SUSTAIN ABILITY

The British European Design Group at CHINA CREATIVE DESIGN WEEK 2012

China International Creative Design Forum
Qingdao, November 12th - 13th

China International Creative Design Exhibition
& China International Creative Design Seminar
Beijing, November 14th - 16th

'CREATED IN BRITAIN - CREATED TO LAST'
Seminar in collaboration with the
Qingdao Industrial Design Association
Qingdao, November 10th

designnova 天鹤奖

CHINA CREATIVE DESIGN WEEK 2012 中国国际创意设计推广周

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The Four Principles of Sustainability, which should also govern the approach to ‘green design’

1. Reduce dependence upon fossil fuels, underground metals, and minerals

2. Reduce dependence upon synthetic chemicals and other unnatural substances

3. Reduce encroachment upon nature

4. Meet human needs fairly and efficiently

“Have nothing in your house that you do not know to be useful, or believe to be beautiful.”
From Hopes and Fears for Art

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SUSTAINABILITY

SCIENCE OR COMMON SENSE?

TOWARDS GREEN DESIGN IN GREEN ECONOMIES

The World Business Council for Sustainable Development states that "business cannot succeed in societies that fail".

The word sustainability is derived from the Latin sustinere (tenere, to hold; sus, up) and is mostly defined as able to "maintain", "support" or "endure".

The Oxford Dictionary defines 'Sustainability' as 'conserving an ecological balance by avoiding depletion of natural resources: our fundamental commitment to sustainable development. For humans in social systems or ecosystems, sustainability is the long-term maintenance of responsibility, which has environmental, economic, and social dimensions, and includes the responsible management of resources and also the management of consumption of resources.

In the global context sustainability poses social and legal challenges from more responsible production methods supported by new legislation to individual consumerism.

On a practical level the need for more permanent sustainability will change our living conditions requiring the reappraisal of standard work practices, research, innovation and development to halt the ongoing depletion of the planet's natural resources.

This is not a new problem in human history. The history of sustainability began with the earliest civilisations. There has always been a close correlation between economic growth and environmental degradation. Societies rose, outgrew their environmental support structures and declined as a result.

In modern times, the economic growth in the wake of the Western industrial revolution of the 18th and 19th centuries was built on the huge growth potential of the energy in fossil fuels. Since then fossil fuels have been a major driver of technology, which has been the source of economic and political power.

In less than one century the alarming depletion of fossil fuels established the environmental movements of the mid-20th century, which began to warn against the environmental costs associated with the material benefits of the industrial revolution.

By the late 20th century, environmental problems reached global scale. The energy crises in the seventies highlighted our crucial dependence on non-renewable energy resources. One decade later most of us are fully conscious of the threat posed by the human greenhouse effect through the burning of fossil fuels and made worse by extensive forest clearing for large-scale food production.

To provide enough food for a growing world population is a key factor of human impact on earth destroying biophysical resources and ecosystems. The 2008 United Nations world population projections give 7 billion in 2012 and 9 billion people by 2050.

It is this combination of rapid population increase in the developing world and unsustainable consumption levels in the developed world, which pose the main challenges to sustainability. We must consume less. And we must make the cycle of production, use and disposal more sustainable.

The ecological footprint measures human consumption in terms of the biologically productive land needed to provide the resources and absorb the waste of the average global citizen.

In 2008 this required 2.7 global hectares per person - 30% more than the natural biological capacity of 2.1 global hectares.
This leaves no provision for other organisms. The resulting ecological deficit must be met from unsustainable extra sources. These are obtained embedded in the goods and services of world trade; taken from the past (e.g. fossil fuels); or borrowed from the future as unsustainable resource usage, such as overexploiting forests and fisheries.

The ultimate sustainability goal is to raise the global standards of living without increasing the use of resources beyond globally sustainable levels; that is, to not exceed "one planet" consumption through more focussed and controlled environmental and demand management.

On a global scale environmental management deals with the oceans, freshwater systems, land and atmosphere. It can be applied to any ecosystem from a tropical rainforest to a private garden.

A growing, increasingly affluent global population increases the use of raw materials, minerals, synthetic chemicals, manufactured products, food, living organisms and waste.
By 2050 humanity could consume an estimated 140 billion tons of minerals, ores, fossil fuels and biomass per year - three times its current amount. The natural resources of our natural world can no longer be regarded as both unlimited and free.

Sustainable use of materials therefore has to promote reuse of materials as much as possible. It has to advocate using sustainable biomaterials from renewable sources, which can be recycled as opposed to non-renewables.

All economic activities produce what is classified as 'waste'. Our planet can no longer cope with the waste we generate. New technologies have to look at converting waste into energy.

On an individual scale consumers must be encouraged to reduce and reuse rather than recycle.

Synthetic chemical production has escalated during and after World War II. Although most synthetic chemicals are harmless, new chemicals must be rigorously tested to safeguard against adverse environmental and health effects.

We now talk about the 'green economy', which can be defined as 'improving human well-being and social equity, while significantly reducing environmental risks and ecological scarcities' and works to 'minimise excessive depletion of natural capital'

Sustainability studies analyse ways to reduce resource intensity (the amount of resource e.g. water, energy or materials) needed for the production, consumption and disposal of a unit of good or service) whether this be achieved from improved economic management, product design, or new technology.

Sustainable business practices in the above context must therefore integrate ecological concerns with social and economic ones.

Karin-Beate Phillips
British European Design Group
London, October 2012

可持续发展
科学或常识?
对绿色经济的绿色设计

可持续性这个词是来自拉丁文支持（持有，支持），主要是指能够“保持”，“支持”或“忍受”。

牛津词典定义“可持续发展”作为节约的生态平衡，避免自然资源的枯竭：我们对可持续发展的基本承诺。对于人类社会系统和生态系统，可持续发展是长期维护的责任，它具有环境，经济和社会方面的，包括负责管理资源以及管理资源的消耗。

在全球范围内可持续发展带来的社会和法律的挑战，通过对个人消费新的立法，支持更负责任的生产方法。

在实践层面，对更长久的可持续发展的需要将改变我们的生活条件，需要重新评估标准的工作实践，研究，创新和发展，阻止地球上正在枯竭的自然资源。

在人类历史上，这不是一个新问题。可持续发展的历史在文明的早期就开始了。经济增长与环境退化一直有密切的关系。社会增长超越环境支持结构，结果就衰退。世界可持续发展工商理事会指出，“在失败的社会事业不能成功 “。

到了近代，在18世纪和19世纪西方工业革命之后的经济增长是建立在化石燃料能源的巨大的增长潜力上。自那时起，化石燃料就已经是技术的主要驱动力，这一直是经济和政治力量的来源。

在不到一个世纪的化石燃料的惊人枯竭 确定了20世纪中叶的环保运动，开始警告工业革命的物质利益与付出的环境代价的关系。

20世纪后期，环境问题达到了全球规模。在七十年代的能源危机，强调我们对不可再生能源资源的严重依赖。十年后我们大多数人都充分意识到，人类通过燃烧化石燃料的温室效应所带来的威胁以及为了大型食品生产的大量砍伐森林使环境变得更糟。

为不断增长的世界人口提供足够的粮食是人类对地球破坏生物资源和生态系统的一个关键因素。 2008年联合国世界人口预测到2012年世界人口为70亿，到2050年， 为90亿人。

在发展中的世界人口迅速增长和在发达国家不可持续的消费水平的组合，构成对可持续发展面临的主要挑战。我们必须消耗更少。同时，我们必须使生产循环，使用和处理更多可持续的。

生态足迹测量人对生物生产性土地需要提供的资源的消耗和全球公民平均吸收的废物。在2008年，这一要求是每人2.7全球公顷 - 超过了2.1全球公顷的天然生物承载力30％以上。这使得其他生物没有供给。由此产生的生态赤字必须满足不可持续的额外来源。这些都是从嵌入在世界贸易中的商品和服务所获得; 从过去（例如化石燃料）索取; 或借用未来不可持续的资源使用情况，如过度开发森林和渔业。

但是，最终的可持续发展的目标是提高全球生活水平，而不增加使用超过全球可持续发展的水平的资源，也就是通过更加集中和控制环境及需求管理，以不超过“一个星球”消费。

在全球范围内环境管理涉及海洋，淡水生态系统，土地和大气。它可以被应用到从热带雨林到一个私人花园的任何生态系统。

越来越多日益富裕的全球人口增加原料，矿物，合成化学制品，制成品，食品，生物体的使用和浪费。到2050年，人类每年可以消耗估计为1400亿吨的矿物，矿石，化石燃料和生物质 - 3倍于目前的量。我们的自然世界的自然资源不能再被视为是无限的和免费的。

可持续使用材料，因此，必须促进尽可能多的材料的再利用。提倡使用来自可再生能源，这些可再回收利用而不是不可再生能源的可持续的生物材料。

所有的经济活动产生被列为“废物”的东西。我们的地球不能够再应付我们产生的废物。新技术必须看看将废物转化为能源。在个人范围内，必须鼓励消费者减少和再利用，而不是回收。

在第二次世界大战期间和之后化学合成产品已升级。虽然大多数人工合成的化学物质是无害的，新的化学品必须经过严格的测试，以防止对环境和健康的影响。

所有的经济活动产生被列为“废物”的东西。我们的地球不能够再应付我们产生的废物。新技术必须看看将废物转化为能源。在个人范围内，必须鼓励消费者减少和再利用，而不是回收。

我们现在讲’绿色经济’，它可以被定义为“改善人类福利和社会公平，同时显著降低环境风险和生态稀缺，最大限度减少过度消耗自然资本” 。

可持续发展研究分析减少一个单位的商品或服务的生产，消费和处置所需要的资源强度（资源量，例如水，能源和原材料）的方法，从改善经济管理，产品设计或新技术是否可以实现这一目标。

因此，在上述情况下，可持续的商业惯例，必须整合与社会和经济相关的生态问题。

凯琳-比特. 菲力普斯
英国欧洲设计协会代表团

‘Sustainability - A daunting task’
‘The Tools for Everyday Life’ - A Project

“Have nothing in your house that you do not know to be useful, or believe to be beautiful.”
From Hopes and Fears for Art

The design profession was borne of an industrialised world where the ideas and plans for a product were separated from modes of its manufacture.

Indeed, ‘Design’ as enthusiastic young servant to and a stoker of insatiable demand for goods and services produced on an almost unimaginable scale, is partly to blame for the environmental problems the world faces today and the predicted catastrophes in the future.

In the face of global warming and a harmful loss of biodiversity from what are now clearly unsustainable methods of manufacture and consumption, logic demands that ‘Design’ grows up and moves from pleasing the status quo with ever more products and services to taking the lead in integrating technological advances with an awareness of ecology. However, on a planet with many conflicting interests and massive disparities in standards of living, the biggest challenge is creating a political and social will for real change across the globe. A daunting task.

Against this backdrop, defining - let alone measuring - meaningful environmentally sustainable design practice is complex if at all possible. Both, purely techno centric and eco centric approaches to working out how best to meet the wants and needs of the world whilst not doing irreparable damage have their limits. The former tends to ignore the complexity of the interrelated nature of the world we inhabit while the latter disregards the potential of man-made solutions.

Whilst there is a clear need for practical and economically viable solutions/ alternatives to be employed on an epic scale to deal with issues related fossil fuel use, realistically there needs also to be a change in patterns of consumption and attitudes amongst affluent nations to the props/products and patterns of daily life.

The ‘Tools for Everyday Life’ project at Northumbria University* is an investigation of the interactions between product concept, manufacture and end user. Whilst the project doesn’t directly set out to tackle issues of sustainable design and in some ways aims to transcend the temporary feel good factor offered by supposedly ‘green’/’eco’/’environmentally friendly’ products, the intention is to look at the connections with the ‘stuff ‘ that surrounds us.

By creating functional objects that are cherished rather than seasonally replaced, the human relationship with the material world is explored.

The products in the ‘Tools for Everyday Life’ collection exist as a celebration of a designer’s appreciation of the things people do everyday and the meaningful value of the thoughtful craft of manufacture. In many ways William Morris has been here before:

****The ‘tools’ are a response to a design brief set to the community of design practice that surrounds the Designers in Residence scheme at Northumbria University.***

Rickard Whittingham

northumbria UNIVERSITY

可持续发展

“不要在你家里放一件虽然你认为有用，但你认为并不美的东西。”
来自艺术的希望和恐惧的名言.

Neil Conley - Fossil Light
www.neilconley.co.uk

设计专业因工业化了的世界而产生. 在设计中, 一个产品的想法和计划与其生产模式分离的。事实上，“设计”既是一个热情的年轻服务员, 也是一个为不可想象的大规模生产和永不满足的需求的产品和服务的帮凶。所以对当今世界面临的环境问题和未来灾难应负部分责任。

，现在很显然是不可持续的生产和消费方式使得我们面对全球变暖和生物多样性的灾害性的丧失，因而要求“设计”长大，脱离这种为越来越多的产品和服务的维护现状，率先整合技术的进步与生态环境的意识。然而，在这个有许多相互冲突的利益和生活水平差距巨大的星球上，最大的挑战是在全球范围内建立一个真正愿意改变现状的政治和社会意愿。这是一项艰巨的任务。

在此背景下，如果可能的话, 定义更不用说测量有意义的环保可持续发展的设计实践是复杂的。这两个纯粹技术中心 和生态中心的方法算出如何最好地满足世界的欲望和需要同时不造成无可挽回的伤害有其局限性。前者往往忽视我们所居住的世界的相互关联的复杂性，而后者则无视潜在的人为的解决方案。虽然实际和经济上可行的解决方案有明确的需要/采用宏观壮丽的规模的替代方法，处理相关的化石燃料的使用问题，确实也有需要改变消费模式和态度，其中包括富裕国家的用具/产品和生活模式。

诺森比亚大学的“日常生活工具”项目是调查产品理念，制造和最终用户之间的相互作用。 虽然该项目不直接着手解决可持续发展设计的问题，而且在某些方面，目的是超越由本应该’绿色’/’生态’/“环境友好”的产品所提供的暂时感觉良好的因素，目的是要看看跟我们周围连接的’东西’。通过创建所珍惜的功能对象，而不是季节性被取代，人与物质世界的关系进行探讨。在“日常生活工具”收集的产品存在。

英国欧洲设计协会代表团
BRITISH EUROPEAN DESIGN GROUP

英国欧洲设计协会代表团访问中国(British European Design Group)

英国之”石”，中国之”玉” - 英国与中国如何在经济转型中互补双赢

仍然属于世界经济六强之一,在先进制造业，发明创新，创意行业和服务业等产业均居世界前列的英国与中国之间的互补性是否增加了?

英国一流的设计企业是否能与中国合作. 在国际市场从”中国制造”到”中国设计”和”中国创造”的过渡?

英国欧洲设计协会这一英国国际市场的营销军团中有没有能够使中国品牌走在全国其他省市之前进入欧洲市场的愿望?

全欧洲最大规模的创意产业大学应该能使中国在创意产业发展上和企业培训上有所突破?

中国能否从英国这个”他山之石”找到可以攻”产品设计,现代传媒,知识产权关系”之玉?

跨国经营，国际销售，国际品牌发展谈何容易?中国企业如何与英国和欧洲企业直接快速高效多渠道低成本进行对接?去哪里寻找这样的对接平台?

最后，中国的发展可谓快，经济可谓先进，实力可谓强，雄心可谓大，目光可谓远，然而在世界城市舞台上，中国应该怎么亮相?中国是否到了脱颖而出,实现其品牌价值增值的时候?

以英国欧洲设计协会总裁凯琳_比特_菲力普斯女士为首的英国代表团，有来自一流设计公司的世界工业设计大师，有欧洲创意产业最强的名牌大学代表，有现代传媒和产品设计的教授，有几十年如一日活跃于国际市场的”创意产业活动家”和品牌推介专家，还有英国市场中最大企业组织的商会机构中专职英中事务的政企双领军专家.

他们之中有好几位是旧地重游，在阔别中国几年后，抱着向中国人民和中国同行学习，交流的诚恳，带着感受中国新变化的期待，还有他们从英国带来的探讨上述问题的”他山之石”.

英国欧洲设计协会每年带着数百家英国设计，营销和创意产业的公司”转战”国际市场，寻找合作机会. 协会一直想在中国寻找一个能够与其全面开展合作的机构. 也有不少具体的计划，或许”众里寻她千百度，豁然回首，那人却在灯火阑珊处”.

British European Design Group 英国欧洲设计协会创办人/总裁
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凯琳-比特. 菲力普斯
KARIN-BEATE PHILLIPS

凯琳-比特. 菲力普斯出生在德国，她是一位语言学家，经济师和公关专家. 她在不同的工业和创意行业中任过高级职位，并经营她自己的管理和市场咨询公司，获取了广泛的专业经历.

1991年她创办了英国欧洲设计协会，协助在主要全球性出口市场推广英国的多民族和多文化创造性的人才和创意产品的市场化. 自从那开始，她利用她在产品发展和市场营销的专长，与全世界的制造商，贸易展览组织者，政府，全国性机构及买家的合作关系，帮助了几千专业人士，公司，创意产业和机构.

英国欧洲设计协会已经在创意产业中工作了将近二十年，对英国，欧洲和国际创意产业了如指掌、有丰富市场知识和广泛的人脉资源.

英国欧洲设计协会也发起协助和组织大型国际和国内展览.为世界最大的展览机构做顾问和咨询工作，以及为各种其他的国际和双方政府和非政府机构工作.

英国欧洲设计协会在创意行业中有口皆碑，业绩显赫. 通过它本身的合作网，掌握有创意产业中一批最好的领军专家和特殊人才.

2001 至2011 是英国欧洲设计协会与中国合作的黄金年代.自从2001年起，英国欧洲设计协会已经开始在中国工作推广创意产业.至今英国欧洲设计协会仍然是促成英国及欧洲的设计创新，研究和发展与中国的制造业企业合作的最成功的非赢利机构.

凯琳领导下的英国欧洲设计协会在中国的活动一直很活跃. 举办了英中之间的一系列重要活动,包括: 2002首届中国国际设计节及工业设计论坛”设计与城市生活”(中国青岛); 2003”迎接城市挑战 - 人类建筑与设计的未来”研讨会(伦敦); 2004”2008奥运会纪念品设计”研讨会(青岛/伦敦); 2004”运用创意力量，打造品牌国度”(青岛/北京); 2005”CBD 2005中国广州建筑装饰展览会”(广州); 2005 中国创意产业代表团(伦敦); 2005”国际建筑与室内设计峰会”(北京); 2005香港国际灯饰展(香港); 2006”中国创意产业论坛”(北京/上海), 2006创意和媒体研讨会(广州/深圳); 2007国际工业设计博览会(无锡);2010国际工业设计博览会(无锡).

英国欧洲设计协会已经成功地与中国的公共部门和私营创意产业的重要协会，机构，团体和公司建立了良好的长期关系和出色的合作.通过这些合作关系，英国欧洲设计协会充分具备了为希望在中国开展业务的英国公司直接建立高质量的合作的能力.

SOS-SaveOurSkills Africa & UK 非洲和英国SOS挽救我们的工艺 创办人/总裁,
网页: www.sos-saveourskills.org
African and African-Caribbean Design Diaspora 非洲裔和非洲加勒比裔设计项目
网页:www.aacdd.org

缔姆·斯蒂芬斯
TIM STEPHENS

作为英国欧洲设计协会的传媒总监，他与伦敦艺术大学和英国贸易投资局一同组织国际展览，访问英国及到国外的代表团，大型会议及研讨会活动.

缔姆还是伦敦艺术大学在远东，欧洲及美国的创意产业代表.缔姆现在也是英国及国际大学的顾问. 缔姆.斯蒂芬斯还曾是伦敦艺术大学通讯学院互动媒体项目总监及国际发展总筹.

在九十年代，缔姆是互动媒体文学硕士课程的主任，那是由整个欧洲的大学，媒体及资讯技术公司共同研究的结晶. 缔姆在伦敦皇家艺术学院跟在法国，荷兰，爱尔兰，西班牙及德国的大学一同管理这个项目. 他同时与英国政府合作，在美国(如纽约，硅谷等地)推广创意产业和相关的技术.

作为一位专业摄影师、插图画家及互动式媒介制作者和顾问，缔姆与遗产部门的保护机构密切工作，将新媒体技术和处理图象系统，结合到传统的文物保护过程中去.

英国欧洲设计协会传媒总监 Media Director, British European Design Group (BEDG).
国际学者，企业和传媒顾问，专业摄影家
伦敦艺术大学顾问 Consultant to University of Arts &London

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吴克刚 博士
KEGANG WU

吴克刚博士居英二十多年,在获得伦敦大学英王学院博士后曾应聘利物浦大学终身教职,后应邀任利物浦市工商会高级经理和国际贸易中心总监，主管英中事务十年. 2008年起任英国商会(British Chambers of Commerce)首席中国顾问，兼任英国中达(ChinaDirect UK)公司行政董事. 2010年进入政坛,成为英国国会议员候选人,并协助保守党赢得大选,组织英国联合政府.

吴克刚博士是英国商会中英中贸易和投资合作业务的领军人物. 因为有对中国市场和英国市场的第一手经营经验,他十二年间往返英中六十多次，组织了几百多家英国公司到中国市场访问,贸易,投资和合作,为英国公司提供了国际咨询服务,并运作成功多个英中高科技合同,跨国采购,合资企业,项目配对,市场进入等项目． 英国商会是英国的国家商会,辖管全英五十家商会,共有十多万企业会员,是英国的最大企业机构.

他在过去十年间邀请和安排了上千多家中国公司和机构对英国的商务访问.为企业在英国投资经营提供市场进入的咨询和操作.为中国不少省市对外机构承办了在英国的招商活动,多次应邀回国就英国市场和英国经济主题演讲. 现在正在运行英中两国企业跨国经营,进出口和投资服务平台”英中企业对接项目BCC LinkToChina”.

吴克刚博士正在与英国欧洲设计协会的国际一流设计和品牌团队合作，建立英中企业在新的市场条件下的跨国合作.

英国商会首席中国顾问 (Chief China Adviser, British Chambers of Commerce)
英中企业对接项目(英方)执行总监 (Director, BCC LinkToChina)
英国ChinaDirect UK有限公司行政董事 (Managing Director, ChinaDirect UK Ltd)

Link To China
英中企业对接项目

电子邮箱: kegang.wu@linktochina.org.uk
www.linktochina.org

罗兰德. 鲍尔
ROLAND BOAL

Mercury Train

Roland Boal is Head of PGD, the China branch of Priestmangoode - a leading multidisciplinary design consultancy specialising in transport, aviation, environment and product design for a roster of significant brands across the globe.

Priestmangoode believes in using intelligent design solutions to transform businesses. Over the last 25 years, its record of award-winning designs has firmly established the studio as a visionary and innovative leader in user- and passenger-focused design.

From the first lie-flat airline seat for Virgin Atlantic in the early nineties to designing the fastest trains and the smallest hotel rooms in the world, Priestmangoode's designs have revolutionised the aviation, transport and hospitality industries.

Roland Boal is a designer and design-led strategist with extensive experience in the consumer electronics and aviation sectors, running projects ranging from mobile phones and vacuum cleaners to aircraft cabin interiors.

He has worked for a number of large industrial design companies and joined Priestmangoode in early 2012 to head its first overseas office— Priestmangoode Design—in Qingdao, China.

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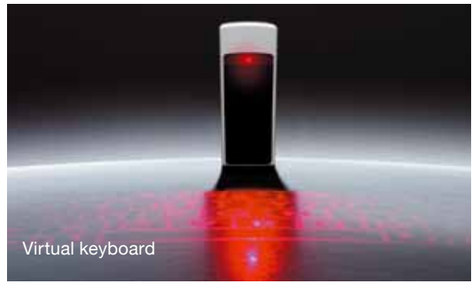
priestmangoode

Waterpebble


Virtual keyboard

罗兰德. 鲍尔是一流多学科设计顾问公司Priestmangoode的中国分公司PGD的主管，该公司专门从事运输，航空，环境和全球范围内的重要品牌名册的产品设计。

Priestmangoode相信采用智能化设计解决方案，以改造企业。在过去的25年里，其屡获殊荣的设计记录确立了 该工作室作为一个有远见的用户和乘客为中心的设计和创新的领导者。从九十年代初为维珍大西洋航空公司设计第一个平躺飞机座位到设计速度最快的火车和世界上最小的酒店房间，Priestmangoode的设计彻底改变了航空，交通运输和餐饮业。

罗兰德. 鲍尔是一个在消费电子和航空部门具有丰富经验的设计师和以设计为主导的战略家，经营的项目范围包括移动电话和真空吸尘器到飞机的机舱内部设计。他曾在一些大型的工业设计公司工作，并于2012年初加入Priestmangoode，负责其第一个海外办公室，Priestmangoode中国青岛设计 。

info@priestmangoode.com
www.priestmangoode.com

NICK MUNRO

ENGINEER / DESIGNER / ARTIST

The distinguished career of Nick Munro, who holds a Master Degree in Design from the Royal College of Art, London is perhaps best illustrated by the impressive list of his global client portfolio.

The creator of the official London 2012 Olympic Games silverware has worked for internationally famous brands like Wedgwood, John Lewis, Bloomingdales, P&O Cruises, Victoria & Albert Museum, Royal Selangor Malaysia, Bugatti Italy, Auratic China and CHF Industries USA.

His most recent commission was the design of the Diamond Jubilee teapot for HRH the Queen.

Described as a ‘British Revolution in Design’ by American Elle Décor, ‘one of the UK’s most exciting talents’ by the BBC London and ‘A brilliant young man’ by Condé Nast’s French magazine Maison & Jardin, Nick Munro creates beautiful, original, desirable objects covering a multitude of product sectors including furniture, silver- and glassware, porcelain and men’s accessories and textiles.

His work is entirely designed in the UK and then made by the best craftsmen all over the world: silverware and furniture in the UK, stainless steel and ceramics in China, wood and glassware in Eastern Europe, watches in Japan.

nickmunro@nickmunro.com
www.nickmunro.com

尼克 · 蒙罗

工程师/设计师/艺术家

尼克 · 蒙罗拥有英国皇家艺术学院的设计硕士学位，他的杰出的职业生涯，他的全球客户群，令人印象深刻，伦敦也许是最好的说明。

2012年伦敦奥运会银器的官方创造者，他 一直为国际知名品牌工作，如韦奇伍德（Wedgwood），约翰 · 刘易斯，布鲁明戴尔，P & O游轮，维多利亚和阿尔伯特博物馆，马来西亚皇家雪兰莪，意大利布加迪，中国欧拉特(Auratic)和美国CHF工业。

他最近的委托是为女王殿下设计钻禧茶壶。

被美国ELLE DECOR形容为“英国设计革命”，伦敦英国广播公司（BBC）形容为“英国最令人兴奋人才”和” 康泰纳仕法国杂志MAISON & JARDIN形容为”一位年轻有为的人”，尼克 · 蒙罗创造美丽，原作品，令人满意的设计对象涵盖了众多的产品领域，包括家具，银器和玻璃器皿，瓷器，男人的配件和纺织品。

他的工作完全是在英国设计，然后由世界各地的最好的工匠制造：英国的银器和家具，中国的不锈钢和陶瓷，东欧的木材和玻璃器皿，日本手表。

DAVID HAYWARD

PRODUCT DESIGNER

David Hayward has been working in design since leaving college in 1972. The award winning designer holds a Bachelor Degree in Silversmithing and a Master Degree in Industrial Design. He is a Fellow of some of Britain's most prestigious institutions, such as the Society of Artists and Designers, and the Royal Society of Arts. He was made a Freeman of the Worshipful Company of Pewterers for the outstanding quality of his design work in pewter.

His extensive work experience includes cutlery and glassware for the famous German brand manufacturer WMF (Wuerttembergische Metallwarenfabrik) and product design for ITT Consumer Products (UK) Ltd..

In the social arena David Hayward has worked for Oxfam, where he managed the handicraft development in India.

For the British Design Council he was the industrial liaison officer for jewellery, tableware and ceramics.

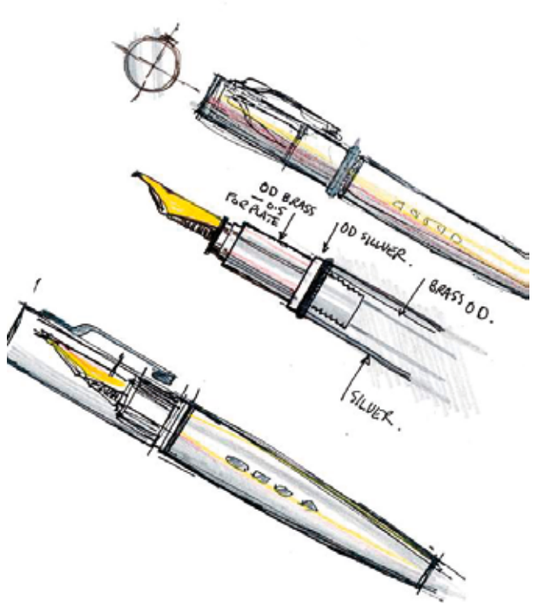
David Hayward's teaching experience includes the Stourbridge College of Art and Design (metal and glass) and the Hong Kong Polytechnic, where he taught 3D design in the mid seventies.

The well-known British product designer has been running his own, highly successful design studio and business for 25 years. His international client list stretches from Japan to USA, and Canada, and Russia to Europe.

david hayward design
david@davidhayward.com
www.davidhayward.com

大卫. 海沃德

产品设计



自从1972年大学毕业，大卫·海沃德一直在做设计工作。获奖设计师持有银器学士学位和工业设计硕士学位。他是英国最负盛名的一些机构的资深会员，如艺术家和设计师协会，英国皇家艺术学会。由于他在锡制品的高质量设计工作，他成为尊敬的锡制成品人员公司的正式会员。

他丰富的工作经验包括为德国著名品牌制造商”符腾堡金属制品厂” 的餐具和玻璃器皿的产品设计以及为ITT消费类产品（英国）有限公司的产品设计。

在社会领域，大卫·海沃德曾经为乐施会工作，在那里他管理工艺品在印度的发展。

他是英国设计委员会的珠宝，餐具和陶瓷工业的联络官。

大卫·海沃德的教学经验包括 在思得博利珠(Stourbridge)艺术与设计（金属和玻璃）学院和香港理工大学，在70年代中期，他在那里教三维设计。

英国著名的产品设计师25年来一直在经营他自己的非常成功的设计工作室和业务。他的国际客户名单，从日本到美国和加拿大，从俄罗斯到欧洲都有。

NORTHUMBRIA UNIVERSITY

“Our ethos is driven by fundamental questions such as what it means to be human, understanding how we want to live now and in the future and how that translates into product design and development.”

Building on a heritage of over 160 years of design education, Northumbria University Design operates from two studio locations: our award winning building within the University’s Newcastle City Campus East and a satellite campus in the heart of the UK’s capital city, London.

The university has five academic communities; Fashion, Industrial Design, Visual Communication, Innovation and Creative Entrepreneurship delivering learning by integrating education and research.

Working with internationally leading partners in research, industry and education, we respond to the changes in society, technology and industry that are shaping our discipline and the world around us.

The Industrial Design Community includes 3D Design, Design for Industry, Interior Design and Transportation Design.

Motivated by aesthetics, form and function the aim is to create higher end, bespoke design-led products alongside mass-produced, mass market designs. Students are encouraged to challenge the conventional and take risks through their work.

Northumbria’s team of experienced educators is actively engaged in professional practice, commercial enterprise and research. The university’s own network with leading organisations provides students with opportunities to engage with industry through placements and projects nationally and internationally.

Graduates can join the Designer in Residence Programme, a two year scheme created to nurture the brightest new talent giving designers access to workspace, materials, equipment and on-site mentoring and the opportunity to hone their business and creative skills.

As a result former students acquire exceptionally high levels of commercial awareness, a profound understanding of the manufacturing and making process and the ability to take design from concept to market.

Northumbria University alumni include internationally leading designers such as Sir Jonathan Ive, Senior Vice President, design, Apple, Tim Brown, CEO of IDEO, Mark Delaney, Head of Design Forward, Nokia Design.

Northumbria University, Faculty of Arts, Design and Social Sciences
City Campus East 2, Newcastle upon Tyne, NE1 8ST, UK
www.northumbria.ac.uk

英国诺桑比亚大学

“我们的风气是由基本的问题，例如做人意味着什么所驱动的，了解我们在现在和未来要如何活，以及如何转化为产品的设计和开发。”

“我们的风气是由基本的问题，例如做人意味着什么所驱动的，了解我们在现在和未来要如何活，以及如何转化为产品的设计和开发。”

建立在一个传承了160多年的设计教育的基础上，诺桑比亚大学设计从两个工作室运作：我们的获得殊荣的纽卡斯尔大学的城市校区东区建筑和在英国首都伦敦的心脏地带的卫星校园。

该大学有5个学术团体，时尚，工业设计，视觉传达，创新和创意创业，通过教育和科研相结合提供学习。在科研，工业和教育工作，与国际领先的合作伙伴一同工作，我们对塑造我们的规律及我们周围的世界的社会，技术和产业的变化作出反应.

工业设计团体包括三维设计，工业设计，室内设计和交通设计。出于美学，形式和功能的目的是创造更高端，定制的设计为主导的大规模生产的大众市场设计的产品。鼓励学生通过自己的工作来挑战传统和承担风险。

诺森比亚的经验丰富的教育团队积极参与专业实践，商业企业和研究。大学自己与领先的企业的网络，通过国内和国际安置及项目为学生提供与业界接触的机会。

毕业生可参加设计师驻场计划，这是一项为期两年的计划，创造培育最聪明的新人才，为设计人员提供使用工作空间，材料，设备和现场指导，并有机会来磨练自己的业务能力和创造能力 。

因此以前的学生获得了极高的商业意识水平，深刻认识制造和决策过程，并能够把设计从概念转到市场。

诺森比亚大学的校友包括国际顶尖设计师如苹果设计高级副总裁乔纳森·伊夫爵士，IDEO的首席执行官蒂姆·布朗，诺基亚设计总监马克·德莱尼等。

COLIN WILSON

Colin joined Northumbria University in 2001. He is a Senior Lecturer in 3D Design and Programme Coordinator for BSc Product Design Technology and BSc Computer Aided Product Design.

His former career includes time as an engineer and designer on projects as diverse as the recovery of the Mary Rose; the installation of the Thames Barrier; contracts for the Ministry of Defence and the installation of robotic production lines.

He has also designed and built craft for the inland waterways of both UK and Europe.

www.wilsonandbenn.co.uk

RICKARD WHITTINGHAM

Rickard is Programme Leader for BA(hons) 3D Design at Northumbria University and the co-ordinator of the Designers in Residence programme.

His background is one of being a practicing furniture designer for both production and limited edition.

He has 16 years of experience of lecturing, teaching and mentoring in various contexts from Higher Education through to community based projects.

Rickard is also a Director of a North East based Art and Design Community Project (www.kidskabin.org.uk)

rickard.whittingham@northumbria.ac.uk

"The 'tools' are a response to a design brief set to the community of design practice that surrounds the Designers in Residence scheme at Northumbria University."

DANNY DUQUEMIN-SHEIL

Danny is a product designer from Nottingham, currently enrolled on the 'Designers in Residence' enterpise start-up support scheme at Northumbria University.

He is a graduate of the BA(hons) 3D Design programme at Northumbria Design.

An appreciation for precision craftsmanship, industrial heritage, and all things technological allow Danny to design products that fulfil an honest function, employing minimalist principles and considered detail.

www.ddqdesign.co.uk

northumbria UNIVERSITY

Designers in Residence

科林·威尔逊

科林于2001年加入英国诺桑比亚大学。他是一位三维设计高级讲师，产品设计技术学士学位和计算机辅助产品设计学士学位方案的协调员。他以前的职业包括工程师和 多种多样的项目设计师，如玛丽玫瑰的复苏，安装泰晤士河水闸，国防部和机器人生产线的安装合同。他同时还为英国和欧洲的内河航道设计和制造工艺。

里卡德·维丁汉姆

里卡德是诺桑比亚大学三维设计（荣誉）文学学士方案的领导人和设计师驻场计划的协调员。 他的背景是生产和限量版的执业家具设计师。他拥有16年的从高等教育到以社区为基础的项目的各种情况的演讲，教学和指导经验。 里卡德也是东北艺术和设计社区项目董事. 网页（www.kidskabin.org.uk）

"工具"是围绕在诺森比亚大学的设计师驻场计划的社区的设计实践的设计纲要的回应

丹尼·达求敏 - 希尔

丹尼是一位来自诺丁汉的产品设计师，目前参加了诺森比亚大学企业启动支持计划的设计师驻场计划。他是诺森比亚设计三维设计程序文学学士（荣誉）毕业生。赞赏精密的制作工艺，工业遗产以及所有的能让丹尼采用简约的原则和考虑细节设计产品的技术以履行正当的职责。

THE LUDIC GROUP

LUDIC are strategy designers. They enable the world's most recognized organisations to "design their future and transform their present" – to innovate contextually, both immediately and over the long term – by combining holistic-thinking, research methods and strategic planning from both design and business processes.

LUDIC's core expertise is building state-of-the-art virtual and physical corporate learning environments, collaboration environments, decision support environments and innovation labs, that empower crucial and far-reaching changes from systems to product and service innovation.

We call these environments "DesignWork™ Spaces", spaces that are configured to meet all physical, virtual, multi-media and creative requirements enabling groups of different sizes to accelerate learning, better explore and share knowledge and more actively engage in collaborative and creative decision-making. LUDIC DesignWork™ Spaces are built to inspire, motivate, accelerate.

The LUDIC Group's multi-disciplinary teams use DesignThinking – an iterative, research led approach that combines content and design to increase alignment and engagement throughout programme activities and communications – to develop high quality solutions that allow organisations to better navigate complexity, accelerate problem solving, transform systems and unleash innovation.

LUDIC facilitates long lasting solutions by involving all stakeholders in strategic decision-making processes. Our media-based tools provide the state-of-the-art equipment for an organisation to transform itself.

At LUDIC we collaborate with leading economic, scientific and design thinkers and top talent from renowned academic institutions such as the London School of Economics and Political Science, Cambridge University, the Royal College of Art & Design and the Imperial College.

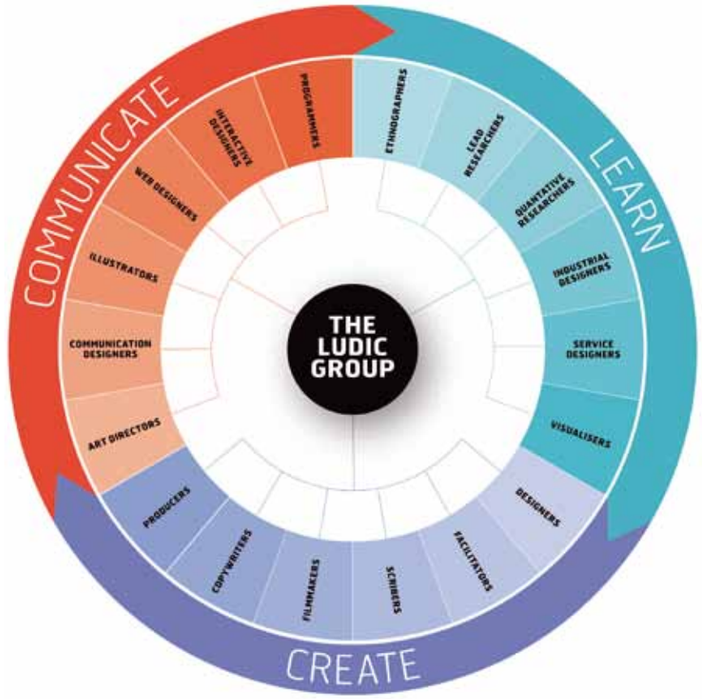
Our clients employ us to facilitate innovation, strategy design, capability building, communication design, people engagement and to create DesignWork™ Spaces for virtual collaboration and knowledge sharing.

Founded in 2004 the UK based LUDIC Group LLP has a global portfolio of international clients across various business sectors, from finance to telecoms, from product to education, spanning twenty countries in five continents.

The LUDIC Group

The Ludic Group LLP
www.ludicgroup.com
clemenshackl@ludicgroup.com

禄迪科集团



禄迪科是战略设计师。他们使得世界上最知名的机构通过结合整体思维，研究方法以及设计和业务流程战略规划，把目前和长远创新内容相结合，“设计他们的未来，并改变他们的现状”。

禄迪科的核心专长是建设最新型的虚拟和实体的企业学习环境，合作环境，决策支持环境和创新实验室，使得从系统到产品和服务创新起到关键和深远的变化.

我们把这些环境称为“设计工作转换空间”，空间被构造以满足所有实体的，虚拟的，多媒体和创造性的要求，使大小不同的群体，加速学习，更好地探索和分享知识和更积极地参与合作和创造性的决策。建造禄迪科的设计工作转换空间以鼓舞，激励，加快。

禄迪科集团的多学科团队使用设计思考 - 一个迭代的，结合内容和设计的研究主导方法，以增加路线和参与整个计划的活动和通信来开发高品质的解决方案，使企业能够更好地操纵复杂性，加快问题的解决，转换系统和发挥创新。

在战略决策过程中通过涉及所有利益相关方，禄迪科促进长期持久的解决方案 。我们的媒体为基础的工具为一个机构改变自身提供最新型的设备。
在禄迪科，我们与主要的经济，科学和设计思想家和著名的学术机构，如伦敦政治经济学院，剑桥大学，英国皇家艺术与设计学院和帝国理工的顶尖人才合作。

我们的客户雇用我们促进创新，策略设计，能力建设，通信设计，人的参与和创造虚拟协作和知识共享的设计工作转换空间。成立于2004年，总部设在英国的禄迪科集团有全球性的国际客户,遍布各个业务部门，从金融到电信，从产品到教育，在全球五大洲横跨20个国家.

克莱门斯. 哈科
CLEMENS HACKL

MANAGING DIRECTOR / LUDIC ONLINE

禄迪科在线董事总经理

German born Clemens Hackl worked for a number of international advertising agencies such as BBDO and Ogilvy&Mather in Germany before moving to London in 2001 to obtain his Master Degree in Interactive Multimedia from the London College of Communication, University of the Arts London.

He set up his own design consultancy in 2005 working internationally for a portfolio of corporate and private clients in various industry sectors and creative disciplines.

His special expertise includes branding and the development of corporate identities from product design to marketing strategies.

He is also a specialist in the employment of social media in the corporate environment.

Clemens Hackl now heads the On-line Division of the Ludic Group, a global design consultancy firm.

德国出生的克莱门斯. 哈科，在2001年搬到伦敦获得伦敦艺术大学, 伦敦传媒学院互动多媒体硕士学位之前曾在德国为如BBDO广告公司和奥美国际广告公司工作。

在2005年，他成立了自己的设计顾问公司, 为国际上不同的行业和创意领域的投资组合公司和私人客户工作。他的专长包括品牌和从产品设计到营销策略的企业形象的发展。他也是一位在企业环境中的社交媒体就业专家。克莱门斯. 哈科现在负责一个全球性的设计顾问公司禄迪科集团上线分部的工作。

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SUSTAINING HERITAGE
Revival of Sustainable Craft Skills

Conservation of historic buildings and contents has been at the heart of England's heritage culture (and business). In 1999, the UK Government's Creative Industries Scoping Document identified Heritage as a Creative Industry.

UPPARK HOUSE
A RESTORATION PROJECT

Uppark House, one of England's most beautiful Queen Anne Mansions, now owned by the National Trust, was built in 1690.

The house was redecorated in the 18thCentury, introducing many of the contents displayed today in the elegant Georgian interiors.

The historic importance of Uppark House is enhanced by the fact that the gardens were designed by Humphrey Repton, one of England's most innovative landscape gardeners and that it is associated with famous occupants like Lady Emma Hamilton, the great love of Lord Nelson, Britain's most distinguished Admiral.

Exterior and contents of the house remained largely unchanged from the early 19th century until the house burnt down from the roof downwards in 1989 destroying most of the its structure except for the brick walls and the cellar. Miraculously many of the historic contents were saved. The decision as to whether or not to rebuild Uppark House and restore its contents was based on the following questions:

Planning Permission
The house stands in a beautiful position in a National Park overlooking the English Channel and the Isle of Wight: If the house were to be built from scratch today, would it ever be given planning permission?

Sustainable Practice
Would it be sustainable practice to rebuild a Georgian interior in the 20thCentury?

The executive body of the National Trust for England decided to conserve, rather than restore, Uppark House, its historic interior and contents.

The house was to be rebuilt to appear as it did the DAY before the fire. This condition also applied to the interiors and contents.

Where parts of the structure of the house, its interiors and contents, were completely destroyed by the fire, these were to be recreated up to the Conservation standard, i.e., where possible these were to be reendowed to give the appearance of their “original status” days before the fire in 1989.

This would not have been possible without a series of detailed photographs that had been taken of the house before the fire. Only because this authentic documentation of the house existed could authentic replicas of wallpapers, plasterwork, cornices, mantelpieces, doors and windows be made and ultimately reinstalled in the building.

Photographs show work offsite in many conservation studios across the UK. The project ensured the sustainability of craft skills in the country. In some cases, conservationists trained in the theories of conservation had to learn the practical craft skills to match these theories.

Key skills including amongst others: work in gilding, decorative plasterwork, glassware, ceramics, wood turning and carving, and oil painting conservation. The exquisite tapestries and curtains rescued from the house, together with carpets, were restored where necessary and conserved overall.

Tim Stephens

Revival of Sustainable Craft Skills

UPPARK HOUSE - A RESTORATION PROJECT

1. Aerial view of the void that was the Red Drawing Room
航空图的空位是红色的客厅
2. Fragment of original wallpaper torn from the wall at the time of the fire and subsequently conserved ready for re-hanging
发生火灾时从墙上撕下的原墙纸片段和后来保存准备好重新贴
3. Reprinting flock wallpaper to match the original, using traditional print methods
使用传统的印刷方法，重印涌向墙纸以匹配原来的
4. Adding flock (wool fibre) to the paper ink after printing
印刷后添加羊毛纤维到纸上
5. Equipment and materials required for rehanging the old and new wallpapers under conservation conditions
根据保存条件，重新贴旧的和新的墙纸所需的设备和材料
6. Allyson McDermott, Historic Building paper conservator, matching original and newly printed wallpapers
阿利森.麦克德莫特，历史建筑文件管理员，
搭配原有的和新的印刷墙纸
7. The completed room, without furniture, paintings or mirrors
已完成的房间，没有家具，绘画或镜子
8. The completed room, with paintings and mirrors
已完成的房间，有绘画和镜子
9. The completed room, refurnished
完成后的房间，提供新的家具

维护遗产

恢复英国苏塞克斯阿派克宅第

阿派克宅第，是英格兰最美丽的安妮女王大厦，现在由国家信托基金所拥有，始建于1690年.这所房子在18世纪被重新装修，引进许多今天在格鲁吉亚陈列的优雅的内部装饰。
阿派克宅第的历史悠久的重要性，由房子的园林是由汉弗莱·雷普顿，英国最具创新性的景观园丁之一所设计以及它与著名的住户，像艾玛·汉密尔顿夫人，英国最杰出的海军上将纳尔逊勋爵的情人有关的事实而得到提高。从19世纪初，房子的外观和房子里面的东西大致维持不变，直到1989年房子被烧毁，从屋顶向下，除了砖墙和地窖大部分的结构都被破坏。不可思议的是许多历史悠久的房子里面的东西被保存下来了。保护历史建筑物及建筑物里面的东西是英国文化遗产（和企业）的中心。1999年，英国政府的创意产业的范围界定文件确定遗产作为创意产业。
决定是否重建阿派克宅第的房子，并恢复房子里的东西是基于以下几个问题：

规划许可
这所房子坐落在一个国家公园的一个美丽的位置上，可俯瞰英吉利海峡和怀特岛：
如果今天房子从头开始建，它会给予规划许可？

可持续发展实践
重建20世纪格鲁吉亚的内部装饰是可持续的做法吗？

英国国家信托基金的执行机构决定保护，而不是恢复，阿派克宅第大厦，其历史悠久的内部装饰和内部的东西。房子重建至发生火灾前一天的样子。这种情况也适用于内部装饰和内部的东西。

房子的部分结构，它的内部装饰和内部的东西，完全被大火摧毁，
这些将会被重新创建到保护标准，即在可能的情况下将被重新赋予给他们在1989年发生火灾前几天的“原始状态”的外观。

可持续的工艺技巧的复兴
照片显示在英国各地的许多保护工作室异地工作。该项目确保在全国的工艺技能的可持续性。在某些情况下，自然资源保护主义者培训保护的理论，必须学习实用的工艺技巧，以配合这些理论。
主要的技能其中包括：工作镀金，装饰灰泥，玻璃，陶瓷，木材车削和雕刻和油画保护。精致的挂毯，从房子救出的窗帘，加上地毯被恢复，必要时整体恢复。
在发生火灾前没有一系列已拍摄的详细的房子的照片，这将不可能做得到。只是因为房子正宗的文件存在，正宗的壁纸，灰泥，飞檐，壁炉架，门和窗户的复制品才可以做，并最终重新安装建设。

照片显示的获救的壁纸片段，在可能的情况下这些片段被保护起来。手工雕版印刷和植绒，把类似的选区的无酸纸与原来的墙纸一起做，创造了各种色调和颜色（褪色）的新的壁纸。无论是原来的片段和新的墙纸都经过精心匹配，挂在一起。（红色客厅）
完成重建大楼和大楼内的东西的计划花了6年时间，耗资数百万英镑。关于火的蹂躏几乎是没有什么可看见的证据。这所房子很美，供游客和学者去体验和享受它的美丽。

奥古斯都·勃兰特古董
奥古斯都·勃兰特版本
AUGUSTUS BRANDT ANTIQUES
AUGUSTUS BRANDT EDITIONS

CREATORS OF UNIQUE, AUTHENTIC REPLICAS OF ANTIQUE FURNITURE

独特的创造者，正宗的古董家具的复制品

Augustus Brandt, bespoke furniture makers and antiques finders from the 17th century to the modern day, recently launched their new company **Augustus Brandt Editions** offering an exclusive collection of bespoke antique furniture replicas.

Drawing on co-founders Paula Parkinson and Brandt Tudgay's extensive expertise in researching and sourcing rare antiques from across Europe, the **Augustus Brandt Editions** Collection champions unique furniture pieces from the UK and continental Europe.

The company works with the most highly skilled ebonists and artisans to recreate authentic replicas of Europe's finest rare furniture using period wood and pigments and identical techniques as were applied for the original pieces.

奥古斯都·勃兰特，定制的家具制造商和从17世纪到现代的古董发现者，最近推出了他们的新公司奥古斯都·勃兰特版本提供定制的独家珍藏的古董家具的复制品。

借鉴联合创办人波拉.帕金森和勃兰特.塔盖伊在研发和从欧洲采购罕见的古董的丰富的专业知识，奥古斯都·勃兰特版本珍藏拥护来自英国和欧洲大陆的独特的家具。该公司与最高技能的乌木家和工匠人才一起工作，使用原创作品所应用的时代木材和颜料以及相同的技术，重新制作正宗的欧洲最好的罕见家具的复制品.

AUGUSTUS BRANDT ANTIQUES

ANTIQUES, RECREATED FURNITURE AND FINDERS

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www.augustus-brandt-antiques.co.uk

朱莉娅. 博里
JULIA BORRIE

AUDIO VISUAL DESIGNER

视听设计师

London based Julia Borrie, a graduate of the University of Buenos Aires, has over ten years of experience in the interior design industry, designing and planning interiors for some of the most exclusive projects in Buenos Aires and London.

Captivated by the rich heritage and craftsmanship of British and European design, Julia currently works in the development of Decorum Est, a company that designs and produces exclusive decorative finishes, and has recently joined Augustus Brandt Antiques as its international representative.

总部位于伦敦的朱莉娅. 博里，是布宜诺斯艾利斯大学的毕业生，拥有超过10年的室内设计行业的经验，为布宜诺斯艾利斯和伦敦的一些最独特的项目设计和规划室内装饰。

被英国和欧洲设计的丰富的文化遗产和工艺的发展所痴迷，目前，朱莉娅为设计和生产独特的装饰的礼仪发展公司工作，最近加入了奥古斯都·勃兰特古董，作为其国际代表。

AUGUSTUS BRANDT ANTIQUES

ANTIQUES, RECREATED FURNITURE AND FINDERS

德科荣艾思特
DECORUM EST

Decorum Est offers a unique collection of almost any surface material as bespoke designs by some of the most talented and experienced craftsmen and artisans.

Drawing on founding partners' Steve Charles and David Abrams knowledge, expertise and passion, Decorum Est offers professional and private clients the highest quality materials for interiors sourced from all corners of the world ranging from the rarest marble and stone to precious metals, paints, textiles and glass.

The expertise of Decorum Est craftsmen allows them to work in even the most complicated old techniques - such as Repoussé, Inlay and Overlay, Verre églomisé, Lapidary design and the Florentine technique of Scaglioli - enabling them to realise even the most complex project.

Apart from rare materials consultancy services the company also offers clients colour studies and historical research.

德科荣艾思特提供一个独特的几乎收集了由一些最有才华和经验的手艺工和工匠的任何表面材料的定制设计。

借鉴创始合伙人史蒂夫・查尔斯和大卫・艾布拉姆斯的知识，技能和热情，德科荣艾思特为专业和私人客户提供来自世界的各个角落的最高质量的室内装饰材料，包括最珍贵的大理石和石材贵重金属，涂料，纺织品和玻璃。

德科荣艾思特工匠的专业知识，使他们即使在最复杂的老技术，如凸纹，镶嵌和覆盖，玻璃镀金，宝石的设计和佛罗伦萨的人造大理石技术都可以工作，使他们即使是最复杂的项目都能兑现 。

除了稀有金属材料顾问服务外，公司还为客户提供颜色研究和历史研究.

DECORUM EST

DISCOVER THE WORLD'S FINEST CRAFTSMANSHIP

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史蒂夫.查尔斯
STEVE CHARLES

SOURCING EXPERT FOR RARE AND FINE MATERIALS
INNOVATOR FOR CONTEMPORARY REPRODUCTION
METHODS FOR INTERIORS

珍稀和优良材料采购专家
现代室内装饰仿造方法创新者

Decorum Est Director Steve Charles has pioneered decorative stone and ceramics for contemporary interiors for over forty years.

His ideas have revolutionised materials that are available in interiors today such as his range of reclaimed antique stone and terracotta floors first launched in the 80s.

In order to offer and produce the highest possible standards in materials and craftsmanship Steve Charles sources his suppliers and artisans on an international level including Great Britain, reviving rare techniques from different countries and finding the skilled craftsmen, who can still execute them.

Steve also works with cutting edge modern technologies to reproduce historical designs using contemporary innovative processes and materials.

德科荣艾思特主管史蒂夫・查尔斯在四十多年的当代室内设计中率先装饰石材和陶瓷。他的思想彻底改变了今天可在室内装饰供使用的材料，比如在20世纪80年代首次推出的再生仿古石和赤陶地板。

为了提供和生产材料和工艺的最高标准，史蒂夫. 查尔斯在国际层面供给他的供应商和工匠，包括英国，振兴来自不同国家的罕见的技术和寻找仍然可以做的技艺高超的工匠。

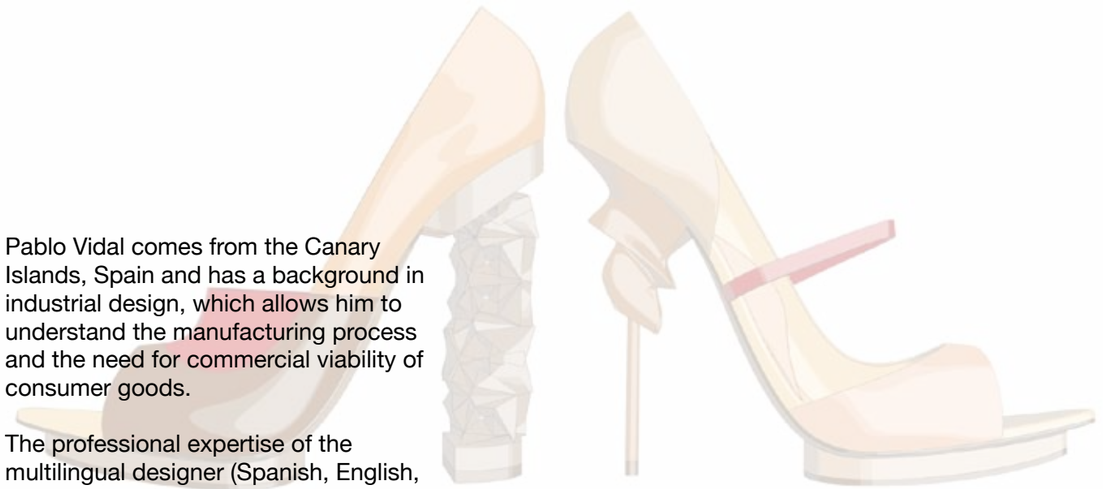
史蒂夫还采用现代创新工艺和材料，用最先进的现代化技术重现历史性的设计。

DECORUM EST

DISCOVER THE WORLD'S FINEST CRAFTSMANSHIP

PABLO VIDAL

FOOTWEAR DESIGNER



Pablo Vidal comes from the Canary Islands, Spain and has a background in industrial design, which allows him to understand the manufacturing process and the need for commercial viability of consumer goods.

The professional expertise of the multilingual designer (Spanish, English, Italian, French) includes high-end visual merchandising and POP (point of purchase) design as key marketing tools to target the end consumers in retailing.

After living in Florence, Italy, the centre for Italian tradition in handmade footwear, Pablo Vidal moved to London to take a degree in footwear design at the London College of Fashion.

In order to better understand consumer attitudes and expectations the designer also worked in retailing for global luxury brands such as Miu Miu and Christian Louboutin. His experience in wholesale includes international brand leaders like Burberry and Rubert Sanderson.

As a footwear designer he worked for Nicolas Kirkwood before fully commiting to his own luxury brand, Cor Habeo.

COR HABEO

Cor Habeo, a London based ethical luxury brand, now in its second year, has already won the prestigious Deutsche Bank Award, for its pure, refined simplicity in design and ethical approach to material choice, manufacturing techniques and consumer needs. Cor Habeo is currently stocked in European boutiques in France, Austria and Italy.

COR HABEO

www.corhabeo.com

巴勃罗·维达尔

鞋类设计师

巴勃罗·维达尔来自西班牙加那利群岛，具有工业设计的背景，这使得他能够理解制造工艺和消费品商业可行性的需要。

多语种（西班牙语，英语，意大利语，法语）设计师的专业知识包括高端的视觉营销和针对终端消费者的零售作为重要的营销工具的购买点的设计。

在意大利传统手工制作鞋的中心佛罗伦萨生活后，巴勃罗·维达尔搬到伦敦，在伦敦时装学院的鞋类设计读学位。

为了更好地了解消费者的态度和期望，设计师还曾经在全球奢侈品牌，如苗苗和克里斯琴.劳伯廷(Christian Louboutin)的零售工作过。他在批发方面的经验包括国际品牌的领先者，如巴宝莉和鲁伯特桑德森。

作为一位鞋类设计师，在他全面致力于他自己的奢侈品牌科哈碧奥(Cor habeo)之前，他曾在尼古斯·柯克伍德工作过.

道德奢侈品牌科哈碧奥(Cor habeo)，

总部设在伦敦，现在是开业第二年，因其纯净，精致简约的设计和对材料选择，制造工艺和消费者的需求的道德做法，已经赢得了著名的德意志银行奖。科哈碧奥(Cor Habeo)在欧洲，法国，奥地利和意大利的精品店目前备货充足.

PALVINDER NANGLA

PRINT / SURFACE FASHION DESIGNER / ARTIST

British born artistdesigner Palvinder Nangla works predominately as a print and surface designer and mixed media artist.

He juxtaposes art and design techniques to create luxury surfaces for fashion and interiors. Looking at urban decay as a source of inspiration, he elevates the unwanted to create meaningful and precious compositions, making this his distinctive signature.

After graduating in Surface Design at Buckinghamshire New University, Palvinder Nangla completed the Master Degree in Mixed Media Textiles at the Royal College of Art in 2007.

His way of pushing embroidery and surface embellishment to the limits, whilst allowing communication to take place between the viewer and the piece, was recognized for its excellence, when he received the Texprint ‘Chairman’s Prize’ Award.

Palvinder Nangla has been familiar with textiles and embroidery from a very young age. By the helpful hand of his grandmother, who encouraged and supported his artistic aspirations, he learned the art of embroidery.

His British-Asian background is a great influence in his work, celebrating multiculturalism and humanity as a whole.

His latest collaboration in the fashion scene has been with ethical luxury brand Cor Habeo. They have worked together to create a one of a kind piece, a pair of hand embellished salmon skin stilettos.

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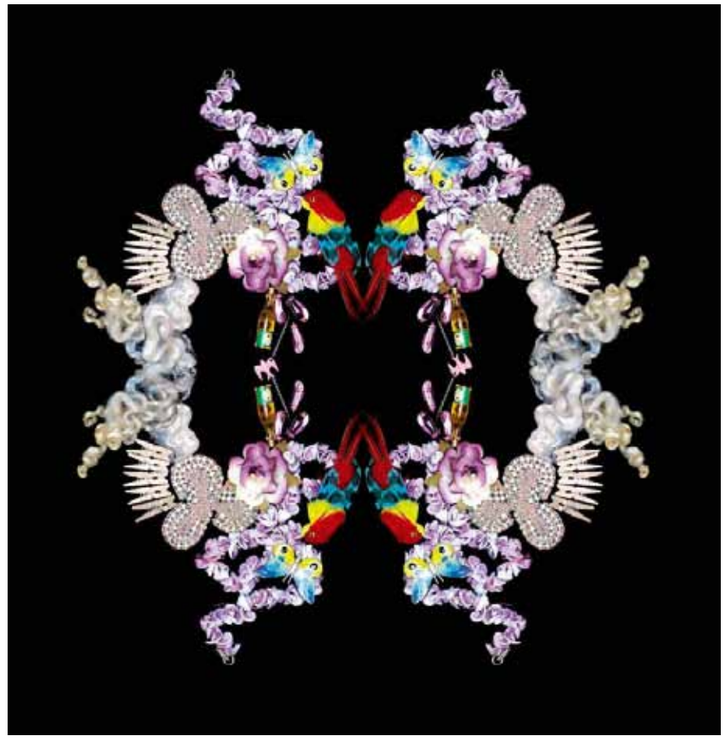
飘纹达.楠佳拉

印刷/外观设计师/艺术家



英国出生的艺术家设计师飘纹达.楠佳拉(Palvinder Nangla)的工作主要以印刷和外观设计师和混合媒体艺术家为主。他并排艺术和设计技巧，为时尚和内部设计营造出豪华的外观。看着市区老化作为灵感的来源，他提升无用的去创造有意义的和珍贵的作品，并把这变成 他的有特色的签名。

他从白金汉新大学外观设计毕业后，飘纹达.楠佳拉在2007年完成了在英国皇家艺术学院的混合媒体纺织品的硕士学位。他的将刺绣和表面点缀推到极限的方式，同时允许观众和作品之间进行交流，当他获得Texprint设计“主席奖”奖项时是对它的卓越的肯定。

飘纹达.楠佳拉从小就已经熟悉纺织品和刺绣。通过祖母的帮助，他的祖母鼓励和支持他的艺术理想，他学会了刺绣艺术。作为一个整体庆祝多元文化和人类，他的英国亚洲背景对他的作品有很大的影响。

他在时尚界的最新合作是与道德奢侈品牌科哈碧奥。他们一同工作，共同创造一双手工点缀的鲑鱼皮细跟鞋。

ਪਲਵਿੰਦਰ

COR HABEO
PABLO VIDAL & PALVINDER NANGLA
巴勃罗·维达尔　飘纹达.楠佳拉

Cor Habeo, a London based ethical luxury brand, now in its second year, has already won the prestigious Deutsche Bank Award, for its pure, refined simplicity in design and ethical approach to material choice, manufacturing techniques and consumer needs. Cor Habeo is currently stocked in European boutiques in France, Austria and Italy.

道德奢侈品牌科哈碧奥(Cor habeo)，

总部设在伦敦，现在是开业第二年，因其纯净，精致简约的设计和对材料选择，制造工艺和消费者的需求的道德做法，已经赢得了著名的德意志银行奖。科哈碧奥(Cor Habeo)在欧洲，法国，奥地利和意大利的精品店目前备货充足.

ਪਲਵਿੰਦਰ
COR HABEO

www.corhabeo.com

地 球

"The ultimate sustainability goal is to raise the global standards of living without increasing the use of resources beyond globally sustainable levels; that is, to not exceed "one planet" consumption through more focussed and controlled environmental and demand management."

太 阳

We now talk about the 'green economy', which can be defined as 'improving human well-being and social equity, while significantly reducing environmental risks and ecological scarcities' and works to 'minimise excessive depletion of natural capital'""

自 然

"Sustainable business practices in the above context must therefore integrate ecological concerns with social and economic ones."

水

ROHAN CLARKE

FOOTWEAR / FASHION DESIGNER

Rohan Clarke is a senior footwear designer with extensive experience in the creative and customer related fields.

He has worked for internationally renowned brands like Eley Kisimoto - for whom he designed an exclusive footwear collection for Britain's iconic department stores Harvey Nichols and Liberty's - Just Sheepskin Footwear, Clarke's Shoes, Kappa, Kicker and No Fear.

For his clients he has been responsible for the design, development, production, management and marketing of footwear collections to enhance the desirability of the brands for their target audience consumers.

This included working within a set budget and price point for mass-produced footwear ensuring that the footwear designs were both practical and commercially viable; working as part of an in-house design team; liasing with factories, manufacturers and suppliers in the UK and Far East.

Rohan Clarke has also taught design and good design practice in footwear in such prestigious higher academic institutions as the world-renowned Cordwainers Technical College in London, which has trained some of England's most famous shoe designers like Patrick Cox and Jimmy Choo.

In his teaching capacity, he was responsible for taking the students all the way from the design to the making stage of a pair of wearable footwear including storyboard, pattern cutting and market research.

From 2004 to 2009 Rohan Clarke designed and produced his own high-end label 'Rohan Clarke', exclusive footwear collections for men and women, which were hand-made in Italy and sold from his own premises in London's trendy Portobello Road.

Having temporarily taken a break from footwear design to concentrate on his career as an award winning artist, Rohan Clarke is now returning to his other creative passion –

the design of beautiful, original footwear for discerning private and corporate clients.

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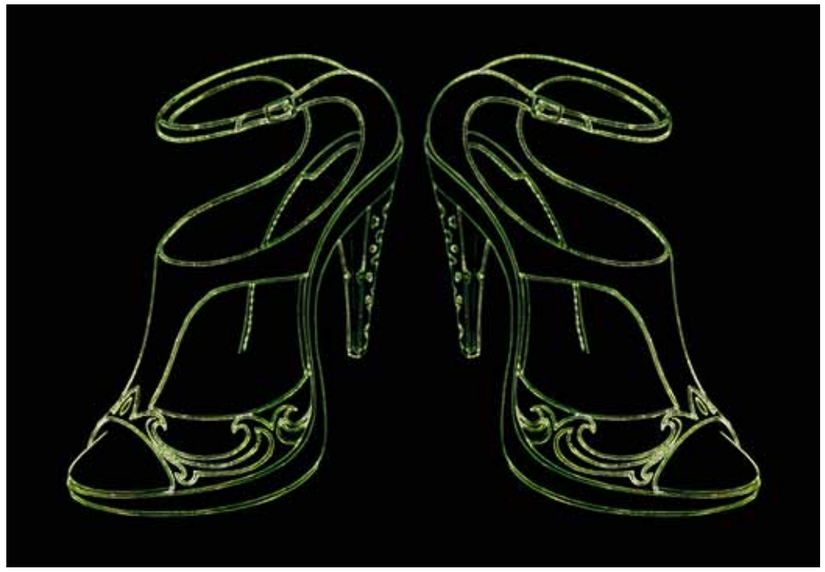
罗汉.克拉克

鞋类/时装设计师



罗汉.克拉克是一个资深鞋类设计师，在创意和客户相关的领域拥有丰富的经验。他为英国标志性的百货公司哈维尼科尔斯(Harvey Nichols)和自由的(Liberty's) 百货公司设计了一个独特的鞋履系列，曾任职国际知名品牌，如埃利.奇思模托(Eley Kisimoto)，羊皮鞋类(Just Sheepskin Footwear)，克拉克的鞋(Clarke's Shoes)，卡帕(Kappa)，踢球(Kicker)和没有恐惧(No Fear)。

对于他的客户，他一直负责设计，开发，生产，管理和鞋履系列的营销以提高目标观众消费者对品牌的青睐。

这包括为大规模生产的鞋类产品设定预算和价格点，确保鞋类设计，对消费者既实用又商业上可行的；作为内部设计团队的一部分工作；与在英国和远东的工厂，制造商和供应商联络.

罗汉.克拉克还在有名望的高等学术机构，如伦敦的世界著名的科得维拿斯(Cordwainers)技术学院教设计及鞋类设计实践，已经培训了一些英国最著名的鞋子设计师，象帕特里克·考克斯和周仰杰（Jimmy Choo）。

教学方面，他是负责带学生从设计阶段一直到制造出一双可穿的鞋，包括样板，图案切割和市场调研。

从2004年到2009年，罗汉克拉克设计和生产自己的高端品牌“罗汉克拉克”，独家的男性和女性鞋履系列， 这是在意大利手工制造的并从他自己的伦敦处所时尚波多贝罗路（Portobello Road）出售。

罗汉克拉克曾暂息离开鞋类设计，专注于他的作为一个屡获殊荣的艺术家的事业，罗汉克拉克现在回到他的另外一个创作激情-美丽的设计，为挑剔的私人及企业客户设计独创的鞋类。

HAZEL EKI AGGREY-ORLEANS

Hazel Eki Aggrey-Orleans is the creative force behind the high-end London-based fashion-label Eki Orleans. Born in Germany, raised in Nigeria and educated in London, her design aesthetic has been strongly influenced by this diverse mix of cultures. She draws inspiration from all of her cultural experiences, most notably, however, from her West African heritage.

Growing up in the buzzing, chaotic and culturally diverse city of Lagos, Hazel first developed a love for the vivid and earthy colours of Africa.

While still pursuing a career in finance, she decided to follow her vocation and natural aptitude for textile and fashion design. Combining both artistic skills she launched her first fashion collection with her own fabric designs in 2009.

It is her outstanding and unusual talent for perfectly co-ordinated pattern and colour combinations that ultimately determines the styling of her day and evening dresses and co-ordinates. Where other fashion designers find fabrics to suit their visions of a dress, Hazel decides on the dress to suit her vision of a fabric design.

For inspiration and choice of subject the designer inevitably resorts back to her African roots. Her patterns tell stories reminiscent of childhood memories or are an interpretation of nature through her eyes.

Her latest SS13 collection – appropriately named ‘Butterflies’ – is a poignant example of this approach and highlights the ability of the designer to create a perfect symbiosis between her delicate, digitally printed repeat patterns of flutters of butterflies on flowing silk and the feminine cuts of her signature dresses.

Eki Orleans is an official partner of the Mercedes-Benz Club campaign, celebrating 60 years of the SL badge and 70 years of Fashion Week.

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黑佐. 埃奇. 阿格雷 - 奥尔良斯

黑佐. 埃奇.阿格雷 - 奥尔良斯是总部位于伦敦的高端时尚品牌埃奇.奥尔良斯的背后的创作原动力。出生于德国，在尼日利亚长大，在伦敦接受教育，这种不同文化的混合强烈影响着她的设计审美。她的灵感来自于她的所有的文化体验，尤其是，她的西非遗产。在嘈杂，混乱和多元文化的城市拉各斯生长，黑佐首先养成了爱非洲的生动和朴实的颜色。

当她还在继续她的金融职业生涯时，她决定追随她的才能和对纺织品和时尚设计的天赋，结合艺术巧，她在2009年推出了用自己的面料设计的她的第一个时装系列。

她的优秀和对完美协调图案和颜色组合的不寻常的天赋，最终确定她的日礼服和晚礼服的风格及协调。当其他时装设计师找面料以满足他们对礼服的梦想，黑佐决定礼服要适宜她的面料设计的想象。

设计师的灵感和选择的主题不可避免地求助回到她的非洲根源。她的讲故事模式，让人想起童年的回忆或者通过她的眼睛解释自然。

她的最新SS13系列 - 适当地命名为“蝴蝶” - 是这种方法的一个活生生的例子，突出强调设计师在她的精美的，数码印刷的飘逸的丝绸上蝴蝶纷飞的重复图案和女性裁剪她的标志性的礼服之间创造一个完美的共生的能力。

埃奇.奥尔良斯是梅赛德斯 - 奔驰俱乐部庆祝60年的SL徽章和70年的时尚周活动的官方合作伙伴。

NICOLA THORNLEY
‘ANOTHER SOURCE’

FASHION / MARKETING / COMMUNICATIONS EXPERT

‘Another Source’ Director Nicola Thornley is a fashion, marketing and communication’s expert with first-class academic degrees in these subjects and several prestigious awards to her credit.

Her practical experience was gained with famous global fashion brands Burberry, Nicole Farhi and Alexander McQueen as well as the UK fashion label Future Classics.

Nicola Thornley’s extensive professional expertise covers production, product development and co-ordination of both sectors, sales and retailing - including London’s iconic department store Harrods -, trend forecasting and journalism with emphasis on sustainable and ethical sourcing, especially with regard to fashion production in Africa.

She has recently founded her own product development and sourcing consultancy company ‘ Another Source’, set up to assist fashion and textile manufacturers and brands to maximise their design and commercial potential.

Apart from product development and design consultation, sourcing and production management services for fashion brands, Nicola Thornley’s particular interest is the delivery of responsible sourcing strategies and sustainable development of skill-based crafts producers in Africa and India.

ANOTHER SOURCE.
Fashion. Textiles. Interiors.

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尼古拉·索恩利
“另一个来源”公司

时尚/市场营销/通信专家

“另一个来源”公司理事尼古拉·索恩利是一位时尚，市场营销和通信专家，在这些科目拥有一流的学位和对她的肯定是几个有名望的奖项。她的实践经验是与全球著名时装品牌巴宝莉，妮可.花荷和亚历山大·麦昆（Alexander McQueen）以及英国的时尚品牌未来的经典得到的。

尼古拉·索恩利的丰富的专业知识包括生产，产品开发和协调部门，销售及零售业务，包括伦敦的标志性哈罗德百货公司，风尚预测和强调可持续和道德的采购，特别是在非洲的时装生产方面的新闻.

最近，她成立了自己的产品开发和采购顾问公司”另一个来源“，成立该公司以协助时装和纺织品制造商和品牌，以最大限度地发挥他们的设计和商业潜力。

除了产品开发和设计咨询，为时尚品牌采购和生产管理服务，尼古拉·索恩利特别感兴趣的是负责采购战略的执行和在非洲和印度的技术为基础的工艺生产的可持续发展。

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可持续发展的四项原则，
这也应该指导“绿色设计”
的方法，

1。 减少依赖化石燃料，
地下金属和矿物质

2。 减少人工合成的化学
物质和其他不自然的
物质的依赖

3。 减少侵犯自然界

4。 公正，高效地满足人
类的需求

“不要在你家里放一件虽然你认为有用，
但你认为并不美的东西。”
来自艺术的希望和恐惧的名言

可持续发展

英国欧洲设计协会代表团访问青岛、北京
2012中国国际创意设计推广周

开幕式暨2012中国国际创意设计论坛
（11月12-13日，青岛）

2012中国国际创意设计展览会
（11月14-16日，北京）

2012中国国际创意设计研讨会
（11月14日，北京）

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