

“特别鸣谢：无锡市人民政府、中国（无锡）国际工业设计博览会”

ASIA PACIFIC INTERIOR DESIGN AWARDS FOR ELITE

亚太设计中心 编著

Claude Bérubé (加拿大) 王怡 (中国) 主编

可持续舒适空间

亚太室内设计精英邀请赛获奖作品精选集 (下)



江苏人民出版社


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Approximately 15 years ago the British Architect Sir Richard Rogers was looking into the future of Architecture. At that time he was convinced, that the Design of the future will close the ranks of high end techniques and ecological approaches. Today this is not a scenario of the future anymore; we can see the translation of this statement in Architecture and Design as well. The huge competitions show the focus on this issue, nearly each municipality forces it Architects to make this a major topic in their work.

From my point of view, even I agreed with Richard for 100 % at that time, sustainability (how I do hate this word, it is used as an apology, a concept, a vision or justification for bad design) is not a technical issue at first. Primarily it is about creating a society which understands and accepts their new situation in our globalized world. Even the process of Globalization is mainly to do with economics; our environment shows us to take its needs into consideration whatever we do. The 18th and 19th century was the time of the industrial revolution which marked the transition between the agricultural society into the industrial society. In the 20th century it was replaced by a service society in which people started to reach the goals of the "creation of value process" not by producing goods but by service and service related activities. People questioned economical basics not for the sake of socio-economical developments, but for the egoistic approach in a world which got dominated by materially-approaches and the constant desideratum of the achievements of capitalism. This time was peeled away from a society which had to learn that humankind cannot dictate endlessly its environment what to accept and what not. To the contrary, nature started to dictate what is possible or not. This dictation was done with the most extreme consequence human beings can imagine: Without the acceptance there will be, sooner or later, no life anymore on earth. At the same time socialistic and communistic regimes in Europe collapsed and the world had to face other challenges as well. How to make these people understand the necessity of environmental behavior when trying to reach the standard of life these people for decades were looking for? I am sure, the future will be coined by this kind of questions in political and social developments worldwide.

Coming back to Architecture. I discuss quiet often with my students projects which are showcased in glossy magazines. Students are fascinated by form and material. The question for me is not what the building looks about at the first place; my question is to do with the effect of learning when designing the project. Without any doubt, nowadays nearly anything is possible in terms of technique and material. The interesting issue is the holistic approach which is to do with design, technique, tradition, society, culture, politics and so much more. I believe that only the integration of all these structures will lead to a successful and "sustainable" project which deals with the challenges of the 21st century.

Architecture cannot change the world for sure, but it can integrate the questions this world is asking, trying to submit a direction which could lead to some answers.

I believe in the young generation of Designers and Architects. The flow of information is constant. If there is an interesting project finished in China, committed Architects have knowledge about it within seconds. The social networks connect people worldwide and develop a digital space which serves a need which cities tried to satisfy so far; Communication. The size of this digital city is much bigger than the traditional structure. Hence the flow of information and communication is much more intense and high speeded. This leads to knowledge, at the same time to awareness for problems and their solution as well. I consider these techniques as a tool which creates a huge chance for environmental awareness and cultural intersection.

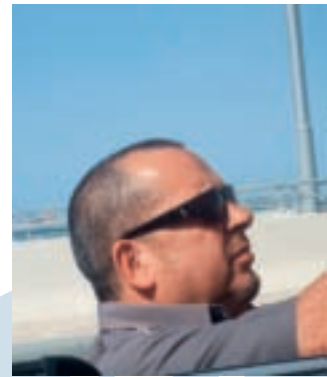
I was surprised to see only a few projects which really try to deal with the topic of the competition. I saw a lot of design, good and bad. Nowadays the focus on design only is not enough anymore, its a dying discipline. The refusal of accepting the "close of the ranks" between the design and technique as due to Rogers is extremely obsolete. But anything needs time, I am convinced in another 15 years no competition brief has to mention the need for "green" results any more.

I wish the organizers a successful outcome of this important event.

Article

评委序言

Michael Schwarz



大约15年前，英国建筑师理查德·罗杰斯爵士曾探寻建筑设计的未来趋势，当时，他确信未来的设计将与高端技术和生态环保紧密结合。这已不再是未来的某个情景，今天我们就已经可以看到，建筑和设计正在向这个方向转型。


从我的角度来看，即使我百分之百同意当时理查德的理论，但我讨厌“可持续性”这个词，它是作为失败设计的一个借口、一个说法，或是一个理由，其实它并不是一个技术问题。问题的关键在于我们不断满足自身需求的同时，应该把环境的要求也一并考虑在内。人们应该逐渐意识到人类是不能无休止地向环境索取，不管其是否能承受。相反，大自然已经告诉我们什么是可以或不可以的，否则会造成不可想象的严重后果，最终导致地球上将不会有生命存在。如何让人们认识到在试图追求他们想要的生活的同时了解环境的必要性，我相信，未来这些问题将会成为社会发展的重大课题。

回到建筑，我经常与我的学生讨论他们的作品，他们的作品也曾发表在杂志上。学生们非常着迷于作品的形式和材料，对我来说建筑的外观并不是首位的，我的重点是如何在设计项目的时候学习到些什么。毫无疑问，在技术和材料的支持下，几乎任何事情都是可能的。问题的关键是如何融合设计、科技、社会、传统、文化、政治和甚至更多的元素。我相信，只有整合所有这些元素才能帮助我们创造一个成功的“可持续性”的项目，藉此应对21世纪的挑战。

建筑设计肯定不能改变世界，但它可以帮助人们意识到问题所在，并试图引领人们进入一个正确方向并最终找到解决方法。我相信年轻一代的设计师和建筑师们是可以做到这一点的。信息不断流通，如果在中国有任何有趣的项目，世界各地的建筑师们会在几秒钟内看到并了解其中的内容。网络连接着全世界的人们并试图满足不同的城市需求。城市的数字信息规模已远远大于其传统结构。因此，信息流通已经非常的高速，这将促进文化交流，并在同一时间帮助人们意识到问题并提供解决方法。我认为这些技术作为一种工具，它为建立环保意识和文化交融提供了一个很好的机会。

我看了很多参赛作品，其中有好有差。我很惊讶只有部分作品能够贴近此次大赛的主题。今天只注重设计已经远远不够，没有与技术结合的设计将会过时，但是任何事情都需要时间，我相信再过15年，将不会有大赛再需要把绿色设计作为大赛主题，这将成为设计必不可少的元素。

最后我预祝此次活动能够圆满成功！



It has been a big pleasure to enter modern Chinese culture this way – through judging a ADPC design award. I am amazed about the general very high quality the projects have, however what is a big pity is the very apparent lack of sustainable thinking and doing. And this is a real pity since many projects easily with the right advisors could become sincere and very successful projects in terms of saving resources and using interior wise healthy materials and also making sure that spaces, products etc. They use as little energy as possible when needed.

One of the things I find very intriguing and also very interesting is the design based on old Chinese thinking and philosophy. The Chinese history is so rich and full of amazing examples of superior designs, use of materials, constructions etc. It is a great pleasure to see how many are actually applying, being inspired and making new interpretations of these sometimes ancient principles. I am in no doubt that Chinese designers and architects will bring new wonders to the world the coming decades – and it will be very exciting and stimulating to see a new and fresh influence on the global scene of design and architecture – similar to what has been seen happening in Japan and other nations in the far east. Design wise a country like Denmark has been seriously influenced by both Chinese and Japanese traditions – and I am personally very enchanted by oriental design and traditions – new as old. So therefore I would strongly suggest that Chinese designers and architects really profoundly start to implement sustainable principles in their thinking and doing. Having worked only with these themes for more than 25 years I can tell everyone that it's not only invigorating, fun, exiting but also the biggest and most interesting creative challenge the world community is confronted with – how do we design and develop a truly sustainable and comfortable world – for everyone on the planet. It's no small task, but it's evident to everyone now – and it's a must for making prosperous business – and developing the quality in life we all want. The world community needs to reduce massively its consumption of so many things – WE NEED TO THINK RADICALLY DIFFERENT – ITS NOT ENOUGH WITH A BIT OF SHIFTING MATERIALS. LIGHTS ETC. We all need to RADICALLY SUSTAINABLY INNOVATE – we need to come up with solutions for a comfortable life on this planet for more than 10 billion people – having a living standard that is significantly higher than what most of the world population has today. This is NO SMALL TASK, but as I have stated earlier for me it's the most exciting and interesting and it only becomes more and more challenging for every day seeing all the new materials, technologies, philosophies, services, and applications etc. being developed to support a global prosperous sustainable advance. We can make new and very exiting experiences in every possible category in society – globally. China is a new super power and it could become even more superior if it leads the way – especially in the new and RADICAL SUSTAINABLE INNOVATIONS its desperately needed and with China's incredible development and advancement in technology – It can also push things when it comes to design, architecture, interior design etc. And yes lots of projects are happening in China already – just we have missed them in this competition. So we from the jury are more or less in agreement about that this year's since the competition shows a profound lack of environmental awareness – we know it exists in China, you all just need to collaborate more. Therefore we hope we will see a lot of new and far more radical solutions for next year's awards – but not only from China but from the entire world.

Article

评委序言



Niels Peter Flint

很荣幸通过对APDC设计大赛参赛作品的评审，了解了现代中国文化。对参赛作品的高质量我感到非常惊讶，不过缺乏可持续设计的想法和应用使之成为遗憾。然而最大的遗憾是，很多设计具有很好的概念，如果能够节能，运用健康室内材料，同时确保空间、产品等的合理优化使用，将会成为非常成功的项目。

让我感到很有兴趣的是基于中国传统思想和哲学的设计。中国具有悠久的历史，有着无比卓越的设计、建筑 and 材料运用等方面的先例，令人欣慰的是，有许多参赛作品受其启发，古为今用，并使这些古老的哲学得到了新的诠释。毋庸置疑，中国的设计师和建筑师们会在将来的几十年中给世界带来新的奇迹，能够看到世界设计和建筑的舞台上注入的新的元素和力量令我感到兴奋和鼓舞，类似于日本和其他中东国家所发生的变化。这样像丹麦设计先进的国家已经受到了中国和日本传统文化的深远影响。我个人非常着迷东方的原创设计和传统——新就是旧。因此我强烈建议，中国的设计师和建筑师真正深刻地了解可持续理念并将其融入在你们的思维和行动中。

我已经致力于这一领域超过25年，我可以告诉每一个人，它不仅振奋人心，也是国际社会所面临的最大也最有趣的创意挑战。我们如何设计和发展真正的可持续和舒适的世界，对地球上的每个人来说是个不小的任务，但每个人都目睹其已成为商业关注的焦点，成为提升我们所向往的生活品质的必然趋势。国际社会需要大量减少对许多物质的需求，我们需要运用与以往截然不同的思考方式，仅仅转换材料、灯光等是远远不够的。我们都需要从根本上进行可持续创新，我们需要为在这个星球上超过10亿人口的舒适生活拿出解决方案，大多数人的生活水准将比现在高很多。这是个不小的任务，正如我之前所说，这是一个最令人兴奋和感兴趣的挑战。它会随着新的材料、技术、理论、服务和应用等方面的产生变得越来越具有挑战性。我们可以在社会每一个可能的领域创造崭新和令人兴奋的体验。

中国是一个非常强大的新生力量，随着令人难以置信的经济发展和科技进步的速度，对可持续发展创新的迫切需求也在上升，这也会推动涉及室内设计和建筑领域的方方面面。我相信有一些可持续设计项目正逐渐在中国产生，只是没有在这次大赛中体现，所以大赛评委或多或少会觉得今年的参赛作品缺乏环境意识。因此，我希望能明年的大赛中看到更多来自中国和世界各国更新颖及具有创新精神的参赛作品。

Article

评委序言

Patrick Fong



Interior design is a reflection of society; from the early periods of Egypt, Greece, Rome, England, France, Italy and down the ages, to present-day China.

In the last twenty years, China interior designers and design have gone through some remarkable changes, as both respond to the evolution of our dynamic society.

Today, China's society is much more learned, demanding, and highly sensitive to issues of sustainability, environment and global exposure; and it is becoming more vocal.

I would like to congratulate the winners and sincerely thank all those who made a submission. Your outstanding work will not go unnoticed.

On behalf of the adjudicators and The Hong Kong Interior Design Association, I would like to convey my gratitude to the organisers, who have devoted long hours of hard work to make this award come true.

I hope you will enjoy sharing with me the pleasure of browsing through the excellent works submitted in this year competition.

Professor Patrick Fong

室内设计是一个社会的映射，从早期的埃及、希腊、罗马、英格兰、法国、意大利，随着时代的变迁再到现在的中国。

在过去的20年中，中国设计师们和设计已经有了许多显著的变化，并随着社会的不断发展而不断进步着。

今天，中国的社会对可持续发展和环境问题高度敏感，有了更多的了解，也有更强烈的需求。

我在此向获奖者表示祝贺，并衷心感谢所有提交作品的设计师们。你们杰出的作品将不会被忽视。

我代表评委和香港室内设计协会，感谢本次大赛的组织者，他们为大赛倾注了长时间的辛勤工作。

我期待你能与我共同关注和分享本次大赛的优秀作品。

Creative Thinking

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目录/CONTENTS

商业空间 Commerce

- 010 Teman Sejati Sarihusada 中心
- 016 新加坡大华银行上海新天地支行及
“尊享理财”中心
- 026 一清茶事
- 034 阿哆诺斯蛋糕欧洲城店
- 042 杭州西溪MOHO售楼处
- 048 德国ROY洁具旗舰店
- 054 杭州市西湖区新时代E座21号
- 060 奥维尔销售中心
- 066 盛世领墅
- 072 四川绵阳东原香屿销售中心

展览空间 Exhibition

- 078 扬州科派办公家具展厅
- 086 丝绸博物馆
- 092 创意亚洲综合楼室内设计
——满堂贵金属展示厅
- 096 JNJ mosaic广州马会展示厅
- 102 香港华锋实业有限公司
- 110 春夏秋冬花艺软装配饰中心
- 116 首座展厅
- 122 美丽奇缘

餐饮空间 Restaurant

126 厨·聚·酿

134 滩万餐厅

138 黄记泰和美食会馆

144 福州赤坂日本料理餐厅

152 碧翠茶楼

158 福州廊桥会所

164 贵州铜仁上座会馆

170 览月汇

178 上海石榴酒吧

186 乐清玛得利餐厅

产品设计 Product Design

192 城市循环

196 天然环保竹艺系列

198 “多变”卡接板系列家具

200 吉祥如意——“回”

设计方案

Design Proposal

202 天井——自给自足的建筑

206 生态住宅

210 唐风温泉主题度假酒店

216 沁芥兰中式时尚连锁快餐店

220 四川·成都佳士科技综合
办公楼室内装饰

224 北京晋城会所

230 创意生活

234 北京鸟巢艺术酒店

240 泰和之春别墅样板房

246 天津智谛山售楼处

252 福州世欧地产王庄售楼处及会所

学生类 Student Awards

260 3Quah Paik Choo Bernadette
(Bernie)(PPK Kindergarten)

商业空间 Commerce



杰出奖 / Excellence Award



作为HCP强力推荐的品牌制造商PT Sari Husada，建造了TSS中心，把它作为公司社会责任的一部分。这样做是为了回报其重视的顾客（SGM和Lactamil），项目提供了儿童活动室、哺乳室、娱乐区、营养咨询室、办公室和前台区域的公司介绍摊位，还有哺乳区/尿布更换区。这个地方对于儿童、妈妈和准妈妈而言都是个绝好的地方。因此，一个精通儿童和母亲营养学的让人信任的专家是必要的。所以，让TSS中心与其社会更接近、更紧密，同时提高所需的口碑来发展项目。

此项目是2010年HDII获奖项目中最终挑选的26个之一，已在ASRI杂志上发表过。

藤条吊灯已从2010年委员会的desain.id中获得了gooddesain.id标签。

这有一些可持续性的方法应用于此项目：

caterpillar休闲长椅和藤条做的cocoon吊灯；

我们用水葫芦箱子而不是塑料盒为孩子们作玩具箱；

我们的家乡工作室位于jakarta，但自从此项目定居jogjakarta后，我们使用的工人和材料均来自于jogjakarta市周边地区，而且我们的内置家具大多数在jogjakarta生产；

我们利用当地资源，使用kemer木作家具表面，而非柚木；

我们把此遗产建筑的大翻修的程度减到最小，保留了老式瓦片、门、窗框和木板等；

我们在每一间教室里安装了新窗户以保证白天有充足的阳光；

我们在大厅使用吊扇来代替空调；

我们改变了下客区的功能，将其变为一个开放的区域用做等候区。

PT Sari Husada as producer of brands most recommended by HCP, built Teman Sejati Sarihusada Center as part of their Corporate Social Responsibility, They build this Center to spoil their loyal consumer (SGM and Lactamil), it provides kids activity class room, lactation classroom, play ground area, nutrition consultation room, office, and representative info booth at reception area and also breastfeeding area/diaper changing area. It's a perfect place for children, moms and moms to be. So it must deliver assurance of a trusted expert in kids and mother nutrition. There for bringing the TSS Center closer and more intimate with its community and at the same time strengthens word of mouth needed to grow the program.

项目名称: Teman Sejati Sarihusada 中心

所有者: PT. Sari Husada

地点: 印尼日惹

室内设计: Ayu Sawitri Joddy

here are some of the sustainable approach taken on the project:

- the caterpillar waiting bench and the cocoon hanging lamp made of rattan
- we use water-hyacinth box instead of plastic box for children toys boxes
- our home based studio is located in jakarta but since this project location in jogjakarta, some of the labor and materials came from around jogjakarta city and we produced the built-in furniture mostly in jogjakarta
- we're using kamper wood for facade from local source, instead of teak wood
- we minimize the major renovation of this heritage building, we keep the old tile, old door/window frame and panel, etc
- we made new window in one class to maintain sunlight as a daylight
- we use ceiling mounted fan in the lobby instead of AC
- we change the drop off area function as an open-plan area for waiting area



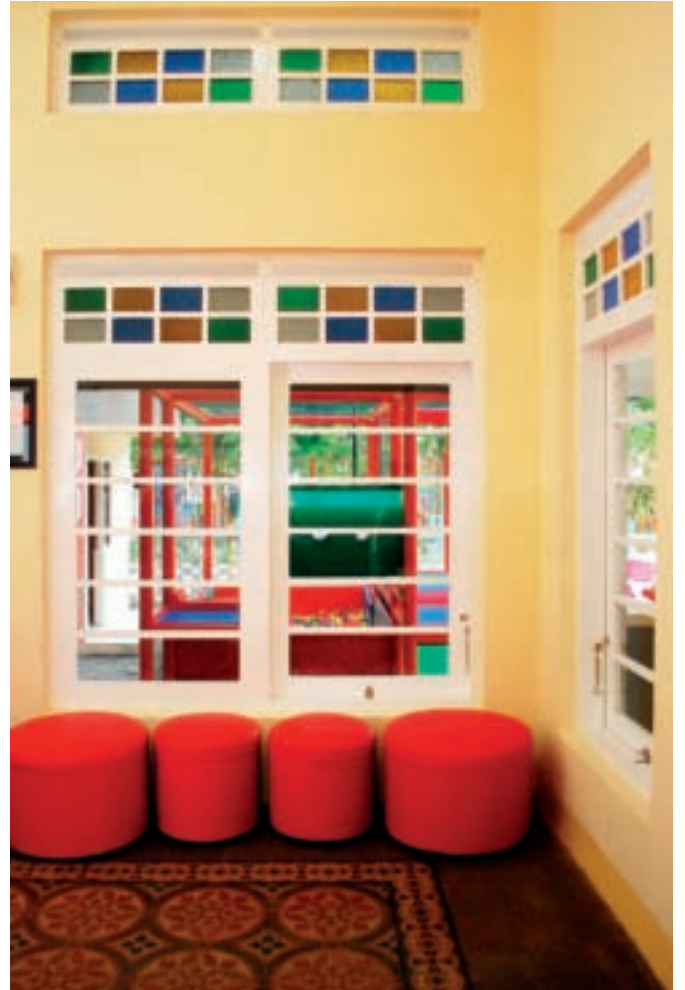


平面布置图









商业空间 Commerce



金奖 / Gold Award



室内设计理念

作为新加坡知名的金融集团，大华银行在2010年为旗下“Privilege Banking尊享理财”颁布了全新的企业识别系统并全面开展在中国的VIP金融服务。为了铭记这个历史性的一刻，大华银行决心打造一个地标性的建筑物，它将成为新天地乃至整个上海滩的聚焦中心、富豪和精英们的理财顾问首选。为了帮助业主将这个理念付诸实现，设计师打破了传统意义上银行设计的窠臼，呈献给业主一个融合银行及理财服务与精品酒店氛围的全新设计概念。希望除了银行的功能以外，这个空间能成为上海商业领袖和文化精英们聚集的财富中心。

在传统的中国文化当中，风水与财富有着密不可分的关系。“水”，象征着财富的“来源”，而“珍珠”则代表了财富的“结果”。无论对于大华银行集团及他们尊贵的客户来说，“水”和“珍珠”，赋予了绝妙的寓意。因而，不管在外建筑立面还是室内空间设计中，我们都透过含蓄而优雅的表达方式，来诠释着“水”与“珍珠”的概念。

项目名称：新加坡大华银行上海新天地支行及“尊享理财”中心

项目地址：马当路156-158号

主设计师：Sunny Wang, Liza Shi

首先是银行的外立面改造设计，我们摒弃了原建筑传统的大理石装饰，全新设计了特殊效果的玻璃幕墙。主体是由定制钢化蓝玻璃经过喷砂雕刻所制成。视觉效果的水纹图案，则由喷绘艺术家直接在玻璃幕墙上描绘抽象的“水波荡漾”画卷，每片玻璃图案均有所不同。多层次的蓝色帷幕墙透过全幅镜面不锈钢背衬，在白天呈现出犹如珍珠贝母一般的色泽。而在夜晚，当暮色降临，在LED灯光的变换下，整个建筑物焕发出如同深海的湛蓝，令人不自觉地驻足欣赏。这个夺人眼球的独特建筑处理，使得大华银行“尊享理财”中心在奢侈品旗舰店林立的新天地，占有一席之地。

进入到室内大堂，从天花造型到主体墙，富有曲线和韵律的造型设计，和室外建筑设计融为一体。大厅等候区的上方悬吊了精致的水晶吊灯，宏伟的背景墙上，巨幅的荧幕及多媒体讯息屏提供即时的国际财经资讯及全球股市行情，让“尊享理财”的客户在等待之余，随时掌握理财讯息。

穿过大堂区，步入贵宾区域，我们设计了别致的水景，水从天花错落的管中，优雅地落在了只有一厘米厚度的无边界水池中，配上象征水中珍珠的雕塑，就好像珍珠落玉盘，展现了一幅灵动的画卷。

乘上电梯进入二楼的私人贵宾区，不意中眼前一亮，我们为更高贵的“尊享理财”贵宾客户设计了一个非常高雅而舒适的尊享酒廊，可以想象一下，来本银行惠顾的精英人士，端着香醇的咖啡，舒适地坐在沙发上，迎着阳光的沐浴，享受着最为高端的咨询服务。到了夜晚，这个空间在点亮光帘及情境壁炉的烘托下，立即可转换为贵宾精英会所，顶级的珠宝鉴赏会、高级理财讲座及顶级评酒派对都是为高端客户量身定做的社交礼遇。

眼前的一切，不仅帮助业主实现了他们最初的梦想，也创造了一个设计业界的新探索，开创了高端金融服务的全新视野。

United Overseas Bank China also fondly known as UOB has broken out of the typical mould and boldly embraced the combination of privilege banking and the luxury of a high-end boutique hotel