

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，从一杯一盞，到一把椅子,我们发现了美的存在。

设计共和是一种时尚风格的共和 -- 一种以独特的现代中国审美观在设计、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。

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.

在这个
节日
愿您来年
一切顺利！

WISHING YOU ALL
THE BEST FOR THE
HOLIDAYS AND THE
NEW YEAR AHEAD!

郭锡恩 *lyndon* 胡如珊 *rossana*



set up shades

25
十二月 DECEMBER
圣诞日 CHRISTMAS DAY



set up shades



set up shades





sparkling



alma children's chair



silk organza butterfly flower shawl

宜 聚 盛 跳 庆
会 装 舞 祝

GOOD TO PARTY, DRESS UP, DANCE AND CELEBRATE

27

十二月 DECEMBER



pourer



ice bucket



wine cooler



boutique leather

28

十二月 DECEMBER



circular dish



1/4 serving bowl



1/8 serving bowl



smoke dining armchair



29

十二月 DECEMBER



trioli children chair

topissimo multi

julian children chair

30

十二月 DECEMBER

m



i



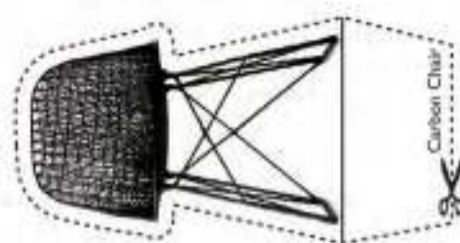
Vica



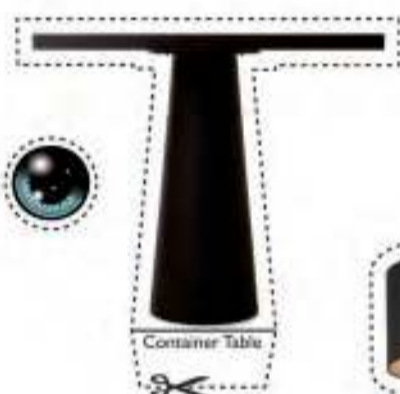
Vica



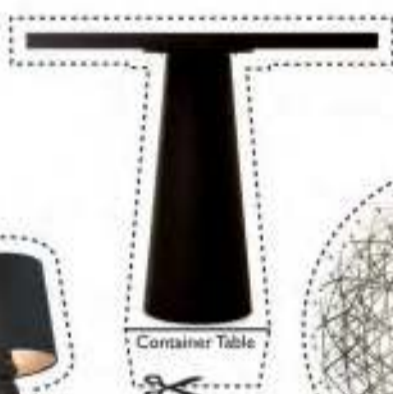
Vica



Carbon Chair



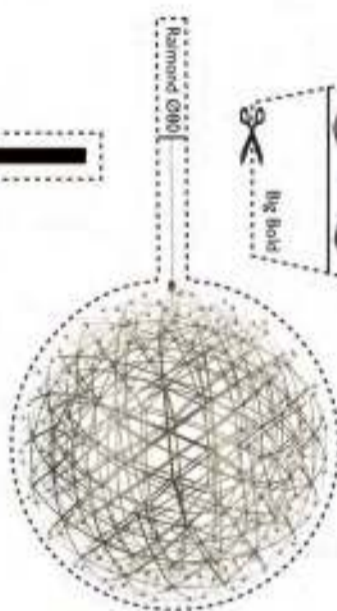
Container Table



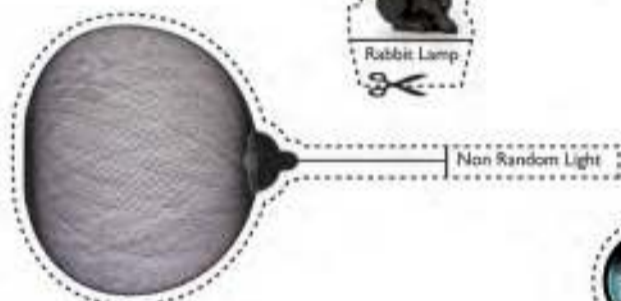
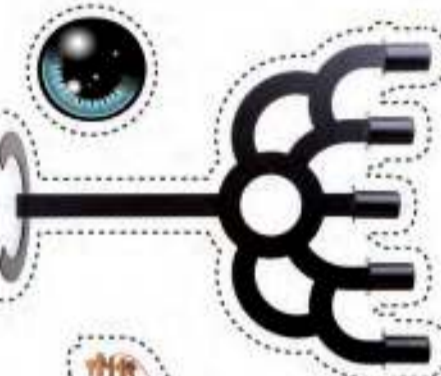
Container Table



Rabbit Lamp



Big Book



Non Random Light



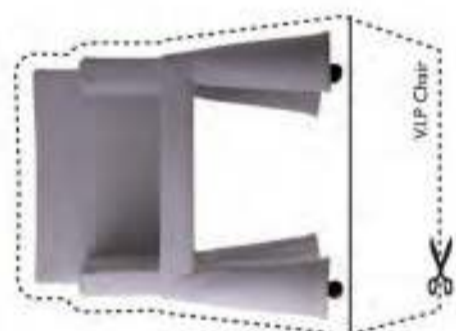
Brave New World Lamp



Boutique Double Seater Jester



Elements



VIP Chair



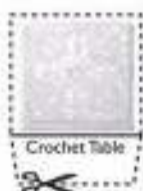
Paper Cabinet



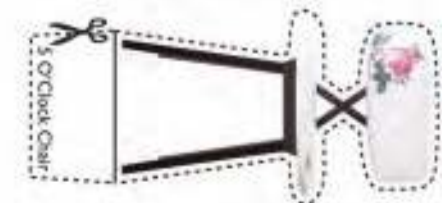
Smoke Chair



Crochet Table



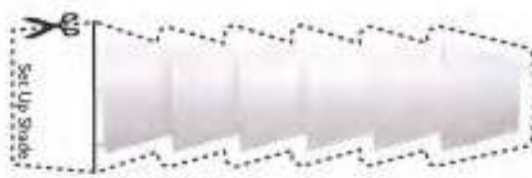
Crochet Table



5 O'Clock Chair



5 O'Clock Chair



See Up Stairs

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✂ cut out and use them in your projects

> or register at www.moooli.com for all digital 2D & 3D files, images and information about the Moooli collection

scale 1:20



dodo rocking bird



rangoli



shoe-horn

01

一月 JANUARY
元旦日 NEW YEAR'S DAY



大吉

金橘代表着对来年大吉大利的期盼
FULL OF GREAT FORTUNE. ORANGE MEANS
FULL OF GREAT FORTUNE IN THE COMING YEAR



juicy salif citturs squeezer

02

一月 JANUARY



emperor table lamp



bird house

宜 环 自 平 阅
保 然 静 读

GOOD TO RECYCLE, BE WITH NATURE, RELAX AND READ

03

一月 JANUARY



111 navy chair



monster armchair

04

一月 JANUARY



10 low stool

10 high stool



10 high stool



cognac glass

naval brass glass top table

小寒

小寒是二十四节气之一。每年在1月5-7日之间，太阳到达黄经285°时为小寒。表示天气即将寒冷
SLIGHT COLD. SLIGHT COLD BEGINS WHEN THE SUN REACHES THE CELESTIAL LONGITUDE OF 285°, IT MEANS THE WEATHER WILL BE COLD SOON



INGREDIENTS

- 1 TEASPOON TEA LEAVES PER PERSON
- SUGAR
- MILK

PREPARATION



warm - set

FILL THE KETTLE WITH FRESH COLD WATER AND HEAT IT TO THE BOIL. POUR IT OVER THE TEA, THEN STIR AND LEAVE TO BREW FOR 3-5 MINUTES. POUR THE TEA THROUGH A TEA STRAWER.

SERVE WITH MILK AND SUGAR. OR LEMON AND SUGAR.



t18 zehn table

07

一月 JANUARY

如恩制作



neri&hu



SOLO CHAIR WINNER OF THE 2010 PERSPECTIVE AWARD SOLO BARSTOOL THE NEWEST ADDITION TO OUR SOLO SERIES 单餐椅 荣获2010年香港透视大奖 单吧椅 单系列最新产品



hiroshima lounge chair



kartio carafe

09
一月 JANUARY



match light



munich lounge chair

10
一月 JANUARY



11

一月 JANUARY



classic navy 1006

12
一月 JANUARY

设计狂人对话

ROSSANA HU TALKS TO MICHAEL YOUNG



[前言]

有着超过15年的从业经历，出生在英国，植根于香港的设计师Michael Young从一开始就确立了自己作为世界同领域设计界的领导地位。除了他的设计被不断复制，它无与伦比的天赋形成了充满活力但却非常轻松的氛围。他工作的独特性也在于一如既往地探询问题的类型和习惯。他对于工业新技术的渴求和前驱性激情最终将他带到了亚洲。在这里，他不断地试验并在一个崭新的高度里不断地创新突破，融合东与西，过去与未来。正当他全情地投入到工业艺术设计领域的，他曾说“工业艺术的设计，激发我的兴趣。不要局限在有限的范例中，要大规模的生产。”

1966年，Michael Young出生在英国的森德兰，并于1989年-1992年间在金斯敦大学学习家具及产品设计。1994年，Michael Young在伦敦开设了自己的首间工作室，随即在冰岛的首都雷克雅未克创办了第二个思维空间并以此作为家，进行了短暂地停留。他曾为很多品牌开发产品或家具，例如：Cappellini、Magis 和Rosenthal, Giant的自行车、Native Union的电话，同时参与了香港Pissarro餐厅的室内设计。2006年，他把自己的总公司搬到了香港，为全球的工业制造业创建了一座前进的工业技术桥梁。今年，他担任了100%设计上海展和亚洲航天/航空工业活动的创意总监。

[对话]

RH: Rossana hu (胡如珊) MY: Michael Young

RH: 你是明星设计师，大家都知道你的名字。而且每一个人都知道你的名字。我相信你接受过无数的采访，同时也被问过许多同样的问题。那么，有什么问题是你希望别人问你却还没有被问到过的，或者如果有一个公开的论坛，在那里你可以表达自己想要表达的思想，那会是什么？

MY: 嗯，非常有趣的问题。我被问过几乎所有类型的问题。我不是很确定，事实上我已经三天没有很好的睡眠了，我的创意思维，有点受影响。从来没有人问过我是否喜欢成为一名设计师！

RH: 好的，也许我们可以先关注一下你的作品，能谈一下关于香港Psi大厦的项目吗？

MY: 其实这个项目并不存在。这是一个有趣的项目，也因此有点难以控制。夏天的时候，我很多客户都在全球各地度假，很难跟他们取得联系。因此，我决定我们不能这样工作，应该做我们想做的事情，比如一些很有趣的建筑，我们可以去设计一些摩托车和汽车。利用夏天在工作室里让自己变得更哲学些，设计出更偏向于产品而非建筑的作品。我坚信拥有在建筑领域外设计的自由，并不表示对建筑的不尊重。建筑师做家具设计，或者家具设计师做建筑并不矛盾并不属于跨界合作。对我而言，这并不属于「建筑」。很显然，在这个项目中有一个很人性化的因素。因此我们基本上只是想做我们自己的研究，这栋大楼、或类似这样一个项目的优缺点，因此我自愿上断头台，想看看人们对这样一个项目给予的反应。它引起了很多人的关注。没有意识到网络的通讯如此强大。我们并没有经过太

大的努力便已传达全球。

RH: 然而每一个人都在谈论这个。

MY: 所以，它创造了一个更为艺术的概念，我们想达到的结果是透过自己的产品发展研究技术来影响建筑的外观。当然也由于我认为香港并非建筑最美观的城市。我并不是在说这是一座漂亮的建筑物，我也从未以此观点去推销过这个项目。我喜欢我所做的。这才是它背后所蕴含的真正理念

RH: 是的，我只是听到人们在谈论它，直到别人把它引入我的注意力时我并没有看到过任何的图片。

MY: 是的，我们只是想要些刺激，因为除了身处一个严肃认真的产品设计工作室之外，我身体里还有一个偶尔喜欢挑衅的艺术家。

RH: 我真的以为你有在跟开发商合作，或？

MY: 我们有与拥有不同概念的各界人士接触。

RH: 你会接手做那种规模的建筑项目吗？

MY: 人生中的任何事情都是有可能的，与对的人、对的团队，你需要与许多专业人士合作。因此，我很确信我有足够的力量成为一个顾问。我从没用过自行车，也设计过一些获奖的自行车。我并不是说如果受委托我就会接手…

RH: 但是你不会拒绝它

MY: 是的，我会欣然接受，以极大的热情采纳它。

RH: 在过去，你多次跨界不同领域被人们所熟知，从时装到脚踏车再到家居用品，你有考虑过其他的或者你想涉足哪些你还没接触过的领域？

MY: 确实有。我很希望可以设计火车的内饰。我所有的学识和经验都足以实现火车内饰的改造。在亚洲，有很多关于火车的新发明研究在进行，因此这必定会是件很有趣的事情，有很多实践的空间。我的梦想大概与那些摩托车，汽车还有飞机的产品设计师一样。

RH: 还有其他的吗？

MY: 另一方面我很想对服装有多一些的了解，因为我对面料很有兴趣，想知道它们是怎样被制作出来的。

RH: 你所说的服装，是指高级定制服装吗？

MY: 未必...嗯，是的，高级定制服装，你可以这样说。

RH: 有没有什么意料之外的跨界方案想法？你的创意思维中对其他事物抱有热情吗，比如食物或者音乐？

MY: 我在我的工作室里已经在实践许多的充满创意的梦想，因为我们常被很多公司邀约为他们市场研发新分类系统。坦白说我们所做的每一件事情都是令人惊讶的。我们时常与制造商合作许多工程技术性方面的研究，光是能将两方智慧相结合就必定能够形成非常有趣的情势。因此，我想我还没有时间去考虑“我想做些什么新项目？”因为我们始终处于一种不停演进的创意景况。我们边前进边发掘。

RH: 有没有让你特别钦佩的设计界同行，能否列举几个名字？

MY: 当然，Jasper Morrison一直都是我的最爱，他的设计无缘可寻（从无到有）。你知道那些虚无的东西其实影响最为强大。在这方面他做的很好，相反我就不知道该如何去做。同时，他也是个非常细心的人。虽然我会出一些从各层面都能够被用于装饰的设计概念，但我其实并不是很喜欢装饰，在过去的十年里设计界充满了装饰家，最终变成令人们疲劳的视觉负担。所以，此刻应运而生了一批日本设计师。（提到深泽直人的椅子）这绝对是一把漂亮的椅子。技术、工艺都相当得精湛。所以我对他们能与欧洲经销商合作、创造出如此多精致的产品而感到很有兴趣。对于那些DNA源于与光彩夺目的欧洲品牌跨界合作的人们而言，这是一种很好的协同作用。我很喜欢观察这些互相激起的作用。

RH: 你的审美偏好是否也曾总是一如当下这样？或者说你有感到自己在改变曾改变过吗？

MY: 我有改变。初期我非常清楚什么样子设计能使我备受瞩目，为达成这这目的，我必须设计能使自己被关注的产品。我认为持续20年保持高度集中的精神是件非常困难的事情。生命中许多事情会发生变化。有时当你消沉地醒来要去做一个项目会很困难，20年中总有可能发生这么一次，所以时常我也有失败的时候。但是自从我来到亚洲，因为身边一起共事的人效率都很高，所以我的精神也能够维持高度的集中。我在这里的工作经历非常美好，这同时帮我找到了自己前进的方向。起先，欧洲给我奠定了良好的根基，但我想亚洲人民渴望创新的氛围对我的影响更大。

RH: 你如何看待中国的现代工业设计？包括你在市场里看到的产品，你所听说的或者是在竞赛中看过的学生作品，你会对当代中国年轻的设计师们说些什么？有关于他们在设计的世界里该何去何从。

MY: 我想说从自己的生活出发。因为好的设计都源于生活，我认为中国的年轻人常常害怕去体会那些早把设计当作日用品

的国家早已拥有的东西。如果你在八十年代的做设计，你会意识到庞克、摇滚等元素不仅影响你的灵魂，也同样影响你的设计。例如，我经常认为香港人其实并不够自由，那是一种通过创意团体衍生出来的文化。而当我20年前初到日本时，日本与现在有着许多不同。此前日本复制许多外来设计，但是现在却不会了，他们有了自己的能力去说或做自己想要的。我们会去找属于我们自己的派对，去我们自己的夜店，在街上游走，做自己喜欢的发型，血汗和泪水是影响人们创新的灵感源泉。我曾在深圳遇到过一些设计师，我感受不到他们的自由，这是个有趣的现象。和你的朋友出去转转，找点娱乐性的活动，做属于自己的事情。你就会回归人性的本源。这其实是个长期的影响。在中国，很少可以看到有着很深文化根基的公司。

RH: 你刚刚说：“好的设计来源于经验。”那么在你的设计生涯中有什么令人难忘的经历吗？

MY: 有一次，我参观了台湾的KYMCO电瓶车工厂，看到袋装的原材料两个小时后变成成品，从生产线的另一端出口出来，这让我见识了工业制造的重要性。

RH: 我没想到你的公司只有五名员工，可是你们却能做这么多。

MY: 我们很清楚自己在做什么、如何去做，注重的是质量而不是数量，少即是多。厨子太多煮坏汤，人多添乱。

RH: 最后，如果你不做设计师，你会做什么工作？

MY: 邮递员

[Foreword]

In a career that spans little more than 15 years, British-born, Hong Kong based designer Michael Young established himself from the very beginning as one of the world's leading figures in his trade. Apart from his endlessly copied designs and its unparalleled power to generate a vibrant but relaxed atmosphere, the uniqueness of his work also re-sides in his constant questioning of typologies and habits. His pioneering passion for technology eventually brought him to Asia, where he continuously experiments with crossing borders and pushing innovation to its very limits in a fresh approach that effortlessly blends east and west, past and future, while marrying industrial design to what is often seen as its very opposite – sheer poetry. "It is design as industrial art that interests me," Michael Young was once quoted, "not in a limited edition, but in mass-production."

Born in Sunderland, England in 1966, Michael Young studied furniture and product design at Kingston University between 1989 to 1992. In 1994 Young opened his own studio in London and a second think space in the Icelandic capital, Reykjavik, which became his home for a short while. He has since developed products and furniture for manufacturers such as Cappellini, Magis and Rosenthal, bicycles for Giant, telephones for Native Union, interior projects such as Pissarro restaurant in Hong Kong. In 2006 he relocated his head office to Hong Kong to work with advanced technical industries creating a bridge between global industries. This year, he serves as the Creative Director of 100% Design Shanghai and Asian Aerospace events.

[Dialogue]

RH: Rossana Hu MY: Michael Young

RH: You're a star designer and everyone knows your name. You get interviewed a lot and I'm sure you've been asked many of the same questions. Is there any question that you wish people would ask you but never come up.. or if you have an open forum where you can express what you wanted to express.. what would that be?

MY: Hmm, interesting question. I've been asked every single question under the sun. I am not sure.. the truth is I haven't had much sleep for 3 days and my creative mind is suffering a little bit . I suppose no one has ever asked me if I like being a designer!

RH: Ok.. maybe we can concentrate on your work first? Can you talk about the Psi tower project?

MY: The project doesn't exist. The project is a bit fun, which got a bit out of hand. In the summer, a lot of my clients are on holiday, and it was difficult to communicate with our clients around the world. So I said we're not going to work

like this, we're going to do some things that we want to do which are having fun with buildings, we're going to design motorbikes and cars. So we spent the summer just being as philosophical as we could be in the studio and just designed product that was related not to architecture but to product design. Because I do firmly believe in freedom to work outside the realms of architecture, without any disrespect to architecture. It's not a crossover where architects do furniture while furniture designers do architecture. For me this is not "architecture". Obviously there is a humanization factor in this project. So we basically just want to do our own research and create a reaction really just to get some people talking. And I understand very clearly what the negative points are about a building or an object like this, but also to understand the positive things as well. So I just put my head on the chopping block and just see what kind of reaction a project like this gets from people. It's raised a lot of people's heads. I didn't realize that I think my communication network's quite powerful. We didn't have to try hard to get this all over the planet...

RH: ...and everyone is talking about it.

MY: So it was more created out of a concept of art and what we like to do as a result of our product development research into technology how that would effect the skin of the building. Also because I think Hong Kong is not the most beautiful architectural city. I'm not saying this is a beautiful building and I've never tried to promote that as a concept.. I like what I do. So that was really the concept behind it.

RH: Yes I just heard people talking about it, and I haven't seen the image until people brought it up to my attention

MY: Yes we just wanted to stimulate, because apart from being a serious product design studio, there is also an artist in me which likes to be provocative at times.

RH: I seriously thought that you have been working with a developer or...?

MY: We have been approached by different people for different concepts.

RH: Would you take on an architectural commission of that scale?

MY: Anything is possible in life, with the correct people, correct team, you need to work with people with a lot of knowledge. So I definitely think I'm capable of being a consultant. I've designed bicycles without using one.. and designed some award-winning bikes. I'm not saying I would design this if I was commissioned...

RH: But you would never reject it....

MY: No, I would embrace it. I would embrace it with immense passion.

RH: In the past you're known to crossover to a lot of different disciplines, from fashion to bicycle to homeware. Anything else you would consider doing or you would love to crossover to that you have not yet done?

MY: Definitely yes. I would love to design train interiors. We have all the knowledge in the office of the things that implement the construction of train interior. There's a lot of train development going on in Asia so it definitely would be an interesting thing .. there's a lot of room for possible things. My dreams are probably the same as any other product designer's from motorbikes to cars to aircraft...

RH: Anything else?

MY: At some point I'd like to understand more about clothing because I'm very interested in fabric and how things are made.

RH: When you say fashion, do you mean high fashion?

MY: Not necessarily.. well.. yes, high fashion you can say that

RH: What about more unexpected crossings? Do you have other passions you could see your creative mind working with like food or music...?

MY: I'm already fulfilling a lot of my dreams creatively in the studio, because we get requested frequently to create new typologies for a lot of companies and their market. So to be honest with you everything we do is quite surprising. We do a lot of research on the engineering side of projects with



psi tower



chair 4a



eops i24r3 portable speaker



carbon coen



cityspeed

companies that are manufacturing so putting these minds together is already quite an intriguing situation. So I guess I don't have time to think 'do I want to make something new?' because we're in a constant organic state of creative thinking. We discover things along the way.

RH: Are there contemporary colleagues within the design field that you have strong respect for? Just name a few.

MY: Of course. Jasper Morrison has always been the favorite because he's made designs from nothing. You know, the nothingness of the object is the power. He does it well. I don't know how. He is a very thoughtful man. Although I would design concepts like that which is decoration in many ways, I am not a big fan of decoration and it seems in the last 10 years the design world has been full of decorators. It's just a very tiresome visual thing eventually. So, a lot of Japanese designers have really come through at the moment. (Referring to Naoto Fukasawa's chair.) This is an absolutely beautiful chair. Technology, engineering, it's amazing. So I am really quite intrigued by their cooperation with European distributors that have created some beautiful results. There's a good synergy going on with people whose DNA is sort of borne from the crossover of working with flamboyant European companies. I love watching the way these people synergize.

RH: Have you always been like this in terms of your aesthetic inclination or do you feel you have transformed?

MY: I've transformed. I started off with a very clear understanding of design that I needed to get noticed. To do that I would have to design things that would get me noticed. I think it's hard to remain focused over 20 years; things in your personal life change. When you wake up depressed and you go to do a project it's sometimes hard.. it's going to happen once in 20 years. So there have been moments where I've had failures, but I've been able to be highly focused since I came to Asia because of the level of efficiency of the people I'm working with and that's stopped me from wandering. I've had a really beautiful experience working here, just helped me channel all my experiences. A bit prior to that, I think Europe was a good foundation, but here the desire to create a creative community through design has made a very big impact.

RH: What you see in China today in terms of industrial design, whether it's products you see in the market, things you've heard about or student works you've seen in competitions... what would you want to say to the young designers today in China? About where they're going and the state of the design world?

MY: I'd say work on your personal life. Because the problem with good design comes from experience. I think often young people in China are afraid to have the experiences that are possible in countries that have had design as a commodity for a lot longer. If you came from design in the 1980s you were aware of punk rock and it had an impact on your soul and has an impact on your design work. I often feel that people in Hong Kong for example, people don't feel free enough to .. it's a cultural creation through creative groups, and when I went to Japan 20 years ago it's a lot different from what it is now. Japan used to copy a lot of design but now it doesn't. It's got its own energy and that's going for people to say or do what we want. We'll go to our own parties, have our own nightclubs, walk around the streets, we'll do this to our hair...blood sweat and tears is what affects people creatively. When I meet designers in Shenzhen I don't feel they have that freedom and I think that's sort of a funny thing. Just go out with your friends and start a movement, or just a fun thing..do your own thing. It comes back to you in humanization. That's a long term effect. You don't see a lot of offices in China with much culture.

RH: You were saying "the problem with good design comes from experience", do you have any unforgettable experience which had a big effect in your designs?

MY: I think walking in to the Kymco scooter factory in Taiwan and watching the raw material arriving in bags and 2 hours later getting to the other side of the factory and seeing complete bikes coming out of the other end a massive factory and it helped me see the importance of industry

RH: I didn't realize you only have 5 people in your office. And you get to do so much.

MY: We know what we are doing and we know how to do it, its quality not quantity, less is more. Too many cooks spoil the kitchen

RH: Lastly, what would you be doing if you were not a designer?

MY: A postman



16

一月 JANUARY



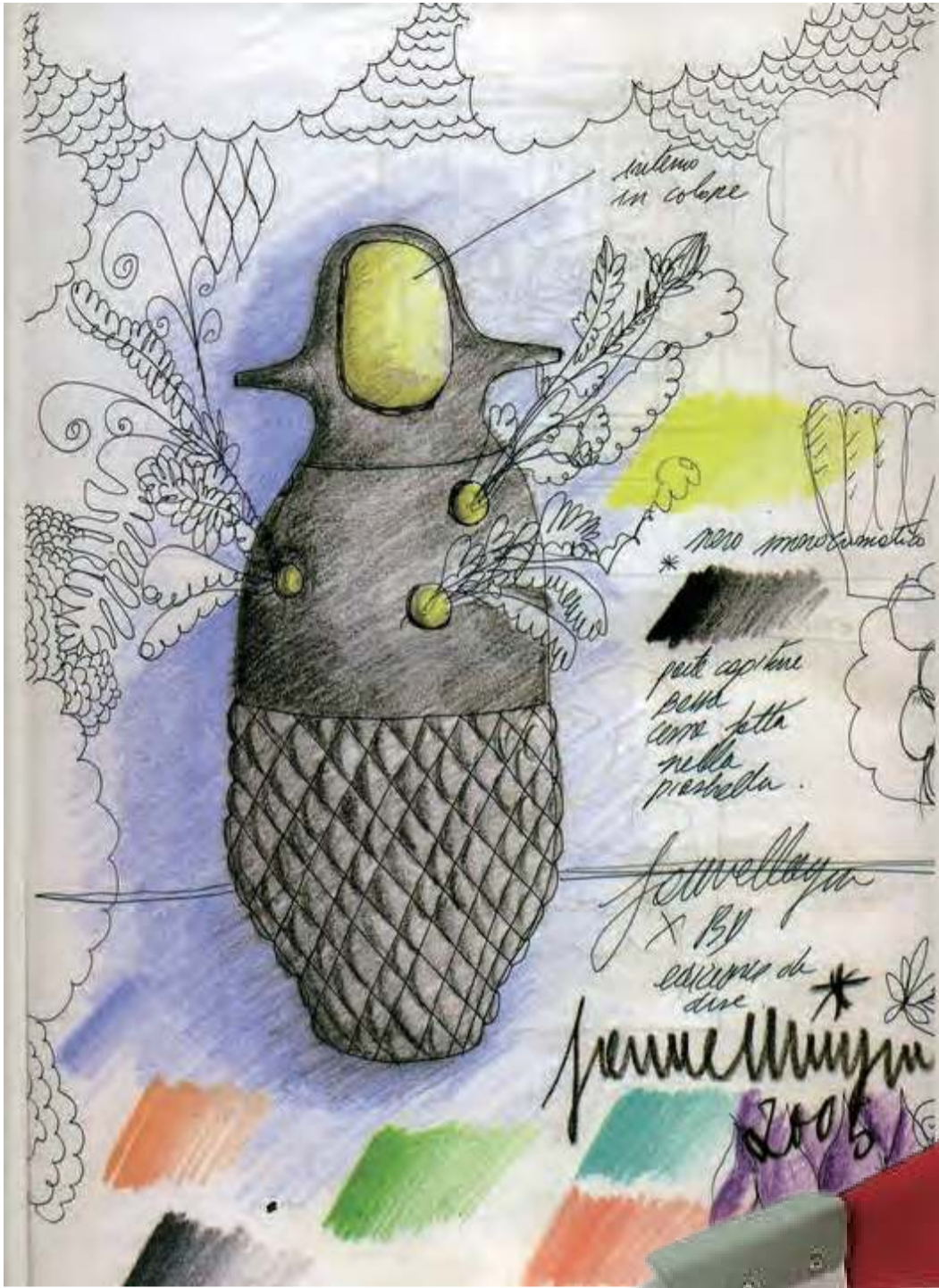
random light



structure table

carbon chair

17
一月 JANUARY



showtime armchair



showtime vase

18
一月 JANUARY

大寒

大寒是二十四节气之一。每年1月20日前后太阳到达黄经300°时为大寒。表示天气严寒，最寒冷的时期到来
GREAT COLD. GREAT COLD BEGINS WHEN THE SUN REACHES THE CELESTIAL LONGITUDE OF 300°. IT MEANS THE WEATHER WILL BE COLD. AND THE COLDEST PERIOD WILL BE ARRIVE SOON



diesis sofa

medium shawl with flowers

19

一月 JANUARY



safe travel clock



galaxy pen set



airline duffle bag



boxit calculator

宜 出行 记录 准时
行 易 录 时

GOOD TO TRAVEL, SHOP, KEEP RECORDS & BE ON TIME

20

一月 JANUARY



*Sold Exclusively in China through Design Republic
Roll & Hill Brooklyn, New York www.rollandhill.com*



milk & sugar bowl



st04 backenzahn side table

22
一月 JANUARY

2010 11 13



emeco ceo gregg buchbinder . michael young

mike shepherd . rossana hu . michael young



gregg buchbinder . alev larsson . mike shepherd



michael young . catherine cheung . sharon leece . gregg buchbinder

焕然一新的审美趣味、欣喜若狂的环保创意 - Emeco最新设计作品进驻设计共和

设计共和在2010年11月3日，为美国Emeco品牌举办中国区的正式发布会。Emeco总裁Gregg Buchbinder先生及知名设计师Michael Young先生一同携该品牌新品 - 与可口可乐公司合作推出的“111海军椅™”以及与Michael Young合作推出的Lancaster系列新品齐集现场。

这两个崭新系列在今年的米兰国际家具展一推出，即使整个国际家具设计界顿时被这个经典的美国老品牌再一次撼动。“111海军椅™”是由111个回收而来的可口可乐塑料瓶制造而成，反映了Emeco对可持续性、不断创新和设计原创性的完美体现，共有六种颜色，现于世界各地的指定零售点上市出售。而与英国设计师Michael Young合作推出的Lancaster系列可谓是Emeco在构件化设计方面的一次大胆尝试，该系列产品包含有折叠椅、吧椅、餐桌等，采用铸铝椅座、椅背与木炭椅腿搭配。身为Emeco国内唯一指定经销商，设计共和非常荣幸能将Emeco的经典品味及最新研发新品呈现给上海，并已开放这两款新椅系列的预购。

A NEW ESTHETIC & A NEW ENVIRONMENTAL - NEW EMECO PRODUCT LAUNCH AT DESIGN REPUBLIC

On November 03, 2010, Design Republic celebrated the “New Emeco Chairs China Launch” at its Shanghai showroom on 88 Yu Qing Road. The CEO of Emeco Gregg Buchbinder and Emeco Lancaster Collection designer Michael Young made a special appearance to present the new products.

The entire design world was again amazed by the classic brand when Emeco launched the new Lancaster collection by Michael Young and the 111 Navy Chair™ with Coca-Cola at the Salone del Mobile this year. The 111 Navy Chair™, available in six colors, is made from 111 recycled plastic Coke bottles and is a reflection of commitment to sustainability, constant innovation and originality in design. The new Lancaster collection, designed by British designer Michael Young, consisting of stacking chairs, barstools and tables, is Emeco's first foray into component-based design incorporating cast aluminum seats and backs with carved ash-wood legs. Both collections are now available for pre-order at Design Republic, the only specified Emeco dealer in China.



e15 creative director philipp mainzer . stefan diez . rossana hu . lyndon neri

E15在设计共和

E15品牌中国区发布周年酒会于2010年11月19日周五在设计共和开幕。设计共和很荣幸地展出E15品牌2010年全新产品系列，其中包括由创意总监Philipp Mainzer先生设计的TA18 ZEHN桌，知名设计师Stefan Diez先生的新座椅家具系列，EC03 EUGENE长椅和EC02 BESSY，以及ST10 JEAN吧椅。当天两位设计大师亲临现场、现身说法，让来宾们真正了解到E15多年来忠于手工制造及保留原木面貌的用心与坚持。

E15 AT DESIGN REPUBLIC

The E15 anniversary exhibition and cocktail reception was held at Design Republic on Friday 19 November 2010. Pieces from E15's newest collection were presented at Design Republic's showroom on 88 Yu Qing Road, including Table TA18 ZEHN designed by E15 creative director Philipp Mainzer, and a series of seating furniture such as lounge chair EC03 EUGENE and EC02 BESSY, as well as bar stool ST10 JEAN designed by Stefan Diez. Both Philipp Mainzer and Stefan Diez were present at the event, giving the guests a chance to truly appreciate the devoted craftsmanship to retain the true characteristic of material that all E15 products have come to maintain.



设计共和先先时尚精品百货概念店 ZEN

享誉全球的水舍精品酒店，於2010年11月25日进行了一场非凡的转变。为庆祝先先时尚精品百货登陆中国沈阳，尚泰百货集团与设计共和，及众多顶尖品牌，在水舍精品酒店联手打造时尚潮流生活馆，呈现创新的视觉陈列灵感。当晚由尚泰和先先潮人演释的一场风尚概念秀，及来自泰国和台湾的国际巨星，带给所有来宾一个充满乐趣的美妙夜晚。

DESIGN REPUBLIC POP-UP STORE WITH ZEN AT THE WATERHOUSE HOTEL

The world acclaimed boutique hotel, The Waterhouse at South Bund, underwent an extraordinary transformation on the 25th of November, 2010. Celebrating the official brand launch of its ZEN Department Store in Shenyang, Thailand's largest retailer, Central Retail Corporation, along with partners such as premium furniture store Design Republic, created and presented spectacular "Pop-Up" lifestyle stores at the Waterhouse, showcasing an inspiration of creative retail merchandising plus a concept lifestyle show. The night of fun-filled splendor included special guest appearances of top international superstars from both Thailand and Taiwan.



26

一月 JANUARY

Let's dance, put on your red shoes and dance the blues...
Let's dance to the song They're playin' on the radio

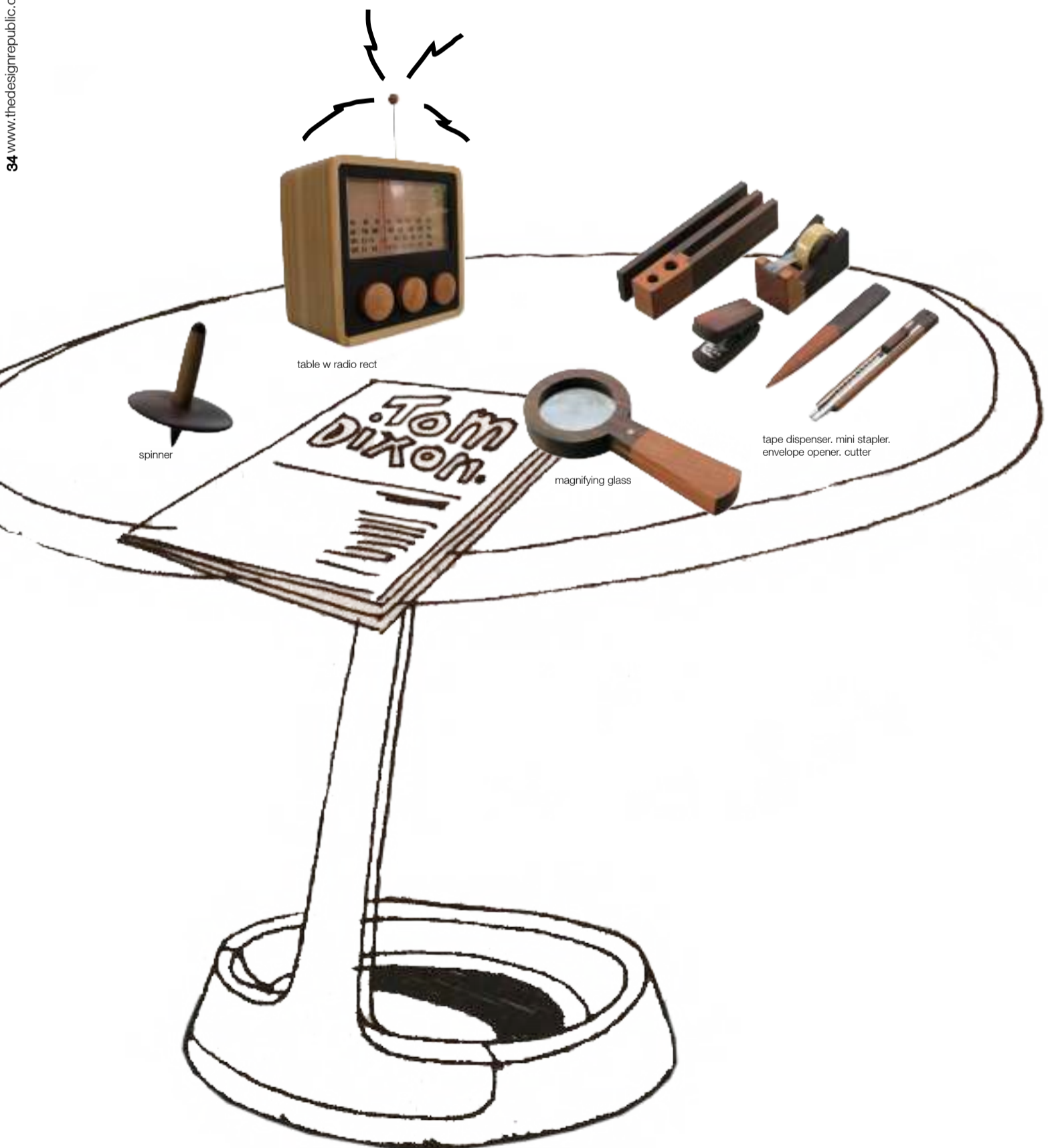


table w radio rect

spinner

magnifying glass

tape dispenser. mini stapler.
envelope opener. cutter





void light

宜 听休玩祈
歌息乐福

GOOD TO LISTEN TO MUSIC. REST. PLAY. MAKE A WISH

28

一月 JANUARY



lacquer 2:1 oversized dish



lacquer 2:1 oversized dish



lacquer 2:1 oversized tray



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B&B
ITALIA

馮邐邊

大年廿八(农历十二月二十八日)这一天要大扫除, 清洁房子。寓意是将这一年里不好的东西扫掉, 等待迎接新一年的开始。
CLEAN UP THE HOUSE 3 DAYS BEFORE CHINESE NEW YEAR. PEOPLE HAVE TO CLEAN UP THE HOUSE, TO GET RID OF THE BAD THINGS AND HOPING EVERYTHING IS GOOD IN THE NEXT YEAR



broom



trash



washing bowl

31
一月 JANUARY



leda armchair

01

二月 FEBRUARY

P2 SET UP SHADES **MOOOI**.

P3 SPARKLING CHAIR **MOOOI**. ALMA CHILDREN'S CHAIR **MAGIS**. SILK ORGANZA BUTTERFLY FLOWER SHAWL **HAN FENG**

P4 BOUTIQUE LEATHER **MOOOI**. POURER **MENU**. WINE COOLER **MENU**. ICE BUCKET **MENU**

P5 SMOKE DINING ARMCHAIR **MOOOI**. CIRCULAR DISH **MENU**. 1/4 SERVING BOWL **MENU**. 1/8 SERVING BOWL **MENU**

P6 TOPISSIMO MULTI **NANI MARQUINA**. JULIAN CHILDREN CHAIR **MAGIS**. RIOLI CHILDREN CHAIR **MAGIS**

P8 DODO ROCKING BIRD **MAGIS** . RANGOLI **NANIMARQUINA** . SHOE-HORN **MARUNI**

P9 JUICY SALIF CITRUS SQUEEZER **ALESSI**

P10 EMPEROR TABLE LAMP **MOOOI**. BIRD HOUSE **DROOG**

P11 MONSTER ARMCHAIR **MOOOI**. 111 NAVY CHAIR **EMECO**

P12 10 HIGH STOOL **MATER**. 10 LOW STOOL **MATER**. COGNAC GLASS **NORMANN**. NAVAL BRASS GLASS TOP TABLE **MOOOI**

P13 CASHMERE **DESIGN REPUBLIC**

P14 T18 ZEHN TABLE **E15**. WARM - SET **TONFISK**

P16 HIROSHIMA LOUNGE CHAIR **MARUNI**. KARTIO CARAFE **IITTALA**

P17 MATCH LIGHT **NERI&HU**. MUNICH LOUNGE CHAIR **CLASSICON**

P18 KADO 9, KADO 13, KADO 11 **PRODUZIONE PRIVATA**

P19 CLASSIC NAVY 1006 **EMECO**

P23 LANCASTER **EMECO**

P24 STRUCTURE TABLE **NERI&HU**. RANDOM LIGHT **MOOOI**. CARBON CHAIR **MOOOI**

P25 SHOWTIME ARMCHAIR **BD BARCELONA**. SHOWTIME VASE **BD BARCELONA**

P26 DIESIS SOFA **B&B ITALIA**. MEDIUM SHAWL WITH FLOWER **HAN FENG**

P27 AIRLINE DUFFLE BAG **LEXON**. SAFE TRAVEL CLOCK **LEXON**. GALAXY PEN SET **LEXON**. BOXIT CALCULATOR **LEXON**

P29 ST04 BACKENZAHN SIDE TABLE **E15**. MILK & SUGAR BOWL **TONFISK**

P33 CH04 HOUDINI CHAIR **E15**

P34 SPINNER **MAGNO**. TABLE W RADIO RECT **MAGNO**. MAGNIFYING GLASS **MAGNO**. TAPE DISPENSER. MINI STAPLER. ENVELOPE OPENER. CUTTER **MAGNO**

P35 VOID LIGHT **TOM DIXON**

P36 LACQUER 2:1 OVERSIZED TRAY **NERI&HU**. LACQUER 2:1 OVERSIZED DISH **NERI&HU**

P38 TRASH BROOM **MAGIS** . WASH BOWL **NORMANN COPENHAGEN**

P39 LEDA ARMCHAIR **BD BARCELONA**

P41 DELFT BLUE **MOOOI**

BACK COVER SANAA ARMLESS CHAIR **MARUNI**

本刊所有商品设计共和有售。中国上海徐汇区余庆路88号
ALL PRODUCTS ON THIS ISSUE ARE AVAILABLE AT DESIGN REPUBLIC AT 88 YUQING ROAD SHANGHAI CHINA

02
二月 FEBRUARY

愿您兔年平和 敏锐和创新

THE RABBIT WISHES YOU A YEAR
OF COMPASSION,
SENSITIVITY AND CREATIVITY



delft blue

03

二月 FEBRUARY
春节 LUNAR NEW YEAR

