

室內金銀書
INTERIOR DESIGN
GOLD & SILVER
BOOK

鄭曉諭 編著

VOL.1

展厅 Exhibition Hall
酒吧 Bar
餐厅 Restaurant
酒店 Hotel
娱乐中心 Entertainment Center

VOL.1

VOL.2

商店 Shops
办公空间 Office Space
文化空间 Cultural Space



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室内金銀書

INTERIOR DESIGN

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邢日瀚 编著

科学出版社



室内金银书

INTERIOR DESIGN
**GOLD & Silver
BOOK**

邢日瀚 编著 科学出版社

内 容 简 介

本书精选近年来全球100多个室内作品，内容涵盖商业空间（展厅、酒吧及餐厅、酒店、休闲中心、商店）、办公空间及文化空间。

本书适合全球建筑机构、设计师、业界同仁，以及高等院校设计专业的师生及业余爱好者阅读。

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001

>>Lipstick Forest<< 口红之林

Designer (设计师): Claude Cormier + Associés inc.

Location (地点): Quebec, Canada, North America

Photographer (摄影师): Jean-François Vézina & Marc Cramer

Area (面积): 700 m²

The Palais des Congrès, Montreal's Convention Centre, has doubled its size in 2002. Within the architectural project an interior winter garden was planned. It could have been yet another fake tropical lobby, but it is not. Instead, an unconventional grove of pink tree trunks was created. The surprising hue was chosen from a lipstick colour chart, both to make reference to Montreal's thriving cosmetics industry and as a symbol of the city's inexhaustible "joie de vivre".

The Lipstick Forest, as it's known, recalls rows of century-old trees planted in city parks or on avenues, but it also speaks of its setting within the unnatural and futuristic-looking Palais. The Palais des Congrès is suspended above the Ville-Marie expressway, and the space for the winter garden is sandwiched between two huge concrete slabs. This is no place for a tree to take root or branch out. Consequently bold trees hover between the floor and the ceiling. These denuded trees also pay an homage to the still-evident effects of the 1998's ice storm.

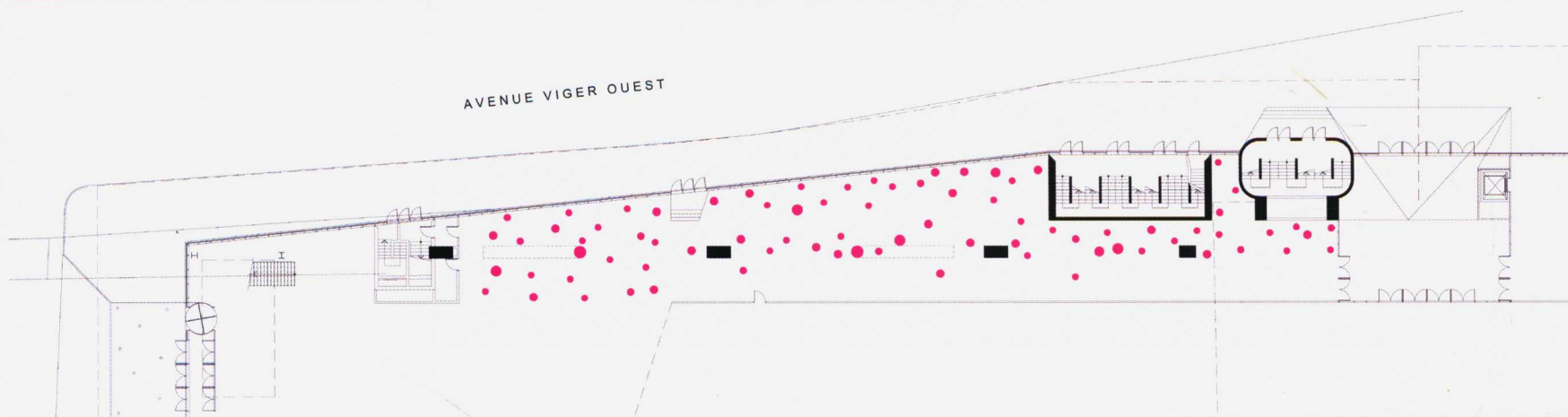
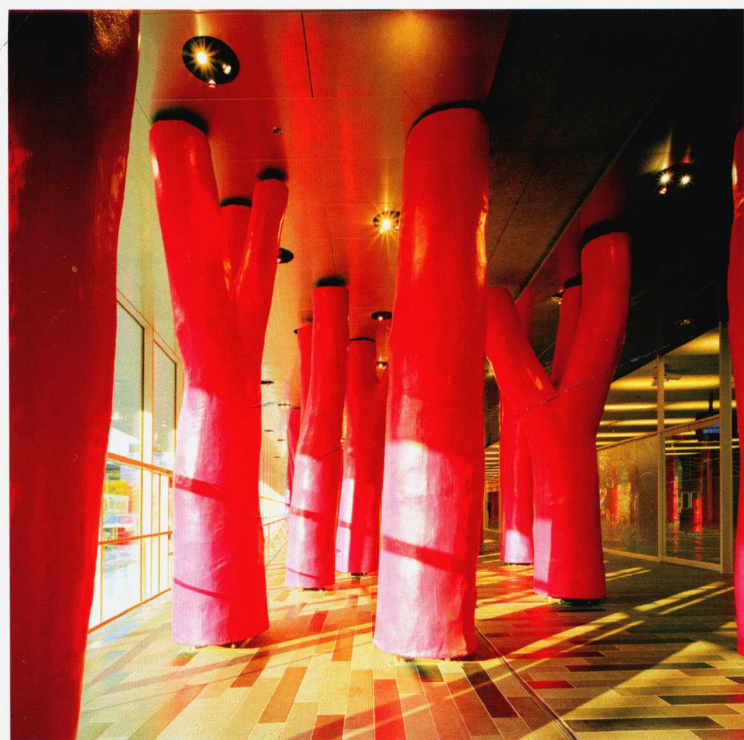
As car whiz underneath, a cosmopolitan crowd mingles inside the winter garden. Everybody knows that the trees are not real. They are shaped like trees but they are pink; they are rough but they shine. Although they are made of concrete, they somehow feel more real than the usual potted plants. There is no irony here. The Lipstick Forest is artificial, but not fake. In the forest, 52 concrete trees, mimicking the real forms, are installed. There is not two alike, just as in nature. As such, casts or molds were not used. The trees were constructed by sculptors. They feel alive.

作为蒙特利尔国际会议中心的议会大楼于2002年扩建了整整一倍，规划时添加了一个室内冬季花园。这原本可能成为又一个虚设的热带厅堂，但事实并非如此。取而代之的是一片饶有风格的红色树干林。令人诧异的色调源自一款口红的色谱。二者皆映射出蒙特利尔生机勃勃的化妆品行业，同时也象征了该市永不休眠的“乐活之趣”。

众人眼中的口红之林让人回忆起种植在城市公园或大道旁的世纪轮回老树，但也诉说着其在非天然和充满未来感的这座大楼中已然落脚。议会大楼悬浮在玛丽亚高速公路上方，而冬季花园用地空间则夹在两个巨型混凝土路面中间。这并不是一个让树木生根发芽的地方。因此长势旺盛的树木就在地板和天花板之间萦绕。这些裸露的树木还要归功于1998年冰暴依旧显然的效果。

随着汽车呼啸而来，冬季花园里面挤满了四面八方赶来的人群。人人都知道那些树不是真树。它们被设计成树的造型，但却是粉红色的，它们的做工并不精细，但它们却熠熠生辉。尽管是用混凝土浇筑而成，但是比起盆栽它们显得更真实。这并不是在讽刺谁。口红之林是人工的，但并不是虚假。这林子里栽种有52棵仿真混凝土树木。这里并没有模仿，只有顺其自然。因此并没有使用铸造方法或模具。这些树是由雕塑家们建造的。它们给人的感觉很生动。









002



>>Ice Cube<< 冰立方

Designer (设计师) : ATELIER BRÜCKNER GmbH

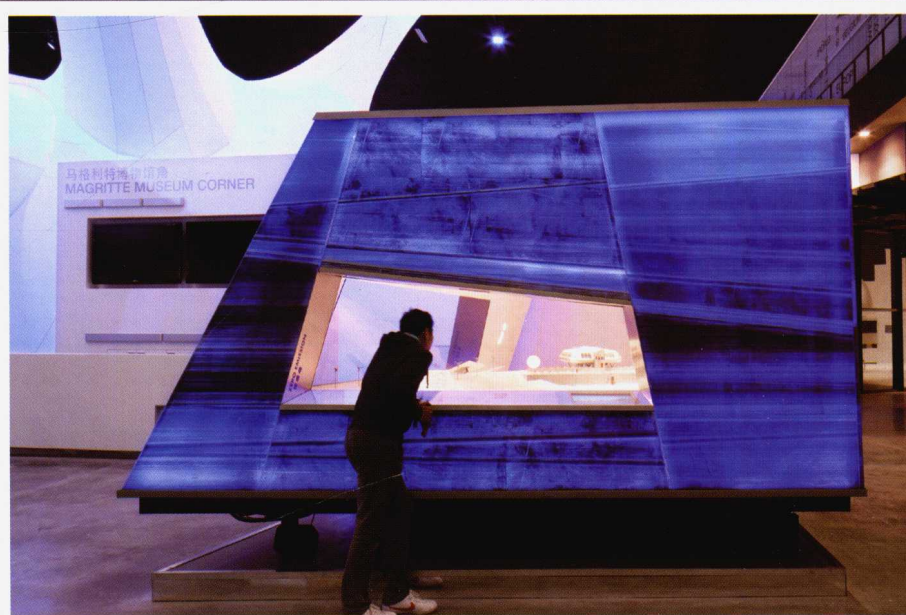
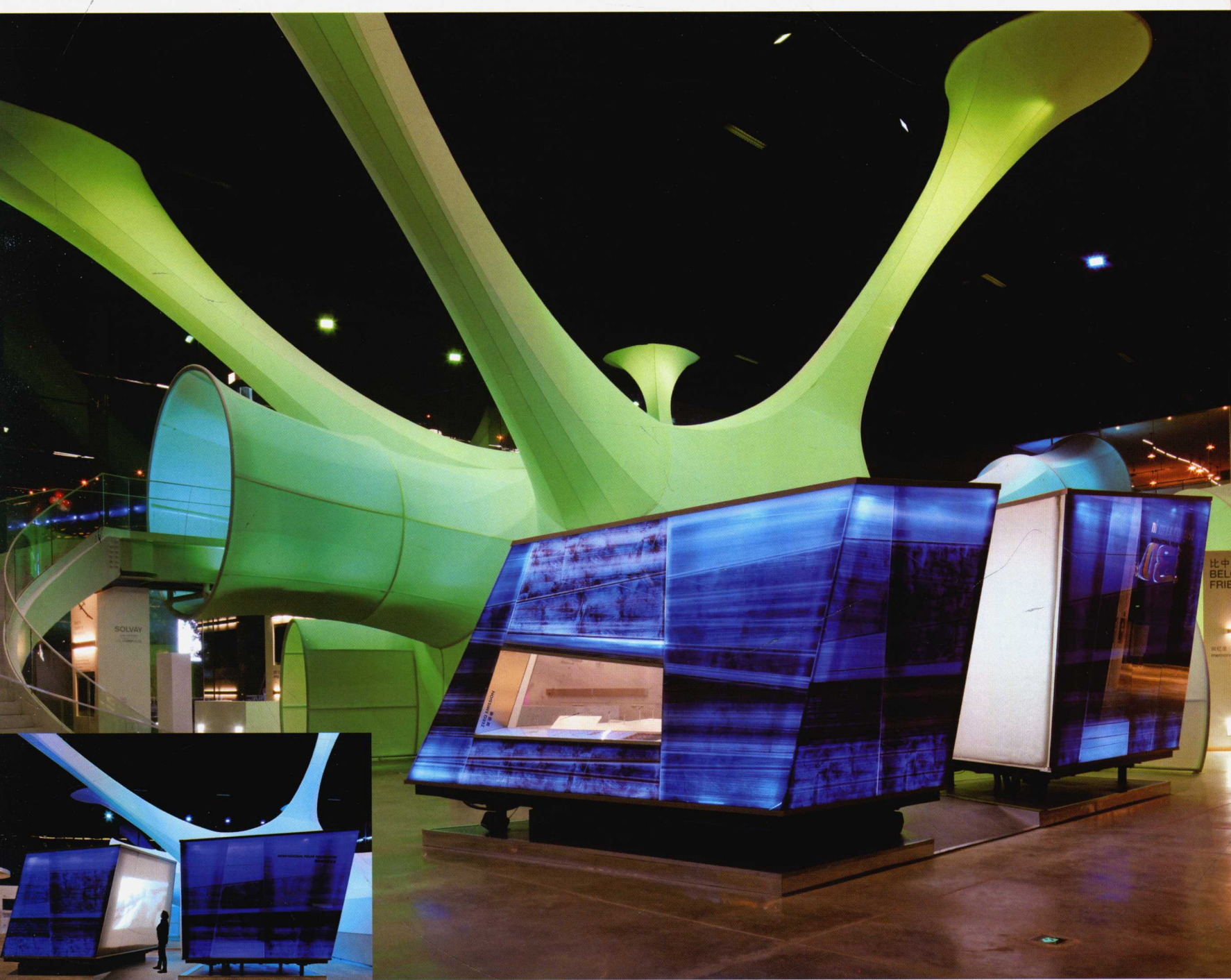
Location (地点) : Shanghai, China, Asia

Photographer (摄影师) : Antje Quiram, Stuttgart

Area (面积) : 30 m²

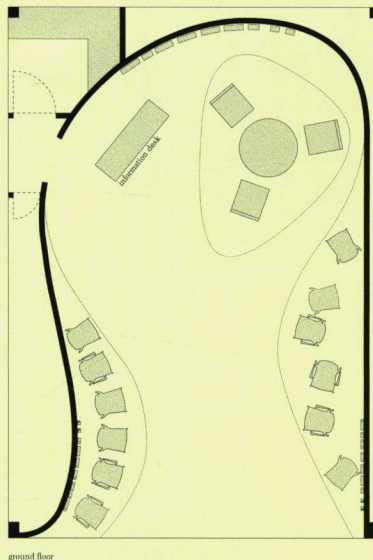
Melting icebergs, rising temperatures: Ice Cube is a multimedia exhibition section presenting the contribution of the International Polar Foundation in Belgium to the international climate research at the Expo Shanghai 2010. The showcase is conceived as an abstract piece of ice. Through big openings on the facade the visitor has insight into two projects: Princess Elisabeth Antarctica (PEA), an emission-free polar base station, and Polaris Climate Change Observatory (PCCO), a planned science center for communicating polar research in Brussels. In the crevasse a sheet of real ice brings the visitor a sensorial experience from the world of the poles.

冰川在融化，温度在升高：冰立方是一个多媒体展示块，在2010年世博会上表现了比利时国际极地基金会对国际气候调查的贡献。该展柜被看作是抽象化的冰块。正前方的大门使得两个项目映入参观者的眼帘：南极伊丽莎白公主（PEA），零排放的极地基站；和极地气候变化天文台（PCCO），这是规划中用于和布鲁塞尔极地研究沟通的科学中心。在裂缝处的一块真冰让参观者身临其境地感受到极地世界。

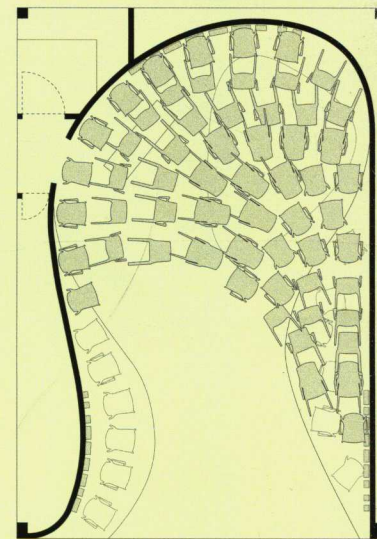




003



ground floor



suspended 'twin' chairs

>>Brunner–Fair Stand Salone Internazionale Del Mobile 2011<< 2011年米兰国际家具展布伦纳展台

Designer (设计师) : Ippolito Fleitz Group - Identity Architects

Location (地点) : Milan, Italy, Europe

Photographer (摄影师) : Brunner GmbH / Thomas Libis, Ippolito Fleitz Group

Area (面积) : 70 m²

Twin, a brand new product highlight takes centre stage on the Brunner exhibition stand. A whole world has been created, in which the furniture is not simply a display item, but a vibrant protagonist in a scene that resembles an art installation. When entering the stand, a single chair is elevated to eye level. This forms the starting point for a dynamic whirl of several dozen chairs suspended in a cloud above the visitors' heads. The walls of the space are completely panelled with mirrored polystyrene shingles. The panoramic effect of the mirrors adds additional dramatic impact to the scene. Their honeycomb structure deconstructs reflections: Individual forms are no longer recognisable and everything melts into a pixellated burst of colour.

无独有偶，在布伦纳展位上一款崭新的产品成为注目的焦点。它创造了一个新的世界，在这个世界里，家具不再仅仅是陈设，它还是一个类似于艺术装置的场合的鲜活主人公。走进展台时，参观者可以平视到一把悬挂着的椅子。在参观者的头顶上方还悬挂着几十把栩栩如生的椅子。而墙上则镶满了反射的聚苯乙烯瓦。镜子的全貌照射效果为场景增添了戏剧影响力。它们蜂巢式的结构解构了反射力：单体形式不再受到瞩目，所有元素溶入到像素化了的颜色中来。



