

L P

LUXURY PROPERTIES 地标

Hong Kong, China 中国香港	HK\$80
Singapore 新加坡	S\$12
Malaysia 马来西亚	M\$28
Thailand 泰国	B\$300
China 中国	RMB100
Indonesia 印度尼西亚	RP60,000
Philippines 菲律宾	P\$90
South Korea 韩国	₩11,000
Japan 日本	¥900
India 印度	Rs450
Dubai (UAE) 阿联酋	AED33
Australia 澳大利亚	A\$11
New Zealand 新西兰	NZ\$14
Europe 欧洲	EUR10
USA 美国	US\$12
Rest of Asia 亚洲其他地区	US\$10
Rest of World 世界其他地区	EUR10

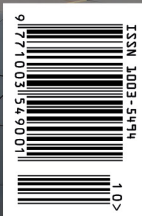
10-12月刊 OCTOBER/DECEMBER 2016

152
PROPERTIES
FOR SALE
 百余套地产热销中
BILINGUAL
 English - Chinese
 中英对照

PROPERTIES | DESIGN | INTERIORS | ARCHITECTURE

FOCUS 聚焦新加坡 SINGAPORE

CREATOR 零距离 | NATURE'S SCULPTOR 大自然的雕塑家
 SPACE 空间 | DESIGN WITHOUT BORDERS 设计无国界
 DESIGN FEATURE 设计专题 | PARADISE, FOUND 找到天堂
 SPECIAL TOPICS 热门话题 | MANHATTAN'S MARKET 曼哈顿房地产



Noé Duchaufour-Lawrance is France's best-kept secret. The discreet yet passionate designer has been enchanting the world with his nature-inspired, sculptural, and sensual creations for the past 15 years.

Noé Duchaufour-Lawrance是法国久负盛名的艺术家。过去15年来, 这位谨慎而充满热忱的设计师推出了灵感源于自然、感性的雕塑般的作品。

Words 撰文: Dionne Bel

NATURE'S 大自然的雕塑家 SCULPTOR



Noé Duchaufour-Lawrance could have been a metal sculptor, but instead chose to create objects and interiors on commission. At 42 years old, he is one of the most sought-after French designers in the world today, known for his work on projects ranging vastly in scale, including a Paco Rabanne fragrance bottle, the Baccarat Rémanence optical-illusion candelabra, lines of furniture for Ceccotti, Zanotta, Bernhardt Design, Cinna and Gaia&Gino, and the refurbishments of the Ciel de Paris fine diner at the top of the Montparnasse tower and French chef Alain Senderens' restaurant in Paris. He stands out in the design world thanks to his artistic sensibility and light designs inspired by nature. He believes that daily objects have an incredible narrative force, able to tell many stories, as furniture is the closest thing to the body after clothing. He hopes to create emotion, and a connection between people, objects, and spaces. His style combines early 20th-century Art Nouveau and a very futuristic vision of design. His elegant shapes are vegetal, flexible, and fluid yet structured inside with tension, geometry, and straight lines. Often, the feet or backs of chairs and desks resemble tree branches. There are curves and movement.

For Duchaufour-Lawrance, the concept of "naturalness" is a creation of harmonious and sensitive objects that allow us to reconnect with nature in a world that sets us increasingly apart from it. He notes, "Technologically, we've put things above the ground, in the Cloud, and we forget our roots. It's human to go vertically, but we have to think about how we want to grow, otherwise we'll fall. That's why I'm afraid of what's happening in Silicon Valley, which is the opposite. We put everything in the air and we grow from that. It works in terms of money and consumption, but that means we are dematerialised, which is for us the loss of humanity. That's surely interesting, but also very dangerous because we don't know what we are playing with." He has a very strong emotional relationship with the light, sky, sea, and horizon inherited from his childhood in a small seaside village in northern Finistère. He spent 12 years bored, disliking the place, but it was where he learnt the most, and just like the Breton people, his work is characterised by a sense of humility.



This modesty may be why Duchaufour-Lawrance didn't pursue a career in art, although sculpture was his first love. He explains, "I love sculpture because it's a way to procure strong emotion, but I was afraid of facing my own ego, and having to decide what to say. It's really something that is about yourself. It is something that comes from your body; you express it directly and there is no filter. The filter can be the technique and the way of executing it, but otherwise it's a pure, direct gesture. That's what I like about it. It's fantastic, but you have to be sure you really have something to say. Furniture is different. You serve people; you're proposing something that can be used. There is more humility in that."

An artist at heart, Duchaufour-Lawrance loves to draw. This forms the starting point of all his work. He fills countless sketchbooks with varied creations, from chairs, beds, tables, vases, lamps, and cutlery to restaurants, airport lounges, offices, and boutiques. He passes his sketches on to his team of seven (having reduced staff numbers from 14 just a year ago) at his Parisian agency and follows up on the approximately 15 projects in the works at any one time. He describes his creative process: "We are a very small agency. Having too many people working with me is not something I'm really targeting. My process is to find the time to create with the people I'm with. Inspiration is a big thing. It mostly comes from nature. Nature because it's universal, not polluted by human vision. We didn't transform it so it's pure; we can reinterpret it. I look at people who are connected to this environment –

to this purity – in design, fashion, art, or any creative discipline. Nature is also something that procures emotion. I can stay in a house amidst nature and look at things – just observe – because I did that when I was a kid. I had to do it because I lived there and didn't have a choice. But I also need rhythm and interaction with people. The city is fantastic for that. I'm not creating, drawing in nature, in an environment that is very calm. I'm more in speed and action every day; I don't have a lot of calm moments. I always have something to do wherever I am, which is a good and a bad thing."

Born in Mende in the south of France in 1974 to a sculptor father and art teacher mother, Duchaufour-Lawrance was raised in Paris and Brittany in a creative, bohemian environment, and took an early interest in art and drawing. His first contact with design came from his uncle, who was a collector of Art Nouveau and Art Deco furniture, and the Philippe Starck collection he saw in a La Redoute catalogue. One day, his English stepfather showed him a magazine article about Ron Arad, in which he discovered that you could be both an artist and a designer. It struck him as a way of following in his father's footsteps while crafting his own story. By the age of 13, he had decided to become a designer, and went on to study at the École Nationale Supérieure des Arts Appliqués et des Métiers d'Art and the École Nationale Supérieure des Arts Décoratifs in Paris. He graduated with degrees in metal sculpture and furniture design, while modelling on the side to make ends meet.

As fate would have it, a chance meeting with an interior designer (whose clients included the Moroccan royal family) while living in Morocco led to his introduction to Algerian restaurateur extraordinaire Mourad Mazouz, who asked him to design Sketch London in 2002. Propelling him onto the international design scene, the now iconic restaurant won him Time Out's Best Design Award, and paved the way for a series of eateries such as the Yquem private dining room for Le Meurice Hotel in Paris, Sénéquier brasserie in Saint-Tropez, Megu in Gstaad, Switzerland, and Maya Bay lounge in Monaco. The following year, he set up his own studio, Néonata (meaning "new birth"), in a historical furniture-making area of Paris. He designed the 3rd Culture boutique in Tokyo in 2004 at the request of the exclusive distributor of Azzedine Alaïa and Manolo Blahnik in Japan, before winning the 2007 Designer of the Year Award at the Maison&Objet furniture and home décor fair in Paris.

Among Duchaufour-Lawrance's first furniture designs were the Dessouschic console table for Zanotta in 2005 and the Manta desk set for Ceccotti in 2006. In fact, his long-term relationships with the two brands have been the result of his passion and confidence, having appeared at their booths at the Milan Furniture Fair with his oversized art portfolio under his arm and proposed his services. "I was sure that I would work with them one day," he recalls. "We know that life is a question of opportunities, but it's also a question of sincerity. I arrived to see them and was sure we had to do something together without knowing what exactly. I'm enthusiastic about what I do because I believe in it, even though I have doubts and keep my feet on the ground. I loved what they were doing so I said, 'I would love to do something with you.'"

He describes his biggest challenges: "Managing a company when you are a creator is a nightmare when you don't have that kind of personality. The second is reinventing yourself, being careful not to repeat a story even though you are attracted to certain things and need to be yourself in what you're doing and have your own way of looking at things. Sometimes too much reinvention is also dangerous. Another challenge is to find a link or common theme from the beginning to the end. If you don't find it, you will go everywhere but not in the right direction. Design is a fantastic field because it's very open, but it's also dangerous because it can be open to everything, so the challenge is to be focused. I say no to a lot of projects, but sometimes it's hard to know if it's the right decision. It's a big challenge to identify the people you should work with because you can lose so much time, and time is lacking in the creative world. Now, I have three projects that I shouldn't have taken on, and we're losing a lot of energy on them."

Duchaufour-Lawrance recently won a competition to design Montblanc's retail stores across the globe to express the brand's core values of fine European craftsmanship, sophistication, and innovation. He feels a link with its philosophy of masculinity, sensuality, and longevity. Although he doesn't participate in many competitions, as they require a huge time investment, he has entered a contest to build Montblanc's new headquarters in Germany. He is currently working on two eateries in Paris – one Eastern-style and the other belonging to French chef Akrame Benallal – an apartment in New York for a childhood friend, and the common areas of a second condominium tower in New Jersey.

“BY THE AGE OF 13, HE HAD DECIDED TO BECOME A DESIGNER, AND WENT ON TO STUDY AT THE ÉCOLE NATIONALE SUPÉRIEURE DES ARTS APPLIQUÉS ET DES MÉTIERS D'ART AND THE ÉCOLE NATIONALE SUPÉRIEURE DES ARTS DÉCORATIFS IN PARIS

13岁时, 他已经决定成为一名设计师, 前往巴黎的法国国立高等应用艺术学院和国立高等装饰艺术学院学习”



A celebration of the rebirth of the decorative arts, Duchaufour-Lawrance's new line of small-series, beautifully hand-crafted, and highly-technical furniture consists of a desk, chair, credenza, chaise longue, and low table, and is made in partnership with Mobilier National (the successor of the French royal furniture depository, which furnishes national seats of power and has a long tradition of creating exceptional furniture) in wood and a leather-covered shell of linen and flax. "It's a fantastic collaboration because we both want the same thing; we want the best, and to do it perfectly," he elaborates. "It takes a lot of time, but in the end it's better when you look back to do things like this because you don't need to confuse the world with too many products. It's very high-end and selective in terms of clientele because it costs a fortune, but it's also something that you can have an attachment with. Many people now don't really know why they buy a certain product; it could just be because it's trendy at the moment. I try to integrate myself to a current of longevity. It's not my name that should stay, but my products. They are things that stay in your life, which you live with and have a very strong relationship with. They tell a story and you are connected to it; you keep them with you."

www.noeduchaufourlawrance.com



“INSPIRATION IS A BIG THING. IT MOSTLY COMES FROM NATURE. NATURE BECAUSE IT'S UNIVERSAL, NOT POLLUTED BY HUMAN VISION”

灵感非常重要, 主要来自于自然。自然是普遍存在的, 不受人类视觉的污染



Noé Duchaufour-Lawrance本来可以成为一名金属雕塑家,但是他选择接受委托设计物品和室内空间。他今年42岁,是当今世界最受青睐的法国设计师之一,以设计规模不同的项目而闻名,作品包括为Paco Rabanne设计的香水瓶,为巴卡拉水晶设计的营造出“视错觉”的Rémanence系列枝型烛台,为Ceccotti、Zanotta、伯恩哈特设计、Cinna和Gaia&Gino设计的一系列家具,对蒙帕纳斯大厦顶层的Ciel de Paris餐厅和法国米其林星级名厨Alain Senderens巴黎餐厅的重新装饰。他凭借艺术感受力和灵感源于自然的精致设计在设计界独树一帜。他认为人们每天接触的物品具有令人难以置信的叙述能力,可以讲述很多故事,因为家具是除了衣服之外与人的身体联系最紧密的物品。他想创造情绪,将人、物品和空间联系起来。他的风格结合了20世纪初的新艺术主义和未来主义设计风格。他的作品形状优雅,灵活而流畅,具有植物般特性,有结构张力、几何图形和直线。他设计的椅脚、椅背和桌脚通常看上去像树枝,既有动感,又有曲线美。

在Noé Duchaufour-Lawrance看来,“天然”的概念指的是创造和谐与敏感的物品,让人能够在与自然越行越远的世界里重新建立与自然的联系。他指出,“从技术上说,我们把东西放在地上,放在云端,忘记了自己的根。往前奔是符合人性的,但是我们得考虑以怎样的方式前行,否则就要栽跟头。硅谷发生的情况正相反,这也是我感到害怕的原因。我们把一切都放在空中,从那里起步。就金钱和消费而言,这种方式有作用,但是那就意味着我们去物质化了,对我们而言就是丧失了人性。那当然很有意思,但是也非常危险,因为我们不知道自己是不是在玩火。”他在菲尼斯泰尔北部的海边小村长大,从童年起就对阳光、天空、大海和地平线产生了深厚的感情。他在村里待了12年,一直不喜欢那里,厌倦那里的生活,但是与此同时,他在那里学到的东西最多,和布列塔尼人相似的一点是,他的作品具备谦卑感。

尽管雕塑是Noé Duchaufour-Lawrance的初恋,他却没有选择艺术行业,或许正是因为谦逊。他解释道:“我喜欢雕塑,因为这是一种让我获得强烈的情感的手段,但是我很怕面对自我,这就是我想说的。做雕塑跟自己有关。它是来自身体的一种情绪,可以直接地表达出来,不过滤。过滤器可以是做雕塑的技术和方式,否则它就是纯粹直接的姿态。这就是我喜欢它的原因,雕塑很棒,做雕塑一定要有自己想要表达的东西。家具就不一样了。你为顾客服务,做的东西能派上用场。谦逊度更高。”

Noé Duchaufour-Lawrance秉承着艺术家情怀,喜欢绘画,而绘画也成为了他所有作品的起点,他在难以计数的写生簿上留下了各式各样的创作,从椅子、床、桌子、花瓶、灯具、餐具到餐厅、机场休息室、办公室和精品店,然后将画作交给巴黎公司的七人团队(一年前团队有14人,后经精简),任何时候都可以同时跟进15个项目。他这样描述自己的创作过程,“我们公司规模不大。和太多人一起工作并不是我想要的。我的想法是找个办法腾出时间跟同事一起创作。灵感非常重要,主要来自于自然。自然是普遍存在的,不受人类视觉的污染。我们没有改变大自然,所以它是纯净的,我们可以对它进行重新诠释。我观察设计行业、时尚行业、艺术行业和其他创意行业的人是如何与纯净的自然保持联系的。自然界是情感的来源。我可以住在自然界中的一座房子里,观察事物,因为从小我就是这样做的。我必须那么做,因为我住在那里,没有选择。但是,我也需要放松身心,需要与人交往,城市是合适的地方。我不是在创作,只是在宁静的自然中画画。每天的节奏都很快,平静的时刻不算多。无论在哪里,我都不闲着,这样也好也不好。”

Noé Duchaufour-Lawrance1974年生于法国南部的芒德市,父亲是雕塑家,母亲是教师,他在巴黎和布列塔尼极具创意、洋溢着波西米亚风情和嬉





赢得设计竞赛以后，Noé Duchaufour-Lawrance最近对万宝龙的全球零售店进行了重新设计，以呈现该品牌的核心价值，即欧洲精湛工艺、高雅品味和创意，认同了彰显男子气概、感官享受和耐用性的品牌哲学。尽管很多竞赛他已经不参加，因为参赛需要花很多时间，他每次都会犹豫，可他还是参加了万宝龙德国新总部的建筑竞标。现如今，他正在设计巴黎的两家餐厅（一家是东方餐厅，另一家是法国米其林星级名厨Akrame Benallal的餐厅），为儿时好友设计一套纽约公寓，为新泽西州一座托管公寓大厦设计公共区域。

Noé Duchaufour-Lawrance最近与Mobilier National联袂推出工艺精美、科技含量高的小型手工制作家具，包括桌子、椅子、餐具柜、躺椅和矮桌，采用了木材和皮革包覆的亚麻等材料，可谓装饰艺术的重生。Mobilier National是法国皇室家具受托公司的继任者，为国家权力机构提供装饰，有悠久的创作优质家具的传统。他解释道：“这是个很棒的合作，因为我们有共同的目标，也就是说我们都想做最好的东西，想做到完美。这样做会花很多时间，但是，归根结底，回过头去看的话，效果更好，因为不会让世人为多种多样的产品所迷惑。这种做法很高端，对客户的要求很高，因为费用不菲，但是成品能够寄托情感。现在很多人都不知道自己为什么要买某件产品；很大可能是因为那件产品当时很时髦。我希望自己能做出传世的产品，流传下去的应该是产品而非我的名气。这些产品成为你生活的一部分，与你产生情感联系。这样的产品会讲故事，作为故事的一部分，你离不开它们。”

www.noeduchaufourlawrance.com

“MANAGING A COMPANY WHEN YOU ARE A CREATOR IS A NIGHTMARE WHEN YOU DON'T HAVE THAT KIND OF PERSONALITY”
一个创作型的人，不具备管理者的性格，却要管理公司，像是个噩梦。

皮风情的环境中长大，很早就对艺术和绘画产生了兴趣。他和艺术的初次接触来自收藏新艺术主义家具和装饰主义家具的叔叔和在“乐都特”品牌宣传册上看到的菲利普·斯塔克的作品。有一天，他的英国继父给他看了杂志上介绍罗恩·阿拉德的一篇文章，他发现一个人可以既是艺术家也是设计师，或许那样既能继承父亲的衣钵，又能开创自己的事业。13岁时，他已经决定成为一名设计师，前往巴黎的法国国立高等应用艺术学院和国立高等装饰艺术学院学习。毕业时他获得金属雕塑和家具设计学位，同时兼职做雕塑赚取生活费。

因缘巧合，在摩洛哥居住期间，他与一位为摩洛哥皇室服务的室内设计师偶遇，对方把他介绍给阿尔及利亚裔著名餐饮大亨Mourad Mazouz。2002年，他受后者委托，在伦敦设计了Sketch餐厅。这座标志性的餐厅将他推向了国际设计舞台，让他获得了Time Out杂志颁发的“最佳设计奖”，为他承接多个餐饮项目奠定了基础，包括巴黎默里斯酒店的Yquem私家餐厅、圣托贝的Sénéquier啤酒餐厅、瑞士格施塔德的Megu餐厅和摩纳哥的玛雅湾餐厅。第二年，他在巴黎一个历史悠久的地区创立了自己的工作室，起名Néonata（意为“新生”），专攻家具制作，2004年受知名品牌Azzedine Alaïa和Manolo Blahnik的日本独家经销商的委托，在东京设计了3rd Culture精品店，2007年获得了巴黎家居装饰博览会的“年度设计师”称号。

Noé Duchaufour-Lawrance最初的家具设计包括2005年为Zanotta设计的Dessouschic托脚小桌和2006年为Ceccotti设计的Manta桌子。事实上，他与Zanotta和Ceccotti的长期合作源于他的热忱和自信。他曾经在米兰家具展期间出现在这两个品牌的展台上，腋下夹着超大尺寸的艺术作品集，自我推销。他回忆道：“我确信总有一天会跟他们合作的。我们知道生活其实就是机遇的问题，但是诚意也不可或缺。我去跟他们见面，很肯定会跟他们合作，只是不知道是什么形式的合作。我对自己的工作很有热忱，因为我相信我的工作能力，尽管我有疑虑，还是让自己脚踏实地。我喜欢他们的作品，所以我说：‘我愿意跟你们合作’。”

他这样描述最大的挑战：“一个创作型的人，不具备管理者的性格，却要管理公司，像是个噩梦。第二个挑战是重塑自我，注意不要因为对某些事物感兴趣而重复一个故事，在工作和看待事物的方式上要坚持做自己。有时重塑太多也很危险。另外一个挑战是从始至终寻找一种联系或者公共主题。如果找不到，你就没法找准正确的方向。设计是一个很棒的领域，因为它是开放的，但是也很危险，因为它对一切开放，想保持专注不容易。我拒绝了很多项目，但是有时候很难知道当时做的是不是正确的选择。寻找一起工作的人也是一项很大的挑战，因为不合适的人可能会让你浪费很多时间，而在创意界没有时间可以浪费。现在我手上有三个本来不该接的项目，我们在上面耗费了很多精力。”





Béranger Chalet

Fluid and contemporary, this three-story ski chalet in the French Alps built from wood, stone, and concrete is a play on lines and organic volumes. The main living room stands out with a massive suspended concrete and metal fireplace where the whole family gathers. The home is Duchaufour-Lawrance's first and only residential project to date, as he did not initially want to work on private projects, but the client (who was already a major collector of his furniture) insisted and convinced him by giving him carte blanche. He explains why he had never designed residences before: "I was scared of spending too much time in people's lives. I didn't want to have that kind of connection with people, but I was really happy to do it in the end."

这座三层滑雪小屋位于法属阿尔卑斯山脉，外形流畅，充满现代化气息，采用了木头、石头和混凝土等建材，巧妙利用了线条和生态空间的变化。主起居室内有用混凝土和金属制成的大型悬吊壁炉，全家都可以围坐在旁边。这是他迄今为止第一个也是唯一一个住宅项目，因为他最初不想接私人项目，但是客户（已经成为他的家具作品的主要收藏家）对他的作品非常喜爱，一直没放弃，给他做决定的权力。他这样解释为什么以前没有设计过住宅，“我很害怕在别人的生活里花太多时间。我不想跟别人有这样的联系，但是最后我很高兴做了这个项目。”



Galerie BSL

Believing that the usual white cube model used in contemporary art wasn't suited to the needs of a design gallery, Duchaufour-Lawrance fashioned a huge sequential volute in white Corian – a spiral ornament extrapolated to the dimensions of architecture that serves both as a frame and display unit, creating a background context for design projects with strong identities. It was the first time he realised that he could express himself in a totally radical, sculptural way with only one pure gesture, creating a space through a single, monolithic approach.

Noé Duchaufour-Lawrance认为现代艺术界常用的白色立方体模型已经不适合艺廊的需要，他用白色可丽耐大理石制作了巨大连续的螺旋带，这个螺旋形的装饰与建筑的格局相得益彰，既是框架也是展品，成为个性鲜明的设计项目的合适背景。他第一次认识到，可以通过极端的、雕塑般的方式表达自己，只需要一个纯粹的姿态，借助单一的巨大的装饰，打造空间。



Bernhardt Design Corvo Armchair

Based on the notion that we often see the back of a chair before the seat, this highly-technical item is made entirely by hand. It unites various thicknesses of wood to arrive at a tension of shapes. The outer structure features straight, thin ridges linking the feet to the back, offering dynamism and stability, counterbalanced by the inner face that is all about roundness and fluidity. Duchaufour-Lawrance's first creation for Bernhardt earned him a Gold Award in 2010 and was the debut of a long-term relationship with the brand's president, Jerry Helling, as well as a series of best-selling products.

人们普遍认为先看到椅背再看到椅子的座部，这款高科技椅子的设计灵感就源于这种看法，椅子完全由手工制成，使用不同厚度的木材，形成了具有张力的形状。外部结构包括连接了椅脚到椅背、赋予椅子活力和稳定性的又长又薄的隆脊，内部结构是流畅的圆形。Noé Duchaufour-Lawrance为伯恩设计推出的第一件作品在2010年赢得了金奖，标志着他与该品牌总裁Jerry Helling长期合作的开始，也拉开了一系列产品大卖的帷幕。

Cinna Ottoman Armchair & Settee

Duchaufour-Lawrance's first collaboration with Cinna was inspired by his links to Morocco, where his then girlfriend became pregnant with his first child and where he met his current wife years later when he returned to work on the W hotel project in Marrakech, which didn't pan out. Originally designed for this hotel, the Ottoman plays with geometry and softness. It is all about comfort and wellbeing, transposing the Moroccan pouf onto the archetype of the classic Cinna foam sofa, while the work on colour – single or bicolour versions – roots it in modernity.

Noé Duchaufour-Lawrance与该品牌的初次合作源于他与摩洛哥千丝万缕的联系，前女友曾经在摩洛哥怀了他第一个孩子，而数年之后，他回到马拉喀什设计W酒店项目，可惜没有结果，但是他遇到了现在的妻子。这款座椅本来是为W酒店设计的，巧妙地运用了几何形状，非常柔软，专注于舒适度和健康度，让摩洛哥垫子成为Cinna经典的泡沫沙发原型，无论是单色还是双色都确保了产品的摩登程度。



Hermès Sellier Sofa

Made by Italian craftspeople, this sofa gathers métiers like cabinetmaking, upholstery, and caning, honouring Hermès’ 19th-century origins, when these methods were used for building horse-drawn carriages. It was the first time Duchaufour-Lawrance had worked with cane, which was one of the first materials used in furniture making thanks to its lightness, resistance, and ease of repair. Equipped with delightful hidden pockets and compartments, the sofa is timeless because it is comfortable and durable. It strikes the right balance between something that is for today and for tomorrow, yet has roots in the past. It shows his evolution as a designer and what he wishes to express now – quality of execution and a philosophy of sustainability – while referencing Hermès’ equestrian heritage and its signature use of leather.



这款沙发由意大利手工艺人制成，融合了橱柜制作、被覆材料和藤条编织等技艺，令人想起该品牌创立于19世纪，这种材料当时用于建造四轮马车。Noé Duchaufour-Lawrance头一次使用藤条编织工艺，这种工艺现在仍然很流行，因为藤条是家具制造业最先使用的材料之一，轻便耐用，可以修补。这款沙发配有可爱的隐藏式收纳和储物空间，舒适耐用，在当下和未来之间保持了平衡，植根于过去，超越了时间限制。这款沙发展示了他身为设计师的成长，以及他想表达的东西——完成质量和可持续发展的哲学——借鉴了品牌的马术传统和对皮革的标志性使用。

Gaia&Gino Fog Lamp

Starting from a small base, this floor lamp opens up to guide and transmit the light, with its glass body gradually shifting from translucent to transparent. It is topped off by a marble or metal reflector, which functions as a lid to hold in the thick smoke generated when fused glass comes into contact with a wood mould.

这款落地灯灯座很小，开口向上，可以引导和控制灯光，灯身由玻璃制成，从半透明逐渐变成不透明。灯顶部有一个大理石或是金属的反射器，当熔化的玻璃与木头模具相接触时，它像盖子一样挡住了产生的浓烟。



Petite Friture Market Chair

Echoing the structures and wood slats of market stalls, this chair was influenced by the marketplace – one of the few places that bring producers and consumers together along with the social layers of a city or village. It reminds us of society’s need for communication, encounters, and exchanges.

这款椅子采用了市场摊位的结构和木质板条，设计灵感来自市场这样少数几个能让生产者 and 消费者、某个城市或村庄所有社会阶层聚到一起的场所，让我们注意到社会成员有沟通、见面和交流的需要。



Chevalier Edition Plis Rug

Imagining the rug as a living space on the floor, the way it was originally used in Middle-Eastern and Eastern cultures, Duchaufour-Lawrance links the carpet with three distinct folded forms for varying levels of comfort, in order to encourage users to live in an almost horizontal way. Crafted from hand-knotted wool, its abstract graphics suggest the presence of the sculptural Corian forms beneath.

地毯最初是中东人和东方人使用的，Noé Duchaufour-Lawrance把地毯想象成地上的起居空间，将地毯设计成三种折叠形态，以满足不同人士对舒适度的需求，鼓励使用者以近乎水平的方式生活。地毯由手工编织的羊毛织成，地毯下面是由可丽耐大理石制成的雕塑般的形状。

