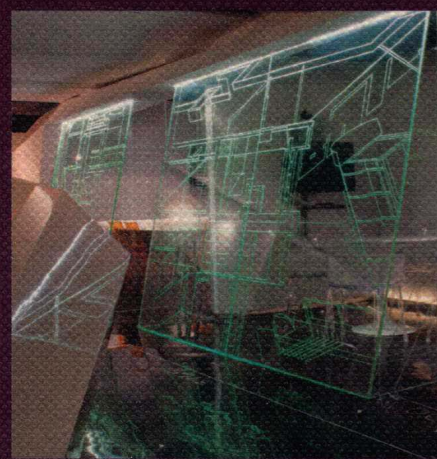
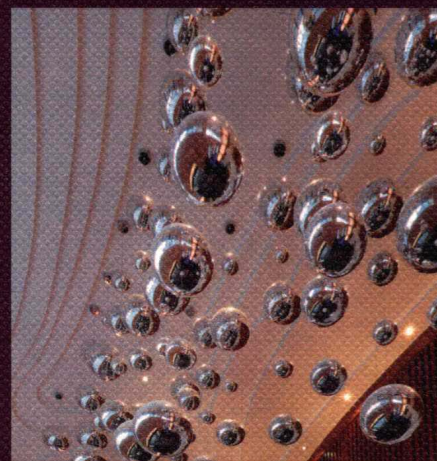
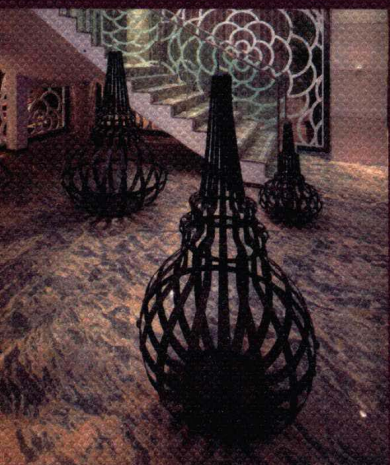
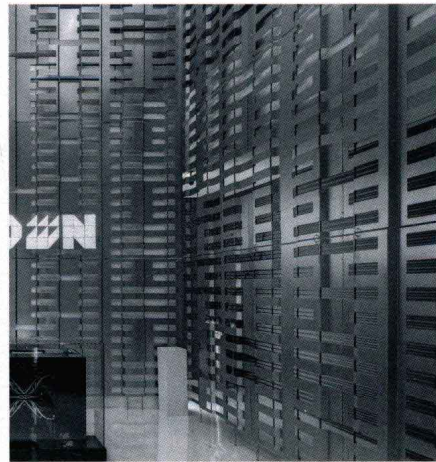
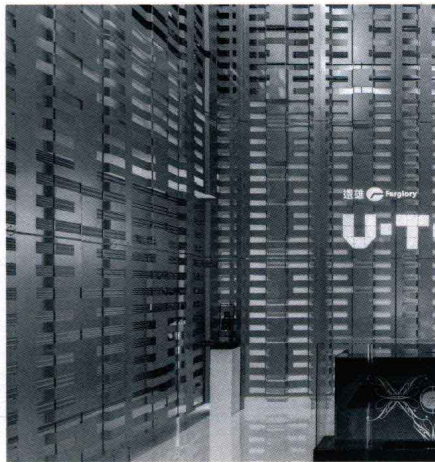
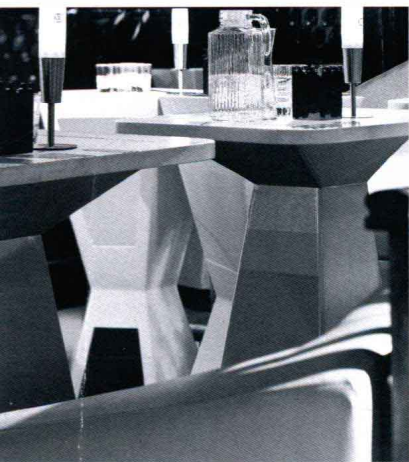


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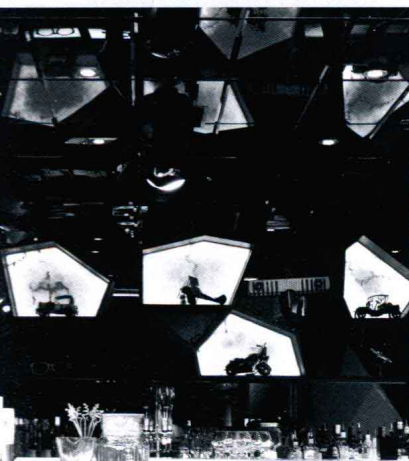
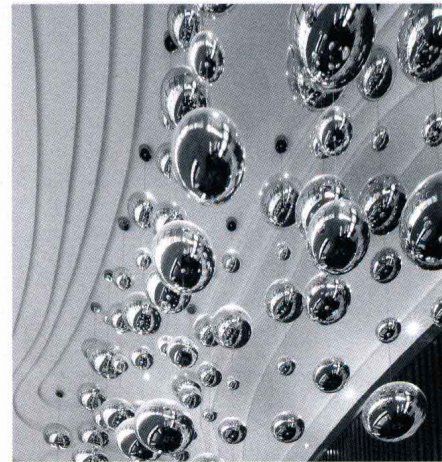
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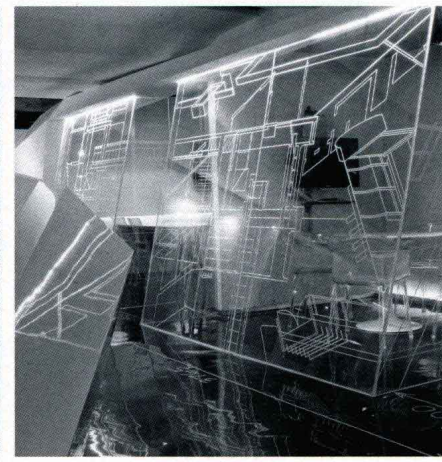
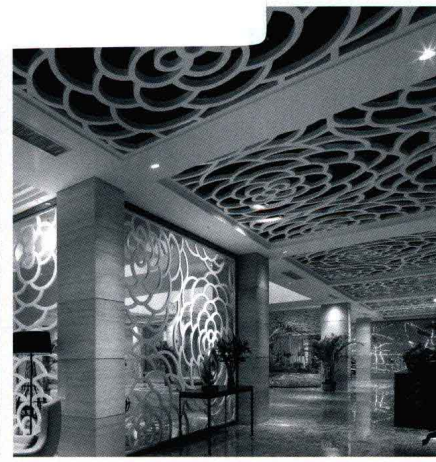
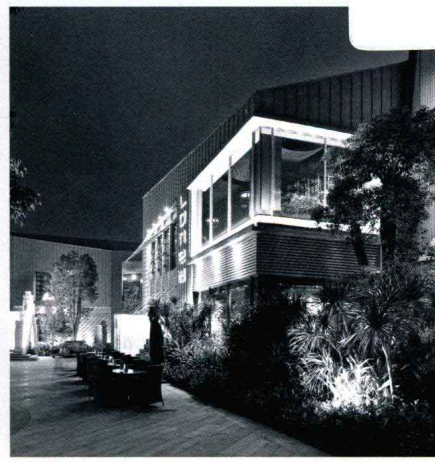
TOP 10 DESIGNERS RECORD

名师录 设计界十人



深圳市智美精品文化传播有限公司 编 刘小鹏 译

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PREFACE

序

Whenever there are new books published, I always cannot wait to read. On the one side, I want to know the change in the design trend, and on the other side, I want to learn from others the design thinking and logic, as well as other creative ideas.

It has been more than a decade since I came into this industry. Honestly speaking, my mind is kind of elastic fatigue, feeling that I am confined to a design frame. If there was still no new stimulation, I am afraid that my motivation and drive for creation will be on the slide.

Today, the design publishing industry is enjoying a rapid development, especially in recent years, it has undergone tremendous changes. Several times as many reference books as before have emerged in the market. Sometimes, reading even seems to be a burden as it takes quite a long time simply to pick up good and appropriate books, and time is just what I'm lack of most.

If each design work is a dedicated one of the designer, then each design book is what editors have racked their brains to select, compile and evaluate carefully from these dedicated works; therefore, such mental and physical efforts deserve heartfelt respect. In such design environment, the latest design methods of top masters are the mainstream of the design industry, which lead the direction of the design development. What is included in this book is the latest tour de force from ten design masters. I sincerely hope that this book will be a timing gourd of fresh water for all in the design industry on their lonely design road, which can offer professional guidance for those who have interest in design, and provide more inspiration to the designers in positioning their design direction. Only in this way, can the social responsibilities of publishers be brought into full play.

For mutual encouragement

Hank M.Chao

每每有出版社出新书，我总是迫不及待地想看看。一方面是想了解设计趋势上的变化，另一方面是想从中学习别人的设计思维和逻辑，还有其他创新的想法。

入行已经十多年了，说实话，脑袋真的有点弹性疲乏，总觉得老是在一个设计框构里边跳不出来，估计如果没有新的刺激，创新的动机和动力将会每况愈下。

现在，中国的设计出版业正在蓬勃发展，特别是近几年更是有了巨大的转变。市面上的参考书籍比以前多了好几倍，有时候连看书都觉得是一种负担了，因为单是从中挑选好的适合的书都会花很长的时间，而时间恰恰又是我缺乏的东西。

如果说每个作品都是设计师的呕心沥血之作，那么每一本设计书籍则都是编辑从这些呕心沥血之作里面再绞尽脑汁挑选、编辑和认真评价的过程，这样的努力和心力是让人打从心里敬佩的。当前设计环境下，名师们的最新设计手法是设计界的主流，主导着设计发展的方向，而本书收录的也正是当下设计界 10 位名师的最新力作。由衷地希望本书能成为设计界的芸芸众生在孤独的设计路途上一瓢适时的清水，给对设计有兴趣的朋友一些专业的引导，为设计师在策划设计方面增加一些灵感。如此，才是充分发挥了出版业者的社会责任。

以此共勉

赵牧桓

INTERVIEW

专 访

Interview with Designer Yellow 陈武设计师专访

1. There is a clear distinction between public decoration and domestic decoration in interior design. Would you please share your views on the biggest difference between them and what we can do to integrate them?

Yellow: They are two different patterns. Public decoration needs to cater to the esthetic taste of the public as well as the functions of the business while domestic decoration only needs to appeal to the owner's personal taste of life. What the difference is when you do the public designs, you should pretty clear about the business operation and business pattern so that you can pick out the common elements, while for the domestic ones, you only have to highlight the individuality in the project.

2. What do you think is the most important consideration in the design of business space? What do we do to make it happen?

Yellow: The basic considerations are the function of the business, the return on investment and the common esthetic taste of consuming groups. You need to put yourself in the shoes of investment party and operating party. You need to learn and to experience how to run a place before decorating it. In a way, the designer acts as the business consultant. A business design which does not profit can never be a good design. Therefore, I believe: "there is no best design, only the right design."

3. The decoration of night clubs (bars, KTVs etc.) can easily be classy as well as be tacky. What miracle work do you do to integrate both?

Yellow: The key is to weaken the design to such an extent that it becomes objective experience. Most consumers are nonprofessionals. They want friendly, interactive and harmonious environment instead of a gallery. This policy applies to other business spaces other than night clubs. It's important to maintain the theme of the decoration but the customer feelings are equally significant.

4. At present, the design pays more and more attention to soft decoration. In your opinion, how is it applied to the public decoration project?

Yellow: The application of soft decoration and furniture is the key of modern decoration. A lot of domestic decoration elements are employed in modern business space decoration. They bring affinity and warmth to these places.

5. Lighting is a significant part in business projects. How do you make the best use of it to achieve the desired effect?

Yellow: Lighting requires very professional skills in interior decoration. The decoration businesses abroad usually own their professional team to work on it. In China, there are teams like these, too. For our big projects, it is necessary to hire the professional team to do the further design.

6. Your projects have various features. What elements are involved to determine the styles?

Yellow: The elements which can determine my styles are: the orientation of the project; the needs of the clients and the distinctive cultural orientation.

7. Would you please share your insights about the future development of this business?

Yellow: The trend will be multi-development in the way of industrial chain. We'll try to turn the original concepts into reality. In the meantime, we'll develop Xinye furniture and soft decoration products, offer design service of brand VI. We'll keep pushing the boundaries, try different styles and elements and develop original products. We will attend to every detail, for they determine the quality and success of the project.

1. 室内设计中，公装和家装设计群分割较为明显，请您谈谈公装项目与家装项目在设计上最大的区别在哪里？如何形成共融？

陈武：两种业态不同，公装要满足商业所有的大众审美和功能需求，而家装只需要满足小业主的个人生活审美需求。区别在于做公装设计，必须要懂得商业运作和业态功能，这样才能准确地把握共性，家装则只要体现业主个性即可。

2. 您认为商业空间的设计最注重什么？怎么把握这个重点？

陈武：最基础的是要了解业态的功能需要、投资回报及消费群体的审美共性。要站在投资方和运营方的角度去考虑设计，去学习和体验如何经营，再来设计。某种意义上设计师充当了商业顾问的角色，不赚钱的商业设计不是好设计，所以我认为：“没有最好的设计，只有最合适的设计。”

3. 夜店（酒吧、KTV等）项目可雅可俗，那么在您的作品中，是怎样做到雅俗共赏的？

陈武：把设计感弱化到客观体验中是关键。消费者大部分是非专业人士，他们需要亲和、互动、和谐的环境，而不是美术馆。这个要求不光是针对夜店，其他商业空间也同样适用。在保留主题创意方向的同时，客户感受也很重要。

4. 如今的设计越来越重视软装的使用，在您看来，工装项目中的软装该怎样来搭配？

陈武：软装及家具的使用是现代装饰空间中最核心的部分。现在的商业空间中运用了大量的家装元素，大大增强了商业空间中的亲和力和温暖感。

5. 商业项目中灯光和照明是很重要的一环，您是怎样运用它来达到想要的效果的？

陈武：灯光设计是室内环境设计中非常专业的一环，在国外的同行业中，都有专业的团队来做配套设计。现在国内也有专业团队专攻灯光设计，我们现在的大型项目，也是要请专业团队配合做深化设计的。

6. 您的项目大多各有特色，风格定位是怎样决定的？取决元素有哪些？

陈武：要根据项目的定位、终端客户的需求和差异化的文化导向来决定我对风格元素的取向。

7. 您对未来的设计之路有什么样的看法或想法？

陈武：我们会加更多元化地发展，以产业链的方式发展业态，让更多更好的创意落地；开发新冶家具和软装的产品，增加品牌VI设计服务等。我们会不断超越自己，尝试不同的风格和元素，并大胆开展创意产品的研发工作，让每个细节来决定项目的品质和成败。

1. What is the major difference between democratic decoration projects and public ones? Where do you put their emphasis on?

Jianguo Xu: The major difference between the two lies in the different target customers that they serve. The target users of domestic decoration are a combination based on households, whereas public decoration often meet and serve social public and operators. From the perspective of central focus, the domestic decoration deals more with people's daily life, focusing on making people know more about life, while the public decoration tends to focus on improving the quality of life towards space. Simply speaking, one is built-in, and the other is presentational.

2. What is your design concept of Beijing Shouzhou Hotel? Are there any cultural settings concerning your choice of style and theme? Could you please talk in detail about your design process of this project?

Jianguo Xu: Beijing is an international metropolis that integrates politics, economy and culture into one; whereas Shouzhou is simply an old city with a long history. Therefore, when it comes to the choice of style, we want it to possess the feel of ancient city Shouzhou, and at the same time, we hope it can take on an internationalized appeal.

After we got the project, we went to its site and spent nearly three months to research the local culture and common folk-custom. I realize that although it is an old city, it is old only in appearance; inside it is actually a very modern city. As a result, we want to present a sense of "impression".

Hence, in the process of design, we went through the early and the middle stages before we got the final draft in the late stage. At last, Beijing Shouzhou Hotel is not only an embodiment of Shouzhou culture, but also a small step we take towards the internationalization of Chinese culture. Hopefully it is a direction, and can bring a tiny inspiration to us folks who do design now.

3. What is the most important element in Chinese-style design in your opinion? How to convey the subtle enchantment of Chinese style and not to make people feel suppressed at the same time?

Jianguo Xu: I think what counts most is the "feel", and there are many ways and methods in design. Traditionally, Chinese people who did design were poets. Consequently, they concerned more about the proportion of the measuring scale and the elegance of lines. So design depends on "feel" most of the time.

4. Usually, Chinese style can convey a sense of Zen. As far as you are concerned, how can this sort of invisible things be conveyed?

Jianguo Xu: I think it needs us to feel and to sense. In my view, Zen is only one aspect, and to be more specific, it is about showing the nature of humans, making people feel more naturally. So it is still a kind of "feel".

5. How do you look at the blend and integration of culture and environment? And how do you show it in your works?

Jianguo Xu: I think the blend and integration of culture and environment is of extreme urgency right now. As far as my works are concerned, I would pay a close attention to originality; to refine the environmental and cultural elements, and hope the occupant can feel my endeavor; and understand it so that it can be interpret into design language for more people to reach it and make it more exquisite, more civil and better blending into the environment. As a consequence, it is not only for culture and environment to blend and integrate, but also to be linked closely together, and both of them are indispensable.

6. There is an increasing focus on the use of soft decoration in today's design, as far as you are concerned, what are the differences in the application of soft decoration in public projects and domestic ones?

Jianguo Xu: In the application of domestic decoration, the soft decoration is for a real use, but in public decoration, it is for display most of the time, a way of demonstration. Domestic decoration should not be defined as show flats, and should lay its focus on life. You should like it, otherwise you would not use it. However, what public projects pursues is mainly perfectionism.

7. No matter business projects or domestic ones, lights and illumination are really important. So in your eyes, what are the design differences of the two? And how do you employ them to reach your desired effect?

Jianguo Xu: Lights and illumination are important. Without lighting, our design cannot "light it up" at night. It is also a vital part of a design, the core of design. In terms of business and domestic projects, I feel that more difference lies in the patterns of manifestations of lights, domestic decoration may put its emphasis on the basic lighting and the illumination of the environment, and use as little as possible the indirect lighting; while business lighting is always pursuing the extreme lighting, and that is the full sense of "lighting-up".

1. 您觉得家装项目和公装项目在设计上最大的区别在哪里？各自侧重什么？

许建国：家装与公装最大的区别在于其所面对的使用人群的不同。家装面临的人群是一个以家庭为单位的组合，公装面对和服务的往往是社会大众和经营者。从侧重点方面来说，家装设计更多地是解决人的日常生活，让你更懂得生活；而公装往往会提升我们对于空间生活品质的要求；简单来说，一个是内置的，一个是表象的。

2. 北京寿州大饭店的设计思路是怎样的？风格与主题的选择有什么文化背景吗？能具体说说该项目的设计历程吗？

许建国：北京是一个集政治、经济、文化于一体的国际化大都市，而寿州却只是一座有着很长历史的古城。因此，我们在风格的选择上，希望它既具有古寿州的感觉又能表现出一种国际化的风格。

接到案子后我们去了项目所在地，用了将近三个月的时间对当地的文化、基本的民俗进行了采风。我发现寿州虽然是古城，但这只是一个很表象的外衣，里面其实是一个很现代的城市。所以，我们希望能做出一种“印象”。

因此，在设计过程中我们经历了前期、中期和后期的最终定稿。最终，北京寿州大饭店不仅仅是一个独立的寿州文化，也是我们对中国文化走向国际化所做的一个小小的努力。希望它是一个方向，更多的时候是希望它能给我们现在做设计的这帮人一点小小的启发。

3. 您觉得中式风格设计中最重要因素是什么？怎样才能既传达出中式的意蕴美，又不会浓烈得让人觉得压抑？

许建国：我觉得最重要的还是“感觉”，其实设计有更多的方式与方法。中国人自古以来一直是一帮诗人在做设计，所以很讲究比例尺及线条的优美，所以更多的时候是凭着“感觉”来的。

4. 中式风格往往能传达出一种禅意的境界，在您看来，这种无形的东西要怎样来传达呢？

许建国：我觉得还是需要我们去感受、去感知。我觉得禅意只是一个方面，更确切的说表现人的人性这一方面，让人感觉更自然，其实也还是一种“感觉”。

5. 您怎样看待文化与环境的交流与融合？在您的作品中又是怎样来表现的？

许建国：在当下，我觉得文化与环境的交流与融合是一件迫在眉睫的事情。对于我的作品来说，我会很关注原创性；把环境和文化提炼出来，希望业主方能看出我的付出，通过了解读懂其设计语言，让大众更多地去接触它，使它变得更精髓、更文化、更能融入环境，所以文化与环境不光是交流与融合，而应该是紧紧相连，缺一不可的。

6. 如今的设计越来越重视软装的使用，在您看来，公装项目与家装项目中软装搭配的运用有什么不同？

许建国：家装的使用中，软装是真正拿来使用的，而公装应该大部分是一种展示的作用，一种表现的方法。家装不应该定义为样板间，对于家装还是要注重生活，你必须喜欢它，不喜欢你不能拿来用；而公装项目主要还是追求完美主义。

7. 不管是商业项目还是家装项目，灯光和照明都很重要，那么在您看来，这二者的设计有什么不同，您又是怎样运用它们来达到想要的效果的？

许建国：灯光和照明都很重要，如果离开了灯光，我们的设计在夜晚是无法“点亮”的。它也是设计最关键的一部分，是设计的核心。对于商业与家装项目，我觉得更多的还是灯光的表现形式有所不同，家装可能注重的是基本照明与环境灯光，间接灯光尽量少用；商业照明大家一直还是追求极度照明，也就是“点亮主义”。

Interview with Designer Jianguo Xu
许建国设计师专访

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天狮研发质检中心
- 218 CTS Tycoon (Shenzhen) Golf Club
深圳港中旅聚豪高尔夫球会所
- 230 Tiens Education Training Center
天狮教育培训中心

ERIC TAI 戴勇

- 234 Shouyu Modern Show Flat
首誉现代样板房
- 238 Runjin Blue Cartier Club
润锦蔚蓝卡地亚会所

JIANGUO XU 许建国

- 244 Beijing Shouzhou Hotel
北京寿州大饭店
- 278 Butterfly Therapeutic Retreat
意兰庭休闲会所
- 288 Office of Jianguo Xu Architectural
Interior Design Limited Company
许建国建筑室内装饰
设计有限公司办公室

DORIS CHUI 徐少娴

- 294 Poly Pazhou Bay Lobby
保利琶洲湾大堂
- 304 Hangzhou Shuguang Unit A
杭州曙光A户型
- 310 Hangzhou Shuguang Unit C
杭州曙光C户型
- 316 Hangzhou Shuguang Unit D
杭州曙光D户型



YELLOW

陈 武

深圳市新冶组设计顾问有限公司 负责人

新冶（香港）设计工程有限公司 董事
中国区“夜时尚”大型跨界联盟活动 发起人
中华民族文化促进会 会员
北京欢乐时空动漫学院 客座教授
国际室内建筑师 & 设计师理事会 (ICIAD) 理事
国际室内设计师 & 室内建筑师联盟协会 会员
中国室内装饰协会 会员
IFI 国际室内设计师协会 会员
深圳市室内设计师协会 会员
当代中国设计与价值合作事业联盟 (UCDVR) 专业设计
顾问

获奖经历：

多次荣获国内外设计大奖，近期凭借重庆夜色酒吧获
“金指环 2009 全球室内设计大奖”金奖。

设计理念：

率领一支狂热追逐现代时尚艺术的创意智囊团队，崇尚简约原创、幽默纯熟的设计理念，追求宽泛的视觉语言。以敏锐的触角，解读时尚密码，坚持“策略为中心，创意为灵魂”的指导思想，构建了一个兼具国际视野、立足本土，沟通中国市场与文化气脉的经营团体，所承建项目遍布全国各地。

凭借对西方异域文化及国际时尚理念的深切领悟和独到见解，善于将时尚、艺术、科技、文化完美结合，成就了众多东西方文化混搭的经典之作。

致力于将新冶组打造成为中国最具时尚文化的空间设计典范，以构想客户共鸣为创作意念，倾力为客户打造饱含独特气质并具时尚创意的空间设计方案和整体优质的配套服务！

目前，新冶组分公司脉络已延伸到上海、重庆、杭州等一线城市……

DONE CLUB

项目地址
长沙

设计公司
深圳市新冶组设计顾问有限公司

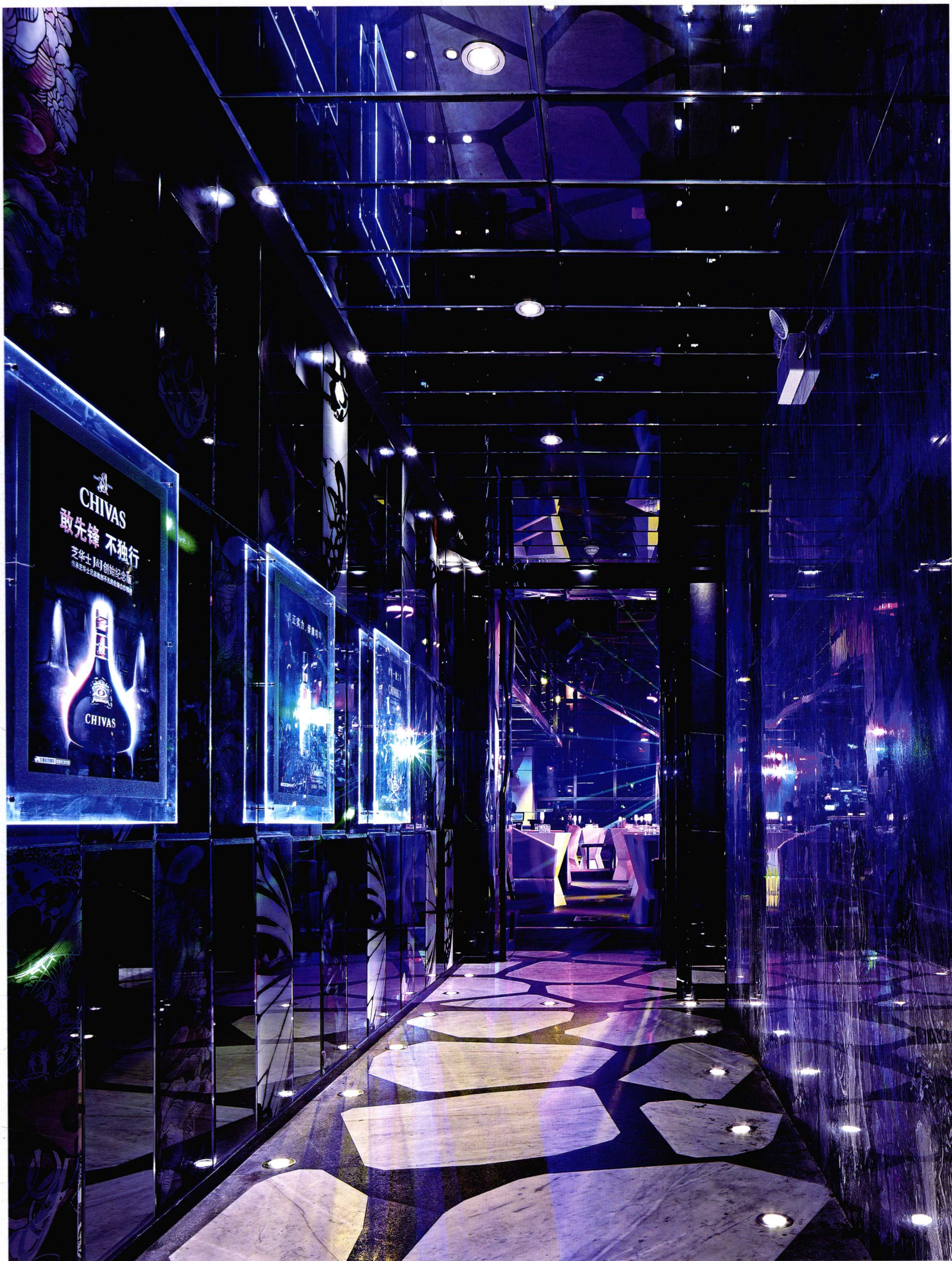
面积
554 平方米

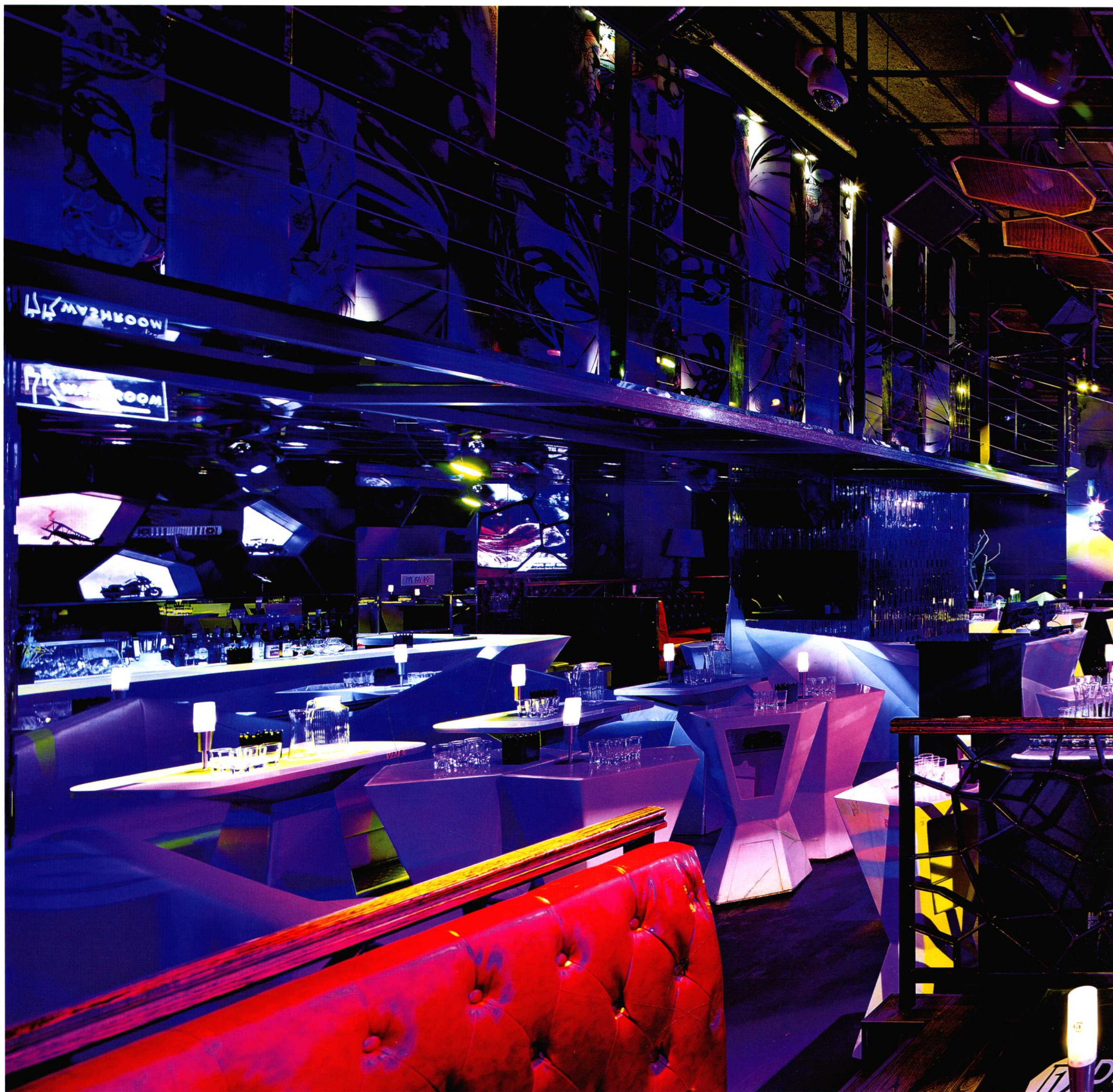
主要用材
黑色光面石材、光面大花白石材、
毛面水纹银石材、实木仿古木地板、
灰麻石踏板、灰镜、黑色镜钢、金
属挂网、白色人造石吧台台面、真空
隔音玻璃

设计师
陈武

DONE CLUB



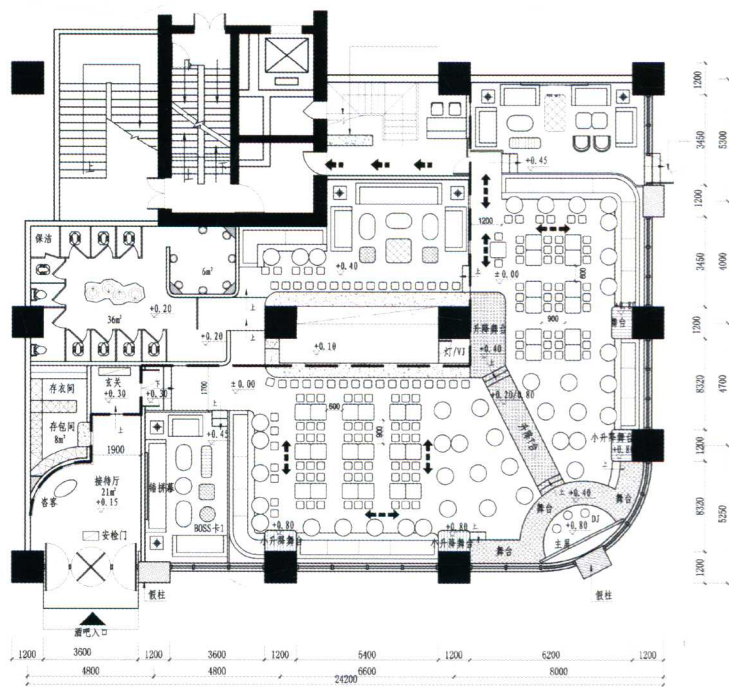
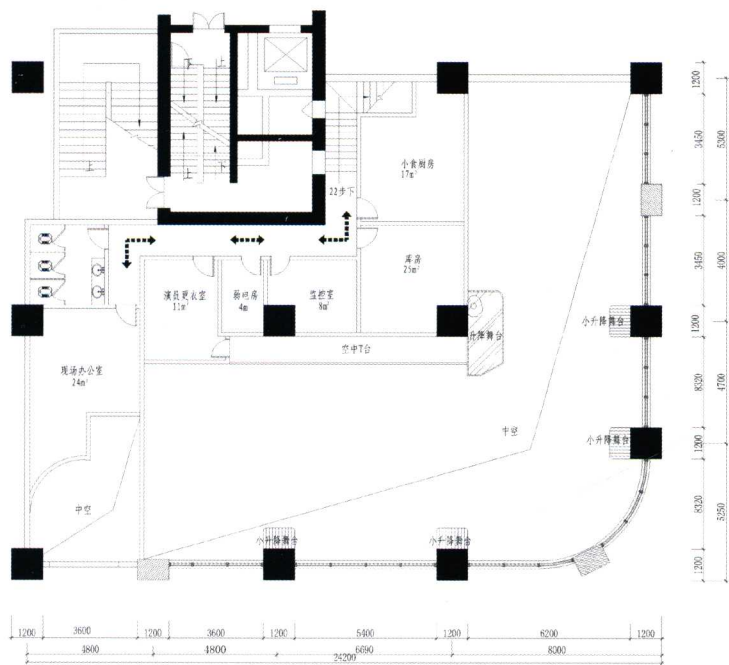






Done Club is located in the central area of Changsha City, created for the emerging noble and trendsetters in the city. Entering the bar lobby from the busy streets, you can see the specially treated LOGO wall made of rotten copper grill, without repeating the vulgar posture of bars in the past, showing an elegant and artistic atmosphere; the stone is cut into specific shapes to form floor and walls, with expensive cost, creating the space quality in silence; the glass wall on the left and the inkjet painting bring customers a gorgeous sense.

The main hall of the bar makes use of a large number of gray mirror, black steel mirror and other reflective materials, coupled with lighting effects of different colors to create a romantic atmosphere; in the atrium, the pentagon shaped tables look like divided cells, forming seamless combination according to the customer flow and their requirements, and such arrangement not only meets the commercial demand of the bar business, but also leaves social networking space for customers.





DONE CLUB 位于长沙市的中心区域，专为城中新贵、潮人打造。从繁华的街道进入酒吧前厅，经过特殊处理的腐铜格栅 LOGO 墙，不复以往酒吧的庸俗之姿，显出雅致、艺术的气息；将石材切割成特定造型拼接的地面与墙身，成本昂贵，于无声处塑造出空间品质；左面的玻璃墙与喷绘彩画带来华美之感。

酒吧主厅运用了大量的灰镜、黑色钢镜等反光材质，搭配不同色调的灯光效果，营造出浪漫的氛围；中庭里五边形造型的酒桌犹如一粒粒分裂的细胞，可以根据客流量及顾客的要求进行自由无缝式组合，此安排既满足了酒吧经营的商业需求，又给顾客预留了社交网络空间。

