the founder since 1976. He is obviously the man behind the beginning for five or six years. And yes, Magis is a family run business. My father, Myself. The direction that he gave to the company is something that we would like to preserve for the future. I think that the strength of Magis is the design and the designers that we work with and it is a very important team. We work with some of the best names today in design. I think it is important to preserve, to push forward that we use designers with different views, different ideas — it's quite a natural thing. The important thing of course is the company and that we keep it going and growing. I guess it is part of my blood so it is natural and not much pressure.

LN: Now there is obviously a shift in focus of trying to work with not necessarily a lot of designers, but maybe focusing on six or seven. And you're not the only one as other companies are also doing the same thing. What are your plans for the future and where do you see Magis ten years from now?

AP: We have a plan. Because product development is a long process, it can be two or three years before something hits the market. We can't plan now what will be the new design in several months. We have to plan for the next four or five years. Together we plan for the future. In terms of Magis we will probably focus more on the connection of items rather than single iconic pieces. More importantly from my point of view is for Magis to continue to experiment with material technologies. We will also shift away from plastics because everyone is doing plastics, not only cheap furniture and cheap companies, but companies that are manufacturing only two or three items. We would also like to link the ideas that are most suitable for our designers.

LN: You are one of a few companies that have started moving away from having their own manufacturing plant. You subcontract it all. Do you see this trend continuing? Do you see your products being made in China? Or perhaps some are already made here, are there pieces made here?

AP: A lot is based on the right partner. China as an opportunity for Magis is tempting but we never come here looking for possibility to manufacture here. I believe that some things certainly can be made here but not everything. Maybe in the near future.

LN: Right now the demand is not high enough but eventually China will be a global player. We know the trend if we look at history and we can see China going in that direction. There will also be a Chinese or Asian dimension or context that we have to deal with. This problem will not surface now, but maybe in ten years time when the demand from China becomes too large to ignore. How do you see this and how will Magis address it?

AP: I see it as an opportunity because I believe also that the good thing about our practice is that Magis is able to deal with such an issue. It is important that we work in many different countries and have the potential to explore such an issue.

LN: I think Magis' position in the community is a strong one because it takes ordinary, almost mundane objects and makes something magical with design and technology. Alberto, this might sound cliché but I would like for you to address to a large Chinese community on why design is important.

AP: I think today design just as we see it is important for many because it is the key to generate ideas and somehow to view in one context. And we have always believed in design a lot but people in 1976 didn't know what design was. For Magis and for the manufacturing of our product, it is very important to continue to push design, beautiful design, and we are going to continue this.

LN: Do you have your own products at your home?

AP: Yes, I do. I do have chairs, wine racks.

LN: Thank you and continue the good work and hopefully we will see many Magis products all over China.

AP: Thank you



magis founder eugenio perazza

设计无界三人行

A CONVERSATION ON DESIGN



[前言]

受郭锡恩和胡如珊之邀出现在设计共和的德国精简主义设计大师Konstantin Grcic，一身黑色着装，理性、有型，越看越迷人。而这场难得一见的三人对话，正如Grcic的每件设计品一样，精简、清晰、智慧，耐人回味。

[Foreword]

German product design maestro Konstantin Grcic, invited by Lyndon and Rossana, showed up at Design Republic, in a black coat, so rational, so fit and so charming. This rare conversation involving three participants is also compact, clear, intelligent and memorable, just like each piece of work designed by Grcic.

[对话]

即便是家中收藏了超过200把名椅，Lyndon和Rossana依旧觉得Chair_One是他们最钟爱的椅子之一，绝非仅仅因为它在使用过程中的舒适与视觉第一印象的巨大落差所造成的趣味性。更重要的是Chair_One开创了一种新的设计逻辑与模式，让人们在看到产品的第一时间，开始思考它的意义所在。

“极简并不等同于精简”，这场由工业设计的话题引发的对话，不仅让我们了解到Chair_One背后的故事，也了解到存在于设计本原层面上，无法走捷径的深厚积累。

LN: Lyndon Neri（郭锡恩） KG: Konstantin Grcic RH: Rossana Hu（胡如珊）

LN：首先非常感谢Grcic来到上海，来到设计共和。先来说KGID，也就是Konstantin Grcic Industrial Design。你用自己的名字来命名公司，并且清晰地将公司归类到“工业设计”中，让我们感觉到你作为一个“工业设计师”的自豪，为什么会如此坚持？

KG：这要从90年代初我还是个学生时说起。我们那一代的设计师希望能够做与80年代不同的设计。80年代的设计所体现出的是一种对自由的渴望，是将设计从各种束缚中解放出来，然而这也使设计远离了工业，因为在工业领域，设计师们很少有机会能做他们想要的东西。而那之后的一代设计师已经摆脱了这些枷锁，我想这的确是一个恰当的时机，可以让设计回归工业领域。我以“工业设计”定义我的公司，将自己称为“工业设计师”，是希望最直接传达出这样一个信息：这就是我想做的事。我爱工业设计，它激发人的灵感，充满挑战。

LN：我同意你的观点。然而，我们如今看到的是通用汽车、福特汽车均濒临倒闭，在中国的南方，很多工厂也面临相同问题。其实我们不是不相信工业，只是相对缺乏。你是怎样看待这样的情况，怎样看待未来？

KG：其实我个人也很难预测未来，对于我来说，现在更像是一个过渡阶段。它既令人激动，也多少令人恐惧。其实欧洲的工业发展是经过了很多时间的积累，这是优势所在。在德国，我们有一种“辩证文化”的思维，没有什么事是理所当然的，现在的时代有很多冲突，很多事正在发生，这个过程需要人们不断学习，关于如何在积极或消极的状况里寻求突破与创新的力量。

LN：回到工业设计的话题，让我们来说说Chair_One。当我第一次看到它的时候，其实我真的不肯定自己是否喜欢它。通常判断一件产品，第一是看设计是否漂亮，第二就是看它的内在价值是什么？但现在我可以说，Chair_One是我最爱的椅子之一，因为我觉得它并非只是在展示结构，它有一些更深层的张



chair_one with concrete base . by konstantin grcic

力与情绪在表达。

KG：的确，世界万物都存在着某种联系。Chair_One是一次冒险，Magis给了我这个机会。我想要创造一种“简单”的设计语言，一种具备革新力量的逻辑。其实很多人在第一眼看到这张椅子的时候，第一反应是——“真难看，这个东西能坐吗？”但对于之后喜欢这种风格的人来说，这真的是一次观念上的胜利。要知道，20年前没有人做极简风格的设计，5年前开始，几乎人人都在做。但真正做一件精简设计的家具是非常难的事。我希望Chair_One的设计是突破性的，人们可以在看到它之后，进一步思考它的功能与使用极限。它可以站、可以坐，镂空结构令它产生很多可抓握的“把手”，可让人们随意使用。

RH：但它其实是没有“把手”的，也处处是“把手”。你有很多设计师都有的建筑背景，但却曾接受了两年“木匠”的专业训练，这很有趣。关于建筑，你是否有自己欣赏的建筑师？

KG：我从小就很喜欢“手工劳作”。也许我可以回到学校去学习建筑学，但我意识到自己不可能成为一名好的建筑师。我的热情更在于一些细致的工业设计上，对我来说，这是更真实的事。谈到建筑师，Mies Van der Rohe是第一个出现在我脑海中的名字。他的建筑很有工业感，很严谨。

RH：你的成长道路上，受哪些人的影响较深？

KG：我的父母。我母亲很年轻，她喜欢摇滚，父亲则年长很多，但他们都热衷于艺术。我很小的时候就下定决心要自己做自己喜欢的事。

RH：能否举几个你最喜欢的椅子的例子？

KG：我每天在工作室坐的椅子就是一把很有趣的椅子。虽然你们如果看到的话会失望。但对我来说，它舒适、质地好、柔软，自身逻辑很完美。另外，我也非常喜欢Charles and Ray Eames夫妇设计的椅子，非常经典。

RH：Chair_One有很多不同的款式，你自己最喜欢哪一张？这个系列是否还会有产品延伸？

KG：整个Family_One应该不会再做新的设计，最多是颜色上的调整。我很喜欢那张有一个水泥底座的，其实它的出现也很有趣，某天我们将那张基本款的Chair_One放在工作室一个倒置的桶上，那造型看起来非常棒！

LN：这的确非常有趣。但对于市场，特别是中国市场来说，Chair_One还是非常前端的产品。市场压力会影响你的设计吗？

KG：对我来说，市场的压力还是比较容易缓解的。更大的压力来自于设计本身，如何突破Chair_One。09年4月份，我与Magis合作，将会再推出一个全新系列，完全不同于Chair_One，相信我，那会非常棒！最重要的一点是，你永远也不要将设计当作是某种经济产物。

[Dialogue]

With over 200 precious chairs collected at home, Lyndon and Rossana still regard Chair_One as one of their favorite chairs. The reason is not only the surprise that stems from the great contrast between the first impression and the extreme comfort experienced during use, but more importantly, Chair_One creates a new logic and mode of design, which urges people to reflect on the meaning of the product at the first sight of it.

“Ultra - simplicity does not represent compactness.” This conversation, induced by a topic on industrial design, not only allows us to learn the stories behind Chair_One, but also learn the profound essence that exists at the intrinsic layer of design, which cannot be attained with shortcuts.

LN: Lyndon Neri KG: Konstantin Grcic RH: Rossana Hu

LN: First of all, I would like to thank Konstantin for coming to Shanghai, and more importantly to Design Republic. Let’s talk about KGiD(i.e. Konstantin Grcic Industrial Design), why the label industrial design behind your name? You are obviously trying to stress this categorization.

KG: It dates back to my school time in early 1990s. That generation of designers hoped to design something different than those in the 1980s. Designs in the 1980s reflected a desire for freedom, which means freeing the design from all types of restraints. However, this also kept design away from industry, as in industrial design, designers seldom have the opportunity to create what they want. While the subsequent generation of designers had got rid of these restraints, and I think this is truly an appropriate time for design to return to industry. I named my company as “industrial design” and call myself an “industrial designer” to deliver such a message in the most forthright way: this is exactly what I want to do. I love industrial design, which inspires and is full of challenges.

LN: I agree with you. However, what we see today is that both General Motors and Ford (the car industry of the US) are on the brink of closing down. In the south of China, many factories are also facing the same problem. In fact, it is not that we don’t believe in industry, it just seems like the world is changing. What’s your opinion on this situation? What’s your prospect for the future?

KG: Actually it’s hard for me to predict the future. For me, it’s more like a transition phase now. It may incur both excitement and fear. In fact, the industry in Europe has undergone a long period of development, and this is where their advantage lies. In Germany, we have a “dialectical mindset”, that is to say, nothing is taken for granted. There are many conflicts in today’s world, and many events are happening. This requires people to keep learning about how to seek strength of breakthrough and innovation in both positive and negative conditions.

LN: Back to industrial design. Let's talk about Chair_One. When I saw it for the first time, I was really not sure if I liked it. Typically, when one judges a product, two criteria apply: first, how the design looks, second, what is the intrinsic value? But now I can say for sure, Chair_One is one of my favorite chairs. Especially after reading & listening to the concepts behind, I feel it not only exhibits a structure, but also expresses a deeper emotion.

KG: Exactly. Everything in the world is connected in some way. Chair_One is an adventure, and Magis gave me this opportunity. I want to create a “simple” design language, and a kind of logic with revolutionary power. Actually, the first impression of many people on this chair is it's so ugly. “Is it really something for people to sit on?” However, for those who develop a favor for this style, it's a conceptual victory. You know, no one did ultra-compact designs 20 years ago, and over the past 5 years, almost everybody has been doing them. But it's very difficult to make real ultra-compact furniture. I hope the design of Chair_One will make a breakthrough for people to further reflect on its functionality and use limit after seeing it. It can either stand or be sat on, and the pierced structure gives it many “handles” for people to use at will.

RH: But it actually doesn't have any “handles”, or it has “handles” everywhere. You don't have an architectural background, which many designers have, but you were trained as a “carpenter” for two years. This is interesting. Are there any architects who you appreciate?

KG: I've had an interest in handicraft since youth. Maybe I can still go back to school to study architecture, but I don't think I can make a good architect. My passion is on some delicate industrial designs. For me, this is something more interesting. As for architects, the first name that appears in my brain is Mies Van der Rohe. His buildings have a strong industrial sense, and are very precise.

RH: Can you name a few individuals that have a deep influence on you during your growth?

KG: My parents. My mother, a lot younger than my father, likes rock & roll, and both of my parents are enthusiastic about arts. I made up my mind to do what I like when I was young.

RH: Could you give us some examples of your favorite chairs?

KG: The chair which I sit on every day in the studio is a good example. You may be disappointed if you see it, but for me, it's comfortable and soft, with good textile and perfect logic. Besides, I also like the chairs designed by Eames (Charles and Ray Eames), very classical.

RH: There are many types for Chair_One. Which one do you like best? Will there be any extended products for this series?

KG: I don't think there will be new designs for the whole Family One, except color adjustment, to say the most. I like the one with a cement base. In fact, its birth is quite interesting. We just put the basic-type Chair_One on a reversed bucket in the studio the other day, and it looked great!

LN: This is truly interesting. For the market, ever the Chinese market, Chair_One is still a very avant-garde product. Will market pressure affect your design?

KG: For me, market pressure is easy to relieve. More pressure comes from the design itself, i.e. how to make a breakthrough from Chair_One. In April, 2009, I will roll out a brand-new series, in cooperation with Magis, and it will be completely different from Chair_One. Believe me, it will be great! Most importantly, you should never regard design as some kind of monetary source.

图/文：《家居廊》
Photograph/Text: Elle Decoration,China



lyndon neri, rossana hu and konstantin groic

Showtime花瓶
设计：Jaime Hayon
年代：2006
出自Showtime系列中的Showtime花瓶。这个系列是将古典与现代这两种截然相反的表现形式融合在一起，其主要表现为传统的木材、细陶瓷和现代塑料、金属相结合。呈现出BD品牌的精髓所在。

Showtime Vases
Design: Jaime Hayon
Year: 2006
Showtime vases, a member of Showtime collection. This collection in which plastics consort with upholstery, the gleam of lacquered wood and the tradition of fine ceramics. In these contrasts between classicism and modernity, Showtime reflects what has always been the very essence of Bd.

Showtime 多脚柜
设计：Jaime Hayon
年代：2006
Showtime 多脚柜同样出自Showtime系列

Showtime Multileg Cabinet
Design: Jaime Hayon
Year: 2006

Leda扶手椅
设计：Salvador Dalí
年代：1935 -1937
Leda扶手椅的原形来源于超现实主义画家Salvador Dali 1935年的作品“Femme à la tête rose”。它采用抛光黄铜制成，并以清漆作为外表涂层。

The Leda Armchair
Design: Salvador Dalí
Year: 1935 -1937
The Leda Armchair is based on the painting “Femme à la tête rose” (1935) by the surrealist master Salvador Dali. It's cast in solid polished brass and sealed with clear lacquer.

Pizzakobra
设计：Ron Arad
年代：2007
Pizzakobra不能仅仅被定义为一盏台灯，而更应该视其为一个方案。
这个设计极富流动性和多样性，由于其多变的外形，它有时像一块披萨，有时像一条眼镜蛇，有时又好似一圈螺旋。它所能呈现的多种多样的外形使之成为一件灵活多变的作品。同时也完美诠释了设计师Ron Arad设计理念的精髓，作品的功能性完美隐藏其中。通过其镀铬底盘的固定，以及灵活的接口设计，这盏灯的变换宛如镜面反射一样多样。

Pizzakobra
Design: Ron Arad
Year: 2007
Calling it a table lamp would be restrictive. PizzaKobra is a project. The design is fluid and ever-changing. The shape is unstructured: at times it resembles a pizza, at times a cobra and sometimes it can look like a spiral. The many different positions which PizzaKobra can assume make it an unstructured, flexible object, a perfect interpretation of the spirit in which Arad creates his designs: the element of function is there but is almost concealed, compressed by the chosen shape, by this chrome-plated spiral where light is captured and reflected between the hinges, just as it is in the interplay between mirrors.



showtime vases . by jaime hayon



jaime hayon

showtime multileg cabinet



salvador dali

leda armchair



ron arad

pizzakobra



环保型纸盘
此类无树脂型纸盘采用苇浆和甘蔗渣制成，是Wasara有限公司的主营产品。喜欢芦苇的人都知道，芦苇没有灭种的危险。Wasara即将推出一整套餐具产品，因此完全可以将自己的理念付诸于生产实践。

Environmentally Friendly Paper Plates
Made from reed pulp and bagasse (waste of sugarcane), these no-tree paper plates and other tableware are the primary products of Wasara Co Ltd. Reeds, as you reed aficionados know, are in no danger of extinction and Wasara, with their full range of tableware coming soon, are in no danger of not having their concept being put into production.



折叠式耳机
我以前见过折叠式耳机，但这款有所不同。这款耳机有两个关节，可以用来调节耳机大小，也可以将耳机折叠成一个月牙形的包裹。折叠起来的包裹可以防止精密的扬声器受到锐利物件的损伤，并使整个装置更易于包装。

Fold & Go Headphones
I've seen folding headphones before but this one is a little different. There are two joints from which you can adjust the headphone size and pivot them into a moon shaped package. The final collapsed package keeps the delicate speakers away from sharp objects and makes the entire thing much easier to pack.



发光吸管
发光吸管可在你阅读时提供一般照明，无形中平添一分隐秘和创意。这款设计，实质上是一根配备内置电池和发光二极管的发光杆，可在任何杯碟中稳定放置。吸管目前还处于原型设计阶段，其下部管套内装有电池，照明灯装在头部。此外，设计者还设计了柔性管颈，只需弯曲管颈，即可实现照明灯的开关。

Sip of Light
The Sip of Light takes your average book light and adds some stealth and ingenuity. This design is basically an illuminating straw outfitted with an internal battery and single LED light, which can be stabilized with any cup or glass. Currently in prototype stage, the lower portion of the straw casing contains the power supply. The head holds the light and the flexible neck is designed to turn the light on and off when bent.

自立式雨伞

自立式雨伞重量轻、设计巧、可自行直立。为实现这一点，设计师将铝液浇注入不同的粘土模子，通过这种复杂工艺来确定重心。为确定支架三条腿的最佳布局，还进行了一系列测试。底座由ABS合成树脂（塑胶）制成，其直径和重心经过优化设计，使雨伞不仅站立稳固，而且便于拿取。底座、轴杆和手柄构成一条直线。

Self Standing Umbrella

The Self Standing Umbrella has a lightweight and robust design and stands up by itself. In order to achieve this, the center of gravity was determined in a complex process by casting aluminum into different clay moulds. Further series of tests were carried out to determine the optimal spread of the three legs. The diameter and center of gravity of the base, made of ABS synthetic resin (plastic), were optimized in such a way that the umbrella is not only steady when standing up but also remains handy. Base, shaft and handle create a uniform line.



日期可剥离型日历

Scratchender是一款日历，采用的材质与那些无良的刮刮卡（就是那种赢了大奖的刮奖卡）相同。说句题外话，你不会用笔勾掉日历上的日期吧，把它们刮掉就行。这是一种更直观、更具互动性的记录日期的方式（可以这么说吗？）。只不过用这种方式会留下很多碎屑、刮花和残料，有点让人心烦。这些东西太难打扫了！

Scratch A Date

The Scratchender is a calendar that uses the same material used on those vile scratch cards, teasing me into believing I may have won something. I digress you don't cross out past days with a pen but just scratch them off. It's a much more visual and dare I say interactive way to keeping your dates straight. I just have issue with the left over bits, shavings, and debris. Those things are murder to clean up!



小型光缆

整根光缆可随意摆放。该光缆配备了柔性电衬里，可协助你安放灯座，就像有生命一样。每一种形式都很独特，和那些蹩脚的光缆完全不同。想想看，这种光缆用途多广啊！可以自行构建，我们还需要加入一些人工智能，这样它就能跟着我，就像一条有智能的蛇一样。有时候，简单就是好。一旦找到了基本元素（如该灯的全能型电衬里），就不需要灯杆了！只需要一个插头、一盘线、一个灯泡和开关就行！甚至连开关都不需要，动动脑筋吧。

The Brave Little Light Cable

The entire cord stays whichever way you style it. It's got a flexible electrical lining that allows the entire cord to take part in the way the lamp sits. Every style is unique. Think of all the things you could use this for! As simple as it gets is (sometimes) as excellent as it gets. Once a basic element like the versatile electrical lining of this lamp was discovered, the pole could be dispensed with. All that's needed is the plug, the cord, the bulb, and the switch. Don't really even need the switch, come to think of it.



de la warr pavilion chair . by barberosgerby



two timer . by sam hecht / industrial facility



heidi . by sebastian wrong



stack . by shay alkalay / raw edges



Established & Sons 英国制造

ESTABLISHED & SONS MADE IN GREAT BRITAIN

打开Established & Sons的官网，红色logo下方有一行小字清晰可见：英国制造。的确，这个成立于2005年，以卓越创意和工艺为理念的设计团队，从一开始就打出了“英国制造”的口号，以建立影响全球的英国设计制造公司为目标。继2005年在伦敦设计节及米兰设计展上惊艳亮相后，Established & Sons迅速走上设计国际舞台，成为备受瞩目的独立品牌。

公司初成立便邀请到著名建筑设计师Zaha Hadid及Jasper Morrison为其设计“Aqua Table”及“The Crate”，如今依旧是Established & Sons最著名的产品。与此同时，与Established & Sons合作过的名单还包括Barber Osgerby、Sebastian Wrong、Mark Holmes、Richard Woods、Michael Young、Future System、Sam Hecht、Ed Carpenter、Alexander Taylor等等。2008年，Established & Sons邀请到荷兰人Maarten Baas及风头正劲的西班牙顽童Jaime Hayon为其设计家品“英伦风格”，由此添上了更为全球化的一笔。可以说，Established & Sons不仅改变了家具与艺术的均衡，同时也将机智与魅力带回了英伦设计圈。

现在，设计共和将这个英国制造的设计品牌带到了中国。

Since the founding of Established & Sons, a very important part of the brand has been the discreet subscript below the logo that say simply: British Made.

The company, which was founded in 2005, has been making a splash worldwide, with it's A-list designers, exuberant creativity and unparalleled industrial capabilities. Using “British Made” as their mantra, they have become one of the most influential design and manufacturing companies from the United Kingdom. Since their founding in London, and their provocative launch at the design fairs in London and Milan, Established & Sons has quickly skyrocketed to the international design stage in less than four years. When it kicked off its inaugural collection, Established & Sons invited architect Zaha Hadid to design a table — “Aqua” and designer Jasper Morrison to develop his “Crate” series of furniture. To this day, both products are still the most popular items in their line.

Established & Sons also has worked with names like Barber Osgerby, Sebastian Wrong, Mark Holmes, Richard Woods, Michael Young, Future System, Sam Hecht, Ed Carpenter, and Alexander Taylor, among others. In 2008, Established & Sons invited non-British designers Maarten Baas (who is Dutch) and Jaime Hayon (who is Spanish) to design for the brand, adding an international twist to “British Made”. Established & Sons has not only changed the dynamics between furniture design and art, it has also brought back charisma and intelligence to the British design community.

Now the brand will make its Shanghai debut at Design Republic.



torch light . by silvain willenz



convex mirror . by sebastian wrong



font clock . by sebastian wrong



wrong woods . by sebastian wrong & richard woods

CARBON - PLANE = CHAIR!



MOOOI CARBON CHAIR

当前的金融海啸导致飞机制造业的大副减产。结果？相关生产材料也相应减少。跟我们有什么关系？ 碳，飞机制造里不可缺少的材质；碳，也是MOOOI碳椅的唯一材料。THE CURRENT FINANCIAL CRISIS HAS CAUSED A REDUCTION IN PRODUCTION OF AIRPLANES. THE RESULT? A DECREASE IN ALL THE MATERIALS USED IN AIRCRAFT MANUFACTURING. WHY WE CARE? CARBON, THE INDISPENSABLE MATERIAL IN AIRCRAFT PRODUCTION. CARBON, THE EXCLUSIVE MATERIAL OF MOOOI CARBON CHAIR . ~~11500~~ now for rmb 6800

设计共和正式发布意大利家居设计品牌Magis
- Konstantin Grcic受邀出席
Magis and Konstantin Grcic at Design Republic

2008年12月19日，设计共和正式发布了意大利著名设计品牌Magis。人们在无数次遇见诸如Bombo摩登椅，或是那个又像木马又像小狗的可爱Puppy之后，终于有机会对这个意大利最具创意及人气的品牌做一次更直观而准确的了解。更令人期待的是，与品牌有着良好合作关系的德国精简主义产品设计大师Konstantin Grcic也亲临现场，不仅带来了其为Magis设计的著名的Chair_One，更面对面与人们分享多年的设计心得。

除了Chair_One以外，设计共和还发布了多款精彩的Magis设计家品，其中包括由Jasper Morrison为其设计的Air Chair和废纸篓；由Eero Aarnio设计的Puppy系列以及由Stefano Giovannoni设计的Bombo系列产品等等。

On December 19, 2008, Design Republic officially launched the Italian brand Magis at its Shanghai flagship store. After having carried other Magis products like the Bombo chair or the Puppy, there was finally an opportunity to more closely understand and meet some of the creative forces behind the Magis brand. Along with Magis' Alberto Perazza, German industrial designer Konstantin Grcic, was on hand to talk about his first collaboration with Magis, the Chair_one series.

Aside from the launch of Chair_One by Konstantin Grcic, Design Republic showcased many of Magis' other pieces: Puppy by Eero Aarnio , Bombo by Stefano Giovannoni, Air Chair by Jasper Morrison among others.



设计共和进驻昨日法租界
Design Republic coming to the French Concession



下一站余庆路88号 Next stop,88 Yuqing Road

A modern interior scene featuring a grey concrete wall with several small circular holes. In the foreground, there is a bright orange armchair and a matching orange sofa. A small, round, metallic side table stands between them. Above the furniture, several large, clear glass spherical pendant lights hang from thin black cords, each containing a warm-toned light bulb. The floor is dark and reflective, mirroring the furniture and lights.

ClassiCon

Classic Contemporary Design

Exclusively at design republic
www.classicon.com

骄傲的手艺人

THE PROUD CRAFTSMEN

现在想起来，在那段岁月中，被榔头敲到手指是时常的事。

伦敦的许多艺术大学，包括我曾就读的伦敦艺术大学，不约而同喜欢把WORKSHOP建在底楼或者地下。学生们在台灯下埋头敲打、描画、赶作业，颇有古时工匠挑灯夜战的意思。而此番辛劳，不过是导师们在入学时候常常会说的一句话：伦敦有的是工匠与大师，你要做哪一个？

一脚踏进设计界那天，就知这两个字之间的距离有时如天地遥远，有时又只是咫尺之间。但无论要做哪一类，想要出类拔萃，没有勤奋坚持绝对不行。

灵感是从指尖传到大脑的。

据说现代英国工业设计之父William Morris的手指就因为天天泡在颜料中，变成了洗都洗不掉的蓝色。他的辛劳并未白废，如今伦敦肯辛顿区以品位著称的Victoria & Albert Museum特别辟出一整间房来展示他从家具、灯饰、地毯到壁纸的各式设计。作为工艺美术运动的领导人之一，William Morris被认为是19世纪英国最重要也最有影响力的设计师。这场运动发生在十九世纪中期的英国，William Morris宣扬设计质量的重要性，认为日常消费品不应该粗制滥造，工人也不是机器的一部分，他们应该为自己手艺人的身份，以及自己掌握的技能感到骄傲。这场运动最终影响了美国的现代设计风格，William Morris所坚持的得体、本真的设计在十九世纪末到二十世纪初的美国成为主流。

大英帝国的历史重到砸死人，尽管有着日不落的版图，却更乐意死守贵族传统。直到1851年，在海德公园举行的世界博览会上展示了诸多国际工业制造界的成果，才让这座大西洋里的孤岛领略了新的国际化概念。一场轰轰烈烈的设计变革就此来临，如春风吹皱一池死水，但同时也带来为装饰而装饰的虚妄热情，粗糙的工业复制造成良好品质的丧失。此时，William Morris站出来坚持“师承自然、忠于传统”的设计准则。他将眼光投向童年记忆、花草藤蔓、神话人物，以及中世纪的图纹模式，并将这些元素应用到织物、墙纸、瓷砖、地毯、彩色镶嵌玻璃等一系列实用设计之中。他的坚持，确立了现代英国设计的基本准则，也复苏了工匠与工艺品之间的血肉联系。

无论是后来在时装界以绅士顽童著称的Paul Smith，还是在设计界以极简风格扬名力万的Jasper Morrison，都可以看见他们作品中显著的英式骨血。

形式就是灵魂。当Paul Smith如纨绔子弟般选择走向似锦繁花般的多彩轻巧，Jasper Morrison则像个实在的木匠，探索简约背后的深广灵魂。

复杂的简单，与简单的复杂。他们以同样的本真之心走了殊途同归的回归路。

如果说他们算得上Master，那么Sir Terence Conran就是最被仰慕的Manufacturer，当年他一手创立Habitat连锁家居用品店，店中越南工匠做的玻璃杯与Tord Boontje的Wednesday Light系列一同发售。即便是最普通的直布罗陀玻璃杯，在他的店中也会稍稍改变腰线，展现别样俏皮。而价格最为平易近人。穷学生还能掏出学生证来获得10%的折扣。

无论是master还是manufacturer，务求生活点滴都要美丽舒适。

有人会说英国设计师骄傲，我却喜欢他们骄傲中的淡然。凭借这股骄傲，他们固守设计最珍贵的本质，同时藐视一切理所应当的，一切时髦虚妄的，一切旁人认为必须如此的。

中国的传统比起英国来，有过之而无不及。历代都有能工巧匠留下传世佳作，不知当代的新“手艺人”们，如何消化这些遗产，又如何坚持手艺人这举重若轻的小骄傲？

Thinking back to those times, I remember how often my hammer would hit my fingers.

Many art colleges in London, including the one I attended, all like to have their workshops on the ground floor or in the basement. Students would work under the dim lamps trying to meet their deadlines, akin to the craftsmen of the Middle Ages, working with flickering candlelight. The hard work was to prove themselves worthy of what their professors asked on the first day of school: London is full of Manufacturers and Masters, which one do you are you?

From the first step into the design world, one begins to understand the difference between a manufacturer and a master. Sometimes it is as far as heaven and earth yet sometimes it is strikingly similar. However whichever you prefer, it requires hard work to become the best.



Inspiration comes through your fingers and up to your brain.

Some say that the fingers of William Morris, the “father” of modern British industrial design, were permanently blue because of overexposure to blue dye. Yet his hard work paid off. The famously stylish Victoria & Albert Museum in Kensington specially opened a space for the display of his furniture, lamp, carpet and wallpaper designs.

As one of the leaders of the Arts and Crafts Movement, William Morris was considered the most influential English designer in the 19th century. The movement had initially started in England, when William Morris claimed to the public that even mass manufactured consumer goods should be of good quality. He promoted the individual qualities of the laborers, insisting that they should consider themselves as craftsmen and hold their skills with pride. This movement eventually had a tremendous impact on modern American design. William Morris’ resolution to return to decent and real design dominated American society from the late 19th century to the 20th century.

The history of the British Empire is undoubtedly heavy. From its strong colonization history as “the empire on which the sun never sets” to its protected inheritance of old aristocratic traditions. Until the World Expo at Hyde Park in 1851 and its exhibition of international industrial design, the lone island country of the Atlantic had never been exposed to the concept of globalization. A design revolution ensued, as if a long awaited spring breeze had finally woken the long - silent water. Yet the trend bubble for all things decorative also brought forth coarse industrial practices and the loss of quality. It was during this period that William Morris set out to pursue his standard of “learn from nature, loyal to tradition”. He set his themes in childhood memories, ivies and flowers, mythical personalities, and medieval patterns, and used these elements in a series of decorative art, such as embroidery, tapestry, wallpaper, ceramic tiles, carpets and glass ornamentation. His persistence set the basic standard for modern British design and revived the flesh and blood relationship between craftsmen and crafts.

The British inheritance from that time can be seen from Paul Smith, the dandy of the fashion world, to Jasper Morrison, who is famous for the style of simplicity.

Style is one’s soul. As Paul Smith strolls dandily in his floral patterned suits, Jasper Morrison contrasts as the solid car-penter, searching for the meaning behind simplicity.

Simple complication and complex simplicity, they bear the same motive, and are two different paths that lead to the same destination.

If Smith and Morrison are considered Masters, then Sir Terence Conran is the most admired Manufacturer. In Habitat, the chain furniture store that he founded, the common wine glasses of Vietnamese craftsmen were sold alongside Tord Boontje’s Wednesday Light series. Even the most banal Gibraltar glasses with slight little curves look unconventionally precious. The prices are affordable even for students.

Regardless of whether you are a Master or a Manufacturer, a quest for comfort and beauty in daily detail is a must.

Some might call British designers arrogant, but I like the no-nonsense quality in their arrogance. With their pride, they protect the most precious nature of design: they look down upon everything that is taken for granted, everything that is falsely trendy, and everything that everyone else thinks cannot be changed.

China has no less tradition than Britain. Every dynasty has left amazing pieces made by great masters and craftsmen. What is unknown is how the new “craftsmen” will digest the heritage that they have inherited and whether or not they can persevere, with blast of pride and a tiny bit of arrogance.

文：桃子

text: tao

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作品：《平壤 —— 朝鲜之旅》
作者：Guy Delisle
类型：黑白漫画
发行：2006年
出版：Drawn & Quarterly

作者Guy Delisle是加拿大动画人，因为法国公司外包给朝鲜的动画制作业务而来到平壤工作。他带着乔治·奥威尔的《1984》和Plastikman与Aphex Twin的唱片CD下了飞机，每天在翻译和向导的陪同下在酒店和制片厂之间往返。他仔细地观察了朝鲜市内的标志性建筑，比如“主体思想塔”、金日成的高达22米的雕像，以及每一个朝鲜境内的房间里都有的金日成和金正日的肖像，还学会了高音喇叭里反复播放着的歌词里带有“金正日”发音的歌曲。当然他也没忘了分享，他对着他的朝鲜同行唱Bob Marley的歌，还把外国烟塞给他们抽。在某一章，作者说：为了把资本主义国家的孩子们粘在电视机前好让他们的父母睡个好觉，社会主义的朝鲜做出了巨大的贡献。

Pyongyang: A Journey in North Korea
Artist: Guy Delisle
Genre: Comics. Black and White
Published: 2006
Publisher: Drawn & Quarterly

The journey started when French-Canadian cartoonist Guy Delisle arrives in Pyongyang, the capital city of North Korea, with a copy of George Orwell's 1984 and Plastikman and Aphex Twin's music CDs. With the accompaniment of his translator and guide, he was there for two months on a work visa to supervise the animation of a children's cartoon show. There, he got the rare chance to observe firsthand one of the last remaining totalitarian Communist societies. He closely studied some monumental buildings, a sculpture of North Korea's founder Kim Il-Sung, and realized that every single room in North Korea housed both Kim Jong-Il and Kim Il-Sung photographs. He even learned how to sing the songs celebrating Kim Jong-Il in the lyrics. He didn't forget to share with others either – singing Bob Marley to his Korean fellows and giving them Western cigarettes. Delisle says in one of the chapters: for the capitalist countries where kids are stuck in front of a television so that their parents' can take a nap, socialist North Korea has made a gigantic contribution.



作品：Cabinet Magazine
发行：2009年2月
出版：Immaterial Incorporated

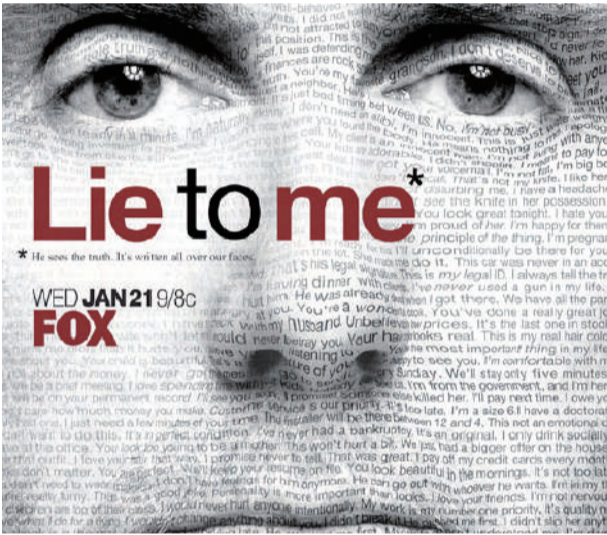
Cabinet是一本得过很多奖的艺术及文化杂志，不过按照Cabinet自己的定义，当它把自己归类于“艺术”和“文化”的范畴时，它其实是在混淆人们对“文化”、“艺术”、甚至“杂志”这些词的理解。

当2009年2月初发行的第32期Cabinet杂志的电子广告到达我的信箱时，正是北京CCTV大厦元宵节火灾事件的前夕。几天后当我细细阅读这期杂志的内容，不禁产生了一种奇异的兴趣——这期杂志的主题叫做“Fire”，该期杂志中与主题相关的内容包括：关于燃烧的技术事实的文章；关于火灾逃生历史的论文；珍贵的旧金山大火后的航拍照片；关于火斑的文章；与环境历史学家谈论美国的大火；关于焰火和生理学的论文；关于福勒的可燃生态圈理论的介绍。最后，一如Cabinet杂志一向的传统，以艺术项目SUPERFLEX结尾。

Cabinet Magazine
Published: Feb 2009
Publisher: Immaterial Incorporated

Cabinet is an award-winning quarterly magazine of art and culture that confounds expectations of what is typically meant by the words “art,” “culture,” and sometimes even “magazine.”

When the e-newsletter from Cabinet’s 32nd issue arrived in my inbox in early February 2009, it was just a few days before the fire at the CCTV building in Beijing. Its theme feature was FIRE. Interestingly enough, the issue included: D. Graham Burnett on burning as a technology of truth, Thomas A. P. Van Leeuwen on the history of the fire escape, Christopher Turner on George Lawrence’s aerial photographs of fire-ravaged San Francisco, Janet Connelly on fire marks, Jeffrey Kastner discussing fire in America with environmental historian Stephen J. Pyne, Simon Werrett on physiology and fireworks, and Julia Wolcott on Buckminster Fuller’s combustible biosphere. With an ending that is true Cabinet, the issue ends with a feature on an artist project by Superflex.



作品：千谎百计
编剧：Samuel Baum
上映：2009
类型：电视戏剧

普通人在10分钟的谈话中撒3次谎。在美国，10个人中有1个人为了节省保险费而对汽车保险公司撒谎。在FOX的2009年新剧集《千谎百计》中，我们可以学到很多关于撒谎的事实。

这部情节紧张的剧集，其灵感源自于Paul Ekman博士的科学发现。Ekman博士现实生活中的真人，一名通过观察人类面部、身体和声音的表情破解犯罪线索的专家。在剧集里，Tim Roth扮演的Cal Lightman博士可以通过分析人的面部、身体、声音和谈话内容判断真相。当有人耸肩、转动手、或者抬起下嘴唇，Lightman知道他在撒谎。通过分析面部表情，他还能阅读人的感情：隐藏的怨恨、性冲动、嫉妒。所以，Lightman是世界领先的探案专家，他通过研究面部表情和不知不觉的身体语言所发现的不仅是撒谎，还包括为什么撒谎。

Lie To Me
Script: Samuel Baum
Released: 2009
Genre: TV Drama

The average person tells three lies in ten minutes of conversation. In the United States, 1 in 10 people will lie to car insurance companies to save money on their premiums. In the new 2009 FOX TV series Lie To Me, we learn about the truth on lying.

This is a compelling new drama series inspired by the scientific discoveries of Dr. Paul Ekman, a real-life specialist who can read clues embedded in the human face, body, and voice to expose both truths and lies in criminal investigations. In Lie To Me, Dr. Cal Lightman (Tim Roth) detects the truth by analyzing a person’s face, body, voice and speech. When someone shrugs his shoulders, rotates his hand or raises his lower lip, Lightman knows that he is lying. Through analyzing facial expressions, he can read feelings - from hidden resentment or sexual attraction to jealousy. His skills make Lightman the world’s leading deception expert, studying involuntary facial expressions and body language to discover not only whether or not you are lying but also why.



作 品：蔓延的丈量
作 者：莫娜·哈透姆
展 期：2009年2月7日 – 4月5 日
地 址：尤伦斯当代艺术中心
策展人：丁达韦

著名英国女艺术家莫娜·哈透姆正在北京尤伦斯当代中心UCCA举行她在中国的首个个展，此次展出主要是这位巴勒斯坦裔英国艺术家2006年后的雕塑、装置、部分影像以及纸上作品。此外还有一些艺术家早期的影像作品，包括感人肺腑的《距离有多远》（Measures of Distance，1988）；以及记录表演作品《公路工程》（Roadworks，1985）的影像纪录片。

对于莫娜，人们总是在谈论她的背景和生平：1975年当这位生于贝鲁特的黎巴嫩女子访问英国时，她的祖国发生了内战，使她不得不停留在伦敦，并且在那里接受艺术教育。在莫娜·哈透姆的世界里，熟悉的物体通过外观规模上的变异和夸张，完成了视觉冲击赋予的心理方面的质变，从而使作品兼具诱惑性与危险性的特质。

Measures of Entanglement
Artist: Mona Hatoum
Time: 7th Feb – 5th April, 2009
Location: UCCA
Publisher: David Spalding

World famous female artist Mona Hatoum’s first solo exhibition in the Far East is ongoing at UCCA Beijing. Mona Hatoum: Measures of Entanglement is an exhibition featuring sculptures and installations made by the Palestinian-British artist from 2006 onward. Also shown were works from earlier in the artist’s career, including the deeply moving Measures of Distance (1988), which lyrically addresses Hatoum’s separation from her mother after civil war erupted in Beirut in 1975; video documentation of the public performance Roadworks (1985); and a series of unique works on paper.

Mona Hatoum was born into a Palestinian family in Beirut, Lebanon in 1952. In 1975 she visited London, only to be forced to stay due to the civil war in Lebanon. In Mona Hatoum’s universe, familiar objects shift in scale and mutate until they take on a complex psychological charge, making them appear both alluring and dangerous.

文：林昱
Contributor: aimee lin

四

清明 weather is clear, flowers bloom

初八



二十四节气起源于黄河流域。远在春秋时代，就定出仲春、仲夏、仲秋和仲冬等四个节气。以后不断地改进与完善，到秦汉年间，二十四节气已完全确立。公元前104年，由邓平等制定的《太初历》，正式把二十四节气订于历法，明确了二十四节气的天文位置。太阳从黄经零度起，沿黄经每运行15度所经历的时日称为“一个节气”。每年运行360度，共经历24个节气，每月2个。其中，每月第一个节气为“节气”，每月的第二个节气为“中气”，“节气”和“中气”交替出现，各历时15天，现在人们已经把“节气”和“中气”统称为“节气”。JIEQI (OR SOLAR TERMS) MARK THE 24 SEASONS OF THE YEAR IN THE TRADITIONAL CHINESE LUNAR CALENDAR. ORIGINATING IN THE AREA SURROUNDING THE YELLOW RIVER, JIEQI REFLECTED OUR ANCESTORS' KNOWLEDGE IN TRACKING THE MOVEMENT OF THE SUN IN A YEAR. JIEQI WAS USED TO INDICATE THE SEASONAL ALTERNATIONS OF CLIMATE IN ANCIENT CHINA. OVER THE YEARS, JIEQI HAS PLAYED AN IMPORTANT ROLE IN CHINA'S AGRICULTURE AND ANIMAL HUSBANDRY COMMERCE. IN REALITY, THE ACTUAL SOLSTICE/EQUINOX DATES VARY BY PLUS OR MINUS ONE DAY. JIEQI IS A UNIQUE COMPONENT AND CREATIVE INVENTION OF THE CHINESE TRADITIONAL CALENDAR.

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