

NEW

中国最新顶尖样板房V(下)

深圳市创扬文化传播有限公司 / 编

TOP SHOW FLAT V

VOL. 2



大连理工大学出版社

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深圳市创扬文化传播有限公司 / 编 赵欣 / 译

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Machine Habiter

近十年来，中国内地和中国港澳台地区的房地产业急速发展，从早期只能纸上谈兵的图纸印刷品，到现在身临其境的样板房，着实带给消费者更真实的感受。样板房除了带给一般消费大众不同以往的购屋经验，专业的建筑师、设计师和建筑商更可以通过样板房传递新的观念和新的生活态度，影响不仅仅在于房产的销售，还带有正面的社会教育意义，同时，也启发更多的设计从业人员精进技能，创造更好的居住空间。

当然，随着信息的发达和生活水平的提升，消费者对“住”的要求已不只是遮风避雨的壳子而已，也不只是“三房两厅”的基本配备了。面对房地产市场五花八门的商品房，令人目眩的样板房，人们开始想象更多元的居住空间，有人要欧式，有人要禅风，有人要中式，也有人爱极简，也有人不知所措，于是购屋人纷纷照着样板房的形式复制起自己的梦想住宅，却往往忽略了自己的生活态度。

另一方面，面对竞争激烈的房地产市场，开发商、地产商为了更有利于销售自家的产品，竞相重金邀请建筑师、设计师兴建样板房，希望购房人能透过样板房投射出自己的梦想住宅，刺激购屋的欲望。同时，借着样板房宣示自家产品在市场中的定位，有的诉求高调奢华，有的强调低调简约，也有的主张既低调又奢华，各派各系，争奇斗艳，似乎只要有一名男

设计的样板房，产品就有热销的保证，产品本身好像反被忽略了。对建筑师、设计师而言，则像是踏上舞台般，通过样板房尽情展现设计功力，然而，在这场华丽竞赛的过程中，往往容易陷入过度装饰中，失去了设计本质的迷思。

"A house is a machine for living in"

86年前勒·柯布西耶在经济大萧条前提出了这个观点，对照现今的环境，全球经历了2008年的金融风暴，失业、负债、消费市场低迷，打乱了许多家庭的生计，加上大自然的反扑，风灾、洪水及地震，摧毁了无数的生命和家庭。身为一个设计从业人员，重新审视大师的这句名言，不禁想问：建筑师、设计师们是否过度设计？建筑商、地产商是否过度开发？消费者是否过度消费？尤其在这个资源有限、地球严重暖化的年代，我们是否该回归到基本面？从人与环境共生出发，除了绚丽的样板房之外，是否还能提供更节能、更绿化、更适合居住、对环境影响最低的永续住宅？

AWS渥桑设计工作室

赵仲人

NEW TOP SHOW FLAT V

序一 / Preface One

赵仲人



Machine Habiter

In the recent ten years or so, there is a dramatic development of the industry of real estate in Chinese mainland and Hong Kong, Macau and Taiwan regions. From the theoretical prints in the early time to the present "on the spot" show flats, it really brings consumers a real feeling. Apart from the fact that show flats offer general consumers with a property-shopping experience that is completely different from that of the past, the professional architects, designers and constructors are in a better position to express new ideas and new attitudes toward life through the show flats. The influence is not only reflected in the sales of real estates, but also in the positive significance in social instruction. And at the same time, it inspires more and more designing practitioners to improve their skills and create better living spaces.

Of course, with the advancement of information and the upgrading of living standard, consumers' expectations for "living" are not only a shelter as a protection from wind and rain, nor simply the basic facilities of "three bedrooms, one living room and one dining room". In the face of the various commercial residential housing and the dazzling show flats, people begin to fancy diversified living spaces. Some expect European style; some prefer Zen style; some are in favor of minimalist style, while some do not have any ideas. Therefore, real estates shoppers begin to line up to replicate their own dreaming residences according to the types of show flats, but unfortunately, they neglect their personal life attitudes.

While on the other hand,

Confronting the more and more competitive real estate market, in order to create more advantages for their own products, real estate developers and land agents invite architects and designers to design show flats, and hope that shoppers can find their dreaming residences through show flats, and therefore their desires for property shopping. While at the same time, by taking advantage of show flats to declare the orientations in market of their own products, some real estate developers and land agents appeal for high-profiled luxury; some place emphasis on low-profiled simplicity; and some advocate both low-profile and luxury. As a result, there are a variety of schools, and they are competing against each other. It seems that as long as there is a show flat designed by a famous designer, their products will be guaranteed with a good sales figure, which, however, results in the neglect to products themselves. Nevertheless, when it comes to architects and designers, it seems to be stepping on a stage to fully show their designing competence through show flats. During the process of this flamboyant competition, however,

it is likely to run into over-decoration and lose profound thinking on the essentials of design.

"A house is a machine for living in"

Eighty six years ago, just before the great economic recession, Le Corbusier put this point of view forward. Taking a comparison at today's environment, the whole world has undergone financial storm, unemployment and debts, as well as the downturn of the consumption market in 2008. Due to this condition, the livelihood of many families is badly disturbed. In addition to the counterattack of nature, such as hurricanes, floods and earthquakes, countless lives and families are destroyed. As a designing practitioner, I have to reexamine this well-known saying of the master. I can not help wondering whether architects and designers have over designed; whether builders and developers have overdeveloped; and whether consumers have excessively consumed, and additionally, especially in such an age in which the resources are limited and the earth is experiencing a severe green-house effect, whether we are supposed to return to the fundamental situation. What's more, from the perspective of the coexistence of human with the environment, apart from the flamboyant show flats, I have to wonder whether we can provide people with sustainable residences that are more energy-saving, more environmental-friendly, more adaptable to live and have minimum influence on environment.

AWS Design
Zhao Zhongren

本书收集了我国样板房设计师的优秀作品，为从事样板房设计的设计师提供了一个交流平台，同时也对样板房设计的新理念和新思路起到了很好的推广作用。

样板房最初的推出，是出于对楼盘销售的促进和包装，经过十几年的发展，样板房本身已经超越了原有的定义，它所展示的已经不只是一个楼盘的形象和层次，更多的是展示一个特定区域的生活方式和传达更加健康的生活理念。

样板房的设计首先是了解开发商对于楼盘的定位以及楼盘所处区位的地理优势。室内的设计从空间规划到材质的选用，以及整体的设计风格，都必须同楼盘气质相呼应，使内外空间达到相互协调。在整个样板房设计中，新工艺的运用是必不可少的，但更重要的是对楼盘所处城市的人文要有深刻的理解，在样板房设计中更注重体现楼盘区域的人文特征和生活需求，注重其中细节的营造和对功能性的满足。可以说，样板房是楼盘所处城市的生活方式的一种空间表述。在这个空间中所表达的不仅是舒适的空间环境和富有韵律的空间氛围，更深刻的是传达健康、科学的生活方式，同时也最大限度地表达出当地人们对高质量家居生活的美好追求。

汕头市丽景装饰设计有限公司
李伟光



NEW TOP SHOW FLAT V
序二 / Preface Two
李伟光

This book is a collection of excellent projects of the designers of show flats in China, which provides a platform for the communication for designers who deal with the designing of show flats, and at the same time it becomes a good promoter for the new concepts and new ideas concerning the designing of show flats.

The original intention of the launch of show flats is to improve and to serve as a package for the sales of real estate. In the past ten years or so, the show flat itself has surpassed its original definition. What it shows is not only the appearance and class of a building, but a lifestyle of a particular region, and what's more, it conveys a more healthy life concept.

To design a show flat, the first step is to know the developer's orientation of the real estate and the regional advantage of the location of the real estate. From the planning of space to the choice of materials, and the design style of the whole project, the design of the interior space has to echo with the unique style of the building to achieve a mutual harmony of both the interior and exterior spaces. In the designing of the overall show flat, the appliance of new techniques is absolutely necessary. But what is more important is to have a profound understanding of the humane culture of the city that the real estate is located in. In the designing of the show flats, more focus is given to the display of the humane characteristics and pursuit of life of the real estate areas, and to the creation of details and the satisfaction of functionality. It can be said that show flat is a kind of spatial expression of life attitudes that owned by the cities where the real estate is located in. What is expressed in the space is not only the comfortable spatial environment and rhythmical spatial atmosphere. More importantly, it delivers a healthy and scientific life attitude, and at the same time, it reveals the local people's rosy pursuit of a high-quality residential life to the utmost.

Liking Decoration Design Company Ltd., Shantou
Ray

关于对样板房设计的思考

有人说,样板房是一个楼盘的脸面,其好坏直接影响着房子的销售。从销售的角度出发,目前的样板房设计在表现形式上存在着两种倾向:一是向真实感靠拢,二是向虚拟感靠拢。所谓向真实感靠拢,主要是忠实地表达原建筑设计的平面布局,结构改造少,墙是墙,柱是柱,在功能上更倾向于实用性,而风格上则趋向简约与低调,反对过多的加法装饰。而向虚拟感靠拢,则追求的是一个从来没有过的超现实感觉,比如说,异域感更强(地中海、英式等),未来感(前段时间流行的大量反射材料使用)甚至童话感得到更大的夸张等等。

支持样板房设计有着向真实感靠拢倾向的人认为国内建筑设计已经趋向成熟,不需要室内设计大刀阔斧地介入。而客户的判断也越来越精明,他们喜欢以实用作为参观时的主要参照标尺,不喜欢看到一个不真实的夸张的样板房。过分改动原始格局的样板房的装修会对业主形成不良引导,还会为以后的物业管理带来麻烦。这就和简约的流行理由差不多,在信息无孔不入的时代,人们不喜欢过多的装饰来烦扰内心,本土的审美体系和“极简”有着气脉的共通性,比如中国古建筑历来重视形式和内容相统一(如木梁柱的受力体系)。

支持样板房设计有着向虚拟感靠拢倾向的人则认为目前国内建筑设计远未成熟,和实际合理使用的需求仍有较大的差距,需要室内设计介入去改良、发掘出空间的更大潜在魅力。

他们认为客户大多已经过了实用层面,比如说当户型大到一定程度(比如说150平方米),而家庭里的使用成员又比较少时,这样的客户则追求的是更加倾向个性化的设计。其次,客户越来越生活在一个极端恶劣的建筑室外环境之下,不自由,不自信,所以更加需要给他们创造一个梦和一种可能:原来也可以这样生活。这种情况下,虚拟而新鲜的东西更能满足他们的猎奇心理。另外,客户往往没有很清晰的空间概念,样板房的主要目的是刺激参观者的心理,促成销售,现实问题在某种程度上说是可以忽略不计的。样板房从根本上就是反真实的,因为使用者是未知的、虚构的,何况,“虚幻”其本身也是现实客户的真实需求之一。

目前,二、三线城市的消费群体比较倾向于向虚拟感靠拢的设计(当然不是绝对的),这些城市的参观者目前追求的主要是感官上的刺激,只有经过几年的刺激后逐渐视觉疲劳了才会回归到理性的向真实感靠拢的样板房设计,也就是目前在北京、上海等一线城市流行的风格,即低调、严谨、务实的境界。

总的来说,倾向于真实感还是虚拟感取决于本土开发商和销售代理公司想如何去面对消费者,以及项目在具体运作时的市场定位以及如何去调整把握其中的尺度。

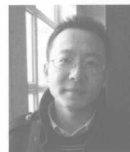
沈阳一工室内设计事务所

王锐

NEW TOP SHOW FLAT V

序三 / Preface Three

王锐



Thoughts on the Design of Show Flats

Some people say that show flats are the presentations of the real estates, which will affect the results of sales of the houses. From the perspective of sales, there are two tendencies in the forms of performance of the present show flats designing: one tendency is to be close to a sense of reality, and the other one is to be close to a sense of virtual reality. The so-called being close to a sense of reality mainly lies in accurately showing the plan layout of the original architectural design. That is to say, there is little structural reconstruction, and the original walls and columns are maintained. In terms of the expression of function, it tends more to be practical, while in terms of styles, it tends more to simplicity and low profile, and is against the excessive addition to decorative design. Being close to the sense of virtual reality, however, it means a sense of super-realism that never existed before. For example, the exotic sense (such as the Mediterranean and British styles) is much stronger, and the sense of futurism (the abundant appliance of reflective materials which were popular in the previous period), and even the sense of fairy tale is more exaggerated. Those who support the design of show flats coming close to the sense of reality believe that the domestic architectural design has inclined to be mature, and does not need the bold and resolute interposition of the interior design. Furthermore, customers' judgments are increasingly canny. They prefer to take practicality as the main measurement of comparing while visiting, and do not want to see an unreal and exaggerating show flat. The decoration that makes excessive changes to the original layout of the show flat will lead to a bad direction for the owner, and will cause trouble for the future estate management. It is similar to the reasons for the popularity of simplicity, because in such an age of having highly pervasive information, people do not like to have too many decorations to bother their minds. There is a commonality in styles between the local aesthetic value systems and "minimalism". For example, all through the ages, the Chinese ancient architectures place focus on the unification of forms and contents (such as the suspension structure of the wood beam-column).

In contrast, those who advocate that the design of show flats should come close to the sense of virtual reality believe that the current domestic architectural design is far to be sophisticated, which leaves a rather large gap between the needs for practical and reasonable appliances. In addition to that, the interior decoration is supposed to improve and dig more potential charm of the space. These advocators believe that most customers have surpassed the practical dimension. A case in point is that when the residence is rather large (say one hundred and fifty square

meters), while there are not many members to use the resources in the family. Such customers pursue a more personalized design. Furthermore, customers are living in extremely abominable architectural exterior environment, so they are not free or self-confident. As a consequence, we are more supposed to create a dream and provide them with a kind of possibility: ah, I can live such a life. In this case, virtual and fresh things can better satisfy their expectations for seeking novelty. Moreover, customers are not so sharp-sighted to a highly strong spatial concept, and the main purpose of show flats is to stimulate customers to visit, and to promote sales. Realities, to some degree, can not be taken into consideration. Show flats are not realistic in the fundamental basis, for the reason that their users are unknown and virtual, not to mention that "being virtual" in itself is one of the real needs of real customers.

Currently, the consumption group in the second and third class cities in China tend more to be close to the design with a sense of virtual reality (but certainly it is not absolute at all), and what visitors in these cities expect is mainly sensory stimulation. It can not return to the rational show flat design which is close to the sense of reality until people suffer a gradual visual fatigue after several years of visual stimulation. This is the style that is popular in the first class cities such as Beijing and Shanghai, and that is the standard of being low-profile, precise and practical.

On the whole, the incline to the sense of reality or virtual reality depends on how the local real estate developers and sales representative companies want to face the consumers, and the market orientations of the projects in the conditions of the specific operation, as well as how the local real estate developers and sales representative companies to adjust the measurement in the specific operation.

Shenyang Yigong Interior Design Institute

Jiams Wang



Contents 目录

NEW TOP SHOW FLAT V



- 008 Lin's Residence, Banqiao
板桥林宅
- 016 The Zhan's Residence
凯艳詹邸
- 024 Lin's Residence, Xing'an Street
兴安街林邸
- 032 Mid-Levels West Elegant Terrace
西半山慧明苑
- 038 Manhattan Hill, Mei Foo
美孚曼克顿山
- 044 Horizons, Ap Lei Chau
鸭脷洲海怡半岛
- 050 Grand Promenade, Sai Wan Ho
西湾河嘉亨湾
- 054 Van Constructivism
前卫构成主义
- 058 Black Luxury of Duke Dracula
德古拉黑色奢华
- 062 Technological Neo-classicism
科技新古典
- 066 Lin's Residence, Xinyi
信义林邸
- 070 Colorful Tou Tian Building
五彩缤纷透天洋楼
- 078 Sansheng Central Park
三盛中央公园
- 088 Wan Wan Shu
万万树
- 094 Lin's Residence, Dazhi
大直林宅
- 100 Xie's Residence, Jilong
基隆谢公馆
- 106 Hu's Residence, Tianmu
天母胡宅
- 110 Yang's Residence of LOHAS
乐活杨公馆
- 116 Mullen Residence
Mullen宅
- 120 Reborn Residence
新生住宅
- 126 Mocha Town, Fuzhou
福州摩卡小城



- 132 Beida Hongcheng Show Flat K
北大鸿城样板间K
- 140 Beida Hongcheng Show Flat L
北大鸿城样板间L
- 146 Friendship International Show Flat
友谊国际样板间
- 152 Chen's Residence on Yongji Road
永吉路陈公馆
- 156 Blue Sea Show Flat, Kunshan
昆山蓝海样板房
- 160 Junyi Mountain
君颐峰
- 166 Huang's Residence, Linkou
林口黄公馆
- 170 Rich Oriental Mansion, Dongguan
东莞富盈东方华府
- 174 Qu Jiang Residence
曲江公馆
- 178 European-style Idea
欧式新彰
- 182 Oriental Exalted Valley
东方尊峪
- 186 Gelin Orchid Garden
格林兰苑
- 192 Golden Bull Mountain Square Show Flat
金牛山广场样板房
- 198 Hairun Binjiang Garden
海润滨江
- 204 A Reserved Extravagance
内敛的奢华
- 208 Yellow Stone Visual Post-modernism, Changlong
长龙黄石形象后现代
- 214 Yellow Stone Visual European Style, Changlong
长龙黄石形象欧式
- 222 Tian Fang Spring Garden
天方百花园
- 226 New Oriental Residence in Humanist Memory
人文记忆新东方居所
- 232 Villa of Lu Zhong Hai Village
绿中海乡村别墅
- 236 Yu's Residence on Fuhe Road
福和路俞公馆
- 240 Classical
古典
- 244 Simplified European Style — Broad and Large Arrangement
简欧——宽大处理
- 250 Simplified Elegance
简雅

- 254 Elegant Luxury
典雅的奢华
- 258 Aesthetism Taste
唯美品格
- 262 Show Flat of Water Bank, Fragrant Bank
水岸香堤样板房
- 266 Room 801 of Type F Show Flat, Lake Front
山水庭苑F栋样板间801
- 270 Peninsula International
半岛国际
- 276 Serviced Apartment First Floor Type B1 Show Flat, the Grand No. 1
深港一号酒店式公寓1楼B1户型样板房
- 280 Serviced Apartment First Floor Type F1 Show Flat, the Grand No. 1
深港一号酒店式公寓1楼F1户型样板房
- 284 Yadong International
亚东国际
- 288 A Residence of New Age, Ningbo
宁波新时代某宅
- 294 Xiehe Water Bank
协和水岸
- 300 Golden Mean
中庸之道
- 306 Show Flat of No. 501, Building 2, Zhongxin Huafu
中信华府2幢501样品房
- 310 Mandarin City, Shanghai
上海名都城
- 314 Jing Ting of the New Age
新时代景庭
- 320 Oriental Show Villa A of Zhoushan Huijing
舟山汇景东方别墅A
- 324 Show Flat of Crystal City(102m²)
水晶城102平方米样板间
- 328 Wei Zhen Residence, Xiang Mi Lake
香蜜湖唯珍府
- 332 European-style Bi Hua Li, Chongqing
重庆比华利欧式
- 336 No. 9 Show Flat of Oriental Cosmopolis
东方名都9栋样板房
- 340 Apartment on Julu Road
巨鹿路公寓
- 346 Vanke Golf Garden
万科高尔夫花园



Lin's Residence, Banqiao

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地点：中国台湾 面积：86平方米 设计师：李文心、许天贵 设计单位：传十空间设计事务所 公司网址：www.twadesign.url.tw
 主要材料：黑镜、玻璃、木作、钢琴烤漆 摄影师：许天贵

> At the beginning of design, the building's owner proposed the idea of using the colors of white and black and modern simple style as the basic tone. The contrast of white and black is shown at different proportions in different rooms. Large pieces of black wooden floor boards with straight strips extend from the window side into the inner room, which makes the common room appeal very sober and peaceful. The sober and quiet wood black in the living room and the smooth reflective black glass in the dining room take on a modern and luxurious

atmosphere. In contrast, the master bedroom uses white color as the main tone. The design for smaller room going with reflective materials is continually adopted to show the scene of rich depth and different room levels, which displays visual and space enlargement effects. At the same time, it also increases natural chance of mutual communication among the family members, and thus promotes their communication.









业主在设计之始便提出希望以黑白两色与现代简洁作为基调的想法，黑白的对比，在不同的空间中以不同的比例呈现。大片的黑色直纹木地板由窗边延伸到室内深处，使公共空间透着一种极为沉稳而安静的气息。客厅深沉而安静的木头黑，餐厅光滑的反射性黑色玻璃，共同营造出一种时尚而华丽的氛围。而主卧则使用白色作为主要色调。该项目设计不断在小尺度的空间中搭配具有反射效果的材料，展现具有丰富景深的场景与空间层次，不但有视觉与空间放大的效果，同时增加了家人在视觉与身体上的自然互动机率，促进交流的产生。









The Zhan's Residence

凯艳詹邸



地点：中国台湾 面积：130平方米 设计师：黄鹏 设计单位：台北基础设计中心
主要材料：天然集成材、柳安实木、墨色玻璃、烤漆玻璃、清玻璃、毛丝面不锈钢板、白银狐石、观音石、电浆薄膜玻璃

> The owners of this project are a young couple with a child. Consequently, the plan design should be focused on privacy and the interactive character of the child. Though the space is not very large, each area is embedded with intensive privacy. The whole space uses a lot of dark stones and light wood floorings to demonstrate a simple but cozy atmosphere, and the distinctive design of furniture further enriches the visual effect of the space. One half of the large wall cupboard at the doorway is for shoes, and the other half is for the display of the host's monuments, so it meets the needs of collection and storage. The transparent glass partition defines the functions of each functional area, and owns a broad and comfortable sight. The automatic floor-to-ceiling rolling curtain can absorb the intensive sun rays from outside and bring the room soft natural lights.

