

Design Dimsum

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In 2025, the exhibition returns with an evolved theme of 'Home Well-being,' showcasing 15 potential brands from around the world that are at a pivotal moment in their expansion into the Chinese market. While these emerging brands are not yet widely established in China, they stand out for their unique cultural DNA, commitment to sustainability, and innovative product offerings, which align perfectly with the evolving demands of local consumers. This special exhibition emphasizes the pathways for cross-cultural design transformation.

Home Well-Being

In 2025, Design Dim Sum will focus on the theme of “Home Well-Being,” selecting 15 global brands that are at a critical stage in expanding into the Chinese market, covering categories such as furniture, lighting, and fragrance. Although these brands have not yet entered China on a large scale, their unique cultural DNA, sustainable practices, and product innovation demonstrate a high level of compatibility with the demand for consumption upgrades in China. This exhibition will not only showcase products but also focus on exploring cross-cultural design transformation pathways, market insights, and localization strategies. It aims to provide international brands with a “buffering experimental field” to help them enter the Chinese market while injecting fresh design energy into China’s home industry. This is a precision incubation project focused on long-term value.

Curatorial Social Background and Thought

A Little Design, Gathering a World of Possibilities: The Curatorial Thinking of Design Dim Sum The concept of Design Dim Sum stems from a simple yet important idea: at a large-scale exhibition like CIFF Guangzhou, after browsing through dozens of exhibition halls, visitors need a space to take a brief rest. Here, they can not only relax but also participate in forums, learn about international trends, and experience the spark of collision between international design and the Chinese market.

In 2024, Design Dim Sum, curated by Hongchao Wang, focused on the background of global supply chain changes, exploring how design can drive the upgrading of Chinese manufacturing and analyzing the collaborative systems needed for creative implementation. The exhibition created a dialogue platform between international design thinking and Chinese industry resources, helping emerging design brands find localization entry points in the Chinese market.

In 2025, Design Dim Sum returns with an even clearer theme: “Home Well-Being”. This exhibition select 15 global brands at a critical stage of expanding into the Chinese market, covering furniture, lighting, fragrance, and more. These brands, though not yet fully present in the Chinese market, have unique cultural DNA, sustainable development principles, and product innovation that align closely with the consumption upgrade trends in China. This exhibition is not just a product showcase but also a deep exploration of cross-cultural design transformation, market insights sharing, and localization strategies.

By creating Design Dim Sum as a “buffering experimental field,” we aim to provide international brands with a space to test and adjust before entering the Chinese market, helping them better understand market needs and gradually adapt to local aesthetics and lifestyles. This process will also inject fresh design energy into China’s home industry, helping it evolve in the internationalization process. This is not a exhibition or a cultural export but a precision incubation action focused on long-term value.

Curatorial Process: A Journey of Global Design Exploration

Hongchao Wang, as curator, designer, and scholar, deepens his design practice from multiple perspectives. His work focuses on how design can improve life by merging aesthetics with functionality, and through curation, he delves deeper into the exploration of social design, seeking answers at the intersection of design, social needs, and cultural integration. For Hongchao, curation is not just about displaying design works but about creating a special platform for cross-cultural dialogue, reflecting on design’s role in globalization.

Hongchao Wang focuses on promoting deep interactions between design brands and the Chinese market. He sees Guangzhou, with its long history as an international trading city, as an ideal platform to explore the multidimensional fusion of design, commerce, and culture. He believes that design is an expression of aesthetics and a power to solve real problems and shape future living. Design Dim Sum not only helps international brands enter China but also explores the market nationwide, providing diverse design inspiration to Chinese consumers.

Hongchao Wang personally visited multiple countries—from Europe to Dubai, from Japan to the United States—immersing himself in various design ecosystems and engaging in in-depth dialogues with brand founders and leaders. His goal is to identify brands that are not only capable of entering the Chinese market but also genuinely willing to explore it.

Reflecting on 2024: An Unexpected Success

Design Dim Sum 2024 achieved unexpected success. As the first large-scale curated exhibition, the curatorial team was confident in the concept but could not anticipate the overwhelmingly positive feedback it received.

In that year, the global supply chain was undergoing profound changes, and many participating designers had already been deeply involved in the Chinese market, forming close ties with local factories and supply chains. They not only recognized China’s global manufacturing leadership but were also willing to contribute more design work to inspire the Chinese market. In the forums and discussions, they openly shared their insights on Chinese manufacturing and design industries, pointing out both the advantages and shortcomings of the sector, creating a highly valuable cross-cultural exchange.

Moreover, Design Dim Sum was the only fully English-curated section at CIFF, which quickly became an important link between international designers, brands, and the Chinese market. Unlike traditional exhibitions, the audience for Design Dim Sum was not just regular consumers but professionals with a passion for design. It became a window for the South China design community to engage with global design ideas, offering more local designers the opportunity to connect with cutting-edge international design thinking.

As the exhibition progressed, Design Dim Sum even earned the affectionate nickname of “Little Milan.” Many visitors began to habitually say, “See you at Little Milan.” This was very gratifying for us, as it meant that the curatorial concept had been widely recognized and naturally integrated into the exhibition atmosphere.

“Dim Sum” — A Metaphor from Culinary Culture to Exhibition Format

Perhaps Design Dim Sum’s success is also partly due to the inherent resonance of “dim sum” culture among Chinese people. In China, dim sum is not only a type of food but a social activity. People sit together, enjoy small but exquisitely crafted pieces of food, sip tea, and converse. This is not only a daily culture but a unique lifestyle.

In many ways, the exhibition mirrors this experience: each brand is like a delicately crafted piece of dim sum—small in size but deeply meaningful. Visitors do not need to spend a great deal of time deeply understanding each brand, but in the relaxed atmosphere, they can “sample” design ideas from different countries, listen to brand leaders tell their stories, and engage in conversations with global peers about the future of design.

At Design Dim Sum, each visitor can: Listen to designers and brand leaders from around the world discuss their design philosophies. Experience meticulously curated design works and gain inspiration in a relaxed environment. Take a break within the exhibition space while engaging with the latest global design trends. This exhibition format has been highly appreciated because it aligns with the modern way people consume information: it is lightweight yet thought-provoking.

Looking Ahead: A Long-Term Dialogue

Today, Design Dim Sum has become more than just an exhibition—it has become an important platform for promoting global design and facilitating communication with the Chinese market. It carries an evolving curatorial philosophy and has witnessed its transformation from an experimental concept to an industry-recognized success. In 2025, Design Dim Sum will stay true to its original mission: to offer visitors a space where they can rest, explore the world, and discover the future of design. As curator, I hope that in the coming years, this platform will continue to deepen its impact, creating closer connections between international brands and the Chinese market. I envision Design Dim Sum as a true cultural bridge that links global design perspectives with the needs of Chinese consumers. Just like the authentic dim sum culture—it’s not about quantity; it’s about quality. Each encounter should be an unforgettable experience.

Design Dim Sum and Cross-Cultural Goods

Design Dim Sum is an annual design event, always known for its flexibility and forward-thinking approach. Each year, Design Dim Sum adjusts its theme based on current social issues and global events, ensuring its discussions stay relevant to contemporary topics. For instance, this year's Design Dim Sum focuses on how cross-cultural niche lifestyle goods can improve life. Through the showcase of global design brands and discussions, it explores how these innovative designs can improve the way modern people live. The core of 2025 Design Dim Sum lies in the diversity of cross-cultural design products, no longer simply emphasizing manufacturing capabilities but instead conveying lifestyle quality through unique products, thus promoting cultural and design exchange between global and Chinese markets. The mission of Design Dim Sum is to SYNC with global design trends through CIFF every year, utilizing multiple perspectives to deeply explore how global cultures approach and reflect on the idea of better living.

Rooted in CIFF Guangzhou, Facing the World

Guangzhou, as a thousand-year-old commercial hub, has long been an important gateway for China's opening up and a key platform for international design brands entering China. By leveraging CIFF, Design Dim Sum has successfully connected global design with the Chinese market, providing a unique opportunity for international design brands to expand into China. The curatorial journey of Design Dim Sum is a deep exploration across borders and a vivid cultural exchange. Here, we do not just display design works; we strive to create meaningful connections, allowing design to truly integrate into people's daily lives. In 2025, we will continue to push forward and write new chapters for Design Dim Sum.

Curatorial Vision and Goals

Curatorial Vision: Design Empowering Life

The theme of 2025 Design Dim Sum, "Home Well-Being", aims to showcase how design empowers everyday life through functionality, aesthetics, and innovation. This is not just a product showcase but an exploration of how design enhances quality of life and responds to the increasing demands of consumers.

Curatorial Goals

Promote international exchange for cross-cultural design brands: Through global brand showcases and forum discussions, Design Dim Sum helps international brands form strong connections with the Chinese market. A flexible design platform: Every year, Design Dim Sum adjusts its theme based on current social events to ensure its discussions remain timely, sparking cross-cultural design innovation and transformation in lifestyles. SYNC with the world: Design Dim Sum's mission is not only to showcase but also to ensure that CIFF remains aligned with global design trends, using diverse perspectives to promote cultural and design collisions.

Exhibition Content and Participating Brands

2025 Design Dim Sum will showcase niche design brands from various countries, covering products in furniture, lighting, fragrance, and accessories.

1.Fogia (Sweden)

Website: fogia.com/global

Fogia is an award-winning Swedish design company and furniture manufacturer that collaborates with some of the most forward-thinking contemporary designers. Rooted in Scandinavian design aesthetics, Fogia's timeless creations are handmade in its own factories, following strict quality and structural standards and using high-end materials and exquisite craftsmanship. Whether designing for homes or public spaces, its works achieve a perfect combination of elegance and practical functionality through a deep understanding of craftsmanship and structure.

2.Karimoku (Japan)

Website: karimoku-case.com

KARIMOKU is a leading Japanese wood furniture manufacturer with a history dating back to 1940, originating from a timber merchant. By creating wooden furniture, it provides suggestions for creating new living spaces. The presentation of materials and the charm that does not fade with time are goals that KARIMOKU CASE strives to achieve. KARIMOKU CASE brings these goals to life through designs handled by architects. After rethinking the relationship between space and furniture, KARIMOKU CASE presents furniture designs with unique design sensibilities, showcasing spaces that fully express the brand's philosophy.

3.Oluce (Italy)

Website: oluce.com/en/

Oluce is one of Italy's oldest lighting design brands, founded in 1945 by the design master Giuseppe Ostuni. The brand is known for its outstanding craftsmanship and its aesthetic and technical research on light, blending design with functionality. Oluce's products transcend fashion trends and have become a symbol of Italian design. The brand has collaborated with renowned design masters such as Vico Magistretti and Joe Colombo to produce many iconic lighting fixtures. Today, Oluce remains active in the international market, leading the lighting trend with innovative designs and high-quality products.

4.Opinion Ciatti (Italy)

Website: opinionciatti.com/en

Opinion Ciatti, born in Tuscany, Italy, has been a symbol of high-end furniture design since 1950, founded on the concept of "integrating art into life." The brand merges traditional craftsmanship with modern design, using minimalist lines, natural materials, and restrained color aesthetics to interpret the idea of "less is more." Its signature products, such as the Lipparini series and Targa armchair, combine artistic form with practical function to meet diverse living needs. Following a sustainable approach, the brand uses FSC-certified wood, eco-friendly paints, and collaborates with local artisans to extend the lifecycle of its products. Each piece embodies the artisan's dedication to detail, from hand-polished wood grains to plant-tanned leather, exemplifying the essence of "Made in Italy." During the exhibition, visitors can touch the materials and watch documentaries to feel the brand's soul of "art and life coexist."

5.CHANGPHEL (Tibet, China)

Website: <https://changpHEL.com/>

CHANGPHEL is a high-end home lifestyle brand rooted in the Himalaya-crossing region. We cherish the life and art of the snowy homeland. Adhering to a simple approach, we blend Tibetan traditions with contemporary aesthetics to create high-quality home products for today. "CHANGPHEL" means "northern Xizang wool" in the language of Tibetan. The selection of materials and the production process of CHANGPHEL rugs carry the wisdom of ancient Tibetan culture and the harmonious coexistence of human beings and nature. In an era where time is the ultimate luxury, we insist on a purely handmade pace and a close-to-nature approach. We infuse the thickness of history and the warmth of life into every knot of our rugs through the hands of our artisans. Far mountains, near heart. In the thin air, life is thriving. We hope our creations bring you warmth, companionship, passion and courage to pursue life.

6.BeCandle (Hong Kong, China)

Website: becandle.com.hk

BeCandle is a fragrance manufacturing company founded in 2012 in Saigon, Hong Kong, Saigon, a place known as the "back garden" of Hong Kong. It owns its own candle and fragrance product manufacturing factory in Hong Kong and employs a vibrant artisan team who carefully and passionately attend to each piece to ensure the quality of every product. BeCandle works closely with top international perfume companies and perfumers to develop its fragrance library. With an in-house laboratory, the company has the capability to provide custom fragrance creation and development, collaborating with brands and businesses across various industries to create unique fragrances and products.

7.Kar (Mainland China)

Website: kar-studio.com

Kar is a home aesthetics brand from China, founded by Steven Yeung in 2020, combining Eastern Wabi-sabi spirit with contemporary aesthetic attitudes to present a unique aesthetic world. The brand name "kar" comes from the Sanskrit "karma," embodying an internal philosophical pursuit. We believe that all aesthetics and inspiration come from the causal relationship between time, nature, and spirit. Our creations are emotional, exploring the essence of beauty through primitive and harmonious forms while maintaining a focus on the tactile feel of craftsmanship. Kar conveys the brand's aesthetic values through furniture, space, and lifestyle, achieving a balance between life and art.

8.Nosedit (Hong Kong, China)

Instagram: [nosedit_official](https://www.instagram.com/nosedit_official)

Nosedit@ is led by Sinthia, an experienced curator with extensive experience in brand management for well-known brands like Fresh, Jo Malone, and Charlotte Tilbury. Despite the high demands of her career and being a mother of two children, Sinthia always finds comfort in the magic of scents. Trying different perfumes' calming effects provided her with an urgent need to escape from the pressures of everyday life. This personal journey inspired her to create nosedit@—a space where others can also experience relaxation and calm through beautiful scents.

9.ÄSTIK (Germany)

Website: astik-living.com

ÄSTIK is a new high-end interior brand focusing on providing innovative design and high-quality home solutions for urban residences. Drawing inspiration from modern urban lifestyles, the brand aims to create home products that combine aesthetics, functionality, and sustainability. ÄSTIK works with renowned global designers to redefine interior design from a fresh perspective and optimize urban living spaces. The brand emphasizes modular design, eco-friendly materials, and durability, providing flexible, multifunctional home products for high-density urban environments to improve quality of life. Following the principles of sustainability, ÄSTIK pays attention to environmental protection and resource optimization in the design and manufacturing process, using intelligent and humanized innovations to maximize the value of limited spaces and create more comfortable and efficient urban living experiences.

10.OPEN OBJECT (Mainland China)

OPEN OBJECT is a Chinese ceramic design brand established in 2017, reinterpreting the concept of "Chinese ceramics" through a fusion of modernist style and existing ceramic craftsmanship. OPEN OBJECT seeks simple forms and proportions, striving to capture eternal, balanced beauty. The "Hundred Earth, Hundred Objects" is a tableware project initiated by OPEN OBJECT in 2024, hoping to integrate objects into the daily life of contemporary people in a practical and usable way. "Earth" represents both the material for ceramics and the various soils of different lands. The project aims to use the characteristics of materials and technical expertise from various ceramic production regions to display the cultural context and folk arts of different areas, blending them with OPEN OBJECT's consistent modern, minimalist, and pure aesthetic, bringing an aesthetic feast to daily life.

11.alter labss (Taiwan, China)

Website: alterlabss.com

A narrative furniture and design brand nurtured by cultural fusion and a good atmosphere, creating eclectic designs through unusual measurements and non-standard standards. The furniture product series maintains its practical functionality, tactile materials, and lifestyle.

12.ARIAKE (Japan)

Website: ariakecollection.com

A furniture brand co-founded by Hirata Chairs and Legnatec in Saga Prefecture, Japan, aiming to blend traditional craftsmanship with modern design. The brand name comes from the Ariake Sea in Kyushu, symbolizing a new beginning. Since its establishment in 1963, Hirata Chairs and Legnatec have focused on producing high-quality furniture, with Hirata Chairs known for their fine dining tables and chairs, while Legnatec is renowned for innovation and flexibility. Ariake aims to drive furniture innovation and cultural inheritance through global designer collaborations and intensive workshops that combine design and manufacturing. Its products use high-quality wood and special dyes, showcasing a perfect fusion of Japanese tradition and modern aesthetics. Ariake is not just a furniture brand but a lifestyle advocating for quality living and inner tranquility, aiming to create warm and comfortable spaces through furniture.

13.Davide Groppi (Italy)

Website: davidegropi.com

Davide Groppi is a renowned lighting brand from Italy, founded by designer Davide Groppi in 1988. The brand is characterized by simplicity, lightness, emotion, invention, and amazement, perfectly blending light and space. It provides unique lighting solutions for residential, commercial, public, office, event, restaurant, museum, and hotel spaces. Its iconic products, such as Moon, Infinito, and Sampei, have won international design awards and are recognized worldwide.

14.MOSAIC (Mainland China)

MOSAIC: A Hub for Design Exploration and Innovation MOSAIC—short for Multidisciplinary Objects, Systems, Art, Innovation, and Creativity—is an concept store emerging from the Industrial Design Department at XJTLU. Unlike traditional design studios or retail spaces, MOSAIC is a platform for showcasing early-stage concepts, experimental designs, and visionary ideas. As a fusion of academic research and creative exploration, MOSAIC highlights innovative design thinking, sustainable approaches, and the intersection of technology and culture. Through speculative prototypes, multidisciplinary collaborations, and conceptual artifacts, we invite external partners—industries, researchers, and creative minds—to engage with our ideas, co-develop future projects, and bring pioneering concepts to life. This exhibition offers a first glimpse into the potential of MOSAIC, illustrating its role as a bridge between academia and real-world applications.

主题：家居幸福感 Home Well-Being

2025年，设计点以“家居幸福感”为主题，精选全球15个处于中国市场开拓关键期的潜力品牌，涵盖家具、灯具、香氛等品类。这些品牌虽未大规模进入中国，但凭借其独特的文化基因、可持续实践及产品创新力，展现出与中国消费升级需求的高度适配性。本届展览不仅展示产品，更着重探讨跨文化设计转化路径、市场洞察共享及本土化策略，为国际品牌搭建进入中国市场的“缓冲实验场”，同时为中国家居产业注入新鲜设计动能。这是一场聚焦长期价值的精准孵化行动。

策展社会背景与思考

一点点设计，汇聚万象：设计点心的策展思考

设计点心的策展理念源于一个简单却重要的想法：在广州CIFF这样的大型展会中，观众在浏览几十个展馆后，需要一个能够短暂歇息的空间。在这里，他们不仅可以放松片刻，还能参与论坛，了解国际潮流趋势，感受国际设计与中国市场碰撞的火花。2024年，由王鸿超策展的设计点心中，聚焦于全球供应链变革的时代背景，探讨设计如何推动中国制造业升级，并分析创意落地所需的供应链协作体系。展览以务实的视角，搭建起国际设计思维与中国产业资源的对话平台，为新兴设计品牌寻找在中国市场的本土化落点。2025年，设计点以更清晰的主题“家居幸福感”回归。本届展览精选全球15个处于中国市场拓展关键期的潜力品牌，涵盖家具、灯具、香氛等品类。这些品牌虽尚未全面进入中国市场，但凭借独特的文化基因、可持续发展理念和产品创新力，展现出与中国消费升级趋势的高度契合。本届展览不只是产品展示，而是一次关于跨文化设计转化路径、市场洞察共享及本土化策略研讨的深度探索。

通过打造设计点心这个“缓冲实验场”，我们希望为国际品牌提供试验和调整的空间，使其在进入中国市场前，更好地理解市场需求，逐步适应本土消费者的审美与生活方式。同时，这一过程也为中国家居产业引入全新的设计能量，使其在国际化进程中不断进化。这并非简单的产品展示，也不是单纯的文化输出，而是一场以长期价值为导向的精准孵化行动。

策展过程：一次全球设计的探索之旅

王鸿超作为策展人，设计师与学者，以多重视角与实践深耕设计领域。其工作聚焦于设计如何通过美学与功能的融合改善生活，并通过策展深化对“社会设计”的探索，在设计、社会需求与文化交融的边界寻找答案。对鸿超而言，策展不仅是设计作品的展示，更是搭建跨文化对话的特殊平台，反思设计在全球化中的角色。王鸿超着力推动设计品牌与中国市场的深度互动。他洞察到广州这座历史悠久的国际商贸城市的潜力，并以此为平台探索设计、商业与文化的多维度融合。他认为，设计是美学的表达，更是解决现实问题、塑造未来生活的力量。设计点不仅助力国际品牌进入中国，从广州出发探索全国的市场，也为中国消费者提供多元设计灵感。王鸿超在策展过程中亲自走访多个国家——从欧洲到迪拜，从日本到美国，深入不同地区的设计生态，与众多品牌创始人、主理人进行了深度对话。他希望找到那些不仅有潜力进入中国市场，而且真正有意愿进行探索的品牌。

品牌的最终选择并不只是基于产品本身的优秀程度，而是来自于一个更加现实的考量：他们是否真正愿意进入中国市场，并能够在时间与精力上配合展览？在全球各地的访谈过程中，王鸿超与这些品牌共同探讨中国市场的机会，分享中国的市场趋势、消费者需求以及品牌发展的策略，最终让这些品牌对进入中国市场充满期待，而不是充满顾虑。最终，这些品牌的集结，是跨文化沟通、市场观察和深入交流的结果。除了欧美、日本和迪拜的品牌，我们还特别关注了大中华区的香港、台湾和西藏的设计品牌，希望构建一个真正具有全球视野的展览，展现多元文化如何通过设计碰撞出新的可能性。

回顾 2024：一场始料未及的成功

2024年的设计点取得了意想不到的成功。作为首次策展的大型展览，尽管对概念充满信心，但策展团队也无法预料它会收获如此积极的反馈。那一年，全球供应链正在经历深刻变革，许多参展设计师早已深度参与中国市场，与本土工厂和供应链建立了紧密联系。他们不仅认可中国制造的全球领先地位，还愿意输出更多的设计，为中国市场提供新的灵感。而在论坛和对话的过程中，他们也坦诚分享了对中国制造业与设计行业的看法，指出行业发展的优势与不足，形成了一场极具价值的跨文化交流。此外，设计点是CIFF内唯一的全英文策展板块，这使得展览迅速成为国际设计师、品牌与中国市场之间的重要纽带。与传统展览不同，设计点的观众并非仅仅是普通消费者，而是具有专业背景、对设计充满热情的从业者。这里成为了华南设计圈与全球设计思想交流的窗口，让更多本地设计师有机会接触国际前沿设计理念。随着展览的深入，设计点甚至获得了一个亲切的称呼：“小米兰”。许多观众开始习惯性地说：“我们在小米兰见。”这让我们感到十分欣慰，意味着我们的策展理念被广泛认可，并且以一种轻松、自然的方式融入了展会氛围。

“点心”——从饮食文化到展览形式的隐喻

或许设计点心的成功，某种程度上也与中国人对“点心”文化的认同有关。在中国，点心不仅仅是一种食物，更是一种社交方式。人们围坐一起，品尝小巧精致的点心，喝茶闲谈，交流思想。这不仅仅是一种日常文化，也是一种独特的生活方式。从某种意义上来说，这场展览也正是这样一种体验：每个品牌就像一道精致的点心，份量不多，但足以让人回味无穷。观众不需要花费大量时间去深度了解每一个品牌，但可以在轻松的氛围中，“尝一尝”来自不同国家的设计理念，聆听品牌主理人讲述他们的故事，与来自全球的同行交流设计的未来。

在设计点心，每一位来访者都可以：聆听来自全球的设计师与品牌主讲述他们的设计理念；体验精心策展的设计作品，在轻松的环境中获取灵感；在展览空间内享受片刻的休憩，同时接触国际设计前沿趋势。这种展览形式受到了高度认可，因为它符合当代人获取信息的方式：既是轻量级的体验，又能带来深度的思考。

展望未来：一场长期的对话

如今，设计点已不仅仅是一个展览，它更成为了一个推动全球设计与中国市场交流的重要平台。它承载着不断演变的策展理念，见证了从实验性概念到行业认可的全过程。2025年的设计点，仍然忠于最初的初心——为观众提供一个空间，在这里他们可以歇歇脚、看看世界、探索设计的未来。作为策展人，我希望在未来的每一年，继续深化这个策展平台，让国际品牌与中国市场的连接更加紧密，让设计点心成为一座真正的文化桥梁，连接全球设计与中国消费者的需求。正如真正的点心文化——不求多，而求精。每一次品尝，都是一次难忘的体验。

设计点心与跨文化商品

设计点心是一年一度的设计盛会，始终以其灵活性和前瞻性著称。每年的设计点都会根据当前的社会热点和全球事件来调整其主题，确保其讨论内容紧贴社会议题。例如，今年的设计点聚焦于跨文化小众生活商品如何让生活更加美好。通过全球设计品牌的展示与讨论，探讨如何通过这些创新性设计改善现代人的生活方式。2025年设计点的核心在于跨文化设计商品的多样性，不再单纯强调制造能力，而是通过独特的商品传递生活品质，促进全球与中国市场之间的文化与设计交流。设计点心的使命在于每年通过CIFF，与全球设计趋势同步（SYNC），并通过多个视角，深度挖掘全球文化中对美好生活的探索与思考。

立足广州CIFF面相世界

广州，作为千年商都，一直以来都是中国对外开放的重要窗口，也是全球设计品牌进入中国市场的关键平台。借助广州国际家具博览会（CIFF），设计点心成功将全球设计与中国市场紧密相连，为国际设计品牌开拓中国市场提供了独一无二的契机。设计点心的策展之路，是一场跨越国界的深度探索，更是一次文化交流的生动实践。在这里，我们所做的绝不仅仅展示设计作品，而是努力创造富有意义的连接，让设计真正融入人们的日常生活。2025年，我们将继续奋勇前行，不断书写设计点心的全新篇章。

策展理念与目标

策展理念：设计赋能生活。2025年设计点的主题“家居幸福感”旨在展示设计如何通过功能、美学与创新，赋能人们的日常生活。这不仅仅是设计产品的展示，更是探讨设计如何提升生活品质，如何通过创新思维回应消费者日益增长的需求。

1. 推动跨文化设计品牌的国际交流：设计点通过全球品牌的展示与论坛讨论，帮助国际设计品牌与中国市场建立紧密联系。

2. 灵活的设计平台：设计点每年根据当前的社会事件调整主题，确保其讨论内容与与时俱进，激发跨文化的设计创新与生活方式变革。

3. SYNC与世界同步：设计点的任务不仅是展示，还要确保CIFF与全球设计趋势同步，通过多元化的视角促进文化和设计的碰撞。

展览内容与参展品牌

2025 年设计点心将展示来自多个国家的小众设计品牌，涵盖家具、灯具、香氛、箱包等领域的产品。

1.Fogia (瑞典)

www.fogia.com/global

Fogia是一家屡获殊荣的瑞典设计公司 and 家具制造商，与当今一些最具前瞻性的当代设计师合作。秉承斯堪的纳维亚设计美学的根基，Fogia 的永恒之作均在我们自己的工厂中手工制作，遵循严格的质量和结构标准，采用高端材料与精湛工艺。无论是为家庭还是公共空间设计的作品，都通过对工艺和结构的深刻理解，实现了优雅与实用功能的完美结合。

2.Karimoku (日本)

www.karimoku-case.com

KARIMOKU 可丽木酷家具的历史源自于 1940 年的木材商人，是日本代表性的木製家具製造商。通过製作木製家具，为创造崭新的生活空间带来建议。材料丰富的呈现方式以及不会因为时间而消退的魅力，这是 KARIMOKU CASE 与建筑设计师们都想要实现的目标。KARIMOKU CASE 正是通过建筑设计师所负责的设计案，将这样的目标具体呈现的家具品牌。重新思考空间与家具的关系之后，使用独具一格设计感的各式家具，展现能够充分感到品牌理念的空间。

3.Oluce (意大利)

https://www.oluce.com/en/

Oluce 是意大利历史最悠久的照明设计品牌之一，成立于 1945 年，由设计大师 Giuseppe Ostuni 创立。品牌以卓越的制造工艺和对光的美学与技术研究著称，将设计与功能完美结合。Oluce 的产品跨越时尚潮流，成为意大利设计的经典象征。品牌曾与多位设计大师合作，如 Vico Magistretti 和 Joe Colombo，推出了众多标志性灯具。如今，Oluce 依然活跃在国际市场上，以创新设计和高品质产品引领照明潮流。

4.Opinion Ciatti (意大利)

www.opinionciatti.com/en

Opinion Ciatti，诞生于意大利托斯卡纳，自 1950 年以“让艺术融入生活”为理念，成为高端家具设计的代表。品牌融合传统手工艺与现代设计，以极简线条、天然材质和克制的色彩美学，诠释“少即是多”。其标志性产品如 Lipparini 系列与 Targa 扶手椅，兼具艺术形态与实用功能，满足多元生活场景需求。秉持可持续理念，采用了 FSC 认证木材、环保涂料，与本地匠人合作，延长产品生命周期。每件作品都承载匠人对细节的执着，从手工打磨木纹到植物鞣制皮革，彰显“意大利制造”的精髓。在展会中，观众可通过触摸材质、观看纪录片，感受“术与生活共生”的品牌灵魂。

5.CHANGPHEL 山赴 (中国西藏)

https://changphel.com/

CHANGPHEL 山赴是根植于喜马拉雅区域的高端家居生活方式品牌。我们珍视雪域家园的生活与艺术，坚持延续质朴的方式，融合藏地传统与当下审美意趣，创造属于今日的高品质家居产品。“CHANGPHEL”藏语原意“藏北羊毛”，山赴藏毯的选材与制作过程，承载着古老藏地文化与天地共生的智慧。在时间成为最大奢侈的当下，我们坚持纯手工的节奏和亲近自然的方式，将历史的厚度、生活的温度，通过手工艺人的双手，注入藏毯的一结一扣之中。远山在望，奔而赴之。空气稀薄处，生活正热烈着。愿我们的创作，给予你温暖陪伴，还有奔赴生活的热情与勇气。

6.BeCandle (中国香港)

www.becandle.com.hk

BeCandle 是一家香气制作公司，于 2012 年在香港西贡创立，西贡被称为香港的后花园。公司在香港拥有自己的蜡烛和香氛产品生产工厂，雇佣了一支充满活力的工匠团队，用心和热情照料每一件作品，确保每一件产品的质量。BeCandle 与国际顶尖香水公司和调香师密切合作，开发我们的香氛库。凭借我们内部的实验室，我们具备提供定制香氛创作和开发的能力，并与各行各业的广泛品牌和企业合作，打造独特的香氛和产品。

7.Kar (中国大陆)

www.kar-studio.com

kar 是一个来自中国的家居美学品牌，由 Steven Yeung 于 2020 年创立，将东方侘寂精神和当代审美态度相融合，呈现一个独特的美学世界。品牌名“kar”源自梵文“karma”，蕴含了内在的哲学追求。我们相信一切的审美和灵感，来源于时间、自然和精神的因果关系。我们的创作是感性的，通过原始和谐的形态去探索美的本质，并坚持追求手工艺质感。kar 透过家具、空间和生活方式，传递品牌的审美价值观，在生活与艺术之间取得平衡。

8.Nosedit (中国香港)

IG: nosedit_ofPcial

nosedit® 的掌舵人是 Sinthia，她是一位经验丰富的策展人，在 Fresh、Jo Malone 和 Charlotte Tilbury 等知名品牌的品牌管理方面拥有丰富的经验。尽管辛西娅的职业生涯要求很高，而且是两个孩子的母亲，但她总是从气味的魔力中找到慰藉。尝试不同香水的镇静效果为她提供了逃离日常生活压力的迫切需要。这段个人旅程促使她创建了 nosedit®—— 一个其他人可以通过美丽的气味体验到同样的放松和放松的空间。

9.ÄSTIK (德国)

www.astik-living.com

ÄSTIK 是全新高端室内品牌，专注于为都市住宅提供创新设计与高品质家居解决方案。品牌从现代都市生活方式中汲取灵感，致力于打造兼具美学、功能性与可持续性的家居产品。ÄSTIK 与全球知名设计师合作，以突破传统的视角重新定义室内设计，优化城市居住空间。品牌强调模块化设计、环保材料及耐用性，为高密度都市环境提供灵活、多功能的家居产品，提升生活品质。秉持可持续发展理念，ÄSTIK 在设计与制造过程中注重环保与资源优化，通过智能化、人性化的家居创新，让有限空间发挥最大价值，创造更加舒适、高效的都市居住体验。

10.OPEN OBJECT (中国大陆)

OPEN OBJECT 是一个诞生于 2017 年的中国陶瓷设计品牌，通过融合现代主义风格与现有陶瓷材料技艺，重新诠释“中国陶瓷”这个既有概念。OPEN OBJECT 寻求简单的形态与比例，力图抓住永恒、均衡之美。百土百物是 OPEN OBJECT 于 2024 年启动的餐具企划，希望器物以平实好用的状态融入当代人的日常生活。“土”既是陶瓷器皿的原料，也是不同的土地土壤。百土百物意在借用不同陶瓷产区材料特性和技术特长，展现不同地域的文化脉络与民风民艺，结合 OPEN OBJECT 一贯坚持的现代、简约、纯粹的美学观，带来日常生活中的美学之宴。

11.alter labss (中国台湾)

www.alterlabss.com

由文化融合和良好氛围所滋养的叙事家具和设计品牌，透过不寻常量度和无标准的标准来创造折衷设计，家具产品系列保有其实用功能、触感材料和生活方式。

12.ARIAKE 有明 (日本)

<https://www.ariakecollection.com>

由佐贺县的平田椅子和 Legnatec 共同创立的家具品牌，旨在将传统工艺与现代设计相结合。品牌名取自九州的有明海，象征着新的开始。自 1963 年成立以来，平田椅子和 Legnatec 分别专注于高质量家具的生产，平田椅子以精细的餐桌和椅子闻名，Legnatec 则以创新和灵活性著称。Ariake 致力于通过全球设计师合作和密集的工作坊，结合设计和制造，推动家具的创新与文化遗产。其产品采用优质木材和特别染料，展现了日本传统与现代美学的完美融合。Ariake 不仅是家具品牌，更是一种倡导生活品质和内心宁静的生活方式，旨在通过家具创造温馨舒适的空间。

13.Davide Groppi (意大利)

www.davidegroppi.com

Davide Groppi 是源自意大利的著名灯具品牌，由设计师 Davide Groppi 于 1988 年创立。该品牌以简约、轻盈、情感、发明和惊叹为特点，将灯光与空间完美融合，为住宅、商店、公共空间、办公空间、活动、餐厅、博物馆和酒店等空间提供独特的照明解决方案。其代表产品如 Moon、InPnito、Sampei 等屡获国际设计大奖，享誉全球。

14.MOSAIC (中国大陆)

MOSAIC (多学科物体、系统、艺术、创新与创意的缩写) 是西安交通-利物浦大学工业设计系新兴的概念商店。与传统的设计工作室或零售空间不同，MOSAIC 是一个展示早期概念、实验设计和前瞻性创意的平台。作为学术研究与创意探索的融合，MOSAIC 突出展示了创新设计思维、可持续方法以及科技与文化的交汇点。通过推测性原型、多学科合作和概念性物件，我们邀请外部合作伙伴——行业、研究人员和创意人才——与我们的创意互动，共同开发未来项目，将开创性的概念付诸实践。本次展览首次展示了 MOSAIC 的潜力，揭示了它作为学术与现实应用之间桥梁的作用。

Design
Dimsum



关于作者

王鸿超 (Hongchao Wang)

设计师 | 策展人 | 学者

作为80后中国设计师，王鸿超在美国接受教育并开启职业生涯，毕业于瑞士洛桑艺术设计大学 (ECAL) 奢侈品设计与工艺硕士专业，师从Nicolas Le Moigne、Thilo Brunner、Jaime Hayon、Bethan Laura Wood、Stephen Burks等国际知名设计师。求学期间获全额奖学金，一等学位及“江诗丹顿奖”多项殊荣。

2012年于纽约创立跨学科设计事务所Benwu Studio，2014年底回国后与合伙人在上海、北京和深圳设立办公室，组建约20人的设计师团队，为全球客户提供创新设计解决方案。作为创意总监，主导项目涵盖空间设计、产品研发与品牌战略三大领域，长期服务Hermès、Louis Vuitton、Cartier、Cassina、Berluti、Baccarat、BMW、Gaggenau、Perrier Jouët、Remy Martin、Martell、Wellendorff等30余个国际顶尖品牌。

除设计师身份外，王鸿超同时活跃于策展与学术领域，现任西交利物浦大学 (XJTLU) 工业设计系助理教授，持有英国皇家特许设计师协会 (CSD) 和美国工业设计师协会 (IDSA) 双重认证会员资格。受邀担任WISE奖、FRAME奖等全球设计赛事评委，其作品曾于V&A博物馆、UCCA尤伦斯当代艺术中心、悉尼动力博物馆、莱比锡应用艺术博物馆、巴塞罗那设计博物馆等国际知名艺术机构展出。作为中国设计代表，多次在Design Shanghai、中国国际家具博览会、Dezeen Assembly 2019、Hermès论坛、江诗丹顿专题活动及瑞士驻华使领馆主办的“Rethinking Design”等重要国际活动中发表演讲。作品参展足迹遍及Design Miami、伦敦设计周、纽约ICFF、荷兰设计周、设计上海及迪拜设计日等全球顶级设计盛会。王鸿超屡获国际权威认可：2024年入选AD100中国最具影响力设计机构榜单；2016年包揽《安邸》年度最佳新锐设计师、Frame Awards年度设计新锐双重大奖；曾获纽约国际礼品展A+青年才俊设计师奖、HAY Talent Award决赛提名、ELLE Deco国际设计大奖EDIDA奖、美国Good Design Award桌面与家具设计奖及Luxury Lifestyle Award等20余项国际殊荣；被CNN誉为“重塑中国设计格局的五大代表人物”之一，并入选《Tatler》Generation T亚洲百大新锐榜单。

2016年创立家具品牌Benwu Edition，在上海和香港开设实体展厅，除常规家具销售外，提供品牌与酒店定制服务。其Benwu Edition Limited系列主打限量艺术藏品，成功推动品牌向高端艺术领域进阶，作品被Marni、Dior等奢侈品牌专卖店采用。2019年该品牌成为首个斩获连卡佛“最佳创意奖”的亚洲家具品牌。王鸿超以文化融合与创新为核心理念，设计项目横跨商业空间、奢侈品牌零售店、公共艺术装置及家具设计领域，持续拓展当代设计边界。凭借与多家世界500强企业的合作经验，为本土新兴品牌提供战略指导，助力中国设计走向国际舞台。

About the Author

Hongchao Wang

Designer | Curator | Scholar

As an 80s-born Chinese designer, Hongchao Wang received his education and started his career in the United States. He graduated with a Master's degree in Luxury Design & Craftsmanship from ECAL (École cantonale d'art de Lausanne), Switzerland, where he studied under internationally renowned designers such as Nicolas Le Moigne, Thilo Brunner, Jaime Hayon, Bethan Laura Wood, and Stephen Burks. During his studies, he received a full scholarship, a first-class degree, and multiple honors, including the Vacheron Constantin Award.

In 2012, he founded the interdisciplinary design studio Benwu Studio in New York. After returning to China in late 2014, he and his partners established offices in Shanghai, Beijing, and Shenzhen, forming a team of around 20 designers to provide innovative design solutions for global clients. As the creative director, he leads projects covering space design, product development, and brand strategy, and has worked long-term with over 30 top international brands such as Hermès, Louis Vuitton, Cartier, Cassina, Berluti, Baccarat, BMW, Gaggenau, Perrier Jouët, Rémy Martin, Martell, and Wellendorff.

In addition to his role as a designer, Hongchao Wang is also active in curation and academia. He is currently an Assistant Professor in the Industrial Design Department at Xi'an Jiaotong-Liverpool University (XJTLU) and holds dual membership certifications from the Chartered Society of Designers (CSD) in the UK and the Industrial Designers Society of America (IDSA). He has been invited as a judge for global design competitions, including the WISE Awards and FRAME Awards. His works have been exhibited at prestigious international institutions such as the V&A Museum, UCCA Center for Contemporary Art, Powerhouse Museum in Sydney, Museum of Applied Arts in Leipzig, and Barcelona Design Museum. As a representative of Chinese design, he has spoken at important international events such as Design Shanghai, China International Furniture Fair (CIFF), Dezeen Assembly 2019, the Hermès Forum, Vacheron Constantin special events, and the Swiss Embassy's "Rethinking Design" conference. His work has been exhibited at global design events including Design Miami, London Design Week, New York ICFF, Dutch Design Week, Design Shanghai, and Dubai Design Days.

Hongchao Wang has received international recognition, including being selected for the 2024 AD100 list of China's most influential design institutions. In 2016, he swept the Best Emerging Designer of the Year award from AD and Frame Awards, and has won over 20 international accolades, including the A+ Young Talent Designer Award at the New York International Gift Fair, HAY Talent Award finalist nomination, ELLE Deco International Design Award (EDIDA), Good Design Award (USA) for tabletop and furniture design, and Luxury Lifestyle Award. He was named by CNN as one of the "Five Designers Reshaping China's Design Landscape" and was included in Tatler's Generation T Asia's 100 Most Promising Talents.

In 2016, he founded the furniture brand Benwu Edition, opening showrooms in Shanghai and Hong Kong. Beyond regular furniture sales, the brand offers bespoke services for brands and hotels. Its Benwu Edition Limited series focuses on limited-edition art collectibles, successfully advancing the brand into the high-end art sector. Its works have been used in boutiques for Marni and Dior. In 2019, Benwu Edition became the first Asian furniture brand to win the Lane Crawford Best Startup Award. Hongchao Wang's design philosophy is centered on cultural fusion and innovation, and his projects span commercial spaces, luxury brand retail stores, public art installations, and furniture design. He continues to push the boundaries of contemporary design. With extensive collaboration experience with Fortune 500 companies, he offers strategic guidance for emerging Chinese brands, helping Chinese design reach the global stage.



FOGIA, Marcus, Huber CEO

He held management positions at Tele2, gaining extensive business experience. Driven by a passion for the design industry, he and Lars Lindgren jointly acquired Fogia and led its brand upgrade and market expansion. Under his leadership, Fogia underwent a brand transformation, successfully shifting from a consumer-focused market to a corporate market, with corporate sales now accounting for 65%. Fogia provides high-quality furniture to companies like Spotify, Samsung, and Nordea, with products sold in over 30 countries, earning a strong brand reputation. The company also maintains a leading position in sustainable design, committed to high-quality, long-lifecycle products. In 2024, Fogia acquired the Articles brand, further expanding its product line and driving diversification. Marcus Huber believes that true market competitiveness comes from forward-thinking strategies and innovation, rather than simply following trends.

FOGIA
Marcus Huber



OLUCE, Ivo Shi, China Head

Shi Jie (Ivo Shi) currently serves as the Head of Oluce China and General Manager of Design Gogetter. He graduated from the Istituto Marangoni Design Institute in Italy, majoring in Luxury Interior Design. After completing his undergraduate studies, Shi Jie's passion for the design field motivated him to pursue further education. Subsequently, he undertook advanced studies at the Politecnico di Milano, further enhancing his professional competence in the design field. Upon returning to China, he has been deeply engaged in the design-related industry. He co-founded Design Gogetter with his partners, dedicated to introducing top Italian home aesthetics to the domestic market. Through this platform, not only does it provide more value-added services for Chinese furniture practitioners, but it also brings new concepts and styles to the domestic home design industry, driving the development and innovation of the industry. With the joint efforts of the team, the Oluce brand has also achieved remarkable results in the Chinese market, enabling more Chinese consumers to enjoy high-quality Italian lighting designs.

OLUCE
Ivo Shi

KARIMOKU, Shingo Matsuura, Chief Operating OFFICER(CHINA INC.)

A design studio founded in Copenhagen, Denmark in 2008. In addition to dealing with a wide range of genres such as architecture, interior, and products, their photography and art direction has been gaining worldwide attention. Karimoku, a leading wooden furniture manufacturer in Japan, has a long history. The company's origins began in dealing lumber in 1940. Now, Karimoku designs and manufactures wood furniture products of high specification and constantly offers creative ideas for innovative living spaces.

KARIMOKU
Shingo Matsuura



OPINION CIATTI, Lorenzo Andrea, Export and Sales Manager

He holds a degree in Foreign Languages and Literatures and a master degree in Applied Social Sciences. Initially oriented towards an academic career, his encounter with the world of furniture and design was entirely accidental but immediately turned out to be a pleasant surprise. Since 2017, he has been dedicating his passion, time, and energy daily to making a significant contribution to the companies he collaborates with as an Export and Sales Manager. With expertise in different furniture product categories, he has developed and managed international sales strategies to expand the brands market presence, collaborating with the marketing and design teams to align these strategies with brand positioning. In the last eight years, he has built and maintain strong relationships with clients, distributors, and sales agents worldwide, engaging new market operators while keeping the interest in the brands alive and constant among existing clients.

OPINION CIATTI
Lorenzo Andrea





CHANGPHEL, Zeqiang Wang, Founder

Zeqiang Wang is a documentary photographer focusing on humanistic themes and the founder of the handmade Tibetan carpet brand "CHANGPHEL." He previously worked for Qatar Airways. In 2015, he chose to settle in Lhasa, Xizang Autonomous Region, dedicating himself to the management, production, and sales of handmade Tibetan carpets. Through ten years of dedicated effort, he has successfully revitalized the once-declining handmade Tibetan carpet industry, achieving innovative inheritance and sustainable development of traditional craftsmanship. With his keen industry insight and business acumen, he has unique perspectives and strict requirements for product quality and brand promotion. Photography and Xizang are the two most significant turning points in his life. Photography allowed him to perceive the world with an open mind, expanding the breadth of his life. Xizang, on the other hand, enabled him to return to his inner self, finding a sense of belonging and identity, and endowing his life with depth.

CHANGPHEL
Zeqiang Wang



KAR
Steven Yeung

KAR, Steven Yeung, Founder

Born in 1989 in Hong Kong China, Steven Yeung is the founder of kar, a home aesthetic brand. Living and studying in Hong Kong, Mainland China, and the United Kingdom since childhood, constantly switching between different cultures cultivated his East-meets-West mindset, and while he carries an internationalized aesthetic, he has never lost the deep oriental imprint in his bones. After returning to China, he worked as an interior designer, and then, because of his passion for furniture creation, he founded the independent brand kar in 2020. Breaking away from the rational framework of traditional furniture, Steven creates unique "Not-by-Intention" and "Oracle Bone Script" series with sensibility, constructing a contemporary aesthetic through delicate emotions and traditional culture. As soon as the work was released, it received attention from major international galleries and was invited to hold exhibitions in different countries such as the United States, Italy, Russia, and South Korea, conveying Eastern home aesthetics around the world.

BECANDLE, Xavier Tsang, Founder

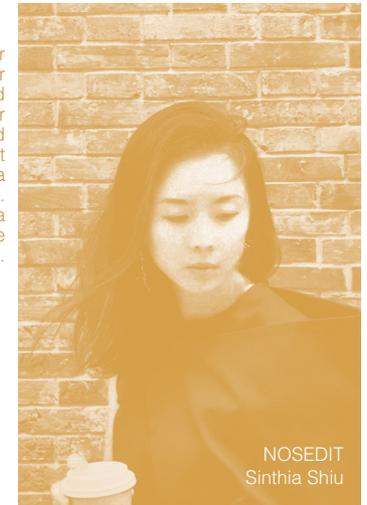
Xavier Tsang graduated with a degree in Automation and Design Engineering from The Chinese University of Hong Kong and studied Furniture Design at Accademia Italiana D'arte, Moda e Design. He received the 40 UNDER 40 Award from Perspective Magazine and the Young Design Talent Special Mention Award from HKDC in 2013. After several years in the design industry, Xavier founded the artisanal candle and fragrance brand BeCandle in 2012. By producing locally at its Sai Kung shop-factory, using carefully sourced premium materials, the brand has gained international recognition. BeCandle's unique fragrances and designs have led to collaborations with renowned brands across various fields. Xavier's material-focused and experimental approach has garnered exposure in major exhibitions, including Fuori Salone at Milan Design Week, Maison & Objet in Paris, DMY Berlin, Tokyo Designers Week, Bangkok Design Week, and The Cheongju Handcraft Biennale. His commitment to quality and innovation continues to set BeCandle apart in the competitive design landscape.



BECANDLE
Xavier Tsang

NOSEDIT®, Sinthia Shiu, brand management

At the helm of nosedit® is Sinthia, a seasoned curator with extensive experience in brand management for renowned names such as Fresh, Jo Malone, and Charlotte Tilbury. Despite her demanding career and being a mother of two, Sinthia has always found solace in the magic of scent. The calming effect of trying different fragrances provided her with a much-needed escape from the stresses of daily life. This personal journey led her to create nosedit® — a space where others could experience the same sense of release and relaxation through beautiful scents.



NOSEDIT
Sinthia Shiu



ÄSTIK
Nils Wagner

ÄSTIK, Nils Wagner ästik, Brand Ambassador, Chief Executive Officer of REHAU New Ventures, Part of the third generation of the family.

The brand name "ästik" is derived from the German word "Ästhetik," meaning "beauty," with a pronunciation that closely mirrors the original term. We are committed to discovering the ideal fusion of design aesthetics and functionality while meticulously selecting materials that adhere to the highest circular design standards, ensuring the sustainable development of our products. Through ästik, we aim to become a part of Chinese consumers' daily lives, bringing vibrant home furnishings into their homes. Our products not only reflect the evolving needs of modern urban living but also contribute to a sustainable lifestyle by providing safe and environmentally responsible solutions.



ALTER LABSS
Elliott Chuang

ALTER LABSS, Elliott Chuang, Director / Founder

Elliott had worked with numerous international design companies such as: Bulthaup, Home Deluxe, Area Living, Design Republic, Stellar Works; he was responsible for operation, branding, business development, marketing from domestic and global business.

2014-2015, commissioned as business strategy and product development consultant of Danish royal brand Georg Jensen.

2015-2018, commissioned as business strategy consultant and creative director of Scandinavian furniture brand MatzForm.

2016, founded design incubation platform CUUNION.

2020, founded furniture design brand alter labss.

2020, founded agency of brand curation CUROLOGY.

2020-2021, commissioned as brand consultant and creative director of eyewear brand iplus eyes.

OPEN OBJECT, Jinfeng Fang, Founder, CEO, Creative Director.

Established in 2017, OPEN OBJECT is a design-focused ceramic brand based in China. The brand re-interprets the notion of 'Chinese ceramics' by integrating modernist design principles with meticulous craftsmanship. OPEN OBJECT seeks the abstract quality of simple forms and the timeless beauty of well-balanced proportions. OPEN OBJECT launched the tableware project in 2024, hoping to enter the daily life of contemporary people more peacefully and considerately. "Soil" is not only the soil that makes up ceramics, but also land. "Hundred Soils and Hundred Things" contains the inner vision of using the craftsmanship of different regions to make ceramic tableware that suits the lives of different regions. It attempts to use local craftsmanship in China and local life. The awareness, combined with the simple and pure aesthetics that OPEN OBJECT has always adhered to, brings OPEN OBJECT an aesthetic feast in daily life.



OPEN OBJECT
Jinfeng Fang

ARIAKE, Kengo Kabashima, CEO

As the successor of a 60-year-old wooden furniture manufacturer, Kengo integrates tradition with innovation in management. In 2017, Kengo launched the Ariake Collection with creative director Gabriel Tan, leading its global strategy through branding and marketing. Ariake won the Wallpaper Design Award* in 2018 and the Grand Prix at the ELLE DECO International Design Awards in 2023. Moving forward, Kengo will continue to enhance Ariake's brand value and expand its global presence.



ARIAKE
Kengo Kabashima



STUDIO MAKKINK & BEY, Jurgén Bey, Founder & Designer

In 2002 design office Studio Makkink & Bey was founded by designer Jurgén Bey and designer-architect Rianne Makkink. The studio's many projects range from interior design, product design, public space projects, architecture, exhibition & shop-window design to research and applied-arts projects. Since 2012 the Studio runs its own initiated project 'Waterschool' which is awarded for the Dutch Design Awards in 2022. From September 2010 till November 2023, Jurgén Bey was appointed director of the Sandberg Institute, a masters program of the Rietveld Arts Academy in Amsterdam. January 2024 he will be appointed as Industry Expert by the XMU (Xiamen university).



STUDIOGLAM, Godfrey Lam, Founder and Partner, Chinese-Canadian designer

He has been involved in designing the stage for the 81st Academy Awards, Trump's hotel in New York, and Leonardo DiCaprio's apartment. Over the years, he has received numerous prestigious domestic and international awards, including the China Real Estate Design Award, AD Magazine's Top 100 Designers, Interior Design Magazine's Designer of the Year, and the American International Interior Design Award. Shanghai is the eighth city where Godfrey Lam has lived around the world. Born in Hong Kong, he pursued higher education and worked in the United States, Canada, and the United Kingdom. Five years ago, he made the bold decision to return to Shanghai and establish his own company. He describes this return to China as a "homecoming".

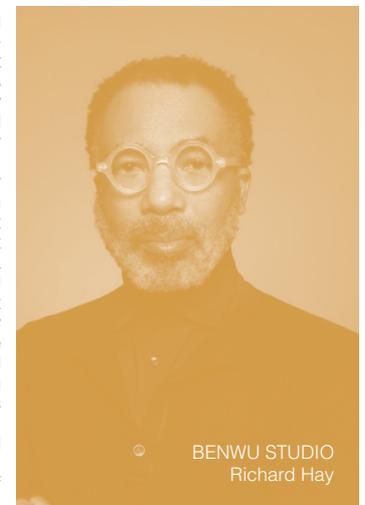
NOTE DESIGN STUDIO, Joong Han Lee, Project Manager

Born in Korea and educated at Design Academy Eindhoven, Joong Han Lee is a project manager at Note Design Studio, a forward-thinking Swedish design studio based in Stockholm since 2008 and working globally. Specializing in architecture, interiors, product design, strategy, graphic design, and art direction, Note is driven by a strong collective spirit and a deep commitment to craft. Each project is approached with a tailored, client-focused dialogue, blending expertise with an adaptive, innovative mindset to uncover new possibilities. Whether shaping spaces, objects, or visual identities, Note seeks to engage the senses, evoke emotion, and foster meaningful interactions with our surroundings.



BENWU STUDIO, Richard Hay, Professor

Richard Hay is a British architect, Senior Teaching Fellow Architecture Department at Xi'an Jiaotong-Liverpool University (XJTLU) and taught at universities in the UAE. He graduated with honours Degree in Architecture from Kingston University and Master's Degree in Architecture from the Royal College of Art (RCA) and is a Chartered Member of the Royal Institute of British Architects (RIBA). At XJTLU, he integrates practice into multiscale academic teaching across design; curating exhibitions including Suzhou Design Week, joint 1st place at ZiJin Award Nanjing " College Student Design Multidisciplinary Exhibition and the China Pavilion Venice Biennale digital curation of XJTLU works. He participated in setting up RIBA Middle East and China. Practice career includes multidisciplinary design participating in award winning collaborative projects architecture and interiors; the W Hotel Seoul and SK Tower Korea with former OMA Asia, the Hong Kong International Airport with Foster and Partners and projects with Benoy, Ronald Lu and Anthony Ng; in the UAE with Atkins Studio in Dubai, he designed the "Green Egg" Iris Bay in Dubai, Best Tall Building, by Region, Middle East & Africa 2016 Award of Excellence 2016 CTBUH Awards.





DESIGN GOGETTER, Ye Jiaqing, Founder

Mr. Ye Jiaqing has an extensive educational background and experience in the fashion and home industries. He graduated from Tongji University in China with a degree in Civil Engineering and completed a Master's in Management Engineering at the Politecnico di Milano. He served as the General Manager for the Asia-Pacific region of an Italian brand, successfully opening over 300 stores across Asia in four years and managing the supply chain in China and Southeast Asia. He also assisted private equity funds such as Bain Capital and Trilantic Capital (formerly Lehman Brothers) in finding partners in China and supported FENICIA SPA in transferring its brand and Chinese subsidiary to a local listed company. In 2018, he co-founded Design Gogetter, helping more than ten Italian building materials and home brands expand their market presence in China and Asia.



XJTLU, Jacob de Baan, Dutch designer & Professor

Jacob de Baan is a Dutch designer with more than 25 years of experience in design, design management and art direction. He works for clients like Van Gogh Museum, Heinen Delfts Blauw and Philips. His work has been exhibited around the world and has been purchased by the Stedelijk Museum Amsterdam. Jacob de Baan is senior associate professor at XTLU at the Department of Industrial Design. Jacob De Baan is passionate about lighting. Lighting circumstances are dynamic and depend on the sun's changing altitude and color. His approach is to translate this natural experience into corresponding design solutions.
www.jacobdebaan.com

XJTLU, Cheng-Hung Lo, Researcher and Educator

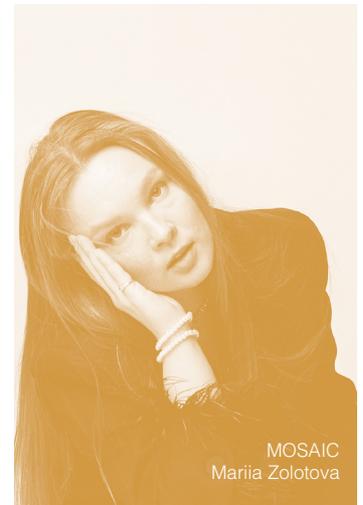
Dr. Cheng-Hung Lo is a design researcher and educator specializing in digital media, human-computer interaction, and the cultural and creative industries. He is currently the Head of the Department of Industrial Design at Xi'an Jiaotong-Liverpool University, where he has been actively engaged in research and curriculum development in innovative design, interactive media, and cultural heritage. His research has been published in top international journals, including IEEE, ACM SIGGRAPH, and MIT Presence, and his creative works have been showcased in various international exhibitions, including the Louvre International Heritage Fair in Paris. As an educator with a strong spirit of innovation, he continuously explores how emerging technologies expand human creativity, enhance cultural identity, and drive cross-disciplinary integration between culture, arts, and technology.



MOSAIC
Dr. Cheng-Hung Lo

XJTLU, Mariia Zolotova, PhD in Product Designer & Professor

Background in Graphic Design, PhD in Product Design from the Sapienza University of Rome. Currently she is an Assistant Professor at the Department of Industrial Design at XJTLU. Her research interests include transdisciplinary design, design methodologies, and futures thinking. She supervised UG and PG design projects and dissertations across Graphic Design, Industrial Design, and Creative Entrepreneurship disciplines. She presents her research through publishing in academic journals and at the international design conferences, such as Cumulus, Human-Computer Interaction, IHiet, EAD, and others. She has been invited as a keynote speaker to the China Museum Day, Chongqing educational Forum, St Petersburg Cultural Forum, etc. She currently serves as the Departmental Graduate Studies Officer for the IND Department and Design School Cumulus Officer.



MOSAIC
Mariia Zolotova



MOSAIC
Ivan Parati

XJTLU, Ivan Parati, Industrial Designer & Professor

Ivan Parati is a multidisciplinary industrial designer. He focuses his research on people, interaction, modularity, geometric tessellation, and digital fabrication, keen on technology but aware of its potential threat to contemporary society. Before joining XJTLU he belonged for a decade to the cultural scene of the United Arab Emirates, enabling through several initiatives a dialogue among the local industry and the creative community with workshops, conferences, installations, exhibitions, publications, and research. For a few years, he is involved in developing Sensewear, a collection of smart garments with anti-stress functionalities, that has been internationally recognized with awards and prizes. His vision on design and innovation is a mission that rather than developing luxury visual experiences offers everyone a better living condition despite their social background, aiming at a cohesive and integrated multicultural society. In a world aiming at a hyper-specialization of knowledge, he believes that the designer, on the contrary, plays a leadership role as an orchestral director. The co-creation at the interface between scientific and artistic disciplines is the evidence that most disruptive innovations are coming from outsiders, sensible to challenges from a wider perspective, finding practical applications of technological inventions.

XJTLU, Vicente Esteban, Program Director & Associate Professor

Originally from Cádiz, Spain, Vicente has a foundational background in mechanics and applied arts. His formal studies include a Master's in Information Experience Design from the Royal College of Art, funded by the BURBERRY scholarship, and a Bachelor's degree in Multidisciplinary Design from Goldsmiths, University of London. With extensive experience across industry and academia, Vicente has collaborated with major companies such as Worldpay, Burberry, Statoil, AGA, and Linde Engineering, and has contributed to prominent art and design institutions, including the Barbican, Sustrans, Furtherfield Gallery, and Zadok Studio. In London, he taught in the Design Department at Goldsmiths and at the London College of Fashion (UAL), covering a broad range of design and innovation topics. As a Practice-Based Designer, Vicente emphasizes making and materiality, integrating hand-crafted prototypes with machine manufacturing. His recent work focuses on Sustainable Design Practice and Social Innovation Design, tackling issues like sanitation and deforestation. His teaching areas include Visual Communication, Design Experience, and Futurism / Speculative Design, fostering hands-on learning to inspire innovative approaches in design.



MOSAIC
Vicente Esteban

FOGIA Marcus Huber CEO

Marcus Huber是Fogia的首席执行官兼联合所有者，曾在Tele2担任管理职务，积累了丰富的商业经验。出于对设计行业的兴趣，他与Lars Lindgren共同收购了Fogia，并推动品牌升级与市场拓展。在他的领导下，Fogia进行了品牌重塑，成功从以消费者为主的市场向企业市场转型，目前企业客户销售占比已达65%。Fogia为Spotify、Samsung、Nordea等企业提供高品质家具，产品远销30余国，享有良好的品牌声誉。公司也在可持续设计领域保持领先，致力于高品质、长生命周期的产品。2024年，Fogia收购Articles品牌，进一步扩展产品线，推动多元化发展。Marcus Huber认为，市场竞争力来源于前瞻性布局和创新，而非追随潮流。

KARIMOKU Shingo Matsuura KARIMOKU FURNITURE CHINA INC.总经理

1992年入职 Karimoku 家具有限公司。曾负责日本国内销售以及在产品开发部担任多年品牌经理。目前负责海外销售业务，全球品牌推广活动策划和海外展会运营。

OLUCE 施杰 中国负责人 Design Gogetter 总经理

他毕业于意大利 Isitituoet Marangoni 设计学院，所学专业为luxury interior design。在完成本科阶段的学习后，施杰对设计领域的热情促使他继续深造，随后他在米兰理工大学进行进修，进一步提升了自己在设计领域的专业素养。回国后，始终深耕于设计相关行业。他与合伙人共同创立了Design Gogetter，致力于将意大利顶级家居美学引入国内市场。通过这一平台，不仅为中国家具从业者提供了更丰富的价值服务，也为国内家居设计行业带来了全新的理念与风格，推动了行业的发展与创新。在团队共同努力下，Oluce 品牌在中国市场也取得了显著的成绩，让更多中国消费者能够享受到高品质的意大利灯具设计。

OPINION CIATTI Lorenzo Andrea 出口与销售经理

他拥有外国语言与文学学位，以及应用社会科学硕士学位。最初，他的职业方向倾向于学术领域，但与家具和设计行业的相遇完全是偶然的，却立刻成为了一次愉快的惊喜。自 2017 年以来，他每日投入激情、时间和精力，为合作的公司作出重要贡献，担任出口与销售经理。凭借对不同家具产品类别的专业知识，他制定并管理国际销售战略，以扩大品牌的市场影响力，并与市场营销和设计团队紧密合作，使这些战略与品牌定位保持一致。在过去的八年里，他在全球范围内建立并维护了与客户、经销商和销售代理的紧密关系，吸引新的市场运营商的同时，也持续激发发现有客户对品牌的兴趣与关注。

CHANGPHEL 王泽强 创始人

人文纪实摄影师，CHANGPHEL 山赴品牌创始人。曾就职卡塔尔航空，2015年行至拉萨，对藏族文化满怀热忱，不仅爱上了这座日光城，更定居于此，并投身千年传承的手工藏毯事业，凭借着对传统工艺的热爱与执着，以及非凡的商业智慧和坚定的信念，十载坚守，成功让濒临失传的手工藏毯产业重焕生机。如果说摄影拓宽了他对世界的认知，那藏地雪域则赋予他生命的归属，两者交织，构成他独特的人生脉络。

BECANDLE 曾首彦 创始人

曾首彦XAVIER畢業於香港中文大學自動化與設計工程系及意大利Accademia Italiana D'arte, Moda e Design家具設計系，並於2013年獲得Perspective Magazine的40 UNDER 40獎及香港設計中心青年設計才俊特別獎。2012年，他創立手工蠟燭和香氣品牌BeCandle，於西貢本地生產，採用高品質材料，產品獲國際認可，並曾與知名品牌合作推出獨家產品。XAVIER的創作以材料為核心，實驗性風格使品牌在米蘭設計週、倫敦設計雙年展及巴黎Maison & Objet等國際展覽中嶄露頭角。

KAR Steven Yeung 创始人

生于1989年，来自中国香港，是家居美学品牌kar的创始人。Steven从小辗转于香港、中国大陆和英国等地生活，不断于多元的文化氛围之间切换。特殊的经历陶冶出他东西方融合的思想，拥有国际化审美的同时，骨子里也从未磨灭深刻的东方印记。回国后他曾从事室内设计，后因对家具创作的热情，于2020年创办独立品牌kar。跳出传统家具的理性条框，Steven以感性去创作，打造出独特的“非刻意为之”和“甲骨文”系列，以细腻情感和传统文化建构出一个属于当代的审美。作品一发布即收获国际各大画廊关注，并邀约在美国、意大利、俄罗斯、韩国等不同国家举办展览，在世界各地传达着来自东方的家居美学。
NOSEDIT® Sinthia Shiu 品牌主理人

nosedit®的掌舵人是Sinthia，她是一位经验丰富的策展人，在Fresh、Jo Malone和Charlotte Tilbury等知名品牌的品牌管理方面拥有丰富的经验。尽管辛西雅的职业生涯要求很高，而且是两个孩子的母亲，但她总是从气味的魔力中找到慰藉。尝试不同香水的镇静效果为她提供了逃离日常生活压力的迫切需要。这段个人旅程促使她创建了nosedit®——一个其他人可以通过美丽的气味体验到同样的放松和放松的空间。

ÄSTIK Nils Wagner ästik 品牌大使 REHAU New Ventures 首席执行官 家族第三代成员

品牌名称“ästik”源自德语单词“Ästhetik”，意为“美学”，其发音与原词十分接近。我们致力于探索设计美学与功能性的理想融合，并严选符合最高循环设计标准的材料，确保产品的可持续发展。通过 ästik，我们希望融入中国消费者的日常生活，为他们的家带来充满活力的家居产品。我们的产品不仅契合现代都市生活不断变化的需求，同时通过提供安全且环保的解决方案，助力可持续生活方式。

OPEN OBJECT 方静峰 创始人、首席执行官、创意总监

OPEN OBJECT是一个诞生于2017年的中国陶瓷设计品牌，通过融合现代主义风格与现有陶瓷材料技艺，重新诠释“中国陶瓷”这个既有概念。OPEN OBJECT寻求简单的形态与比例，力图抓住永恒、均衡之美。百土百物是OPEN OBJECT于2024年启动的餐具企划，希望器物以平实好用的状态融入当代人的日常生活。“土”既是陶瓷器皿的原料，也是不同的土地土壤。百土百物意在借用不同陶瓷产区的材料特性和技术特长，展现不同地域的文化脉络与民风民俗，结合OPEN OBJECT一贯坚持的现代、简约、纯粹的美学观，带来日常生活中的美学之宴。

ALTER LABSS 庄子陞 总监 / 创始人

子陞曾多年服务于国际设计品牌零售店：设计共和（Design Republic / 上海）主要负责店铺运营；艾瑞亚家居（AREA Living / 上海）、弘第家居（HOME DELUXE / 台北），主要负责协办创立与运营店铺；以及德国顶级厨具品牌Bulthaupt、国际设计家具品牌Stellar Works担任国际商业开发与设计策略顾问。

2014-2015年，受聘为丹麦皇室品牌Georg Jensen的商业策略与产品开发顾问
2015-2018年，受聘为北欧家具品牌MatzForm的商业策略顾问与品牌创意总监
2016年，创立设计孵化平台CUUNION策辑
2020年，创立家具设计品牌alter labss
2020至，创立商业策划CUROLOGY有辑
2020-2021年，受聘为华人眼镜品牌 ipluso eyes品牌顾问与创意总监

ARIAKE 榊島 賢吾 CEO

“作为一家拥有60年历史的木质家具制造商的继承人，我在管理中融合传统与创新。2017年，我与创意总监Gabriel Tan共同推出了Ariake系列，并通过品牌塑造和市场营销推动其全球战略。Ariake在2018年获得了Wallpaper设计奖，并在2023年获得ELLE DECO国际设计大奖的最高奖。展望未来，我将继续提升Ariake的品牌价值，并扩大其全球影响力。”

特邀嘉宾

Studio Makkink & Bey, Jurgen Bey

2002年，设计事务所Studio Makkink & Bey由设计师尤尔根·贝伊（Jurgen Bey）和设计师兼建筑师里安娜·马金克（Rianne Makkink）创立。该工作室的项目涵盖广泛领域，包括室内设计、产品设计、公共空间项目、建筑、展览及橱窗设计、研究以及应用艺术项目。自2012年以来，Studio Makkink & Bey自主发起了“Waterschool”项目，并于2022年荣获荷兰设计大奖（Dutch Design Awards）。从2010年9月到2023年11月，尤尔根·贝伊担任阿姆斯特丹里特费尔德艺术学院（Rietveld Arts Academy）硕士项目——桑德伯格学院（Sandberg Institute）院长。自2024年1月起，他将受聘为厦门大学（XMU）的行业专家（Industry Expert）。

Note Design Studio, Joong Han Lee

出生于韩国并毕业于埃因霍温设计学院的 Joong Han Lee 现任 Note Design Studio 项目经理。Note 是一家具有前瞻性的瑞典设计工作室，自 2008 年起在斯德哥尔摩成立，并在全球范围内开展项目。工作领域涵盖建筑、室内设计、产品设计、策略、平面设计和艺术指导，以强大的集体精神和对工艺的执着追求为驱动力。每个项目都基于量身定制的客户对话，以专业知识结合适应性和创新思维，挖掘新的可能性。无论是塑造空间、打造产品，还是构建视觉识别系统，Note 始终致力于激发感官、唤起情感，并促进人与环境之间的深层次互动。

Studioglam, Godfrey Lam

林国晖（Godfrey Lam），Studioglam创始人、合伙人，加拿大华裔。曾参与设计第81届奥斯卡颁奖礼的舞台、川普在纽约的酒店、李奥纳多·迪卡普里奥的公寓；荣获中国地产设计大奖、安邸杂志TOP100设计师、美国室内设计杂志年度人物、美国国际室内设计奖等众多国内外的重要奖项。上海，是林国晖在全世界居住过的第八个城市。林国晖出生于香港，曾在美国、加拿大、英国深造并工作。五年前，他毅然选择回到上海并创立自己的公司，他说，回到中国有一种落叶归根的感觉。在美国生活工作20年，林国晖参与过从北美到亚洲的各类项目，他的经验起源于西方，又扎根于东方，熟练地将自己的技术技能与东方的文化元素无缝融合在一起，他的设计既具有文化的敏感度又具有全球优势，以个性化的原创设计和大胆的想法，一次又一次的惊艳了设计圈。然而，林国晖走入设计领域并非一帆风顺，可说是“一意孤行”。因家人的职业都是律师，自然也希望他成为一名律师。为了所追寻的梦想，在大学时期他考上了两门专业：土木工程和律师专业，他认为建筑设计是土木工程的一部分，并最终说服了父亲，成为了一名设计师。有朋友一直劝告他，设计师行业并不赚钱且非常辛苦，但因为热爱，林国晖在设计界内活跃了二十多年，并成为了行业里的佼佼者。

Richard Hay

Richard Hay是一位英国建筑师，现任西交利物浦大学（XJTLU）建筑系高级教学研究员，并曾在阿联酋的多所大学任教。他毕业于金斯顿大学（Kingston University）建筑学荣誉学位，并获得皇家艺术学院（RCA）建筑学硕士学位，同时是英国皇家建筑师学会（RIBA）的特许会员。在XJTLU，他将实践融入多尺度的学术教学，涵盖建筑设计，并共同策展多个展览，包括 苏州设计周、南京紫金奖大学生设计跨学科展*（获得一等奖）以及 威尼斯双年展中国馆的 XJTLU 数字策展等。此外，他还参与了RIBA 中东及中国分部的筹建工作。 在实践领域，Richard 参与了多个跨学科设计项目，并在多个屡获殊荣的建筑与室内项目中发挥重要作用。其中包括：与前 OMA Asia合作设计首尔 W 酒店和韩国 SK 大厦，与 福斯特建筑事务所（Foster and Partners）合作的 香港国际机场，以及与Benoy、Ronald Lu 和 Anthony Ng的合作项目。在阿联酋，他于迪拜 Atkins Studio设计了“绿蛋”Iris Bay 大厦，并荣获2016年 CTBUH 最佳高层建筑奖*（中东及非洲地区优秀奖）。

叶佳青

叶佳青先生在时尚和家居领域拥有广泛的教育背景和经验。他毕业于中国同济大学土木工程专业，并在米兰理工大学完成了管理工程硕士学位。他曾担任某意大利品牌的亚太区总经理，在四年内成功地在亚洲开设了超过300家门店，并管理了中国和东南亚的供应链。他还帮助了贝恩资本（Bain Capital）和Trilantic Capital（前雷曼兄弟）等私募股权基金在中国寻找合作伙伴，并支持FENICIA SPA将其品牌和中国子公司转让给一家本地上市公司。2018年，他和合伙人创立 Design Gogetter，协助超过十个意大利建材家居品牌在中国和亚洲扩展市场。

Roger Cheng Hung Lo

罗承宏博士 是一位设计研究学者和教育者，专注于数字媒体、人机交互及文化创意产业。现任西交利物浦大学工业设计系主任，长期致力于创新设计、互动媒体及文化遗产的研究与课程建设。其研究成果发表在IEEE、ACM SIGGRAPH 和 MIT Presence等国际顶尖期刊，实践作品也在多个国际展览展出，包括法国卢浮宫国际文化遗产博览会。作为一名富有创新精神的教育者，他持续探索新兴技术如何拓展人类创造力、增强文化身份认同，并推动文化、艺术与科技的跨界融合。

Jacob de Baan

一位荷兰设计师，拥有超过 25 年的设计、设计管理和艺术指导经验。他为包括梵高博物馆、Heinen Delfts Blauw 和飞利浦等客户工作过。其作品已在世界各地展出，并被阿姆斯特丹市立博物馆收藏。Jacob de Baan 是 XTLU 工业设计系的高级副教授。Jacob de Baan 对照明充满热情，认为照明环境是动态的，随着太阳高度和颜色的变化而变化。他的设计理念是将这一自然体验转化为相应的设计解决方案。

Mariia Zolotova

博士，持有产品设计博士学位，毕业于罗马的萨皮恩扎大学，拥有平面设计背景。她目前是西安交通-利物浦大学（XJTLU）工业设计系的助理教授。她的研究兴趣包括跨学科设计、设计方法论和未来思维。她曾指导平面设计、工业设计和创意企业学科的本科和研究生设计项目及论文。她通过在学术期刊上发表文章以及参加国际设计会议（如 Cumulus、人与计算机交互、IHIT、EAD 等）展示她的研究成果。她还曾受邀在中国博物馆日、重庆教育论坛、圣彼得堡文化论坛等场合担任主题演讲嘉宾。目前她担任工业设计系研究生学业主任，并是 Cumulus 设计学会的负责人。

Ivan Parati

是一位跨学科的工业设计师。他的研究重点围绕人、交互性、模块化、几何镶嵌以及数字制造技术。他热衷于科技，同时也意识到其对当代社会可能带来的威胁。 在加入西交利物浦大学（XJTLU）之前，他在阿拉伯联合酋长国的文化领域深耕十年，通过多个项目促进当地产业与创意社区之间的对话，包括举办工作坊、会议、装置艺术、展览、出版及研究等活动。近年来，他致力于开发 Sensewear，一系列具有抗压功能的智能服饰，并因此获得了国际奖项和认可。 他的设计与创新理念是一项使命，旨在超越奢华的视觉体验，为所有人提供更好的生活条件，不论其社会背景如何，最终目标是打造一个包容性强、文化融合的社会。在当今知识高度专业化的世界里，他认为设计师应扮演“交响乐指挥”的领导角色。科学与艺术学科交汇处的共创实践表明，最具颠覆性的创新往往来自外部视角的挑战者，他们能从更广阔的视角洞察问题，并为技术发明找到实际应用。

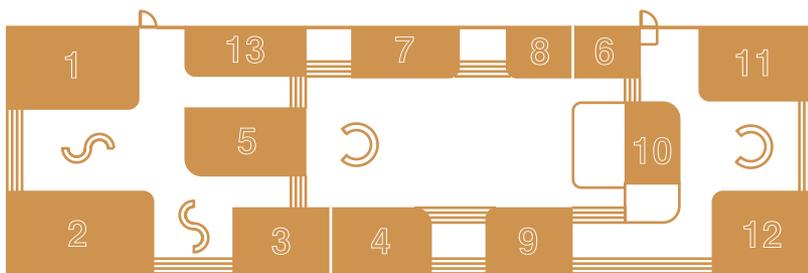
Vicente Esteban

是西交利物浦大学（Xi’an Jiaotong-Liverpool University）工业设计系的项目主任和副教授，工作地点位于中国苏州。他来自西班牙的卡迪斯，拥有机械学和应用艺术的基础背景。他的正式学术背景包括皇家艺术学院（Royal College of Art）信息体验设计硕士学位（该学位由BURBERRY奖学金资助）以及伦敦大学金史密斯学院（Goldsmiths, University of London）的多学科设计学士学位。Vicente在工业界和学术界都拥有广泛的经验，曾与多个知名企业合作，包括Worldpay、Burberry、Statoil、AGA和Linde Engineering，并参与了多个著名艺术和设计机构的项目，如巴比肯艺术中心（Barbican）、Sustrans、FurtherPeld Gallery和Zadok Studio。在伦敦，他曾在金史密斯大学设计系和伦敦时装学院（UAL）教授，涉及设计和创新领域的广泛课程。作为一名实践型设计师，Vicente注重手工制作和材料性，将手工原型与机械制造相结合。他近期的工作集中在可持续设计实践和社会创新设计，旨在解决如卫生设施和森林砍伐等问题。他的教学领域包括视觉传达、设计体验以及未来主义/推测性设计，注重实践学习，激发学生在设计中采用创新的方法。

GUANGZHOU, PAZHOU

March 18-21, 2025

Canton Fair Complex
Area A, Hall 5.1, D20



Exhibitors 展商

■ fogia	01	■ Becandle	06	■ Ariake	11
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Design 2025

Dim Sum







FOGIA

FOGIA

<https://www.fogia.com/global>

Fogia is an award-winning Swedish design company and furniture producer, collaborating with some of the most progressive contemporary designers working today. With roots in the Scandinavian design aesthetic, Fogia's forever pieces are handmade in our own factory to stringent standards of quality and construction, using high-end materials and craftsmanship. Graceful elegance and purposeful function are realised through a genuine knowledge of craft and construction, whether it's pieces for the home or public spaces.



FOGIA

Fogia 是一家屡获殊荣的瑞典设计公司 and 家具制造商，与当今一些最具前卫性的当代设计师合作。Fogia 拥有源自斯堪的纳维亚设计美学的根基，旗下的“永恒作品”均在自家工厂手工制作，遵循严格的质量和工艺标准，采用高端材料和精湛工艺。无论是为家庭还是公共空间打造的作品，Fogia 都通过对工艺和结构的深刻理解，实现了优雅与实用的完美结合。一个幸福家庭的关键？好的储物设计。它让生活更加顺畅。我们的模块化设计储物系统、书柜、储物柜和书架将优秀的设计带入这个实用的必需品中。无论你是想展示还是隐藏你的物品，都有适合的选择。我们的储物设计坚固、吸引人、灵活、易于组装，并且超越潮流，能够承受搬家和生活变化的考验。幸福家庭的关键是什么？好的储物设计。它让生活更加顺畅。我们的设计师模块化书架系统、梳妆台、储物柜和书架将优秀设计融入这个实用的家居必需品中。不论你是想展示还是收纳物品，都有适合的选择。我们的储物设计坚固、吸引人、灵活、易于组装，并且能够经得起时间的考验，适应搬家和生活的变化。





The Tiki 2-seat sofas's simplicity is matched by deeply comfortable seating and slim metal legs that create a feeling of lightness. It is a quiet classic, made to keep its good looks over the years. Designed with Andreas Engesvik. Tiki's understated design works just as well in homes as workspaces and public settings; and with a lightness that makes it easy to move. Its sleek design and refined silhouette lends assurance to any space.





The key to a happy home? Good storage. It just makes life run smoother. Our designer modular shelving systems, bureaus, storage and bookcases bring good design to this utilitarian favourite. Whether you want to show off or hide away your possessions, there are options for all scenarios. Our storage is solid, attractive, flexible, easy to assemble and designed to endure beyond trends, house moves and life changes.

Interview with Curator

(H) - Hongchao Wang

(T) - Tomas Carlsten

(H) Scandinavian brands often sit at the top of the value chain due to their strong global reputation. Many choose to work with OEM manufacturers when entering China. What are the pros and cons of this approach, and how would Fogia navigate this decision?

(T) Working with OEM manufacturers can provide scalability and cost efficiency, making it easier to enter a market as complex as China. However, there is always a risk of losing control over quality, material integrity, and brand identity—elements that are fundamental to Fogia's philosophy. We manufacture our products in our own factory in Europe, ensuring craftsmanship, sustainability, and long-term durability. If we were to start producing in China, we would carefully evaluate partners who share our values, prioritising collaborations that allow us to maintain our high standards. Our primary focus would be on creating a presence that reflects Fogia's DNA rather than simply expanding production.

(H) Sustainability is a growing priority in the design industry. Does Fogia have any valuable environmental practices or experiences that could serve as a reference for Chinese brands?

(T) Sustainability at Fogia is embedded in every part of our process—from material sourcing to production and long-term product lifecycle. For example, we own our sawmill, allowing us to control our wood supply, minimise waste, and ensure we use FSC-certified timber from nearby forests. Our production facility emphasises hand craftsmanship over mass manufacturing, reducing unnecessary emissions and waste. Additionally, we design for longevity, believing that true sustainability comes from furniture with a strong identity that lasts for generations rather than being replaced. For Chinese brands looking to improve sustainability, we emphasise the value of local sourcing, material and design integrity, and a lifecycle approach to design.

(H) Fogia emphasises "tactile memory" in its fabric development. Does this signify a departure from traditional Scandinavian minimalism? Given the increasing premium on "healing aesthetics" in the Chinese market, how does Fogia use CMF innovation to commercialise emotional value?

(T) Scandinavian design has always been about more than minimalism—it is about creating warmth, comfort, and a strong connection to nature. "Tactile memory" refers to how textures, materials, and finishes create a lasting emotional impact. We strive to use fabrics that feel inviting and age beautifully, ensuring they contribute to an overall sense of well-being. This aligns closely with the idea of "healing aesthetics," which resonates in China's evolving design landscape. We see CMF (Colour, Material, Finish) as an opportunity to add depth and emotion to furniture, enhancing sensory experiences through natural fibres, soft textures, and organic colour palettes that bring calmness and balance into living spaces.

(H) As Fogia looks towards expanding beyond Europe into Asia in 2025, what should be adapted for the market and preserved as part of Fogia's core identity?

(T) At our core, Fogia stands for craftsmanship, material integrity, and design that connects emotionally with people. These values must remain unchanged, regardless of market expansion. However, adapting to a new region means understanding cultural preferences, living spaces, and how people interact with furniture. In Asia, where urban living often requires more compact and flexible designs, we may explore modularity or lightweight solutions while maintaining our signature comfort and quality. The key is to be adaptable without compromising authenticity—offering European craftsmanship in a way that feels natural and meaningful to local audiences.

与策展人的对话

(H) - Hongchao Wang

(T) - Tomas Carlsten

(H) 斯堪的纳维亚品牌通常因其强大的全球声誉而位于价值链的顶端。许多品牌在进入中国市场时选择与 OEM 代工制造商合作。这种方式的优劣势是什么？ Fogia 将如何做出决策？

(T) 与 OEM 代工制造商合作可以提供规模化生产的能力并降低成本，使品牌更容易进入像中国这样复杂的市场。然而，这也伴随着质量控制、材料完整性以及品牌形象受损的风险，而这些恰恰是 Fogia 品牌理念的核心。我们在欧洲拥有自己的工厂，确保工艺精湛、可持续发展，并保证产品的长期耐用性。如果未来在中国生产，我们会慎重评估合作伙伴，优先考虑那些与我们价值观相契合的企业，以确保我们的高标准得以保持。我们的主要关注点是打造能体现 Fogia DNA 的品牌形象，而不仅仅是扩大生产规模。

(H) 可持续性已成为设计行业日益关注的重点。Fogia 在这方面有哪些值得中国品牌借鉴的经验？

(T) 可持续性贯穿于 Fogia 的整个生产流程——从材料采购到制造再到产品的生命周期管理。例如，我们拥有自己的锯木厂，这使我们可以掌控木材供应，最大限度地减少浪费，并确保所有木材均来自 FSC 认证的附近森林。此外，我们的生产设施更注重手工艺，而非大规模制造，从而减少不必要的碳排放和浪费。此外，我们专注于打造经久耐用的设计，因为真正的可持续性意味着家具能够代代相传，而不是短期消费后被替换。对于希望提升可持续性的中国品牌，我们建议关注本地采购、材料与设计的完整性，以及从产品全生命周期角度进行设计。

(H) Fogia 在面料开发中强调“触感记忆” (tactile memory)。这是否意味着它正在偏离传统的斯堪的纳维亚极简主义？在中国市场上，“疗愈美学” (healing aesthetics) 正日益受到追捧，Fogia 如何通过 CMF (色彩、材料、表面处理) 创新，将情感价值转化为商业价值？

(T) 斯堪的纳维亚设计从来不仅仅是极简主义，它更关注温暖、舒适感，以及人与自然的紧密联系。“触感记忆”指的是通过材质、质感和表面处理，让家具带给人持久的情感体验。我们精选触感温暖且随时间推移愈加迷人的面料，确保它们能增强整体的幸福感。这一理念与中国市场不断发展的“疗愈美学”不谋而合。我们将 CMF 视为一个赋予家具情感和深度的机会，通过天然纤维、柔和质感以及有机色彩搭配，营造出宁静平衡的生活氛围，提升感官体验。

(H) Fogia 计划于 2025 年向亚洲市场扩展。在适应本地市场的同时，品牌核心应如何保持？

(T) Fogia 的核心价值观在于精湛工艺、材料完整性，以及能够与人建立情感联系的设计。无论市场如何扩展，这些价值都不会改变。然而，进入新市场意味着要深入了解当地的文化偏好、居住空间特点以及人们与家具的互动方式。在亚洲，城市化生活通常意味着对更紧凑和灵活设计的需求，因此我们可能会探索模块化或轻量化的产品解决方案，同时保持一贯的舒适度和品质。关键在于在保持品牌真实性的同时进行适应，提供符合欧洲工艺标准、但能自然融入本地文化的产品体验。



Marcus Huber

KARIMOKU CASE

By TakumiKou

KARIMOKU

www.karimoku-case.com

Karimoku, a leading wooden furniture manufacturer in Japan, has a long history. The company's origins began in dealing lumber in 1940. Now, Karimoku designs and manufactures wood furniture products of high specification and constantly offers creative ideas for innovative living spaces. KARIMOKU CASE is one of Karimoku's furniture brands that has been brought to life by architects from around the world. These projects embody a shared admiration for material richness and timeless appeal. The brand exhibition will be used to its fullest to create an exhibition where visitors can enjoy the brand's worldview as well as several items created through a unique design approach.



KARIMOKU

KARIMOKU 可丽木酷家具的历史源自于 1940 年的木材商人，是日本代表性的木製家具製造商。通过製作木製家具，为创造崭新的生活空间带来建议。材料丰富的呈现方式以及不会因为时间而消退的魅力，这是 KARIMOKU CASE 与建筑设计师们都想要实现的目标。KARIMOKU CASE 正是通过建筑设计师所负责的设计案，将这样的目标具体呈现的家具品牌。重新思考空间与家具的关系之后，使用独具一格设计感的各式家具，展现能够充分感到品牌理念的空间。Karimoku Case 的诞生源于相互欣赏。在丹麦和日本，我们的设计传统都明显体现出与自然的关系。餐椅的设计源于一个想法，即打造一把木质座椅，具有简单明了的表现形式，同时又保留了可丽木酷数十年来完善的手工艺和高科技品质。即便是在人来人往热闹非常的房间里，造型自然的座低位沙发和单人低位沙发也能让其中充满平静祥和的安宁氛围。



The design of the dining chair originates from an idea to create a wooden chair with a straightforward expression that still maintains the handcrafted and high-tech qualities that Karimoku has perfected for decades.





With its low significant posture and soft organic form, the N-S03 become the centerpiece of calmness and stability in a busy room.



The swivel chair that was designed for the luxury hotel BELLUSTAR TOKYO, A Pan Pacific Hotel, in the iconic Shinjuku district in Tokyo exudes a minimalistic sense of luxury.



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Interview with Curator

(H) - Hongchao Wang
(S) - Shingo Matsuura

(H) What does "Karimoku" mean, and what does it represent?

(S) Karimoku is composed of two Japanese words: "Kari," which is an abbreviation of Kariya, the small town in Japan where the company was founded, and "Moku," an abbreviation for "Mokuzai," meaning wood in Japanese. So, the name of the company encapsulates our roots.

(H) What sets Karimoku apart from other furniture manufacturers?

(S) In my opinion, there are several key reasons that make Karimoku different. First, all of our furniture is produced in our own factories, located in Aichi and Gifu prefectures in Japan. Each factory is specialized in producing and processing specific categories of furniture: one factory produces dining chairs, while others make home decor items, and so on. We've worked this way from the beginning because our goal has always been to produce high-quality furniture efficiently and reliably. We source solid wood and handle the entire process ourselves, ensuring the quality of the wood and the durability of the furniture. We don't use any illegally harvested wood and always monitor the forests of our suppliers to ensure we're adhering to sustainable methods of production. Lastly, our manufacturing philosophy combines high-tech and high-touch. We constantly search for the ideal balance between machine manufacturing and craftsmanship, as we don't want to create industrial products. We aim to create finely crafted items with Japanese aesthetics.

(H) What is the philosophy behind Karimoku?

(S) Quality first, striving for perfection. We want to make wooden furniture that is highly popular with customers. When we use wood for furniture, we work with trees aged 50 to 100 years. We always keep this in mind and approach everything with a humble attitude. We aim to make durable furniture that can last over a century and still be loved.

(H) What was the vision behind Karimoku then and now?

(S) Looking back, we focused on creating high-quality wooden furniture. We've continually refined our production systems because we take pride in making high-quality wooden furniture. Now, we're working to improve our communication with the market and build a brand that goes beyond just furniture manufacturing. Our ultimate goal is to improve spaces with furniture and enhance people's well-being. I believe making high-quality furniture is our core, but it's not enough. We also want to tell the stories of our products.

(H) What do you hope to achieve through Karimoku Case? How will this sub-brand stand out from the rest of Karimoku's business and increase the value of the main brand?

(S) I believe Karimoku will adopt a new approach to furniture design and expand our business opportunities. The starting point for furniture production in the Karimoku Case sub-brand is completely different from today's typical furniture design methods. Through this innovative approach, we need to understand the ideal structure and atmosphere of each space and case before proceeding with the design process.

(H) How would you describe the philosophy behind Karimoku Case?

(S) Norm Architects advocate minimalism. Keiji Ashizawa insists on honest design. While fully respecting their values, we strive to create furniture and other wooden products that are suitable for each specific situation. Through Karimoku Case, we want to showcase and convey the fundamental values that furniture must possess to contribute to a beautiful life.

与策展人的对话

(H) - Hongchao Wang

(S) - Shingo Matsuura

(H) “可丽木酷 (Karimoku)”是什么意思，它代表了什么？

(S) 可丽木酷 (Karimoku) 由两个日语单词组成，一个是“Kari”，是“刈谷 (Kariya)”的缩写，这是该公司成立时所在的日本小镇的名字，另一个是“Moku”，是“木材 (Mokuzaï)”的缩写，在日语中是“木”的意思。所以可以说，公司的名字概括了我们的寻根。

(H) 可丽木酷与其他家具制造商有何不同？

(S) 在我看来，有几个关键原因使可丽木酷有别于其他家具制造商。首先，我们所有的家具都是在自己的工厂里生产的，这些工厂都位于日本爱知县和岐阜县。每个工厂都是专门为生产和加工特定家具类别而创建：一家工厂专门生产餐椅，其他工厂生产家居装饰等。我们从一开始就以这种方式工作，因为我们的目标仍然是以高效可靠的方式生产优质的家具。我们采购实木木材，并自己处理整个流程。这样我们就能确保木材的质量和家具的耐用性。我们不使用任何非法砍伐的木材，同时也会留意供应商的森林，以确保我们坚持使用可持续的方法进行生产。最后，我们的制造理念是高科技和高感触。我们一直在机械制造和人造技术方面寻找最理想的组合和平衡。我们不想制造工业产品。我们希望制作具有日本美感的精美工艺产品。

(H) 可丽木酷背后的理念是什么？

(S) 质量至上，精益求精。我们想制造出非常受客户欢迎的木制家具。用木头做家具时，我们用的是 50 到 100 年树龄的树木。我们始终牢记这一点，并对我们所做的事情保持谦逊的态度。我们想做经久耐用的家具；它可以持续使用一百多年，并受人喜爱。

(H) 当时和当下可丽木酷背后的愿景是什么？

(S) 回首过往，我们专注于制造高品质的木制家具。我们一直在不断完善我们的生产体系，因为我们热爱制造高品质的木制家具，并以此为荣。我们现在正努力改善我们与市场的沟通，打造超越家具制造的品牌。我们的最终目标是用家具来改善空间，提升人们的幸福感。我相信，制造高品质的家具是我们的核心，但这还不够。我们也想讲述它们的故事。

(H) 通过 Karimoku Case，您希望实现什么目标？该子品牌将如何从可丽木酷的其他业务中脱颖而出，并提高主营产品价值？

(S) 我相信可丽木酷将会获得一种新的家具设计方式，同时也会扩大我们的业务机会。作为一个品牌，Karimoku Case 的家具制作起点与今天的家具设计方式完全不同。通过这种创新方法，我们需要了解每个空间和案例的理想结构和氛围，然后再继续设计流程。

(H) 您如何形容 Karimoku Case 背后的理念？

(S) Norm Architects 提倡轻简主义。芦沢啓治坚持诚实设计。在 100% 尊重他们价值观的同时，我们将尽最大的努力来制作适合每一种具体情况的家具和其他木制产品。通过 Karimoku Case，我们想展示和传递家具所具备的、对于美好生活必不可少的基本价值。



Shingo Matsuura



OLUCE

<https://www.oluce.com/en/>

Oluce is one of the oldest lighting design brands in Italy, founded in 1945 by design master Giuseppe Ostuni. The brand is known for its excellent manufacturing process and the aesthetic and technical research of light, which perfectly combines design and function. Oluce's products transcend fashion trends and become a classic symbol of Italian design. The brand has collaborated with many design masters, such as Vico Magistretti and Joe Colombo, to launch a number of iconic lamps. Today, Oluce is still active in the international market, leading the lighting trend with innovative design and high-quality products.



OLUCE

Oluce 是意大利历史最悠久的照明设计品牌之一，成立于 1945 年，由设计大师 Giuseppe Ostuni 创立。品牌以卓越的制造工艺和对光的美学与技术研究著称，将设计与功能完美结合。Oluce 的产品跨越时尚潮流，成为意大利设计的经典象征。品牌曾与多位设计大师合作，如 Vico Magistretti 和 Joe Colombo，推出了众多标志性灯具。如今，Oluce 依然活跃在国际市场上，以创新设计和高品质产品引领照明潮流。



Calamaio lamp, with its innovative design concept and excellent manufacturing process, shows extraordinary style. The flexible rotating head and solid metal frame ensure that the light can be accurately projected to every corner.

The Oluce Medusa table lamp is a glass table lamp designed by Andrea Quaglio and Manuela Simonelli, Studio Quaglio Simonelli. The design of the light fixture is based on a simple principle: a metal dome is incorporated into a cylinder. The dome contains the light source, while the glass cylinder cleverly propagates the light to the supporting surface of the lamp.



In 1963, Italian design giant Marco Zanuso joined hands with Oluce company to create a unique lamp masterpiece Zanuso lamp. The lamp's signature feature is its spacious and flexible plexiglass lamp shade, which is paired with a solid lacquered metal base.





The Atollo lamp was created by designer Vico Magistretti in 1977 and won the Compasso d'Oro Award in 1979, becoming a classic in the design world. Its structure is composed of columns, cones and hemispheres, creating a simple and artistic form of lamps.

Interview with Curator

(H) - Hongchao Wang
(S) - Ivo Shi

(H) Oluce has introduced many new creative ideas in recent years, but how do you balance the brand's historical legacy with its future vision?

(S) Since its founding, Oluce has always approached each design product with a unique perspective. Over the years, we have been fortunate to collaborate with many design masters, creating numerous classic pieces. Take the Atollo table lamp, for example—it is not only a light fixture but also an outstanding embodiment of the brand's design philosophy.

We understand that every product has its time of creation, and the key to Oluce's long-term development lies in consistently adhering to the principle of designing with care for human living environments.

In the future, the core of our continuity will be this design spirit, rather than being limited to any single product. By inheriting and promoting this spirit, we believe we will create more great products like Atollo, preserving the brand's historical legacy while continually moving toward a new future.

(H) The Atollo table lamp stunned the industry with its geometric aesthetics in 1977, and now in 2025, the Superluna floor lamp features a hidden light source with a hemispherical shape. Through the evolution of products over half a century, I feel that today's OLUCE has undergone a significant philosophical shift compared to the VICO era. With today's lighting incorporating more advanced electronics and extensive use of PCBs, how do you view such evolution, and where do you see OLUCE taking its iconic designs in the future?

(S) This phenomenon is quite similar to the current situation in the traditional car market versus the electric vehicle market. Today's consumer market is becoming increasingly diversified, with different consumers having varying needs and preferences, meaning no single product can satisfy everyone. As the market matures, consumers will make choices that best meet their needs. OLUCE has always adhered to a long-term development strategy, actively integrating advanced technologies and constantly launching new products.

We believe that technological advancements offer more possibilities for lighting design. Although the shapes and technologies of products are constantly changing, our pursuit of high-quality design remains unchanged. Whether it is classic geometric aesthetics, innovative designs with hidden light sources, or the application of high-tech electronics, these are all explorations and innovations at different stages in our design journey. We believe that through continuous exploration, OLUCE will be able to maintain its classic charm while adapting to the times, bringing more high-quality products to consumers.

(H) How does OLUCE view the large number of counterfeit products in the Chinese market and the CCC certification for imports and exports in China? This issue might be a reason why brands like FLOS, though very popular, still face poor performance. How does OLUCE overcome these challenges?

(S) Currently, the issue of counterfeit products is indeed difficult to avoid in the market, but we believe that with the continuous improvement of market supervision mechanisms and the gradual improvement of relevant laws and regulations, this issue will be alleviated over time. OLUCE attaches great importance to the Chinese market.

When we first entered the market, we actively ensured that most of our products passed the national CCC certification and obtained the relevant certificates. We know that for a brand hoping to develop long-term in China, respecting local regulations is crucial.

In the imported lighting field, there is indeed a difference in efficiency compared to bulk products. Like FLOS, we primarily serve customers who seek high-quality products. As the overall level of design in China improves and consumer aesthetic concepts continue to advance, the demand for high-quality lighting is steadily growing. We firmly believe that sales will also increase in the future.

Therefore, we are confident about the Chinese market, and we will continue to provide high-quality products and services to Chinese consumers, actively respond to various challenges, and develop steadily in this market.

与策展人的对话

(H) - Hongchao Wang

(S) - Ivo Shi

(H) Oluce 近年来有很多新的创意，但是你们是如何平衡品牌历史遗产与未来愿景的？

(S) 自 Oluce 创立以来，我们始终以独特视角对待每一款设计产品。在发展历程中，我们有幸与众多设计大师携手，打造出许多经典款式。就像 Atollo 台灯，它不仅是一件灯具，更是品牌设计理念的卓越体现。我们深知，每个产品都有其诞生之时，而 Oluce 能够长久发展的关键，在于始终坚守以设计关怀人类生活环境的宗旨。未来，我们延续的核心是这种设计精神，而非局限于某一款产品。通过传承和发扬这种精神，我们相信会创造出更多如 Atollo 般伟大的产品，在继承品牌历史遗产的同时，不断迈向新的未来。

(H) Atollo 台灯在 1977 年以几何美学震惊业界，而 2025 年推出的 Superluna 落地灯却采用隐藏光源的半球造型。通过半个世纪的产品演变，我感觉今天的 OLUCE 和过去 VICO 时代的品牌有了巨大的哲学转变。面对今天的灯具更高科技电子化、大量的 PCB 板的应用，你们是怎么看待这样的衍变，会把 OLUCE 这样的经典带向何方？

(S) 这一现象其实和当下传统汽车与电动汽车市场的情况类似。如今的消费市场日益多元化，不同消费者有着不同的需求和偏好，不存在一款产品能满足所有人的情况。随着市场逐渐成熟，消费者会根据自身需求做出合适的选择。OLUCE 一直秉持长期主义发展战略，积极与先进工艺融合碰撞，不断推出新产品。我们认为，科技的发展为灯具设计带来了更多可能性，尽管产品的造型和技术在不断变化，但我们对高品质设计的追求从未改变。无论是经典的几何美学，还是隐藏光源的创新设计，又或是高科技电子化的应用，都是我们在不同阶段对设计的探索与创新。我们相信，通过这样的不断探索，OLUCE 能够在保持经典魅力的同时，适应时代发展，为消费者带来更多优质的产品。

(H) OLUCE 是如何看待中国市场大量的仿冒品和中国进出口的 CCC 认证的？因为这也许类似于像 FLOS 这样的品牌虽然很受欢迎但业绩欠佳，Oluce 是怎么去克服这些困难的？

(S) 目前，仿冒品问题在市场上确实难以避免，但我们相信，随着市场监督管理机制的不断完善以及相关法律法规的日益健全，这一问题会逐步得到缓解。OLUCE 十分重视中国市场，在进入中国市场之初，我们就积极让大部分产品通过国家 CCC 检测并获得了相关证书。我们深知，对于一个希望在中国长期发展的品牌而言，尊重当地规则是至关重要的前提。

在进口灯具领域，其效率与大宗产品相比确实存在差异，我们和 FLOS 一样，主要服务于追求高品质的客户群体。随着中国设计水平的整体提升以及消费者审美观念的不断进步，对高品质灯具的需求也在持续增长，我们坚信，未来销量也会随之上升。因此，我们对中国市场充满信心，会继续为中国消费者提供优质的产品和服务，积极应对各种挑战，在这片市场上稳步发展。



Ivo Shi

OPINION CIATTI

<https://www.opinionciatti.com/en>

Opinion Ciatti, born in Tuscany, Italy, has been a representative of high-end furniture design since 1950 with the idea of "integrating art into life". Combining traditional craftsmanship with modern design, the brand interprets "less is more" with minimalist lines, natural materials and restrained color aesthetics. Its signature products, such as the Lipparini series and Targa armchairs, combine artistic forms with practical functions to meet the needs of multiple life scenarios. Adhering to the concept of sustainability, we use FSC certified wood and environmentally friendly coatings, and cooperate with local craftsmen to extend the product life cycle. Each piece carries the craftsman's dedication to detail, from hand-polished wood grain to plant-tanned leather, highlighting the essence of "Made in Italy". In the exhibition, the audience can touch the material, watch the documentary, and feel the brand soul of "art and life symbiosis".



OPINION CIATTI

Opinion Ciatti, 诞生于意大利托斯卡纳, 自 1950 年以“让艺术融入生活”为理念, 成为高端家具设计的代表。品牌融合传统手工艺与现代设计, 以极简线条、天然材质和克制的色彩美学, 诠释“少即是多”。其标志性产品如 Lipparini 系列与 Targa 扶手椅, 兼具艺术形态与实用功能, 满足多元生活场景需求。秉持可持续理念, 采用了 FSC 认证木材、环保涂料, 与本地匠人合作, 延长产品生命周期。每件作品都承载匠人对细节的执着, 从手工打磨木纹到植物鞣制皮革, 彰显“意大利制造”的精髓。在展会中, 观众可通过触摸材质、观看纪录片, 感受“艺术与生活共生”的品牌灵魂。



Berbera was designed by renowned Italian designer Raffaella Mangiarotti. It is Opinion Ciatti's first entry into the field of pet furniture. It is a portable pet bed designed to combine convenience and comfort.

Designed by renowned Italian designer Lapo Ciatti, La Cima 3 embodies the concept of "ready-made" in design. It reinterprets the traditional woven nautical rope as an innovative and attractive hanger.



The design style of MAMMAMIA series is young and casual, the lines are soft and meandering smooth, like a light movement, injecting the beauty of the modern space. Its ergonomic seat design not only provides the ultimate comfort experience, but also visually presents a balanced, elegant and highly attractive aesthetic.



Pacifico is a versatile steel wall system designed by renowned Italian designer Lapo Ciatti. Its design is inspired by a profound paradox: walls are not a barrier between Spaces, but a bridge connecting different Spaces through the power of knowledge.



Vanilla is a versatile desk/side table series designed by renowned Italian designer Raffaella Mangiarotti. Its design is inspired by simple and elegant lines, aiming to perfectly combine aesthetics and functionality through soft and inclusive forms.



Interview with Curator

(H) - Hongchao Wang
(L) - Lorenzo Giacobelli

(H) The PTOLOMEO bookshelf achieves "eternal circulation" for furniture through its disassemblable structure, while the X4 SHORT 360° rotating bedside table further subdivides modularity into scenarios like wine racks, desks, and more.

This philosophy of "limited modules, unlimited possibilities" seems to run through the entire brand. I've always been curious about how you interpret your brand in your own way. Could you share with us your brand philosophy and development blueprint in China?

(L) We like to think that our products offer infinite compositional possibilities, as demonstrated by the Ptolomeo bookcase and the Senzatempo coat rack, both featuring adjustable height configurations. In China, we aim to expand this philosophy by adapting it to local needs, providing modular and flexible solutions that seamlessly integrate into all urban spaces, including the most compact ones.

(H) Does the shift in your products from 'material experimentation' to 'material recovery' represent the brand transforming environmental responsibility into a creative driving force?

(L) Yes, we are indeed transforming environmental responsibility into a creative driving force. The shift from material experimentation to material recovery, as exemplified by Zenzero, which incorporates 93% recycled leather, reflects our strong commitment to sustainability. This approach not only reduces environmental impact but also drives innovation in design.

Furthermore, we utilize other proprietary sustainable materials, such as Corkcrete and Coccio, which serve as further examples of our ongoing pursuit of cutting-edge, eco-friendly solutions.

(H) The PTOLOMEO bookshelf designed by BRUNO RAINALDI achieves minimalist aesthetics through a hidden structure, while the third-generation MACIS desk by Lapo Ciatti introduces a 17cm wing extension adjustment feature. Does this evolution from 'concealed design' to 'explicit interaction' symbolize a gentle refinement of the product?

(L) The evolution from "invisible design" to "explicit interaction" represents a natural reinterpretation of our heritage. For us, rethinking the functional aspects of furniture is the foundation for creating new products.

We firmly believe that our pieces should never be ordinary but should always tell a story. While Bruno Rainaldi's Ptolomeo bookcase embodies minimalist aesthetics through its hidden structure, the Macis desk introduces interactive elements, such as extendable wings that expand its surface. This demonstrates our commitment to designing furniture that is not only visually striking but also offers new solutions, enhanced usability, and innovative interactions.

(H) The PEPE chair breaks the definition of seating with its saddle shape, while the YUM YUM sofa uses side pockets to offset the playful shape. Does this strategy of 'making humor explicit and functionality implicit' balance the design's entertainment value with practicality, adapting to the 2025 trend of emphasizing emotional experiences?

(L) Our strategy of "making humor explicit and functionality implicit" is precisely about balancing aesthetic value with practicality. The Pepe chair, with its saddle-inspired shape, and the Yum Yum sofa, with its concealed storage compartment, are perfect examples of this approach.

Our goal is to create timeless products that address contemporary living needs while combining functionality with passion. We want our furniture to not only fulfill practical requirements but also evoke positive emotions, fostering a lasting connection between the object and its user. This vision aligns perfectly with current trends that emphasize emotional experience in design, all while maintaining a strong focus on quality and functionality.

与策展人的对话

(H) - Hongchao Wang

(L) - Lorenzo Giacomelli

(H) PTOLOMEO 书架通过可拆解结构实现家具的 '永生循环', X4 SHORT 360°旋转床头柜更将模块化应用细分为酒架、书桌等场景。这种 '有限模块, 无限可能' 的哲学似乎贯穿了整个品牌。我对贵品牌一直在用自己的方式去解读其实我很好奇可否说下你们的品牌理念和在中国的发展蓝图?

(L) 我们认为我们的产品提供了无限的组合可能性, 正如 PTOLOMEO 书架和 SENZATEMPO 衣架所展示的, 它们都具有可调节高度的设计。在中国, 我们计划将这一理念进行扩展, 通过适应当地需求, 提供模块化和灵活的解决方案, 完美融入各种城市空间, 包括最紧凑的空间。

(H) 在产品上从 '材料实验' 到 '材料修复' 的转变, 是否代表品牌正将环保责任转化为创意驱动力?

(L) 是的, 我们的确正在将环保责任转化为创意驱动力。从材料实验到材料修复的转变, 正如 ZENZERO 所体现的, 它采用了 93% 回收皮革, 反映了我们对可持续发展的坚定承诺。这种做法不仅减少了对环境的影响, 还推动了设计创新。此外, 我们还使用了其他专有的可持续材料, 如 CORKCRETE 和 COCCIO, 作为我们不断追求前沿环保解决方案的进一步例证。

(H) BRUNO RAINALDI 设计的 PTOLOMEO 书架通过隐藏结构实现极简美学, 而第三代 LAPO CIATTI 的 MACIS 书桌却增加 17CM 翼展调节功能。这种从 '消隐设计' 到 '显性交互' 的演变, 是否隐喻着对产品的温和改良?

(L) 从消隐设计到显性交互的演变, 代表了对品牌遗产的自然重新诠释。对于我们来说, 重新思考家具的功能性是创造新产品的基石。我们坚信, 我们的作品绝不应该是平凡的, 而应该讲述一个故事。BRUNO RAINALDI 设计的 PTOLOMEO 书架通过隐藏结构展现了极简主义美学, 而 MACIS 书桌则引入了互动元素, 例如可扩展的翼展, 扩大了桌面的使用面积。这展示了我们致力于设计既视觉引人注目, 又能提供新解决方案、提升实用性和创新互动的家具。

(H) "PEPE 椅以马鞍造型打破坐具定义, YUM YUM 沙发用侧袋收纳对冲造型戏谑性。这种幽默显性化, 功能隐性化" 的策略, 是否在平衡设计娱乐性与实用性? 去适应 2025 趋势强调情感化体验?

(L) 我们 "幽默显性化, 功能隐性化" 的策略正是为了平衡美学价值与实用性。以马鞍造型为灵感的 PEPE 椅子和带有隐藏储物袋的 YUM YUM 沙发就是这种设计理念的完美体现。我们的目标是创造出符合当代生活需求的永恒产品, 同时将功能性与激情相结合。我们希望家具不仅能够满足实用需求, 还能激发积极的情感, 促使物品与使用者之间建立持久的联系。这一愿景与当前强调情感体验的设计趋势完美契合, 同时始终关注产品的质量与功能性。



Lorenzo Giacomelli

CHANGPHEL



CHANGPHEL

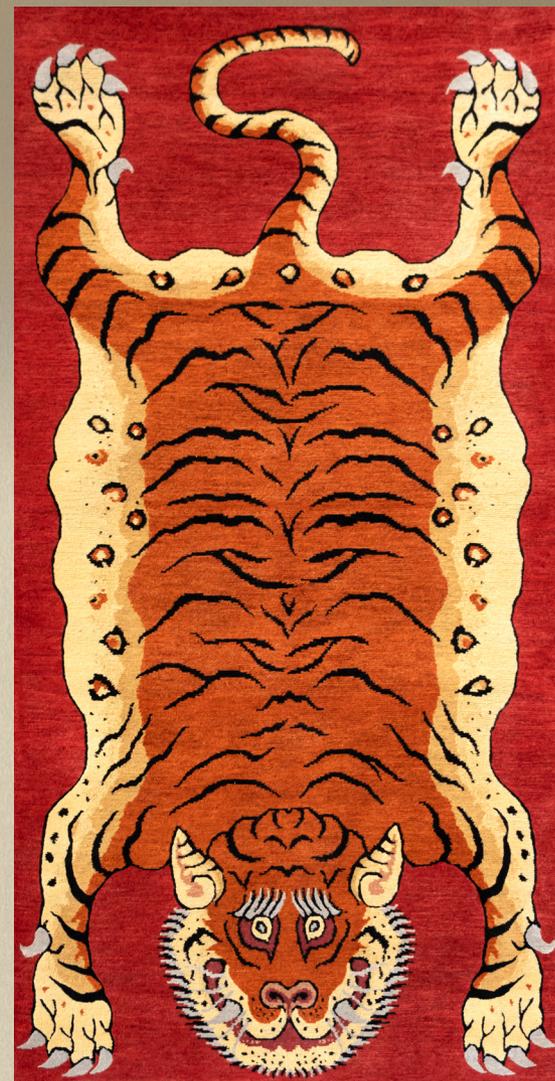
www.changpHEL.com

CHANGPHEL is a high-end home lifestyle brand rooted in the Himalaya-crossing region. We cherish the life and art of the snowy homeland. Adhering to a simple approach, we blend Tibetan traditions with contemporary aesthetics to create high-quality home products for today. "CHANGPHEL" means "northern Xizang wool" in the language of Tibetan. The selection of materials and the production process of CHANGPHEL rugs carry the wisdom of ancient Tibetan culture and the harmonious coexistence of human beings and nature. In an era where time is the ultimate luxury, we insist on a purely handmade pace and a close-to-nature approach. We infuse the thickness of history and the warmth of life into every knot of our rugs through the hands of our artisans. Far mountains, near heart. In the thin air, life is thriving. We hope our creations bring you warmth, companionship, passion and courage to pursue life.

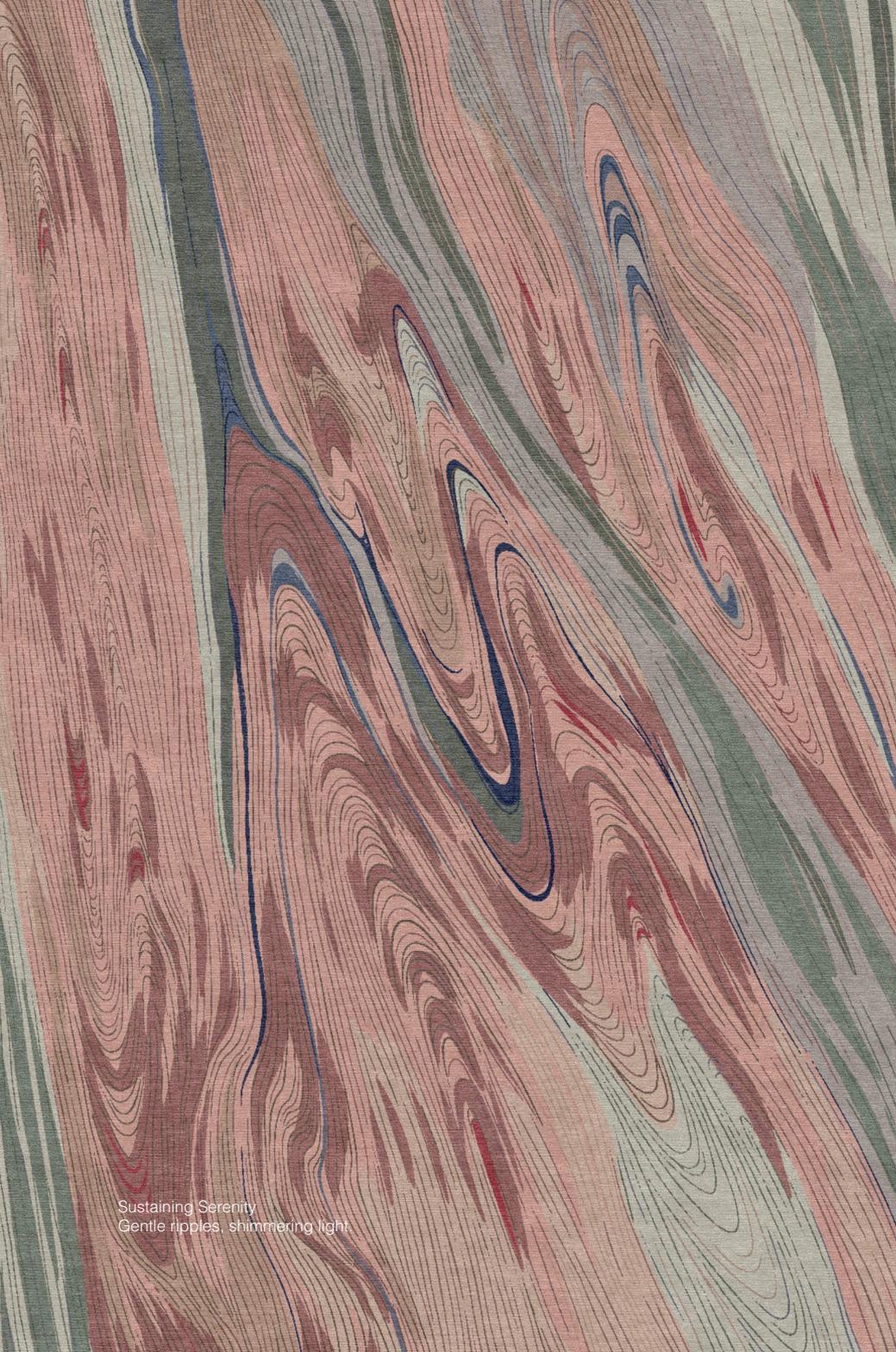


CHANGPHEL 山赴

CHANGPHEL 山赴是根植于跨喜马拉雅区域的高端家居生活方式品牌。我们珍视雪域家园的生活与艺术，坚持延续质朴的方式，融合藏地传统与当下审美意趣，创造属于今日的高品质家居产品。“CHANGPHEL”藏语原意“藏北羊毛”，山赴藏毯的选材与制作过程，承载着古老藏地文化与天地共生的智慧。在时间成为最大奢侈的当下，我们坚持纯手工的节奏和亲近自然的方式，将历史的厚度、生活的温度，通过手工艺人的双手，注入藏毯的一结一扣之中。远山在望，奔而赴之。空气稀薄处，生活正热烈着。愿我们的创作，给予你温暖陪伴，还有奔赴生活的热情与勇气。



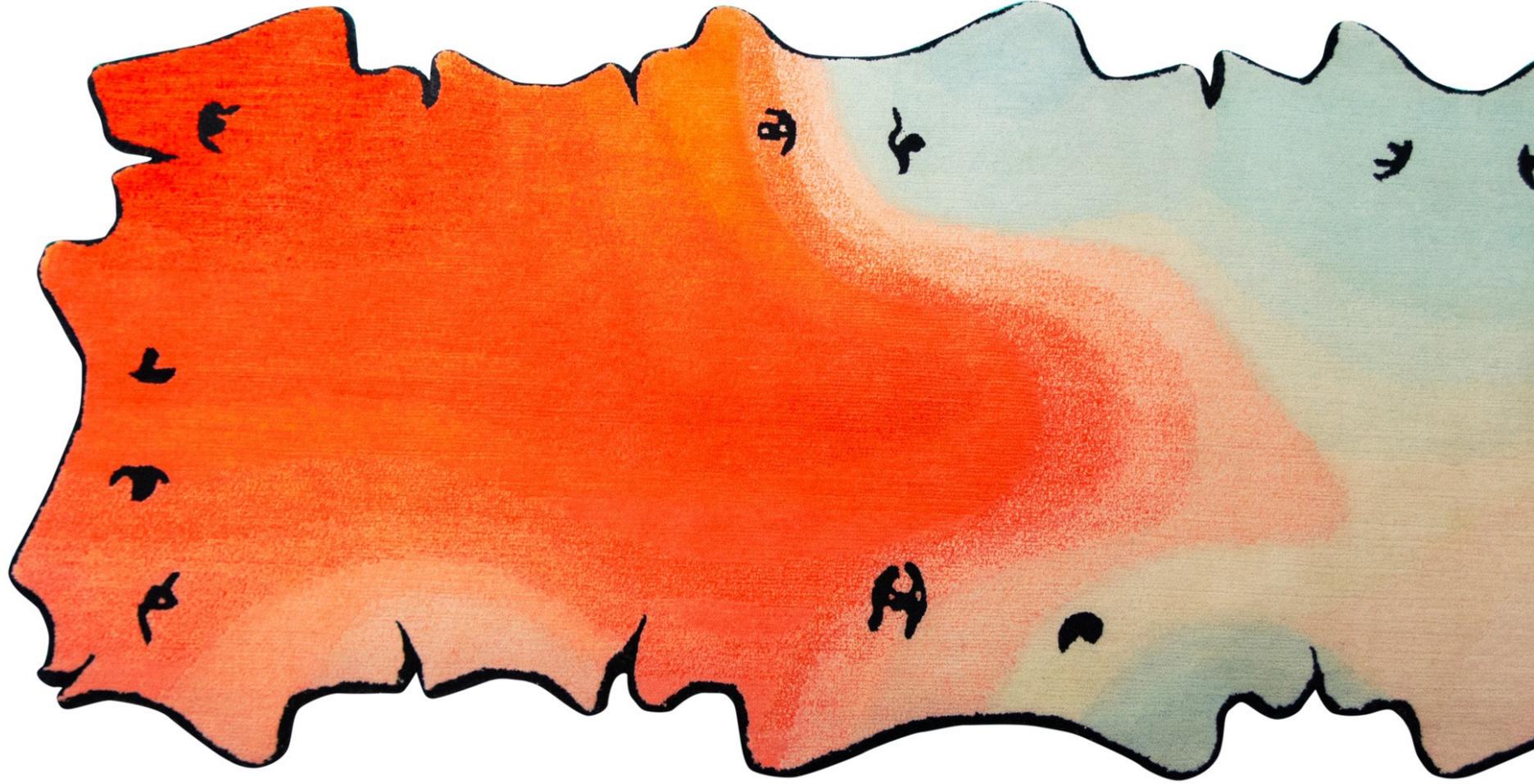
The Leaping Tiger



Sustaining Serenity
Gentle ripples, shimmering light.



Dragon Spirit
The divine dragon guards the home, and Buddha protects peace and health. Dragons play an important symbolic role in the life of Tibetan, stemming from people's fear of the unknown aspects of nature, which gave rise to numerous myths and legends.



Difference is Beautiful
The overall carpet surface features a natural color gradient, with soft tonal variations flowing and blending across the carpet.

Interview with Curator

(H) - Hongchao Wang

(W) - Zeqiang Wang

(H) Shangfu chooses Tibetan wool from the Tibetan Plateau as its sole material, but in the current industrialized textile-driven world, how does the brand quantify the cost of this adherence to tradition?

(W) Shangfu's commitment to materials is not driven by cost considerations. If we were to focus purely on the raw material cost, then the cheaper and more industrialized New Zealand wool, which is easier to procure, would be the better choice. However, Tibetan wool from the high plateau above 4,000 meters is a unique gift from nature.

The special characteristics honed by the harsh environment ensure that Tibetan carpets are far superior in load-bearing capacity, compressive strength, stain resistance, and the durability and stability of their colors. This is why it has been proven over thousands of years to be one of the best materials for carpets and is used by many top international brands.

Only Tibetan carpets made with Tibetan wool by hand can be treasures passed down through generations in Tibetan households. As Shangfu is a brand born from the Himalayan plateau, material selection and adherence are central to its mission and cannot be changed due to cost considerations.

(H) The Tibetan carpet "Tiger and Manticore," created in collaboration with French artist Jean-Marie Fiori, combines Tibetan symbols with Western surrealism. In this cross-cultural creation, as an outstanding representative of Tibetan culture, how does Shangfu balance the inheritance and preservation of Tibetan culture?

(W) In fact, while maintaining the best materials and traditional craftsmanship, craftsmanship can open up more possibilities through art. This is something Shangfu has repeatedly succeeded in, not only through collaborations with French artist Jean-Marie Fiori, but also with Italian national treasure artist Gaetano Pesce, American artist Katy, Chinese artist Jacky Tsai, Chinese art master Huang Yongyu, and emerging artists like Chen Duxi. As the inheritors and practitioners of traditional craftsmanship, we must first clarify that there is no rigid tradition or closed-door technique.

The traditional craftsmanship we discuss today was itself an innovation at the time of its creation, and it has gone through long periods of fusion, evolution, and sedimentation. This is precisely the reflection of our ancestors' active adaptation to the environment, meeting life's needs, and pursuing beauty.

Just like the Tibetan carpet craft, which evolved from simple geometric forms to more colorful patterns and exquisite techniques, it was the result of constantly integrating new elements and technologies. Therefore, cross-cultural collaborations with artists from different backgrounds and creative philosophies contribute to enhancing traditional culture and are an effective way to let the world see local culture.

(H) A regular-sized Tibetan carpet takes 700 hours to hand-weave (while the 2025 NFT digital Tibetan carpet realizes 'instant certification'). Does the juxtaposition of 'physically slow' and 'digitally fast' hint at the brand's redefinition of the 'value of time'?

(W) Shangfu believes that time will only become more valuable in the future. In a world where meals are pre-made, and with the further development of AI technology, time will be split even more finely. The sincerity embodied in products crafted by human hands, made by tying each knot of time, will be the future's top luxury.

Shangfu insists on warm, handmade craftsmanship because machines can mostly only produce identical, cold, and cheap items that require us to adapt to them. However, handicrafts made by artisans are the opposite—each user can feel the genuine warmth of the craftsman, something we are currently lacking.

At the same time, Shangfu's development is not rigid. While adhering to what should be upheld, we hope to keep pace with the times by changing what can be changed through technological innovation. For example, one of Shangfu's concepts is "to let customers see the custom handmade carpet before it is finished," thus satisfying customers' customization needs and aligning with modern home design requirements, allowing traditional craftsmanship to better adapt to market development and highlight the value of time.

(H) 90% of the artisans at the Shannan workshop are Tibetan women, who gain economic independence through carpet weaving, but the brand's communications rarely present their individual stories. Will the brand consider opening an artisan signature system, similar to how Mercedes-AMG has signed engines, so that each Tibetan carpet has the weaver's name embedded in its threads?

(W) Currently, Shangfu still recruits and trains Tibetan carpet weavers in Qiongjie County, Shannan, Tibet, and hopes to double the number of artisans by 2027. From the very beginning, people have been the most important element and the foundation of the Shangfu brand.

We are already developing corresponding NFC chips to record the weaver's information in the chip, so that every handmade Tibetan carpet will have traceability, a story, and warmth.

与策展人的对话

(H) - Hongchao Wang
(W) - Zeqiang Wang

(H) 山赴选用藏北绵羊毛作为唯一原材料，但在工业化纺织主导的当下，品牌如何量化这种坚守的代价？

(W) 山赴对于材料的坚守并不是出于代价考量。如果单纯是从原材料成本考虑，那么价格低廉且工业化程度更高，更易于采购和获取的新西兰羊毛会是更好的选择。但因为藏北高原羊毛是海拔4000米以上自然的独特馈赠，它在严酷环境中磨炼出来的特质能够保证藏毯的承载能力，抗压能力，抗污能力都远超其它羊毛材质，且能够保证地毯色彩的持久性和稳定性，所以才是几千年来被证明为最佳地毯原材料之一，也是现在很多国际大牌的顶端产品线才能够选用的原材料。也只有用藏北羊毛手工编织的藏毯才是藏民家中可以代代相传的珍宝。而山赴是从喜马拉雅高原土壤中发生的品牌，那么对于材质的选择和坚守就是山赴的使命，也是不能因代价考量而改变的部分。

(H) 与法国艺术家 Jean-Marie Fiori 合作的《虎与猫首》藏毯将藏地符号与西方超现实主义融合。这种跨文化创作中，作为西藏文化输出的杰出代表，山赴怎么平衡藏族文化的传承和保留？

(W) 实际上，在坚持最优材质和传统工艺不变的前提下，手艺可以藉由艺术而产生更多的可能性。这一点 CHANGPHEL 山赴已经有了多次且成功的案例和经验，不仅是与法国艺术家 Jean-Marie Fiori 的合作还包括与意大利国宝级艺术家 GAETANO PESCE，以及美国艺术家 KATY，华人艺术家 Jacky Tsai，中国艺术大师黄永玉以及新生代艺术家陈晋台等。作为传统技艺的传承者与经营者，我们首先要明确的是从来都没有墨守成规的传统更没有闭门造车的技艺。我们当下所讨论的传统工艺，实际上在其诞生之时就是一种创新，并且都需要经历漫长岁月中的融合和演变以及沉淀，这恰恰是先辈们积极适应环境、满足生活需求和追求美的体现。就如同藏毯工艺，从最初简单的几何形式逐步发展出丰富多彩的图案和精湛的技艺，正是不断融合新的元素和技术的结果。所以与不同文化背景、不同创作理念的艺术家的跨文化合作也是在为传统文化添砖加瓦过程，更是让世界看见在地文化的有效途径。

(H) 一张常规尺寸的藏毯需 700 小时手工编织（而 2025 年推出的 NFT 数字藏毯却实现“秒级确权”。这种“物理极慢”与“数字极快”的并置，是否隐喻着品牌对“时间价值”的重新定义？

(W) 山赴认为时间在未来只会更加有价值。因为在菜品都是预制的当下，随着 AI 技术的进一步发展，时间会被拆分的更加精细，而能够继续用人类有温度的双手将时间一结一扣编织而成的产品所蕴含的诚挚会是未来最顶级的奢侈品。山赴坚持有温度的手作，因为机械化大都只能够制造出千篇一律的东西，冰冷而廉价，在使用中需要我们去适应它们。但匠人的手工艺品则恰恰相反，每一个使用者都能感受到手艺人最真切的温暖，这正是我们现在所缺失的东西。同时，山赴的发展也并不死板，在坚持所应该坚持的前提下，我们希望能够跟上时代的发展，通过技术的创新改变可以改变的部分，比如山赴的一个理念就是“让客户看到订制的手工地毯，在这张地毯编织完成之前”，这样既能够满足客户的订制需要，更是能够匹配现代家居设计需求，让传统手艺更好的配合市场发展才能够更加突出时间的价值。

(H) 山南工坊 90% 为藏族女性匠人，她们通过藏毯编织获得经济独立，但品牌传播中却鲜少呈现其个体故事。未来是否会开放匠人署名制，类似于奔驰 AMG 的签名发动机，让每张藏毯的经纬都烙印创作者姓名？

(W) 到目前为止，山赴依旧在西藏山南琼结县当地招聘及培训藏毯编织匠人，并且希望能够在 2027 年实现匠人人数的翻倍增长。自始至终，人都是山赴品牌最重要的元素，也是山赴的基础。我们已经在开发相应的 NFC 芯片，希望能够在芯片中录入编织匠人的信息，让每一张手工藏毯都能够有追溯，有故事，有温度。



Zeqiang Wang

BeCandle

BECANDLE

www.becandle.com.hk

BeCandle is a fragrance company founded in 2012 at Sai Kung, often regarded as the back-garden of Hong Kong. The brand operates its own candle and aroma production factory in Hong Kong, employs a vibrant team of craftsman, takes care of each piece of works with hearts and passions, ensures the quality of each piece of product. BeCandle sources world wide and work closely with quality fragrance houses and perfumers to develop our fragrance library. With the inhouse lab, BeCandle has the capability to provide customise fragrance creation and developmet, and worked with wide range of brands and coporate from various industry to create bespoke aroma and products.



Sai Kung Bricks Diffuser

BECANDLE

BeCandle 是一間香氣製作公司，於 2012 年在香港西貢創立，西貢被稱為香港的後花園。在香港擁有自己的蠟燭和香氣產品生產工廠，雇用一支充滿活力的工匠團隊，用心和熱情照料每一件作品，確保每一件產品的質量。BeCandle 與國際頂尖香水公司和調香師密切合作，開發我們的香氛庫。憑藉我們的內部實驗室，我們具備提供定制香氣創作和開發的能力，並與各行各業的廣泛品牌和企業合作，打造獨特的香氣和產品。



Ground Series Candles



Spinum Type I kinetic diffuser



BeCandle X Skin Need

Interview with Curator

(H) - Hongchao Wang

(X) -Xavier Tsang

(H) BeCandle's Dim Sum Candle replicates the texture of rice noodle rolls using wax, while the VOID series reconstructs the tea ceremony with geometric forms. When entering the mainland Chinese market, will this strategy of 'poetic reinterpretation' of Hong Kong's local culture be adapted for regional contexts? For instance, could the scent trail of West Lake Longjing tea or the lattice window structures of Suzhou gardens be incorporated into candle designs to achieve aesthetic harmony?

(X) BeCandle's creations have always been purely about using scent and wax craftsmanship to record and reflect the interesting, touching, and inspiring elements in our surroundings, without too much consideration for the market. Over the years, as I have engaged more with life, trends, and traditional culture in mainland China, I believe that only through a deep understanding and reflection of these cultural characteristics can we develop creations that truly resonate with people. The mode of expression may not only be limited to visual design or emotional narratives—it could also manifest in the choice of raw materials, material development, or production processes.

For the past ten years, we have focused on fragrance design and development, working with world-class perfume manufacturers and perfumers. Drawing from our perspective in Saigon—recognized by TIME OUT magazine as one of the world's coolest neighborhoods and regarded as Hong Kong's backyard seaside community—we use scent to interpret our vision of modern Chinese living culture.

(H) From Malaysian palm wax to the VOID series' 93% recycled aluminum, how does BeCandle balance material sourcing with artistic expression in its progressive approach to sustainable ethics?

(X) We are constantly developing different sustainable materials and production methods, from an aromatherapy candle series made with reclaimed soil from local construction sites to the Ground series, which repurposes industrial coffee grounds. We are also working on a new collection using waste byproducts from Guangdong herbal tea production. Today, the domestic market is filled with beautifully packaged products and brands. However, BeCandle's strength lies not only in visual design but also in our deep understanding of this craft and industry. By connecting with the atmosphere of contemporary life and environmental demands, we find endless inspiration to create and develop products that seamlessly integrate into living spaces while promoting sustainability and the circular economy.

(H) I've known XAVIER for over ten years, from New York to now, and I've witnessed the brand mature and become increasingly refined, which makes me very happy. Compared to many mainland Chinese brands, BeCandle has done exceptionally well. I'd like to ask whether the brand intends to focus more on the high-end market, similar to Le Labo?

(X) When I first met Hong Chao, he was a young designer fresh out of school, just like many of us who were seeking opportunities to showcase our work. Now, he has become one of the most sought-after designers and curators both domestically and internationally, and of course, I aspire to achieve such success.

One of the reasons I run BeCandle is that I am a passionate user of fragrance and perfume brands myself. I have always admired different brands for their products, creativity, and storytelling. Having lived in Italy, I encountered many artisans and workshops that have been operating for over a century—though small in scale, they quietly produce world-class products. These experiences have continually inspired and motivated me to build my own brand.

(H) BeCandle's Saigon workshop insists on hand-pouring wax, yet expanding into the mainland market may require scaled-up production and multiple retail stores, which presents significant challenges. How do you view these obstacles to brand expansion?

(X) In recent years, we have been exploring the most suitable business and production models, aiming to find a balance between artisanal craftsmanship and large-scale manufacturing. Running a business in Hong Kong comes with significant cost constraints, so we are also considering developing a brand model that allows us to collaborate with manufacturers and partners both domestically and internationally. By doing so, we hope to transcend geographical limitations while preserving the soul and quality of the brand.

与策展人的对话

(H) - Hongchao Wang

(X) -Xavier Tsang

(H) BeCandle 的点心蜡烛以蜡浆复刻肠粉工艺，而 VOID 系列用几何造型重构茶道仪式。这种将香港本土文化『诗意化转译』的策略，在进入大陆市场时是否会考虑二次在地化创作？例如用西湖龙井的熏香轨迹，或以苏州园林的漏窗结构重塑蜡烛形态，实现美学的和谐共生？

(X) BeCandle 一直以来的创作，都只是纯粹的利用香气和蜡的工艺去记录和反映身边有趣的、触动和启发到我们的事物，没有太多市场考量。这些年多些接触大陆的生活、潮流和传统文化，我相信当能够真正了解，反映当地的这些文化特质，才能开发出打动人心的创作。这个表现形式未必只在外观设计或感情表达上，可能会是从原材料、物料开发和生产模式上的创作。另外过去10年我们一直专注在香气上的设计开发，与国际一流的香水工厂和调香师合作，希望从香港西贡这个曾被 TIME OUT 杂志选为其中一个全球最酷社区、亦被誉为香港后花园海边社区的视角，利用气味演绎我们眼中的中国现代生活文化。

(H) 可持续伦理的渐进式实践从马来西亚棕榈蜡到 93% 再生铝材质的 VOID 系列，BeCandle 如何平衡材料溯源与艺术表达的冲突？

(X) 我们一直在开发不同的可持续物料和生产模式，从社区地盘工地回收泥土开发的香薰蜡烛系列、用回收工业咖啡渣生产的 Ground 系列、到正在开发的利用广东凉茶生产废料再做的新系列。现今国内有很多各种各类型美轮美奂包装的产品和品牌，BeCandle 的优势并不只在于外观设计，而是我们多年来对这个工艺和工业的理解，连结人们现今生活的氛围和对环境的要求，过程都给予我们很多灵感去创作和开发能够真正融入生活空间，同时达到可持续发展、推动循环经济的产品。

(H) 我认识 XAVIER 10 几年了 从纽约认识到现在看到了品牌的成熟化和变得非常高级这个我非常高兴 这些是比很多大陆品牌做的好的，我想请问品牌是不是会和 LE LABO 那样更加去 FOCUS 定位在高端呢？

(X) 当年认识 Hong Chao 他还是刚毕业的设计师，大家一样四围寻找机会，展现自己创作。现在他已经是国内甚至国际炙手可热的设计师和策展人，我当然也希望像他达到做到这样的成绩。我经营 BeCandle，其中一个原因就是我是这种香气香水品牌的大用户，一直都欣赏不同品牌的产品、创作、和故事。再加上曾经在意大利生活，见识过很多经营上百年的工匠和工作室。虽然规模不大，但是默默地制作世界级的产品。这些都是我一直启发着我，推动着我去经营自己品牌的动力。

(H) 西贡工坊坚持蜡浆手工浇铸，而大陆市场拓展需规模化生产或者很多门店去服务，这个对品牌拓展来说是很艰难的事情请问你是怎么看待这些的呢？

(X) 近几年我们都在摸索最合适的经营和生产的，希望达到手工工房和规模生产之间的一个平衡点。当然在香港经营，成本会是一个十分巨大的限制，所以我们也思考开发一套品牌模式，透过不断接触国内国外的制造商和合作伙伴，希望可以抛开地域限制，同时保持品牌的灵魂和质素。



Xavier Tsang

kar-

KAR

www.kar-studio.com

Founded by Steven Yeung in 2020 in China, kar is a home aesthetic brand that blends oriental wabi-sabi spirits with a contemporary aesthetic attitude. The brand name "kar" hints at our inner pursuit in the oriental philosophy of "karma", which relies on the power of time, nature, and spiritual states. We embrace causality and emotions through the process of our creations, gradually marching forward to the truth and essence of all things. The external expressions of our furniture, objects, space, and lifestyles are aiming to convey our view on beauty and values. Taking the traditional influences from the past, we create an artistic language that only belonging to the contemporary period. Under a seemingly primitive appearance, we seek to pursue the exquisite textures and ultimate expression of craftsmanship, revealing its powerful inner energy while striking an elegant balance between living and art.



KAR

kar 是一个来自中国的家居美学品牌，由 Steven Yeung 于 2020 年创立，将东方侘寂精神和当代审美态度相融合，呈现一个独特的美学世界。品牌名“kar”源自梵文“karma”，蕴含了内在的哲学追求。我们相信一切的审美和灵感，来源于时间、自然和精神的因果关系。我们的创作是感性的，通过原始和谐的形态去探索美的本质，并坚持追求手工艺质感。kar 透过家具、空间和生活方式，传递品牌的审美价值观，在生活与艺术之间取得平衡。





What's more, the original texture of the fibreglass is retained on purpose, unlike the conventional way of embellishing the base material with a glossy coating. Therefore, the naked touch of fibreglass emanates a soft, jade-like sentiment.



"Not by Intention" Collection

The birth of the "Not by Intention" series reveals kar's core philosophy. This series of furniture pieces is concreted by fibreglass based on the shape of hand-made clay models; every random trait from the fingertips of the designer is recorded in the finished product. His state of mind, the strength of pressures, temperatures, emotions and impulses can all be conveyed through the flexible rendering of fibreglass materials.

Interview with Curator

(H) - Hongchao Wang

(S) - Steven Yeung

(H) Kar's "Oracle Bone" series transforms ancient script into modern furniture through lacquer craftsmanship, while the "Unintentional" series preserves the emotional traces of handmade clay models. Is it accurate to interpret Kar's design approach as a 'de-symbolization' of Eastern philosophy?

(S) Kar's creative process is not bound by a fixed framework, nor do we deliberately pursue 'de-symbolization.' Rather, the cultural influences that have shaped us naturally and subtly find their way into our creations.

(H) Kar's signature glass fiber concrete material is an intelligent and efficient choice, but it has also become a target for counterfeiters. How do you protect your intellectual property?

(S) Regardless of the material, any product that gains market recognition is vulnerable to imitation. Different countries have different intellectual property regulations, and in China's furniture industry, it is crucial to understand design patent laws in advance. The best approach is to secure complete patent certification before launching a product to ensure proper protection of our creations.

(H) Kar has established a high-end image through international galleries like Galerie Philia in New York, while in China, it mainly reaches niche buyers through select stores. Is this a deliberate strategy or an unintended outcome?

(S) I don't perceive brand positioning in terms of hierarchy—it's simply a reflection of different markets and customer demographics handled by our distributors in various countries. In fact, since Kar's inception, we have never actively promoted ourselves. Whether it's international galleries or domestic select shops, all collaborations have come through invitations, which we carefully evaluate. What matters most to us is our domestic clientele. That's why our retail prices in China are only one-third of what they are abroad—to make our products more accessible to those who appreciate them. I believe the most important thing in building a brand is to focus on the product itself and let everything else unfold naturally.

与策展人的对话

(H) - Hongchao Wang

(S) - Steven Yeung

(H) Kar 的『甲骨文』系列通过大漆工艺将古老文字转化为现代家具，而『非刻意而为之』系列用粘土模型保留手作情绪。这种将东方哲学『去符号化』的转译策略是否是对 KAR 的正确品牌解读呢？

(S) kar 在创作里没有框架，并无刻意地“去符号化”，而是自然而然把影响过我们的文化潜移默化入创作里。

(H) “Kar 标志性的玻璃纤维混凝土材质是一个聪明高效的选择，但也成为仿冒品盯上的对象。你是怎么去保护自己的知识产权的呢？”

(S) 无论什么材质，只要产品得到市场认可，都会容易被仿冒。不同国家有不同的知识产权条例，在中国做家具，就要提前了解外观设计专利的条款，做好对自己创作的保护，提前在产品发布之前申请完整专利认证才是上策。

(H) Kar 通过纽约 Galerie Philia 等国际画廊建立高端形象，但在国内仅依托小众买手店渗透。这种『墙外开花』的策略是主动选择还是被动结果？

(S) 我并不觉得形象有什么高低之分，只是不同国家代理商之间不同的市场和客群分别。事实上 kar 从成立至今未做过任何主动推广，无论是国外或者国内的画廊和买手店都是主动邀约，我们再进行筛选。而 kar 更在乎的是国内的客户，所以我们国内的零售价是国外的三分之一，为了更多喜爱我们的朋友能容易选择我们的产品。我认为做品牌最重要的就是把专注放在产品身上，其余的就交给缘分。



Steven Yeung

nosedit®

NOSEDIT

ig:nosedit_official

At the helm of nosedit® is Sinthia, a seasoned curator with extensive experience in brand management for renowned names such as Fresh, Jo Malone, and Charlotte Tilbury. Despite her demanding career and being a mother of two, Sinthia has always found solace in the magic of scent. The calming effect of trying different fragrances provided her with a muchneeded escape from the stresses of daily life. This personal journey led her to create nosedit® — a space where others could experience the same sense of release and relaxation through beautiful scents.nosedit®'s interior design was crafted by Benwu Studio with dedication, earning recognition from CNN as a leader in Chinese design. Benwu Studio, founded by Hongchao Wang and Peng You, specializes in product, interior, and installation design. Collaborating with brands like Hermès, LV, and BMW, its works have been showcased in museums like V&A and UCCA.



NOSEDIT

nosedit® 的创始人是 Sinthia，一位经验丰富的策展人，曾为多个知名品牌如 Fresh、Jo Malone 和 Charlotte Tilbury 进行品牌管理。尽管她的职业生涯要求繁重，而且还是两个孩子的母亲，Sinthia 始终在香氛的魔力中找到了慰藉。尝试不同香水带来的宁静效果，成为了她从日常压力中逃离的必要方式。这段个人经历促使她创建了 nosedit® —— 一个让人们通过美丽的香氛体验同样的释压和放松的空间。nosedit® 的室内设计由 Benwu Studio 精心打造，并获得了 CNN 的认可，成为中国设计领域的领导者。Benwu Studio 由王鸿超创立，专注于产品、室内和装置设计。该工作室与 Hermès、LV 和 BMW 等品牌合作，其作品曾在 V&A 和 UCCA 等博物馆展出。





Interview with Curator

(H) - Hongchao Wang

(S) - Sinthia Shiu

(H) Nosedit@ has collaborated with BENWU EDITION to open its first store in Central, Hong Kong, with more locations to follow. Can you share how Hong Kong consumers have responded to this showroom? What will the future stores look like?

(S) Since the opening of our first store in Central in collaboration with BENWU EDITION, we have observed a high level of acceptance for artistic fragrance experiences among Hong Kong consumers. Many visitors do not merely see the space as a retail store but actively engage in exploring the fusion of scent and visual aesthetics—an interaction that aligns perfectly with our original vision of "reconstructing fragrance experiences through artistic narratives." Currently, our new store on Canton Road is being designed with a foundation in Renaissance art aesthetics, incorporating the sculptural depth and texture of Rodin's works. Moving forward, our expansion within the Lane Crawford system will adhere to the "one store, one concept" approach, ensuring that each location integrates local cultural elements and features a distinct theme and style.

(H) Nosedit@ is planning to launch its own product line. I understand that several products are already in development—could you elaborate on them?

(S) Given the fluctuations in the global economic environment, modern individuals often face immense stress from work, family, and other responsibilities, leading to common emotions of anxiety and uncertainty. Based on these social observations, nosedit@ is developing a series of functional fragrance products centered around "mental well-being and healing." Our goal is to harness the power of scent to create "mindful moments" within daily routines. In the future, we will introduce solutions tailored to different lifestyle scenarios, ensuring that users can find emotional comfort even in fragmented moments of their day.

(H) Why does Hong Kong seem to have a more prominent fragrance market compared to Mainland China? Is it because a mature market naturally fosters a greater demand for niche brands?

(S) The high acceptance of fragrance products in Hong Kong is fundamentally driven by its international market characteristics:

- Access to information: As a major global launchpad for new products (with top-tier buyer stores like Lane Crawford curating avant-garde brands), Hong Kong consumers are exposed to cutting-edge fragrance innovations at a high frequency, leading to a well-educated and mature demand.
- Spatial adaptation: The high-density living environment in Hong Kong heightens the need for personal scent management—many consumers curate fragrances for micro-spaces such as wardrobes and office desks.
- Cultural integration: Long-term exposure to diverse global influences has shaped Hong Kong consumers into individuals who express their identities through fragrance, aligning well with niche brands' emphasis on differentiation and uniqueness.

与策展人的对话

(H) - Hongchao Wang

(S) - Sinthia Shiu

(H) nosedit® 是和 BENWU EDITION 合作在香港中环开了第一家门店 目前还在开后续的门店，可以分享下香港消费者对于这个展厅的反应么？后续的店铺会什么形式呢？

(S) nosedit® 与 BENWU EDITION 合作的中环首店开业后，香港消费者对艺术化香氛体验的接受度较高。我们观察到许多顾客不仅将空间视为购物场所，更热衷于在展厅内探索嗅觉与视觉的融合——这与我们“以艺术叙事重构香氛体验”的初衷高度契合。目前广东道新店正以文艺复兴时期的艺术美学为基底，并融入了罗丹雕塑的立体质感。后续在连卡佛体系内的拓展将延续“一店一策”原则，每家门店都会结合在地文化元素设计独立主题和风格。

(H) Nosedit 后续会推出自己的产品，据我所知已经有很多款产品了 可否展开说说？

(S) 当前全球经济环境的波动性，使得现代人普遍面临着工作、家庭等多重压力，焦虑与迷茫成为共通的情绪状态。基于这样的社会观察，nosedit® 正在开发以「心灵疗愈」为核心的功能性香氛产品。我们希望通过气味的力量，在使用场景中创造「正念时刻」，未来会逐步推出适配不同生活场景的解决方案，核心目标是让用户在碎片化的时间里获得情绪安抚。

(H) 香港为什么有这么多香氛的市场比起大陆我感觉香氛在香港的发展似乎更显著，感觉是否是因为一个成熟市场对小众品牌的需求更大呢？

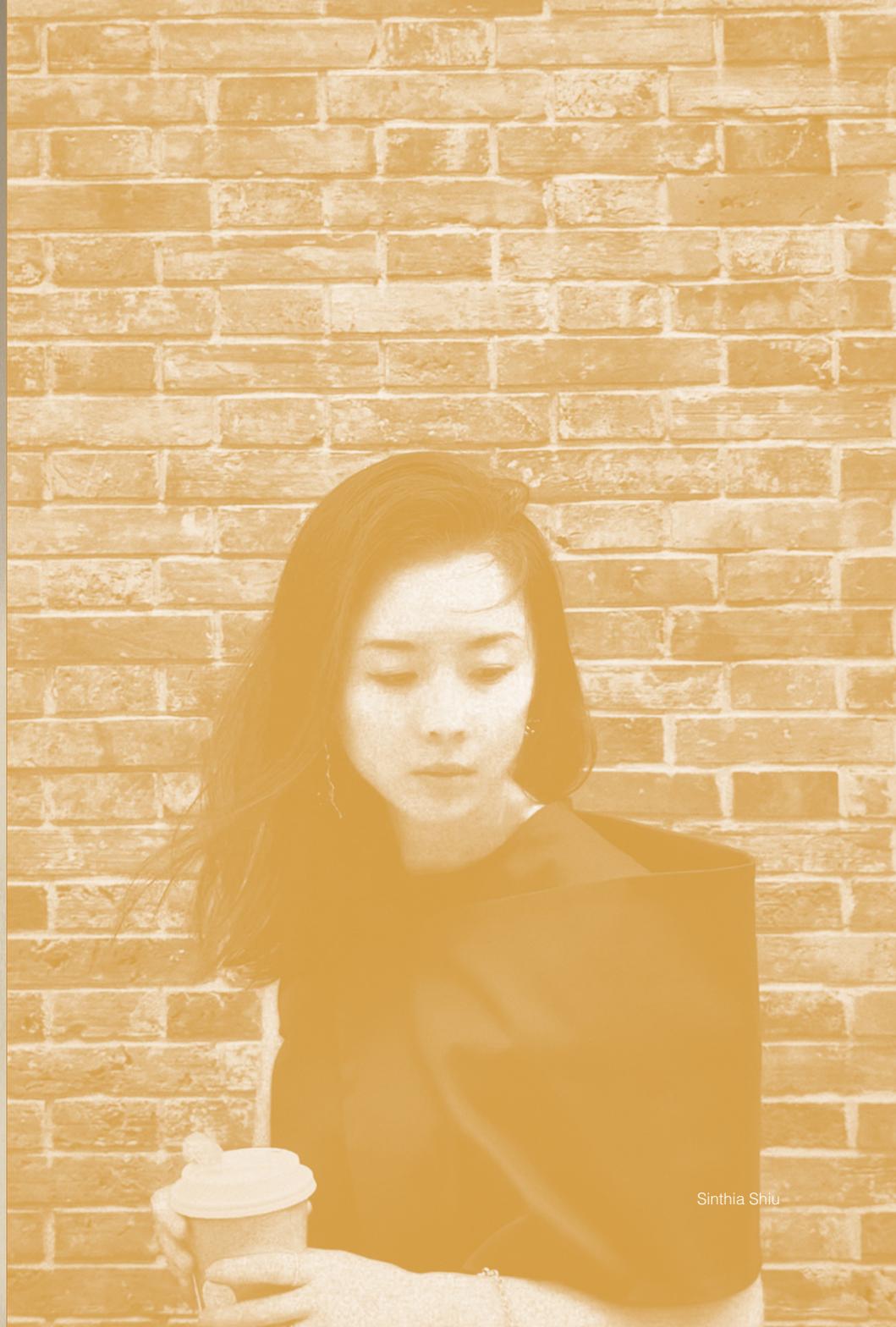
(S) 香港消费者对香氛产品的高接受度，本质源于其国际化的市场特性：

- 信息触达优势：作为全球新品首发的重要窗口（如连卡佛等顶级买手店的选品机制），消费者能第一时间接触到前沿品牌，这种高频次、高质量的「嗅觉教育」自然催生成熟需求；

- 场景适配性：香港高密度生活空间强化了私域气味管理的必要性，例如许多消费者会为衣橱、办公桌等微型空间选购定制香型；

- 文化融合效应：长期接触多元文化使香港客群更擅长通过香氛表达个性，这与小众品牌追求差异化的诉求高度契合。

值得注意的是，这种「成熟」并非静态优势，我们正在通过用户调研捕捉香港与内地消费者行为的共性，为后续布局提供依据。



Sinthia Shiu

ästik

ÄSTIK

www.astik-living.com

Welcome the vibrant world of ÄSTIK, THE NEW HIGHCLASS interior brand that redefines urban living. Drawing inspiration from our customers' dynamic urban lifestyle, we create not just spaces, but interior experiences. In order to fulfil our high standards for the products we offer, we work together with renowned designers who are passionate about creating distinctive homes. We design distinctively, celebrating novel perspectives, challenging conventions, and fostering sustainable change. Our aim is to elevate style in dense urban environments. "Our aim is to rethink interior design to overcome space constraints in urban residential living. We are pushing boundaries to develop sustainable, smart and versatile products which maximize space and redefine the way we inhabit our surroundings, enable us to live better." To achieve this, we work with renowned designers who create our products with a passion for furniture design and a keen sense of current needs. The careful selection of materials, modularity and durability of our products is our commitment to a sustainable future.



ÄSTIK

品牌 ästik 源自德语 "Ästhetik", 意为“美”, 发音和德语非常的接近。我们一直在寻找能够将设计美学与功能性能合二为一的理想结合点, 同时确保我们选择的所有材料都符合最高的循环设计原则, 从而保证产品的可持续发展。我们希望通过 ästik 触达到中国消费者的生活, 希望把充满活力的家居产品带入人们的家里, 来更好地映射出现代都市的生活需求, 与此同时, 通过提供安全可持续的产品来实现可持续的生活方式。WØNDERWALL, 由 Ippolito Fleitz Group (伊波莱茨建筑设计工作室) 设计, 具有多功能性, 可作为书架、工作桌、玄关或客厅装饰墙等使用——取决于不同的模块组合和配件。凭借自然流线型的设计和天然环保的材质, WØNDERWALL 可点亮不同家居空间装饰的个性化角落。P.O.T., 由 AIM ARCHITECTURE (恺慕建筑设计事务所) 设计师 Vincent de Graaf 执掌设计, 是一款具有装饰性的创意收纳边桌。其模块化的单元可以轻松堆叠和组合, 创造出个性化的家具组合。正如每个人多彩的生活方式, 如此充满活力。目前 P.O.T 有 4 款单元形状, 3 种颜色可供选择, 新颖的自由收纳方式搭配时尚色彩, 使生活空间焕发光彩。





Maximum expression.
Minimum space.

P.O.T., designed by AIMO, is intelligent storage space and at the double function of side tables and decorative sculpture. The elements can be playfully stacked and combined to create individual pieces of furniture. P.O.T. is as vibrant as your lifestyle. P.O.T. is available in four shapes and three bright colours and invites you to store things in style so that living spaces can shine!

Interview with Curator

(H) - Hongchao Wang

(N) - Nils Wagner

(H) Modularity and multiple-functionality plays a big role in the astik products Wonderwall and P.O.T., Can you share with us how this is impacting the wellbeing of peoples' life?

(N) Modularity and multifunctionality play a big role in astik products because we believe that people want to express their own personality and therefore product customization are key to addressing today's urban professional users. We also believe that products need to adapt and grow as peoples' lives begin to change therefore all of our products are designed in ways that offer a maximum of individual expression and also a maximum of adaptability over the course of a lifetime.

(H) How does astik combines the modularity and multiple-functionality with the aesthetic perspective of the Chinese Consumers as well as showcase their lifestyle? Did you conduct any marketing research before the project?

(N) We spent a great deal of time to understand Chinese consumers preferences and behaviors. We actually went into peoples' homes to see how they used their apartments and how they programmed and equipped different rooms in their apartments. Having said that we also believe that there is a certain universal is not global taste that is why we have taken European design intuition and combined it with the specific taste and needs of Chinese customers and that sense our products are not solely designed to meet a specific national taste but actually appeal to a international audience.

(H) How does astik deliver the commitment on sustainability? What does astik do to meet the green home requirements from the Chinese Consumers?

(N) Sustainability is deeply ingrained in the design of each of our products not only do we focus on fully circular materials meaning materials that are either already recycled or can be easily recycled at end of life. We also believe that the whole aspect of modularity and functionality multifunctionality easily allow each product to change and adapt to circumstances over the course of the product lifetime we believe it's much better to adapt a product to add additional modules to a product to be able to change and adapt the product according to changing tastes and changing needs then it is to throw it out and re-buy every time the user changes in terms of needs or behaviors, so the combination of adaptability and circular materials makes our products deeply sustainable and truly circular.

与策展人的对话

(H) - Hongchao Wang

(N) - Nils Wagner

(H) ÄSTIK 的产品如 P.O.T. 和 WÖNDERWALL 强调模块化和多功能设计，旨在提升都市生活空间的灵活性。您如何看待这些设计在提升都市居民家居幸福感方面的作用？

(N) 我们相信每个人都需要更好的自我表达，选择家居产品也是人们展现自我表达的一种方式。另外，我们每个人都会随着时间和空间的变化而变化，而这种变化也对家居产品提出了更高的要求，那就是随时可以实现 DIY 且让功能场景多样化来满足人们在不同时期的家居空间需求。而 astik 的产品也是朝着这样的方向去设计且开发的，努力让其成为一款可以长久陪伴人们的家居产品。

Q2. 在进入中国市场时，ÄSTIK 如何将其模块化、多功能的设计理念与中国消费者的生活方式和审美偏好相结合？您是否进行了特定的市场调研或产品调整？

(H) 在品牌成型之前，我们对中国市场以及这个市场上的消费者做了非常全面深入的调研，我们跟专业的咨询公司一起去到不同城市的消费者家里，真实的看到他们如何使用家里的不同空间，如何对他们进行功能分区，了解他们在家居环境中遇到的困难和挑战，以及他们想要如何解决这些问题都进行过面对面的对话和探讨。从而也让我们深刻了解到有一些需求是中国市场以及中国消费者所特有的，但也有非常多的共通之处。所以在做产品设计和开发之期，我们把这些特有的需求结合进去，再加以欧洲设计相对成熟的审美和品味，把符合全球不同区域用户需求的产品带给消费者，也就是我们今天看到的 astik。

(H) ÄSTIK 在产品设计和材料选择上如何体现可持续发展的承诺？在满足中国消费者对绿色家居需求方面，您采取了哪些具体措施？

(N) 可持续是我们做产品设计的根本，无论在选材上面还是在产品的多样性，耐用性等方面，我们都把可持续做为一个最根本的初衷。在产品的选材上面我们尽量选择天然材料，或者是 100% 可回收的材料。而产品的模块化和多功能设计也是我们实现可持续设计的一部份，在满足既定空间的使用的同时，也可以通过模块化的重新排列组合实现一个更长时间的陪伴，astik 产品的多功能设计也可以轻松满足消费者自身角色不断进阶变化的需求和喜好，真正实现长期主义的承诺。

A close-up portrait of Nils Wagner, a man with a beard and mustache, wearing a light-colored shirt and a dark tie. The image is overlaid with a semi-transparent orange filter.

Nils Wagner

OPEN OBJECT

OPEN OBJECT

Established in 2017, OPEN OBJECT is a design-focused ceramic brand based in China. The brand re-interprets the notion of 'Chinese ceramics' by integrating modernist design principles with meticulous craftsmanship. OPEN OBJECT seeks the abstract quality of simple forms and the timeless beauty of well-balanced proportions. OPEN OBJECT launched the tableware project in 2024, hoping to enter the daily life of contemporary people more peacefully and considerately. "Soil" is not only the soil that makes up ceramics, but also land. "Hundred Soils and Hundred Things" contains the inner vision of using the craftsmanship of different regions to make ceramic tableware that suits the lives of different regions. It attempts to use local craftsmanship in China and local life. The awareness, combined with the simple and pure aesthetics that OPEN OBJECT has always adhered to, brings OPEN OBJECT an aesthetic feast in daily life.



OPEN OBJECT

OPEN OBJECT 是一个诞生于 2017 年的中国陶瓷设计品牌，通过融合现代主义风格与现有陶瓷材料技艺，重新诠释“中国陶瓷”这个既有概念。OPEN OBJECT 寻求简单的形态与比例，力图抓住永恒、均衡之美。百土百物是 OPEN OBJECT 于 2024 年启动的餐具企划，希望器物以平实好用的状态融入当代人的日常生活。“土”既是陶瓷器皿的原料，也是不同的土地土壤。百土百物意在借用不同陶瓷产区材料特性和技术特长，展现不同地域的文化脉络与民风民艺，结合 OPEN OBJECT 一贯坚持的现代、简约、纯粹的美学观，带来日常生活中的美学之宴。



Under the weight of a balanced symmetry, Rong abides by the Eastern aesthetics through a contemporary outlook. Individual silhouettes graciously unite, as composing curvature delineates an intimate and lasting embrace.

The "Mǎn" collection is inspired by the traditional Chinese white-glazed jars and the Korean Moon Jar. The simple plump and round shape and the humble way of applying white glaze are the interpretation of the oriental philosophy, pursuing the delicate balance.



The "Guāng" collection inherits classic and timeless forms. This special collection is glazed with silver powder to create an elegant and subtle luster in different lighting environments. The silver glaze will slightly oxidize over time, visualizing the intangible time flow.



"Fu Series" tableware is produced in Jingdezhen, the ceramic capital of China with a long history. The design of this series of tableware is inspired by the unique shape of the gourd. The gourd is regarded as a symbol of "good luck" in traditional Chinese culture, and its round and full shape symbolizes abundance and prosperity. The "Fu Series" uses a simple contemporary design style. Each piece of tableware is carefully made by experienced craftsmen. It is available in three colors: hawthorn red, sesame black, and lotus seed white. The "Fu Series" tableware is not only a practical utensil in daily life, but also a kind of sustenance and yearning for a better life. I hope the "Fu Series" tableware will become a meaningful companion in your life and provide you with every moment. A meal adds happiness and joy.



Interview with Curator

(H) - Hongchao Wang

(J) - Jingfeng Fang

(H) In the "OPEN OBJECT" tableware project, how does OPEN OBJECT enhance the sense of home happiness in contemporary daily life by integrating material characteristics and craftsmanship from different ceramic regions?

(J) "OPEN OBJECT" is a tableware project launched by OPEN OBJECT in 2024, designed to seamlessly integrate into modern daily life with practicality and ease of use. "Clay" not only refers to the raw material of ceramic ware but also symbolizes the diverse soils of different lands. This project leverages the unique material characteristics and technical expertise of various ceramic-producing regions to showcase regional cultural narratives, folk traditions, and artisanal heritage. By blending these influences with OPEN OBJECT's signature modern, minimalist, and pure aesthetic, the project creates an artistic feast within everyday life.

(H) As a designer who returned to China to start a business after living in Sweden, how do you integrate Nordic design principles with Chinese traditional ceramic culture to shape the distinctive style of the OPEN OBJECT brand?

(J) Nordic design is globally recognized for its simplicity, functionality, and warmth. The Nordic philosophy values nature, harmony, and humanism, deeply rooted in their belief in "just the right balance," which aligns with the Chinese concept of zhōng yōng (中庸)—a philosophy of moderation and equilibrium.

OPEN OBJECT embraces a modern interpretation of Eastern balance, exploring the "moderation" inherent in ceramic design. "Moderation" symbolizes a state of steady existence—neither excessive nor lacking—a guiding principle in navigating the rapid pace of modern life in the East. This philosophy translates into designs that are neither radical nor outdated, but rather timeless, stable, and gently reassuring.

By meticulously considering "degree" in every aspect—from design proportions to material selection—OPEN OBJECT strives to create elegant, modern, and minimalist ceramic homeware that embodies lightness, sustainability, rationality, and well-being.

(H) In today's sustainability-conscious world, what specific measures does OPEN OBJECT take in product design and production to uphold eco-friendly principles? How do these measures impact consumer perception and acceptance of the brand?

(J) As mentioned earlier, OPEN OBJECT upholds a deliberate and precise approach at every stage of the design and production process.

- Sustainable Design: We emphasize humble, essentialist design, ensuring that the object itself takes center stage. By applying a "subtractive design" approach, we strip away excess ornamentation to highlight core functionality. This ensures our products stand the test of time, both in usability and emotional connection.

- Responsible Production: Traditionally, Chinese ceramics have been valued as handcrafted artifacts. However, as a brand, we prioritize their role as functional products while achieving artisanal-quality finishes. To further sustainability efforts, we actively seek standardized, large-scale production alternatives to minimize waste.

- Waste Reduction: Ceramic production is irreversible, and irresponsible overproduction leads to resource depletion and environmental damage. Thus, every design undergoes a rigorous testing process before entering stable production to ensure necessity and efficiency.

Currently, we have not fully communicated our sustainability efforts to consumers, as we are still refining our approach. However, as this system matures, it will become a core component of our brand values and consumer engagement.

(H) How does OPEN OBJECT plan to balance artistic expression with practicality in its future development, catering to consumers' needs for aesthetically pleasing yet functional home products?

(J) Starting this year, "OPEN OBJECT" will be spun off as an independent tableware brand separate from OPEN OBJECT. Tableware, as an essential part of daily life, only begins its true journey once it is used. Thus, this segment will prioritize functionality without compromising beauty, emphasizing local cultural roots and real-life utility to reconnect with the essence of Eastern traditions.

Meanwhile, OPEN OBJECT will undergo a brand evolution, returning to ceramic materials and craftsmanship as its core focus. Maintaining an open-ended, non-prescriptive approach, the brand will explore diverse interpretations and integrations, redefining what "Chinese ceramics" can mean in a contemporary context.

与策展人的对话

(H) - Hongchao Wang

(J) - Jingfeng Fang

(H) 在“百土百物”餐具企划中，OPEN OBJECT 如何通过融合不同陶瓷产区的材料特性和技艺，提升当代人日常生活中的家居幸福感？

(J) 百土百物是 OPEN OBJECT 于 2024 年启动的餐具企划，希望以平实好用的状态融入当代人的日常生活。“土”既是陶瓷器皿的原料，也是不同的土地土壤。百土百物意在借用不同陶瓷产区的材料特性和技术特长，展现不同地域的文化脉络与民风民俗，结合 OPEN OBJECT 一贯坚持的现代、简约、纯粹的美学观，带来日常生活中的美学之享。

(H) 作为从瑞典回到中国创业的设计师，您如何将北欧的设计理念与中国传统陶瓷文化相结合，打造出具有独特风格的 OPEN OBJECT 品牌？

(J) 北欧设计以简约、实用且富有温度的设计语言被世界所公认，同时北欧人崇尚自然与和谐，重视人文主义精神，这些都跟他们长期坚持“恰如其分”的价值观有关，也就是刚刚好的意思，跟中国中庸之意相似，不偏不倚，生活得刚刚好。OPEN OBJECT 践行现代主义的东方之道，探索陶瓷产品价值的“中庸”。“中庸”象征着一种不偏不倚、恒常不易的存在状态，指在浮华与动荡中始终保持适度与稳定，这指引着东方现代快节奏生活中一种不激进、不过时的、温和的笃定与坚守。从现代“中庸”中提取而来的“适度”而“稳定”正是 OPEN OBJECT 贯彻的哲学观。OPEN OBJECT 希望通过对各个环节精细的度的考量，恰如其分地探索与呈现简约、优雅、现代的东方陶瓷家居产品，为人们带来轻快、环保、合理、健康的生活。

(H) 在可持续发展备受关注的今天，OPEN OBJECT 在产品设计和生产过程中采取了哪些具体措施来践行环保理念？这些措施如何影响消费者对品牌的认知和接受度？

(J) 总的来讲就是刚才提到的，OPEN OBJECT 在各个环节坚持精细的“度”的考量。而具体在产品设计上我们强调谦逊的设计，让物品本身成为焦点，通过减法来突出物品的核心功能，避免过度设计，同时强调用户体验和情感链接，让设计经得起时间的考验，拥有更长的产品使用寿命。在生产上“度”的考量体现在工业生产的理性主义，陶瓷在中国一直以来以手工艺标签强调其价值，也就是工艺品，但从品牌的角度我们更强调其为产品，在产品上实现工艺品级别的质感，与此同时我们也在寻找标准化大规模生产替代方案，众所周知陶瓷的生产是不可逆的，不负责任的过量生产将造成巨大的资源浪费和环境破坏，所以我们对于每个设计投入生产都会相当审慎，中间需要走完一整套测试流程才能进入到稳定的生产。目前我们还没有太多的机会去跟消费者输出我们在这方面的思考和实践，我们也在不断的整理和梳理，等这套体系更加成熟后，也将会是品牌价值输出重要的组成部分。

(H) OPEN OBJECT 在未来的发展规划中，如何平衡艺术性与实用性，以满足消费者对美学与功能兼备的家居产品的需求？

(J) OPEN OBJECT 从今年开始，百土百物将作为一个餐具品牌从 OPEN OBJECT 分离出去，餐具作为日用瓷，与我们的日常生活息息相关，一件餐具开始被使用，它的生命旅程才算开始，所以这个部分我们希望以功能优先，但又不失美感，同时注重“在地性”，回归真实生活，寻找东方文化之根。而 OPEN OBJECT 将完成一次品牌升级，回归到陶瓷材料和工艺本身，保持开放和不定义，多元探索和融合，去重新诠释“中国陶瓷”这个既有概念。



Jingfeng Fang

alter labss

ALTER LABSS

www.alterlabss.com

the narrative furniture and design brand nourished by the cultural fusion and good vibes. alter labss creates eclectic designs of unusual measurement and the standard of no standards. products collection is preserved from utilitarian function, tactile materials and lifestyles.



ALTER LABSS

由文化融合和良好氛围所滋养的叙事家具和设计品牌
alter labss 透过不寻常度量 and 无标准的标准来创造折衷设计
家具产品系列保有其实用功能、触感材料和生活方式



The design of Heng chair comes from a philosophical research into traditional Chinese calligraphy. As the saying goes, the simplest stroke is the most difficult character to write. By capturing the essence of Chinese calligraphy, the shape of Heng chair is derived, using simple and elegant brushstroke-like lines to express the philosophy of simplicity. In addition, the in-line backrest and spindle-shaped structural support also provide perfect ergonomic comfort. Dedicated to doing everything well, Heng chair returns to the original in terms of materials, and strives for excellence in design and craftsmanship. This is the expression of the essence of calligraphy philosophy in furniture.



Interview with Curator

(H) - Hongchao Wang

(E) - Elliott Chuang

(H) How do you think Alter Labss' design philosophy of "non-standard standards" and unconventional measurements contributes to enhancing users' home happiness?

(E) If we each uphold non-standard "standards" and adopt a more open and multidimensional perspective of "measurement" to understand living environments across different lifestyles and cultural backgrounds, we can embrace diversity, integration, and coexistence with an attitude of inclusivity. By sensing both nature and our inner needs, our lives can be practiced in balance and purity, ultimately leading to happiness.

(H) In the process of integrating diverse cultures, Alter Labss focuses particularly on seating design. How do you ensure that your narrative-driven furniture is both artistic and functional for ever-evolving modern interiors?

(E) Throughout the product incubation process, we place special emphasis on the designer's inner world and artistic sensibility—elements that imbue each piece with a unique narrative. From the early stages of sample development, we envision different application scenarios or engage in customized projects to bring the designs to life. As seating is one of the most significant and challenging categories in furniture design, we aspire—given time and budget—to co-create products with clients and consumers in the future, ensuring they meet the needs of diverse interior styles.

(H) How does Alter Labss integrate sustainability into product design and production? What impact does this have on brand identity and consumer perception?

(E) Our latest development, the XY Chair, is an assembly-based seat featuring a flat-pack design, which not only significantly reduces logistics costs but also minimizes carbon footprint. At the same time, we actively explore localized production in different regions, incorporating local materials and craftsmanship to create products that are environmentally friendly and culturally connected. This approach brings our designs closer to consumers' lifestyles, fostering a deeper sense of resonance and belonging.

(H) As a design brand nourished by cultural fusion, how does Alter Labss maintain its uniqueness in a globalized context and gain international recognition?

(E) Born in Shanghai, where East and West converge, Alter Labss is deeply inspired by the city's cosmopolitan culture and distinctive lifestyle. We merge Eastern sophistication and depth with Western openness and rationality, creating a design language that reflects our profound understanding and appreciation of cultural integration. Through this inclusive design expression, we hope to share our lifestyle philosophy with the international market in the future.

与策展人的对话

(H) - Hongchao Wang

(E) - Elliott Chuang

(H) alter labss 的设计强调“非标准的标准”和不寻常的度量。您如何看待这种设计理念在提升用户家居幸福感方面的作用？

(E) 如果我们彼此秉持非标准的“标准”，以更开放且多维的“度量”视角，理解不同生活方式与文化背景下的居住环境，并以包容、互补与共存的态度，融合多元与超越性，感受自然与内心需求，那么我们的生活便能在平衡与纯粹中践行幸福。

(H) 在融合多元文化的过程中，alter labss 比较专注于坐具，如何确保其叙事性家具既具有艺术性，又满足现代多变的室内风格的实用需求？

(E) 在产品孵化的实践过程中，我们特别关注设计师的内心世界与艺术涵养，正是这些元素赋予了作品独特的叙事性。我们从样品开发的初期，就开始设想不同的应用场景，或通过实际落地项目进行定制开发。坐具作为家具设计中最重要且最具挑战性的类别，若时间与预算允许，我们期望未来能够与客户及消费者共同创造产品，以契合多元化的室内风格需求。

(H) alter labss 在产品设计和生产中如何践行可持续发展的理念？这些实践对品牌形象和消费者认知有何影响？

(E) 我们最新开发的 xy 椅是一款可组装座椅，采用平板包装设计，不仅有效降低物流成本，同时减少碳足迹。与此同时，我们积极探索不同区域的在地化生产，结合当地材料与工艺，打造更具环保友善与文化连结的产品，使其更贴近消费者的生活方式，增强共鸣与归属感。

(H) 作为一个由文化融合滋养的设计品牌，alter labss 如何在全球化背景下保持自身独特性，并在国际市场上获得认可？

(E) alter labss 生长于东西交融的上海，我们深受海派文化与独特生活方式的启发，融合东方的精致与内涵，结合西方的开放与理性，这种兼容并蓄的设计表达，体现了我们对文化融合的深刻理解与包容，期待未来在国际市场上分享我们的生活方式理念。



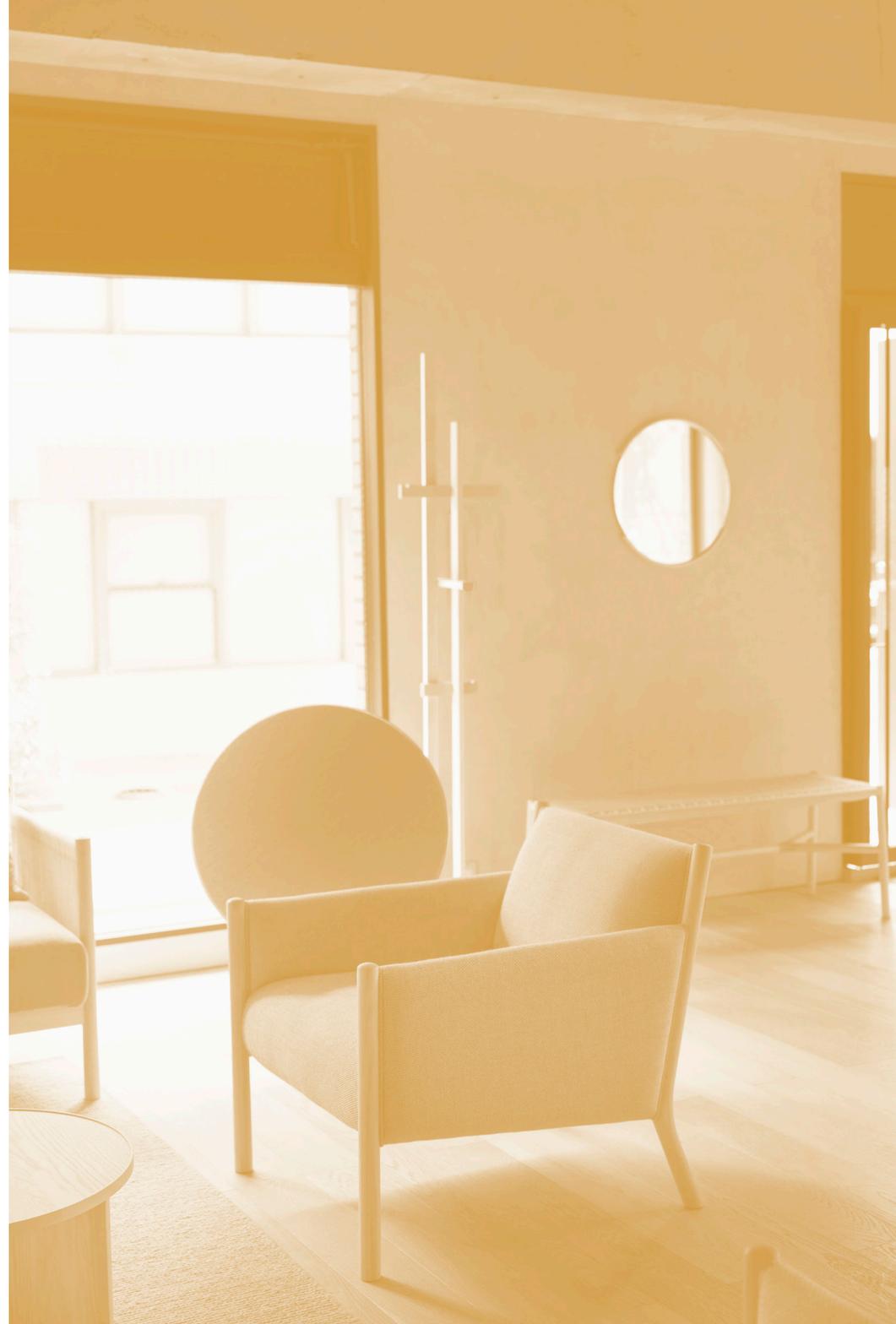
Elliott Chuang

ARI
AKE
有明

ARIAKE

<https://www.ariakecollection.com>

Ariake is a furniture brand founded by Hirata Chair and Legnatec in Saga, Japan, combining traditional craftsmanship with modern design. The brand name, derived from the Ariake Sea in Kyushu, symbolizes a new beginning. Since its establishment in 1963, Hirata Chair has been known for its refined dining tables and chairs, while Legnatec is recognized for its innovation and flexibility. Ariake seeks to drive furniture innovation and cultural heritage through collaborations with global designers and intensive workshops, integrating design and production. Its products use high-quality wood and special dyes, showcasing the perfect fusion of Japanese tradition and modern aesthetics. Ariake is not just a furniture brand but a lifestyle that advocates for quality living and inner peace, creating warm and comfortable spaces through its designs.



ARIAKE

Ariake (有明) 是由佐贺县的平田椅子和 Legnatec 共同创立的家具品牌，旨在将传统工艺与现代设计相结合。品牌名取自九州的有明海，象征着新的开始。自 1963 年成立以来，平田椅子和 Legnatec 分别专注于高质量家具的生产，平田椅子以精细的餐桌和椅子闻名，Legnatec 则以创新和灵活性著称。Ariake 致力于通过全球设计师合作和密集的工作坊，结合设计和制造，推动家具的创新与文化遗产。其产品采用优质木材和特别染料，展现了日本传统与现代美学的完美融合。Ariake 不仅是家具品牌，更是一种倡导生活品质 and 内心宁静的生活方式，旨在通过家具创造温馨舒适的空间。



Ariake furniture, named after the Ariake Sea, symbolizes "dawn" in Japanese. It blends traditional craftsmanship with modern aesthetics, aiming to set a new benchmark for Japanese furniture.



We sought to articulate Ariake by fusing the deep indigo reminiscent of the sea's early morning azure and the vibrant red of the shrine's torii gates, a tribute to the dawn's first light and the sanctity of tradition.



The Ariake furniture brand is renowned for its distinctive black lacquer art, "Ash Sumi," a technique that combines traditional Japanese aesthetics with modern design philosophy.



By combining traditional Japanese craftsmanship with contemporary aesthetics, this work emerges as a unique fusion of art and design.

These colors not only enhance the visual appeal of the furniture but also allow it to blend seamlessly into different interior environments.



Ariake uses high-quality solid woods such as oak or ash, with a variety of color options. These include natural oak, smoked oak, black ash, and indigo ash.

Interview with Curator

(H) - Hongchao Wang

(K) -Kengo Kabashima

(H) How does Ariake enhance the home living experience for consumers by blending traditional Japanese craftsmanship with modern design?

(K) Ariake enhances home living by integrating traditional Japanese craftsmanship with modern design in a way that respects heritage while embracing contemporary lifestyles. Each piece is crafted using time-honored woodworking techniques, such as kumiko joinery, hand-finishing, and natural oil treatments, ensuring both durability and a tactile warmth that enriches daily life.

A key example is the Ariake Design Workshop, where international designers immerse themselves in Japanese craftsmanship by working side by side with artisans in Saga, Japan. During the 2023 workshop, designers like Gabriel Tan, Keiji Ashizawa, and Norm Architects visited local hinoki (Japanese cypress) forests to understand sustainable material sourcing, and they collaborated with traditional washi paper artisans in Nao, a 300-year-old family-run workshop. This hands-on experience led to the creation of furniture pieces such as a new hinoki chair and a washi cabinet, blending natural textures with minimalist aesthetics.

Through this fusion of traditional craftsmanship and global design perspectives, Ariake creates furniture that not only elevates home interiors but also connects users to a deeper sense of artistry and heritage in their daily lives.

(H) How does Ariake maintain its Japanese cultural identity while collaborating with international designers in the context of globalization?

(K) Ariake's approach to globalization is rooted in cultural authenticity. We carefully select designers who appreciate and respect Japanese craftsmanship, ensuring that our heritage remains at the core of our designs. A crucial initiative in maintaining this identity is our Ariake Design Workshop, which was originally established as the foundation of our brand.

During these workshops, international designers spend a week in Saga, Japan, working directly with our craftsmen. They experience the traditional techniques firsthand, from the delicate process of hand-finishing wood to the art of Japanese sumi (ink) staining—a technique Ariake pioneered in modern furniture. For example, the Sumi finish, introduced in the 2016 workshop, was inspired by the deep black ink used in Japanese calligraphy and remains a signature aesthetic of our brand today.

By creating an environment where designers and craftsmen collaborate in person, we ensure that each new collection stays true to our Japanese identity while benefiting from global creative influences. This balance allows Ariake to remain authentic while resonating with an international audience.

(H) How does Ariake implement the concept of sustainability in product design and material selection?

(K) Sustainability is deeply embedded in Ariake's design philosophy, influencing both material selection and production methods. We emphasize the use of locally sourced and responsibly managed wood, such as hinoki (Japanese cypress) and sugi (cedar), which are cultivated sustainably in forests within Saga Prefecture.

A compelling example is our 2023 Design Workshop, where designers visited a local hinoki forest to observe sustainable forestry practices firsthand. They learned how trees are grown, harvested, and processed with minimal environmental impact, inspiring them to create furniture that maximizes material efficiency and reduces waste. One outcome was the Hinoki Chair, which utilizes cypress wood from these sustainably managed forests, offering a lightweight yet durable seating option.

Additionally, we integrate traditional materials in eco-conscious ways, such as handcrafted washi paper for cabinets. By working with Nao Washi, a 300-year-old family-owned workshop, we ensure that ancient papermaking techniques are preserved while incorporating them into modern furniture.

Furthermore, Ariake is committed to durability, producing furniture designed to last for generations rather than being disposable. This long-term approach to craftsmanship reduces waste and promotes sustainable consumption.

(H) What is ARIAKE's perspective on expanding into the Chinese market? How will the brand adapt to the needs of Chinese consumers and enhance their home living experience?

(K) Ariake views China as an exciting and vital market, where there is a growing appreciation for high-quality craftsmanship, natural materials, and minimalist aesthetics. We recognize that many Chinese consumers are seeking furniture that balances contemporary urban living with a sense of warmth and authenticity.

To cater to this market, Ariake is trying to adapt in several ways:

1. Compact & Functional Design – Recognizing the shift towards modern urban apartments, we are developing furniture that maximizes space efficiency while maintaining the craftsmanship and warmth of traditional Japanese design.
2. Material Sensitivity – Many Chinese consumers value natural wood and sustainable materials. Ariake's use of solid hinoki and cedar, alongside handcrafted washi elements, aligns well with this preference.
3. Cultural Collaboration – We plan to engage with Chinese designers and design communities to ensure that our collections resonate with local tastes and lifestyles while preserving our Japanese design DNA.
4. Sumi-Inspired Finishes – The Japanese sumi (ink) wood finish, a signature Ariake element, has been particularly well received in China. We are exploring ways to integrate it into new products tailored for the Chinese market.

By staying true to our core values of craftsmanship, sustainability, and thoughtful design, while also listening to the needs of Chinese consumers, Ariake aims to bring harmonious, beautifully crafted furniture to homes across China, enhancing everyday living with a sense of artistry and tranquility.

与策展人的对话

(H) - Hongchao Wang

(K) -Kengo Kabashima

(H) Ariake 如何通过融合传统日本工艺与现代设计提升家居生活体验？

(K)Ariake 通过将传统日本工艺与现代设计相结合，在尊重文化遗产的同时，满足当代生活方式的需求，从而提升家居生活体验。每件家具均采用久负盛名的木工工艺，如组子工艺 (Kumiko Joinery)、手工打磨以及天然木油处理，确保产品既耐用又富有温暖触感，为日常生活增添品质感。一个典型的例子是 Ariake 设计工作坊 (Ariake Design Workshop)。在此，国际设计师与日本匠人共同工作，深入体验日本工艺传统。例如，在 2023 年的工作坊期间，设计师 Gabriel Tan、芦沢圭司 (Keiji Ashizawa) 以及 Norm Architects 造访日本佐贺县的檜木 (Hinoki) 森林，亲身学习可持续材料的来源。此外，他们还与拥有 300 年历史的 Nao 手工和纸工坊合作，探索传统和纸工艺的现代化应用。这些深度体验催生了诸如 Hinoki 檜木椅和和纸柜等新作，完美融合了自然质感与极简美学。通过传统工艺与全球设计理念的结合，Ariake 不仅为家居空间增添美感，也让使用者在日常生活中感受到更深层次的艺术价值与文化传承。

(H) Ariake 在全球化背景下如何保持其日本文化身份，同时与国际设计师合作？

(K)Ariake 在全球化进程中始终坚守文化真实感，选择尊重日本工艺的国际设计师，确保品牌文化根基不变。其中，Ariake 设计工作坊正是品牌保持文化身份的核心举措之一。在该工作坊中，国际设计师前往日本佐贺县，与工匠并肩工作一周，亲身体验传统技艺。例如，他们学习手工木材打磨的精湛工艺，并深入研究由 Ariake 率先应用于现代家具设计的日本墨染工艺 (Sumi Staining)。Ariake 在 2016 年的工作坊中首次引入 Sumi 墨染饰面，这一设计灵感源自日本书法中的深黑色墨汁，至今仍是品牌的标志性美学元素。通过创造这样的共创环境，Ariake 确保每一季新品都保持品牌的日本文化精髓，同时借鉴国际创意力量。这种本土文化与全球设计的平衡，使得 Ariake 在国际市场上保持独特性，并赢得全球用户的喜爱。

(H) Ariake 如何在产品设计与材料选择中贯彻可持续理念？

(K) 可持续性 Ariake 设计理念的核心，品牌从材料选择到生产方式都强调生态责任。Ariake 主要采用本地采购的可持续木材，例如檜木 (Hinoki) 与杉木 (Sugi)，这些木材均来自佐贺县的可持续管理森林。在 2023 年的 Ariake 设计工作坊中，设计师们亲自探访当地檜木森林，了解树木的生长、采伐与加工全过程。他们受到启发，设计了一款名为 Hinoki Chair 的椅子，该产品充分利用可持续林木，不仅轻盈耐用，还减少了材料浪费。此外，Ariake 也在传统材料的环保应用上做出创新。例如，与拥有 300 年历史的 Nao Washi 工坊合作，将日本和纸融入现代家具设计。这种合作既保留了传统造纸工艺，又创造出更环保的家具产品。Ariake 还秉持“传承耐用家具”的理念，致力于生产可传世的作品，而非短期消费品。这种长期耐用的工艺标准，减少了资源浪费，鼓励可持续消费，真正实现“慢设计”理念。

(H) Ariake 如何看待中国市场的拓展？品牌将如何适应中国消费者的需求并提升其家居生活体验？

(K)Ariake 认为，中国市场充满机遇，越来越多的消费者重视高品质工艺、天然材料以及极简美学。为适应这一市场，Ariake 采取以下策略：
紧凑与功能化设计 – 适应中国城市公寓的居住趋势，Ariake 设计更节省空间但仍保留传统木作温度的家具。
材料感知度 – 许多中国消费者偏好实木家具及环保材料，Ariake 采用的檜木 (Hinoki)、杉木 (Sugi) 以及手工和纸正符合这一需求。
文化共创 – Ariake 计划与中国设计师及设计社区合作，确保产品既符合本土审美，又保留日式设计精髓。
Sumi 墨染饰面 – 日本 Sumi 墨染木饰面在中国市场广受欢迎，Ariake 正探索如何将其融入更符合中国消费者需求的新品。
通过坚持工艺、可持续性和精致设计，同时深入理解中国消费者的生活方式，Ariake 旨在将和谐、精美的家具带入中国家庭，让更多人感受到日式美学的宁静与匠心之美。



Kengo Kabashima

daide groppi

DAVIDE GROPPI

<https://www.daidegroppi.com>

Daide Groppi, an esteemed Italian lighting brand established by designer Davide Groppi in 1988, is renowned for its commitment to simplicity, weightlessness, emotion, creative invention, and amazement. The brand masterfully integrates light with space, providing distinctive lighting solutions tailored for residences, stores, public spaces, offices, events, restaurants, museums, hotels, and numerous other environments. Iconic products like Moon, Infinito, and Sampei have accumulated a multitude of international design awards, securing Davide Groppi a prestigious reputation on a global scale.



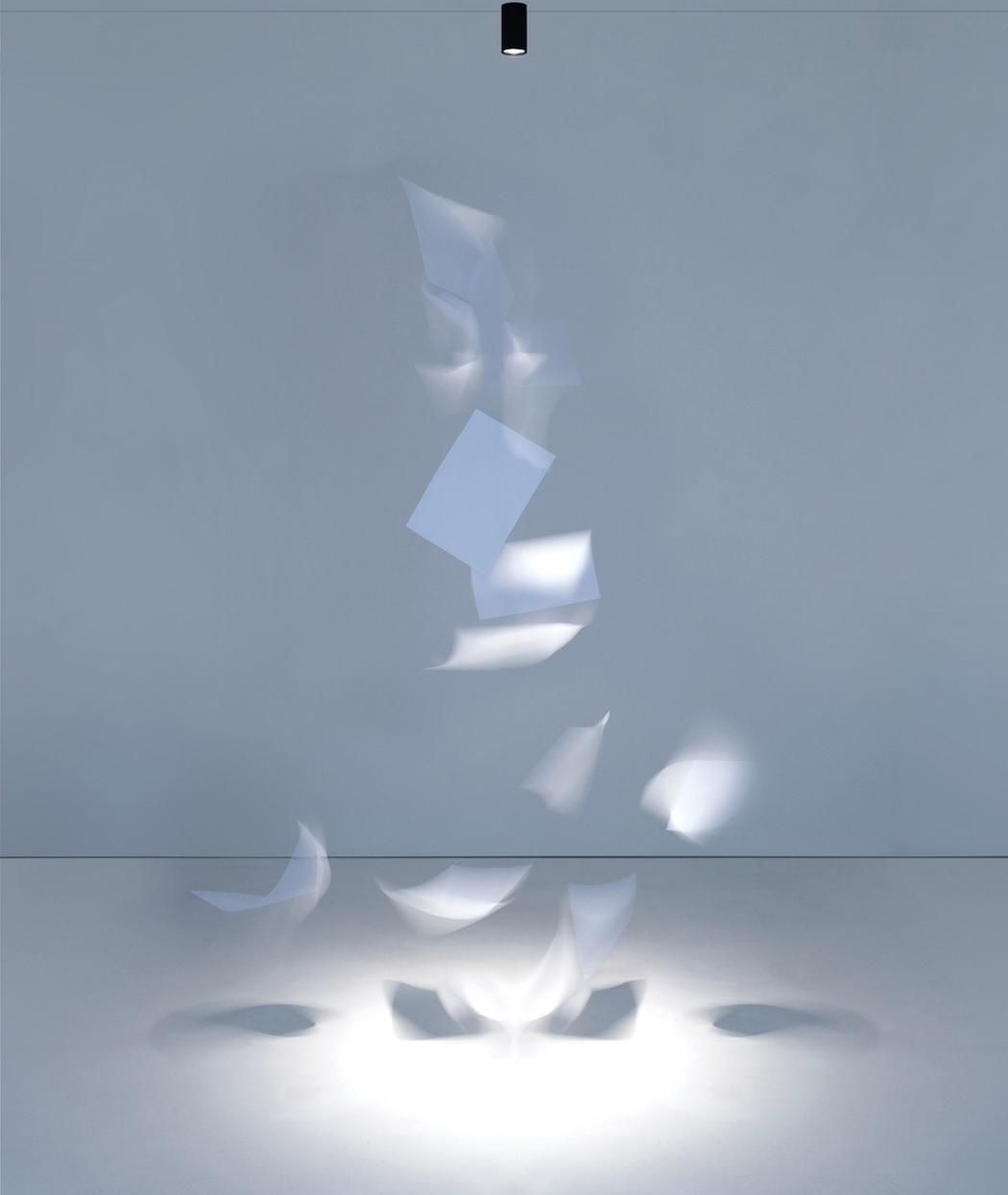
DAVIDE GROPPI

Davide Groppi 是源自意大利的著名灯具品牌，由设计师 Davide Groppi 于 1988 年创立。该品牌以简约、轻盈、情感、发明和惊叹为特点，将灯光与空间完美融合，为住宅、商店、公共空间、办公空间、活动、餐厅、博物馆和酒店等空间提供独特的照明解决方案。其代表产品如 Moon、Infinito、Sampei 等屡获国际设计大奖，享誉全球。



Vis à Vis is a magic trick, between technique and illusion.
Once again, we decided to take away, seeking only the light.
Transparency is the main feature of this battery-powered lamp.

Light runs on a wire. An almost imperceptible wire, suspended in space. Like a tightrope walker on a thin rope, the light reaches everywhere, weightless and wonderful. Ohm is an electro mechanic project that takes maximum advantage of the characteristics of luminous diodes. Its secret is a special unipolar wire stretched from wall to wall. Where the light comes from is discreetly hidden, giving all the attention to what it is illuminating. It is possible to replace the light source even with the luminaire assembled. Luminaire designed also to be powered by ENDLESS conductive tape.



Utopia is a project on the limit state of light, the research for the minimum dimension necessary for pure and essential lighting. It represents full flexibility, in both its design and its light control. The light strip reaches into space, bending and drawing abstract, mysterious patterns. Luminaire designed also to be powered by ENDLESS conductive tape.



Moon was created from the dream of bringing the moon inside your own home. The handmade Japanese paper surface makes every lamp unique. Table and floor versions available.



MOSAIC

<https://www.xjtlu.edu.cn/en/study/departments/design-school/industrial-design/mosaic-design-dim-sum-2025>

MOSAIC—short for Multidisciplinary Objects, Systems, Art, Innovation, and Creativity—is an idea shop emerging from the Industrial Design Department at XJTLU. Unlike traditional design studios or retail spaces, MOSAIC is a platform for showcasing early-stage concepts, experimental designs, and visionary ideas. As a fusion of academic research and creative exploration, MOSAIC highlights innovative design thinking, sustainable approaches, and the intersection of technology and culture. Through speculative prototypes, multidisciplinary collaborations, and conceptual artifacts, we invite external partners—industries, researchers, and creative minds—to engage with our ideas, co-develop future projects, and bring pioneering concepts to life.



MOSAIC

MOSAIC——即“多学科物品、系统、艺术、创新与创造力”的缩写，是来自 XJTU 工业设计系的一个创意平台。与传统的设计工作室或零售空间不同，MOSAIC 是一个展示早期概念、实验性设计和前瞻性创意的平台。作为学术研究与创意探索的融合，MOSAIC 强调创新的设计思维、可持续的设计方法，以及科技与文化的交汇点。通过探索性原型、多学科合作和概念性工艺品，我们邀请外部合作伙伴——包括行业、研究人员和创意人才——参与我们的创意，联合开发未来项目，并将开创性的概念变为现实。HALO 灵感来源于宇宙中的白洞，它们不是吞噬物质，而是将物质喷射到太空中。与陶艺家们一起，我开发了这款巧妙而简单，同时又充满复杂性的宇宙作品。精准的工艺让人联想到《奥德赛》，邀请你沉浸在梦想中。该系列灯具由 Designers Alliance 制造和销售。





HALO series has been designed by Jacob de Baan, Manufacturer: Designers Alliance. Photography Marieke Treffers



Interview with Curator

(H) - Hongchao Wang

(R) - Roger Cheng Hung Lo

As the only institution with an academic character at Design Dim Sum 2025, MOSAIC's dual role as both observer and exhibitor sets it apart from other commercial brands. Therefore, the questions should emphasize its bridging function between academic research, experimental design, and practical application, while closely aligning with the curatorial theme "Domestic Happiness."

(H) As a platform that showcases early concepts, experimental designs, and forward-looking ideas, how does MOSAIC explore "domestic happiness" through experimental design? Which projects or prototypes focus on future living spaces, emotional interaction, or the experience of happiness?

(R) MOSAIC is dedicated to investigating how experimental and exploratory design can enhance domestic happiness, envisioning future homes that are more adaptable, emotionally interactive, and sustainable. The works exhibited this time clearly illustrate the conceptual projects and prototypes we are trying. They span various directions – for example, computationally generated material structures that can enhance the adaptability and innovation of home products; ceramic lamp designs that combine traditional craftsmanship with modern lighting technology, turning a functional device into an element that creates atmosphere and boosts residential happiness.

In addition, our personalized furniture designs emphasize overcoming the limitations of standardized industrial production, transforming furniture into a medium for expressing personal aesthetics and emotions. In terms of materials, we pay special attention to sustainability by choosing natural materials such as bamboo and driftwood, exploring how eco-friendly design can influence future home products and lifestyles. MOSAIC hopes that through these experimental works, people will consider domestic spaces not just as physical environments, but as dynamic realms that adapt to users' needs and connect deeply with both emotion and nature.

(H) MOSAIC emphasizes its role as a bridge between academia and reality. In multidisciplinary collaboration and speculative design, what do you consider the most groundbreaking research achievements? Which cutting-edge concepts are likely to be transformed into viable home designs or products, thereby influencing future lifestyles?

(R) MOSAIC acts as a bridge between academic research and practical application, committed to exploring how cutting-edge speculative design and experimental concepts can drive innovation in home design and open up new possibilities for the industry. The works on display reflect this philosophy: we focus not only on the integration of computational design

with new materials – seeking smarter and more efficient methods for home manufacturing through digital design and parametric modeling – but also on reviving traditional craftsmanship within a modern design context. For instance, experiments with ceramic lamps and sustainable furniture combine traditional methods with modern technology, ensuring that home products are not only functional but also carry cultural value and market potential.

At the same time, we are attentive to the commercialization potential of sustainable design. Through MOSAIC, we aim to connect businesses and research institutions so that these experimental concepts do not remain confined to the academic sphere, but gradually transition into practical application. Although the current exhibition mainly focuses on experiments with materials and structures, MOSAIC will further expand its research areas in the future to include smart homes, interactive furniture, and transformable materials, exploring the pathway from speculative design to real-world products and bringing new development possibilities to the home industry.

(H) As an academic experimental platform, how does MOSAIC cultivate innovative thinking in design education? What core competencies do you believe future design talents need to possess in order to achieve real design transformation in the real world?

(R) The transformation of the future design industry cannot be separated from technological advancements. Artificial intelligence, robotics, the integration of digital and physical realities, and the exploration of new materials are profoundly influencing the development models of the design industry.

As an experimental academic platform, MOSAIC aims to offer a new perspective for future design education in this trend – encouraging students not only to be creative but also to understand the evolution of technology and to find innovative design entry points within interdisciplinary contexts. We encourage students to stay informed about the latest technological developments and, through collaborations with businesses, interdisciplinary exploration, and project-based learning, truly understand the value of design in industry. MOSAIC also hopes to provide students with more opportunities to engage with cutting-edge design trends through mentorship projects, interactions with industry, and design practices set against real-world challenges, thus cultivating the ability to take concepts from idea to implementation.

Future design talents will need to possess not only an appreciation of art and aesthetics, but also technical sensitivity, the ability to collaborate across disciplines, and practical experience in driving innovation to market. MOSAIC aspires to become an innovative platform and brand that connects academia, industry, and society – truly empowering design for the future.

与策展人的对话

(H) - Hongchao Wang

(R) - Roger Cheng Hung Lo

作为 Design Dim Sum 2025 的唯一具有学术色彩的机构，其观察员以及展出者的双重角色不同于其他商业品牌，因此问题应突出其学术研究、实验性设计与现实应用的桥梁作用，并与策展主题“家居幸福感”紧密结合。

(H)MOSAIC 作为一个展示早期概念、实验设计和前瞻性创意的平台，如何通过实验性设计探索“家居幸福感”？有哪些项目或原型特别关注 未来居住空间、情感交互或幸福体验？

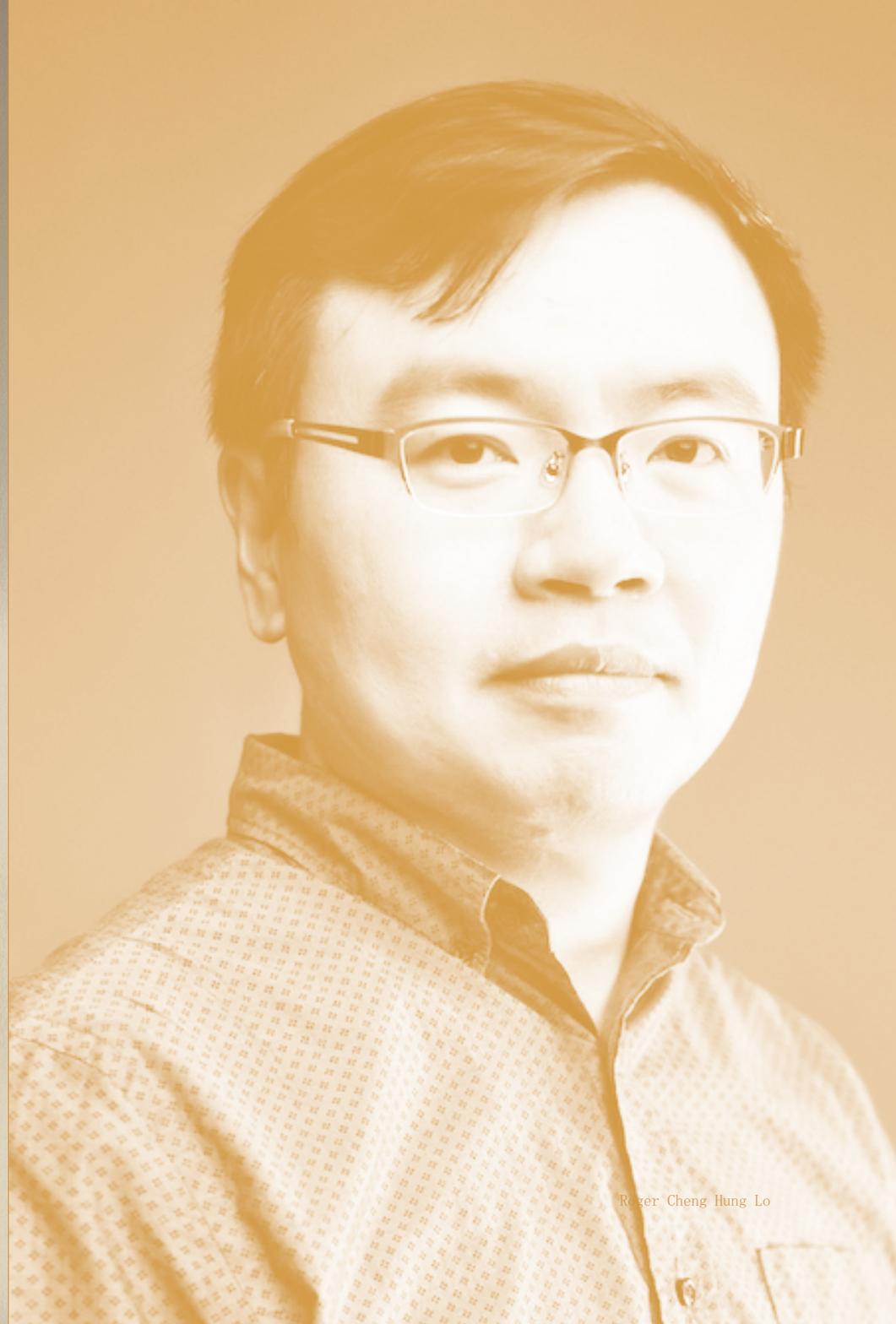
(R) MOSAIC 关注实验性、探索性的设计如何提升家居幸福感，描绘未来家居如何更具适应性、情感互动性和可持续性。本次参展的作品，也很好说明了我们正在尝试的概念项目及原型，作品围绕多个方向展开，例如计算生成的材料结构，可提升家居产品的适应性与创新性；陶瓷灯具的设计则结合了传统工艺与现代照明技术，让灯具不仅是功能性的设备，更成为营造氛围、提升居住幸福感的元素。此外，我们的个性化家具设计强调突破工业标准化生产的局限，让家具成为表达个人美学与情感的载体，而在材料方面，我们特别关注可持续性的探索，选用竹子、漂流木等天然材料，探索生态友好设计如何影响未来的家居产品和生活方式。MOSAIC 希望通过这些实验性的作品，让人们思考家居空间不仅仅是物理环境，而是能够动态适应使用者需求，并与情感和自然深度连接的幸福场域。

(H)MOSAIC 强调学术与现实的桥梁作用，在多学科合作和推测性设计中，您认为最具突破性的研究成果是什么？哪些前沿概念有望转化为可落地的家居设计或产品，影响未来生活方式？

(R) MOSAIC 扮演着学术研究与现实应用之间的桥梁，致力于探索如何将前沿的推测性设计和实验性概念，推动于家居设计的创新，并为产业提供新的可能性。这次展出的作品正是这一理念的体现，我们不仅关注计算生成与新材料的结合，尝试通过数字设计和参数化建模，寻找更智能、更高效的家居制造方式，同时也在探索如何让传统工艺在现代设计语境下焕发新的活力，比如陶瓷灯具和可持续家具的实验，将传统工艺与现代技术结合，使家居产品不仅具有功能性，也承载文化价值和市场潜力。与此同时，我们也关注可持续设计的商业化可能性，希望通过 MOSAIC 连接企业和研究机构，让这些实验性概念不仅停留在学术层面，而是能在现实应用中逐步落地。尽管目前的展出主要围绕材料和结构实验展开，但 MOSAIC 未来还将进一步拓展研究领域，包括智能家居、交互式家具以及可变形材料等方向，探索从推测性设计到实际产品的转化路径，为家居行业带来新的发展可能。

(H) 作为一个学术实验平台，MOSAIC 如何在设计教育中培养创新思维？您认为未来的设计人才需要具备哪些核心能力，才能在现实世界中实现真正的设计变革？

(R) 未来设计行业的变革离不开科技的推动，人工智能、机器人技术、数字与物理现实的融合，以及新材料的探索，正在深刻影响设计行业的发展模式。MOSAIC 作为一个实验性学术平台，希望在这样的趋势下，为未来的设计教育提供新的视角，让学生不仅具备创造力，还能够理解科技的发展脉络，并在跨学科的背景下找到设计的创新切入点。我们鼓励学生关注前沿科技的发展，并通过与企业的合作、跨学科的探索，以及基于实践项目的学习模式，让他们能够真正理解设计在产业中的价值。MOSAIC 也希望为学生提供更多接触前沿设计趋势的机会，让他们通过导师的研究项目、与业界的互动，以及在真实问题背景下的设计实践，培养从概念到落地的创新能力。未来的设计人才不仅要具备艺术和审美的素养，还需要有技术敏感度、跨领域协作的能力，以及推动创新转化的实践经验。MOSAIC 希望成为这样一个连接学术、产业和社会的创新平台以及品牌，让设计真正为未来赋能。



Roger Cheng Hung Lo



About Curatorial Team

BENWU STUDIO

www.benwustudio.com

Benwu Studio was founded in 2012 in New York City by Chinese designers Hongchao Wang and Peng You. It has grown into one of the few multidisciplinary design firms in China. Initially focusing on material experimentation and craftsmanship research, the studio expanded in 2015, bringing in interior architects Wei Ge and Penglong Geng and product designers Qiyun Deng and Tian Ma. This transformation enabled Benwu to excel in product design, interior design, installation design, and brand strategy, establishing a unique position across luxury, fashion, product design, furniture, and exhibitions.

Benwu Studio's projects span multiple fields, with one of its most notable being the BNS nightclub and gallery project at No. 8 Hengshan Road, which was rated as Shanghai's No.1 hip-hop-themed nightclub. This venue has hosted private parties and performances for celebrities such as Jackson Wang, Edison Chen, and Allen Iverson. The studio's achievements include designing Louis Vuitton's 11-story office at Plaza 66 in Shanghai and the Hermès Petit h pop-up store in 2015. They created the Bear and Fish bookshelf for Hermès and have maintained a long-term collaboration with Hermès since 2014, working on window displays in Switzerland and Paris. This partnership continues to this day.

In 2015, they designed global window displays for Vacheron Constantin. Their client list includes Louis Vuitton, Hermès, Vacheron Constantin, Cassina, Berluti, BMW, Cartier, Baccarat, Loewe, Gaggenau, Perrier-Jouët, Rémy Martin, Martell, Wellendorff, Mo&Co, Particle Fever, Nestlé, AD Magazine, MFK, SKP, Gaga, Erdos, Xander Zhou, the Netherlands Embassy, Descente, Nike, Karimoku, Voyah, Bosideng, Arc'teryx, Adidas, Swarovski, Lane Crawford, and Metropolis Magazine, among others.

Since 2015, Benwu Studio has ventured into the luxury residential and hospitality design market, working on projects for notable figures such as supermodel Lv Yan, actress Yan Ni, as well as the presidents of Liby Group and Tiens Group, with projects spanning China, the UK, and Hong Kong.

Benwu's art and design works have been exhibited at the V&A Museum in Shenzhen, the UCCA Center for Contemporary Art, the Museum of Applied Arts in Sydney, the Museum of Applied Arts in Leipzig, and the Barcelona Design Museum.

Benwu Studio has been invited as a guest speaker at events organized by Dezeen, Milan Furniture Fair, Hermès, Vacheron Constantin, Design Shanghai, Shenzhen Design Week, the WISE Awards, Lausanne University of Art and Design (ECAL), Frame Magazine, and Swissnex at the Swiss Embassy. Their designs have been showcased at primary international design weeks and exhibitions, including Design Miami, London Design Week, New York Furniture Fair, Dutch Design Week, Design Shanghai, and Dubai Design Week.

The studio's brand strategy division also leverages its extensive experience collaborating with Fortune 500 companies to provide guidance and strategic support for emerging Chinese brands, offering valuable insights and references.

Benwu has offices in Shanghai, Beijing, and Shenzhen, with a team of 30 designers, providing innovative solutions for global clients. The studio has received more than 20 international awards, including the AD China Best Emerging Designer Award, Frame Magazine Young Designer of the Year Award, New York A+ Young Talent Designer Award, HAY Talent Award (Finalist), ELLE Deco EDIDA Award, the Good Design Award (USA), and the New York Luxury Lifestyle Award. They have also received the Vacheron Constantin Award for their excellence in luxury product design and were named among Asia's Top 100 Talents by Tatler Magazine. CNN has recognized Benwu as one of the five names that changed the landscape of Chinese design, and the studio has been featured in major design publications in Japan, Italy, and Brazil. In 2024, Benwu was nominated for the Luxury Lifestyle Award in New York for Best Entertainment Project, and it was also included in the 2024 AD100 list of architects and interior designers, further solidifying the studio's influence in the industry.

Industry Affiliations

Chartered Society of Designers (CSD) | UK
Industrial Designers Society of America (IDSA) | USA
Frame Awards Jury | 2022 (Netherlands)
WISE Design Awards Jury | 2022 (China)
Frame Awards Jury | 2023 (Netherlands)
Curator of ClFF Design Dim Sum | 2024 (China)

Benwu Studio

本无设计事务所由中国设计师王鸿超和游鹏于 2012 年在纽约市创立，已经发展成为中国少数几家跨学科设计公司之一。最初专注于材料实验和工艺研究，工作室于 2015 年扩展，加入了室内建筑师葛炜和耿鹏龙，以及产品设计师邓绮云和马天。此转型使本无在产品、室内设计、装置设计和品牌策划方面表现出色，在奢侈品、时尚、产品设计、家具和展会等多个领域奠定了独特的地位。

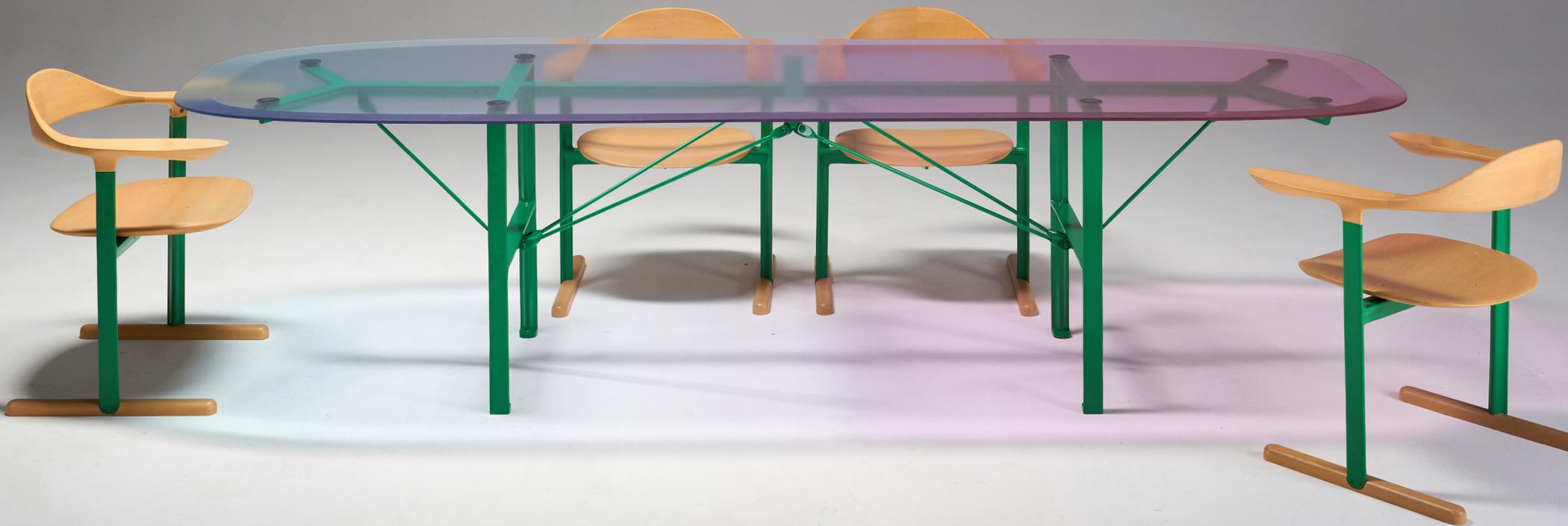
本无设计事务所的项目横跨多个领域，其中最著名的是位于衡山路 8 号的 BNS 夜店和画廊项目，被评为上海年度 No.1 的嘻哈主题夜店。该场地举办了如王嘉尔、陈冠希和艾佛森等名人的私人派对和演出。工作室的显著成就还包括设计了上海恒隆路易威登的 11 层办公室和 2015 年爱马仕小 h 限时店。他们为爱马仕设计了熊和鱼书架，并从 2014 年开始与爱马仕进行长期合作，设计了瑞士和巴黎的橱窗展示，这一合作至今仍在继续。2015 年，他们为江诗丹顿设计了全球橱窗。服务客户包括路易威登、爱马仕、江诗丹顿、卡西纳、贝鲁提、宝马、卡地亚、巴卡拉、乐思、嘉格纳、巴黎之花、人头马、马爹利、华洛芙、Mo&Co、粒子狂热、雀巢、安邸杂志、MFK、SKP、Gaga、鄂尔多斯、周翔宇、荷兰大使馆、富力地毯、迪桑特、耐克、科默家具、岚图、波司登、始祖鸟、施华洛世奇、连卡佛、大都市杂志等。

自 2015 年以来，本无设计事务所涉足豪宅和酒店设计市场。他们为著名人物如超模吕燕演员闫妮，立白集团总裁、天狮集团董事长设计住宅项目，项目覆盖中国、英国和香港。本无的艺术和设计作品在深圳 V&A 博物馆、尤伦斯画廊、悉尼应用科技博物馆、莱比锡应用艺术博物馆和巴塞罗那设计博物馆等知名博物馆和画廊展出。本无设计事务所曾被 Dezeen、米兰家具展、爱马仕、江诗丹顿、设计上海、深圳设计周 WISE 奖、洛桑艺术设计学院、Frame 杂志、瑞士大使馆 Swissnex 等机构邀请作为活动演讲主讲嘉宾，他们的设计作品在全世界最主要的设计周和展览展出，包括设计迈阿密、伦敦设计周、纽约家具展、荷兰设计周、设计上海和迪拜设计周。此外，工作室的品牌部门利用其与世界 500 强企业合作的丰富经验，为新兴的中国品牌提供指导和支持，提供宝贵的见解和参考。

本无在上海、北京和深圳设有办公室，拥有约 30 名设计师的团队，为全球客户提供创新设计。工作室获得了 20 多项国际奖项，包括安邸中国最佳新锐设计师奖、Frame 年度设计新锐设计师奖、纽约 A+ 青年才俊设计师奖、HAY Talent Award (决赛入围)、家居廊的 Edida 奖，以及美国 Good Design Award 设计奖，纽约 Luxury lifestyle Award。他们还获得了江诗丹顿奖，表彰其在奢侈品设计方面的卓越表现，并被英国杂志 Tatler 评为亚洲 100 大人才。美国 CNN 将本无评为改变中国设计环境的五个名字之一，日本、意大利、巴西家居廊也曾专访过本无，2024 年被纽约 LUXURY LIFESTYLE AWARD 提名为最佳娱乐项目奖，以及 2024 年 AD100 建筑 / 室内设计师，凸显了工作室在行业中的重要影响力。

行业隶属

CSD 特许设计师 (英国)
IDSA 专业会员 (美国)
2022 Frame 奖项评委 (荷兰)
2022 WISE 设计奖评委 (中国)
2023 Frame 奖项评委 (荷兰)
2024 ClFF Design Dim Sum 设计策展展人 (中国)







Benwu Edition: Redefining Contemporary Design

Benwu Edition is an independent designer brand based in Shanghai, officially launched Milan Salone Del Mobile 2015. Under the Direction of Chinese Designer Hongchao Wang, the brand is dedicated to pioneering a new generation of sustainable furniture, lighting, and home accessories, reimagining everyday life through the lens of innovation and contemporary design.

Drawing inspiration from progressive fashion, Benwu Edition embodies a design philosophy centered around playfulness, functionality, and artistic expression. By integrating exceptional craftsmanship, premium materials, and new technology, the brand creates distinctive, culturally rich designs that tell compelling stories. More than just a commitment to sustainability, Benwu Edition seeks to harmoniously blend aesthetics, functionality, and cultural narratives, ensuring that every creation resonates emotionally and becomes an integral part of daily life. The brand has established its flagship showroom in Shanghai and continues to expand its presence. Benwu Edition also offers bespoke design services for prestigious brands, luxury hotels, and private residences. Its Benwu Edition Limited series features exclusive, collectible art pieces, elevating the brand into the realm of fine art and design collectibles, bridging the worlds of contemporary furniture and artistic craftsmanship.

In 2019, Benwu Edition was honored with the Lane Crawford Creative Call Out Award in Hong Kong, becoming the only furniture brand to receive this prestigious accolade and securing a retail presence at Lane Crawford. In 2024, the brand further expanded its global influence with a dedicated retail showroom collaboration with nosedit, IFC Central, Hong Kong. Blurring the boundaries between contemporary art and furniture design, Benwu Edition's creations demonstrate unparalleled spatial adaptability. Notable projects include the Artium Floor Lamp, showcased at MARNI's flagship store in Shanghai, where its sculptural presence and exquisite illumination enhance the boutique's refined atmosphere. The Artium Pendant, selected for Louis Vuitton's 11th-floor Shanghai office, underscores the brand's international appeal. Meanwhile, the Eskimo Chaise, featured in Dior's Sanya boutique, and the Bund Sofa, the centerpiece of BNS nightclub, exemplify the brand's ability to harmonize with diverse luxury environments, exuding an effortless yet distinctive presence.

On the global stage, Benwu Edition has garnered multiple accolades, including the Good Design Award (USA), Frame Award and several other international honors. These prestigious awards affirm the brand's design excellence and visionary innovation. Committed to sustainability, Benwu Edition actively integrates eco-conscious materials and green manufacturing processes, pioneering advancements in environmentally responsible design. The brand's ongoing pursuit of sustainable innovation reflects a profound dedication to social responsibility, shaping a future where design not only inspires but also fosters a more meaningful and conscientious way of living. Looking forward, Benwu Edition will continue to push the boundaries of creativity and innovation, elevating Chinese design on the global stage while pioneering new frontiers in furniture and collectible design. With an unwavering commitment to excellence and artistic integrity, the brand challenges conventions, sets new aesthetic paradigms, and defines a global design identity that embodies artistic depth, cultural significance, and sustainability.

Benwu Edition: 探索当代设计的全新维度

Benwu Edition 是一家独立设计师品牌，总部设于上海，于 2015 年米兰设计周正式推出。在创始人兼创意总监王鸿超的引领下，品牌致力于打造新一代可持续家具、照明及家居产品，以创新视角重新审视日常生活，探索设计的无限可能。

品牌从先锋时尚中汲取灵感，以趣味性、功能性和艺术表现力为核心价值，结合卓越工艺、顶级材料与前沿技术，创造兼具文化叙事与独特魅力的设计作品。Benwu Edition 不仅关注产品的可持续性，更致力于美学、功能性与文化叙事的和谐融合，通过每一件作品触动情感共鸣，让设计成为日常生活中不可或缺的一部分。品牌于上海设立首家独立门店，并在全球范围内拓展高端零售网络。Benwu Edition 既提供家具及灯光产品，也为品牌、精品酒店及私人住宅项目提供定制化设计服务。其 Benwu Edition Limited 系列主打限量收藏级艺术作品，以精湛工艺与独特美学推动品牌迈向艺术收藏品领域，成为现代设计与艺术收藏的桥梁。

2019 年，Benwu Edition 在香港连卡佛 Creative Call Out 创意大奖中脱颖而出，荣获最佳创业奖，成为唯一获此殊荣的家具品牌，并正式入驻 Lane Crawford 连卡佛。2024 年，品牌于香港 IFC 中环设立合作专柜 nosedit，进一步拓展国际影响力，奠定其在全球设计行业的领先地位。品牌的设计作品完美融合当代艺术与家具设计，呈现出极致的空间适配性。例如，Artium 系列灯具被选用于 MARNI 上海旗舰店，以独特造型与卓越灯光效果营造高级氛围；Artium 吊灯亦被 Louis Vuitton 上海 11 层办公室采用，展现品牌的国际影响力。除此之外，Eskimo Chaise 入驻 Dior 三亚店铺，而 Bund 沙发作为 BNS 夜店的标志性家具，为高端商业空间塑造独特气质。品牌作品能够完美契合各类场景，与环境融为一体，展现出卓越的适应性与非凡魅力。

在国际设计领域，Benwu Edition 屡获殊荣，包括美国 Good Design Award 及多项国际设计大奖。这些奖项不仅肯定了品牌的设计实力与创新精神，更巩固了其在全球设计行业的权威地位。与此同时，Benwu Edition 也积极推动可持续发展，采用环保材料与绿色生产工艺，为消费者带来更加健康、环保的家具产品。品牌在绿色设计与可持续技术领域的不断探索，致力于以社会责任感驱动设计变革，创造更具影响力的未来生活方式。展望未来，Benwu Edition 将持续突破创新，推动中国设计力量走向全球，在家具市场与艺术收藏领域书写崭新篇章。品牌始终坚持对设计的极致追求，通过挑战传统、引领审美趋势，打造具有全球影响力的设计体系，为世界带来更富艺术价值、文化深度及可持续理念的作品。



Milestones of Excellence

- 2015 Debut of the Apartment Shanghai furniture collection at Milan Design Week, marking the official launch of Benwu Edition
- 2018 Sumo Chair added to the permanent collection of the Powerhouse Museum, Sydney
- 2019 Sumo Chair and CCC Chair added to the permanent collection of the V&A Museum, SZ
- 2019 Winner of the Lane Crawford Creative Call Out Award, Hong Kong
- 2020 Recipient of the Good Design Award, USA
- 2021 Collaboration with Pepsi , creating the first piano made from recycled bottle caps
- 2022 Frame Award / Exhibited at DESIGN MIAMI Shanghai
- 2023 Exclusive showcase at DESIGN SHANGHAI, presenting the full collection
- 2024 Opening of Benwu Edition showrooms in Shanghai and Hong Kong

Design Philosophy

1. Balancing Modernity and Tradition

Benwu Edition upholds the principle of "creating trends rather than following them," reinterpreting Chinese traditional craftsmanship through a contemporary lens. Deeply influenced by Chinese philosophy and modern minimalism, the brand explores the delicate equilibrium between heritage and the future, utilizing sustainable materials to redefine timeless elegance.

2. The Dialogue Between Objects and People

At its core, Benwu Edition emphasizes the relationship between people, objects, and space, examining how design shapes human interaction. For instance, the Bund Sofa was conceived with an embracing form, ensuring that it not only offers supreme comfort but also conveys a profound sense of belonging and warmth.

3. The Intersection of Craft and Technology

The brand believes that mass production should never compromise artisanal quality. To maintain an unparalleled standard of refinement, Benwu Edition incorporates techniques such as 5-axis CNC machining, intricate metal inlays, and masterful hand-weaving, ensuring each piece embodies precision, character, and soul.

4. Design as a Vessel of Cultural Memory

Benwu Edition is renowned for integrating urban narratives into its design language. The Racecourse Table, for example, is inspired by Shanghai's historic racecourses, presenting a contemporary reinterpretation of urban evolution and memory preservation.

品牌发展

- 2015 年 – 米兰设计周首发 Apartment Shanghai 家具系列，正式创立 Benwu Edition
- 2018 年 – Sumo Chair (相扑椅) 被 悉尼动力博物馆 (Powerhouse Sydney) 收藏
- 2019 年 – Sumo Chair 和 CCC Chair 入选 V&A 博物馆 (深圳) 永久收藏
- 2019 年 – 荣获 Lane Crawford Creative Call Out 创意大奖
- 2020 年 – 获得 美国 Good Design Award
- 2021 年 – 联合 Pepsi N.O.C. 海洋环保组织，打造全球首款由 回收可乐瓶盖制成的钢琴
- 2022 年 – 亮相 DESIGN MIAMI Shanghai
- 2023 年 – 于 DESIGN SHANGHAI 设立 独立展位，展示全系列产品
- 2024 年 – 上海 & 香港展厅落成，进一步拓展品牌影响力

设计理念

1. 现代与传统的平衡

Benwu Edition 坚持“创造趋势，而非追随趋势”的理念，以现代视角重新诠释 中国传统工艺，并结合 西方现代主义。品牌深受 中国哲学思考 与 当代极简主义 启发，借助 木作、金属、皮革 等材质，探索 历史与未来的完美平衡。

2. 人与物的互动

关注人与 产品及空间 的关系，强调设计如何影响 日常行为与情感体验。例如，Bund Sofa 以“拥抱感”为核心概念，使座椅不仅提供舒适性，更承载 归属感与温暖。

3. 工艺与科技的融合

品牌坚持 大规模生产与匠心工艺并重，通过 五轴 CNC 切割、金属镶嵌、手工编织 等精细工艺，确保每件作品既符合 当代工业标准，又具备 独特的手工温度。

4. 文化记忆的传承

设计灵感源自 城市记忆与文化积淀，例如 Racecourse Table (跑马桌) 以 上海赛马场历史 为蓝本，诠释 城市规划与文化延续 的全新表达。



Benwu Edition Limited: A Collector's Vision

In 2019, Benwu Edition introduced its exclusive collectible series, Benwu Edition Limited, reflecting the brand's devotion to artistic mastery, inspiration, and craftsmanship. This highly curated collection features the most refined, exceptional iterations of its iconic designs, tailored for serious collectors and connoisseurs. It seeks to transcend boundaries, uniting art, culture, and collectible design to establish a new paradigm of luxury craftsmanship.

Bespoke Services: Tailored Design Excellence

The Benwu Edition Bespoke Division is dedicated to delivering exceptional, tailor-made design solutions, understanding that every project is unique. The process begins with in-depth client consultations, ensuring that every detail is meticulously curated. Our team of renowned designers and master artisans works with unparalleled precision, offering customized finishes, materials, and configurations to create truly distinctive boutique hotels, corporate spaces, and luxury residences. With an unwavering commitment to craftsmanship and quality, Benwu Edition ensures that every bespoke creation is a reflection of individuality and excellence.

A Manifesto for Contemporary Design

Timeless aesthetics, functionality, craftsmanship, and authenticity define Benwu Edition. By integrating new materials, bold creative thinking, and cultural depth, the brand is reshaping the future of contemporary design. Inspired by the Zen Buddhist concept of "Benwu" (本无) — meaning "absence" or "emptiness", the brand embodies a philosophy of innovation beyond convention, creating rather than following trends.

Benwu Edition Limited 系列：收藏级艺术家具

2019 年，品牌推出 Benwu Edition Limited 限量系列，体现品牌对艺术性、灵感与工艺的极致追求。该系列汇聚品牌最具代表性的高端设计，面向全球收藏市场，突破文化与学科边界，打造充满艺术价值与收藏意义的作品。

Benwu Edition Bespoke 定制服务

Benwu Edition 为高端客户提供个性化定制解决方案，深知每个项目皆独一无二。品牌通过深入洞察客户需求，量身打造符合其审美、功能与空间特质的专属设计。定制服务涵盖材质、颜色、表面处理等多重选择，确保每一件作品都能精准反映客户的独特愿景与个性。

当代设计宣言

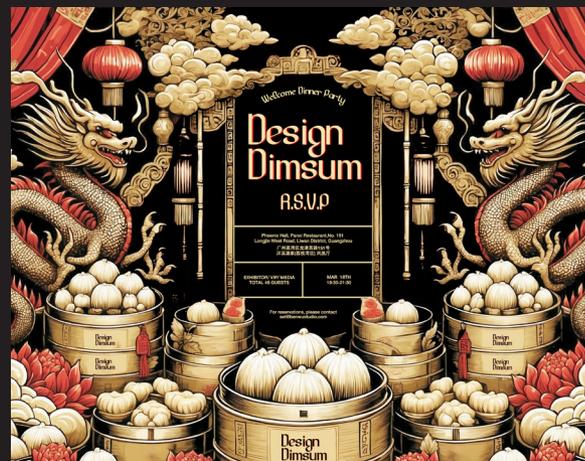
Benwu Edition 以持久美学、功能性、工艺与真实表达为核心，坚持以前瞻性的材料、技术与创意思维，推动当代设计的全新发展。品牌名 "Benwu" (本无) 源自中国禅宗哲学，寓意 "本来无一物"，体现品牌突破传统、创造未来的精神内核。未来，Benwu Edition 将继续以设计驱动文化创新，塑造更加具有时代精神与全球影响力的现代家居美学。



OPEN OBJECT **oluce** kar- nosedit® ARI
 KARIMOKU CASE alter labs AKE
 有明

OPINION CIATTI® FOGIA **MS** Multidisciplinary
 FIRENZE Objects System Art Innovation Creativity **ästik**

davide groppi CHANGPHEL B^eCandle



Design Dimsum

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Program Researcher	Jacob de Baan, Richard Hay
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小红书

