

2010中国室内设计年鉴(下)

2010 CHINA INTERIOR DESIGN ANNUAL

深圳市创扬文化传播有限公司 编
室内公共空间杂志社

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设计者常常喜欢追求创意,但当所谓的创意脱离实际时,就导致了设计危机。这种危机将成为设计行业一个新的话题,它不但针对当前建筑室内设计创作中存在的一些问题,如忽视室内环境特点和要求,忽视建筑形式与内部空间的整体性,也包括盲目照抄照搬、盲目追赶潮流、盲目进行材料堆砌、盲目听命于甲方或追求效果,以及设计者脱离了人本身的需求而遇到的创意危机。

一切艺术创作的创新问题都是一个永恒的课题,因为没有创新就没有发展,所谓标新立异、推陈出新,都是指在继承过去设计创作成果的基础上,开拓新思路、发掘新的艺术表现形式,寻找新题材。但在实践中设计者往往把创意都向“形式”靠拢,对“功能”却是浮皮潦草。评论设计的业主、甲方、老板甚至专家评审人员,都是对形式下评语,或根据形式好看不好看挑选方案。在目前竞争激烈的市场经济下,能否得标,方案的形式至关重要,设计人员重形式轻功能就不足为奇了。

人类追求幸福舒适的生活方式无可厚非,但是人类受信念伦理的控制却将设计手段或方式当作目的,并迷失在追求这些目的和手段中不能自拔。就像西美尔批判现代人把金钱当作目的一样。西美尔还指出:“目标为手段所遮蔽,是所有较高文明的一个主要特征和主要问题”。

包豪斯有一重要思想应引起我们设计人员的重视,那就是设计必须遵循自然与客观的法则进行,不能以单纯的奇、新、怪为设计的目的和标准,而是再三强调室内设计是生活本身的组成部分。形式服从功能,让美的形式通过功能充实我们的生活环境,使美永远处在人们的生活之中。因此,室内设计在满足建筑功能需要的同时更需要研究人的心理需求,如空间设计上的心理空间、心理尺度的掌握和其他如人对于环境格调、气氛、色彩的光感觉方面的心理特征,进一步提高室内环境的心理感受价值,这才是所谓“以人为本”、从人的心理、精神需求出发的室内设计要求。

对室内设计而言,当创意遇到危机时,设计师不但要从狭隘的物质功利或形式中解脱出来,更不能离开室内设计基本方向和原则,否则将造成严重经济损失,而且使室内环境变得庸俗化。因此,当危机来临时,我们要再用创新来解决危机,即创新的前提应当是:我们设计的东西,首先是实用的,具有商业价值和地域性的,并赋予设计作品更多的文化价值,这才是有血有肉的以人为本的好作品,才能真正反映时代特性。

有感于为《2010中国室内设计年鉴》作序,该书是编者从众多设计师作品中筛选后精心编制而成,书中的众多创意值得广大设计师朋友和室内设计爱好者来细细品鉴!

Designers always pursue for originality, but when originality breaks away from the reality, crisis will occur. This crisis will be a new topic in design industry. It refers to the existing problems in current interior design including neglecting interior environment features and needs, neglecting the integrity of architectural form and interior space, copying or chasing after fashion blindly, piling up many materials blindly or being subject to the client blindly, as well as crisis the designer meets when he breaks away from human being's needs.

Originality is an eternal subject in all art creation, because if there's no originality, there's no progress. Setting the new and unconventional as the goal, abandoning the old and bring out the new, both of them mean on the foundation of inheriting the old creative results, exploring new idea, new artistic expression as well as new subjects. However, in practice, designers usually value "form" originality much more than "functional ability". The commenters including owner, client, boss, even critics all comment only on the form or select projects according to forms. Nowadays, in the fierce-competitive market economy, the project's form is vital for winning a bid, so it's no wonder the designers value forms and undermine functions.

There is nothing to blame for human beings to pursue happy and comfortable living, but it's not wise to take design means as the aim and get lost in the pursuing process. Just like Simmel criticized that modern people take money as the aim. He said: "It is a major feature and problem in developed civilization to take means as the aim."

We designers should attach importance to Bauhaus's one major thought, which design should follow the natural and objective laws. Instead of taking strangeness, originality and oddness as the design goal and standard, interior design should be one part of life. Form subjects to function, so that beautiful forms are transformed into functions to enrich our living environment, so that beauty will last in our life. Therefore, interior design should not only meet architecture function, but more importantly, the designer should study people's psychology such as psychological space and yardstick, as well as people's psychological reaction to environment style, atmosphere, color and lights to improve their feeling towards the interior. These are "human foremost" interior design's demands which start from mental and spirit needs.

For interior design, when originality meets crisis, the designer should liberate himself from forms and material benefits, but he shouldn't break away from the basic direction and principles of interior design, or there might be great economy loss, and the interior would be low. Therefore, when crisis comes, we should be creative to solve it, the precondition of creation is: what we design should first be practical, it should has commercial and region value, besides, culture value should be attached to the design work, then the work can be an excellent art with blood and flesh, which can really reflect the age's characteristics.

I'm honored to preface 2010 China Interior Design Annual. This book contains excellent designs the editors select from a large number of design works. There are various originalities for designers and interior design lovers to appreciate, and you would find it worth reading.

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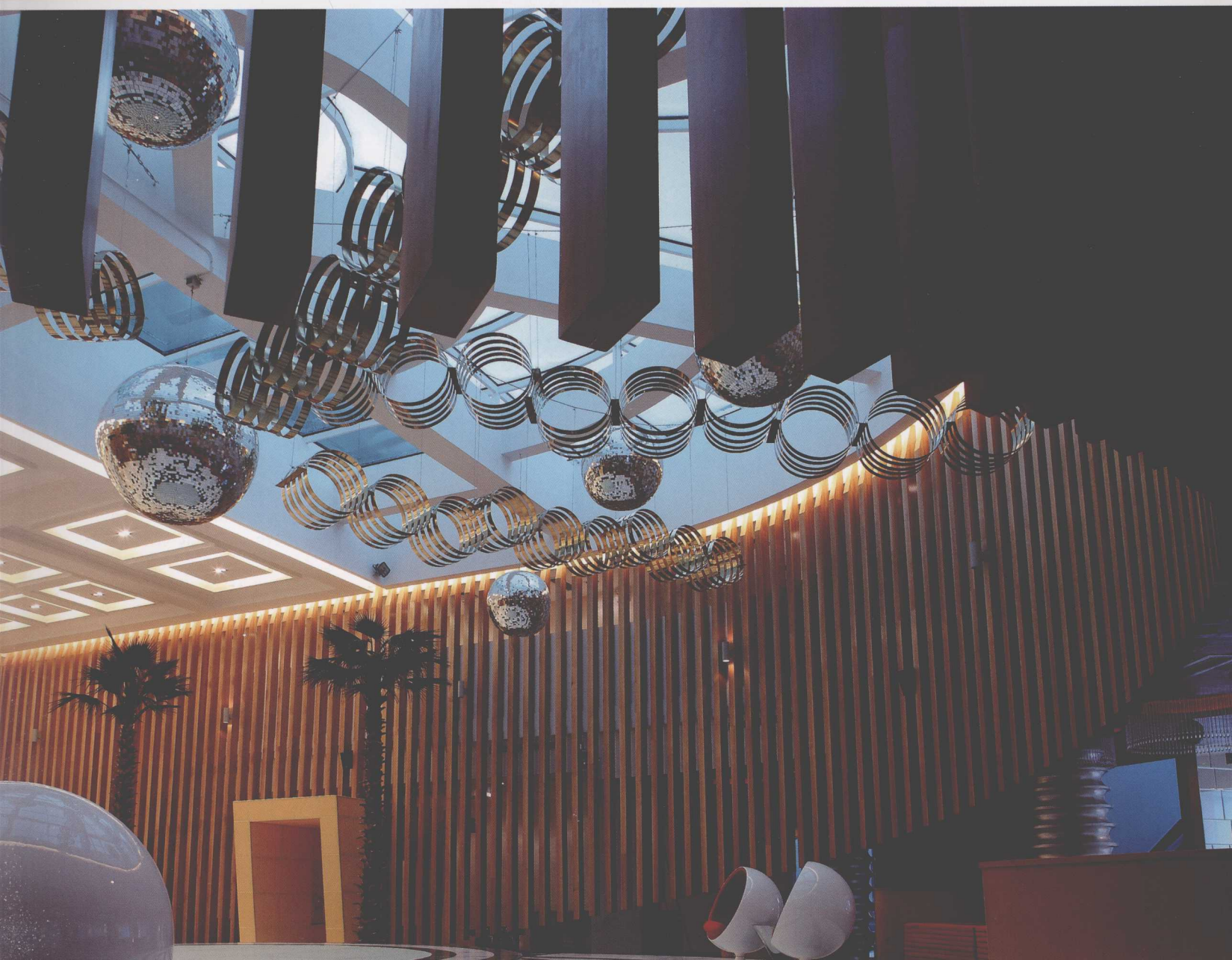
空间演舞曲 DANCING SPACE

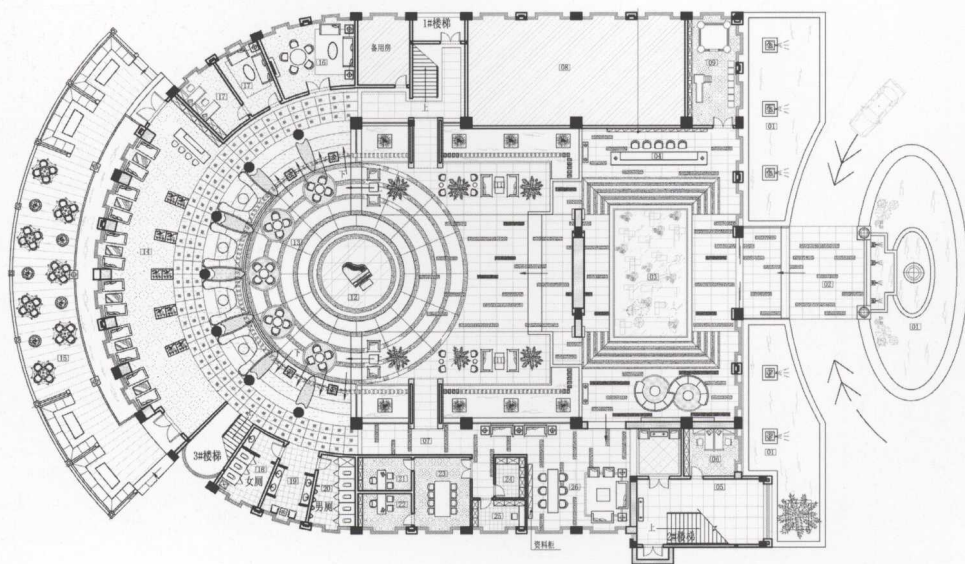


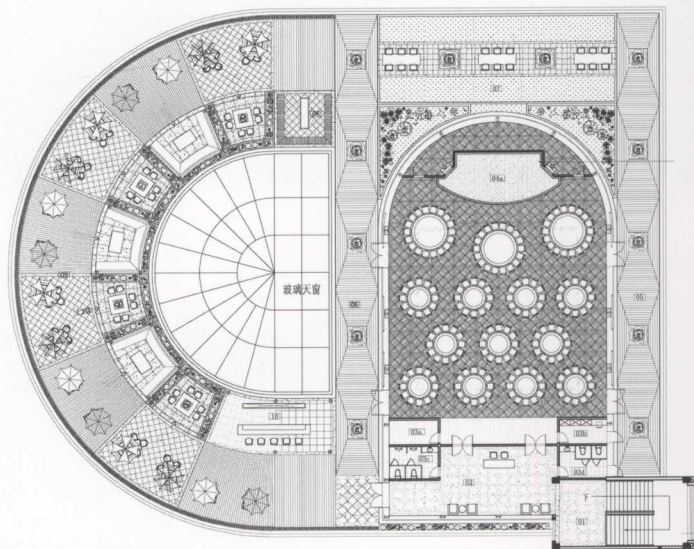
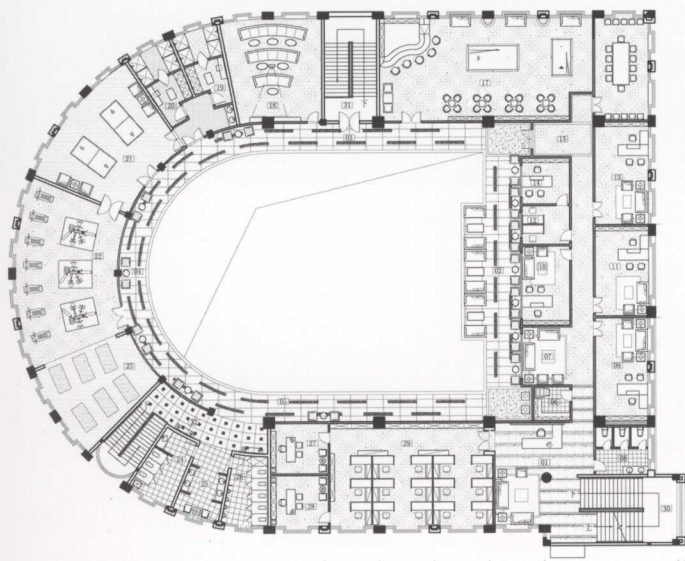
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设计公司：PINKI（品伊）创意机构 & 美国IARI刘卫军设计师事务所
项目地点：广东台山
建筑面积：4000平方米



The designer compared this clubhouse as a happy stage, on which different dance music are played. Dreamy, brave modern design combined with three thematic concepts of music, leisure and sport describes healthy, trendy, fantastic and elegant spiritual content. The first floor with the middle stage as its center, through the idea of “layer upon layer of extension, view changing with moving steps”, forms an interesting contrast with flowing lines on the ground, resulting in a hierarchical structure that is partly hidden and partly visible and a rhythmic feeling of music spreading around. Stepping into the lobby, visitors are placed among dazzling clusters. Unique front desks made of marbles set off the space to be tremendously magnificent, row upon row of wooden bars hanging across the main hall enclose a dancing space; giant, decorative steel balls and hollow-out cylinders specially created by the designer add radiance and beauty to each other. Outside the circle space is the elegant, peaceful area for business talk, whose discontinued inner walls are designed to be arched rather than being usually upright and their smooth lines soften the space to some degree. White is made the main tone for this area, and crimson sofas in the white environment not only add a finishing touch but also improve the space’s fashionable sense.











设计师将会所比喻为一个欢乐的舞台，舞台在上演着不同风格的舞曲，梦幻而大胆的现代设计并融合音乐、休闲、运动三大主题理念，描述出既健康又时尚，既梦幻且高贵的精神内涵。

首层以空间中的舞台为中心，使用“层层延伸、移步易景”的理念，与地面流动的线条相映成趣，形成若隐若现的层次结构和音乐流动传播的旋律感。客人一走进大堂，就置身于耀眼的簇拥中。大理石特制的前台将空间衬托得大气磅礴，鳞次栉比的木制弧形设计围绕着大厅，围出一个舞动的空间，钢制的球形装饰与设计师特别创意的镂空圆筒交相辉映。圆形空间外是优雅娴静的洽谈区，内墙壁并非直上直下的起落，而是设计成拱形，流畅的线条起到了柔和空间的作用。洽谈区以白色为主色调，在洁白的环境中加入幽红的沙发，不仅起到画龙点睛的作用，更提升空间的时尚感。

大连东方圣荷西会所

THE CLUBHOUSE OF DALIAN EASTERN SANJOS

设计师：刘卫军

设计公司：PINKI（品伊）创意机构 & 美国IARI刘卫军设计师事务所

项目地点：中国大连软件园区

建筑面积：2370平方米

主要材料：罗马金网大理石、冰岛灰大理石、茶镜、质感涂料、香槟箔、红樱桃饰面素色等

Located in Dalian—the edgy city with impressive international outlook and cultural air, the project resides in the area with most densely populated higher education academies and high-level intellectuals, which is also Dalian's working and living area with most humanities, therefore the project is designed with neoclassical methods to seek a luxury, grand, elegant, innovative style showing its noble class subtly, sumptuous but not shallow to meet the spiritual claims and life tastes requested by the people living in high-end community.

The project's neoclassical European style based on the theme of beautiful curves and flowing lines features such a design of plane and facade that produces luxury, dynamic, varied visual effects as well as aesthetic, rhythmic details. Whatever the selection of materials, styling of furniture or the accessories for the space, all reveal a classical and graceful, sumptuous and delicate air. Golden, magnificent European vaulted ceiling, exquisite, gorgeous crystal pendant lamps, European elegant furniture…… push European aristocrat atmosphere to the ultimate, which not only interpret the essence of neoclassical style, the aristocrat's deluxe life but also reproduce the cream of European arts and cultures for the past several hundred years.









本案位于最具国际风貌与文化气派的前沿城市——大连，由于该项目所在区域为大连市高等学府和高知人群最为密集的区域，是大连最有人文气息的工作区域和居住区域，因此本案在设计理念上采用新古典的设计手法，追求华丽、气派、典雅、新颖，彰显尊贵而不张扬，华丽而不肤浅，以符合高档社区居民的精神诉求与生活品位。

本案的新古典欧式风格的设计以曲线优美、线条流动为主题，在平面及立面设计上既有豪华动感、多变的视觉效果，又有唯美、律动的细节处理元素。无论是材料的选择、家具的造型、还是空间的配饰方面，都透露出尊贵与典雅、奢华与精致。金色、大气的欧式穹顶天花，精致、唯美的水晶吊灯，欧式典雅的家私……把欧洲贵族气息推向了极致，不仅诠释了新古典风格的精髓、贵族的奢华，更再现了几百年来欧洲艺术文化的精华。

